

DANGEROUS LEGACY

by

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INT. LILY'S HOUSE. LIVING ROOM. MORNING

A large, sunny living room with an open kitchen. The walls are white; the furnishings are strict and perfectly matching. If Sparta still existed today, this is where Spartan women would live.

LILY, 40 years old. White; long blond hair gathered up in a tight bun; jeans, shirt. She is removing dishes from the dishwasher. Her daughter SARAH is 15. She is thin and pretty, with luxuriant red hair; shorts, t-shirt. She is sitting in front of a screen, playing *Uncharted 2*. There are sounds of screaming and shots being fired.

DRAKE ON THE SCREEN

We still need to find that temple.

CHLOE ON THE SCREEN

Easier said than done.

Lily glances at the electronic clock above the stove. 9:25.

LILY

You've already played that part.

SARAH

I didn't find all the treasure.

LILY

Turn it down.

Sarah picks up the remote, turns down the volume. As she does, she glances at the clock on the wall. 9:26.

Sarah gives her mom a sideways glance, still playing. Lily is wiping dishes from the dishwasher thoroughly, almost polishing them.

SARAH

Do you need help?

LILY

You've got 4 minutes left to play.

SARAH

And you need to be out in 14.

Sarah pauses the game, the image freezes on the screen. She walks up to her mother. There is a stack of clean and dried dishes on the counter. Sarah starts putting them away in a cabinet.

LILY  
(continues wiping)  
Did Mrs. Richards say anything  
about the competition?

SARAH  
Not yet.

LILY  
Ask her about it today.

SARAH  
(with a slight  
hesitation)  
Sure thing.

Lily fixes Sarah with an intent look.

LILY  
Is everything all right, Sarah?

Sarah hides a hand behind her back inconspicuously and crosses her fingers, absolving herself of the sin of lying.

SARAH  
Yes.

LILY  
No. I can tell. What's going  
on?

Sarah is silent, avoiding her mother's eyes.

LILY  
Spill it.

SARAH  
Mom, everything is fine.

LILY  
What's going on?

Sarah glances at the clock. 9:29.

LILY  
Sarah Clement!

Sarah looks at her mother, her hands now in front of her, fingers intertwined.

SARAH  
It's just that... I wanted to  
ask you about dad again.

Lily keeps looking right at her.

SARAH

You promised.

LILY

This isn't the time to have  
that conversation.

Lily hangs the towel on a hook and proceeds to her room.

LILY

(while walking)

Besides, you need to get  
dressed. You mustn't be late.

Sarah bolts to her room.

INT. VAN INTERIOR. MORNING

The interior is equipped with screens showing what's happening inside Lily's house. In front of the screens sits RITA. She is 25, Mexican, flowing black hair; she's wearing a dark blue jumpsuit with the Electric Systems company logo. There's an earpiece in Rita's right ear. Sitting up in a corner is SNAKE. He's 35; white, shaved head, wearing the same dark blue jumpsuit. His eyes are closed, his huge hands are resting still on his knees. There's an earpiece in his ear.

Rita is watching the developments. The first screen is showing the living room. The second screen is showing Lily's bedroom: Lily walks up to her wardrobe and starts changing. On the third screen is Sarah's room: the girl is glued to the door, her ear pressed against it, trying to hear what her mother is doing.

RITA

Our little mouse sure is  
behaving strangely.

EXT. STREET OUTSIDE LILY'S HOUSE. MORNING

A large black van is parked outside Lily's house. The Electric Systems logo is painted on the side of it. Inside the van, behind the wheel sits MAJOR. 45 years old, white, sharp facial features, short gray hair; also wearing a dark blue jumpsuit. An earpiece is in his ear.

MAJOR

Be more specific.

INT. VAN INTERIOR. MORNING

RITA

You've gotta see it.

Rita is observing what's happening inside the house. Lily is standing before a mirror. She has changed into a gray business pantsuit.

LILY ON THE SCREEN

(shouts)

Are you ready yet?

SARAH ON THE SCREEN

(shouts)

Not yet!

The third screen shows Sarah as she cautiously backs away from the door, runs up to the window, peeks out and surveys the street.

RITA

That, for instance.

EXT. STREET OUTSIDE LILY'S HOUSE. MORNING

Major looks over at Lily's house. Sarah's head is sticking out of the bedroom window. Major frowns.

INT. LILY'S HOUSE. LIVING ROOM. MORNING

Lily walks out of her room. She looks at the clock. 9:35.

LILY

(loudly)

Hurry! You need to be out in 15 minutes.

Lily looks at the screen. The frozen image is showing Drake fighting with bandits. Lily knits her brows.

LILY

Do you need a ride?

SARAH'S VOICE

I'm not ready yet!

Lily turns off the TV.

LILY

I'm leaving.

Sarah walks out of her room. Lily looks at her daughter. She's 15 years old, and she is beautiful.

Sarah waits warily. Lily holds out her hand to Sarah, palm up. Sarah is disconcerted.

LILY

Did you forget?

Sarah walks up to her mother obediently, places her hand on top of hers.

LILY  
I'm your rock, and you are  
mine...

SARAH  
(forces out)  
Come what may, we will be fine.

Lily embraces Sarah impulsively and gives her an awkward smooch on the ear.

SARAH  
Mom, what's with you?

Lily pulls away, averts her eyes.

LILY  
It's nothing... Don't forget to  
talk to Mrs. Richards. And go  
straight home after school.

SARAH  
Sure, mom.

Lily frowns.

SARAH  
Now go. You mustn't be late.

Lily nods, takes her bag and walks out.

The door slams shut. Pause.

Sarah exhales slowly, releasing pent-up tension.

EXT. STREET OUTSIDE LILY'S HOUSE. MORNING

Major watches Lily get into a car from inside the van.

MAJOR  
What's Sarah doing now?

INT. VAN INTERIOR. MORNING

The screen shows Sarah staring into her smartphone. Rita zooms in the image to the max, but it's impossible to make out anything on the phone's screen.

RITA  
Looks like... she's checking  
her e-mail.

Sarah puts the phone down on the kitchen table.

EXT. STREET OUTSIDE LILY'S HOUSE. MORNING

Major follows Lily's car as she drives away. He's frowning.

Sarah walks out onto the porch. She follows Lily's distancing car with her eyes.

Lily's car disappears behind the bend. Sarah continues standing on the porch and watching the road. She looks to one side, then the other.

MAJOR

(sarcastically)

And what's your role here,  
rookie?

RITA'S VOICE

(guiltily)

I'm checking the logs...

Major sneers in contempt.

A battered pickup truck rounds the bend and comes into view. Sarah looks in its direction.

The truck draws closer. Hip-hop music is booming through the window.

RITA'S VOICE

She registered an account  
yesterday at some shopping  
site.

The truck pulls up to Lily's house and stops. On its side is a sticker that reads "Daddy Duke's Messenger Service."

RITA'S VOICE

I'll try her favorite password.  
Give me a minute...

CHUCK (18 years old, black, hair in dreadlocks, baggy clothes) gets out of the truck. He sees Sarah, standing on the porch and waving him over welcomingly.

MAJOR

That should have been done  
yesterday.

Chuck walks up to the porch, a spring in his step. He asks something inaudibly, to which Sarah nods.

RITA'S VOICE

A curious little store. Hardly  
for 15-year-old girls...

INT. VAN INTERIOR. MORNING

Rita is peering at the screen of her tablet.

RITA  
She bought... lockpicks!

INT. LILY'S CAR INTERIOR. MORNING

Lily is driving on the roads of Miami. An ambulance is speeding down the opposite lane, siren blaring.

Lily frowns.

EXT. PORCH OUTSIDE LILY'S HOUSE. MORNING

CHUCK  
74.99. Tips are appreciated!

Sarah takes her hand out of her pocket. She's clenching a stack of small bills, stuck together from the sweat on her palm.

CHUCK  
(counting)  
You look young for 18. But damn, girl, you're fine!

Chuck wiggles his eyebrows flirtatiously, checking Sarah out. Sarah clearly tenses up at the dubious compliment.

CHUCK  
(handing over the package)  
I don't know what you're breaking into, girl... But my heart is always open for you!

Sarah reaches out with one hand for the package, while holding the doorknob with the other.

CHUCK  
(holding on to the package)  
So, since you're legal and all, you wanna hook up sometime?

Sarah rips the package out of Chuck's hands, runs into the house and slams the door. BAM!

CHUCK  
Looks like today ain't my day.

Chuck walks toward the pickup. Then turns around.



CHUCK

(shouts)

Daddy Duke's Messenger Service!  
All the things you can't buy at a  
store, with delivery straight to  
your door! We're quick, safe...

(especially loudly)

...and DISCREET!

INT. LILY'S HOUSE. LIVING ROOM. MORNING

Sarah is standing by the door, peeking at Chuck through the blinds. In her hand Sarah's gripping the purchased package. Her knuckles are white with concentration.

INT. VAN INTERIOR. MORNING

Rita is looking at the screen with Sarah on it.

RITA

I think I know why you got  
those toys, girl.

The screen shows Sarah walking away from the front door and over to her mother's room.

RITA

Ten bucks says she won't be  
going to her dance class today.

INT. LILY'S CAR, MORNING

Lily's car is standing at an intersection. Her light is red. Lily is tuning the radio dial.

VOICE FROM THE SPEAKERS

We're back with another episode  
of Historical Mysteries. Today  
on our program we will be  
talking about the Chicxulub  
Crater.

INT. LILY'S HOUSE. LILY'S ROOM. MORNING

Sarah enters her mother's bedroom.

EXT. STREET OUTSIDE LILY'S HOUSE. MORNING

Major gets out of the cabin. Walks over to the van's rear door.

INT. LILY'S HOUSE. LILY'S ROOM. MORNING

Sarah opens the wardrobe. Timidly reaches for her mother's dresses, hanging on racks. Pulls back her hand. Pause.

SARAH

Sorry, mom.

Sarah moves her mother's dresses aside.

INT. VAN INTERIOR. MORNING

Major climbs into the van. Snake looks at him with one eye slightly open.

MAJOR

We wait, Snake.

Major takes a seat beside Rita.

The screen is showing Sarah, who has climbed inside Lily's wardrobe.

RITA

She'll be at it for a while.  
We'll need to grab her at home.  
Get boss on the line!

Major glances at Snake. His face is a mask.

INT. LILY'S HOUSE. LILY'S ROOM. MORNING

Sarah emerges from the wardrobe. She's holding an antique jewelry case.

Sarah kneels, puts the case in front of her. She takes the purchased package and tears it open. Stuffs the wrapping paper's remains in her pocket. She looks over her purchase: a small plastic kit. She opens it.

The case contains an electric snap gun, with various attachments secured to the lid.

INT. VAN INTERIOR. MORNING

The screen is showing Sarah, studying the included instruction manual.

RITA

Dios mio... That jewelry case  
can be opened with a pin!  
(to Major)  
Well? Are you going to ask for  
the go-ahead? Or does it work  
differently with you  
professionals?

MAJOR

(grimaces)  
Shut it, will you.

INT. LILY'S HOUSE. LILY'S ROOM. MORNING

Sarah studies the manual, then the jewelry case's keyhole. Her fingers tremble with anticipation next to the lid of the kit – Sarah is selecting an attachment.

Sarah takes the smallest and simplest flat attachment. Frowns suspiciously, looks at the manual again.

She sighs, and then fixes the attachment to the "muzzle" of the gun.

INT. LILY'S CAR. MORNING

Lily's car passes under an arch that reads "Florida International University."

VOICE FROM THE SPEAKERS  
 ... crater that remained after  
 the asteroid is located on the  
 Yucatan Peninsula...

Lily puckers her brow at the radio.

INT. VAN INTERIOR. MORNING

MAJOR  
 It's a go. You'll go in  
 together.  
 (to Snake)  
 Sarah is on you.  
 (to Rita)  
 You clean up and arrange the  
 "escape." Am I being clear?

Rita nods.

INT. LILY'S HOUSE. LILY'S ROOM. MORNING

Sarah pulls the gun's trigger. Something clicks in the lock of the jewelry case. Sarah winces and whimpers softly.

INT. VAN INTERIOR. MORNING

MAJOR  
 (to Rita)  
 Make sure not to miss anything.

Rita nods, putting on gloves.

MAJOR  
 Not. A. Thing.

Clearly annoyed, Rita pulls a uniform cap over her head, opens up the van door. Hops outside. Snake follows her. He lands on the asphalt smoothly and silently.

INT. LILY'S HOUSE. LILY'S ROOM. MORNING

Her eyes fixed on the jewelry case, Sarah puts the snap gun down on a wardrobe shelf.

Sarah carefully opens the lid of the jewelry case. Inside are documents, old photographs, newspaper cutouts. Entranced, Sarah is looking over the treasure.

EXT. STREET OUTSIDE LILY'S HOUSE. MORNING

Rita and Snake are walking toward Sarah's house, their heads hanging low.

INT. LILY'S HOUSE. LILY'S ROOM. MORNING

Sarah is holding a photograph in her hands. It depicts a young Lily, Sarah's father Nathan, and a young Conrad. Everyone is tanned, Lily is wearing a swimsuit, the men are in swimming trunks. Lily and Nathan are embracing each other. These people are laughing – they are happy and enjoying life. The background shows the surf line and the golden sand of a beach.

Some of the documents are lying on the floor in front of Sarah. Among them is the instruction manual for the snap gun.

EXT. PORCH OUTSIDE LILY'S HOUSE. MORNING

Rita produces a key and carefully inserts it into the keyhole. Snake is behind her, shielding Rita from curious eyes. Rita carefully opens the door.

INT. LILY'S CAR. MORNING

Lily's car stops at a parking lot. The clock is showing 9:50.

VOICE FROM THE SPEAKERS

... traces of this great  
catastrophe – the natural pits  
known as "cenotes" – run along  
the crater's perimeter...

Lily turns off the car, the radio dies down. Lily picks up her smartphone. Dials Sarah.

INT. VAN INTERIOR. MORNING

Major is watching the screen showing Lily's room.

Sarah is sitting over the jewelry case, leafing through the papers. The living room on the screen is showing Rita and Snake. Snake gestures to Rita with a finger to "stand still and wait." Rita nods. Snake proceeds toward Sarah's room, slowly and soundlessly.

INT. LILY'S HOUSE. LILY'S ROOM. MORNING

Sarah is holding a Xerox copy of an old document.

SARAH

(whispers)

... there, where the river of  
life falls into the sea...  
along the riverbed... fearing  
not death...

A telephone rings.

INT. LILY'S HOUSE. LIVING ROOM. MORNING

Sarah's smartphone, lying on the kitchen table, begins to ring and vibrate.

INT. LILY'S HOUSE. LILY'S ROOM. MORNING

Sarah flinches, turns around and sees Snake's huge form in the doorway. Snake's right hand is clutching a syringe.

Sarah's eyes widen.

Snake sticks out his lips, as if wanting to plant a kiss on the girl.

SNAKE

(quietly)

Boo!

Sarah's eyes roll back and she collapses on her side –  
SMACK!

Snake looks at her with sadness, even a hint of resentment. Sarah's phone stops ringing.

SNAKE

This is what we waste our  
talents on.

MAJOR'S VOICE

Inject her. We've had enough  
surprises.

Snake walks over to Sarah, lifts up her eyelid. Sarah's pupils had rolled back. Snake injects the syringe into Sarah's neck.

INT. LILY'S CAR. MORNING

Lily is twirling her phone in her hand.

LILY  
No discipline at all!

Lily gets out of the car, walks toward the library.

INT. LILY'S HOUSE. LIVING ROOM. MORNING

Rita takes a Wi-Fi router off the wall and removes a planted bug from the back of it.

INT. LILY'S HOUSE. LILY'S ROOM. MORNING

Snake produces a huge black bag from his pocket. Unzips it.

INT. LILY'S HOUSE. LIVING ROOM. MORNING

Rita walks over to a tub of flowers on the windowsill.

INT. VAN INTERIOR. MORNING

The screen with the living room is showing a close-up of Rita. She reaches for the installed camera. The screen goes dark.

INT. LILY'S HOUSE. LILY'S ROOM. MORNING

Snake is packing Sarah into the black bag.

INT. LILY'S HOUSE. SARAH'S ROOM. MORNING

Rita sweeps Sarah's clothes into a single pile on the bed.

INT. VAN INTERIOR. MORNING

The screen with Sarah's bedroom goes dark. Major gets out of the van.

INT. LILY'S HOUSE. LILY'S ROOM. MORNING

Rita tosses the clothes into the bag with Sarah in it. Snake zips up the packed bag.

EXT. STREET OUTSIDE LILY'S HOUSE. MORNING

The van backs up closer to Lily's house.

INT. LILY'S HOUSE. LILY'S ROOM. MORNING

Rita gathers up the scattered documents and puts them in the jewelry case.

Snake walks up to the floor lamp, where another hidden camera is installed, and reaches for it.

EXT. STREET OUTSIDE LILY'S HOUSE. MORNING

The van is parked outside Lily's house.

INT. LILY'S HOUSE. LILY'S ROOM. MORNING

Rita uses the snap gun to close shut the jewelry case and puts it back in the wardrobe. Tucks the snap gun away in her pocket.

Carrying the bag with Sarah in one hand, Snake walks out into the living room.

INT. VAN INTERIOR. MORNING

All the screens are dark.

INT. LILY'S HOUSE. LIVING ROOM

Snake walks up to the front door, the bag in his hand. Rita is following after. Along the way she picks up Sarah's phone, lying on the kitchen table.

EXT. STREET OUTSIDE LILY'S HOUSE. MORNING

Holding the bag, Snake hops into the van. Rita follows. The door closes, the van starts moving.

EXT. IN FRONT OF THE LIBRARY. MORNING

Lily is in front of a stairwell leading to the library. She's surrounded by students.

Lily peers at the back of a female student. The girl is thin with luxuriant red hair. Easy to mistake for Sarah. Lily walks up the stairs, eyes fixated on the girl.

STUDENT

(turns to Lily)

Hello, Professor Clement.

Lily nods absently, looks away. Several steps later, Lily digs in her purse for her phone.

EXT. MIAMI STREET. EAST SIDE. MORNING

A black van is speeding down the street.

INT VAN INTERIOR. MORNING

Telephone rings. Rita is sitting across from Snake, holding Sarah's ringing phone in her hand. The black bag is between them.

The phone keeps ringing. Rita looks at Snake, unsure of what to do.

EXT. IN FRONT OF THE LIBRARY. MORNING

Lily is standing on the stairs, phone pressed to her ear. Students are being rowdy all around. Lily cracks the knuckles of her left hand impatiently.

INT VAN INTERIOR. MORNING

Snake takes the phone from Rita. He stares at it, waiting.

EXT. IN FRONT OF THE LIBRARY. MORNING

Lily is standing on the stairs, phone pressed to her ear.

INT VAN INTERIOR. MORNING

Snake is waiting.

EXT. IN FRONT OF THE LIBRARY. MORNING

SARAH'S VOICE

Hello. You've reached Sarah  
Clement. I am not available to  
answer your call...

Scoffing in frustration, Lily hangs up.

INT VAN INTERIOR. MORNING

Calmly, methodically, Snake removes the back cover, then the battery, and takes out the SIM card. Snake hands the phone and the battery to Rita, keeping his eyes on the tiny SIM card.

Rita takes the phone and the battery.

Snake pinches the SIM card between his thumb and middle finger. He squeezes. The SIM card breaks – SNAP!

Snake hands Rita the fragments. Rita accepts them automatically. Snake falls back and closes his eyes serenely.

EXT. IN FRONT OF THE LIBRARY. MORNING

Lily is still standing on the stairs, phone pressed to her ear.

LILY

Hello, Mrs. Richards. This is  
Lily Clement, Sarah's mother.  
May I speak with my daughter?  
Oh, she's not there yet?



Lily takes the phone away from her ear, looks at the screen. Then pressed it back to her ear.

LILY

Yes, it's still 2 minutes to.  
Please have her call me as soon  
as she gets there.

Lily begins to slowly ascend the stairs. She has three steps left.

Two.

One.

Lily spins around and rushes back down the stairwell.

INT. VAN CABIN. MORNING

Major is behind the wheel. His right hand is pressing a cell phone to his ear.

MAJOR

7 minutes.

EXT. UNIVERSITY PARKING LOT. MORNING

Lily's car guns forward.

EXT. MIAMI STREETS. EAST SIDE. MORNING

The black van is driving along streets of Miami. Observing all the road rules and keeping to the speed limit.

EXT. MIAMI STREETS. WEST SIDE. MORNING

Lily's car is zooming along streets of Miami.

INT. VAN CABIN. MORNING

Major turns on the radio. Rod Stewart's "I Am Sailing" is playing. Major begins to sing along. He sings well, perfectly in tune, and with feeling.

INT. LILY'S CAR. MORNING

Lily is pushing her driving skills to the limit. She's holding the wheel with one hand, while manipulating her phone with the other.

SARAH'S VOICE

Hello. You've reached Sarah  
Clement...

Lily slams on the gas.

INT VAN INTERIOR. MORNING

The music from the cabin is barely audible. Snake opens his eyes just slightly, cocks an ear. Then raises his hand to the earpiece.

EXT. MIAMI STREETS. WEST SIDE. MORNING

Lily's car is zooming along streets of Miami.

Intersection. The traffic light is blinking yellow. It turns to red. Lily's car flies across the intersection, violating traffic rules.

INT VAN INTERIOR. MORNING

The music from the cabin is louder now. Snake is singing along with Major.

Rita is looking at him, her mouth slightly agape.

INT. LILY'S CAR. MORNING

One eye on the phone, Lily dials a number.

MRS. RICHARDS' VOICE

Hello.

LILY

Is Sarah there?

MRS. RICHARDS' VOICE

No. I'm surprised myself...

Lily hangs up.

INT VAN INTERIOR. MORNING

Rita begins to sing along as well. Softly and out of tune.

Snake opens his eyes. Gives Rita a look of disapproval. Rita falls silent. Snake nods in agreement, suggesting that she should remain quiet.

EXT. MIAMI STREETS. WEST SIDE. MORNING

Tires screeching, Lily's car turns on the street leading to her house.

EXT. MIAMI STREETS. EAST SIDE. MORNING

The black van is driving on a street next to the ocean. At a distance, yachts are visible at the pier.

"I Am Sailing" is booming over Miami.

EXT. STREET OUTSIDE LILY'S HOUSE. MORNING

Lily leaps out of the car and runs toward her house.

EXT. PIER. MORNING

The black van stops at the pier. Standing next to the pier is a magnificent yacht roughly 250 feet long that must have cost at least \$100 million. Its name is printed on the side: CHAMPION.

The van's rear door opens. Snake hops down onto the pier, carrying the black bag with Sarah. Rita hops down after him and slams the door in frustration.

Major sticks his hand out the window and turns up his thumb. Snake sees it and nods. The black van starts moving.

INT. LILY'S HOUSE. LIVING ROOM. MORNING

Lily bursts into the house, looks around. Her purse is dangling off her shoulder.

LILY  
Sarah? Sarah!

Silence. Lily dashes to Sarah's room.

INT. LILY'S HOUSE. SARAH'S ROOM. MORNING

Lily examines the room. The bed is flawlessly made. There's a Baryshnikov poster on the wall. No signs of struggle. No signs of anything.

Lily sobs. Then clenches her fists, getting a hold of herself.

LILY  
One. Two. Three.

Lily walks out of Sarah's room.

EXT. PIER. MORNING

Carrying the black bag, Snake climbs aboard Champion. With an air of independence, Rita follows.

INT. LILY'S HOUSE. LILY'S ROOM. MORNING

Lily walks into her room. Looks around. All her things are in their proper place. Everything is in order.

LILY  
Six. Seven. Eight.

Lily takes out her phone from her purse, dials a number.

LILY

Nine. Ten.

Lily presses the phone to her ear.

LILY

I want to report my daughter's  
disappearance.

EXT. PIER. MORNING

Champion departs from the pier — slowly, regally. Patches of sunlight are dancing on the waves. The ocean is laughing.

INT. CHAMPION'S CABIN. MORNING

In the middle of a large and spacious cabin stands a hospital bed. Sarah is lying in it. She's unconscious. Wires from heart rate and blood pressure monitors are attached at her wrist and bend of the elbow. On a chair are Sarah's things that Rita had taken from the house.

At the head of the bed stands a strange contraption that somewhat resembles a tomograph. This is the Kowalsky Resonator. Next to it stands a long desk, loaded with monitors and medical devices.

Behind the desk with his back to the bed sits KOWALSKY himself. He's 45 years old, white, gray-haired, unshaven. He's got Sarah's medical records in his hands.

KOWALSKY

(with a slight  
accent)

Flu, appendicitis... A standard  
set all around.

Kowalsky looks over his shoulder at Sarah.

KOWALSKY

We'll make it work.

Kowalsky picks up an electric shaver off the desk, walks over to Sarah. Gently runs his hand over her red hair.

KOWALSKY

(shaving Sarah's  
head)

In 2009 I attended a conference  
in Moscow. And I was taken to  
see the Ostankino Tower.

Kowalsky tosses the long locks to the floor.

KOWALSKY

They've got an observation deck with skylights in the floor. You can stand on one, look down and see 1,000 feet of empty space.

Kowalsky gently turns Sarah on her side, starts shaving the hair from the back of her head.

KOWALSKY

So I stepped on one such skylight. And the next second I realized I was on all fours. It was an immediate reflex, driven by fear. My brain had decided it was safer that way and gave the order to my muscles.

Kowalsky gently returns Sarah to her initial position. In place of the bountiful fiery mane she's now sporting a prickly crew cut, with only a few surviving locks looking lonely and naked amidst the desolate landscape. Kowalsky runs his hand over Sarah's head with trepidation.

KOWALSKY

The brain is something... unfathomable, Sarah. But the most extraordinary thing about it is that our brain isn't really us.

Kowalsky begins to attach suction cups, connected to wires running from the resonator, to Sarah's head.

KOWALSKY

Sometimes we do things against our own desires, submitting to the brain's commands. Out of fear, for instance.

Kowalsky concludes his preparations. Sarah's head is all covered in suction cups.

KOWALSKY

You might even thank me afterwards.

Kowalsky walks over to the table. The monitor displays the pulsating heart rate and blood pressure measurements. Kowalsky clicks the tumbler switches on the control panel: a row of lights switch on along the resonator's perimeter, and it begins to gently hum.

KOWALSKY

Let's begin.

EXT. OCEAN ALONG FLORIDA'S SHORES. MORNING

Champion sails majestically southward. Florida's beaches are visible on the starboard side.

INT. LILY'S HOUSE. LIVING ROOM. MORNING

Lily is sitting on the couch. She is tense, collected.

Pictures of Sarah are laid out on a desk before her. Across from Lily sits DETECTIVE MITCHELL (35 years old, black; neatly trimmed beard, glasses).

DETECTIVE MITCHELL

Any problems in the family,  
ma'am? Arguments, conflicts?

LILY

None. We lived in perfect  
harmony.

DETECTIVE MITCHELL

What about her friends? Did she  
have a boyfriend?

LILY

Sarah is a homebody. Nothing  
but school and dance classes.

The detective sniffs with disbelief. Takes Sarah's photo, examines it.

DETECTIVE MITCHELL

No boyfriend?

LILY

No. I would know.

A police officer enters (woman, 30 years old, white).

POLICE OFFICER

The neighbors didn't see  
anything.

DETECTIVE MITCHELL

Ma'am, are you sure something  
happened to your daughter? It  
has only been an hour. She  
could have simply cut her  
class. At 15... A girl could  
have a number of OTHER  
interests.

Lily leans over to the detective. She speaks slowly,  
peering into his eyes.

LILY

Not my Sarah. Something has happened. I'm sure of it.

The detective falls back, exchanges puzzled glances with the officer. Coughs.

DETECTIVE MITCHELL

All right, we'll commence a search. Would you mind letting my colleague look through Sarah's room?

Lily nods. The officer walks toward Sarah's room.

DETECTIVE MITCHELL

In the meantime, please check whether all your valuables are in place. Money, jewelry, etc.

LILY

I don't have anything like...

Lily stops short.

DETECTIVE MITCHELL

Exactly. Check THAT.

INT. LILY'S HOUSE. LILY'S ROOM. MORNING

Lily opens the wardrobe, moves her dresses to the side. In her left hand Lily's got a bunch of keys. On the bottom shelf, pushed back into the corner, stands the antique jewelry case.

Lily takes it out, finds the right key on the keychain. Opens the case.

Everything is in place. Photographs, documents. Lily looks through them feverishly.

Lily freezes.

LILY

What the...

EXT. CHAMPION'S UPPER DECK. MORNING

Snake is lounging in a deck chair on the upper deck. He's wearing nothing but swimming trunks. Yet, the earpiece is still in his ear, and a small cell phone hangs on his waist. In a deck chair next to his lounges Rita. She has changed into a shirt and camouflage pants. She's holding a can of beer. She's looking at Snake. Admiring his muscular body. Snake looks like a Greek god.

RITA

Is everybody in your squad like you?

SNAKE

(without opening his eyes)  
I'm the best.

RITA

(flirting)  
Damn! Wanna recruit me? I handled myself well back at the house. Didn't screw up once!

LILY'S HOUSE. LIVING ROOM

Lily is standing before the detective. He is holding an instruction manual from the snap gun that Sarah had bought.

DETECTIVE MITCHELL

Well, this is strange, ma'am.

CHAMPION'S UPPER DECK

Snake opens his eyes, looks at Rita.

SNAKE

You talk too much.

LILY'S HOUSE. LIVING ROOM

DETECTIVE MITCHELL

(studying the manual)  
No manufacturer information.  
But I know who traffics in this kind of merchandize locally.  
We'll look into this, ma'am.  
(after a short pause)

The documents where you found this manual... What are they?

Lily considers the question. Pause.

DETECTIVE MITCHELL

Ma'am?

LILY

I will tell you. You're going to need to know.

Lily looks at the electronic clock above the stove. 11:58.

LILY

Are you going back to the precinct? I'll go with you.



Lily starts walking toward the front door. The detective follows her with his eyes, bewildered.

EXT. OCEAN ALONG FLORIDA'S SHORES. DAY

Champion steers right, heading southeast, parallel to the Florida Keys.

INT. CHAMPION'S CABIN. DAY

The resonator is switched off, the suction cups are off Sarah's head. Kowalsky stands at her bedside, a cell phone pressed to his ear.

KOWALSKY

I can give you a tentative answer in half an hour, sir. I hope it will be a positive one.

Kowalsky puts away the phone, looks at Sarah. Her face is pure serenity. Kowalsky brings a piece of cotton wool with ammonia to her nose. Sarah's nose twitches. She sneezes.

KOWALSKY

God bless you.

INT. DETECTIVE'S CAR. DAY

Lily is in the back seat. Next to her is an opened purse, with the corner of the jewelry case peeking out.

The detective is behind the wheel. The car is driving down streets of Miami. Lily is holding up a 15-year-old photograph so that the detective could see it in the rearview mirror. She's speaking in a terse, efficient manner.

LILY

That's Nathan Hanrahan. Sarah's father. He inherited the documents concerning Irishman's treasure. Have you heard about Irishman?

The detective shakes his head.

INT. CHAMPION'S CABIN. DAY

Sarah is sitting up in the bed, her back pressed against the headboard. She's looking at Kowalsky.

KOWALSKY

Relax, Sarah. Everything is fine, you are not in any danger. You have nothing to fear.

Sarah touches her head and freezes, realizing her hair is gone. She starts feeling her head for hair.

KOWALSKY

That had to be done, Sarah. For medical reasons.

Sarah is crying, her face buried in her palms.

INT. DETECTIVE'S CAR. DAY

LILY

Irishman was a pirate ship from the early XVIII century. Nathan's ancestor Patrick was the captain. The whole crew was Irish.

(with a sigh)

Stubborn and crazy Irish.

INT. CHAMPION'S CABIN. DAY

Sarah is weeping. Kowalsky is looking at her with squinted eyes. Sarah is inconsolable.

Kowalsky walks up to the table, opens a medical briefcase, takes out a syringe.

KOWALSKY

Look at me.

Sarah doesn't hear him, breathlessly sobbing. Kowalsky comes closer.

KOWALSKY

(snaps)

Look at me!

Sarah quiets down.

KOWALSKY

Look. At. Me.

Sarah looks up and freezes at the sight of the needle.

INT. DETECTIVE'S CAR. DAY

LILY

That's is Conrad, our friend. He financed the search. And that's me. I was part of an expedition to the Yucatan when I met them. Nathan was looking for a historian specializing in Mayan architecture.

INT. CHAMPION'S CABIN. DAY

KOWALSKY

I will ask you three questions.  
If you don't answer even one of  
them, I will stick this syringe  
in your heel. And it is going to  
HURT.

Sarah is perfectly still, eyes fixated on the syringe.

KOWALSKY

First question. How many steps  
does the Temple of Kukulcan in  
Chichen Itza in the Yucatan  
Peninsula have?

Sarah shifts her gaze, a mix of bewilderment and fear,  
from the syringe to Kowalsky.

KOWALSKY

(raising the  
syringe)  
How many steps in the Temple of  
Kukulcan?

INT. DETECTIVE'S CAR. DAY

LILY

We found Irishman. Or rather  
its hull, sunken and buried  
under sand.

(after a pause)  
God, we were so happy...

Lily buries her face in her palms.

Silence envelops the car. All we hear is Lily's subdued  
struggle with the sobs taking hold of her.

LILY

(whispering)  
One. Two. Three...

DETECTIVE MITCHELL

Does Sarah know this story?

Lily shakes her head, her face still buried in her palms.

INT. CHAMPION'S CABIN. DAY

SARAH

(softly)  
Three hundred sixty five. Same  
number as days in a year.

INT. DETECTIVE'S CAR. DAY

Lily wipes her eyes, putting herself together.

DETECTIVE MITCHELL  
Did you find the treasure?

LILY  
No. Just a few silver coins.  
And a pirate broadsword.

DETECTIVE MITCHELL  
Heh... That ain't much. Mind if  
I smoke?

LILY  
Got one for me?

INT. CHAMPION'S CABIN. DAY

KOWALSKY  
Three hundred sixty five.  
Correct.

Sarah exhales.

KOWALSKY  
Second question. Ready? What is  
the Ediacara biota?

Sarah is silent.

KOWALSKY  
Ediacara biota. What is it?

INT. DETECTIVE'S CAR. DAY

Lily is shrouded in clouds of smoke.

LILY  
15 years since my last  
cigarette. 15 years since I last  
felt alive... But how could I  
forget him?! Nathan... He was  
like the Caribbean Sea! He wrote  
me poetry. He could hold his  
breath underwater for over three  
minutes. He knew philosophy,  
geology, linguistics. And he  
danced... Oh, how he danced!

DETECTIVE MITCHELL  
(using the pause  
that ensues)  
What happened to him?

## INT. CHAMPION'S CABIN. DAY

Sarah keeps an intent gaze on the syringe.

SARAH  
 (contemplatively)  
 No. I don't even know those  
 words.

Sarah shifts her eyes to Kowalsky. Studies him. Then slowly lifts her foot. Sarah's heel ends up right in front of Kowalsky's eyes.

SARAH  
 Go on.

## INT. DETECTIVE'S CAR. DAY

LILY  
 He was murdered. Blown up,  
 along with the boat.

DETECTIVE MITCHELL  
 Who did it?

LILY  
 La Muerte. Heard of 'em?

The detective nods.

LILY  
 Back then they were just a  
 street gang from Cancun. They  
 demanded their share if we  
 found anything. "This is our  
 land!" - that type of thing.  
 Nathan and Conrad wiped the  
 floor with them. They ran like  
 the cowards they were. But then  
 returned.

Lily stubs out her cigarette in an ashtray.

LILY  
 Conrad and I escaped. Barely.

## INT. CHAMPION'S CABIN. DAY

Kowalsky is looking at Sarah's outstretched foot. His gaze is not entirely unlike that of a man looking at a woman.

KOWALSKY  
 (licking his lips)  
 I will. If you don't answer my  
 final question.

Kowalsky lowers Sarah's foot with his hand. Takes a seat on the edge of the bed.

KOWALSKY

How did you know about the steps?

Sarah looks at Kowalsky. Her face starts to change.

FLASHBACK

A 3-year-old Lily is standing before a mirror in a pretty white dress.

A 5-year-old Lily is crying, holding out her hand to her mother. Blood is gushing from her finger.

An 8-year-old Lily is standing in a church, looking into a casket with her father in it.

An 11-year-old Lily is looking into a keyhole, spying on her mother, who's lying on a rug by the fireplace, kissing some other man.

A 14-year-old Lily is standing before a mirror. She's wearing a wide-brimmed hat and holding a whip in her hand. She's pretending to be Indiana Jones.

A 16-year-old Lily is kissing a boy at a school dance. After the kiss she takes a swig from a bottle. And immediately hurls the contents back out.

An 18-year-old Lily is lying in a bathtub. She's holding a razor. She slides the razor across her wrist. Not a drop of blood. Lily tries again. Only white tracks remain. Frustrated, Lily tosses the razor in the water.

A 21-year-old Lily is running out of the maternity ward. Her mother and stepfather are running after her. Lily stops and slaps her stepfather with everything she's got. He doubles over from the blow; Lily's mother catches him. Lily jumps in a car and drives away.

A 23-year-old Lily. Graduation day at her college. Lily in a graduation cap is kissing some guy. After the kiss she takes a swig from a bottle. Then plants her lips right back on the guy's.

A 25-year-old Lily. She walks into a Cancun bar and sees Nathan and Conrad, sitting at a table.

INT. CHAMPION'S CABIN. DAY

Kowalsky is looking at Sarah.

SARAH  
 (astonished)  
 Mom... I remember everything.  
 Everything!

INT. DETECTIVE'S CAR. DAY

Lily and the detective are silent.

LILY  
 I remember everything. Every  
 detail! And I tried so hard!

Lily turns around, facing the window. Pause.

DETECTIVE MITCHELL  
 Hmm... It's an interesting  
 story, ma'am. So, you think that  
 La Muerte have something to do  
 with Sarah's disappearance?

LILY  
 (after a pause)  
 Clearly, you don't.

DETECTIVE MITCHELL  
 There's no treasure. And the  
 documents are only of interest  
 to Sarah. As is the story of  
 her father, which you concealed  
 from her.

LILY  
 Don't draw hasty conclusions,  
 detective. That goes for the  
 treasure, too.

DETECTIVE MITCHELL  
 What do you mean by that?

INT. CHAMPION'S CABIN. DAY

Sarah is sitting perfectly still, staring vacantly.

SARAH  
 I remember.

EXT. BAY NOT FAR FROM RIO LAGARTOS. DAY. FLASHBACK

YOUNG LILY (24 years old) and YOUNG CONRAD (26 years old, white, dark hair, athletic build) are walking along a beach. Young Conrad is wearing a backpack, while young Lily is carrying a bag of fruit. He's limping on his right foot. In the distance a boat is visible, moored at a wooden pier.

Young Conrad looks at his watch: 4:59.

YOUNG CONRAD  
(with a slight stutter)  
We made it. D-didn't need to  
rush like mad, either.

YOUNG LILY  
Life's rituals are underrated,  
Conrad. And dinner at 5:00 is a  
fine ritual.

Young Conrad fixes his backpack. There's a sound of  
bottles clinking.

YOUNG CONRAD  
(grinning)  
One won't c-clink at all, but  
two don't clink q-quite the  
same way.

Lily grins in return. Young Conrad suddenly stops. Lily is  
waiting, looking at him questioningly.

YOUNG CONRAD  
Lily, I want you to t-talk to  
him. He's obsessed. He's  
convinced that the t-treasure  
is real, and we're just looking  
in the wrong places.

YOUNG LILY  
And what if he's right?

YOUNG CONRAD  
I'd like to b-believe that.

Young Conrad's walkie-talkie beeps.

YOUNG CONRAD  
C-come in. We're almost there,  
Mr. Dance superstar. What? What  
are you t-talking about? What  
did you find?

YOUNG LILY  
There he is!

Young Lily fingers the boat in the distance, about 300  
feet away. Nathan is aboard. He's waving a t-shirt over  
his head.

NATHAN  
(from a distance)  
I found it! I found it...



YOUNG CONRAD  
 (into the walkie-  
 talkie)  
 Explain yourself, you p-psycho.

Nathan stops waving, puts a hand to his ear. Young Conrad's walkie-talkie produces a mix of crackling and Nathan's voice.

YOUNG CONRAD  
 (after a pause)  
 He says he knows where to look  
 for the t-treasure. He says the  
 broadsword we found is the k-  
 key.

Young Lily looks at the boat. Nathan has hopped down onto the pier and is dancing the Irish jig.

YOUNG LILY  
 He found it, Conrad. He found  
 it!

Young Lily runs toward the boat. Young Conrad hurries after her with his limp. The bottles in his backpack are clinking.

YOUNG CONRAD  
 Lily! Wait for me, Lily!

EXPLOSION!

The boat bursts into pieces. The blast wave knocks young Lily and young Conrad off their feet.

Young Lily raises her head. Where the boat was a moment ago now rages a great flame.

YOUNG LILY  
 (whispers)  
 No. Nathan... No!

INT. DETECTIVE'S CAR. DAY

The detective studies Lily in the rearview mirror. Lily is sitting, her head thrown back, her eyes closed.

DETECTIVE MITCHELL  
 Well, all right. Suppose  
 someone decided to keep  
 searching for the treasure.  
 Then why did that someone not  
 take the documents?

Lily sits up, looks at the detective.

DETECTIVE MITCHELL

And why do they need Sarah?

Lily cracks her knuckles. The detective's phone rings.

DETECTIVE MITCHELL

Think on that.

The detective puts the phone to his ear.

INT. CHAMPION'S CABIN. DAY

Sarah is sitting on a bed, holding her bent head with both hands. Kowalsky is sitting behind the table, his back to her, writing in his notepad.

SARAH

How's that possible? What is that?

KOWALSKY

(while writing)

Genetic memory. You can remember everything your ancestors knew.

SARAH

(getting up)

EVERYTHING?

Kowalsky puts the pen aside, looks at Sarah.

KOWALSKY

Strictly speaking, no. You can remember everything your father knew before your, um, conception. And now you know everything your mother knew almost up to the time of your birth.

Sarah is standing at the bedside, examining the resonator.

KOWALSKY

The same goes for your grandparents. And everybody else down the line. Only getting access to those memories is harder. The further down, the harder it is.

SARAH

(turns to Kowalsky)

But why? What is the point of it all?

Kowalsky is flustered, knowing not what to say. He gets up, turns away from Sarah, starts putting papers away in his briefcase.

SARAH  
WHAT IS THE POINT?

Kowalsky presses a hidden button under the tabletop.

Sarah walks over to him. Kowalsky turns around. Sarah stands right before him.

KOWALSKY  
(licking his lips)  
I don't know.

SARAH  
(articulating every  
word)  
When whoever has hired you find  
out what they want to know...  
Will they kill me?

Kowalsky is silent.

SARAH  
(voice trembling)  
We'll see about that...

The door opens. Rita enters.

KOWALSKY  
Stay with the girl.

Rita nods. Kowalsky grabs his briefcase and quickly exits.

EXT. BY KEY WEST ISLAND. DAY

Champion slows down and stops broadside to Key West Island.

INT. DETECTIVE'S CAR. DAY

DETECTIVE MITCHELL  
(into the phone)  
Roger. Be right there.

The detective puts away the phone, starts turning the wheel, parking the car.

DETECTIVE MITCHELL  
We've got a witness. Come.

EXT. PARKING LOT OUTSIDE THE POLICE PRECINCT. DAY

The detective gets out of the parked car. Lily climbs out of the rear door.

LILY

Does he know anything about Sarah?

DETECTIVE MITCHELL

(while walking)

Doubt it. But he can help us make sense of the situation.

Lily and the detective walk into the precinct.

INT. POLICE PRECINCT. OUTSIDE THE INTERROGATION ROOM. DAY

One wall of the room is largely glass, showing everything that's taking place in the interrogation room, where Chuck is being questioned. Chuck is nervous, and he's acting somewhat brazenly as a result. The interrogation is being conducted by DETECTIVE SWANSON. He's 40 years old; a white, balding and potbellied jokester of a cop. Lily and Detective Mitchell are standing near the glass window.

DETECTIVE SWANSON

Who placed the order?

Detective Mitchell looks at Lily.

CHUCK

Sarah Clement. It's all in the invoice.

LILY

He's lying. That's impossible.

Detective Mitchell opens a file cabinet and takes out a folder.

DETECTIVE MITCHELL

Wait here.

The detective exits.

DETECTIVE SWANSON

How was she acting?

CHUCK

(defiantly)

Normal. Like any citizen of a free country.

DETECTIVE SWANSON

A missing and underage citizen, Chuck. That's the problem, you see.

CHUCK

That ain't my problem, man. I  
ain't her babysitter.

Detective Mitchell walks into the interrogation room. He places several photographs on the table before Chuck.

DETECTIVE MITCHELL

Which one of them bought the  
lockpick?

CHUCK

(indicating with a  
finger)

That one.

Mitchell takes the photo and affixes it to the other side of the glass. The photograph shows Sarah. Lily clenches her teeth.

DETECTIVE SWANSON

(to Chuck)

Wait here.

The detectives come out, then enter the viewing room a moment later.

DETECTIVE MITCHELL

Mrs. Clement, this is my  
colleague, Tom Swanson. What's  
your take on this, Tom?

DETECTIVE SWANSON

It doesn't look like he's  
lying.

Mitchell nods. Turns to Lily.

DETECTIVE MITCHELL

Your daughter ran away, Mrs.  
Clement. I'm sure of it.

LILY

I'm telling you: you don't know  
Sarah. There's no way she...

DETECTIVE MITCHELL

(interrupting her)

Or maybe you don't know her as  
well as you think. You've been  
keeping her on a leash all  
these years. But the girl  
wanted a taste of freedom. So  
she read your documents. And  
took off!

LILY

And it took her all of 10  
minutes?!

DETECTIVE SWANSON

Ha! It took me all of three  
minutes to decide to get married.

Lily gives him a venomous look. Swanson is uncomfortably  
silent.

LILY

You don't know my daughter. She  
wouldn't have run away! Just do  
your jobs! Find her!  
(fingering Chuck)  
Keep questioning him! He's  
hiding something!

Lily stops short. The detectives turn their heads. Chuck  
is holding Sarah's picture in his hands.

CHUCK

(smacking his lips)  
What a cutie!

LILY

I'll show you how it's done!

Lily runs out of the room. The detectives bolt after her.

INT. POLICE PRECINCT. HALLWAY. DAY

Lily runs out into the hallway. Gets her bearings. The  
interrogation room door is to her left. Lily darts towards  
it.

Mitchell catches her at the door.

DETECTIVE MITCHELL

(grabbing her arm)  
Ma'am!

Lily wrests free, accidentally elbowing him with her free  
arm. The detective grabs his face, keels over.

DETECTIVE MITCHELL

Shit!

Swanson catches him. Lily runs into the interrogation  
room.

INT. POLICE PRECINCT. INTERROGATION ROOM. DAY

Lily nearly tackles Chuck, pressing him to the chair.

LILY

What have you done with my  
little girl?! Say it! Say it!!!

Swanson runs into the room, grabs Lily by the shoulders,  
pulls her away.

DETECTIVE SWANSON

Ma'am, you've just assaulted a  
police officer!

CHUCK

And me! Lock that crazy bitch  
up!

Mitchell enters the interrogation room, nursing his  
bruised cheekbone.

LILY

(not giving up)

What have you done with her?!  
You scumbag!

CHUCK

Go stuff yourself! I didn't lay  
a finger on her! It's all on  
video!

Pause.

DETECTIVE SWANSON

What are you talking about?

CHUCK

My dashboard cam! It's always  
on.

DETECTIVE MITCHELL

Why?

CHUCK

YouTube! I caught an accident  
the other day. It got 150,000  
likes!

Swanson is still holding Lily. She's no longer trying to  
break free. The detectives exchange glances.

DETECTIVE SWANSON

Where's the recording?

EXT. PARKING LOT OUTSIDE THE POLICE PRECINCT. DAY

Lily is standing, leaning against the wall of the  
precinct. The bag with the jewelry case is at her feet.

Detective Mitchell walks over. There's a bruise on his cheekbone. He's holding Chuck's dashboard camera in his hand.

DETECTIVE MITCHELL  
Wait here. We'll check everything.

Mitchell turns, intending to go.

LILY  
Give me a cigarette.

DETECTIVE MITCHELL  
No dice.

Lily turns, facing the wall, presses her forehead against it. She puts her hands together and starts to pray.

LILY  
God, oh God. Help me find her.  
Dear God, help me...

EXT. BY KEY WEST ISLAND. DAY

Champion is anchored by Key West. On the upper deck, by the handrail, stands Kowalsky. He's looking in the direction of the island, a cell phone pressed to his ear.

In a deck chair behind him lounges Snake.

KOWALSKY  
(into the phone)  
... opinion, the result is a success. The mother's memories are accessible, which means the father's will be as well. With time. That is why I'd like to get off the yacht.

INT. CHAMPION'S CABIN. DAY

Sarah is finishing changing into the clothes Rita had taken from her room. Her movements are abrupt and nervous. She's now wearing jeans with a yellow t-shirt. There's a small window in the upper section of the wall across her bed. It is slightly opened. Seagull cries are coming through.

SARAH  
We're at sea. On a ship. Yes?

Rita is quiet.

SARAH  
(pitiably)  
What's your name?



Rita sniffs.

SARAH  
 (innocently)  
 Know anything about the  
 Ediacara biota?

Rita holds back, staying quiet.

SARAH  
 (disappointed)  
 I can't even talk to you...

Sarah climbs into bed, settles in comfortably. Closes her eyes.

EXT. PARKING LOT OUTSIDE THE POLICE PRECINCT. DAY

Lily is standing, leaning against the wall. Two cops pass nearby. They give Lily sidelong glances. Lily returns a look of utter indifference. The sun is ablaze in the sky.

EXT. BAY NOT FAR FROM RIO LAGARTOS. DAY

The sun is blazing in the sky over a beach. The seagulls are crying. A young Lily is standing on the deck of a boat. Young Conrad and NATHAN (25 years old; white, red hair, thin and sinewy) are preparing to submerge.

NATHAN  
 (checking the oxygen  
 tanks)  
 Dump the ants in your pants! I  
 bet you're right on the money,  
 Lily. Your stele matches the  
 description perfectly.

YOUNG LILY  
 (smiling)  
 It isn't mine so much as Mayan.

YOUNG CONRAD  
 (equipping the  
 oxygen tanks)  
 It was you who f-found it. The  
 stele shall be officially named  
 after Lily C-clement! Hey, we  
 never even t-toasted to that!

YOUNG LILY  
 We will, Conrad. As soon as you  
 find that ship, we'll get  
 hammered like proper Irish!

Everybody laughs.

INT. CHAMPION'S CABIN. DAY

Sarah is sitting on the bed, legs crossed, eyes closed.  
Rita is watching her suspiciously.

EXT. BAY NOT FAR FROM RIO LAGARTOS. DAY

Young Conrad and Nathan are ready to submerge.

YOUNG CONRAD

(removing the  
mouthpiece from his  
mouth)

K-kiss me, Lily. For luck.

Young Lily is flustered, looking first at Nathan standing nearby, then at Conrad.

YOUNG CONRAD

Come on. P-pretty please!

Young Lily smiles, walks up to young Conrad, grabs his mask with both hands, gets up on her tippy toes and kisses him on the lips.

YOUNG CONRAD

(blissfully, to  
Nathan)

She k-kissed me first. And I'll  
f-find Irishman first!

Young Conrad falls back into the water.

EXT. PARKING LOT OUTSIDE THE POLICE PRECINCT. DAY

Lily slides down the wall. She sits on the ground cross-legged. Her eyes are closed.

EXT. BAY NOT FAR FROM RIO LAGARTOS. DAY

Nathan is standing before young Lily.

NATHAN

I want to kiss you, too. But  
I'll wait till after we find  
the ship. Deal?

Young Lily nods.

NATHAN

Whoa. I'll be quick, then. Just  
wait for me. You know how to  
wait, don't you?

Young Lily shrugs her shoulders.

NATHAN

Of course, you do. You're good girl.

Nathan puts in his mouthpiece and falls back into the water.

INT. CHAMPION'S CABIN. DAY

Sarah is sitting on the bed, legs crossed, eyes closed.

EXT. PARKING LOT OUTSIDE THE POLICE PRECINCT. DAY

Lily is sitting by the wall, legs crossed, eyes closed.

EXT. BAY NOT FAR FROM RIO LAGARTOS. DAY

Young Lily sits, leaning back against the deckhouse, legs crossed, eyes closed.

EXT. BY KEY WEST ISLAND. DAY

Kowalsky is standing by the handrail, clutching it. His knuckles are white with tension.

KOWALSKY

(through clenched  
teeth)

Shit! Shit! Shit!

In his deck chair, Snake opens one eye just slightly, studying Kowalsky.

EXT. PARKING LOT OUTSIDE THE POLICE PRECINCT. DAY

Lily is sitting by the wall, legs crossed, eyes closed. A shadow falls on her face. She opens her eyes and sees Detective Swanson standing over her. He offers her a pack of cigarettes. Lily shakes her head.

With a grunt, Detective Swanson sits down on the ground next to her.

DETECTIVE SWANSON

(gently)

She ordered the lockpicks herself.

LILY

Yes, I realize that.

INT. CHAMPION'S CABIN. DAY

Sarah is sitting on the bed, legs crossed, eyes closed. Rita is studying her.

RITA

(breaking down)

Well? What is that Ediacara  
biota of yours?

SARAH

I don't know. It was that man's  
question. He's some kind of  
scientist?

Rita gives a vague shrug.

Sarah touches her shaved head all over.

SARAH

You got a mirror?

Rita goes into her shirt pocket.

EXT. PARKING LOT OUTSIDE THE POLICE PRECINCT. DAY

DETECTIVE SWANSON

The dashboard camera caught a  
utility company van parked near  
your house. We ran the license  
plate.

Lily is waiting.

DETECTIVE SWANSON

The company does not have a van  
with that plate.

INT. CHAMPION'S CABIN. DAY

Sarah is looking in the mirror.

SARAH

It's horrible.  
(to Rita)  
Isn't it?

Rita smirks wryly. Sarah gropes for the thin patches of  
hair left by Kowalsky.

SARAH

That scientist... He's kind of  
weird. The WAY he looked at  
me... May I have the shaver?

Rita takes the electric shaver off the table, hands it to  
Sarah. Sarah begins to shave off the remaining locks.

SARAH

The way a man looks at a woman.

Sarah finds a lock of hair on the back of her head.

SARAH  
 (to Rita)  
 Could you help?

Rita takes the shaver, starts shaving the back of Sarah's head.

Both are quiet.

RITA  
 (breaking down)  
 I heard something about him.

EXT. PARKING LOT OUTSIDE THE POLICE PRECINCT. DAY

DETECTIVE SWANSON  
 We started checking footage  
 from public surveillance  
 cameras. And we got a hit. This  
 was recorded at a gas station.

The detective hands Lily a printout from the gas station's camera.

On the printout is Rita, standing next to the van. The image is out of focus, but she is easy to recognize just the same.

DETECTIVE SWANSON  
 Rita Hernandez. First cousin  
 once removed of Jose Hernandez.

Swanson pulls on his cigarette.

DETECTIVE SWANSON  
 The leader of La Muerte.

INT. CHAMPION'S CABIN. DAY

Rita is shaving Sarah's head.

RITA  
 He was involved in a child  
 pornography scandal. That's why  
 his lab in Eastern Europe was  
 shut down.

SARAH  
 (sniffing)  
 Shut down...  
 (pointing at the  
 resonator)  
 Clearly it's still operational.

RITA

Guess there was someone who  
needed his services... Done!

Rita puts the shaver aside.

EXT. PARKING LOT OUTSIDE THE POLICE PRECINCT. DAY

DETECTIVE SWANSON

You were right, ma'am. Sarah is  
in danger. And the danger is  
connected to your past.

The detective motions at the jewelry case before Lily.

LILY

Can you do anything?

DETECTIVE SWANSON

'Course we can. We'll engage  
Interpol, contact the Mexican  
authorities... Don't give up  
hope just yet.

Lily takes the jewelry case, starts leafing through the  
documents.

DETECTIVE SWANSON

Looking for something?

LILY

A straw.

INT. CHAMPION'S CABIN. DAY

Sarah is looking at herself in the mirror, sitting with  
her back to Rita.

SARAH

This equipment is probably  
expensive. And the yacht! This  
"someone" must be loaded.

RITA

(after a pause)  
Are you... playing me?

Sarah gives Rita a fearful over-the-shoulder glance.

SARAH

No... I just wanted to talk.

RITA

You're not just a 15-year-old  
girl anymore...

Sarah lowers the mirror. Turns around. The two women look at each other.

Rita's gaze is assessing. Sarah's shows only fear. But something in her eyes prevents Rita from believing her fully.

RITA

Better we stay quiet.

EXT. PARKING LOT OUTSIDE THE POLICE PRECINCT. DAY

Lily is holding before her eyes an old, crumpled napkin with Conrad's phone number. Looking at it, she begins dialing the number on her cell phone.

DETECTIVE SWANSON

Wait. Let's put your number on a wire first...

LILY

This cannot wait.

DETECTIVE SWANSON

Ma'am...

LILY

(ignoring him)

Hello! Hello! Good day. May I speak with Mr. Conrad O'Leary? This is Lily Clement... Sure, I'll wait.

DETECTIVE SWANSON

THE Conrad O'Leary?!

Lily nods.

LILY

Hello. Are you connecting me? Oh, God...

EXT. OCEAN. DAY

CONRAD is 41. His tank top and shorts accentuate his athletic shape. He's riding the ocean's waves on a luxurious jet ski. He's wearing a headset with an earpiece.

CONRAD

(speaking without a stutter)

Lily?! Is that really you?! It's so great to hear from you! How have you been?

EXT. PARKING LOT OUTSIDE THE POLICE PRECINCT. DAY

LILY  
 (tears in her eyes)  
 Conrad, Conrad... I'm sorry for  
 disturbing you. I need your help!

EXT. OCEAN. DAY

Conrad's jet ski makes a steep turn.

CONRAD  
 Kidnapped?! How? Give me details!

EXT. PARKING LOT OUTSIDE THE POLICE PRECINCT. DAY

LILY  
 It's La Muerte, Conrad. Rita  
 Hernandez, Jose's cousin!

EXT. OCEAN. DAY

CONRAD  
 Damn... Hold on, Lily!

The jet ski slows down. A yacht comes into view, drifting  
 in the middle of the ocean. On the upper deck stands a  
 man, waving his hand.

EXT. PARKING LOT OUTSIDE THE POLICE PRECINCT. DAY

LILY  
 (crying)  
 I don't know what to do...

EXT. OCEAN. DAY

CONRAD  
 Everything will be all right,  
 darling. We will find her. What  
 are the police saying?

The jet ski approaches the side with the boat hangar. The  
 hangar's gate is raised.

EXT. PARKING LOT OUTSIDE THE POLICE PRECINCT. DAY

LILY  
 They're saying not to give up  
 hope!

Lily is weeping. Swanson is looking away.

EXT. OCEAN. DAY

Conrad boards.



CONRAD

I understand. I will look into this personally.

Kowalsky runs into the hangar, carrying his briefcase. Conrad gestures to him to be quiet.

CONRAD

Don't cry, Lily. You're breaking my heart.

EXT. PARKING LOT OUTSIDE THE POLICE PRECINCT. DAY

LILY

(cracking her  
knuckles)

All right. All right. I'm calm.

INT. BOAT HANGAR. DAY

CONRAD

(while walking,  
pushing Kowalsky  
aside with one hand)

I'll call you back as soon as I learn anything. Which will be soon. Wait for my call.

Conrad walks out of the hangar. Kowalsky runs after him.

KOWALSKY

(while walking)

Mr. O'Leary! Mr. O'Leary!

Behind him the crew are lifting the jet ski. Next to them is a small rolling transfer platform, onto which they plan on loading the jet ski. Deep within the hangar a boat is resting on a large transfer platform.

INT. LOWER DECK HALLWAY. DAY

Conrad is walking down a hallway. Kowalsky runs after him.

CONRAD

(while walking)

Your work isn't done, professor Kowalsky. The mother's memories are not enough. I also need the father's, as you well know.

KOWALSKY

That's out of my hands! What I need is time and stimuli from the past. Places, people...

CONRAD

Places and people I will  
provide. But time I do not  
have.

Conrad begins ascending the stairs. Kowalsky follows after.

INT. STAIRS. DAY

CONRAD

(while walking)

Maybe you want money? A share of  
the treasure?! There's millions!

KOWALSKY

I don't want money.

Conrad stops at a landing. Spins on his heels. Grabs  
Kowalsky by the shoulders.

CONRAD

I understand what you are  
running from, professor. She  
really is a lovely girl.

Kowalsky turns into a statue. Conrad gives Kowalsky a hug.

CONRAD

(whispering into  
Kowalsky's ear)

I won't take "no" for an  
answer. Before the day is done,  
she must remember everything.  
If not, then the whole world  
will learn EVERYTHING there is  
to know about YOU.

Conrad pushes Kowalsky aside and continues ascending the  
stairs. Kowalsky follows him with his eyes.

EXT. CHAMPION'S UPPER DECK. DAY

Conrad walks out onto the upper deck. Peeks into the  
deckhouse.

CONRAD

Off we go.

The helmsman at the wheel nods.

EXT. PARKING LOT OUTSIDE THE POLICE PRECINCT. DAY

Lily and Detective Swanson are slowly walking over to the  
precinct. Swanson is supporting her at the elbow. Lily is  
carrying the jewelry case under her arm.

DETECTIVE SWANSON

I was going to ask you about his role in your story. But seeing as it's Conrad O'Leary himself...

(grinning)

I doubt he's interested in pirate treasure.

EXT. CHAMPION'S UPPER DECK. DAY

Conrad is gazing at the laughing sea, at the sun shining in the sky. Conrad squints his eyes blissfully.

CONRAD

(to the entire world)

Set sail! We're off to hunt for treasure!

EXT. OCEAN. DAY

Champion's propeller rips through the thick layers of water. The yacht starts gaining speed.

EXT. CHAMPION'S UPPER DECK. DAY

Conrad walks over to Snake's deck chair. Snake gets up.

CONRAD

What's your take on Rita?

SNAKE

Amateur.

CONRAD

She was made. The cops are looking for her.

SNAKE

Give the order.

CONRAD

Not just yet. But keep your eyes on her.

INT. ROOM IN POLICE PRECINCT. DAY

Lily is sitting at a desk. Swanson is standing over her, holding Lily's cell phone.

DETECTIVE SWANSON

Rest up for now.

(showing her the phone)

I'll give this to the experts.

LILY

They will call, won't they? To swap Sarah for... information? Or will they want money?

DETECTIVE SWANSON

For now, all we can do is hope.

Swanson exits.

EXT. CHAMPION'S UPPER DECK. DAY

Conrad is standing on the deck, by the handrail, a cell phone pressed to his ear.

CONRAD

(openly sarcastic)

Major, permission to report.

INT. GRAY SQUAD'S MILITARY HANGAR. DAY

In the middle of the hangar stands a large cargo helicopter. Mercenaries – strong, seasoned soldiers – are sitting by the hangar's wall. All are in uniform without any identifying signs. They're checking their weapons, preparing for an operation.

Major is standing nearby. He's also in uniform. He's holding a cell phone to his ear.

MAJOR

There was an outsider on the team. She slipped up. Don't worry, sir. We'll deal with the police.

EXT. CHAMPION'S UPPER DECK. DAY

CONRAD

(laughing)

I'm not worried, I'm excited for some action. I'm sure you know what that's like.

Squinting, Conrad looks up at the blazing sun.

CONRAD

By the way, I just had a fun little idea.

INT. GRAY SQUAD'S MILITARY HANGAR. DAY

Holding the phone to his ear, Major is listening to Conrad.

MAJOR

Before you said that Rita would be enough. That putting her on the team would blunt Jose's vigilance.

EXT. CHAMPION'S UPPER DECK. DAY

CONRAD

(laughing)

You've read his file, Major. That there is the most cautious son of a bitch in the New World.

INT. GRAY SQUAD'S MILITARY HANGAR. DAY

Biting his lip contemplatively, Major looks to the side.

EXT. CHAMPION'S UPPER DECK. DAY

CONRAD

Major, I've worked with Jose for 15 years. Nobody knows him like I do.

INT. GRAY SQUAD'S MILITARY HANGAR. DAY

MAJOR

Let's give it a shot.

Major disconnects, turns to the mercenaries.

MAJOR

Cricket, find out Lily Clement's location.

CRICKET (28 years old, Chinese) gets up, walks over to the table with a laptop on it. Major shifts his eyes to STUD (35 years old, Mexican).

MAJOR

Still remember your mother tongue, Stud?

EXT. CHAMPION'S UPPER DECK. DAY

Conrad is gazing out on the boundless, shimmering sea.

CONRAD

Oh, Lily, Lily...

INT. ROOM IN POLICE PRECINCT. DAY

Lily is sitting at a desk. The bag with the jewelry case is nearby. Lily's eyes are closed.

## INT. HOSPITAL WARD. DAY. FLASHBACK

A young Lily is lying in a hospital bed. She's holding a piece of paper. It is the result of a DNA test.

In a cradle next to her lies newborn Sarah. She's sleeping. A young Conrad is standing beside Lily. He looks flustered.

YOUNG LILY

So, she's Nathan's. Just as I thought.

YOUNG CONRAD

And I thought she was m-mine.

Young Lily shakes her head.

YOUNG LILY

That was a mistake, Conrad. I was vulnerable and needed someone to lean on.

Young Conrad gets closer.

YOUNG CONRAD

You c-can still lean on me. Now more than ever.

## EXT. CHAMPION'S UPPER DECK. DAY

Conrad is looking out on the sea. He smirks indulgently to his memories.

## INT. GRAY SQUAD'S MILITARY HANGAR. DAY

Cricket is looking at the laptop screen. It shows the map of Miami, with a red dot pulsating in the map's center.

CRICKET

Her phone is in the Fourth Precinct.

Major and Stud are standing nearby. Stud is holding a piece of paper and reading it.

MAJOR

(to Cricket)

Get HQ on the line. We need a man on the inside.

## INT. HOSPITAL WARD. DAY. FLASHBACK

Young Conrad is standing at Lily's bedside. Holding her hand.

YOUNG LILY  
Thank you, but... I want to  
forget... EVERYTHING.

Young Conrad nods despondently. Pulls his hand away.

YOUNG LILY  
Thank you.

Young Conrad writes a phone number on a napkin.

YOUNG CONRAD  
Remember that you can ALWAYS c-  
count on me.

INT. ROOM IN THE POLICE PRECINCT. DAY

The door to the room with Lily opens. CAPTAIN (50 years old, white, gray, noble features) enters the room.

Without looking into her eyes, he hands Lily a cell phone. Lily gives him an incredulous look. Captain is avoiding her eyes, holding out the phone in an outstretched hand.

Lily takes the phone.

LILY  
Hello.

INT. HOSPITAL WARD. DAY. FLASHBACK

Young Conrad is by the door, holding the doorknob.

YOUNG CONRAD  
I still c-can't get Nathan's  
last words out of my m-mind. Do  
you think he really knew where  
the t-treasure is buried?

Young Lily gives him a pleading look.

YOUNG CONRAD  
S-sorry. I'm an asshole.

INT. GRAY SQUAD'S MILITARY HANGAR. DAY

Stud is standing, a cell phone pressed to his ear. He's holding a piece of paper in his hand. Next to him is Major.

STUD  
(in Spanish)  
You'll find Jose at this  
address. Bring the documents.  
And remember! You have until 7  
p.m.! This is your daughter's  
only chance.

Major gives Stud a thumbs up.

INT. ROOM IN THE POLICE PRECINCT. DAY

Lily is listening, pressing the phone to her ear. She looks at Captain in utter dismay. Captain turns his back to her.

STUD'S VOICE

(in Spanish)

And don't tell anyone about this phone call. It's pointless, you see. Disobey and Sarah will be handed over to the dregs of Cancun. A pretty girl like her, she'll have plenty of admirers, if you get my meaning.

(pause)

"I'm your rock, and you are mine," was it? Well, not even that pretty rhyme of yours will help her then.

Dial tone.

Captain takes the cell phone from Lily's hands and walks out.

INT. HOSPITAL HALLWAY. DAY. FLASHBACK

Young Conrad closes the door to Lily's ward. He sighs, looks around. The hallway is empty.

With a dance in his step, young Conrad heads for the exit.

INT. POLICE PRECINCT HALLWAY. DAY

Purse in her hands, Lily is walking down a hallway, looking straight ahead, barely keeping herself from running. Her lips are a thin white line.

EXT. CHAMPION'S UPPER DECK. DAY

Conrad is holding a cellphone to his ear.

CONRAD

Word for word? Exactly how I said it?

INT. GRAY SQUAD'S MILITARY HANGAR. DAY

MAJOR

Word for word. Now we wait. I'll let you know if she buys a ticket.



EXT. STREET OUTSIDE THE PRECINCT. DAY

Lily dives into a taxi.

LILY  
(to the driver)  
Airport.

EXT. CHAMPION'S UPPER DECK. DAY

CONRAD  
(grinning)  
When she buys a ticket, major.  
WHEN!

Conrad hangs up. He turns around and heads for the stairs, a dance in his step.

INT. ROOM IN THE POLICE PRECINCT. DAY

Detective Mitchell enters the room.

DETECTIVE MITCHELL  
Ma'am, we're ready to...

He stops short, looks around the room.

DETECTIVE MITCHELL  
Well, now what?

EXT. GULF OF MEXICO. DAY

Champion pushes on, plowing through the laughing sea.

INT. CHAMPION'S CABIN. DAY

Rita is sitting in a chair silently. Staring into emptiness. Sarah is lying in bed, looking up at the ceiling. Silence.

Kowalsky enters. He's holding a tray of food. Sarah doesn't react. Rita looks at Kowalsky with relief.

KOWALSKY  
(to Rita)  
Leave us, please.

RITA  
Hallelujah.

Rita enters. Kowalsky puts the tray on the bed next to Sarah.

KOWALSKY  
Eat... Lily. You'll need your strength.

Sarah turns her head, gives Kowalsky a curious look.

KOWALSKY

Nathan would eat. You know it's true.

Sarah chuckles.

KOWALSKY

Laughter is a good defense mechanism. And you're a real pro when it comes to defense, Lily. I've read your file. You've done everything possible to protect yourself and Sarah from the past. From NATHAN.

Sarah is looking at Kowalsky, spellbound.

KOWALSKY

But you can never escape your past. Never.

INT. CHAMPION'S DINING HALL. DAY

The tables are overflowing with plates of food, pitchers of various beverages and bottles of wine. Some of the fare has already been devoured. Rita is alone in the dining hall. She's snatching up various foods and stuffing her mouth with them.

RITA

Madre de Dios, I am starved...

Still feasting, Rita looks around. No one is there.

Rita produces a cell phone from her pocket. Looks around again, then dials a number. She swallows the food hastily.

RITA

(quietly, in Spanish)  
Is uncle there?

INT. CHAMPION'S CABIN. DAY

Her head tilted sideways, Sarah is looking at Kowalsky.

SARAH

What's your name?

KOWALSKY

Dimcho.

SARAH

This is bullshit, Dimcho.

Kowalsky makes a long face. Sarah motions at a chair.

SARAH

Sit over there.

Kowalsky obeys. Sarah draws the tray closer, begins to eat.

SARAH

(chewing)

Let's end this primitive psychoanalytical charade, shall we? Mm, tasty... All you want from me is access to my father's memories. To find out the location of Irishman's treasure.

Sarah stops chewing.

SARAH

Who's after it, anyway? La Muerte?

KOWALSKY

I am not at liberty to discuss that...

SARAH

A pity.

(resuming her meal)

That is one of two things that I'd like to know.

Sarah keeps eating in silence.

KOWALSKY

And the other?

INT. CHAMPION'S DINING HALL. DAY

RITA

(in Spanish)

Seven crew. Five servants. The professor. The girl. Only one merc, uncle. Yes, he's a pro. But just one.

(short pause)

No, I don't think Conrad is scheming anything.

INT. CHAMPION'S CABIN. DAY

Sarah empties her glass of juice.

SARAH

You're in luck, Dimcho. We have a common goal, you see. I also want access to my father's memories. I suppose it's my only shot at surviving this thing.

Sarah pushes away the tray.

SARAH

Here's my offer. I will do everything required of me. In return, you tell me who's in charge here. Deal?

Kowalsky is looking at Sarah in astonishment.

SARAH

Deal?

Kowalsky nods.

INT. CHAMPION'S DINING HALL. DAY

RITA

I'll be careful, uncle. I promise. I'll hide and lay low as soon as you begin.

Rita puts away her phone, looks around. There's no one around. Rita pounces on the salads with renewed vigor.

EXT. CHAMPION'S LOWER DECK. DAY

Rita is visible through a dining hall window. She's putting a salad on her plate. Snake is sitting under the frame. His eyes are open.

INT. CHAMPION'S CABIN. DAY

Sarah gets up from the bed.

SARAH

So, what's next? This again?

Sarah motions at the resonator. Kowalsky shakes his head.

KOWALSKY

Your genetic memory has already been initiated. Something inside you is resisting your father's memories. A mental block of sorts. I believe the cause is your mother's ardent desire to forget...

SARAH  
(interrupting him)  
Enough about that. What do I  
do?

KOWALSKY  
Try recalling something from  
your mother's memories.  
Something involving your  
father. Close your eyes.

Sarah obeys.

KOWALSKY  
Take your time. There's your  
mom... There's your dad. Now  
try to see the same memory, but  
through HIS eyes. Go on.

Sarah clenches her fists, her eyes snapped shut. Kowalsky  
is waiting.

SARAH  
What the... It's not working.

KOWALSKY  
You're too tense. Try to relax.

Kowalsky walks over to Sarah, touches her shoulder. Sarah  
slaps his hand away, recoils from him.

SARAH  
Don't touch me!

Kowalsky looks at Sarah in surprise.

SARAH  
I KNOW about you.

Sarah and Kowalsky look at each other.

Kowalsky realizes it's the truth. Looks away in shame.

KOWALSKY  
I'm sorry.

SARAH  
Forget it. Just don't touch me.  
(after a pause)  
Let's try again.

EXT. GULF OF MEXICO. DAY

Champion is pushing through the waters of the Gulf of  
Mexico.

## INT. CONRAD'S OFFICE. DAY

A huge, luxurious office. The walls are covered with diplomas and medals. The shelves are loaded with prizes and trophies.

Conrad is sitting behind a wide redwood desk. He's looking into an opened laptop. The screen is showing video from a surveillance camera. Conrad is looking at Sarah, standing in the middle of the cabin.

CONRAD

Come on, girl. Come on.

## INT. CHAMPION'S CABIN. DAY

Sarah is standing in the middle of the room, eyes closed.

KOWALSKY

Breathe. Relax. Breathe.

Sarah is taking even, measured breaths.

## EXT. BAY NOT FAR FROM RIO LAGARTOS. DAY. FLASHBACK

The boat is moored at a wooden pier, extending far out into the sea. Young Lily is sitting on the edge of the boat, her feet lowered in the water.

Nathan emerges from the water. In his hands he's got his bounty: an XVIII century broadsword. Nathan tears off his mouthpiece.

NATHAN

Hey ho! Look what I found!

Nathan swims over to the boat, hands the broadsword to young Lily.

NATHAN

(climbs aboard)

And so well preserved! These waters are remarkably light on salt.

Nathan walks over to Lily.

NATHAN

Look. The hilt is silver, but has hardly darkened.

Nathan falls silent, looking at Lily. She's not looking at the broadsword. She's looking at him.

NATHAN  
 (removing the oxygen  
 tanks)  
 But still no treasure.

LILY  
 (reaches for him  
 with her lips)  
 You're my treasure...

INT. CHAMPION'S CABIN. DAY

Sarah opens her eyes.

SARAH  
 (sheepishly)  
 I'm trying, but... I can't.

KOWALSKY  
 Try again. Keep breathing  
 slowly. Evenly.

Sarah starts breathing as ordered. Kowalsky begins to clap  
 to the rhythm of her breaths.

KOWALSKY  
 (clapping in sync)  
 One. Two. Three.

INT. CONRAD'S OFFICE. DAY

Conrad is looking at the screen.

KOWALSKY'S VOICE  
 One. Two.

Conrad's phone rings.

CONRAD  
 (into the phone)  
 Hello.

MAJOR'S VOICE  
 She just bought a ticket to  
 Cancun, sir.

CONRAD  
 (excitedly)  
 Ah! I knew it!

MAJOR'S VOICE  
 The flight is arriving at  
 18:05. HQ has got people there.  
 We can follow her...

CONRAD

And scare off Jose?! Ugh...

Conrad glances at the screen.

KOWALSKY'S VOICE

One. Two.

CONRAD

Trust me, major. You've been after Jose for years. Tomorrow you will finally have him. All I ask is that you do as I say. Agreed?

MAJOR'S VOICE

(after a pause)

Agreed.

INT. CHAMPION'S CABIN. DAY

Sarah is standing with her eyes closed. She's swaying gently to Kowalsky's clapping.

KOWALSKY

That's right, Sarah! You like dancing, don't you? So did he. So dance. Dance!

Slowly, Sarah begins to dance.

EXT. BAY NOT FAR FROM RIO LAGARTOS. DAY. FALSHBACK

Young Lily kisses Nathan. Young Conrad emerges from the water. He climbs the ladder aboard. Lily and Nathan hear him, and stop kissing.

YOUNG CONRAD

(removing the oxygen tanks)

Don't m-mind me. At least someone around here is happy.

NATHAN

You're unhappy?

Young Conrad upends his bag of loot. Several silver coins fall onto the deck.

YOUNG CONRAD

Not much of a t-treasure.

NATHAN

Maybe we're not looking in the right place.



YOUNG CONRAD

Well, d-do you know where to look? Do you?!

LILY

Quiet. We've got guests.

Nathan and young Conrad look to the shore. A jeep drives out onto the sand. Five Mexican men are riding in the open body. The jeep stops. The Mexicans hop down onto the sand. A young Jose (19 years old) gets out of the car.

YOUNG CONRAD

I know him. A petty c-crook, is what he is. He was the one in C-cancun trying to shake us down, remember?

NATHAN

Lily, go downstairs.

Young Lily takes several steps back, then stops.

YOUNG LILY

Nathan, what's going on? I'm scared.

The Mexicans are approaching. They're carrying baseball bats.

INT. CHAMPION'S CABIN. DAY

Sarah is dancing. Her movements are growing in confidence.

KOWALSKY

(hoarsely)

One. Two. Three!

EXT. BAY NOT FAR FROM RIO LAGARTOS. DAY. FLASHBACK

NATHAN

(pecking Lily on the cheek)

Go downstairs. There's nothing to be afraid of.

Young Conrad picks up the pirate broadsword lying on the deck.

YOUNG CONRAD

Betcha I'll t-take more of them than you do.

Young Conrad jumps from the boat onto the pier. Jump!

YOUNG LILY

Nathan!

NATHAN

(to Lily)

Don't be scared.

Nathan nudges young Lily toward the door leading to the boat's cabin. Lily obeys.

With a signature gesture Nathan smooths back his red hair and hops down onto the pier after Conrad.

Jump!

INT. CHAMPION'S CABIN. DAY

Sarah does her first, unhurried fouette turn. Kowalsky falls silent. Only his hands continue clapping the rhythm.

Clap!

INT. CONRAD'S BOAT'S CABIN. DAY

A scared young Lily enters the cabin. The door behind her slams shut.

Clap!

INT. CHAMPION'S CABIN. DAY

Sarah does a second fouette turn. Her eyes are closed.

Clap!

INT. CONRAD'S BOAT'S CABIN. DAY

Young Lily looks about fearfully in the twilight.

A blow is heard from the outside. Bam!

Young Lily snaps her eyes shut in fear.

INT. CHAMPION'S CABIN. DAY

Sarah does a new fouette turn. It's faster, more energetic. Clap!

Sarah opens her eyes.

EXT. BAY NOT FAR FROM RIO LAGARTOS. DAY. FLASHBACK

Nathan is on the pier. He ducks, evading a baseball bat that bangs into the side of the boat just above his head.

Bang!

Nathan springs upward and elbows the first Mexican with a bat in his face.

Pow!

Another Mexican takes a run at Nathan. He swings his bat. Nathan takes a measured step forward and, in one fluid motion, meets the assailant with a kick to the chest.

Pow! The second Mexican flies back, falls off the pier into the water.

Splash!

INT. CHAMPION'S CABIN. DAY

Sarah does a new fouette turn. Her eyes are wide open.

Kowalsky keeps clapping. Clap!

EXT. BAY NOT FAR FROM RIO LAGARTOS. DAY. FLASHBACK

Nathan crouches and executes a round sweep.

The third Mexican drops onto the planked pier. Bam!

Within view is young Conrad, fighting the fourth Mexican. The fourth Mexican swings his bat. Young Conrad ducks to evade the blow, re-emerges behind his opponent and smacks him upside the head with the guard of his broadsword.

Pow!

Nathan straightens out, looks around and... freezes, looking in the direction of the shore.

INT. CHAMPION'S CABIN. DAY

Sarah is spinning in a dance. Sweep of a leg – turn. Sweep of a leg – another turn. Her eyes are wide open.

Kowalsky isn't clapping anymore. He's staring at Sarah with a mix of wonder and fear.

EXT. BAY NOT FAR FROM RIO LAGARTOS. DAY. FLASHBACK

Nathan is looking in the direction of the shore. At the very edge of the pier, about 10 feet away, stands young Jose. He's holding a gun.

A fifth Mexican surfaces behind Nathan. He swings his bat and...

Pow!

The fifth Mexican is thrown back by young Conrad's attack, and falls in the water.

Splash!

YOUNG CONRAD  
D-drinks are on you, bro...

Young Conrad sees young Jose and stops short.

INT. CONRAD'S OFFICE. DAY

Conrad is looking at the laptop screen that's showing Sarah dancing.

His phone rings. Conrad picks up the phone.

CONRAD  
(into the phone)  
Hold on.

EXT. CHAMPION'S UPPER DECK. DAY

Snake is lounging in a deck chair, an earpiece in his ear. His eyes are barely open.

EXT. BAY NOT FAR FROM RIO LAGARTOS. DAY. FLASHBACK

Nathan and young Conrad are standing 10 feet away from young Jose. Young Jose is holding a gun in an outstretched hand. The firearm is going back and forth between Nathan and young Conrad.

YOUNG CONRAD  
9mm. Only lethal if it's a headshot.  
(to young Jose)  
Hey, d-douchebag! How good of a shot are ya?

NATHAN  
He's not aiming straight. If we rush him, he'll only have time to fire off two, three shots.

YOUNG CONRAD  
B-betcha it'll be me.

NATHAN  
Who gets shot?

YOUNG CONRAD  
(swinging the broadsword)  
Who t-takes him down.

Young Jose takes a step back. Nathan and young Conrad take a step forward.

Young Jose tucks the weapon in his waistband.

YOUNG JOSE  
 All right, all right. We're  
 leaving. You guys are tough.  
 (shouts in Spanish)  
 We're leaving!

Young Conrad looks around. Two Mexicans are pulling a third out of the water. Yet another is sitting in shallow water, swaying from side to side and holding his head. The fifth is hobbling in the direction of the jungle.

Nathan won't take his eyes off of young Jose.

NATHAN  
 Leaving for good?

YOUNG CONRAD  
 We oughta whoop his ass.

Young Jose hears young Conrad's remark. His hand jerks to his weapon.

NATHAN  
 (grabbing young  
 Conrad's arm)  
 For good?

YOUNG JOSE  
 For good. I swear on my mother.

NATHAN  
 Let him go. Come.

Nathan and young Conrad walk back to the boat.

INT. CHAMPION'S CABIN. DAY

Sarah's movements are slowing down. Swing – turn. Swing...

Sarah stops her dance. She looks at Kowalsky.

SARAH  
 Ediacara biota are fossils of  
 organisms that populated the  
 Earth 600 million years ago.  
 The question is derived from  
 the Nathan Hanrahan's General  
 Knowledge category.

INT. CONRAD'S OFFICE. DAY

CONRAD

Bingo!  
(into the phone)  
Go ahead.

EXT. CHAMPION'S UPPER DECK. DAY

SNAKE

(without opening his  
eyes)  
They're planning to kill you,  
sir.

INT. CONRAD'S OFFICE. DAY

CONRAD

No kidding! That's exactly what  
we're betting on.

SNAKE'S VOICE

And they think they've got you,  
sir. They're not expecting any  
surprises.

CONRAD

That's good news, Snake.  
(looking at the screen)  
Stay on the line.

INT. CHAMPION'S CABIN. DAY

SARAH

Your turn.  
(taking a step  
toward Kowalsky)  
La Muerte?

Kowalsky takes a fearful step back. He's quiet.

SARAH

(approaching)  
You promised.

Kowalsky backs into the wall of the cabin.

SARAH

Tell me.

Kowalsky casts a quick glance in the direction of the  
surveillance camera.

Sarah understands. She comes in, puts her arms around Kowalsky's neck, and presses herself to him. Kowalsky is in shock.

SARAH  
 (whispers)  
 We're being watched, right? Hug me back. Who's watching us? Tell me.

Kowalsky hugs Sarah frantically.

KOWALSKY  
 (whispering)  
 Conrad O'Leary.

INT. CONRAD'S OFFICE. DAY

CONRAD  
 What are y'all whispering about...?

INT. CHAMPION'S CABIN. DAY

Sarah's head is lying on Kowalsky's shoulder. Sarah is sobbing.

SARAH  
 (like a hurt child)  
 But why... Why?!

KOWALSKY  
 I don't know.

Sarah exhales, gets a hold of herself.

SARAH  
 (whispering)  
 How can we get out of here?

KOWALSKY  
 There's a jet ski on the lower deck. We're not far from Cuba.

With Nathan's signature gesture, Sarah smooths back her red crew cut.

SARAH  
 A jet ski. That's right up my alley.

INT. CONRAD'S OFFICE. DAY

The laptop screen is showing Kowalsky and Sarah running out of the cabin.

CONRAD

Snake, seems that Sarah and the professor are looking to leave us.

EXT. CHAMPION'S UPPER DECK. DAY

SNAKE

(getting up)  
Location?

INT. PASSENGER DECK HALLWAY. DAY

Sarah and Kowalsky are in a hallway.

KOWALSKY

(indicating with a  
finger)  
The stairs!

Sarah is running to the stairs. Kowalsky is following.

INT. CONRAD'S OFFICE. DAY

Conrad switches the surveillance mode, and the laptop screen now shows images from several cameras installed in different places throughout the yacht. One of the screens is showing Sarah and Kowalsky running down the stairs.

CONRAD

Boat hangar!

EXT. CHAMPION'S UPPER DECK. DAY

SNAKE

Roger.

Snake looks around. Looks at the stairs leading down. Then at the handrail ringing the upper deck.

Snake marches into the deckhouse. Walks up to the helmsman.

SNAKE

(into his earpiece  
mic)  
Sir, give the order to stop the yacht.

Snake removes his earpiece, brings the earphone to the helmsman's ear.

CONRAD'S VOICE

Stop the engine, Tom.



Without waiting for the helmsman's reaction, Snake runs out of the deckhouse. He's running toward the handrail, putting his earpiece back in on the go.

Pushes off with his feet.

Snake dives into the water from a height of 60 feet.

INT. LOWER DECK HALLWAY. DAY

Sarah is running down a hallway.

A sailor walks out of the boat hangar. He sees Sarah running right at him.

SAILOR

Hey!

Without stopping, Sarah drops to her knees and continues sliding down the hallway toward the sailor.

At the right moment she thrusts her fist out and strikes the sailor in the groin. The sailor doubles over. Sarah leaps up to her feet, pushes him aside, runs into the boat hangar.

Kowalsky follows after.

INT. BOAT HANGAR. DAY

Sarah shuts the door to the boat hangar. Kowalsky is standing next to her, panting.

At that moment the yacht begins to sharply brake. In the middle of the hangar rests a boat on a large transfer platform. Obeying the force of inertia, the platform begins to slide toward Sarah. Sarah is standing with her back to the platform and does not see this.

KOWALSKY

Watch out!

Sarah turns around, sees the platform with the boat coming at her. Sarah jumps to one side, Kowalsky to the other. The platform smashes into the door. BANG!

SARAH

Thank you.

KOWALSKY

It was a blessing. Now the door is blocked.

SARAH

All we need now is to open the gate.

INT. CONRAD'S OFFICE. DAY

Conrad is looking at the laptop screen. He sees Sarah and Kowalsky looking around the boat hangar feverishly. Besides the boat and the jet skis, the hangar contains a stand with oxygen tanks and an open closet with scuba gear.

CONRAD  
Snake, where are you?!

EXT. OCEAN. DAY

Snake is swimming toward the drifting yacht with powerful strokes.

SNAKE  
I'm close, sir.

INT. BOAT HANGAR. DAY

Sarah sees a panel on the hangar wall, rushes to it. Opens it. Flicks a switch. The hangar's gate begins to slowly rise.

SARAH  
Yes!

Kowalsky runs up to a jet ski on the platform, stares at it. Sarah hurries over to help him.

BANG! There's a strike on the hangar door. Kowalsky and Sarah shift their focus to the door. It is securely blocked by the boat.

SARAH  
We'll make it.

Sarah and Kowalsky turn to face the gate. It is sliding slowly open. Hanging on the gate with his hands is Snake.

The gate stops. Snake swings his torso forward and lands inside the hangar.

INT. CONRAD'S OFFICE. DAY

Conrad is watching the developments on the laptop screen.

CONRAD  
I need Sarah alive.

INT. BOAT HANGAR. DAY

SARAH  
I need just one minute, Dimcho.

Sarah darts deep into the hangar, toward the closet with the scuba gear. Kowalsky shoves himself against the jet ski with all his might, pushes it.

BANG! Another blow at the door.

KOWALSKY

A-a-a!

The platform with the jet ski begins sliding toward the gate. Kowalsky is directing it at Snake. Like a bullfighter, Snake sidesteps the sliding platform with flourish. The platform with the jet ski zooms past him. In one motion, Snake grabs Kowalsky by the neck from behind. The platform with the jet ski falls on the water.

BANG!

Snake spins around sharply, holding Kowalsky in front like a shield. And just in time: Sarah is holding a harpoon gun for shark hunting.

SARAH

Let him go.

Hand outstretched, Snake is holding Kowalsky out by the throat. His fingers are clutching Kowalsky's neck in an iron grip. Kowalsky is thrashing, but Snake is behind and his arm is long, so Kowalsky can't reach him.

SARAH

(aiming at Snake)

Let him go!

INT. CONRAD'S OFFICE. DAY

CONRAD

The professor is redundant.

INT. BOAT HANGAR. DAY

A blow at the door. BANG!

Snake begins to tighten his grip around Kowalsky's neck.

Kowalsky is looking at Sarah. His eyes are starting to bulge. He's clutching at Snake's fingers, but is unable to pry them off. Sarah is watching Kowalsky's agony in despair.

BANG!

A crunching sound is heard. Kowalsky goes limp. Snake loosens his grip. Kowalsky's body drops to the floor.

Sarah is looking at the corpse in horror. Shifts her eyes to Snake.

BANG!

Snake sticks out his lips, as if wanting to plant a kiss on the girl.

SNAKE

Boo.

Sarah's eyes roll back and she sinks to the floor.

INT. CONRAD'S OFFICE. DAY

CONRAD

(suspiciously)

Hrm...

INT. BOAT HANGAR. DAY

SNAKE

(walking over to Sarah)

She's just a little girl.

Snake leans over Sarah.

BANG!

RITA'S VOICE

(from behind the door)

Open up, goddamnit!

Snake glances at the door, eyes full of scorn. Sarah shoves the harpoon gun into Snake's chest. It's aimed right at the heart. CLICK.

The harpoon gun pierces Snake's big, powerful torso. The tip is sticking out of his back. Snake dies instantly.

Snake's heavy body falls on top of Sarah. BANG!

Sarah is floundering, trying to climb out from under Snake. His head is lying next to hers; Sarah's ear is near the earpiece affixed to Snake's ear.

INT. CONRAD'S OFFICE. DAY

CONRAD

Brava, Sarah. Brava.

INT. BOAT HANGAR. DAY

Sarah freezes.

CONRAD'S VOICE

You surprise me. Truly.

BANG!

The door is breached; a crowbar is sticking out from the hole.

Sarah doubles her efforts, beginning to push Snake's body off of hers.

CONRAD'S VOICE

If you leave, I'm going to have to hurt your mom real bad.

Sarah freezes again.

CONRAD'S VOICE

She's landing in Cancun in 15 minutes. She will be met by members of La Muerte. They will do with her as I say.

SARAH

(screams)

You're lying!

CONRAD'S VOICE

You can trust me on this.

BANG!

The door's upper section breaks. A sailor with a crowbar comes into view. Behind him is Rita, holding a gun.

CONRAD'S VOICE

So, what'll it be?

Sarah gazes longingly in the direction of the hangar gate. Just beyond it the jet ski is swaying gently on the waves.

BANG!

SARAH

But I don't know! I don't know where that damned treasure is!

Sarah is on the floor, buried under Snake. She beats desperately at his lifeless flesh with her little fists.

INT. CONRAD'S OFFICE. DAY

CONRAD

Of course... You were conceived before Nathan solved the Irishman mystery.

EXT. BAY NOT FAR FROM RIO LAGARTOS. DAY. FLASHBACK

Nathan is dancing the Irish jig on the pier.

Young Lily is running to him.

Young Conrad is limping after her. The bottles in his backpack are clinking.

EXPLOSION!

INT. CONRAD'S OFFICE. DAY

CONRAD

But you know everything he knew  
to that point. You will walk  
the same path Nathan did. I  
will help you.

EXT. OCEAN. EVENING

Champion is speeding east, toward the sun. The laughing sea shines crimson.

EXT. SKY ABOVE CANCUN. EVENING

An airplane is touching down. The runway lights are on, while the large tourist city's lights are visible in the distance.

EXT. CHAMPION'S UPPER DECK. EVENING

Conrad is standing by the handrail, a phone pressed to his ear.

CONRAD

Hey, partner. I've got news.

EXT. SQUARE OUTSIDE CANCUN INTERNATIONAL AIRPORT. EVENING

Lily bursts out of the airport doors and darts to the cab stand. The bag with the jewelry case is over her shoulder.

A small line of tourists is at the stand.

CONRAD'S VOICE

The mother is on her way to  
you. She thinks you've got  
Sarah.

Lily elbows her way through the crowd.

LILY

Excuse me! I'm in a rush!

Lily dives into the first cab that pulls up.

## EXT. JOSE'S APARTMENT. EVENING

A magnificent upscale suite in one of Cancun's most chic hotels. JOSE is sprawled out on a couch. He's 38 years old, visibly matured, and fat.

JOSE

I ain't keen on surprises,  
partner. What's going on?

Jose signals to a bodyguard by the door, indicating a second phone that's lying on the counter.

## EXT. CHAMPION'S UPPER DECK. EVENING

CONRAD

Rita screwed up. We had to  
improvise.

## INT. JOSE'S APARTMENT. EVENING

Jose wheezes while typing a text on the other phone.

JOSE

Well, that's why I sent her  
your way. To get experience.

## INT CHAMPION'S CABIN. EVENING

Sarah is lying in bed. Her hands are secured with handcuffs to the headboard. Her eyes are closed, her lips are a thin tense line.

Across from her sits Rita. She's holding a gun in one hand. A phone in the other. Rita is reading an incoming text.

SUBTITLE: What's going on?

Rita glances at Sarah. Then puts her gun on the table and starts typing an answer.

The corner of Sarah's mouth is trembling just barely. A single tear is rolling down her cheek.

## INT. CAB. EVENING

Lily is riding in a cab along streets of Cancun.

The resort city is buzzing with nightlife. The lights are bright, and tourists are everywhere.

Lily hands the driver a bill.

LILY

Go faster!

EXT. CHAMPION'S UPPER DECK. EVENING

CONRAD

The mother needs a warm and gentle welcome. She mustn't even think about leaving.

INT. JOSE'S APARTMENT. EVENING

Jose is pressing one phone to his ear, while looking at the other.

SUBTITLE: The girl killed the merc. She's a little devil.

JOSE

(musingly)

Of course, partner.

(after a pause)

Did you find out where the treasure is yet? Did science help?

EXT. CHAMPION'S UPPER DECK. EVENING

CONRAD

That's the thing, partner. We need the mother to know for sure.

Conrad's phone beeps and blinks.

CONRAD

Sorry, partner, got another call. Let me know once you have Lily.

JOSE'S VOICE

You got it, partner.

Conrad switches to the other call.

MAJOR'S VOICE

Sir.

INT. CHAMPION'S CABIN. EVENING

Sarah is still in bed. Her eyes are open, tears are running down her cheeks.

She's barely keeping it together.

Rita is typing another text message.

Sarah sobs. It distracts Rita, who looks at her.

RITA

What's wrong with you?



## INT. GRAY SQUAD'S MILITARY HANGAR. EVENING

Everything is ready for departure. The mercenaries are sleeping in their sleeping bags.

MAJOR

Snake hasn't reported. Is everything all right, sir?

CONRAD'S VOICE

He's dead. Sarah killed him.

Major turns to stone.

## INT. CHAMPION'S CABIN. EVENING

Sarah starts wailing. Like a child - with fury and without restraint.

RITA

I said, what's wrong with you?

SARAH

(through tears)  
I... I killed... a man.

RITA

(after a pause)  
There's a first time for everything.

## INT. JOSE'S APARTMENT. EVENING

Jose reads an incoming text.

SUBTITLE: He's defenseless. It's looking good.

JOSE

(musingly)  
We shall see.  
(to the guard)  
Warn Leo below.

## INT. GRAY SQUAD'S MILITARY HANGAR. EVENING

MAJOR

Sir, we appear to be losing control of the situation.

## EXT. CHAMPION'S UPPER DECK. EVENING

CONRAD

Major, what is my call sign?

MAJOR'S VOICE

Sir?

CONRAD

You are Major. Snake was Snake.  
What is my call sign in the  
Gray Squad?

INT. GRAY SQUAD'S MILITARY HANGAR. EVENING

MAJOR

Mr. Stark.

CONRAD'S VOICE

Explain.

MAJOR

Iron Man. Playboy, billionaire,  
inventor, and so on.

EXT. CHAMPION'S UPPER DECK. EVENING

CONRAD

And does Stark ever lose?

MAJOR'S VOICE

I don't know my comic books, sir.

CONRAD

Never.

(after a pause)

It's under control, Major.

MAJOR'S VOICE

Without Snake, I cannot  
guarantee your safety, sir.

CONRAD

I can take care of myself. And  
we simply won't have another  
chance to nab Jose.

INT. GRAY SQUAD'S MILITARY HANGAR. EVENING

Major is silent, looking at the sleeping mercenaries.

INT. CHAMPION'S CABIN. EVENING

Sarah is lying in bed. Her face is tear-stained. Her eyes  
are open. She's looking at Rita.

SARAH

How do I live with that? Do you  
know?

Rita is quiet.

SARAH

Help me. Please.

Rita is quiet. Then picks the gun up off the table.

RITA

I don't believe you.

Sarah bursts into another fit of childlike wailing.

INT. GRAY SQUAD'S MILITARY HANGAR. EVENING

MAJOR

Very well. Do you have the location of tomorrow's operation?

EXT. CANCUN STREET. EVENING

Lily hops out of the cab, dashes toward the doors of an upscale hotel.

The electronic clock above the entrance displays 18:37.

CONRAD'S VOICE

I will be by midnight.

INT. HOTEL HALLWAY. EVENING

Lily bursts into the hotel hallway, runs up to a security guard.

LILY

I need room 1700!

SECURITY GUARD

Do you have an appointment?

LILY

No. I mean, yes!

Lily is agitated, disheveled. The security guard peers at her suspiciously.

SECURITY GUARD

(warily)

What is the purpose of your visit, señorita?

Lily looks at him in surprise. Then, suddenly, lets loose a giggle. And bursts out laughing. She's laughing louder and louder.

LILY

(through laughter)

To... rescue... my daughter...

Watching her warily, the security guard takes out his phone.

LEO (40 years old, chic suit, an old scar running across his forehead and cheek) comes up to Lily from behind.

LEO  
She's expected.

The security moves aside obediently. Lily turns around. She sees Leo and stops laughing.

LEO  
(taking her by the arm)  
Let's go.

They start walking to the elevator.

INT. HOTEL ELEVATOR. EVENING

Lily and Leo walk into the elevator. Lily retreats into the far corner. Leo presses on the number 17. The elevator doors close.

Leo stands with his back to Lily. Lily is looking at the back of his head. She's biting her lower lip, trying to remember.

She's looking at the electronic display above the elevator doors, marking the floors they're passing.

2, 3, 4...

EXT. CANCUN MARKET. MORNING. FLASHBACK

Young Conrad is walking around a market. He's wearing an empty backpack. Young Conrad is limping noticeably on his right foot. Young Lily is following him.

YOUNG LILY  
Conrad! Wait! Come on, don't be like that! Wait!

YOUNG CONRAD  
(stopping)  
What?

YOUNG LILY  
Stop pouting. It was a noble defeat. Hell, you got injured!

Young Lily motions at young Conrad's right foot.

YOUNG CONRAD  
It was a s-stupid contest.

YOUNG LILY  
When it comes to the two of you, they all are.

YOUNG CONRAD  
Even the one for your k-kiss?

Lily gives a tender smile.

YOUNG LILY  
No. That one was wonderful.

Young Conrad studies her soundlessly.

YOUNG CONRAD  
I lost t-that one as well.

Pause.

YOUNG CONRAD  
We had b-better split up.  
Otherwise this will take us all  
d-day. You get the fruit. I'll  
get meat and cheese.

Young Conrad looks around. Sees a cafe named Spicy Pepper.

YOUNG CONRAD  
We'll meet up at this P-pepper  
place. At noon sharp. D-don't  
be late.

INT. HOTEL ELEVATOR. EVENING

LILY  
(to herself)  
No, not that. That was later.

Leo turns around.

LEO  
What was later?

LILY  
(looking away)  
Nothing.

The electronic display continues counting off the floors:  
9...

10...

EXT. CANCUN MARKET. DAY. FLASHBACK

Young Lily is sitting at a table inside Spicy Pepper. An empty Coca Cola bottle is on the table in front of her. At her feet are bags of fruit.

Lily is looking at her wristwatch: 12:23.

YOUNG LILY  
 (mockingly)  
 Don't be late, don't be late!

She looks around and sees young Conrad standing in a corner of the market. Standing before him, with his back to young Lily, is a young Mexican man. The Mexican is holding a backpack with food and is saying something to young Conrad.

YOUNG LILY  
 (waves at him)  
 Conrad! Conrad!

Young Conrad sees her, waves back. Reaches for the backpack. The Mexican hands it over.

Conrad slings it over his shoulder and limps to Lily in a hurry.

Lily is looking at him. Following young Conrad with his eyes, the Mexican turns his face to Lily.

A scar is running across his forehead and cheek. It is a young Leo.

INT. HOTEL ELEVATOR. EVENING

Lily lets out a scream. Leo turns around, looks at her sideways. Lily is peering at his scar in fear.

The electronic display continues counting off the floors.

12...

DETECTIVE SWANSON'S VOICE  
 Conrad O'Leary... I doubt he's  
 interested in pirate treasure.

13...

CONRAD'S VOICE  
 I'll call you back as soon as I  
 learn anything. Which will be  
 soon. Wait for my call.

14...

EXT. CANCUN MARKET. DAY. FLASHBACK

Young Conrad takes a seat at the table with young Lily.

YOUNG LILY  
 Who was that? The guy with the  
 scar?

YOUNG CONRAD

A v-vendor. He was helping me with the b-backpack. I lost track of time.

YOUNG LILY

What happened to "noon sharp"? I was running around like crazy!

Young Lily bends over the bags.

YOUNG LILY

Damn! I forgot oranges. Nathan really loves them!

YOUNG CONRAD

Here's more sagely wisdom from C-conrad O'Leary. If you want a p-person to screw up, give him a d-deadline. He'll forget all about c-common sense trying to make it.

Young Conrad fixes his backpack, causing the bottles inside to clink.

YOUNG CONRAD

Let's go. We p-promised to be back by dinner.

INT. HOTEL ELEVATOR. EVENING

Lily puts her hand to her mouth, stifling a scream.

STUD'S VOICE

(in Spanish)

You have until 7 p.m.! This is your daughter's only chance.

The display shows the number 17. The doors open.

LEO

We're here.

Lily is all scrunched up in the corner of the elevator. She's looking at Leo with terror in her eyes. Pressing her purse to her chest like a shield.

LEO

I said, get out, bitch.

EXT. OCEAN. EVENING

The sun's blazing sphere hangs over the water, turning water into fire. Champion is sailing down a flaming sea.

## INT. PASSENGER DECK HALLWAY. EVENING

Sarah in handcuffs is walking down a hallway. Her face shows no signs of crying. She's collected, focused.

Rita is following after. In her hand Rita has got a big gun.

## INT. CONRAD'S OFFICE. EVENING

Sarah is sitting at a desk, stretching her hands, numb from the handcuffs. Rita is standing behind her. Rita is keeping her hand on the grip of the gun. Conrad is standing next to Sarah.

A laptop rests on the desk in front of Sarah. Conrad opens it. On the screen is Lily. There's a bruise under Lily's left eye. She looks utterly broken. Behind Lily stands Jose.

SARAH

Mom.

LILY ON THE SCREEN

(crying)

Baby! Are you all right? My God... Sarah!

SARAH

(to Conrad, calmly)

You bastard. I will kill you.

CONRAD

A little less drama, please. Let's talk business. The time now is 7:32. By midnight you need to tell me the location of the treasure. That is your only chance to stay alive.

SARAH

Screw you.

CONRAD

Show yourself, Leo.

Leo's hands come into view, as he picks up the screen on the other end. The image shifts to the side, then settles on Leo's face. Leo smiles. His smile and his scar make for a stark contrast. Sarah looks away.

CONRAD

Thanks, Leo.

The feed from Mexico shifts in the other direction, settles on Lily.



CONRAD

Activate your brain, your  
memory, your intuition. Nathan  
was able to solve the Irishman  
mystery. You must do the same.

Conrad sits on a chair behind Sarah. Sarah looks at him  
over the shoulder.

CONRAD

Tic. Tac.

Sarah turns to the screen.

LILY ON THE SCREEN

(sobbing)

I'm sorry, Sarah. I'm such an  
idiot... God, what possessed me  
to fly to Cancun!

SARAH

Calm down. One, two, three...  
Never waste your strength on  
regret. It's pointless.

Lily looks at Sarah in astonishment.

SARAH

Do you have the documents?

INT. JOSE'S APARTMENT. EVENING

Lily places the jewelry case on the table. Tries to get a  
hold of herself. Cracks her knuckles.

SARAH ON THE SCREEN

Read 'em.

Lily takes out a piece of paper.

LILY

"Transcript of interrogation of  
Riggan Hanrahan, female,  
accused of aiding and abetting  
individuals engaged in pirate  
activities..."

SARAH ON THE SCREEN

Skip ahead to the stele.

EXT. BAY NOT FAR FROM RIO LAGARTOS. DAY. FLASHBACK

Young Lily and Nathan are walking through a jungle. Nathan  
is clearing their path with a machete.

NATHAN

... Riggan is the wife of Patrick, my ancestor. And Irishman's sole survivor.

Nathan swings of the machete.

NATHAN

He had made it to Nassau, but was subsequently killed. The British went ahead and arrested Riggan in his place.

Nathan stops, catches his breath.

YOUNG LILY

And you want to find the treasure from her interrogation transcripts?

Nathan nods, continuing to clear the way.

NATHAN

He told her everything.

(swing of the machete)

They kept questioning Riggan until Erin was born.

(swing of the machete)

She was pregnant. Those scumbags.

(swing of the machete)

Riggan died during childbirth.

YOUNG LILY

Wait.

Young Lily walks off the path cut by Nathan. Looks behind a tree.

YOUNG LILY

Come, Nathan.

Nathan follows after her. Young Lily is standing by an ancient Mayan stele, towering over a precipice. It is cloaked with vine. Young Lily points at the top of the stele.

LILY

There it is. The symbol of Kukulcan. When I read about the "feathered serpent over the water" in the transcript, I immediately thought of this stele.

NATHAN

(examining the  
stele)

You're amazing, Lily. You  
really, truly are!

Nathan looks around. A large bay is visible down below.

NATHAN

(taking out his  
walkie-talkie)

This is the place, I know it!  
I'll tell Conrad to bring the  
boat. And we'll get to  
searching!

INT. CONRAD'S OFFICE. EVENING

SARAH

I think that you were right  
about the serpent... You found  
the ship, after all.

CONRAD

Nathan thought that the  
treasure was moved and hidden  
someplace else. And that the  
transcript contained a clue as  
to the new location.

SARAH

(to Conrad)

What did dad say before he  
died?

Conrad gets up, walks over to a shelf. Among the prizes  
and trophies is a stand with a pirate broadsword with a  
silver hilt. Polished and sharpened. Conrad takes it.

CONRAD

The broadsword is the key.

SARAH

Give it to me.

Conrad hands the broadsword to Sarah. Rita removes the gun  
from her holster. Jose appears on the screen next to Lily.

JOSE ON THE SCREEN

The same one?

CONRAD

Yes.

Sarah takes the broadsword. Examines it.

SARAH

You cleaned it?

CONRAD

Yes. There was very little  
oxide.

Sarah is studying the broadsword. Everybody is waiting.

SARAH

(to her mother)

Remember the night after the  
jig?

Lily nods.

SARAH

Remember EVERY word.

EXT. CENOTE NOT FAR FROM RIO LAGARTOS. NIGHT. FLASHBACK

Young Lily and Nathan are sitting on a blanket at the edge of the cenote. A small bonfire is burning nearby. Nathan is gazing into the flames.

NATHAN

Maybe Conrad is right. The  
transcripts might be useless.  
They badgered a scared pregnant  
woman. She could have told them  
anything!

YOUNG LILY

(patting him on the  
shoulder)

Nathan... Listen to me.

NATHAN

The answer must be close!  
"There, where the river of life  
falls into the sea." What is  
this river?! There are no  
rivers on the Yucatan!

YOUNG LILY

Nathan, look at me.

Nathan turns around.

YOUNG LILY

You will find it. I trust in  
you.

Nathan and young Lily look at each other.

NATHAN

I love you, Lily.

Nathan kisses young Lily, laying her on the blanket.

INT. JOSE'S APARTMENT. EVENING

Lily is looking at Sarah.

SARAH ON THE SCREEN

There are NO rivers on the  
Yucatan.

The realization dawns on Lily. Her eyes go round.

CONRAD'S VOICE

And what does that mean?

Jose gets up off the couch, walks over to Lily.

JOSE

Where is the treasure?

LILY

(spellbound)

But the Mayans had to get fresh  
water from somewhere... The  
water that gives life!

Lily falls back in her chair.

LILY

It was right under our noses!

INT. CONRAD'S OFFICE. EVENING

Sarah nods. Falls back in her chair. Conrad spins Sarah to face him.

CONRAD

WHERE?

SARAH

The cenotes. The freshwater  
lakes of the Yucatan. One of  
them was right next to the bay.  
I think the treasure is on the  
bottom.

CONRAD

You think?! You're not sure?

SARAH

There's always the chance of  
losing, isn't there, Conrad?

Conrad moves Sarah away from the laptop, sits in her place.

CONRAD

(excitedly)

Jose, she may be right. Let's meet tomorrow morning. Are you with me?!

INT. JOSE'S APARTMENT. EVENING

Invisible to Conrad, Jose and Leo exchange glances. Leo gives a crooked smile. Jose sits in front of the laptop.

JOSE

Let's. It's been a while since we saw each other.

CONRAD ON THE SCREEN.

Hell yes! I feel young again, Jose!

JOSE

If anyone should complain, it's I...

Jose slaps his belly. Both men laugh heartily.

JOSE

Agreed, then. What do we do with the women?

INT. CONRAD'S OFFICE. EVENING

Conrad looks at Sarah over his shoulder. Sarah is looking at him much like a scientist would eye a guinea pig.

SARAH

I might be able to remember more on location. But only if my mom is there, of course.

Conrad studies Sarah with interest.

SARAH

What's wrong, Conrad? Afraid to lose to Hanrahan yet again?

Conrad smirks, turns to Jose.

CONRAD

We'll take them with us. Let it end where it all began.

JOSE ON THE SCREEN

Amen.

EXT. OCEAN. EVENING

The lower ridge of the sun is caressing the water. Champion's bow is aimed right at it. It could be the world's most beautiful sunset.

Conrad is standing on the bow of the yacht, squinting at the sun as it submerges into the laughing sea. He is happy.

EXT. BAY NOT FAR FROM RIO LAGARTOS. EVENING. FLASHBACK

Nathan and young Conrad are sitting on a pier, legs dangling. Dusk is gathering, the shade of the jungle is creeping closer and closer.

NATHAN

(taking a swig of a  
bottle)

You don't understand, Conrad.  
Your folks are millionaires –  
you've got everything you could  
wish for. All I've got is this  
treasure.

YOUNG CONRAD

But it's not there, b-buddy. It  
just isn't there.

Nathan is quiet, peering into the water. Young Conrad gets up, leaning on his shoulder.

YOUNG CONRAD

You n-need to learn how to  
lose.

NATHAN

Life will take care of that.

Nathan gets up. He looks at young Conrad, eyes narrowed.

NATHAN

Same as always. You win – we  
leave tomorrow morning. I win –  
we continue the search.

Young Conrad snatches the bottle from Nathan, takes a sip.

YOUNG CONRAD

Name your challenge.

INT. CHAMPION'S CABIN. EVENING

Sarah is standing in the middle of the cabin – her prison. Her hands are bound by handcuffs. Sarah is looking at the crimson strip of the sky visible in the half-open window.

Sarah sits on her butt and effortlessly "passes" herself through the loop of her cuffed hands. Now the handcuffs are in front of her.

SARAH  
I need more than that to stay  
alive.

EXT. BAY NOT FAR FROM RIO LAGARTOS. EVENING. FLASHBACK

Nathan and young Conrad are at the pier. Young Lily is standing next to them. She's holding two pairs of shoes. At her feet is a stereo.

NATHAN  
(taking his shoes)  
Whoever falls first, loses.  
Agreed?

YOUNG CONRAD  
(putting on his  
shoes)  
Have you ever met an Irishman  
who refused to d-dance the jig?  
Lily, turn it up.

Young Lily turns on the stereo. Sounds of Irish music blast out over the ocean. Nathan and young Conrad begin to dance. Their arms are thrust into their sides, only the feet are working. Their heels are tapping out the rhythm.

INT. CHAMPION'S CABIN. EVENING

Sarah is standing with her eyes closed.

SARAH  
(whispering)  
Come on... Come on! You've  
gotta!

Pause.

A shudder goes through Sarah's body.

SARAH  
(without opening her  
eyes)  
You've got no choice.

Pause.

Sarah's feet make her first, timid steps of the jig.

EXT. BAY NOT FAR FROM RIO LAGARTOS. EVENING. FLASHBACK

Nathan and young Conrad are dancing face to face.



YOUNG CONRAD

I can d-dance like this  
forever!

NATHAN

Save your strength, you dance  
maniac!

INT. CHAMPION'S CABIN. EVENING

Sarah is dancing the jig. Her eyes are closed, her cuffed hands are pressed to her chest. The music plays louder and louder.

EXT. BAY NOT FAR FROM RIO LAGARTOS. EVENING. FLASHBACK

Nathan and young Conrad are dancing. The jungle shade has covered them.

INT. SIDE OF A CARGO HELICOPTER. EVENING

Armed mercenaries are sitting along the sides of a helicopter in flight. At the door sits Major. Everyone is silent.

INT. CHAMPION'S CABIN. EVENING

Sarah is dancing faster and faster.

EXT. JOSE'S HACIENDA. EVENING

Several open jeeps drive out of the hacienda gates. They're carrying armed and hollering La Muerte combatants.

INT. CHAMPION'S CABIN. EVENING

Sarah is spinning to a crazy rhythm. Her feet are a hailstorm upon the floor. Her eyes snap wide open.

EXT. BAY NOT FAR FROM RIO LAGARTOS. EVENING. FLASHBACK

Covering her face with her hands, young Lily is watching the dancers with a blend of horror and awe. Their faces are glistening with sweat.

Nathan taps out a special, syncopated beat, inviting young Conrad to follow his lead.

Young Conrad responds with his own intricate tapping.

Nathan delivers a new improvisation.

Young Conrad answers the call. His feet are pulling off incredible feats of wonder, but then...

Young Conrad's foot lands awkwardly, twists, and he falls.

NATHAN  
 (rushing to him)  
 Conrad! Are you all right?!

YOUNG CONRAD  
 (gasping for air)  
 Piss off!

Young Conrad tries to get up, but can't.

NATHAN  
 Damn! You sprained your ankle.

Nathan bends over young Conrad again. The other grabs Nathan by the scruff of his shirt, pulls him in.

CONRAD  
 But I didn't lose! You hear me!  
 I d-d-din't lose!

Nathan is paralyzed, stupefied.

YOUNG CONRAD  
 (catching his  
 breath)  
 Sorry, I lost it there for a  
 minute. So... you g-gonna help  
 me up or what?

Conrad offers his hand to Nathan. Nathan helps him up.

Together they walk to the boat. Conrad is limping, leaning on Nathan. Young Lily is walking behind them.

YOUNG LILY  
 Goddamn Irish.

INT. CHAMPION'S CABIN. EVENING

Sarah is sitting on the floor. Her cuffed hands are resting on her knees.

Sarah raises her head to the window. The strip of the sky is now dark.

SARAH  
 (whispering)  
 Patrick... You bastard. It's  
 time for redemption.

EXT. OCEAN. NIGHT

Champion is sailing in the night darkness. The sea is calm. The sky is studded with stars. It is a magical night.

## EXT. BAY NOT FAR FROM RIO LAGARTOS. MORNING

A Champion boat comes into the bay. The old pier is ruined. Conrad, Rita and Sarah are aboard. Sarah's hands are cuffed. Rita is armed. Conrad is wearing a backpack, out of which the silver hilt of the broadsword is peeking out.

RITA

(motioning at the  
broadsword)

What do you need that for?

CONRAD

Luck. Treasure attracts  
treasure.

The boat jabs its head into the sand.

## EXT. ROAD NOT FAR FROM RIO LAGARTOS. MORNING

Two jeeps are parked by the trail leading to the cenote. One of them is carrying oxygen tanks. Jose's militants are unloading them. Leo is in command.

Jose's jeep pulls up. Jose himself comes out, along with Lily and two bodyguards. Leo walks over to Jose.

LEO

All clear.

Grunting, Jose sets out on the trail to the cenote. Lily and the bodyguards follow him.

## EXT. JUNGLE BY THE CENOTE. MORNING

Conrad is surveying a steep slope that the group needs to climb. Sarah and Rita are behind him.

Conrad turns to Sarah, produces a key from his pocket, uncuffs her hands.

RITA

(taking out her gun)

She's dangerous.

CONRAD

So keep an eye on her.

(to Sarah)

Don't do anything stupid.

Conrad takes the broadsword out from the backpack and starts cutting a path upward, working it like a machete.

Sarah turns to face Rita, sees her eyes full of scorn boring at Conrad's back. Rita notices Sarah looking at her.

RITA  
Whaddaya looking at? Move!

EXT. TRAIL BY THE CENOTE. MORNING

Jose is walking along a trail at a slow pace. Lily is walking behind him.

Lily looks to the left and sees a mercenary armed with a submachine gun walking through the jungle in step with them. She looks to the right and sees another mercenary.

Lily looks at the bodyguards. One is walking in front of Jose, the other behind her. Both are holding handguns.

Lily looks at Jose. The fabric of his shirt is bunched up at the waist – he's carrying a concealed gun of his own.

Lily gives her knuckles an anxious crack.

EXT. JUNGLE BY THE CENOTE. MORNING

Conrad is standing on a mountain ridge. Below him stretch the jungle and the cenote. Sarah and Rita climb up onto the ridge.

SARAH  
Why did you betray dad?

For a moment, Conrad stands perfectly still. Then he turns to Rita.

CONRAD  
Your uncle told you the story.  
Now tell her.

Conrad begins to climb down to the cenote.

EXT. TRAIL BY THE CENOTE. MORNING

Jose stops suddenly. Upon seeing this, the bodyguards raise their firearms, look around.

Jose waves at them reassuringly, turns to Lily, motions for her to come closer.

Lily walks over.

JOSE  
15 years ago he sought Nathan's death. But not yours. Why? Did he love you?

LILY

I don't know. I used to think  
so. Now, I doubt it.

Jose takes her by the chin, gives her a lookover. Lily looks terrible: ruffled, with a bruise and madness in her eyes. Jose releases her with a look of disdain, then nods at his bodyguards, bidding them to keep moving.

EXT. JUNGLE BY THE CENOTE. MORNING

Conrad, Sarah and Rita are descending.

RITA

My uncle ordered to rig the  
boat with explosives. The plan  
was to blow it up when all  
three returned to the boat for  
dinner. Then he saw Conrad at  
the market, and so uncle  
decided to kill Conrad himself.

CONRAD

But of course! His authority  
had taken a hit, and he was  
desperate to restore it. It's a  
sore point for him.

Rita drills Conrad's back with a look of contempt.

RITA

And Conrad, desperate to save  
his life, offered to...  
cooperate.

Conrad stops, turns on his heels, looks at Rita. Rita does not look away.

EXT. OUTSKIRTS OF A CANCUN MARKET. MORNING. FLASHBACK

Young Conrad, scowling and panting, is standing by a wall. Across from him stands young Jose, pointing a gun at young Conrad's forehead. Behind young Jose, three Mexican men are lying on the ground, eating dust.

YOUNG JOSE

Still wanna "whoop my ass"?

Young Conrad grins, nods. He's showing no fear.

YOUNG JOSE

Too bad it ain't gonna happen.

Young Jose is ready to fire.

The only thing stopping him is Conrad himself. He's standing there at gunpoint, glowing like he's the happiest man in the world.

YOUNG JOSE

What the hell is wrong with you, man?!

Young Conrad shuts his eyes in ecstasy.

YOUNG CONRAD

You don't know? Poor b-b-bastard. Leading a life like this, and not knowing how to enjoy it.

YOUNG JOSE

What are you going on about?

Young Conrad is laughing. He's spilling over with glee.

Glowing, young Jose puts his gun to Conrad's forehead.

YOUNG CONRAD

(holding back  
laughter)

Wait... D-don't shoot! P-please... Oh... You know, this c-could be the beginning of a beautiful friendship!

Conrad bursts into another fit of hilarity.

EXT. JUNGLE BY THE CENOTE. MORNING

CONRAD

(looking at Rita)

And our cooperation has been rather fruitful. I am the reason La Muerte has become Mexico's most powerful gang. Do you doubt that?

Rita snorts disdainfully.

CONRAD

I know it's hard to admit. Very hard. Some would rather DIE than to admit it, in fact. Like your uncle.

RITA

(warily)

What do you mean by that?

Scowling, one eye narrowed, Conrad looks around. Above him stretches the laughing blue sky, below him – the laughing blue sea.

CONRAD

We're here.

(nodding at Sarah)

Don't let her out of your sight.

Conrad disappears behind the cliff.

EXT. CENOTE. MORNING

Conrad, Sarah and Rita are standing on a small stretch of rock overhanging a reservoir of water. The water line is about 30 feet below. Lily and the bodyguards are standing below, next to a planked platform. Jose's militants are visible in the jungle. Boxes with scuba gear are stacked near the platform.

JOSE

(shouts)

Yo, did you lose your way? Come down!

CONRAD

(shouts joyously)

Check out the view, amigo! It's delightful!

Jose looks about himself, sensing trouble. The jungle is quiet.

Jose thrusts a finger at the scuba gear.

JOSE

It's all ready. We can start the search!

CONRAD

(walking up to Rita)

Hold your horses. I want to relish this moment.

Jose turns to his bodyguards.

JOSE

(softly)

Kill him.

The bodyguards throw up their guns at once.

POP! POP! Neat little holes appear in the forehead of each.

Jose ducks and dives behind the boxes of scuba gear.

Conrad grabs Rita by the neck, presses her close and slits her throat with the broadsword.

The gun slips from Rita's loosened grip, drops onto the rock, bounces off and falls into the cenote.

POP! POP! POP! Jose's combatants drop on the spot.

SARAH

Mom! The water! Jump!

Sarah dives from the rock into the cenote.

The militants begin blasting their submachine guns in every direction.

Lily is crouching, pressed against the rock, arms covering her head. Jose is not far from her. Lily sees him take the gun out from his waist.

Sarah is falling into the cenote. She sees Rita's gun plop into the water.

Ghostlike, Gray Squad mercenaries begin to emerge from the jungle. They're operating at maximum speed and efficiency. Every bullet fired takes down a militant. POP! POP! POP!

Sarah enters the water. Thanks to the sunlight permeating the water, Rita's gun is clearly visible as it sinks to the bottom. Sarah rows toward it.

Leo is running through the jungle toward the cenote. He's got an Uzi in each hand.

Jose peeks out from behind the boxes, shoots at Conrad. BANG! BANG!

Conrad is holding Rita's corpse in front of him. Jose's bullets sink into her chest, spraying blood over the rock.

Leo shoots at a mercenary while running. The target is hit, collapses. Leo leaps, turns midflight and shoots at another merc. The merc drops.

Lily picks up a rock lying nearby and takes a step toward Jose.

Major is crouching behind a tree, holding a sniper rifle. In his sight he sees Jose, shooting his gun. Major is aiming at his arm.

Sarah reaches for the gun and grabs it.



Lily sees Jose's arm explode in bloody bits. His gun flies off to the side.

Sarah rows to the surface. One hand is holding Rita's gun.

Leo sees Lily standing with a rock in hand, and Jose squirming in pain.

LEO  
(bellows)  
You bitch!!!

Lily looks up and sees Leo charging her. Leo raises both Uzis.

Conrad is watching the developments, peeking out from Rita's lifeless shoulder.

Sarah emerges from the water, holding Rita's gun. She sees Leo rushing Lily. Sarah fires. Bang! Bang! Bang! Leo drops.

SARAH  
Mom! Jump in the water! The  
water!!!

Lily is stunned, looking at Leo's body.

The second bullet hits Jose in the leg. He screams.

The scream brings Lily back to earth. She looks around.

SARAH  
Mom! Mom!!!

Lily runs toward the water. Mercenaries are emerging from the jungle.

Lily is running. Sarah is waiting, aiming at the oxygen tanks.

CONRAD  
(watching from  
above, awed)  
Well, damn.

Lily dives into the water.

Screaming Jose is lying next to a stack of oxygen tanks.

Sarah fires. Bang!

EXPLOSION! Two dozen of oxygen tanks explode at once. Several mercenaries drop.

The splinters pelt the water and the jungle. In the spot where Jose used to be, a blast crater looms darkly.

CONRAD

(watching from  
above)

I wanted to be the one who  
killed him.

Conrad glances at Rita's body, to which he's still holding on. Conrad lets go off it. Rita's corpse falls into the cenote.

Lily surfaces next to Sarah.

LILY

Sarah! Are you all right?!

There's a splash when Rita's body meets the water. Sarah turns, looks up. She sees Conrad above.

Conrad is looking at Sarah. Sarah is looking at Conrad.

SARAH

(to her mother)

Do as I say. Trust in me.

Lily nods.

Sarah takes several exhales, ventilating her lungs. Lily mimics her. Sarah points her finger downward. Lily nods.

Sarah submerges. Lily does the same.

EXT. UNDERWATER. MORNING

Sarah is swimming confidently toward a large underwater rock. Lily is following her.

Growing alongside the rock are massive patches of seaweed, its long tendrils swaying in the water. Sarah swims right into the thick of the seaweed, moving it aside with her hands.

Right where the rock meets the cliff is a crevice, concealed by the seaweed. Sarah swims through it. Lily follows her.

INT. UNDERWATER CAVE. MORNING

In the front third of the cave, a flat rock is sticking out of the water. Overhead, thin rays of sunlight are seeping through the narrow cracks.

Sarah and Lily emerge from the water in the other end of the cave. Both start gasping for air.

With the hand clutching Rita's gun, Sarah motions toward the protruding cliff. Lily nods. Sarah swims toward the cliff. Lily follows.

Sarah grabs at the rock with her free hand, pulls herself up and throws her body over. Lily falls onto the rock next to her.

Both women are lying on their backs, recovering.

LILY

How... how did you know?

SARAH

Memories. I remembered everything. As far back as Patrick.

Lily turns her head to her daughter. Sarah is looking back at her.

Pause.

Sarah nods over to the side.

SARAH

The treasure.

Lily looks in that direction. About two dozen long and narrow chests are standing on the rocks. Six pirate skeletons are lying nearby.

Sarah gets up, walks over to the closest corpse. Searches it.

SARAH

My ancestor was a real asshole.  
This treasure  
(gestures at the  
chests)  
belonged to the whole crew. In  
1718 the British tracked down  
Irishman. The pirates dug down  
in the bay, while Patrick and  
six others went to hide the  
booty in a cache.

Sarah picks up a broadsword, studies it. The blade is fully corroded. Sarah tosses the broadsword aside.

EXT. CENOTE. DAY. FLASHBACK

Patrick is walking in front. Two paired crooked daggers are hanging by his waist.

Six pirates are carrying three narrow chests – two men per chest – to the shore of the cenote. A long rope is tied to each chest.

SARAH'S VOICE

Realizing that the ship was  
doomed, Patrick decided to keep  
the treasure for himself.

Patrick looks back at the pirates carrying the treasure chests, a smile on his lips.

INT. UNDERWATER CAVE. MORNING

Sarah pulls out a blade stuck in another corpse. Examines it.

SARAH

The fight happened here, in  
this cave.

INT. UNDERWATER CAVE. DAY. FLASHBACK

Patrick is fighting the other pirates, masterfully fencing with his two daggers. Three bodies are already sprawled out on the rocks.

Patrick feints, dodges an attack, and his blade transfixes the fourth pirate. The fifth roars and charges Patrick. The clang of steel.

The sixth pirate – ARDAL (17 years old) – is off to the side, feverishly reloading his flintlock.

INT. UNDERWATER CAVE. MORNING

Sarah walks over to the corpse lying at the edge of the cliff. The dead pirate's hand is clasping a gun.

SARAH

That's Ardal Connolly. The  
cabin boy. In the end only he  
and Patrick were left.

INT. UNDERWATER CAVE. DAY. FLASHBACK

Ardal fires at Patrick. Patrick throws a dagger at Ardal. Both fall to the ground, wounded. Patrick crawls to the edge of the rock. Patrick's dagger is sticking out of his chest; the wound is gushing blood.

ARDAL

I'll kill you... You bastard!  
You scum!

INT. UNDERWATER CAVE. MORNING

Sarah is standing at the edge of the cliff, next to Ardal's corpse, peering into the far corner of the cave. The darkness is pitch black.

SARAH

(motioning with a hand)

There, in the water, hidden by darkness, runs that very "river of life." An underground channel that leads into the bay. That is why water in the bay is so light on salt.

INT. UNDERWATER CAVE. DAY. FLASHBACK

Ardal is lying on the edge, frantically reloading his gun.

ARDAL

I will wait for you, you prick!

INT. UNDERWATER CAVE. MORNING

Sarah walks up to her mother.

SARAH

The pirates knew about this channel. Patrick used it to swim out into the bay. There he watched the British sink his ship, along with her entire crew. Fearing capture but unwilling to return to the cave, he set out for Nassau.

LILY

(grabs Sarah's arm)

Can we also use the channel to swim to the bay?!

SARAH

(shaking her head)

This isn't the "river of life" Patrick spoke of. It is a river of cowardice and betrayal.

Sarah walks away from her mother, over to a chest, opens it. The chest is full of coins and jewelry.

SARAH

Conrad and his men will be here soon. I want to finish him, once and for all.

LILY

You're nuts! We have to run!

SARAH

Mom, I'm carrying 14 generations' worth of memories. And you want to know the main lesson I've learned from it all?

Sarah reaches into the chest, takes out two paired crooked daggers. Their sheaths are encrusted with emeralds.

SARAH

(looking at Lily)

There is no greater sin than cowardice.

Sarah removes a dagger from its sheath. The blade is clean, keen.

SARAH

You've lived your entire life in fear. Isn't it time we put an end to that?

LILY

(pleading)

But we can swim away! Like Patrick!

SARAH

He was killed three months later in Nassau. And his wife spent the next six months stringing the investigators along and stalling for time until their daughter was born.

Lily is silent.

SARAH

Together we can do it. Trust in me.

EXT. CENOTE. MORNING

Conrad is standing on the edge of the cenote, eyeing the water.

Behind him Major is bandaging up a wounded mercenary. Several mercenaries are sitting nearby, waiting.

Stud emerges from the water.

STUD

There's a crack behind a growth of weeds. Big enough to squeeze through.

CONRAD

That's where they are. Along with the treasure.

Conrad turns to Major.

CONRAD

What do you say, Major?

Major is silent.

CONRAD

Jose is dead. The mission is a success. What's got you so rattled?

MAJOR

The mission is a failure. We were supposed to take him alive.

Conrad shrugs.

MAJOR

And it's your fault! You wanted his death. To cut off all remaining ties between you and La Muerte.

CONRAD

(calmly)

False. When the FBI grabbed me by the balls, I told them EVERYTHING! And you know that.

Major spits.

CONRAD

You just don't want to admit it.

(pointing at the crater)

That is Sarah. And that...

(pointing at the wounded)

is also her. She is... I can't even explain it, Major. It's inconceivable. But you have an opportunity to get even.

Major makes a wry face.

CONRAD

Why is the Gray Squad doing the government's dirty work, anyway? Is it money?

MAJOR

Yes.

CONRAD

Then you should know that the treasure down there is worth millions. And I lay no claim to it.

Major looks at his mercenaries. MONK and Cricket walk over to stand next to Stud. Their silence speaks volumes.

MAJOR

(through clenched teeth)

Goddamnit.

INT. UNDERWATER CAVE. MORNING

The cave is empty.

Three men surface simultaneously from the water at the edge of the cave: Stud, Monk and Cricket. They emerge without a sound, holding their breath, weapons at the ready. They survey their surroundings.

Major and Conrad surface next. Major motions in the direction of the rock platform. Everyone swims toward it, weapons drawn. A broadsword hilt is sticking out above Conrad's shoulder.

Monk climbs onto the platform first. Once standing, he looks around. At the sight of the treasure, he stands transfixed. The muzzle of his gun lowers to the ground. Major frowns, clearly vexed.

MAJOR

Monk!

Monk flinches, sets his weapon at the ready, scours the surroundings with his eyes. As he provides cover, the others climb onto the platform. And are transfixed.

The treasure is removed from the chests and piled together into a big mound. Coins, gold vessels and cutlery, weapons in glittering scabbards, gold bullions. The mercenaries cannot take their eyes off the riches. Major produces a flashlight, aims the light at the heap of treasure.



CRICKET

Oh, damn...

Monk bends down, picks up a signet ring with an emerald off the ground.

MONK

It was worth it, boys. All worth it!

MAJOR

(looking around)

Don't see the girl anywhere.

CONRAD

They were here. They dumped the treasure to distract us.

The notion is a compelling one. The mercs start looking about, ready for any surprises. Major illuminates the platform with his flashlight. The ring of light falls on a pirate skeleton. Major walks over, prods it with the toe of his boot. Nothing but dust and rot.

CONRAD

Check the water.

Major shines the flashlight at the far corner of the cave. Two bodies are floating in the water by the wall. Conrad peers at them.

MAJOR

That's them. The dark blot is Lily. The yellow t-shirt is Sarah.

STUD

They were looking for a way out. Must have lost their bearings, panicked and... Drowned.

Conrad studies the mercs' faces. The men can hardly wait to turn their attention to the treasure.

CONRAD

Best to be sure.

MAJOR

Stud.

Stud casts the commander an askance look, but doesn't argue. He hands his gun to Cricket, gets into the water.

Stud swims toward the bodies. Major is shining his way from ashore with the flashlight.

The closest body to Stud is the one in the yellow t-shirt – Sarah. Further away is Lily.

Lily is floating in the water: face down, arms splayed. In her teeth she's clenching the tip of a dagger's sheath. The upper portion of this makeshift air tube is sticking out by Lily's ear. In her hand Lily is clutching a gun.

Stud swims over to Sarah. Everybody is looking in his direction. Stud is holding a gun in his hand.

A dead pirate, lying on the platform behind the mercs, rises to his feet.

Stud reaches out to Sarah, grabs her top. The body turns over. It is the skeleton of one of the pirates, wearing Sarah's t-shirt.

STUD

What the...

Lily raises her head from the water, extends her hand with the gun, aimed right at Stud. Bang! Bang! Bang!

The dead pirate thrusts a dagger in Monk's neck. The next instant the pirate spins and plunges the second blade in Cricket's throat just as the merc is starting to turn his way. The rotten waistcoat flies off the pirate. It is Sarah.

Conrad drops onto the rock. Major pulls out his gun. Sarah throws her dagger. Major fires. Bang!

Major hits Sarah in the right shoulder. The shot throws her back onto the treasure mound. Major collapses into the water. A dagger is sticking out of his eye socket.

Lily is continuing to pull on the trigger. But to no purpose now – she's out of rounds. Click, click! The realization dawns on Lily.

LILY

(yells)

Sarah! Sarah!

Sarah is lying on the treasure, her right shoulder bloodied. The flashlight that Major had dropped is illuminating her.

SARAH

(moaning)

Mom... Run...

Conrad sees a submachine gun lying nearby, picks it up, and gets on his feet.

CONRAD  
(sincerely)  
Wow. That was something.

There are sounds of water splashing – Lily is swimming toward the platform. Conrad peers into the darkness. The splashing draws closer.

CONRAD  
Such carelessness.

Conrad fires a burst into the darkness. The splashing stops.

SARAH  
Mom! No! Mom!!!

Conrad turns around, his gun at the ready. Sarah is lying on her back, bleeding out, her left hand gripping the dagger and holding it outward. Tears are running down her face, her hand is trembling.

CONRAD  
You are really something,  
Sarah. A part of me is sorry  
that you're not my daughter.

SARAH  
(hoarsely)  
You never loved mom. It was all  
a sport for you. All you cared  
about was winning! And you  
don't get kids without love.

Conrad snaps shut his eyes, relishing imminent ecstasy.

SARAH  
(trying to get up)  
Let's continue where we left  
off... Me with the dagger. You  
with the broadsword. You've got  
a real chance.

Conrad is quiet, enjoying the moment.

SARAH  
You never did beat me. Not  
once.

Clowning around, Conrad spreads his arms in feigned dismay.

SARAH  
 (getting on her  
 feet)  
 And I know you're not here for  
 THIS. Not for the treasure. Not  
 for the glory.

Conrad is smiling, looking at Sarah.

SARAH  
 You're a freak. Just like me.

Pause.

SARAH  
 I get you, Conrad. It's only  
 this...  
 (a weak hand  
 gesture)  
 ... that allows us to feel  
 alive. Only the risk of death.

Pause. Sarah and Conrad are looking at each other.

SARAH  
 That is what makes life worth  
 living.

Conrad tosses his gun in the water, takes out the  
 broadsword.

SARAH  
 Good.

Sarah bends, the dagger in her left hand thrust outward.  
 Conrad sticks the broadsword out before him.

CONRAD  
 (smiling  
 rapturously)  
 This... is... awesome!

BANG! BANG! Two red dots begin to blossom on Conrad's  
 chest. He turns around. Standing behind him is Lily.

BANG! A bullet hits Conrad in the forehead. He drops to  
 his knees, then on his side.

Lily rushes over to Sarah.

LILY  
 Sarah!

Lily tears a sleeve off her blouse.

SARAH

Mom... How... What did you do?!

LILY

(bandaging Sarah)

The gun belonged to that one...

Lily motions with her head.

LILY

... the one I killed. I was pushing him in front of me as I swam.

(struggling to smile)

I'm learning... and you're a good teacher.

Sarah brings Lily's head to her bloodied chest.

SARAH

(hoarsely)

You did good, mom. We're all right now. I love you.

Sarah kisses her mother in the ear. Lily is crying.

LILY

Sarah... The things you were telling him... Do you really believe all that?

SARAH

(after a short pause)

Do you?

EXT. OCEAN. MORNING

A sparkling, laughing, boundless sea.

EXT. ROAD BY THE OCEAN. MORNING

A sparkling, laughing, boundless sea. A road twists along the coast. A new, luxury, sturdy off-road vehicle is zooming along it.

SUBTITLE: Three months later.

INT. VEHICLE INTERIOR. MORNING

Sarah is behind the wheel. A half-opened backpack is in the passenger seat. The hilts of paired daggers are peeking out.

Lily is in the back seat. She's holding a discolored document folder. It is labeled "Paititi Treasure." Lily is leafing through the papers in the folder.

LILY

Are you sure about this?

SARAH

Yep.

Lily puts the folder down, looks out the window. The two women are quiet.

Sarah turns on the radio. Rod Stewart's "I Am Sailing" is playing.

Sarah begins to sing along.

SARAH

I am sailing, I am sailing,  
home again 'cross the sea.

Lily joins her.

SARAH AND LILY

I am sailing, stormy waters,  
to be near you, to be free.

"I Am Sailing" is booming over the world.

THE END