

UNCHARTED

The Talking Cross

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INT. GROTTA -- DAY

A dank cave. Water DRIPS off stalactites into a glistening pool of gorgeous turquoise water.

NATHAN DRAKE, 30s, ruggedly handsome, the kind of guy Indiana Jones used to be, stands with his arms in the air.

HENRY DOYLE, 60s, peppered hair and a gray goatee, stands with a shining colt .45 revolver aimed at Nathan.

VICTOR "SULLY" SULLIVAN, 50s, tall, comfortably gray haired, points his own pistol at Doyle.

Sully swivels on his heels, aims at Nathan --

SULLY
Sorry, kid.

-- BANG!

Nathan is PROPELLED backwards and SPLASHES into the water.

CUT TO BLACK:

INT. CHURCH -- DAY

ALEXIS, 30s, a brunette bombshell with smoldering features, peels a satin blindfold off of Nathan's eyes.

His eyes flicker as they get used to the lights, notices Alexis is perched on his lap.

Alexis gently slaps Nathan. He blinks and scans the room.

NATHAN
We have to stop meeting like this.

Alexis leans in to his ear and whispers --

ALEXIS
I thought you liked being tied up.

Nathan jerks at his shackles, looks around at the stone church, wooden doors and polished oak pews.

NATHAN
I already told Doyle, I quit.

ALEXIS
That's cute.

Alexis giggles, slides off Nathan and WHISTLES to the door.

A MASKED GUARD shoves a bloodied ELDERLY PRIEST in shackles.

ALEXIS (cont'd)
The Mayan priests have been hiding
in this temple for centuries.

She pulls a small pendant from around her neck, holds it up.
Nathan studies both the pendant and the priest.

ALEXIS (cont'd)
This will unlock the cross.

The guard shoves the priest down at Alexis' feet, she steps
towards the priest and KICKS him in the stomach.

She stoops down to him.

PRIEST
(chants)
Ab imo pectore.

ALEXIS
What's that mean?

PRIEST
(chants)
Ab imo pectore.

Alexis points the gun at Nathan.

ALEXIS
Translate it!

PRIEST
(chants)
Ab imo pectore.

Nathan shakes his head.

NATHAN
It's not Spanish. Italian maybe? I
don't know.

PRIEST
(chants)
Ab imo pectore.

Alexis aims at the priest.

ALEXIS
Last chance, old man.

The priest stares at her with stoic eyes.

PRIEST
(chants)
Ab imo pectore.

ALEXIS
Have it your way.

She pulls out a revolver, aims at the priest.

NATHAN
No!

BANG! A shot echoes throughout the halls.

The priest falls over limp, blood pours from his head.

Alexis swivels, aims at Nathan.

NATHAN (cont'd)
I'm not afraid to die.

ALEXIS
No, but I'm sure she is.

Another masked guard pushes ELENA FISHER, late 20s, a petite blonde with an effortless body into the room.

ELENA
Nathan?

Alexis steps towards Elena, aims at her head.

ALEXIS
My patience is growing thin, Drake.

Nathan's eyes frantically scan the room for a way out.

Alexis slowly pulls the hammer back on her revolver. Elena cries, squeezes her eyes closed.

NATHAN
Stop!

Nathan lowers his head, defeated.

NATHAN (cont'd)
I'll help you find the cross.

Alexis unties Nathan.

ALEXIS
Follow me.

Nathan walks next to Elena, whispers --

NATHAN
Let me explain, it's not what --

ELENA
-- Oh no! Don't even try to
explain. You're free to enter any
jungle --

She glares at Alexis.

ELENA (cont'd)
-- or old cave you want.

EXT. MISSION WALKWAY -- DAY

The bright sun beats down onto an ancient mission. Red and white adobe buildings with a gorgeous fountain courtyard.

Alexis and Nathan walk down a shaded corridor, the masked guard escorts Elena behind them at gun point.

Nathan notices masked guards patrolling the courtyard.

INT. LIBRARY -- DAY

Wooden bookshelves and murals line the walls. Stained glass windows shine colorful light onto the granite stone floor.

Alexis, Nathan, Elena and the Masked Guards walk in.

Alexis saunters up to a table with a huge map and three pieces of parchment placed to form a triangle.

ALEXIS
This was the only Mission that
overlapped these three parchments.

They step into --

INT. MISSION CORRIDORS -- CONTINUOUS

-- a series of interconnected rooms.

The room looks as though a hurricane hit.

ALEXIS
We tore this place apart until I
found --

The group meanders through the final doorway into --

INT. MUSEUM -- CONTINUOUS

-- An old museum, three astrolabes are strategically placed in the center of the room, equally spaced from each other.

Alexis and Nathan shuffle in, the guard shoves Elena.

ALEXIS

-- These.

Alexis points at the astrolabes.

ALEXIS (cont'd)

We have these in position, but
can't figure out the next step.
That's where you come in.

Nathan takes a step forward, he stares at the astrolabes.

NATHAN

By the end of the 17th century, the
Spanish Church had destroyed almost
all Mayan texts. Only three books
had survived.

Nathan pulls out his signature moleskin notebook, he flips through a few pages.

NATHAN (cont'd)

Each codex is from a specific Mayan
state. The San Matao Ixtatán, the
Tayasal and the Zacpeten.

ALEXIS

There are no codex here though.

Elena pulls her arm away from the masked guard.

ELENA

Each book references an astrolabe,
used for religious ceremonies.

She rushes over to Nathan.

NATHAN

We just need to figure out what
time to set the time on each dial.

Elena glances at her watch.

ELENA

San Matao would have been three
hours behind, the Tayasal and the
Zacpeten only two.

NATHAN

Good to know you were listening.

Nathan smiles at Elena, moves towards the astrolabes and begins to set them one at a time.

Click. The first one falls into place.

Click. The second one locks in.

Click. The third locks into place, prepares himself but --

-- Nothing happens.

ALEXIS

Listen very carefully. If this is some sort of game --

NATHAN

-- Just a minute. It's been hundreds of years since this --

Nathan thinks, he opens his book and flips pages.

NATHAN (cont'd)

Years... years, that's it!

Nathan shows his notes to Elena, turns to the first sun dial.

ELENA

The Day of Judgment. The Mayan's buried the cross, saving it for --

NATHAN

-- The 21st of December. The day the Mayan calendar ends.

He spins the first dial. CLICK!

He rushes to the next, spins it. CLICK!

He steps to the final sun dial, spins it into place. CLICK!

The earth QUAKES. Dust falls off the walls as three windows open through the solid rock on different sides of the room.

Light shines in from all sides, forms a small square in the center of the room.

Nathan walks to Alexis, holds out his hand.

NATHAN (cont'd)

The pendant.

She reluctantly hands it over.

Nathan hurries to the center of the room, holds the pendant into the shaft of light and FLICKS it.

The pendant casts small dots and dashes onto a wall.

Nathan smiles like a kid in a candy store.

Elena leans in, trying to read the bits of light.

ELENA

What do they say?

NATHAN

They're Mayan numbers!

ELENA

Of course! A dot means one --

NATHAN

-- a dash means five.

Nathan and Elena lock eyes, smile.

NATHAN (cont'd)

Longitude and latitude. These are coordinates.

ALEXIS

Where's my cross?

Nathan thinks for a moment, scribbles onto a piece of paper, rips it out of his book and hands it to Alexis.

Alexis snatches the pendant out of Nathan's hand, smiles and nods to the guard who grabs Nathan and Elena.

NATHAN

We had a deal.

Alexis shakes her head, motions towards the door.

ALEXIS

We still have business, Nathan.

Alexis pulls out a small pistol and aims at Nathan, flicks it towards the door.

Nathan takes her lead, and heads out.

EXT. COURTYARD -- DAY

Nathan walks in front of Alexis, gun still trained to him.

The masked guard and Elena walk behind them.

Alexis looks at the coordinates.

ALEXIS

Why'd the Mayan's bury the cross --

BANG! A shotgun blast connects with the chest of the masked guard. He propels backwards and crumples to the ground.

Sully stands in the hallway with a shotgun.

SULLY

Hot damn!

BANG! Another shotgun blast. Everyone dives for cover.

Guards return fire. Nathan ducks behind a pillar.

Elena tries to break away but Alexis grabs her.

Nathan notices Elena struggling, turns to run back to her.

NATHAN

Elena!

Sully grabs him by the collar and pulls him forward.

SULLY

Let's go kid! You're no good to her
dead.

Alexis opens fire, bullets RICOCHET off walls nearby.

Sully and Nathan run for cover at a fountain in the courtyard, they duck behind a ledge.

Bullets WHIZ past them and SPLASH in the water.

Nathan turns to Sully.

NATHAN

Where's the car?

Sully points across the courtyard, past the church, barely visible is his Jeep.

SULLY

I improvised. Sue me.

Nathan looks around, notices his only option: the church.

NATHAN

Cover me.

Sully jumps up, fires a volley of blasts.

BANG! BANG! BANG!

Nathan dashes for the church, Sully quick on his heels.

Nathan reaches the door, a masked guard appears from around the corner, a gun pointed at Nathan.

Nathan disarms him and knocks him out.

BOOM! Sully fires another shot as he backs up. Nathan throws open the doors.

NATHAN (cont'd)

Sully! Move!

Nathan opens fire, Sully rushes past him into --

INT. CHURCH -- CONTINUOUS

-- Nathan follows him and SLAMS the door closed.

They barricade the door with a large piece of wood.

SULLY

Now what, kid?

Nathan surveys the church, he sees the priest's lifeless body.

NATHAN

These churches all had escape tunnels. There's a trigger somewhere.

Sully rushes to the altar and frantically looks around.

SULLY

Talk about a needle in a haystack.

CRASH! A battering ram hits the door --

EXT. CHURCH -- DAY

-- A masked guard swings the battering ram back.