

SINBAD

Screenplay

by

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DRAFT TWO

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FADE IN:

1 EXT. CASTLE -- NIGHT 1
A beautiful stone castle stands near a calm sea on a windless night. There's no storm tonight, but we see a LIGHTNING FLASH -- coming from within a tower of the castle.

2 INT. CASTLE TOWER -- SAME 2
An alchemist's laboratory. Various scientific apparatus are scattered across a large oak table. Some of the objects look familiar- dusty books, flasks of boiling liquids, cages of small animals. Others do not- floating metal spheres, pyramids made of diamond, panels full of lighted buttons. A spiral tendril of water is suspended lazily in mid-air above a cone of light. Ancient science sitting in contrast alongside science from beyond the future.

A BLACK CROW sits on a perch nearby.

A full third of the table is covered by a CONTROL PANEL, full of strange, alien symbols and dials. In front of it stands BARRAKA, a wizened, white-haired old man. Despite his age, his quick eyes and fierce concentration indicate a mind still very much in its prime.

He presses a few of the symbols etched in the metal of the control panel, and a HISS comes from behind him. He turns.

Across the room is a long GLASS TABLE, on which lies HOSTIA, a young man dressed in filthy clothes. A WHITE MIST surrounds both him and the table, although the mist is now dissipating. Hostia sits up, blinks wearily.

Barraka checks the young man's pulse. Tilts his head back, looks into his pupils.

BARRAKA
How do you feel?

HOSTIA
Fine, but I need a drink....

BARRAKA
Soon enough.

Barraka turns back to his control panel. He turns a LARGE DIAL, just slightly, and presses a symbol.

Hostia reluctantly lies back down on the table. Barraka makes a few more adjustments and the glass table begins to GLOW weakly. A high pitched WHIR starts up. MIST begins to surround Hostia and the table, forming a tight cloud. The table glows bright, then brighter still, and finally FLASHES like a lightning bolt.

The WHIR dies down, the mist fades. Barraka quickly returns to the table to see--

--Hostia, looking just as he was. Coughing now. Barraka again checks his pulse, looks into his eyes.

BARRAKA
How do you feel?

HOSTIA
The same as before. How much longer, sir? I really need a drink.

BARRAKA
Almost done. I just need to try a few more combinations.

Hostia lays back down. Barraka tinkers with the control panel. He turns the large dial much farther than before. The mist envelops the table. The WHIR winds up.

The glass table glows to life again. Brighter this time. FLASHES. Dies back down.

Barraka turns to the table as the mist evaporates--

--revealing the lifeless body of Hostia, CHARRED BLACK from head to toe, mist still rising off it. Aside from appearing horrible burnt, the remains are mutilated as well; his left arm and leg are hideously elongated, seven feet long limbs that flop out on the floor. One side of his head is grotesquely enlarged.

BARRAKA
(frowning)
Damn.

At that instant, the door BURSTS open and several ARMED GUARDS break into the room. They surround Barraka, pinning his arms behind him.

BARRAKA
What is the meaning of this? How dare you disturb my work! When the King hears of this outrage-

The CAPTAIN of the guards speaks matter-of-factly as he puts shackles on Barraka's wrists.

CAPTAIN
It was the King himself who sent us, sir.

The crowd CAWS LOUDLY as Barraka is led away.

3 INT. CASTLE HALLWAY -- DAY

3

The KING, a strong-faced older man with hair black as night, walks with purpose down a passage. He is followed (one step to the right and one step behind, always) by the ROYAL ADVISOR.

KING

How many?

ROYAL ADVISOR

All tolled, we've found twelve bodies, Sire.

KING

(shakes his head)

Madness.

They reach the end of the hall. The King POUNDS open the door and steps into-

4 INT. ROYAL COURTROOM -- DAY

4

A simply decorated courtroom. Not meant to receive visitors, but to sentence offenders, it has none of the elaborate decorations found in the rest of the castle.

In the center of the room, Barraka stands wearing chains that connect the thick metal SHACKLES around his neck, wrists and ankles.

The King is yelling as soon as he enters the room.

KING

Barraka! I trusted you, put my faith in you. As Alchemist, your work has aided this kingdom time and again. Why have you now turned to the black arts?

BARRAKA

Your highness, this is a misunderstanding. The new technology I have discovered- I am only now beginning to grasp its potential.

He gestures grandly, as much as his chains allow.

BARRAKA

With it, I can bring you wonders undreamt of. I can create invincible armies, eradicate disease, or control the elements! There is no end to the possibilities. But understanding these wonders takes time. There are bound to be some failures. I just need to be able to experiment until-

KING

I have seen the results of your unnatural "experiments", Barraka. You are charged with the murder of twelve men. How do you plead?

Barraka shakes his head.

BARRAKA

I'm trying to explain- I have not murdered! Those were simply human trials- a necessity if I am to continue my work!

The King is shocked at Barraka's cavalier attitude.

KING

Then you admit to killing these men?

BARRAKA

Those men were VOLUNTEERS!

The royal advisor, at the King's side as always, speaks softly.

ROYAL ADVISOR

Sire, they were drunkards and beggars, men who would have agreed to anything for the hot meal or jug of wine that Barraka provided.

BARRAKA

(disputing)

I explained the risks to each and every one of them!

ROYAL ADVISOR

Again, your highness, these men could barely read and write, much less understand the nature of the alchemist's devices. Or their danger.

BARRAKA

Does their ignorance make my actions criminal?

The King breathes deeply.

KING

Let me simplify this, Barraka. Twelve men are dead because of you. I ask you now, do you regret what you have done?

BARRAKA

(defiantly)

I regret only that my experiments failed.

KING

I see. And if released, you would continue this work?

BARRAKA

Most certainly.

The King consider this a moment.

KING

Then you give me no choice.

The King then speaks loudly; an edict. The royal advisor copies down every word.

KING

I will allow three days to pass- to give the families of your victims time to bury their dead.

The King levels his gaze at Barraka.

KING (CONT'D)

On the following day at sunrise, the executioner's bell will ring twelve times, once for every man you killed. The sound of the twelfth bell, Barraka, will be the last sound you ever hear.

Barraka's eyes go wide. He struggles against the chains.

BARRAKA

WHAT? This is insane! You fight wars, incurring casualties over some insignificant patch of land! My casualties happen in the service of creating a better world!

KING

It is the burden of Kings, not alchemists, to risk the lives of others.

The guards come up to lead Barraka away. He protests-- --then Barraka suddenly stops struggling. His eyes set. His voice lowers:

BARRAKA

Then know this, your highness; there will come a day when science rules the world, not royalty. On that day it will be kings that are kept in shackles and chains!

KING

If that is true, Barraka, I sincerely hope I do not live long enough to see such a day come to pass.

Barraka, seething, says nothing more as he is led out.

5 INT. KING'S CHAMBERS -- LATER

5

The King sits silently in the lavish room, contemplating. The door opens and his daughter the PRINCESS enters; young, vibrant, beautiful. Long black hair surrounds dark eyes.

PRINCESS

Father! How long have you been brooding in here?

He brightens at the sight of her, opening his arms. She goes to him and they embrace.

KING

Sweetheart! How are your horsemanship lessons going?

PRINCESS

Didn't you see? My trainer has moved me up from that little pony to a beautiful black stallion!

KING

Learning to break a stallion now? I'm impressed. How is it coming?

PRINCESS

Pretty well. I'm learning to fall off with much more grace than ever before.

KING

(laughs)

You don't seem too much the worse for wear.

She fingers the gold necklace she wears.

PRINCESS

Well, maybe my lucky necklace protects me.

He laughs, she smiles- a happy moment. Then she says, more seriously:

PRINCESS

I heard about Barraka.

The King sighs deeply.

KING

Sentencing someone to death is the hardest of all my duties. For it to be a faithful member of the court, weighs even more heavily on me.

PRINCESS

You've done the right thing, father. He was twisted. Perhaps after he's gone, the families of his victims will find some measure of peace.

Her compassion heartens him, and he hugs her close.

KING

You go right from breaking stallions to comforting kings.

He looks at his beautiful daughter.

KING

And to think, I used to be so anxious to marry you off. Now I doubt I'll ever find a man worthy of you.

DISSOLVE TO:

6 INT. DUNGEON CELL -- NIGHT

6

A damp prison cell. Light from the moon streams in through a high, tiny BARRED WINDOW. Barraka sits silently on a filthy cot. He is staring straight ahead, watching something. Waiting.

Just outside the bars of his cell, a GUARD sits, arms crossed, sword at his side. The guard's eyes are fluttering; he's falling asleep.

Barraka watches intently. The guard's eyelids finally slip close, and he begins SNORING.

Barraka quietly pulls himself up to the small window that leads outside. He puts his face up next to it and WHISTLES; a single long, high reedlike tone.

7 INT. CASTLE TOWER -- SAME

7

The BLACK CROW still sits on its perch in Barraka's laboratory. Distantly, Barraka's WHISTLING can be heard.

The crow hops off its perch, flies across the room and lands on the large oak table. A long, thin METAL CHAIN made of a strange reflective material sits there. The bird grabs the chain in its beak, flies out the window.

- 8 EXT. DUNGEON WINDOW -- MOMENTS LATER 8
- The small cell window, at ground level when seen from the outside. The crow flaps up next to it.
- 9 INT. DUNGEON -- CONTINUOUS 9
- Barraka takes the chain from the bird's mouth.
- Careful not to make a sound, he walks over the cell door, reaches through the bars and picks up the HEAVY IRON PADLOCK that secures the cell door.
- CLOSE ON THE PADLOCK: Barraka lowers the chain carefully into the keyhole of the lock. A beat, then there's a small FLASH OF LIGHT inside the lock. When Barraka pulls the chain back out again it's rigid; now formed into the shape of a SKELETON KEY that perfectly fits the lock. He re-inserts it and twists. The lock opens.
- 10 EXT. BARRAKA'S LABORATORY -- LATER 10
- Barraka, back in his element, works feverishly over his lab table. He lays a ROLLED PARCHMENT on the table.
- Above the table six metal spheres float, bouncing a shaft of light back and forth to each other. Barraka holds something up; a GOLD AMULET.
- The spheres descend, surrounding the amulet, and finally bounce their shaft of light INTO the amulet. It shines briefly, then subsides. Barraka uses the small chain from before to attach the amulet around his neck.
- Now Barraka unrolls the parchment. It's a large painting; a portrait of the King, obviously recently cut from its frame. Barraka lays it out flat on the table before him.
- He takes a step back and GRIPS the amulet. Two pencil-thin beams of light shoot out from the top of the amulet, firing out toward the painting. They crisscross, scanning back and forth across the image of the King.
- As they do, Barraka himself begins to CHANGE. Concentric RINGS pour over him from head to toe, forming into THICK BANDS around his body.
- In between each band we can still see Barraka, but INSIDE each band, we see a different person entirely; the King.
- The beams of light scan down the King's image. The bands around Barraka continue to thicken, until the illusion is finally complete.
- 11 INT. KING'S BEDCHAMBERS -- NIGHT 11
- The lavish, royal bedroom of the King. The King lies asleep in his bed, a sheathed sword protectively at his side.

A bookcase on the wall SLIDES back, revealing a hidden passage.

From this passage, a man appears. Barraka (now looking exactly like the King) walks through. The only visible difference is the gold amulet, which Barraka still wears around his neck.

He walks over to the bed and looks down at the sleeping, true King. Smiles. Barraka reaches up, and is about to grab hold of the amulet--

--when the King awakens with a start. Seeing someone over him, he immediately SPINS across the bed and grabs the SWORD from its scabbard.

KING

What kind of coward attacks a sleeping man? Show yourself!

Barraka steps into the light, still wearing the King's face. The King loses his bluster for a second, shocked.

KING

(whispers)

What madness is this?

Barraka reaches up and PULLS the amulet out away from his body a few inches. The glamour SPUTTERS and fades, revealing Barraka's true face. After a second, he lets the amulet fall back against his body and the illusion is restored.

KING

You think a simple parlor trick can frighten me, Barraka?

BARRAKA

It should. It means your reign is about to come to an end.

The King raises his sword.

KING

Before I became King, I was one of the greatest warriors in this land. I can dispatch you with a single strike.

BARRAKA

Spoken like a true barbarian. You want to see a real warrior? I'll dispatch you with a single word.

Barraka takes a deep breath, then says it:

BARRAKA

GUARDS!

The King blinks, confused at this. Quickly, Barraka grips his amulet and closes his eyes tightly.

THIN BEAMS OF LIGHT fire from the amulet at Barraka's own face, scanning across it. Concentric rings again begin to form-- over the King.

The King looks down at his hands, now suddenly aged, weathered. His clothes have turned into Barraka's prison rags. He puts a hand to his face and knows; he now looks exactly like Barraka.

KING

No.

The door flies open, and several guards burst into the room.

GUARD POV: They see two men in the room: One is the "King", gripping an amulet he wears around his neck, and the other is "Barraka", brandishing a sword against their beloved King.

Their action is swift and decisive. The guards swarm over "Barraka", taking his sword and beating him to the ground. The Captain of the guards steps protectively in front of the "King."

BARRAKA

(in the King's voice)

See that he doesn't escape again! I want him locked in the darkest pit this castle has!

The guards drag the limp, beaten figure off.

CAPTAIN

A thousand pardons, your highness. I.. I don't understand how this happened. I will resign, of course.

The "King" puts a sympathetic hand in the Captain's shoulder.

BARRAKA

No, please. No one is at fault here. That Barraka is a crafty one. Just make sure it doesn't happen again.

CAPTAIN

Of course, my liege. I will have his hands and feet cut off, that he may never-

BARRAKA

No! Cut off nothing. I want him to keep his hands and feet so that he may be kept in shackles and chains.

CAPTAIN

If I may say so, Sire, that's too good for the swine.

BARRAKA

Perhaps, but...

(a wicked grin)

I like to keep my promises.

12 EXT. HORSE STABLES -- DAY

12

The royal stables, set between the castle and the sea. The high peak of Barraka's tower is visible in the BG.

The Princess is trying, without much success, to mount a beautiful BLACK STALLION.

Suddenly there is a silent FLASH OF LIGHT from the window of Barraka's tower, bright enough to be visible even in the sunlight. It catches the Princess' eye.

13 INT. BARRAKA'S LABORATORY -- DAY

13

Barraka, still in the guise of the King, is hunched over his control panel.

He is startled by the sound of A VOICE from the doorway.

PRINCESS

(surprised)

Father...?

She stands with a curious look on her face. Barraka stares at her, unsure of what to say. An awkward moment.

PRINCESS

I don't understand. What are you doing in here?

BARRAKA

(mimicking the King's voice)

Ah... I'm trying to see what we can salvage of Barraka's work.

PRINCESS

But I thought you said it was the black arts, that it was evil.

She walks over to the table, looks at the open books and strange devices.

BARRAKA

Well, nothing's really evil unless it's put to an evil use. Perhaps once we understand his devices they can benefit of our people, even after Barraka is gone.

She sees the spiral stream of water suspended in its cone of light. She marvels at it. Passes her hand through the stream. It shudders, but remains levitated.

PRINCESS
That's amazing. It's so beautiful.

Barraka brightens a little.

BARRAKA
Do you like it?

PRINCESS
I had no idea Barraka was capable of such things.

BARRAKA
Yes, well, he was brilliant.

She picks up the page Barraka was making notes on. It is covered with diagrams, phrases in latin.

PRINCESS
Did you write this?

Barraka shifts his eyes back and forth nervously. The pen is still in his hand, the ink still wet.

BARRAKA
...Yes, I'm... trying to understand how Barraka's equipment worked.

She looks around, picks up another page.

PRINCESS
I had no idea you kept notes in latin!
I thought you hated learning that language as much as I-

She stops short, looking at the other, much older page she picked up. The handwriting is very similar. A confused look comes over her face. She show the pages to Barraka.

PRINCESS
I don't understand, Father. How...

Barraka quickly covers. Takes her hand.

BARRAKA
Here, perhaps if I show you what I've found it will all become clear. Let me show you one of Barraka's experiments that I've been able to replicate.

He pulls her across the room toward the glass table.

BARRAKA
Now you sit over here, dear, where it's safe.

She sits down, folding the pages and tucking them into her tunic.

Barraka turns back to the control panel. He turns the large dial from before to the point where it was during Hostia's demise. Presses a symbol. Mist comes out from beneath the table, surrounding the Princess.

BARRAKA

Just sit back and watch this, then you'll understand. Don't move now-- this might be dangerous!

Barraka makes some adjustments at the control panel, talking soothingly to her over his shoulder. Trying to keep her distracted.

BARRAKA

Perhaps afterwards we'll take a nice walk around the grounds...

The glass table begins to GLOW. The high pitched WHIR begins.

BARRAKA

...maybe you can show me how well you ride that little pony of yours.

The mist has totally enveloped the table. From within there's a bright glow, then a FLASH. Barraka takes a relieved breath.

He walks back to the table. The mist is dissipating, revealing-- an EMPTY TABLE.

From behind him, a voice.

PRINCESS

Something's very wrong here.

Barraka whips around.

PRINCESS

You know I'm not riding the pony anymore. And since when do you wear jewelry--

She reaches up and pulls at the AMULET Barraka wears around his neck. As soon as it lifts away from his body, the RINGS OF ILLUSION around him again separate, just briefly, showing Barraka's true self inside.

She steps back, her face a mask of revulsion.

PRINCESS

Oh, no.

Barraka grins.

BARRAKA

I'm afraid so, my dear.

She whirls around and SPRINTS out of the room. Barraka doesn't bother chasing after her. No need.

BARRAKA

GUARDS!

Instantly, the Captain of the guards appears in the doorway.

CAPTAIN

Yes, sire?

BARRAKA

The Princess is trying to escape-
 (catches himself)
 -trying to run away! Retrieve her
 and confine her to quarters! Quickly!

The Captain obediently rushes off.

14 EXT. CASTLE GATE -- MOMENTS LATER 14

The Princess runs out through the gate, toward the stables. A few seconds later, the Captain and two guards follow.

15 INT. THE ROYAL STABLES -- DAY 15

She rushes up to the stall containing the black stallion. At the sight of her, it rears and WHINNIES again.

PRINCESS

Please! I need you now!

It thrashes and bucks, not letting her near. She looks back. The guards are approaching the stable at a dead run. She looks around frantically. Finally spots something.

HER POV: through a window, she can see the ocean outside. A supply ship, docked at the port, is being loaded up.

16 ANOTHER ANGLE -- MOMENTS LATER 16

The guards KICK open the door to the stables.

The room is empty, just rows of stalls with horses. The guards begin to search each stall.

GUARD

Captain!

The Guard points to the black stallion's stall; it's empty. The Captain immediately runs to the opposite side window.

THROUGH THE WINDOW: In the distance, we see a trail of dust being kicked up by a horse at full gallop.

CAPTAIN

She's heading inland! Mount up!

They run to their own horses and saddle up, ready to pursue at all costs.

17 EXT. SUPPLY SHIP -- DAY 17

A TARPAULIN-COVERED CRATE has just been loaded on board the ship. The cloth moves, just slightly. A delicate hand lifts it up from underneath. From inside the crate, the Princess peeks out enough to see; the three guardsmen on horseback, following the black stallion off over a hill. She lets the cloth fall back down.

DISSOLVE TO:

18 EXT. THE OPEN SEA -- NIGHT 18

The black, rippling SURFACE OF THE OCEAN speeds beneath us as we fly low over the water.

BEGIN TITLES

Occasionally we see DOLPHINS playing in the moonlight, jumping up out of the water, splashing back down. Zooming along, we approach a distant shore.

19 EXT. THE WHARF -- EVENING 19

Establishing shot of a moonlit boat dock. Various sailing ships bob lazily with the tide.

The SUPPLY SHIP pulls into the dock. Sailors and dockworkers jump into action, pulling lines and tying off ropes. They begin unloading crates of cargo.

END TITLES

Once on the dock, one particular crate's tarp slides back, unseen, and the Princess climbs out.

CU on Princess: Looking a little worse for wear, her royal clothes dirtier than they've ever been, she looks around at her new surroundings.

On the pier, light spills from the windows of CALICO JACK'S, a dilapidated but actively busy drinking tavern. Sounds of revelry (and the occasional breaking glass) come from within.

20 INT. CALICO JACK'S -- EVENING 20

The roughest, toughest bar on the wharf, the inside of Calico Jack's is as weatherbeaten as its customers.

At various tables sailors, merchants and mercenaries down pints of ale over card games.

One table holds a MUSTACHED MAN, drinking heavily. At another, a man counts out GOLD COINS on a table. A third table holds FOUR SAILORS spouting stories to one another.

SAILOR #1

...And then he looks at the rope and goes "I told you to make a clove hitch, not a sheepshank!"

All except one of them laugh like that's just hilarious.

SAILOR #1

So then he says "If I'd wanted a slipknot, I might as well have rigged the sloop to the mizzenmast!"

Again, it's the funniest thing three of them have ever heard. The slow one still doesn't get it. Finally speaks up.

SLOW SAILOR

What's a sheepshank again?

The all stop laughing and look at him like he's a complete moron.

Moving along, we come to a table of truly rough customers; One wears an EYEPATCH, another has a SCAR running diagonally across his face. Across the table from them is an EXTREMELY large bald man, drinking out of a double-sized beer stein.

ANOTHER ANGLE

The door open and the Princess enters, still dressed in elaborate (although bedraggled) clothing. Heads turn. Someone whistles. The man with the scar gives a leer.

SCAR

Well, well, well. Somebody's a long way from home.

She quickly walks over and takes a table in corner. The rest go back to their drinks and stories.

SAILOR #2

...And so the quartermaster goes "Good lord, man! What in the name of Jonas Grumby are you DOING?"

He thinks it's so funny he can barely get out the punchline.

SAILOR #2

...And the guy goes "Hey, it's called a poopdeck, isn't it?"

The three sailors are falling all over themselves with laughter. The slow sailor smiles, laughs along a bit. Then:

SLOW SAILOR

What's a p-

Sailor #1 smacks him upside the head.

AT THE PRINCESS' TABLE

The princess lays out the pages she took from Barraka's ledger.

CLOSE ON THE PAGES

HER FINGER traces down the diagrams and latin text that cover the page. The finger pauses at certain key phrases; "Periclitatio flos aevi", then "metamorphosis provecta", and finally scans down to a section labelled "VELAMENTUM NEBULOSUS."

Beneath it is a diagram; a pyramid separated into layers. Each layer has a drawing and a title. The third highest drawing depicts the CHAIN Barraka used on the lock of his cell; next to it is a BOX WITH A CHECKMARK in it.

The next level up has drawing of the AMULET Barraka wears, label "Transformis compos lux." It also has a checkmark next to it.

The very top of the pyramid has a drawing of something we haven't yet seen; a pointed weapon of some sort. It's labeled "Telum Fortis." The box next to it has no checkmark.

Her finger traces from it back up to VELAMENTUM NEBULOSUS.

BACK TO THE PRINCESS

Suddenly excited, she jumps up and goes to the bar. She motions the bartender over.

PRINCESS

Can you help me? I need a sailor.

Hoots and whistles ERUPT from the patrons behind her. Several hands go up. Voices say 'Ooh!' , 'Me!' , 'Right here!' Etc.

Hearing her conversation is no longer private, the Princess turns and speaks out loud to the bar in general.

PRINCESS

I need someone who isn't afraid of danger.

A beat, and then the hands start going down. MURMURS from around the bar: 'Forget that', 'Oh, well', 'That's a different story', etc.

Then a VOICE rings out from the back of the bar.

VOICE

Sinbad isn't afraid!

The Princess searches for the source of the voice.

PRINCESS

Who's Sinbad?

ANOTHER VOICE calls out from the right side of the bar.

VOICE#2

Isn't he the guy with the flying
carpet and the magic lamp?

MURMURS come from all around the bar- 'no, no, all wrong.'

A different Voice, now from the left side:

VOICE#3

No, no. He's that guy who eats spinach
and then gets real strong.

Other MURMURS: 'No, no, that's not him.'

At the table with the four sailors, a light goes on in the
slow sailor's head.

SLOW SAILOR

Wait! I know! He's that guy that got
marooned with seven people on an
uncharted desert isle, after a three-
hour tour!

Sailor#1 smacks him upside the head again.

The first hidden voice speaks.

VOICE

Sinbad's the greatest adventurer
that ever lived. A man who never
loses. A man who can win any fight,
defeat any odds. The scourge of evil,
defender of the weak!

The MURMURS agree.

VOICE

And I should know- because I'M Sinbad!

MURMURS are startled- 'What?' , 'He's here?'

There's a movement in the back and people in the bar move
aside, parting to reveal the source of the Voice--
--A fat, unshaven, sloppy-looking guy who's gut hangs out
from beneath his shirt. The bar laughs.

VOICE/FAT GUY

Well, I've let myself go a little.

MURMURS: 'Naww', 'What a loser', 'Schmuck!'

FAT GUY

No really, I am Sinbad! I changed my
name just last week!

Someone in the back shouts "Sit down, Cecil."

The man with the SCAR across his face steps up from his table,
toward the center of the bar.

SCAR

If it's Sinbad you're looking for,
missy, you just found him.

As he walks toward her, the MUSTACHED MAN objects.

MUSTACHE

I thought Sinbad was eight feet tall!

Another man chimes in.

MAN

Yeah, with arms the size of oak trees!

MAN#2

And he has the strength of six men!

Scar ignores it, walks toward the Princess. Takes her hand.

SCAR

Don't mind them, my dear. What was
it you required of the mighty Sinbad?

The princess recoils at his touch.

PRINCESS

Actually, I... uh... want to hire
you.

The MURMURS abound: 'Actual work?' , 'A paying job?' , 'Sign
me up!'

Everyone in the bar reacts quickly.

MAN

Hey, he's not Sinbad! I'm Sinbad!

MUSTACHE

I can be Sinbad, if the price is
right!

MAN#3

Hey lady! I'm Sinbad, and so's my
friend Dave here! Hire us!

MAN#2

No, wait! I'm Sinbad! Look, I'll
prove it- Sinbad can bend steel in
his bare hands!

To prove his point, MAN#2 takes a metal spoon and (with great
effort) manages to make a small, pathetic bend in it.

A number of "Sinbad"s jump up. The Princess is surprised at
the sudden attention.

PRINCESS

Ah, well... What I really need is
someone to take me to a place
called...

She looks down at the pages, finds the spot labelled
VELAMENTUM NEBULOSUS.

PRINCESS

...called the "Veil of Mists."

The bar reacts. The candidates suddenly lose interest.
MURMURS: 'Oh, in that case', 'I wasn't really Sinbad', 'I was
just kidding' etc.

The bartender speaks from behind her.

BARTENDER

I don't think you want anyone to
take you there, miss.

PRINCESS

Why?

Scar, upset he wasted his time, walks back to his table,
sits back down.

SCAR

Because if you go in there, missy,
you don't come back out. It's the
edge of the world.

She shakes her head.

PRINCESS

That can't be right. I know for a
fact at least one person has gone in
and come back. Please, I need help!

Scar grumbles back at her.

SCAR

If you think you're going into the
Veil of Mists and live, you need a
lot of help. Mental help.

One of the joke-telling sailors takes offense. No way to
treat a lady.

SAILOR #1

Hey, lay off, buddy. She's obviously
not from around here.

Scar turns around. Eyes him.

SCAR

Then she shouldn't be here.

SAILOR #1
 What, is this a country club? There
 a law against being new?

SCAR
 Maybe there should be.

Scar goes back to drinking with his two buddies.

SAILOR #1
 Why? There's obviously no law against
 being big, ugly or stupid.

The bar falls silent- them's fightin' words. Every head goes
 up- except the sailor counting coins, who keeps making little
 stacks.

COIN COUNTER
 (to self)
 ...Seventy-five, seventy-six...

Scar and Eyepatch stand up. The third member of their party,
 the gigantic bald man, calmly remains seated.

EYEPATCH
 That an insult?

Sailors #1 and #2 stand up.

SAILOR #2
 Well, lets see. He called you stupid,
 and now you have to have it explained
 to you that being called stupid is
 an insult. I guess that makes it
 really just a keen observation.

Quiet MURMURS from the bar: 'Awwwww!' , 'Got you there!' The
 bartender rolls his eyes, he knows what's coming. A few of
 the quicker thinkers in the bar beat a hasty exit. The Coin
 Counter still hasn't looked up.

COIN COUNTER
 ...eighty-seven, eighty-eight...

Scar tilts his head. Swivels, cracks his neck. Prepares.

SCAR
 That's pretty big talk, boys. You
 ready to back it up?

Now the fourth sailor from the table stands up.

SAILOR #3
 Four against two. I guess you wanna
 take turns or something?

The man with the Eyepatch smiles.

EYEPATCH

Oh, we don't really mind the odds.
Being outnumbered usually isn't much
of a problem for us...

He motions to the third man at their table, and MUSTAFA stands up. All seven feet eight inches of him. Big. Bald. Scary lookin'.

EYEPATCH

(continuing)

....since we figure he counts for at
least two and a half.

Instantly, anyone in the bar not interested in fighting takes off. All the rest stand up and pick sides.

COIN COUNTER

...ninety-nine, one hundred!

BOOM-- the fight starts.

Scar rushes forward and coldcocks a sailor. Eyepatch start punching the sailor's friends. Mustafa pretty much picks up anybody nearby and throws them against the wall; not really paying too much attention to which side they're on.

One of Mustafa's pitches jostles the Coin Counter.

COIN COUNTER

Hey! You mind? I'm counting here!

One of his small stacks of coins has fallen over.

COIN COUNTER

Aw, man!

(starts over)

One, two, three...

Back to the fight: Scar breaks a chair over sailor #3. Sailor #1 sees it and breaks a beer mug over eyepatch. Eyepatch spins and quickly breaks a chair over the guy who's behind him-- Scar.

EYEPATCH

Oh, sorry.

Scar collapses in a heap.

Mustafa picks up a guy and swings him around by his feet before chucking him across the bar. As he lands, he bounces against the Coin Counter's table. This time a couple of stacks fall over. TWO COINS fall off the table entirely. The Coin Counter's hand flashes out and catches them before they can fall between the warped wooden slats of the floor.

COIN COUNTER

Would you guys watch it, already!?

(MORE)

COIN COUNTER (CONT'D)

(sighs)
One, two...

Sailor #1 GRABS a guy's shoulder, spins him around and DECKS him. The guys falls. Then Sailor #1 grabs the next guy, spins him around, decks him. Then he grabs the next guy, spins him around, decks him --
--and when his fist pulls back he sees that it's his buddy Sailor #3 that he just punched.

SAILOR #1
Whoops! Sorry, Frank.

SAILOR #3
(woozily)
...S'okay, Bob... it happens...
(falls to the ground)

Sailor #2 is facing off with Eyepatch. He throws a punch, but Eyepatch dodges. He throws another. Eyepatch dodges again. --Then Sailor #2 reaches up and switches Eyepatch's patch over to his other eye.

EYEPATCH
(now blind)
Hey!

Sailor #2 knocks him out.

Mustafa meanwhile, fists bunched, is playing whack-a-mole with various sailors, clopping them over the head and dropping them like bricks.

Wisely staying in a corner near the bar to weather the storm, the Princess whispers to the Bartender.

PRINCESS
Does this kind of thing happen a lot?

BARTENDER
No. Usually only at happy hour. But today's Wednesday- you know how it is, almost the weekend and all.

Mustafa has switched to a combination a fighting tactics now; he grabs a guy, clops him over the head, and then throws him across the bar.

One of the guys he chucked SMACKS right into the base of the Coin Counter's table. ALL the stacks he has been making fall over, several coins fall off the table entirely.

The Coin Counter scrambles to catch them, and almost succeeds, but a single gold coin escapes him, slipping through the wooden floor slats and falling to the sea below.

He looks up, fire in his eyes. He's had enough. He scoops up his remaining gold coins into a LEATHER BAG and ties it off. Then he secures the heavy pouch to his belt loop and walks off towards Mustafa.

Scar and Eyepatch long since knocked out, Mustafa is left fighting the remaining people in the bar by himself. He's going through them like an assembly line; grabbing one, pounding him over the head, throwing him away, grabbing the next.

COIN COUNTER

Hey! Big guy!

Mustafa ignores him. Keeps grabbing, pounding, throwing.

COIN COUNTER

Hey! I'm talking to you!

The Coin Counter grabs a guy out of Mustafa's hands, then pounds the guy over the head himself, and throws him away.

MUSTAFA

Thanks. You got somethin' to say to me?

COIN COUNTER

Yeah.

(levels a finger at
him)

All night you and your buddies have been obnoxious, beating people up, and destroying the bar. And while that's okay, you gotta watch where you throw people.

He points back at his table.

COIN COUNTER

I was trying to count over there, and you just cost me a gold piece.

MUSTAFA

So? What are you going to do about it?

COIN COUNTER

I'm not going to do anything. You're going to give me a gold piece as a replacement.

Mustafa laughs down at him.

MUSTAFA

And what if I don't?

COIN COUNTER

Hey, I'm a fair guy- If you don't have one on you, you can just buy me a drink to apologize.

The remaining sailors all gather up behind the Coin Counter, ready to back up any enemy of their enemy.

MUSTAFA

How about if I just take you out instead?

Coin Counter ponders this.

COIN COUNTER

Well, thanks, but you're not really my type. Too hairy. But like I said, you can buy me a drink...

At this, Mustafa is incensed. He tightens his massive fist and hauls back for the biggest punch the world has ever seen. As it's coming, the Coin Counter quickly DUCKS, and Mustafa's fist NAILS the sailor behind him.

That sailor's head flies back-- and whacks into the next sailor's head with a sound like coconuts THWOCKING together. The next sailor's head hits the guy behind him, and so on until all the remaining sailors fall like dominoes in a staccato cadence of coconut head collisions.

The Coin Counter looks back, sees seven men laid out on the floor.

COIN COUNTER

Jeez, sorry guys.

A giant hand comes down on the Counter's shoulder, spins him around and gives him a quick, hard PUNCH in the face.

COIN COUNTER

(dazed)

Geez,... jorry... suys...?

Before he can fall to the floor, Mustafa's hand comes down and lifts him up by his shirt. With one hand, he picks the limp figure off the floor and shakes him angrily.

MUSTAFA

Wake up, you little bug!

Mustafa cocks his other fist back, ready to deliver the final blow.

MUSTAFA (CONT'D)

I want you to see this coming.

The Coin Counter opens his eyes, disoriented.

COIN COUNTER
 (still woozy)
 Wha...?

He blinks, focusing. Recognizes Mustafa.

COIN COUNTER
 Oh, hey... it's you...
 (looks around the bar)
 ...is the fight still going on?

Mustafa clenches his teeth, tightens his ready fist.

MUSTAFA
 It was just about to end.

The Coin Counter begins to recover his senses.

COIN COUNTER
 Okay, then. Last chance- Give up?

Mustafa's eyes narrow.

MUSTAFA
 Say goodnight, little man.

Mustafa starts his swing-- but just then a heavy BAG FULL OF GOLD COINS SLAMS into the side of his face. Mustafa staggers, drops the Coin Counter, who is wielding his coin pouch like a blackjack.

COIN COUNTER
 Why? Is it past your bedtime?

The Coin Counter punctuates his words, each time slamming the bag into Mustafa's head.

COIN COUNTER
 ...because if it is...
 (knocks him downward)
 ...let me be the first...
 (now to the right)
 ...to say....
 (then back up)

Mustafa stands teetering now, dead on his feet. The Coin Counter JUMPS up and grabs one the low-hanging rafters above him. He brings up both his feet and SMASHES them together into Mustafa's face.

COIN COUNTER
 ...goodnight!

Mustafa falls like a freshly cut tree, CRASHING down into the table behind him. He hits it off center, catapulting a MUG FULL OF BEER high into the air. It tumbles, falls--

--and the Coin Counter catches it. He takes a deep, long drink. Then he raises the mug in a toast towards the prone figure of Mustafa.

COIN COUNTER
Apology accepted. Thanks for the drink.

He turns to go, stepping over various fallen sailors. He's halfway to the door before he hears the voice.

BARTENDER
Hey! You know the rules.

He turns. The bartender is pointing to a large sign over the bar, printed in block letters: "BARFIGHTS WILL NOT BE TOLERATED IN THIS ESTABLISHMENT. HOWEVER, WHEN THEY OCCUR, DAMAGES WILL BE PAID FOR BY THE LAST MAN STANDING."

COIN COUNTER
What about-

He looks around the bar.

HIS POV: Every single person in the bar is knocked out (or passed out) on the floor. Broken furniture is everywhere. Only the Princess and the Bartender are still conscious.

The man with the coins lets out a long, deep sigh. He walks back to the bar and plops his bag of coins down on it.

COIN COUNTER
(wearily)
This about cover it?

The bartender check inside the bag.

BARTENDER
That'll do. Have a nice night.

COIN COUNTER
Yeah.
(to the Princess)
Good luck finding your Sinbad.

He exits the bar. The Princess watches him leave, thinking. The bartender starts picking up the debris from the fight.

PRINCESS
He knows Sinbad, doesn't he?

The bartender looks up at her, thinks for a moment, not sure if he should say it. Then:

BARTENDER
Well, if anybody knows where to find Sinbad, he does.

At this she RUNS out of the bar.

21 EXT. THE PIER -- NIGHT

21

The moonlight shines down through the evening mist. The Coin Counter is walking down the pier, whistling to himself, toward a dinghy docked at the end. In the BG a large sailing ship is anchored, just close enough to be visible through the mist.

He's just about to get into the dinghy when a voice comes from behind him.

PRINCESS

Wait! I need to talk to you!

He turns to see her running down the dock.

COIN COUNTER

You again.

PRINCESS

Just a minute of your time. Just tell me where I can find Sinbad.

COIN COUNTER

What makes you think I know?

PRINCESS

The bartender said you did.

The Coin Counter grumbles to himself.

COIN COUNTER

You pay a guy good money, and still...

He looks up at the Princess.

COIN COUNTER

Look, miss. I've got bad news for you. The guy you're looking for doesn't actually exist.

PRINCESS

You're lying.

COIN COUNTER

I'm telling you, he's a myth. How often do you see eight foot tall guys running around?

He starts to step into the dinghy. The Princess eyes search around, desperately. She sees the saber he keeps tucked into his belt.

COIN COUNTER

Sorry to be the one to break it to you. Now, if you'll excuse me.

With a single quick motion, she GRABS his sword and pulls it out of the leather loop on his belt.

She raises it over her head.

PRINCESS

My father is going to die in two days if I don't get someone to help me. You know where this man is, and he's my only chance right now. Tell me.

The Coin Counter looks up, sees she has the drop on him. He just smiles.

COIN COUNTER

Lady, I gotta say, I admire your pluck. Really, I do. Now, please, give it back.

His voice is stern, but still compassionate.

COIN COUNTER

Don't make me take it from you. You're not a fighter.

She swallows. Knows she's no match for him. Looks around. What choice?

Then she takes two steps back, and dangles the sword between thumb and forefinger over the edge of the pier. He sees what she's doing and his eyes go wide.

PRINCESS

How deep is the water here? Might take a long time to find it in the dark. These things rust pretty quickly, don't they?

His tone immediately changes. Pleading.

COIN COUNTER

No! Please. You don't know what that saber means to me.

PRINCESS

Where's Sinbad? Tell me, unless you want to be shopping for another sword.

He just shakes his head.

COIN COUNTER

Please, put it down and we'll talk. That saber was a gift.

Moonlight reflects off the hilt of the sword, catching the Princess' eye. There, on the hilt, is an inscription:

"To Sinbad,

May you someday find the treasure you're looking for. "

She stares at the inscription. Blinks.

INSTANTLY, he is right next to her. His hand closes over hers, and he gently takes his sword back, slips it back into his belt.

PRINCESS

You're Sinbad?

SINBAD

Like I said, don't believe everything you hear from guys in bars. Remember, a lotta those guys are still struggling with the world-is-flat concept.

PRINCESS

Then I'm asking you. I don't really have any other choice. Help me.

SINBAD

...not to mention the bath-a-week concept.

(looks at his hand)

Reminds me, I gotta wash my fist.

Sinbad lets out a sigh.

SINBAD

But as for your problem, I don't really do the damsel in distress thing anymore.

PRINCESS

It's not for me.

SINBAD

You're scouting for a different damsel?

PRINCESS

No. It's my...

(searches for how to put it)

...Our King has been replaced by an impostor. This impostor is going to have my father killed in two days time. I think that beyond the Veil of Mists there's something that might help me stop him.

SINBAD

Piercing the Veil is a pretty serious trip for a 'might.' And besides, how do you know your King's really been replaced? From what I hear, Kings go nuts all the time. I heard of one that married his horse, and then had a saddle put on his wif-

PRINCESS

Didn't you hear what I just *said*? A man's life is at stake. I thought Sinbad was the scourge of evil, defender of the weak!

Sinbad gives a sigh.

SINBAD

(quietly)

I gotta find out who keeps spreading that rumor.

(then to her)

Look, Princess, I'd love to help, but defending the weak and 'scourging evil' just doesn't pay what it used to.

The Princess calms herself. Hides her anger.

PRINCESS

I just need you for two days. Two days. Then you can go back to... whatever it is you do.

Sinbad steps back into the dinghy.

SINBAD

Two days? I've known you for all of fifteen minutes and you've already cost me a fortune. Two whole days with you might cost me everything I have!

He starts rowing off, whistling to himself again. The Princess stares after him coldly.

FULL SHOT: The dinghy pulls away from the mist-shrouded pier, where she stands by herself in the moonlight.

The Princess looks up at Sinbad's ship. She sees the name written across her prow: the "Treasure Seeker".

She thinks for a moment, then says two words that stop him cold.

PRINCESS

There's gold.

He stops rowing.

PRINCESS

Those coins you had to give up? You'll get rooms full of such coins, if you help me.

He eyes her from the dinghy.

SINBAD

More big talk. You should get a table next to those guys at the bar.

The Princess sighs. Time to pull out the big guns.

PRINCESS

You know how I said the man posing as our King is going to kill my father? That's because my father is the King. The real King.

(indicates her robes)

How often do you see people dressed like this running around?

Sinbad thinks, still unsure.

PRINCESS

Imagine for a moment the generosity a King would have for the man who helped his daughter AND saved his life.

SINBAD

(to himself)

Guess it would be a refreshing change. Usually guys try to kill me when they find out I've been hanging around their daughters.

PRINCESS

If it's treasure you seek, Sinbad, helping me might bring you the greatest treasure you can imagine.

FULL SHOT: A beat, then the dinghy makes a quick about-face and pulls back up alongside the pier. Sinbad hops out his arms held open, a cheery smile on his face.

SINBAD

You know, my dear sweet mother always said that when you help others, you can help yourself!

He bows deeply, taking the Princess' hand and kissing it a hammy gesture.

SINBAD

My dear lady, I am Sinbad, and I am at your service!

DISSOLVE TO:

22 EXT. THE TREASURE SEEKER -- SUNRISE

22

Dawn breaks across the deck of Sinbad's ship, anchored a few hundred yards off shore.

It's a beautiful morning to set sail.

A hatch opens and Sinbad walks up from belowdecks, eating a peach. He stops a second to drink it all in. The sunrise over the ocean is breathtaking. Seagulls chirp and fly overhead. Sinbad takes a deep breath of the salt air, a smile on his face.

PRINCESS

Your guest quarters are a rat's nest.
I spent all night finding them curled
up in my bed.

From a different hatch, the Princess walks up the steps, looking like she got little sleep.

SINBAD

Can't blame 'em for wanting a warm
place to sleep.

PRINCESS

And what are all those barrels stashed
down in the hold? How much gunpowder
do you need?

Sinbad takes a bite of the peach.

SINBAD

Well, my dear sweet mother had a
saying, "Never underestimate how
much gunpowder the other guy's gonna
have."

The Princess looks around Sinbad's ship. He is well prepared to fight; Cannons, swords and battlements are everywhere.

PRINCESS

So is this all you do? Fight? Hurt
people?

Sinbad furrows his brow.

SINBAD

You're saying that like it's a bad
thing.

She walks over to a large HARPOON GUN that sits on the foredeck. Shaped like a cannon, a large barbed spear sticks out of the front. It's on wheels, but WOODEN BLOCKS keep it from rolling. Connected to the harpoon is a LONG ROPE coiled on the deck.

PRINCESS

And what's this thing for?

SINBAD

Um... fishing?

PRINCESS

You must have quite an appetite.

She touches a lever on the front. Sinbad jumps up and grabs her wrist in alarm.

SINBAD

Uh, treat that lever gently, it's the trigger.

She takes her hand away.

SINBAD

And yes, it's also for defense. Sometimes there's... problems with the local wildlife. You know- Giant sea serpents, mutant killer whales, that sort of thing.

Takes a bite of his peach.

SINBAD

Not to mention pirates. You gotta realize, out on the open sea not everyone you come across has such strong moral values like I do.

PRINCESS

I'll bet. Oh, and in the guest bedroom- what are all those notches on the bedpost for?

Sinbad stumbles, searching for an answer.

SINBAD

Uh... they... ah, came with the furniture when I bought it.

(changing subject)

Anyway, how do you know it's the Veil of Mists you want to head for?

The Princess pulls out the pages from Barraka's book.

PRINCESS

Because of this. It's from the ledger of the man who's impersonating my father. The Veil figures prominently on every page.

Sinbad takes the pages and peers at them, trying to read the words. Then he turns them upside down, tries again. Then sideways.

SINBAD

What was this guy on? Every single word is misspelled!

PRINCESS

(flatly)
It's Latin.

SINBAD

Oh.
(thinks a moment)
Is that the thing where you move the first letter of a word to the end and add '-ay'?

PRINCESS

No, it's not. Can we set sail now?

SINBAD

Inbad-say ake-mays oke-jay!

She snatches the pages back.

PRINCESS

Can we go now?

SINBAD

Incess-pray o-nay un-fay. Yeah, we set sail after we get a crew.

PRINCESS

I don't have time for that! I waited until this morning because you said we had to wait for high tide! We leave now!

SINBAD

Princess, even I can't be in two places on the ship at once. I at least need a first mate.

The Princess looks around, tries to think. After a second it comes to her.

PRINCESS

What if I was your first mate?

SINBAD

(surprised)
You? But you're a, uh...

PRINCESS

Don't tell me you've never had a woman for first mate.

SINBAD

Princess, I've never even heard of a woman being first mate!

PRINCESS

Then maybe it's time you were dragged kicking and screaming into the 17th century.

Sinbad eyes her.

SINBAD

And what do you know about sailing?

PRINCESS

(lying)

Um...everything!

He considers it.

SINBAD

Then how about just a quick test?

PRINCESS

(swallows)

You mean right now?

SINBAD

Answer me this: If I asked my first mate to secure the ship to dock, and he used a sheepshank instead of a clove hitch, what did he do wrong?

He raises his eyebrows, waiting for an answer. She fidgets nervously.

SINBAD

Well?

The Princess looks around, searching for something, anything to help her out. Then a light goes on in the Princess' head.

PRINCESS

Well if you'd wanted a slipknot, you might as well've rigged the sloop to the mizzenmast!

Sinbad considers this, thinks a moment, then LAUGHS heartily at the sailor's joke.

SINBAD

That's a good one. Okay, you're hired. Let's get this boat on the road.

23 EXT. ABOARD THE TREASURE SEEKER -- DAY

23

Later that day. The mighty ship sails out of a crescent-shaped bay. Sinbad stands at the helm, guiding her though the swells with expert ease. He smiles, breathing in the salt air. He is obviously in his element.

SINBAD

A good wind at our back, no storms
on the horizon, and the sun shining
bright overhead. Quite a day to set
sail!

(sighs contentedly)

It doesn't get any better than this,
huh, Princess?

Sinbad looks around for her. She's bent over the back rail
of the ship, heaving her guts out.

SINBAD

Surely my first mate doesn't suffer
from seasickness!

She sits down, her face sickly pale.

PRINCESS

Just... feeding the fish.

She looks down, holding her stomach. Sinbad sees her
discomfort, and his face softens.

SINBAD

Maybe the seas around here might be
rougher than what you're used to.
Here, give me your hand.

He grabs her wrist. She tries to pull away.

PRINCESS

What are you-?

SINBAD

Shhhh. Put your finger here-
(indicates the middle
of her wrist)
-and press. Tightly.

She yanks her hand out of his, but does as instructed. After
a few seconds the color comes back to her face, and she is
visibly better.

PRINCESS

Thanks... that actually helps. How'd
you know to do that?

Sinbad smiles empathetically.

SINBAD

Believe it or not, there was a time
when even I was not yet used to the
motion of these seas.

PRINCESS
 (pointing to the rail)
 And did you also...?

SINBAD
 Uh... no. That's gross.

He goes back to the helm and adjusts the wheel slightly. The ship is through the channel and entering the open sea.

SINBAD
 So! Now that we're well under way to a place no one else wants to go, would you like to tell me why the heck we're going there?

The Princess pulls out the pages from Barraka's ledger.

PRINCESS
 The man who replaced my father, Barraka, is -well, was- our alchemist.

SINBAD
 One of those guys that's always trying to turn lead into gold, like the castle wizard?

PRINCESS
 Yes, but he was never really magic before. He's an alchemist, not a wizard- His job was to make healing draughts, devices to predict the weather, that sort of thing.

She smooths out the pages.

PRINCESS
 Up until recently. A few months ago, he commissioned a voyage. After returning, he suddenly had real power. The rumors were he'd found some sort of new type of magic. And he began experimenting. On people.

She spreads the pages out on the deck.

PRINCESS
 After studying the pages from his ledger, I think I know where he went.

CLOSE ON THE PAGES

She points to the diagram of the pyramid we saw earlier.

PRINCESS (O.S.)
 My Latin isn't that great, but I know some of the words here.

Her finger comes to the section with Barraka's amulet.

PRINCESS (O.S.)

"Transformis compos lux" means the ability to control light. I think this amulet is what Barraka used to switch identities with my father. He wears it around his neck, and when I pulled it away from him they switched back for a second.

SINBAD (O.S.)

What's all this got to do with the Veil?

PRINCESS (O.S.)

Well, this whole section is labeled "Velamentum Nebulosus". It refers to something in or beyond the Veil, something that has "potestus principium" - power over the elements.

She points out the lower sections of the pyramid.

PRINCESS (O.S.)

All these objects here, the ones with checkmarks, I think they're things Barraka's already obtained. If I'm right, then this top one...

Her finger traces up to the pointed weapon at the top of the pyramid, labeled "Telum Fortis." The check box next to it is empty.

PRINCESS (O.S.)

...is something he doesn't have. And the pyramid is listed "dispositura pollentia" -in order of power, meaning the Telum Fortis is the most powerful.

SINBAD (O.S.)

And this thing's just going to be sitting somewhere inside the Veil of Mists?

PRINCESS (O.S.)

I don't know. Barraka didn't get to it, so it must be hard to obtain, or hard to find. There's no mention of where it is. There are some notes about where Barraka went, though.

Her finger traces down the latin text.

PRINCESS (O.S.)

I can't read this part,
(MORE)

PRINCESS (O.S.) (CONT'D)
 (scanning down)
 And I don't know most of these words,
 (further)
 But here- "perambulo clavis" means
 "through the key." And this part
 further down, "conglacio cordis,"
 means "heart of ice."

SINBAD (O.S.)
 Oh, yeah, that's REAL helpful.

PRINCESS (O.S.)
 I told you my Latin wasn't very good!
 There's also bunch of warnings:
 "Praecaveo fulgur" - beware of...
 something. And "Praecaveo beluosus" -
 beware of something else.

SINBAD (O.S.)
 Ooh, attack of the deadly somethings.
 It isn't any more specific?

PRINCESS (O.S.)
 Actually it's very specific; it says
 to watch out for the "Aquaticus
 Hydrus" and the "Durateus Araneus"
 and the-

SINBAD (O.S.)
 Okay, okay, I get the picture.

BACK TO SCENE

They look up from the drawings.

SINBAD
 Basically, we know squat, but we
 know it in a couple different
 languages. And we know we're about
 get our Durateus Araneus's kicked.

24 EXT. OPEN SEA -- DAY

24

The Treasure Seeker moves north under full sail, out into
 the open sea.

25 EXT. THE DECK OF THE TREASURE SEEKER -- LATER

25

They've hit some weather - nothing big, just some crosswinds.
 Small swells that are easing the boat up and down, tilting
 the deck. Sinbad is rushing around, trimming the mainsail,
 making adjustments to the tiller. He moves to the wheel,
 barking out commands.

SINBAD
 Tied off the bowline!

The Princess's first real test of how well she can play first mate. She grabs a line and starts tying it off.

SINBAD

No, no! I said "bowline", not
"buntline"! Here, take the wheel,
I'll do it.

He's tying the bowline when he notices: one of the CANNONS on deck, swaying around with the lurching of the ship.

SINBAD

Damn!
(points to the cannon)
I forgot to secure all the cannons
before we hit this! Fasten it to the
starboard gunwale! Quickly!

She runs over to the cannon, grabs a rope and ties it to a ring on the cannon, then starts tying the other end to a small iron ring attached to the ship.

Sinbad is still fighting with the bowline.

SINBAD

(distracted)
Make sure you use a double half hitch-
not just a granny knot! And keep it
tight, use a double line!

She pauses, unsure now. Starts tying all sorts of knots in the rope.

PRINCESS

Okay!

Sinbad has the line under control.

SINBAD

There! Now we can tack into this
squall and use it to our advantage.

Sinbad pulls another line, and the mainsail fills with wind. The ship tilts under full sail.

The cannon rolls on the deck- the Princess tied it with too much slack. Once moving, the heavy cannon gains enough momentum to snap the single line easily and goes careening out of control-- right at Sinbad.

SINBAD

(looking at the sail)
If this wind holds up, maybe we can
shave off a few hours-

PRINCESS

Sinbad!

He sees it coming and DIVES out of the way. The cannon zips by him at a full clip, finally SMASHING through the port rail and falling into the sea.

Sinbad gets up, opens a slipknot in a line to the mainsail. It goes slack, and the ship settles down, level and calm.

SINBAD

How the heck did that happen?

Sinbad walks over to where the Princess tied up the cannon. Half the snapped line is there, connected to the gunwale in a ridiculous tangle of knots.

SINBAD

What's this? I thought you said-?

He looks up at the Princess and it dawns on him.

SINBAD

You lied to me! You said you knew what you were doing!

She should have the look of a someone caught with their hand in the cookie jar, but instead she is defiant as ever.

PRINCESS

I had no choice! My father's time runs out the day after tomorrow- I can't waste a day waiting for some drunken sailor to dry out!

SINBAD

You just cost me a cannon!

PRINCESS

If you'd been prepared, this wouldn't have happened!

SINBAD

If I had a first mate who knew what she was doing, I wouldn't need to be prepared! You should have told me the truth!

PRINCESS

I did what I had to to help my father!

Sinbad and the Princess are both seething.

SINBAD

Well, we can't turn back now, and you've jeopardized the whole trip! Is that going to help your father?

PRINCESS

It's a risk I was willing to take.

SINBAD

(shouting)

It's not your risk to take! This is
my ship!

PRINCESS

(shouting back)

And it's my father!

They stare each other down, both angry as hell.

SINBAD

Fine!

PRINCESS

Fine!

He storms off, goes back to the wheel. She storms off, goes
belowdecks.

26 EXT. OPEN SEA -- DUSK 26

The Treasure Seeker and its crew sail unhappily off into the
sunset.

DISSOLVE TO:

27 EXT. DECK OF THE TREASURE SEEKER -- NIGHT 27

Late, late, late at night. Sinbad sits on edge of the ship,
staring out over the moonlit sea.

28 INT. BELOWDECKS ON THE TREASURE SEEKER -- SAME 28

The guest quarters. The Princess, also not sleeping, sits at
the edge of the bed, looking through the porthole window.
Staring out over the moonlit sea.

29 EXT. DECK OF THE TREASURE SEEKER -- NIGHT 29

The cabin door opens and the Princess appears. Without making
a sound, she walks over and stands behind Sinbad, trying to
think of what to say, how to apologize.

SINBAD

You know what I've been thinking?

She starts, taken aback that he knew she was there.

SINBAD

...That if I had a father and he was
in trouble, I'd do a lot worse than
just lie to save him.

PRINCESS

I could have told you the truth,
trusted you to make the right choice.

He turns to face her. A significant moment passes between them. The waves lap softly against the bow. The Princess steps forward.

PRINCESS

Sinbad, I-

SINBAD

(puts a finger to his lips)

Shhhhh. Listen.

She stops, a little confused. Sinbad closes his eyes, nods his head as if listening to something.

Curious, she puts an ear to the wind and listens too.

The waves slap lazily against the bow.

Then there's a subtle change; a rhythm becomes apparent in the beats of the waves, as if they tap out a little cadence.

The Princess hears a sound from above and looks up. The bowline of a sail is clacking against the mast, in perfect synch with the waves.

The boat pitches slightly, and the bell at it's prow strikes softly, keeping in tune with the music. The sounds mix together in a rhythmic chorus.

Now in the moonlight off the port bow, a great shape rises to the surface. A sperm whale blows through its airhole, keeping in time with the rhythm. Another whale appears off the starboard side, and long, haunting tones come from both. Their whalesong becomes the melody of the song of the sea.

Alongside the boat dolphins swim up and jump out of the water, falling & splashing in time with the music. They make clicking sounds at just the right spots for harmony.

The princess is astonished. Sinbad sees her appreciation of the music, smiles, and offers out his hand. She gives him a curious glance, but takes it, and he leads her in a waltz on deck as the music plays.

MONTAGE OF DANCE SHOTS

They dance on in the moonlight. They're looking into each other's eyes, even smiling a little. Maybe...

THE MOON

Beautiful and full, except... a few dark patches of what might be cloud float by, obscuring it.

WIDE SHOT

Camera pulls back until we see it's not cloud, it's mist. The ship is pulling into a gigantic bank of eerie dark fog

that dwarfs the ship. Deeper in, we can see flashes of lightning dancing around menacingly inside.

The Veil of Mists.

BACK TO SCENE

The whales suddenly submerge; the song ends.

The Princess looks over the side. The whales are gone, and now the dolphins too are turning and swimming away, in the opposite direction of the boat.

PRINCESS

Why are they all leaving?

Sinbad watches them go.

SINBAD

I dunno... Usually, that's not a real good sign.

He whips his head up and at the moon; it's barely visible through the mist.

SINBAD

We're here!

30 EXT. ENTERING THE VEIL OF MISTS -- NIGHT

30

Sinbad races into action as the ship becomes further enveloped in the mist. FLASHES OF LIGHTNING come and go around them. The mist seems filled with the electric blue bolts.

Three lightning bolts zap by, almost in formation. Another two flit around the sails.

PRINCESS

That isn't... normal. Lightning doesn't do that.

Sinbad is rushing around, rigging lines and lanyards.

PRINCESS

What's going on?

SINBAD

I didn't think we'd reach it before sunrise! We have to ready the second sail!

He ties off a line and grabs another, trying to get the second sheet ready.

SINBAD

Nobody's go in this far before, we have to be ready in case anything bad-

A large LIGHTNING BOLT flashes out, RIPPING a scorched hole in the mainsail.

SINBAD

-happens.

Rain begins to pelt the ship. The large bolt of lightning makes an abrupt STOP, then shimmers in place, vibrating.

SINBAD

That, for instance.

Several more streaks of lightning join up. They CONNECT IN MID-AIR, forming a jittering, shimmering BAT SHAPE made of pure lightning.

The lightning bat SWOOPS out over the water in front of the ship in a figure eight pattern, SHOOTING out bolts of lightning on each pass.

One bolt RIPS through the main sail, makes a right-angle turn in mid-air, and RIPS another hole on it's way back to rejoin the bat.

SINBAD

(eyes wide)

What madness have you gotten me into?
That thing's going to destroy the
ship!

PRINCESS

Then stop it!

Sinbad looks around the ship at all his weapons, knives, maces, swords; all useless against something like this.

SINBAD

With WHAT?

Smaller, errant bolts from the bat are striking the ship's deck, leaving small smoking holes. Sinbad and the Princess duck behind a bulkhead to avoid being hit.

The Princess looks at Sinbad's harpoon gun on the foredeck, and the loops of rope that lay coiled beside it. The rope is getting thoroughly soaked by the rain.

PRINCESS

With that!

She runs across the deck to the gun. The lightning bat is firing more rapid bolts of lightning, turning the main sail into swiss cheese. Parts are catching fire.

She pulls away the wooden blocks that keep the harpoon gun's wheels from moving, then tries to push the heavy metal weapon overboard.

SINBAD
What are you doing?

PRINCESS
Shut up and help me!

Sinbad rushes to her, dodging lightning bolts as they strike into the deck.

SINBAD
What exactly is your plan here,
Princess? HELP that thing destroy my
ship?

PRINCESS
Help me push this thing off! Trust
me! I know a thing or two about
lightning.

She pushes harder. The giant gun begins to move. Normally a man of action, Sinbad hesitates.

SINBAD
But, that gun cost me a dozen gold
pieces!

The Princess points behind him. The lightning bolts are approaching the open door that leads belowdecks.

PRINCESS
In about two seconds, one of those
lightning bolts is going to hit the
gunpowder barrels below. How many
gold pieces did the SHIP cost?

Sinbad sees her point. He SHOVES the harpoon gun with all his might, and it starts ROLLING towards the edge of the ship.

The Princess runs along side, gauging the movement, trying to time this right.

Then she pulls the lever and FIRES the harpoon, just before the whole gun CRASHES through the rail and falls to the sea below.

The harpoon flies through the air toward its target: the lightning bat. The ROPE connecting harpoon to gun plays out.

The harpoon reaches the bat; the wet rope directly connects it to the sinking metal harpoon gun, completing the circuit.

Water and electricity don't mix. The instant the lightning creature is electrically connected to the water, the rope LIGHTS UP, and a THUNDERCLAP rings out as the bat disappears in a blinding FLASH.

ANOTHER ANGLE

The main sail of the treasure seeker hangs in tatters. The rain is putting out the parts that are still on fire.

Sinbad stares at the Princess.

SINBAD

You might just come in handy after all.

Sinbad looks up at the sail.

SINBAD

We have to hurry. The main sail is shot, and we're at the mercy of the tide until we get the second sail up.

Hands her a line.

SINBAD

Tie this off.
(smiles)
Any knot'll do.

He zips around the deck, pulling out and rigging up the sheet.

PRINCESS

I'm sorry about the sail. My father will give you a new one, of course.

SINBAD

Of course. And don't forget about the harpoon gun you threw overboard.
(winks)
Don't worry, Princess, I'm keeping a running tab.

Suddenly the ENTIRE SHIP PITCHES forward, the deck slanting down steeply. Anything not battened down goes rolling to the front of the boat.

PRINCESS

What's happening?! Are we sinking?

She grabs onto the mast. Sinbad makes a quick check down in the hold.

SINBAD

Can't be- were not taking on water!
(mind racing)
And no water's coming over the bow.
The only way she can be tilted forward is if-

31 EXT. THE DECK OF THE TREASURE SEEKER -- REVERSE ANGLE

31

Sinbad runs to the edge of the ship, angling himself to stay upright. He reaches the rail and looks over the side. His eyes go wide.

SINBAD'S POV, WIDE SHOT: Here the ENTIRE OCEAN is suddenly, impossibly SLOPED DOWN at a steep angle, as if the whole ocean suddenly turned into a waterfall. They are teetering on the brink, about to slide over.

SINBAD
It IS the edge of the world!
(to the Princess)
We have to bring her around!

A HARD RAIN begins to fall. The WIND has picks up to a gale force. Sinbad runs to the mizzenmast and grabs a rope, tosses its end to the girl.

SINBAD
Pull on this when I say!

Sinbad runs across the deck, grabs a second line an pulls it taut.

SINBAD
Now!

FULL SHOT: The Princess yanks on the rope and a RESERVE SAIL goes flying up the second mast between them. It catches full wind, but just a second too late; they have already slipped passed the cusp and are racing downhill with the rushing water.

The boat begins to turn sideways to the water.

Sinbad rushes to the wheel and PULLS it over for all he's worth. The Treasure Seeker turns broadside to the water. A LARGE WAVE crashes over the side, knocking Sinbad from the wheel. The ship turns further, all the way around.

Sinbad looks up. It's no use. The boat is in a flat spin. The rain is torrential, the wind hurricane force. Waves slam over the side, washing everything on deck overboard. Sinbad looks to the Princess.

Eyes closed, teeth gritted, she is still dutifully pulling on the bowline. He goes to her and grabs her arms. He'll save at least one thing on this ship.

SINBAD
Throw your arms around the mast!

She does, and he takes the bowline and wraps it around both her and the sturdy oak, lashing her to the mast. Then he ties it off and slip his own arms into the coils of rope, holding tight to the girl and the ship.

FULL SHOT OF THE SHIP

The rain is at full peak, the boat in full spin, and waves are hitting them hard. Nothing to do now but hold on for dear life, and wait to fall off the Earth.

CLOSE ON SINBAD AND THE GIRL

Sinbad's lips are next to the Princess' ear, and he whispers.

SINBAD

Sorry, Princess.

BACK TO FULL SHOT

The ship and it's passengers plummet into the murky haze. The dark mist closes in behind them.

DISSOLVE TO:

32 EXT. OPEN SEA -- PREDAWN -- FULL SHOT 32

The other side of the Veil of Mists. Dark roiling seas churn unnaturally next to a wall of black smoke. The rushing water slopes down out of the fog, then levels out.

Suddenly a ship BURSTS from the mist. The Treasure Seeker wobbles and spins, zooming out of control toward-

The EMERALD ISLE. Waves crash on LARGE DARK ROCKS of quartz. Beyond them is a glittering beach of GREEN SAND.

The Treasure Seeker, back on level seas, is racing at a steady clip toward the rocks.

33 EXT. ABOARD THE TREASURE SEEKER -- PREDAWN 33

Sinbad and the Princess still have their eyes shut tight, hanging on. The Princess opens her eyes to and looks to the now-clear night sky.

PRINCESS

We made it through? We're okay?

Sinbad looks to the foredeck of the spinning ship.

SINBAD'S POV

The deck of the ship appears still, but the BACKGROUND SPINS: Dark mist, then open sea, then rocks in distance. Dark mist, open seas, rocks a little closer.

SINBAD

I don't think-

Dark mists, open sea, rocks MUCH closer.

SINBAD
-we're out of trouble-

Dark mists, open sea, ROCKS RIGHT THERE!

SINBAD
-just yet!

BACK TO FULL

Sinbad puts his head down and hangs on tight.

34 EXT. THE EMERALD ISLE - ROCKS -- SAME 34

The Treasure Seeker SLAMS into the rocks. Planks and chunks of wood fly everywhere.

35 INT. BELOWDECKS ON THE TREASURE SEEKER. -- SAME 35

Jagged rock edges PLOW UP at an angle through the floor, slamming into the kegs of gunpowder.

36 EXT. THE EMERALD ISLE - ROCKS -- SAME 36

The bottom half of the ship EXPLODES, throwing the mast and most of the deck high into the air, clear of the rocks.

The rest of the Treasure Seeker is either blown to bits or dashed on the rocks.

37 EXT. THE EMERALD ISLE - BEACH -- DAWN 37

The mast comes down top first and SKEWERS into the rich green sand, Sinbad and the Princess still attached.

Sinbad, not tied to the mast like the Princess, is thrown off and hits the sand HARD.

He tries to get up, dazed, but BLACKS OUT. As he falls back down, the screen SWIMS and we DISSOLVE TO:

SINBAD'S POV: A BLACK SCREEN. After a beat the screen splits horizontally and opens to a blue sky, then shuts. It blinks again a few times, until the blue sky is broken by the blurry image of the Princess, standing over us.

SINBAD
(surprised)
...Mom...?

PRINCESS
Are you okay? Are you hurt?

BACK TO FULL: Sinbad sits up, holds his head in his hands.

SINBAD

...I remember getting punched out by this giant oaf in a bar. And then I had this horrible weird dream with lightning bats and green islands and falling off the edge of the earth, and my ship was-

SINBAD'S POV: Several broken wooden planks lie on the glittering green sand. Part of a word is engraved on one of them: "EEKER."

SINBAD

Aw, MAN!

He shakes his head.

SINBAD

I knew I should have taken that job with the Argonauts!

PRINCESS

I'm sorry about your ship. My father will get you a new one.

SINBAD

A new one?!? That ship was a CLASSIC! '57 Frigate, best in its class, low mileage. Steel belted rudder, twin anchors, real wood paneling.
(looks at the busted planks fondly)
Did zero to sixty in less than a week.

Sinbad stands up, looks around. The beach stretches for miles. Behind them, a large dune of the green sand blocks their view inland. Out at sea, the veil of mists looms a few hundred yards offshore.

SINBAD

Okay. Green sand. Green rocks. Island surrounded by waterfall and mist. Not normal. We need to find a way out of here. I different way.

Motions somberly at the wreckage.

SINBAD

(sadly)
'Cuz that's certainly not going to ever sail again.

He walks off, towards the large sand dune. She pulls up beside him.

PRINCESS

Again, I'm sorry about your ship. I realize it must have taken a long time and a lot of hard work for you to earn enough to buy it.

Sinbad mumbles to himself.

SINBAD

Well actually, I won it in a card game by getting the other guy drunk.
(then louder)
But we're talking real sentimental value!

Together they walk up over the peak of the sand dune, getting their first look at the interior of the island.

38 EXT. THE EMERALD ISLE -- MORNING

38

The sun begins to set. The strange island lays out before them.

The green sand stretches out forever. Here and there large mountains of darker, quartz-like rock rise from it, but even these are not the most prominent structures: All over the island are twisted, organic SHAPES made of WOOD. Some of the wooden structures are thick stocky shapes, while others are delicate spirals; thin, branching tendrils that sway with the wind. Some rise through the emerald sand, others cling to the sides of the rock mountains, the wood interwoven in the crannies. Some almost seem to form symbols. Trees with no bark or leaves. A strange, haunted forest of naked wood.

A breeze blows and the thinner structures react, swaying eerily in the morning light, like long fingers reaching up from the sand.

SINBAD

(blinks)

Okay, this is all weird. I don't see anything here that's gonna help us. How about we try to put those Latin skills of yours to use again?

She pulls out the pages of Barraka's ledger.

SINBAD

Anything in there about creepy naked trees? "El Treeulo Nudeum Creepius"?

PRINCESS

I really don't know enough Latin to tell. There's "Heart of Ice", "Through the Key", warnings, weapons, but nothing about a green island.

Something by her feet catches her eye- a small block of wood in the shape of a large clam. Sinbad walks ahead as she bends to pick it up.

PRINCESS

Look at thi-

She was putting her finger up to it and the wooden clam opens and shuts with a SNAP! Frightened, she drops it to the sand. Looking around her, she sees several more wooden clams.

SINBAD

Hey, Princess!

She looks up. Sinbad is riding on the a GIANT WOODEN TURTLE, Galapagos-size, as it wanders at a snails pace across the sand. The wooden beast doesn't even take notice of his weight.

He pantomimes like it's a runaway stallion.

SINBAD

Whoa! Whoa there, li'l doggie!

The princess takes a closer look around the island. In the distance, other creatures can be seen scurrying about. They're ALL made of wood- wooden squirrels run up trees, wooden birds fly overhead.

PRINCESS

"Durateus"...

SINBAD

(hops off)

What?

PRINCESS

One of the words in the pages. I remember it now: "Durateus"- it means made of wood, wooden.

SINBAD

(hops off)

Then we are in the right place. And if your alchemist has been here, then there's a way to get back out.

PRINCESS

Maybe we just have to find this h'earth of ice', or a key.

(looks around)

Maybe one of the trees is shaped like a key.

They walk on, weaving their way between the massive wooden structures.

DISSOLVE TO:

39 EXT. THE EMERALD ISLE -- LATER

39

It's getting dark, and the wind is picking up. They've been walking for a while.

Sinbad has been plodding along, when another breeze blows. He stops and scans the area, as if something has caught his eye.

SINBAD

Wait a minute.

She stops too, sees he's looking at the wood structures.

PRINCESS

We've already looked over there.
None of those things is even remotely
shaped like a key.

Sinbad holds up a finger.

SINBAD

No, but wait.
(a beat)
There!

He points at the nearby rock mountain. There's a set of the thin wood structures bending and twisting with the wind in front of the mouth of a cave.

PRINCESS

(looking)
What? I don't see anything special.

SINBAD

That's because you've spent all your
time inside a castle. If you'd been
out on the sea, you would have learned
about wind. As sailors we depend on
it. It takes us some places, keeps
us from others. And sometimes...

She watches. When the breeze blows them just right, the wood structures line up to form the SHAPE OF A GIGANTIC INVERTED SKELETON KEY. It's hole is the mouth of the cave.

SINBAD

...it shows us where to go.

She nods.

PRINCESS

Through the key.

40 INT. CAVE ENTRANCE -- DAY

40

Sinbad and the Princess enter the rock cave cautiously. The interior is dead black: dark rock walls lead down at a slight slope.

SINBAD

It's too dark. We'll have to go back to the beach and see if we can find any torches in the wreckage-

He cuts off as a strange thing happens in the cave: Ribbons of quartz that line the cave walls like veins slowly begin to glow a cool blue-green. The flowing lines light the way down.

SINBAD

...or not.

The Princess starts to walk in. Sinbad grabs her arm.

SINBAD

Princess- In the deep sea, some fish are known to lure their prey by dangling lights in front of them.

PRINCESS

Do you have a better idea?

SINBAD

Not really, but maybe we should find another way in.

The Princess is surprised at Sinbad's reluctance.

PRINCESS

From what I've heard about you, I'd have thought you were fearless enough to charge into certain danger.

SINBAD

Oh, I'm fearless enough. I'm just not sure if I'm stupid enough.

She turns and starts in again.

PRINCESS

(smiling)

Trust me, Sinbad, you're both.

They make their way down.

41 INT. CAVERN CHAMBER -- NIGHT

41

The cave tunnel opens up into a LARGE CAVERN, with stalagmites protruding through the floor.

HIGH SHOT: Looking down from thirty feet up as they enter the cavern. IN THE EXTREME FOREGROUND, in shadow, are two long pipe-like shapes. As Sinbad and the girl enter, the pipes bend, move off.

In the center of the cavern on a pedestal is a BRILLIANT GLOWING EMERALD. Sinbad's sees it, and his eyes light up. To him, its a jewel worth more then anything he's ever seen.

SINBAD

Ahhh. Come to poppa.

Sinbad walks straight to it, his eyes aglow. The Princess stays back, furrows her brow.

PRINCESS

Sinbad, wait. Why would a treasure that valuable be...

She looks up, and the camera follows her gaze.

PRINCESS

...unguarded...

High above hangs a network of crisscrossing VINES. The wines are in a radial spiderweb design, spanning the entire roof of the cavern.

PRINCESS

Sinbad!

He breaks his hypnotic stare at the gem to look at her. She points upward. AS HE LOOKS UP, WE SEE deep behind him, out of focus, partly in shadow, a HUGE SPIDER SHAPE descending on a thread of vine.

SINBAD

If that's what it looks like, then where's-

He is cut off as SEVERAL VINES SHOOT OUT from behind him and wrap around him tightly. The vines spin him around, and he is face-to-face with a GIGANTIC SPIDER made of LIVING WOOD.

It bundles him in the vines it spins as thread, and with the speed of an insect skitters back up into its web, carrying him along.

The Princess screams.

The spider spins a few more vines around Sinbad until he is tightly ensnared. Then it crawls across the web and reels itself down a vine to the cavern floor.

Sinbad struggles to free himself from the vines, but he is wrapped tight. The wooden spider has lowered itself to the floor and starts creeping toward the Princess.

SINBAD

No!

CLOSE ON SINBAD'S HAND: He stretches his fingers out toward the SABER he keeps stuck into his belt. They just barely touch the hilt of the sword, but can't reach far enough to actually grab onto it.

THE CAVERN FLOOR

The Princess is backpedalling away from the spider. She picks up a rock and throws it. It bounces harmlessly off the thick wood of the spider. The spider doesn't even react. The eight knotholes that form its eyes stare blankly as it creeps forward.

CLOSE ON SINBAD'S HAND

Barely able to touch his sword, he is ROCKING it with the tip of his finger, wobbling it back and forth, back and forth. Panning down to the blade, we see his plan: the rocking motion of the sword is causing the blade to saw through the vines.

Finally a couple vines SNAP off of Sinbad, freeing his hand to grasp the sword. He chops away at the remaining vines that bind him.

THE CAVERN FLOOR

On the floor of the cave, the Princess has ducked behind a stalagmite. The spider is stabbing legs at her, trying to pin her. One leg rakes her shoulder and she screams. She bolts from her hiding place, trying to run past the spider. Not fast enough. It spins and pins her against the wall with two thick forelegs.

PRINCESS' POV: The spider leans in close, and from its mouth extend two hooked fangs, reaching out.

Suddenly there is motion in the air behind the spider. SINBAD SWOOPS down, swinging on a segment of vine, and lands on the wooden beast's back.

It REARS up and bucks like a wild stallion. Sinbad rides it, frantically chopping at it with his saber as it THRASHES around trying to get him off. Chunks of wood go flying.

The spider BUCKS HARD and Sinbad is thrown off, landing by the cave wall. The woodspider rushes at him with forelegs raised, trying to pin him to the wall as it did the Princess. Sinbad whirls and CUTS one of the thin legs in two.

The half-leg goes flying, and lands at the feet of the Princess, twitching.

The spider brings its other leg down at Sinbad, but he whirls aside.

He STRIKES at the leg, but the spider whips it away and Sinbad's saber strikes the cave wall instead. The metal hits rock, and a SPARK flies.

Sinbad eyes light up.

SINBAD
Princess! Get against the wall!

Sinbad ducks and ROLLS underneath the spider, then rushes across the cave to the Princess. They both press themselves against the rock wall.

The woodspider turns and CHARGES straight at them, a seven-and-a-half legged bull.

The Princess tries to dive out of the way, but Sinbad grabs her arm.

SINBAD
Not yet...

She gives him an 'Are you nuts?' Look. Tries to wrestle free. The spider is closing in.

SINBAD
Wait for it...

The spider is almost upon them. When it is just a few feet away, Sinbad releases the Princess. She runs one way, he sidesteps the other, and the spider is at the wall between them. Before it can react, Sinbad grabs the tip of a foreleg, holds it against the rock face, and STRIKES with his saber-- but at the stone wall, not the leg.

Again a spark flies, this time landing on the wooden leg. The spider leg catches fire.

The woodspider lets out an unearthly screeching HOWL, frantically waving and flapping the burning limb trying to get it out. It only succeeds in spreading the fire to the rest of its body.

The spider leaps and convulses in its death throes. In a few seconds it is in ENGULFED in flames. Sinbad and the girl duck down behind the center pedestal to wait it out.

Finally the giant beast collapses in a pile and burns-- right in front of the tunnel entrance, blocking any escape from the cavern.

PRINCESS
I think we just lost our way out.

Sinbad looks up. The flames are growing higher, licking at the web above. The vines turn brown, begin to catch.

SINBAD

I think it's worse than that.

The room is filling with smoke; they are trapped in a burning inferno. The Princess turns to Sinbad.

PRINCESS

You're right. What do we do now?

Sinbad looks around the walls of the cave. No other tunnels, just sheer rock.

SINBAD

At this point I'm pretty open to suggestions.

The smoke gets thicker. They begin to cough.

The Princess looks towards the center of the room. HER POV: Glowing through the haze, the emerald sits on its pedestal.

PRINCESS

Mobekai.

SINBAD

What?

PRINCESS

Mobekai. He was the keeper of the royal treasure. He always kept our most valuable jewels Guarded by an animal- a trained lion, or a tiger. But on top of that, he would boobytrap the cases. When I asked him why, he'd say "Twice Guarded is once safe."

The Princess runs over to the emerald. Sinbad stops her.

SINBAD

You think it's boobytrapped and you're going to grab it anyway?

PRINCESS

You said you were open to suggestions!

Sinbad looks up. More of the vines above the burning spider are catching fire.

SINBAD

Good point.

He GRABS the emerald with both hands--

SINBAD

Like my dear sweet mother use to say, "When in doubt- do something stupid."

--and YANKS it free from its pedestal.

Instantly a BOOMING NOISE is heard, and the cavern floor SHAKES. A CRACK appears where the rock wall of the cave touches the floor. It quickly spreads all around the rim of the cavern.

A great WHOOSHING sound is heard as air rushes in through the crack. The smoky air begins to clear.

SINBAD

Quick thinking, Princess! I told you
you might come in handy after all-

Another BOOM! And all around the edge of the cavern, another four inches of floor CRACKS and falls away.

The air is clear enough to see through now, and Sinbad notices light coming through the crack between the wall and the floor.

SINBAD

Wait a minute...

He walks over and looks down through the crack.

DOWNSHOT, SINBAD'S POV: We see Sinbad's shoes over the stone floor, but can't quite see down into the crack until- BOOM! The ground shakes and more floor falls away, SIX inches this time. Sinbad's feet backpedal to keep from falling. Through the (now much wider) crack we see: about a three hundred foot drop down a rock tunnel, then roiling ocean water.

SINBAD

Okay, this is bad.

He tucks the emerald into his tunic and runs over to the Princess.

SINBAD

Stay near the pedestal!

PRINCESS

Why? What's happening?

SINBAD

I don't know, but we're losing floor
with each of those-

BOOM! They're coming more frequently, and more floor is falling away each time. The crack is two feet wide now, and even from the center the Princess can see it goes all the way around the cavern.

PRINCESS

All around? How can that be, what's
holding us up?

SINBAD

I don't know, but whatever it is,
it's slowly deciding it doesn't want
to anymore.

BOOM! Enough of the floor is gone that the burning hulk of
the woodspider falls away.

Sinbad looks up; The vines directly above the pedestal haven't
caught fire yet. He steps up on the pedestal, then offers
his hand to the Princess.

SINBAD

Here!

He pulls her up. BOOM! The pedestal shakes, but they both
manage to balance on it. Sinbad interlocks his hands and
lowers them to the Princess' feet.

SINBAD

Step on my hands and I'll hoist you
up. Then you grab one of those vines
above us.

She steps into his hands, and - BOOM! - tries to stay
balanced. He HEAVES her up. She reaches, but her finger tips
miss the lowest vine by several inches.

SINBAD

Try again!

DOWNSHOT FROM ABOVE. Sinbad and the Princess are in the center
of a -BOOM!- rapidly diminishing island of floor. More rock
falls away. DEEP in the background we see water. She tries
the jump again.

This time her fingers miss by only an inch.

SINBAD

Again!

BOOM! Louder now. He almost loses his balance. Only a foot
of rock surrounding the pedestal remain.

He LIFTS with all his might, and she stretches to reach. He
fingers just make it, and she hangs on to a vine.

BARROOM! The final bit of floor -and the pedestal itself-
crack to bits and fall away. Sinbad GRABS onto the Princess'
ankle to keep from falling.

The Princess hangs onto the vine for dear life, and Sinbad
hangs onto the Princess. High, high, high above the water.

SINBAD

Now reach with your other hand and
pull us up!

She tries to reach the vine with her other hand.

PRINCESS
I can't! We're too heavy!

SINBAD
Yes you can!

Sinbad pulls out the heavy emerald from his tunic, stares at it for a moment. The he sighs, lets it fall.

SINBAD
Try now!

A herculean effort, she pulls herself up enough to get her other arm in range.

PRINCESS
Wait, I think I can-

--but then the vine SNAPS.

42 EXT. THE ROCK TUNNEL 42

Falling, plunging down toward the water. Sinbad and the Princess drop together down the shaft of rock. They hit the water and PLUNGE deep.

43 UNDERWATER 43

Disoriented and out of breath, they are several feet under water, spinning, tumbling, trying to figure which way is up. Both begin to drown.

SINBAD'S POV: Hazy, black water. The Princess can be seen nearby, floating as if in outer space. Through the haze, a VERY strange thing appears: three bright lights pierce the darkness. As they come closer, they become the headlights of a dark, bubble-shaped object. Very odd: its made of metal, with a large round window of dark glass on its front. It whizzes by, leaving a stream of bubbles in its wake. Gone now. Another set of three lights approaches through the haze.

Sinbad seizes the opportunity; he grasps the Princess' wrist in one hand and hold his other hand out. This time when the bubble ship goes by, Sinbad GRABS hold of the back of it, near where the air bubbles feed out. He pulls himself close and breathes in the air exhaust. Only a quick breath, then pushes the Princess face into the bubble stream. She revives, takes a breath.

As they take turns breathing from the air stream of the object, we PULL BACK to get our first good look at the underwater ship that is pulling them along; it's a technologically advanced bathysphere, a metal and glass construct from far beyond Sinbad's (and our) time.

PULLING BACK FURTHER we see there are several ships, all heading in the same direction.

44 EXT. THE FLOOR OF THE OCEAN

44

We pull back still further and see at last where Sinbad and the Princess are being towed: all the ships are zooming toward an IMMENSE GLASS DOME, illuminated from within, that encases an UNDERWATER CITY.

Three slightly smaller domes surround the central one, and all four are interconnected by thick glass tunnels. Various other bubble ships go to and from small ports on the perimeter of the central dome.

All of this is hidden from Sinbad and the girl, who are merely struggling to stay alive, breathing from the bubble stream of the ship.

The Princess isn't quite getting enough air, and finally passes out. Sinbad notices she doesn't take her turn. He pushes her head into the bubble stream and just holds his breath, eyes closed. He no longer takes his own turn.

They don't even notice as the ship enters a SMALL PORT in the side of the giant dome. A metal iris seals the entrance shut behind them, like the eye of a camera.

45 INT. THE AIRLOCK

45

The bubble ship stops and settles to the floor of the water-filled chamber. Several small holes on the walls of the chamber open up.

In less than a second, ALL THE WATER IN THE CHAMBER is instantly sucked out through the holes, so quickly that the Sinbad and the Princess are floating in mid-air a moment before they fall to the floor with a THUMP. Both lie still.

46 AT THE FRONT OF THE AIRLOCK

46

The large window of dark glass on the front of the ship SLIDES BACK. It's too dark to see into the opening, but a slender, octopus-like tendril comes out of the hole and steps onto the floor.

BEHIND THE SHIP

The Princess has come to. She stares in amazement at the ship and the walls of the airlock.

PRINCESS

What is this place-

She suddenly notices Sinbad. He is lying completely still, not breathing.

PRINCESS

Sinbad!

She shakes him. His head lolls over, and some water comes out of his mouth.

She quickly snaps into action. She props his feet up, turns his head to the side, and puts both hands on his chest. She brings all her weight down on him. Pauses. Does it again.

Sinbad opens his eyes and COUGHS up a lungfull of water. She turns him on his side. He hacks and coughs more water, finally sitting up, putting his hands over his face.

SINBAD

Oh, man...

PRINCESS

Are you alright? Can you breathe now?

Sinbad holds his head in his hands.

SINBAD

I feel terrible. I had this horrible dream of drowning... And before that I dreamt I was falling...And before that I dreamt my ship got destroyed because I followed this crazy Princess-

He opens his eyes, sees the Princess.

SINBAD

Aw, not again.

Puts his head back in his hands.

SINBAD

I HATE it when this happens!

Sinbad looks around. The airlock is sealed, the metal iris at the front closed. Controls and valves are here and there on the metal walls, sleek form-fitted.

SINBAD

What kind of cave is this?

PRINCESS

I don't remember anything after we fell. What happened?

(points out bubble ship)

What IS this thing?

Sinbad examines the ship. It's empty.

SINBAD

I thought it was some kind of metal fish, but it's like... like a diving bell that swims. And it was leaking air, that's what kept us alive.

Sinbad runs a hand over its smooth metal.

SINBAD

And it looks...

PRINCESS

...amazing...

SINBAD

...really expensive.

The Princess furrows her brow.

PRINCESS

Maybe it wasn't leaking. My father used to tell me of the things Barraka had uncovered using the new magic. One of them was the nature of water. He said Barraka showed him how water was actually made up of two parts - an 'H' part and an 'O' part. Said the O part was breathable, like air. And the H part could be burned or exploded, like oil, or gunpowder.

Sinbad gives her a look.

SINBAD

Water made up of air and gunpowder? You're father's been listening to a nutcase.

PRINCESS

True enough. But maybe this thing takes in seawater, then splits it and uses the H part for fuel.

SINBAD

That's ridiculous. I happen to KNOW a thing or two about water, Princess, and-

PRINCESS

Maybe it spits out the O part, and that's what we were breathing. That would explain how were alive, wouldn't it?

Sinbad considers this a moment.

SINBAD

Huh.

(realizes she's right)

Well, don't ask me, I never did too well in school.

He leans against the wall.

SINBAD

At least I probably wouldn't have, if I'd gone.

ON THE WALL WHERE HE LEANED, several buttons controls are etched into the metal. Sinbad's shoulder hits one, and the metal iris at the front of the airlock SPIRALS OPEN. The Princess stares in awe at what it reveals.

Sinbad's back is to the opening, he hasn't notice.

SINBAD

(continuing)

Not that I'm stupid or anything, just sometimes it takes me a little while to catch on-

PRINCESS

Sinbad, look!

He turns and looks. His jaw goes slack.

SINBAD

By the seven seas!

CLOSE ON THEIR FACES: Both of them stare silently, in awe.

47 EXT. THE UNDERWATER CITY

47

We finally see of the inside of the city-sized dome. It's incredible: ELEGANT, SPIRALED BUILDINGS stretch hundreds of feet in the air toward the top of the dome. FLYING HOVERCRAFTS zoom off landing pads. SCULPTURES made of SOLID LIGHT change and fluctuate atop the higher skyscrapers. Other buildings have entire sections that ROTATE like a clockwork.

The outer rim of the dome serves as a HIGHWAY of hovercraft. They swish to and fro, alternating directions at different heights. Beneath this flying highway is a DEEP FISSURE in the ground.

48 EXT. OUTER RIM OF THE DOME

48

Sinbad and the Princess are at the very outer edge of the dome, separated from the central city by the traffic of hovercraft.

More amazing than even the city and its vehicles are the RESIDENTS themselves; they can be seen clearly in the open-

topped hovercrafts. Tentacled water beings -obviously evolved from the sea- each with the delicate, graceful head of a seahorse.

It's the most amazing sight Sinbad or the girl have ever seen.

SINBAD

The sea serpents of legend, but...
but they're beautiful.

In a courtyard at the base of one of the buildings, some child waterbeings are playing.

PRINCESS

It's all so incredible, yet...
something about this is...familiar.

The children play a strange game; they chase a shaft of green light as it bounces back and forth among several floating metal spheres.

SINBAD

You recognize something?

PRINCESS

(points out the spheres)
I've seen something like that, only
smaller, in Barraka's laboratory.
(realizing)
This... place... This is where Barraka
must have stolen his new magic from.

The deep fissure beneath the hovercrafts is a few feet in front of them. The Princess steps to the edge of this ravine and peers down.

PRINCESS' POV: Forty feet down, a river of MOLTEN LAVA flows.

PRINCESS

(amazed)
So this is where the light and heat
are coming from - they can draw power
from the earth itself, just as they
can from seawater.

She steps back from the edge. Sinbad motions to her to stay near the edge of the dome.

SINBAD

Let's not lose our heads. Try to
stay in the shadows. I think we should
keep a low profile, for a couple of
reasons.

PRINCESS

Like what?

SINBAD

Well for one, if your alchemist DID steal from these people, they're not going to be real happy seeing his kind here again.

Sinbad watches the aquatic creatures fly by in their hovercrafts. Some are fatter than others.

SINBAD

And for two, I've spent my whole life eating creatures from the sea. I'm not so sure I want to give them the chance to return the favor.

The Princess has a thought. She pulls out the pages again.

PRINCESS

The weapon Barraka didn't get. It must be here. It's something these... people make, or have.

(tries to read again)

...something, something about the "conglatio cordis", the heart of ice.

49 EXT. THE STREAM OF HOVERCRAFT

49

In the traffic of hovercraft, up a few flights, a single craft is parked. Floating. In it a smaller water being, a wide-eyed CHILD CREATURE, sits impatiently while its parents argue. The child is holding a DOLL: a small plastic likeness of itself, tentacles and all.

While its parents bicker back and forth in a rapid-fire CLICKING LANGUAGE, the child looks over the side. There, dozens of feet down at the edge of the dome, are two very odd creatures: the Princess and Sinbad. The child's bulbous eyes light up.

The child stands, climbs up to the edge of the hovercraft, using two tentacles to balance itself and get a better look at the city's strange newcomers.

50 EXT. OUTER RIM OF THE DOME

50

Sinbad has noticed the child. He smiles. The child smiles back.

SINBAD

(whispering)

Princess, look- we have a little friend.

Sinbad gives a small wave. The child does a shy, hide-its-face kind of gesture, but then peeks out. It raises a tentacle and waves timidly back.

As it does so, it accidentally DROPS its doll, which bounces off the edge of the craft and FALLS away.

To Sinbad's horror, the child reaches after the doll, slips, and FALLS OFF THE HOVERCRAFT toward the lava stream a hundred feet below.

SINBAD

NO!

Sinbad springs into action. He runs flat out toward the edge of the ravine. As he runs, he sees the hovercraft the zipping by at the lower levels of traffic- some fly low enough that they are actually IN the ravine.

He watches the child fall and pours on the speed; he must time this right.

He reaches the edge and LEAPS out into space.

51 EXT. ABOVE THE CHASM

51

The child falls, flailing its tentacles wildly.

Sinbad's momentum carries him far out over the molten lava, and he CATCHES the child mid-flight. Both fall toward the lava--

--but a low-flying hovercraft intercepts their fall. They land HARD on the back of the craft, and immediately start tumbling off. Only a quick grab by Sinbad's free hand keeps them from falling off the back.

IN THE LAVA

The child's plastic doll hits the magma and bursts into flames.

ON THE HOVERCRAFT

The DRIVER of the vehicle turns to see what thumped into his hovercraft; he sees Sinbad and freaks, letting out a TRILL, PIERCING SCREAM. Sinbad screams too.

Sinbad cups his hands to his ears to block the sound of the creature's scream. In doing so, he has revealed the child he was cradling. The driver sees it, stops screaming.

The driver looks at the crying child, then up at the hovercraft parked far above. The driver peers over the side, down at the distant flame of the doll melting into the lava. It finally looks back at Sinbad, blinks its large bulbous eyes.

SINBAD

(gives a little wave)

Uh... Hi there.

Sinbad points back to the spot where he jumped.

SINBAD

I don't suppose you'd be so kind as to, like, drop me back there, would you?

The creature just stares. Blinks again.

SINBAD

And, uh, while we're on the subject, not eat me?

The driver looks down at the child crying in Sinbad's arms. One of the child's tentacles has suffered a small cut from the fall.

The driver turns back to its console, presses a few buttons, and the hovercraft swings around. Sinbad lets out a sigh of relief.

SINBAD

Hey, thanks a lot. And for my part, I promise...

Holds up his hand in a Boy Scout-like pledge.

SINBAD

...no more seafood.

52 EXT. OUTER RIM OF THE DOME

52

The hovercraft lands near the Princess and Sinbad hops out. The driver hops out too, and the Princess backs away at the sight of the creature.

SINBAD

Relax, relax! It's okay, he's a friend.

Then the driver pulls a device from a compartment in the hovercraft: a collar-shaped contraption with a gunbarrel on the front.

SINBAD

...Or not.

The creature advances on them, the device in hand. Sinbad steps protectively in front of the Princess--

--but its unnecessary; the creature ignores both of them, instead shuffling over to the crying child. It holds the device up against the child creature's tentacle, placing the gunbarrel end directly over her little wound.

PRINCESS

What's he doing?

SINBAD

I don't know.

C.U. ON THE DEVICE: The creature rotates a SMALL DIAL on the front of the device, just a little. The device activates; lights on the device whirl, change color.

The driver stumbles a bit, as if suddenly dizzy. A small STREAM OF LIGHT floats out from his chest, into the collar of the device.

Similar lightstreams flow from the chests of both Sinbad and the Princess. They too get lightheaded; Sinbad grasps the wall for support. The Princess plops ungracefully down on her butt.

PRINCESS

What's... he doing... to us...?

The lightstreams all twirl together, combining, and flow into the collar device.

After a moment, the driver rotates the dial back. The device stops.

EXT. THE TRAFFIC OF HOVERCRAFT

From the distance, a hovercraft of different shape and color - stockier, harsher- flies toward them.

The creatures inside wear armored protective gear. Police.

53 EXT. OUTER RIM OF THE DOME

53

Sinbad and the Princess regain their bearings as the lightheadedness passes.

C.U. ON THE CHILD BEING'S TENTACLE: The driver pulls the device away, and the child's wound is COMPLETELY HEALED.

The police hovercraft lands nearby, keeping a safe distance. It is followed by another craft containing the child's parents.

The armored creature in the front of the police craft speaks into a small cone, and harsh words in the GUTTURAL CLICKING LANGUAGE of the water beings comes from the police craft. The speech is alien, but the tone is clear; authoritative, commanding. Hostile.

Several other police craft come zooming in as backup. All other traffic change direction mid-flight and fly off.

SINBAD

(sees the jig is up)

Uh-oh.

Sinbad looks at the hovercraft parked next to them, then to its driver, who is now holding the child.

SINBAD
Hey there, uh, guy. I really hate to bother you again, but...

The driver raises a tentacle, points it at Sinbad, then to the hovercraft, then off into space in the opposite direction of the police creatures.

Sinbad smiles to the creature as he and the Princess climb in.

SINBAD
Thank you. Again.

The creature tilts it's seahorse-like head back, and opens it's small mouth. A WARM CLICKING PURR comes out. It blinks.

SINBAD
(doesn't know quite what to say)
Uh... yeah. Same here, bud.

54 INT. THE HOVERCRAFT

54

Sinbad plops down next to the Princess.

PRINCESS
You can pilot this thing?

SINBAD
It's a ship, right? I'm a sailor, I can pilot any vessel!

He looks at the banks of controls; strange symbols and lights greet him. Several levers stick out on both his and the Princess' side. Some of the controls glow softly, others seem 'dormant.' Sinbad pokes at one of the active ones.

Instantly all the controls lose their glow, the crafts engines abruptly SHUT OFF and the whole thing THUDS to the ground.

SINBAD
...Or not.

The Princess looks back. The driver has handed the child to its parents and is now arguing with the police. They shove him aside and raise up a weapon; an umbrella-shaped device. More SHOUTED COMMANDS can be heard.

The Princess scans the hovercraft's controls, presses the same button Sinbad hit, and the engine ROAR back to life.

The police creatures FIRE their weapon. The whole top of the umbrella SHOOTS into the air, unfolding it's spokes as it

goes. Wires shoot out from each spoke, connecting it to form a GIANT SPINNING METAL WEB that floats down over Sinbad and the Princess's craft.

The Princess sees the web coming down and quickly pushes the two levers on her side.

The craft ZOOMS forward -- out from under the falling net -- and they are airborne, flying up towards the city.

SINBAD

(amazed)

Your father taught you how to fly,
too?

PRINCESS

No, I just decided to watch whatever
you did and do the opposite.

Sinbad nods to himself.

SINBAD

Good plan.

55 EXT. CHASE THROUGH THE CITY -- VARIOUS SHOTS

55

The police creatures jump into their own craft and immediately take up pursuit, flying expertly.

The Princess is not as adept-- occasionally knocking into a building or parked hovercraft-- but she's getting the hang of it. They weave in & out of the great city's towers, flying toward the center of the dome. The Princess yells to be heard over the wind.

PRINCESS

Are they gaining?

Sinbad gauges the speed of the police craft.

SINBAD

No, I don't think they can go any
faster than we can. We should be
okay as long as they don't--

REVERSE ANGLE: a beam of blue light FIRES OUT from the front of the police craft.

SINBAD

--start shooting stuff at us.

The beam misses its target, instead hitting a parked floating hovercraft. The craft instantly FREEZES OVER and drops to the ground, SMASHING into a thousand pieces.

PRINCESS

What was THAT?

SINBAD

(yells back)

I don't think they care about catching us anymore.

The Princess bobs and weaves the craft, narrowly avoiding other blasts. She maneuvers tightly around a tower-- --and comes face to face with a GIANT BRIGHTLY LIT SCULPTURE. No way to avoid hitting it. She throws up her hands-- --but the ship passes right through it, as if it wasn't there.

Sinbad looks back at it- it's one of the holosculptures that adorn the city. The police craft also emerges from it, firing away.

PRINCESS

This is your type of situation- any ideas?!?

Sinbad scans ahead.

SINBAD

Yeah, there!

He points to an opening out of the dome: a glass tunnel. The Princess flies them in. The police craft follows.

56 INT. THE TUNNEL

56

Once inside the tunnel, there's nowhere to hide. Blasts from the police craft are coming rapid-fire, and the Princess is flying wildly to avoid them, knocking into the walls.

One particular beam misses our heroes and hits the wall of the tunnel ahead. A large patch of the tunnel wall FREEZES. Sinbad & the Princess' craft bump against this patch as they go by. A crack appears.

A second after the police craft passes it by, the patch CRACKS OPEN, and WATER starts pouring in by the gallon, filling the tunnel.

Up ahead, the tunnel opens up into another dome.

Sinbad looks back; he and the Princess are being followed by the police craft, which is in turn being followed by a WALL OF RUSHING WATER. The water is gaining on both.

SINBAD

Uh, we've got trouble.

He looks forward again. As if triggered by the breach in the tunnel, an iris opening at the end of the tube begins to SPIRAL SHUT.

SINBAD

Big trouble.

The Police craft is still firing, and a bolt finally hits its mark. The back of Sinbad's craft begins to freeze over, the line of transformation spreading out from the impact point. The engines sputter.

SINBAD

Real big trouble.

Their craft slows, begins to stall. The Princess jams forward on the controls, no longer able to steer.

THE POLICE CRAFT

Lines up for what is now an easy shot--
--but is CONSUMED from behind by the wall of water.

THE TUNNEL EXIT

Sealing shut. Not much time left.

SINBAD'S CRAFT

Still moving forward, but its engines fizzle out, the fuel frozen solid.

Momentum alone carries them through as they ALMOST make it-- the entrance closes on the frozen back end of the craft. It SHATTERS, and only the unfrozen front portion, along with its passengers, tumbles through into the next dome.

The iris seals shut, the rush of water is halted.

57 INT. THE SECOND DOME

57

Unlike the central dome, this dome is BARREN- no flying hovercrafts, no building, no people. Just small, featureless SPIRES jutting up from the ground. Here and there short bridges connect some of the spires. Against the outer rim of the dome, HATCHES line the walls. The whole thing has the feel of a DOMED SPORTING ARENA.

SINBAD

(rubbing his bruises)

Well, that was fun.

They look around. The giant open space is dead silent. After a moment:

PRINCESS

We have to get back.

SINBAD

You can say that again.

PRINCESS

I mean back to the city, in the other dome.

SINBAD

(stunned)

What?! Princess I don't know if you noticed, but those guys were trying to kill us!

She walks toward one of the hatches.

PRINCESS

I don't care. We have to find what we came for. We aren't leaving without it.

Sinbad stops, thinks a bit. Tries to find a delicate way to put it.

SINBAD

Princess, magic like this- it's out of our league. You may have to consider...

PRINCESS

You think I'm going to just give up?

SINBAD

If your alchemist has access to this level of wizardry, maybe you were lucky to escape the first time.

She sets herself. Takes a breath.

PRINCESS

Sinbad, tomorrow morning my father is scheduled to be executred. I'll die before I let that happen. Leave if you want. This isn't your fight, you serve only yourself.

(turns away)

I'm sure your 'dear sweet mother' has a saying for that.

She starts to walk off. Sinbad pauses, unsure if wants to say what he's about to say.

SINBAD

I wouldn't know, I never met her.

She pauses.

PRINCESS

(softly)

What...?

He looks down.

SINBAD

I was abandoned as a infant, on the deck of a clipper ship. I was raised by pirates and merchants that traveled the coast.

She is touched, softens a little.

PRINCESS

I... I'm sorry. Then you don't know what it's like to be attached to a family, to be willing to die for someone.

SINBAD

No I don't. But I know what battles to fight, and what battles to run from. That's how I stayed alive.

PRINCESS

Well I can't run from this battle, even if it is a losing one.

Sinbad watches her walk away. Steadfast, dedicated, focused. Sinbad shakes his head.

SINBAD

Never thought I'd find anyone more anxious than I was to run headlong into certain danger.

(a beat)

I wouldn't have thought there was anybody stupider than me.

She smiles.

PRINCESS

I wouldn't have thought so either.

58 EXT. THE MAIN DOME

58

Several BUBBLE SHIPS leave various ports around the domed city, speeding along past the broken glass tunnel toward the second dome.

59 INT. THE SECOND DOME

59

Sinbad walks up next to the Princess.

SINBAD

So what's the plan?

She examines the hatch: no buttons or controls anywhere, just a smooth metal seam.

PRINCESS

Maybe there's another flying ship,
or maybe one of those metal bubble
things, behind this door. If we can
get it open...

She pries at it with her fingers. Sinbad looks around-- and notices something.

SINBAD'S POV, THROUGH THE GLASS OF THE DOME: In the water outside, the bubble ships are gathering. They float up and then just hang there.

As Sinbad watches, several more show up. Watching, waiting.

SINBAD

Oookaaay, that's a little creepy.

Still more show up. Gathering.

SINBAD

So why are they staying out there...

FAR BEHIND SINBAD, on the floor in the center of the dome, a SMALL IRIS spirals open.

SINBAD

...watching us in here...

The iris opens wider.

SINBAD

...waiting for, what?

A STREAM OF WATER comes in through the hole, but not in a torrent: it slips in and floats up through the air, a connected strand, a single living thing.

SINBAD

You'd think they'd just barge in...

Behind him, the tentacle of water is rapidly gaining size, rising up.

SINBAD

...but it's almost like they're...

The water stream is GIGANTIC now, LOOMING over him.

SINBAD

...spectators...

SINBAD'S POV OF THE DOME: We FOCUS in, no longer looking through the glass, but at what's reflected in it; the stream resolving itself into a GIANT SERPENT made of pure water. Sinbad whirls around.

The tip shudders, forms into a FANGED MOUTH. Emits a gurgled HISS.

SINBAD
I guess that would explain it.

The Princess turns too, sees the monster, and GASPS. The snake turns at the sound.

SINBAD
NO! Hey, big guy! Over here!

He waves his arms to draw its attention. It works. The water snake LUNGES down at Sinbad, who DIVES behind a spire. The snake's head STRIKES the spire, breaking it in two.

While the snake is still down, Sinbad jumps out from behind the spire, whips out his sword, and SLICES at it's head-- --but the sword passes harmlessly through the water snake's neck.

He chops through its neck again. Nothing. He looks at his saber.

SINBAD
(to himself)
Oookaaay- normally when I do that,
their heads come off.

The snake recovers, rears up for another strike. Sinbad takes off.

The Princess watches Sinbad run from the giant serpent. She looks around for some way to help-- and sees the remains of the hovercraft.

Sinbad avoids another strike by diving forward, underneath the snake. His eyes scan down the length of the beast, coming to rest where it is smallest; it's still connected to the little hole at the center of the dome.

A light goes on in Sinbad's head. He makes for the hole.

BACK AT THE EDGE OF THE DOME

The Princess is looking inside the wrecked hovercraft. Most of the controls are dormant now, but some still flicker with light. She starts pressing each one in turn.

SINBAD

At the hole now, takes out his saber.

SINBAD
Let's test a theory....

He lays the flat of his sword over the opening, cutting the water snake off from its source.

The entire snake's body immediately GOES LIMP and begins to fall; just water now--

SINBAD
Yes! Man, I'm good!

--but in the moment before it hits the floor, ANOTHER tentacle of water BURSTS up through the floor a few feet away from the hole. The new water stream quickly HOOKS UP with the orphaned end of the snake, reconnecting it. The water takes on life again.

SINBAD
...Or not.

The snake seizes the moment; it WRAPS its gigantic coils tightly around Sinbad, ENGULFING him in water.

AT THE HOVERCRAFT

The Princess stabs at buttons, methodically hitting every one. Still nothing.

SINBAD

In big trouble. The snake has him surrounded with its body; several feet of water around him in every direction. It HISSES triumphantly, waiting for him to drown.

BLURRED THROUGH THE WATER, we can see Sinbad making strange motions. After a moment it becomes apparent what he's doing--

Breaststroke.

He literally SWIMS through the coils of water, emerging through the other side. He tumbles out, coughing, gasping for air, but smiles.

SINBAD
The greatest sailor who ever lived...
did they think I... couldn't swim?

His rest is short lived. The snake, realizing its error, turns to strike, this time using its fangs instead.

Sinbad jumps toward a spire and climbs up.

AT THE HOVERCRAFT

The Princess has hit every single button, but the last one causes a HIDDEN PANEL to overturn; exposing STILL MORE controls. She starts pressing.

SINBAD

Running like hell across a bridge from one spire to the next. The great snake's HEAD comes crashing down behind him. It misses Sinbad, but DEMOLISHES the bridge.

He falls to the ground, CRYING OUT as he lands on one leg at a funky angle. He's in no shape to run now.

The serpent rises up high for a final strike.

AT THE HOVERCRAFT

The Princess hears Sinbad's cry, sees the giant snake looming over him. Done with subtlety, she POUNDS at the control panel with her whole fist.

Instantly BRIGHT BLUE SHAFTS OF LIGHT ERUPT from the front of the downed hovercraft, striking out everywhere haphazardly:
 --Spires are hit and freeze instantly.
 --Blasts hit the glass of the dome, freezing patches of it.
 --A SINGLE STRONG BLAST hits the serpent full on. It quickly freezes along its length, turning to ICE.

The snake is now a massive glittering ice sculpture, five stories tall.

Sinbad gets to his feet, limps toward the girl.

SINBAD

Princess, you never cease to amaze-

PRINCESS

Sinbad! Behind you!

Sinbad whirls. The frozen snake is off-balance, and a HUNDRED TONS OF ICE are about to come down on him. He DIVES to the side just as it SLAMS into the ground and SHATTERS into a jillion pieces.

Sinbad sits up, brushing himself off. He looks at the myriad pieces of ice lying on the ground, and suddenly smiles. FOLLOWING HIS GAZE we come to: an object made of DIAMOND that sits among the plain ice; Three intertwined forks, coming to a point at the front. The Princess walks up beside him, her eyes aglow. He picks the object up, hands it to her.

SINBAD

One heart of ice, as requested.

She pulls out Barraka's pages. The object is the weapon, the "Telum Fortis" sketched at the top of the pyramid.

PRINCESS

The one weapon Barraka doesn't have.

Sinbad nods.

SINBAD

And now I can see why.
 (wearily)
 So can we, like, go now?

She smiles at him, and is about to speak-- when a LOUD CRACKING NOISE echoes throughout the dome. The Princess looks up.

PRINCESS

That would be a good idea.

Sinbad follows her gaze. The patches of dome that were frozen by the iceblasts are beginning to FRACTURE under the weight of the water. The entire sea above them is about to pour in.

60 EXT. OUTSIDE THE DOME 60

Small STREAMS OF AIR BUBBLES begin leaking from the dome. All the bubble ships turn and leave.

61 INT. THE SECOND DOME 61

AT THE FAR END OF THE DOME: A small frozen patch SHATTERS open and a torrent of water floods in. The instant the water touches the floor-- chaos. RED LIGHTS go off. A KLAXON rings out. A RECORDED VOICE booms out, speaking instructions in the clicking language of the waterpeople.

The hatches that line the walls all SLIDE OPEN simultaneously.

62 BACK TO SINBAD 62

Sinbad yells to be heard over the RECORDED VOICE.

SINBAD

I don't speak squid, but that probably means "get out while you still can."

The Princess notices the opening hatches. Points to the nearest one.

PRINCESS

There!

She grabs Sinbad's arm and runs for it. Sinbad winces, limping along as fast as he's able.

BEHIND THEM: Large sections of the dome are giving way, and TONS of water start pouring in. A tidal wave forms across the vast arena.

Sinbad and the Princess make it to the hatch.

63 INT. AIRLOCK

63

There's a ship here, but it's not a bubble ship. It's a SLEEK, STREAMLINED version of the hovercraft, with long grooves down the side. It sits at an angle pointing up and out, ready for launch. An escape ship. Sinbad and the Princess hop in.

The tidal wave is sweeping across the arena towards them.

SINBAD

Okay Princess, you're the authority on these things. Take us out of port, Cap'n!

She reaches for the controls -- and stops.

PRINCESS

(shaking her head)

This isn't the same- the symbols are all different. It could be any one...

The airlock begins to shake. Sinbad looks: the entire dome is coming down around them, the wave almost on top of them. He scans the controls.

SINBAD

Well gee, I'm no expert, but how about we try this one?

He points at a button: amid all the complex alien symbols is a large, simple RED ARROW pointing up. The Princess presses it just before the tidal wave hits. A GLASS CANOPY closes over them with a WHIFFF! And the ship ROARS to life.

64 EXT. THE OCEAN OUTSIDE THE DOME

64

The escape ship ROCKETS up and out, trailing a thick stream of bubbles, as the dome COLLAPSES behind them.

65 INT. THE ESCAPE SHIP

65

Sinbad and the Princess are pushed back into their seats by the acceleration.

SINBAD

(through gritted teeth)

Is there... any way... to slow down?

THEIR POV: Through the windshield of the ship. Murky water streams by as they shoot up through the fathoms. Occasionally there's a quick glimpse of a crab or fish before it whips by. After a second, the murky water becomes lighter, clearer.

66 EXT. SURFACE OF THE OCEAN -- NIGHT 66

A calm night sea, until--
-- the escape ship BURSTS through the surface. As soon as it hits the air, two thin panels slide out from the grooves on its side and unfold like wings. The ship rights itself and speeds along through the air, levitating several feet above the ocean.

Behind them, the Veil of Mists drops away.

67 INT. THE ESCAPE SHIP -- MOMENTS LATER 67

The Princess nudges at levers, training herself on the new controls.

PRINCESS
How's your leg?

SINBAD
Hurts, but I'll live.

A few moments pass. He watches her drive the ship. It seems easy enough.

SINBAD
Why don't you let me try this time-
I am a ship's captain, after all...

He pushes roughly on a lever.

68 EXT. OVER THE OPEN OCEAN -- NIGHT 68

The ship lurches erratically, tilts upside down and SPLASHES into the sea, quickly disappearing underwater. There's a moment of calm moonlit sea, then it BURSTS back up out of the water and resumes normal flight.

69 INT. THE ESCAPE SHIP -- NIGHT 69

The Princess is back at the controls; Sinbad is now sitting with his arms crossed.

PRINCESS
I think this requires a woman's touch.
(teasing)
Don't worry, I'm sure you'll come in handy later. Hey! Maybe you can be my first mate!

Sinbad grumbles to himself.

SINBAD
If it was a ship that sailed ON the water, like nature intended....

The Princess looks out over the black water.

PRINCESS

It'll be dawn soon. We have to get back to my kingdom. I know it's East of where we entered the Veil, but which way is...

HER POV: nothing but water, water everywhere.

PRINCESS

...well? Any ideas?

Reluctantly, he looks up at the night sky.

SINBAD

A real ship's captain knows how to use the stars to navigate.

(points)

East is that way.

She smiles coyly, pushes a lever and the ship turns.

PRINCESS

There, see? You're coming in handy already.

They zoom off across the water.

DISSOLVE TO:

70 EXT. OPEN SEA -- JUST BEFORE DAWN

70

Hours later.

The moon is setting over an calm sea. The very picture of natural beauty-- until a FLYING METAL SHIP breaks into frame, racing along above the surface. CAMERA follows the ship.

71 INT. THE ESCAPE SHIP -- SAME

71

Both Sinbad and the girl have fallen asleep.

The Princess turns over in her sleep, and her head comes to rest on Sinbad's shoulder. She wakes with a start, sees where she has been laying. She starts to move away-- then pauses, looks up at the sleeping Sinbad.

After a beat, she puts her head back down on his shoulder where it was and goes to sleep again.

Without moving a muscle, Sinbad slyly opens one eye, looks down at her, and smiles before going back to sleep himself.

72 EXT. OUTSIDE THE CASTLE -- PREDAWN

72

The castle has gone through some changes since we last saw it; various devices and apparatus now jut from windows and ledges. One of the devices, a TELESCOPE made of glass and silver, sits pointed up at the sky.

The ROYAL ADVISOR is walking around the grounds, tablet in hand. As he passes the telescope, a BEEPING sound emits from it. LIGHTS on the telescope blink and change alarmingly. The scope SWINGS AROUND, finally pointing out at the open sea.

The royal advisor makes a note of this in his tablet, continues on.

73 INT. CASTLE COURTROOM -- PREDAWN

73

Barraka, still in the guise of the King, has been busy. This entire section of the castle has been converted into a LARGE LABORATORY. This court room where he was once sentenced to death is now his headquarters. The layout is similar to his smaller lab from the beginning- various scientific apparatus from past and future mixed.

Barraka is hunched over his devices when the royal advisor enters.

ROYAL ADVISOR

Sire?

BARRAKA

(doesn't turn around)

I said I wasn't to be disturbed!

ROYAL ADVISOR

Yes, but your majesty wanted to be informed an hour before Barraka's execution.

Barraka brightens up considerably.

BARRAKA

Barraka's execution, yes. I certainly can't miss that, can I?

(stern again)

He's been kept gagged?

ROYAL ADVISOR

As ordered, sire.

BARRAKA

Good. Can't have him chanting any 'black magic' spells out over the crowd.

ROYAL ADVISOR

Uh, no, sire.

(MORE)

ROYAL ADVISOR (CONT'D)

(uncomfortable)

If your majesty requires nothing more?

BARRAKA

Yes, yes, you can go.

ROYAL ADVISOR

(remembering)

Oh, and you wanted to know if any of the, uh, 'royal measuring devices' ever moved. As I was walking in, one of them made a noise.

BARRAKA

(enraged)

WHAT?!?

The little man cowers from his King. Starts speaking fast.

ROYAL ADVISOR

The one right outside, just a moment ago. I didn't touch it, you highness.

BARRAKA

Get out.

The royal advisor exits hastily. Barraka turns to one wall of the room that is COVERED with small circular LENSES, suspended in metal hoops.

In each lens a different IMAGE can be seen; some show parts of the castle, others peek in on royal quarters, some just show patches of land. Barraka flips a switch, and one lens in particular moves out from the wall a few inches.

Barraka goes over to it. He makes an adjustment and the image zooms in, resolves, and finally shows the ESCAPE SHIP holding Sinbad and the Princess, speeding along the water towards camera.

BARRAKA

Can't be...!

Barraka flied into a rage, SMASHING some extraneous equipment. Then he forces himself to calm down, take a deep breath.

He looks over at a corner of the giant laboratory.

A table by the window holds a small metal dome. Suspended above the dome in a beam of light, spinning around each other, are two gems- RUBIES. One ruby is gigantic, the size of a baseball. They other is ball-bearing size. They orbit one another like mismatched twins.

- 74 INT. THE ESCAPE SHIP -- PREDAWN 74
The princess wakes, looks forward through the glass canopy.
PRINCESS
Sinbad! Look!
THEIR POV: They've reached shore. Blue sea gives way to golden reaches of sand.
- 75 INT. CASTLE COURTROOM -- SAME 75
Barraka sits at the table with the rubies suspended over it. Another lens suspended in a hoop is here, but blank. Barraka makes some adjustments and it cycles through various images, finally stopping on the image of the escape ship.
CLOSE ON THE LAB TABLE
He grabs a ruby in each hand from their suspended animation. Takes the larger ruby and THROWS it through the nearby window--
- 76 OUTSIDE 76
--where it plops down onto the golden sand.
- 77 BACK AT THE TABLE 77
Barraka's hand holds the tiny ruby between thumb and forefinger, while his other hand comes up, opens, and spills a small HANDFUL OF SAND onto the table.
Meticulously, delicately, Barraka sets the tiny ruby atop the little mound of sand. It sinks down in, and the sand mound instantly SPRINGS UP into a hump, given life.
OUTSIDE: The big ruby sinks down in, and a GIANT MOUND of sand that was beneath it ALSO forms into a hump.
INSIDE: His hands wave over the small sand pile, and it slides across the table a few inches.
OUTSIDE: The hill of sand MOVES OFF toward the sea-- and toward the approaching craft of Sinbad and the Princess.
- 78 INT. THE ESCAPE SHIP -- PREDAWN 78
They fly closer.
Looming up from the horizon in the predawn twilight, we see the beautiful CASTLE that is the Princess' home.
It warms the Princess' heart to see it again, and she smiles. After a second, her smile fades.

HER POV: They've flown closer, clearing a dune, and something else has come into view: a GALLOWS.

It's set not with a noose or guillotine, but a simple CHOPPING BLOCK up on a scaffold. Already a crowd is drawing, coming early to get the good seats.

SINBAD

How much time do we have?

PRINCESS

They'll start the ceremony soon. The executioners bell will ring twelve times, then...

She bites back the next words. Sinbad gives her a reassuring hug.

SINBAD

Don't worry. It'll be okay.

79 EXT. THE ESCAPE SHIP -- PREDAWN 79

The MOVING SAND MOUND has reached the escape ship.

As soon as it's underneath them, it ERUPTS in an explosion of sand. The escape ship tumbles through the air. Sinbad and the Princess are thrown around inside like rag dolls. Sinbad's head SMACKS into the control panel.

The escape ship spins, topples, and BURIES its front end into the sand, engines sputtering.

80 INT. LAB TABLE -- PREDAWN 80

On the table a SMALL SANDSTORM spins, the tiny ruby floating in the center.

Barraka's HANDS reach away and produce a small, WRIGGLING INSECT. Before we can see it fully, the hands DROP it into the mini-maelstrom.

81 INT. THE ESCAPE SHIP -- PREDAWN 81

The ship is half buried at a crazy angle. The Princess starts to regain her senses.

PRINCESS

...What...what hit us?

She looks up through the glass canopy of the ship.

HER POV: The air is FILLED with sand; moving, swirling. Through it a BRIGHT RUBY shines, levitating fifteen feet above the ground. As she watches, the sand WHIRLS toward the ruby- spinning, coalescing into shape.

Bad news. She shakes Sinbad.

PRINCESS

Wake up!

SINBAD

(blearily)

Wha...? Oh, man. I had this horrible dream. My ship-

PRINCESS

Never mind that- look!

Sinbad looks. The grains are swirling into place, finally forming a huge PREYING MANTIS made of sand, looming twenty feet tall above them. Loosely held together, sand drips from it's foreclaws, its thorax, its legs. The ruby is set into its forehead.

PRINCESS

It's Barraka. He knows we're here.

Completely formed, the mantis begins to move toward them.

SINBAD

Get us out of this thing. Now!

The Princess starts pressing controls and buttons at random. Sinbad pries at the edges of the canopy.

THROUGH THE GLASS: The mantis approaches, lumbering forward. It's triangular head cocks to the side, almost curious. It raises a mammoth foreclaw over the ship.

SINBAD

Anytime, Princess...!

She stops pressing at random for a moment and scans the buttons.

HER POV: panning, we come to a symbol- a circle with its top missing. Her finger presses it.

82 EXT. NEAR THE ESCAPE SHIP -- PREDAWN

82

WHIFF! The glass canopy slides back instantly. Sinbad and the Princess DIVE out of the craft as the mantis' claw comes down and SMASHES into the ship.

83 INT. LAB TABLE -- PREDAWN

83

The lens above the table shows the fight.

On the table, the sand is now coating the live insect.

Barraka's hands wave over it, pulling invisible strings. The little preying mantis lunges--

84 EXT. NEAR THE ESCAPE SHIP -- PREDAWN

84

--and the giant sand mantis LUNGES at Sinbad with its forelegs, narrowly missing. It hits sand, sending up a puff. Sinbad reaches down for his sword.

It's not there.

He looks around-- his saber is pinned under part of the wreckage of the escape ship. He scampers over, grabs it. It's pinned.

Sinbad pulls at it with all his might. The delay gives the mantis time to strike.

PRINCESS

Sinbad!

She DIVES in, knocking Sinbad out of the way just in time. Sinbad falls to the sand, but he has his saber now. He steps to the side of the mantis and SLICES through both legs on one side, then again up through its abdomen.

As with the watersnake, the sword just passes harmlessly through, the sand closing back after it. Sinbad looks at his sword, puzzled.

SINBAD

Usually this thing is so handy...

The mantis SWINGS around, knocking Sinbad to the ground. It rears up over him; it's enormous. It raises both foreclaws to strike--

--and Sinbad sees it; the bright red jewel in the center of its forehead. The ruby.

From the ground, Sinbad hauls back and FLINGS his saber at the mantis.

The sword tumbles end over end and STRIKES the mantis' head dead square. It passes harmlessly through, of course, but it's done its job: the sword has KNOCKED INTO THE RUBY on its way through, and BOTH FLY OUT through the back of the sand mantis' head.

The instant the ruby is disconnected from the sand, the ENTIRE MANTIS COLLAPSES, dissolving into a heap. Once again just a harmless pile of sand.

SINBAD

Guess it's not the size of the sword,
it's how you use it, huh, Princess?

She doesn't answer. He turns to look for her.

SINBAD

Princess?

She is still sitting in the sand where she pushed him out of the way, holding her belly. Sinbad rushes to her.

SINBAD

Are you okay? Are you-

He looks at her wound: it's bad. Very bad.

She's done for. Sinbad doesn't, won't, CAN'T accept it.

SINBAD

It's okay. Don't worry, Princess,
we'll get you help. We'll... we'll
use the ship. Somebody will-

She touches his hand. Her voice is calm.

PRINCESS

Shhh. It's okay, I've done what I
needed to do. I've gotten you here.

Tears well up in Sinbad's eyes, but he blinks them away.

PRINCESS

And now that you're here, I know
you'll stop Barraka, save my father.

Sinbad chokes on his words. Tries to get it out.

SINBAD

Princess, I want you to know that...
that I... I...

She smiles up at him. Squeezes his hand.

PRINCESS

It's okay, I know. I'm sorry we didn't
have more time.

The Princess reaches under her collar and pulls out the GOLD NECKLACE she has been wearing.

PRINCESS

My father gave me this when I was a
child. It's for luck.

She puts it around his neck, pulls him closer. They kiss.

She looks out at the sun, beginning to peek up over the horizon.

PRINCESS

Hurry now.

SINBAD

(shakes his head)

I can't... I won't leave you. We... we can still do this together. You can still be healed.

PRINCESS

No, the wound is too deep. Sinbad, it's almost sunrise. Don't let all this be for nothing. Please- just go. No one can heal me now.

Sinbad looks up. To the castle.

SINBAD

Yes. Someone can.

Looks back at the Princess. Beautiful, strong, courageous. He leans in close. Smiles, then tenderly--

SINBAD

Just wait here...
(kisses her forehead)
...my Princess.

85 INT. LAB TABLE -- PREDAWN

85

The small pile of sand sits listlessly spread across the table. The little preying mantis digs its way out, hops off. The hands become FISTS and furiously POUND the table.

We pull back to BARRAKA, extremely pissed. He SMASHES vials and potions, THROWS books around.

A heavily armored GUARD peeks his head in.

GUARD

Sire? Is anything wrong?

Barraka whirls on him.

BARRAKA

Yes, something's wrong! SEAL the castle! No one gets in or out until after the execution! And start the ceremony now!

GUARD

Begging your pardon, you majesty, but the sun is not yet fully risen. Your own decree states-

BARRAKA

It's close enough! Start the ceremony! I'll be there shortly!

GUARD
(shaken)
Yes, my Liege.

Barraka goes back to the lab table. He makes an adjustment on the lens, and the image in it cycles, finally showing-

86 EXT. THE GALLOWS -- DAWN 86

The crowd is large now. The Executioner himself, sharpened axe at his side, is already there.

Several minions prepare the chopping block. They place a basket in front of it.

87 INT. CASTLE COURTROOM -- DAWN 87

Barraka watches the preparation with keen interest.

The door opens, the Guard appears again.

GUARD
Sire?

The repeated interruptions are getting to Barraka.

BARRAKA
What is it now, you idiot!?!

GUARD
Shouldn't you be on the chopping
block, instead of him?

Barraka is amazed at this insolence.

BARRAKA
What?!? How dare you-

Then Barraka catches himself. His eyes go wide. He whirls around, but knows it even before he sees--

BARRAKA
No.

--Sinbad, still pulling off the guards vestments, keeping his sword pointed straight out, two inches from Barraka's throat.

SINBAD
Your plans have just changed, Barraka.
I've got a job for you.

Barraka is visibly shaken, but quickly recovers -- his voice is soothing, cunning, manipulative.

BARRAKA
The mighty Sinbad.
(MORE)

BARRAKA (CONT'D)

I've heard so much about you. Very impressive.

(a beat)

Although I must say, I would have thought you were much taller.

SINBAD

You've got potions, healing droughts. Save her life, and I might let you live to see another sunrise.

Barraka moves his hand secretly toward the control panel on the lab table.

BARRAKA

You aren't concerned about her father?

SINBAD

They won't carry out an execution without the "king" present.

BARRAKA

(keeps him talking)

Look, Sinbad. I think you're missing the bigger picture here. I'm the King now. You want a ship? A fleet of ships? Gold? Treasure? Just leave me to my work, and you can have everything you've ever wanted.

SINBAD

I've already found what I've always wanted.

Sinbad touches the Princess' necklace; he's wearing it now. Barraka waves his hand over the control panel. The VIEW IN THE LENS shifts.

BARRAKA

Have you, now?

IN THE LENS: The view comes to rest showing the wreckage of the escape ship. The Princess is in the same spot she was before. HER EYES open weakly, looking up to the castle one last time.

Then they slip closed, and she slumps to the side.

SINBAD

(eyes wide)

You show me lies!

BARRAKA

No, Sinbad, this is just a view through a telescope; it shows the truth.

AS HE SPEAKS, while Sinbad is staring at the lens, Barraka secretly touches a small symbol-- and a FAINT BLUE GLOW travels from it up Barraka's hand, arm, and in a moment encompasses his entire body.

Sinbad grits his teeth. His eyes set. He hisses:

SINBAD

Then may your maker pass judgment
upon you.

He THRUSTS his sword mightily at Barraka's chest. The fabric rips, but the sword stops short, as if hitting an immovable obstacle.

Shocked, Sinbad raises his saber again and SWIPES at Barraka's shoulder. Again the fabric cuts, but the sword BOUNCES off Barraka's skin with a CLANG! Like he's made of iron. Barraka smiles.

BARRAKA

Please, Sinbad. These are very
expensive clothes.

Barraka brings up and arm and pushes feebly-- yet Sinbad GOES FLYING across the room.

SINBAD

(whisper)
Sorcery!

BARRAKA

Better than that, my friend. Science.
I wish I had time to explain the
concept of a personal force field,
but I'm afraid I have royal duties
to attend to. I'll let my guards
deal with you. Enjoy our dungeon.

Barraka walks toward the door, unhurried. Sinbad backs up against the wall, and then does something for the first time in his life; he willingly lets go of his saber.

Instead, he pulls out the WEAPON from his tunic.

SINBAD

As my dear sweet mother always said,
"Fight fire with fire."

Barraka hears this, pauses. What does that mean...? He turns and sees, with GREAT alarm, that Sinbad actually has the weapon.

BARRAKA

(shocked whisper)
Telum Fortis!

Barraka WHIPS back around to the control panel, begins hitting buttons and pushing levers at a furious pace.

Sinbad fiddles with the weapon, unsure of how to get it to work. Finally, he simply grips the side of it in each hand and squeezes. A INTERTWINED BEAM of blue light and white lightning FIRES OUT, striking into the marble floor. It leaves a scorched hole in the rock, two inches wide.

SINBAD

By the seas!

Sinbad looks up, ready to fire--

--and his jaw goes slack.

SINBAD'S POV: THE ROOM IS FILLED WITH DOZENS OF BARRAKAS, all precisely identical, all look like the King. Each one has the faint blue glow of the force field.

They move; some grab weapons from the walls, some attend machinery, some advance on Sinbad with their bare hands.

They speak in unison, with one voice.

BARRAKA

There will come a day, Sinbad, when monarchies are forgotten, relics of the past.

Sinbad FIRES the weapon, hitting the closest Barraka. He FLASHES bright and DISAPPEARS in burst of static. The other Barrakas take no notice.

BARRAKA

Science will rule that world, and scientists will rule over it. Events have simply forced me to make that day come earlier in this kingdom.

A Barraka comes at Sinbad from the side, swinging a mace. Sinbad blows it away. Another two from the left, and Sinbad blasts them both into oblivion.

BARRAKA

Though our switch is just a visual glamour now, once the true king dies it will become a permanent, physical swap, and I will live out my days in his body, serving as King.

Sinbad ducks beneath the fists of another Barraka, shoots it from below.

BARRAKA

By right I should rule anyway- I'm fighting to build a better world! He ruled by right of birth alone. I have EARNED this position.

Sinbad fires again and again, destroying one after another of the doppelgangers.

SINBAD

And for it, you'll *murder* a man? And his only daughter?

BARRAKA

The Princess was an accident- I was trying to protect myself from you. As for the King, do you know what's happening out there today? It's ME they think they're executing- By HIS order! I'm only allowing a murderer to kill himself. I'd call that justice.

CLOSE ON THE WEAPON: Sinbad hasn't noticed, but the weapon is CHANGING; Each time he fires, another bit of it loses its luster. The glittering diamond is slowly turning to black charcoal, becoming a worthless carbon rock.

BARRAKA

How many times has a man tried to kill you, Sinbad? And when you turned the tables on him, was it considered murder, or self-defense?

Sinbad rolls to avoid a spear thrown by a Barraka near the wall. From the floor he shoots it and three others.

The weapon is almost entirely used up. Sinbad rapid fires at another five Barrakas and they disappear in puffs of static and light.

ANOTHER ANGLE

Finally, only two Barrakas are left. Both stand still, poised on either side of the control panel.

Sinbad gets to his feet, and for the first time notices the change in the weapon. Only the TINIEST BIT of it still looks like precious metal.

The final two Barrakas speak.

BARRAKA

Choose carefully, Sinbad. Don't waste your final shot.

Sinbad looks from one to the other. They are both identical in every way. Sinbad hesitates, thinking frantically. Swallows. He can't make a mistake. His eyes dart back and forth, trying to read them, pick out the phony. Which one?

SUDDENLY one of the Barrakas makes a break for it-- he dives for the control panel. Sinbad whirls and FIRES his last shot--

--And the Barraka disappears in a blinding flash and a puff of static, like all the others had.

The one true Barraka, reveal at last, smiles.

BARRAKA

I wouldn't have though the legendary Sinbad would be so easily tricked. Perhaps the legends were exaggerated?

Sinbad drops the now-worthless weapon and DIVES for his sword.

BARRAKA

Oh, come now.

Barraka flicks a switch on the control panel--

--and a VAT-LIKE APPLIANCE in front of Sinbad HUMS to life with a red glow. Sinbad is THROWN backwards off his feet and HITS HARD on the wall behind him. He doesn't slide down-- instead remaining stuck to the stone wall.

His sword, unaffected by this mysterious force, CLATTERS to the ground.

BARRAKA

Biomagnetics, Sinbad. Another of the wonders from our underwater friends. Repels living tissue, but not metals. Who knows what uses I will find for it?

On the wall, Sinbad struggles helplessly against the force holding him, unable to move a muscle.

BARRAKA

Now, if you'll excuse me, duty calls. When I return, it will be as King, to build a better society, a safer world for us all. If only you could see that.

Barraka walks out.

CLOSE ON SINBAD

Sinbad struggles, held fast. He can move his head, nothing more. He Looks over at the lens.

It still shows the image of the Princess, lying still and alone in the sand.

Sinbad stops struggling, shuts his eyes. Tightly. A small tear escapes.

Outside, a BELL starts tolling.

88 EXT. GALLOWS -- MORNING

88

The executioner's bell slowly tolls. The true King- bound, gagged, and appearing to all the world as the twisted old alchemist Barraka, is held on his knees. His neck over the chopping block.

Barraka, in all his kingly glory, steps up the gallows steps to address the crowd.

BARRAKA

(in king's voice)

My people, it is with a heavy heart that I admit defeat today. Defeat, in that I could not prevent a loyal member of the monarchy from turning into a brutal murderer.

The King wrestles with all his might against the chains, and against this effrontery. The bells TOLLS again in the background.

BARRAKA

Barraka, your barbaric world shall soon come to an end. We are on the brink of prosperity, a new golden age. The old ways of savagery can now be abandoned.

89 INT. BARRAKA'S LAB -- CONTINUOUS

89

Sinbad opens his eyes, looking down, defeated. The bell TOLLS again.

SINBAD'S POV: There, lying right in front of the vat but unaffected by the force of its red glow, is his trusty, metal, sword.

Sinbad's eyes widen, take on a glimmer of hope. He looks down at the Princess' NECKLACE that he now wears.

90 EXT. GALLOWS -- CONTINUOUS

90

BARRAKA continues.

BARRAKA

Perhaps in your next life you will realize innovation is the only possible path, not brute strength.

91 INT. BARRAKA'S LAB -- CONTINUOUS 91

Sinbad, stuck to the wall, moves the only thing he can. He tilts his head down, reaching with his mouth, and takes the necklace in his TEETH. With a sharp twist of his head he YANKS it free, breaking the chain. It hangs loose in his mouth.

He eyes the red glow of the vat.

92 EXT. GALLOWS -- CONTINUOUS 92

The bell TOLLS again.

BARRAKA

...will realize that to succeed, it is necessary to give up your prized possessions, put aside sentimentality for rational thought.

93 INT. BARRAKA'S LAB -- CONTINUOUS 93

Sinbad judging the distance to the vat. He swings his head, feeling the weight of the necklace. This is a shot he can't afford to miss. Swings further. Flicks his head as hard as he can and THROWS the necklace.

It flies through the air and sinks straight into the VAT.

The vat begins to vibrate. It's red glow instantly changes, cycling quickly through all the colors of the rainbow. Finally it shudders, quakes, and SHUTS DOWN.

The biomagnetic force released, Sinbad falls to the ground. He is in motion as soon as his feet hit floor. Snatches up his sword. His eyes cold and set. No pithy lines, no cute comebacks. He's a machine now.

Sword in hand he sprints off to, somehow, save the day.

94 EXT. GALLOWS -- MORNING 94

The bell tolls again.

BARRAKA

Conferring last rites. Looks into the King's eyes.

BARRAKA

In your next life, remember the mistakes you made in this one.

(coldly)

And who you wronged.

The King SCREAMS into the gag, managing only a muffled noise. The rope over his head pulls taut, pushing him down onto the block.

The executioner's bell TOLLS for the twelfth and final time.

SINBAD

Running like hell through the crowd.

SINBAD

Out of the way!

People step aside with cries of 'Lunatic!' , 'What's he doing!?' Etc. He runs toward the steps that lead to barraka. The guards see his sword and cry out to another.

GUARD#1

Assassin!

GUARD#2

Stop him! He's going to kill the King!

GUARD#3

It's one of Barraka's followers, come to save him!

The guards SWARM over Sinbad, keeping him from reaching the scaffold.

BARRAKA

Sees the commotion, takes note. Motions to the Executioner - it's time. The Executioner raises his blade--

SINBAD

Ducks and breaks beneath the guards.

He RUNS up the scaffolding, makes it to Barraka. Sinbad raises his sword high over Barraka's head.

The crowd GASPS. Barraka calmly stands there, shaking his head.

BARRAKA

Do you not learn from your mistakes?

The Executioner and Sinbad begin their strikes simultaneously.

Sinbad's lighter, quicker blade comes down first. It STRIKES into Barraka's shoulder, and (as expected) BOUNCES off--

--But to Barraka's surprise, the blade has done it's intended job; it's cut through Barraka's robe, and severed the chain that secures Barraka's amulet around his neck.

The amulet falls to the ground.

SINBAD

Oh, I learned plenty.

Lightning SWIRLS around both the King and Barraka. The Executioner pauses his blade in mid-strike. Concentric rings of illusion pull away from both men, and they stand revealed to all: Barraka standing on the scaffold, and the King bound and gagged beneath a (very surprised) executioner's blade.

EXECUTIONER

S- Sire?

The executioner quickly throws the axe aside and bends to untie the King. The crowd goes wild- 'Sorcery!' , 'Impostor!' , 'Barraka was the true assassin!'

The Guards continue to march up the scaffold. Sinbad smiles triumphantly as the guards blow past him and advance on Barraka.

Barraka snatches up his amulet.

BARRAKA

You've won nothing.

Barraka grips the amulet, and FLASHES brighter than the sun. The crowd and guards all shield their eyes. When the light fades, Barraka's disappeared. The crowd GASPS.

The guards around Sinbad are astounded.

GUARD#1

How can we fight that?

GUARD#2

He's a wizard! With that amulet he can do anything!

SINBAD

No, he's just an alchemist. And the amulet only lets him...
(realization dawning)
Control... light...

Sinbad yells to the guards.

SINBAD

He's still here!

They look at each other, confused. Sinbad scans the ground. He walks to each end of the scaffolding, searching. Finally sees what he's looking for.

SINBAD'S POV: Fresh footprints in the sand, leading off towards the castle. They've reach it, almost. The last few prints are made as he watches, created by the feet of an invisible man.

Sinbad leaps off the scaffold and runs at a full clip towards the castle.

95 INT. BARRAKA'S LAB -- DAY

95

The door opens, and no one walks in. It then shuts by itself. Lights flash, and concentric rings of air pull back to reveal Barraka, made visible again, holding the amulet over his chest. Once inside, he puts the amulet and its broken chain down.

Barraka walks over and checks one of the lenses; it show Sinbad racing towards him at full tilt.

Barraka then calmly turns, and simply waits.

A moment, then the door opens and Sinbad BURSTS into the room, sword drawn.

BARRAKA

You think you've won? You think those cattle outside can't be fooled a second time?

SINBAD

It doesn't matter, you won't get the chance.

BARRAKA

And how are you going to manage that? I still have the force field.

SINBAD

I don't know. I'll think of something.

Barraka waves his hand over a control, and FOUR LARGE TRAP DOORS slide open on the floor. In the dark of each one, we can see light reflect off LARGE ROUND EYES.

BARRAKA

Well, while you're thinking, let me show you some of my more successful experiments.

Out of each hole crawls up what used to be a human, and is now a monstrosity. Eight feet tall, heads hideously enlarged. Long, grotesquely distended limbs. Blackened, scarred skin. Large, vapid eyes over drooling mouths. Successful versions of the experiment Barraka was sentenced to death for performing.

The Golem.

Sinbad staggers back a step.

BARRAKA

Where there use to be human refuse, beggars and drunks, I have created perfect soldiers. Each with the strength of six men. Impervious to pain. Minds wiped clean, ready to follow any order unquestioningly.

Barraka takes a deep breath.

BARRAKA

Allow me to demonstrate. Golem!

All four stand up straight, ready to receive an order. Barraka raises his arm and points at Sinbad.

BARRAKA

Kill that man.

The Golem move, their swiftness belying their size. They encircle Sinbad. One throws a punch at Sinbad with it's elongated arm. Sinbad's sword flashes out, and the Golem's hand falls bloodlessly off. It takes no notice.

Sinbad ducks and rolls beneath the nearest one. Then:

SINBAD

Golem! Stop!

Barraka laughs. The Golem continue to advance.

BARRAKA

Sorry, Sinbad. The Golem won't accept a new command until they've completed the previous one. A good soldier never leaves a mission unfinished.

Sinbad rushes over to Barraka's lab table. He waits a second, then dives out of the way from a blow, timing it so that the Golem's arm comes down into Barraka's control panel like an oak tree, SMASHING it to bits.

The comforting blue glow of Barraka's force field FADES OFF. Barraka quickly steps across the room, hiding in the corner.

BARRAKA

Also clever, Sinbad. But I'm afraid it's too late.

One of the distended limbs finally CONNECTS: the force of the punch sends Sinbad FLYING across the room. He falls through a table, nose bleeding. All four Golem turn and advance.

Sinbad's eyes search wildly. Then he sees something significant.

SINBAD

Barraka, my dear sweet mother had a saying; "What's good for the goose..."

Sinbad rolls over and grabs-- Barraka's amulet.

SINBAD

"...is good for the gander."

Sinbad stands up, holds the amulet to his chest, and stares straight into Barraka's eyes.

Sinbad GRIPS the amulet, and CONCENTRIC RINGS BEGIN TO FORM OVER BOTH SINBAD AND BARRAKA.

BARRAKA
(realizing)
No. Please.

The switch begins. The Golem pause, confused.

Another second, then Barraka looks like Sinbad, and Sinbad, still clutching the amulet, looks exactly like Barraka.

All four Golem turn and mindlessly advance on Barraka.

BARRAKA
NO! STOP!

His screams are silenced with a single blow. A few more savage blows, and then they do stop, their mission complete.

Sinbad tosses the amulet away, reverts to his own image again.

ANOTHER ANGLE

On his way out, something else catches Sinbad's eye; on a shelf, sitting among various alien-looking artifacts, is A COLLAR DEVICE, like the one that healed the child in the underwater city.

96 EXT. NEAR THE ESCAPE SHIP -- DAY

96

Sinbad somberly walks down the sand dune to the lifeless body of the Princess.

He takes the healing device and puts the barrel end against her stomach.

Sinbad rotates the small dial on the front of the device. As in the underwater city, it activates; lights on the device whirl, change color. A small STREAM OF LIGHT floats out from Sinbad's chest, flows into the collar of the device.

SINBAD
Take it...

He reaches up, and turns the dial all the way over.

SINBAD
Take it... all...

Sinbad's lifestream flows out from his heart thick and strong, glowing brilliantly.

After a moment Sinbad passes out, slumping over in the sand.

The device continues the transfer. Life flows out of Sinbad's body in a bright stream, and into the body of the Princess.

97 INT. BARRAKA'S LAB -- SAME TIME

97

The now-worthless WEAPON still lies among the wreckage of Barraka's control panel. It's just junk now- made of a dull, common material with no value, no alien razzmatazz.

Then this dull, common material begins to GLOW from within. A cool, green glow unlike anything else from the underwater city- not science this time; true, unadulterated, magic.

98 EXT. NEAR THE ESCAPE SHIP -- DAY

98

The healing device begins to glow with the same light, and something extraordinary happens; Sinbad's life stream stops flowing out him, and a cool, green glow of lifestream flows out of the device from BOTH ends, into both Sinbad and the Princess.

A few seconds pass, and it shuts down entirely.

After a moment, Sinbad blearily comes to. He hears a noise: COUGHING. Looks over at the Princess. She rolls onto her side -coughing, shaking badly- but alive.

Sinbad crawls over to her, cradles her in his arms. She blinks, not able to see yet.

When her vision clears, it's Sinbad she sees first, ringed by the sunshine. She squints, smiles weakly.

SINBAD

It's okay. Everything's okay now.

Her voice comes out in a hoarse rasp. She smiles.

PRINCESS

...knew... you could do it...
(coughs)
..legends... were right...

SINBAD

Shhhh. Rest now.

Tears, of joy now, stream down his face. She reaches up a hand and strokes his cheek, wiping them away.

DISSOLVE TO:

99 INT. CASTLE THRONE ROOM -- DAY

99

The next day. Sinbad, looking much better, dressed in clean clothes, stands in the elaborate royal chamber. He shift his weight from foot to foot, not very comfortable in these surroundings.

From a hallway the King appears, flanked by a guard and the Princess. Both are trying to help him walk. He doesn't need it. He sees Sinbad, smiles broadly.

KING

Sinbad! I finally get to meet the man who saved my daughter's life! Not to mention my kingdom and my own life!

He walks forward and EMBRACES Sinbad warmly.

SINBAD

Hi.
 (unsure what to call him)
 ...uh, you highness.

KING

Please, no formalities between us! My daughter has told me everything. I owe my kingdom, my people, my very life to you. And if it's treasure you want, then you shall have it! Allow me the pleasure of giving you your heart's desire. I am prepared to offer you anything I have.

Sinbad smiles.

SINBAD

That's good. Because I plan to ask for the greatest of all your treasures.

KING

Simply name it, and it's yours.

Sinbad looks over at the Princess.

SINBAD

Your daughter's hand.

The Princess is shocked. The King looks from Sinbad to his daughter, then back.

A moment, then the King throws back his head and LAUGHS mightily.

KING

You should know by now, Sinbad, that particular treasure is not mine to give. I'm afraid you'll have to take it up with another member of the royal family....

He motions to her, and the Princess steps forward.

PRINCESS

Can I be hearing this right? Sinbad, giving up an offer of untold riches?

He takes her hand, smiles genuinely.

SINBAD

I decided I've already found my treasure.

The Princess pauses, speechless, and then does something she has never done before in her life. She blushes. Her eyes looks down, away.

SINBAD

And besides, your father doesn't actually owe me anything.

(a beat, then)

You and I, on the other hand, still have an unsettled debt between us.

She looks up again, raising an eyebrow.

PRINCESS

Oh we do, do we?

SINBAD

Yes indeed. I believe there was the small matter of... a ship?

CUT TO:

100 EXT. OPEN SEA -- SUNSET

100

The calm, beautiful sea at sunset.

A CLIPPER SHIP sails into frame. No old clunker here; this ship's a beauty. Top-of-the-line. A new model with ALL the trimmings.

Once full into frame, we can see two figures on deck. Sinbad and the Princess. In motion. We COME CLOSER, until we can tell what they're doing:

They're dancing.

They waltz across the large deck, sweeping over the mahogany planks with measured grace. Two together. We COME CLOSER still.

SINBAD

...And you're sure you want to keep company with a ruffian and commoner such as myself?

PRINCESS

Well, it's like my dear, sweet father always said, "There's no accounting for taste."

They smile, staring in to each other eyes. They kiss...

...And that's close enough for us. It's a private moment; we'll let them go. The ship slides through frame, then off into the sunset.

As it sails away, we see the name written across her stern: "Treasure Keeper."

FADE OUT:

THE END