

# TUTENSTEIN

TUT123: 'BEHDETY LATE  
THAN NEVER'

ACT II

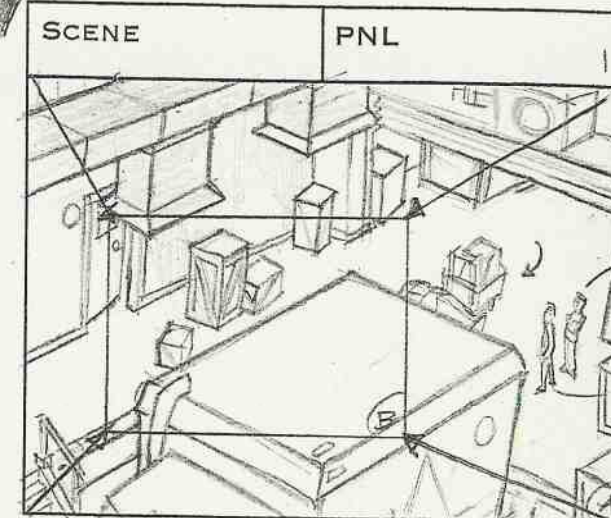
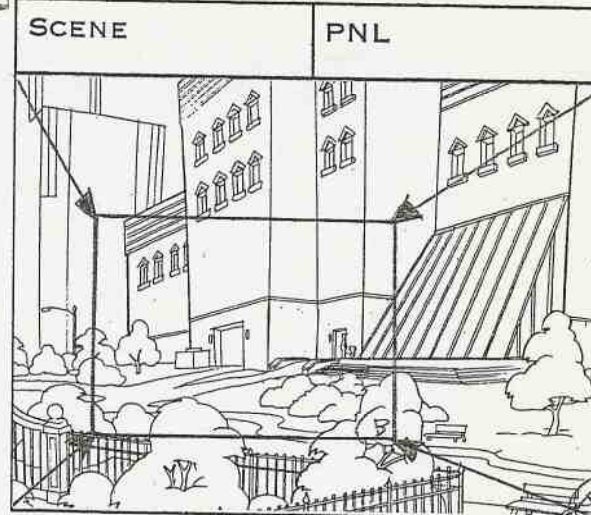
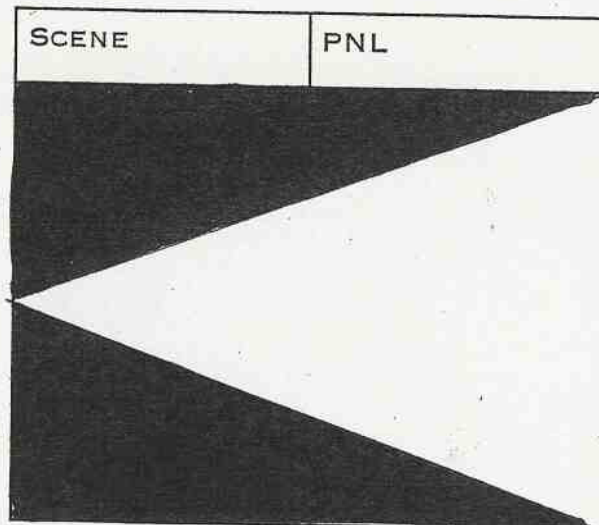
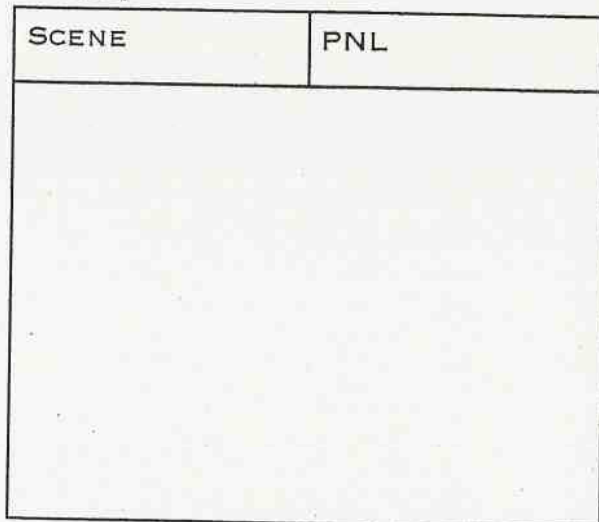




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ACTION

EXT BACK OF MUSEUM - NIGHT.  
TRUCK IN (A) → (B)  
EVERYTHING IS DARK EXCEPT  
FOR THE LOADING DOCK AREA

INT. MUSEUM LOADING DOCK AREA  
GORMAN AND THUG #1 WATCH  
AS THE FORKLIFT MOVES TOWARDS  
THE VAN.

SFX: < AMBIENT CITY NOISE >

TRUCK IN (A) → (B) TO A STACK  
OF CRATES.  
SFX < FORKLIFT ENGINE >

DIAL

SLUG

TRANS

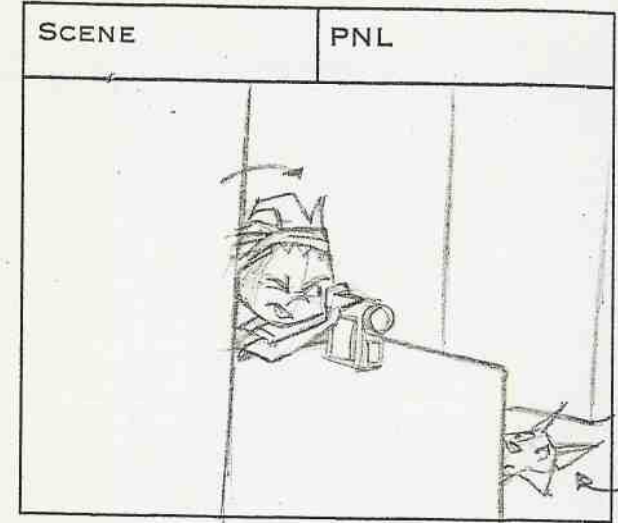
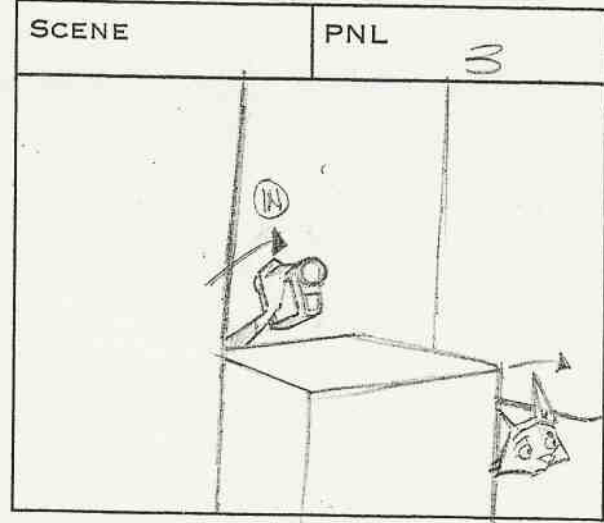
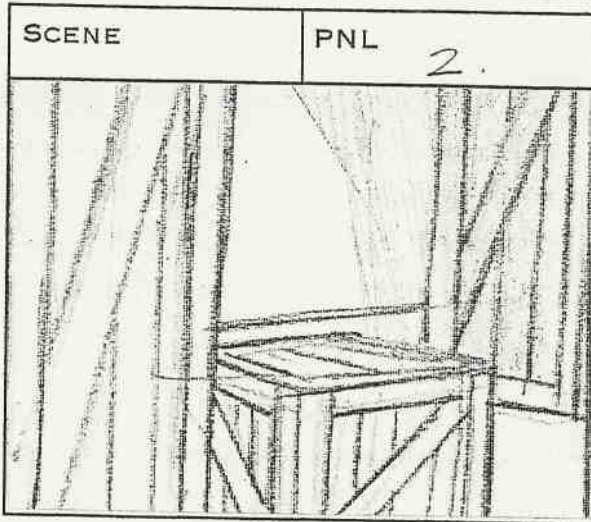
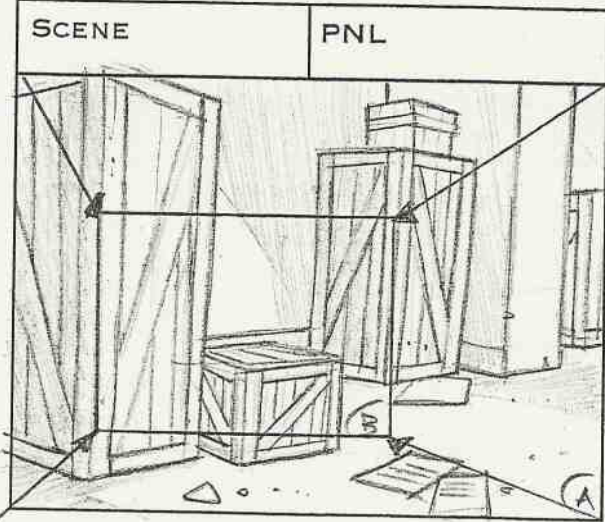
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ACTION  
ANOTHER ANGLE ON THE CRATES.  
TRUCK IN (A) → (B).

FROM BEHIND THE CRATES  
CLEO'S HAND, HOLDING A  
VIDEO CAMERA, EMERGES  
FROM THE SHADOWS.  
LUXOR PEEKS OUT FROM  
BEHIND THE SMALLER CRATE.

CLEO SETS UP THE CAMERA,  
SITTING IT. LUXOR LOOKS OVER  
AT CLEO.

EFX: (2-TONE)

DIAL SFX: <FORKLIFT NOISES>

SLUG

TRANS

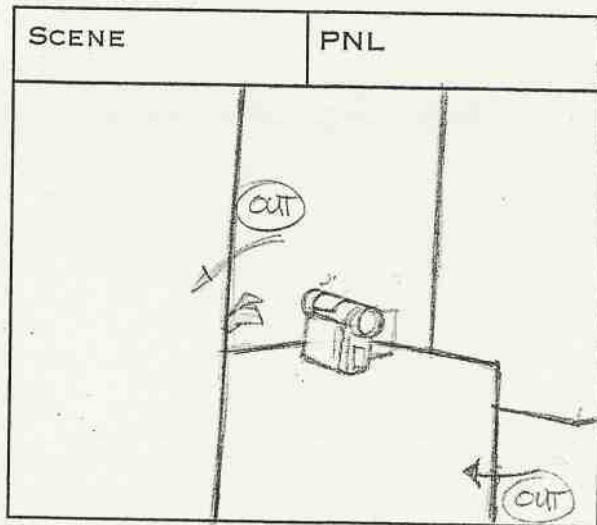
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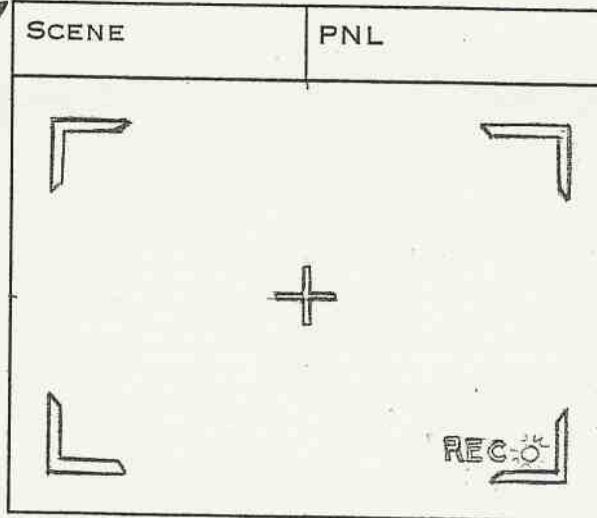
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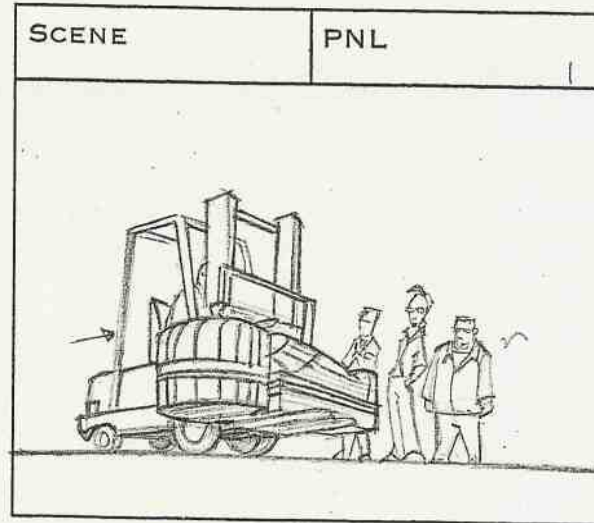


ACTION

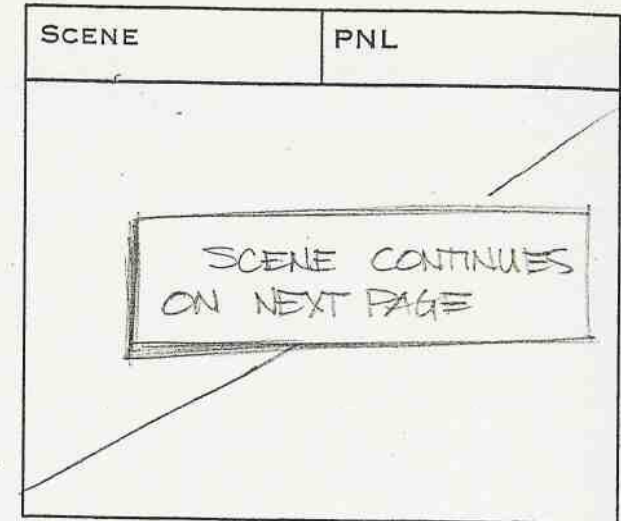
CLEO AND LUXOR DUCK  
BEHIND THE CRATES, LEAVING  
THE CAMCORDER RECORDING  
ANAY.



\*CHYRON USED OVER  
SCENES WHEN VIEWED THROUGH  
CAMCORDERS VIEWFINDER.



WIDE ON LOADING DOCK.  
THUG #2 IS DRIVING A  
FORK LIFT CARRYING TUT'S  
SARCOPHAGUS



DIAL SFX: <FORKLIFT NOISES>

SLUG

TRANS

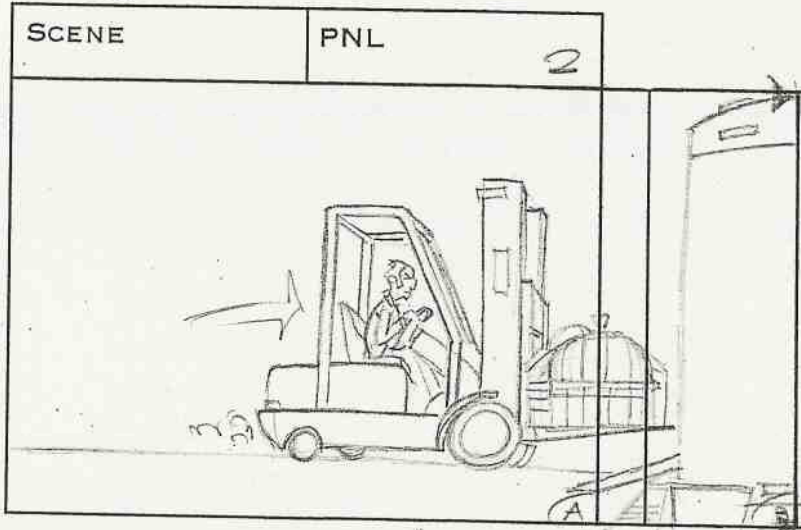
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ACTION

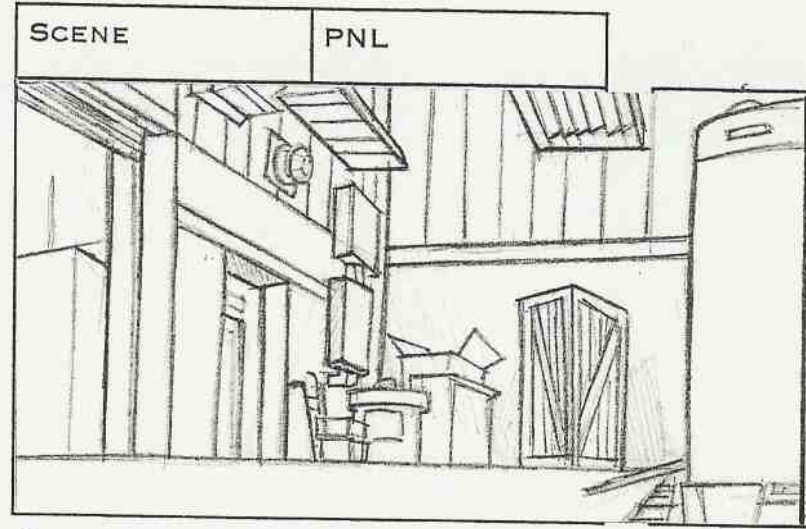
HE DRIVES TOWARDS THE PARKED TRUCK. SLIGHT PAN W/ANIM (A) → (B)

SFX: (FORKLIFT NOISES)

DIAL

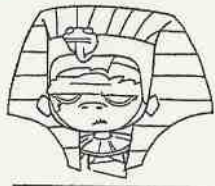
SLUG

TRANS



\*SUGGESTED LAYOUT

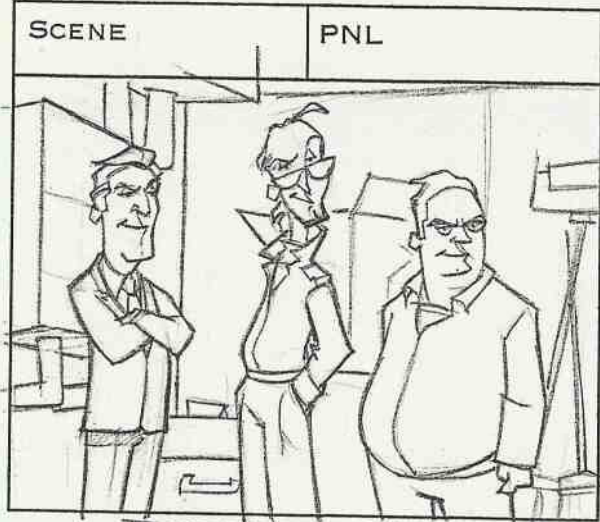
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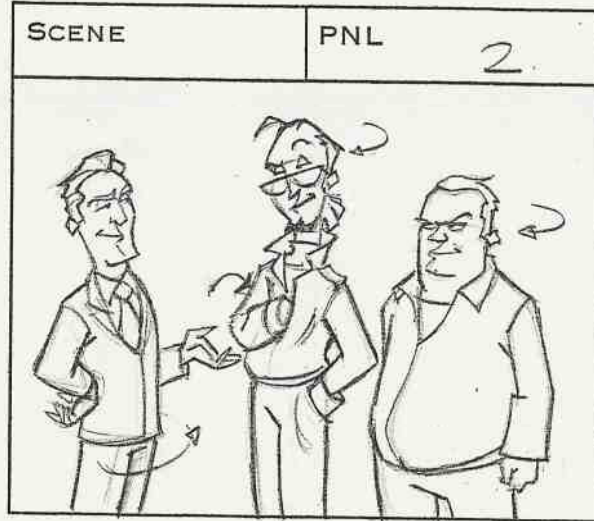
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ACTION \*ADD VIEWFINDER CHYRON

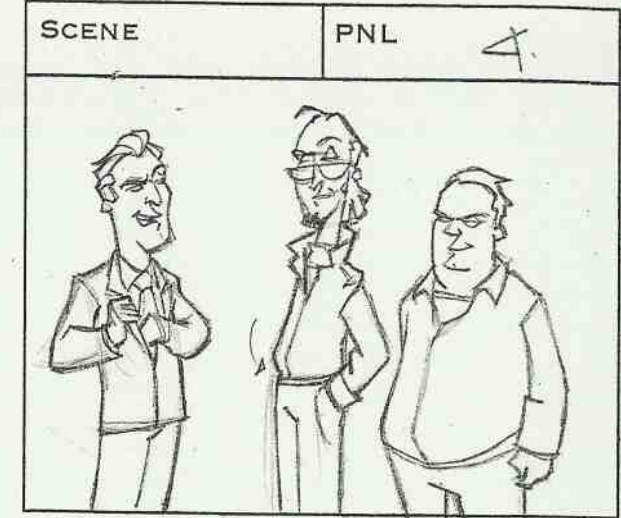
ANGLE ON GORMAN, THUG #1 & RONNIE WATCHING THE FORKLIFT



THUG #1 REACHES INTO HIS JACKET. GORMAN PUTS HIS HAND OUT.



THUG #1 HANDS AN ENVELOPE OVER TO GORMAN..



.. WHO STUFFS IT INTO HIS JACKET.

SFX: <FORKLIFT NOISES>

DIAL

(150) GORMAN:  
AS ALWAYS GENTLEMEN,..

(150) GORMAN:(CONTD)  
.. IT'S ALWAYS A PLEASURE  
DOING BUSINESS WITH YOU.

SLUG

TRANS

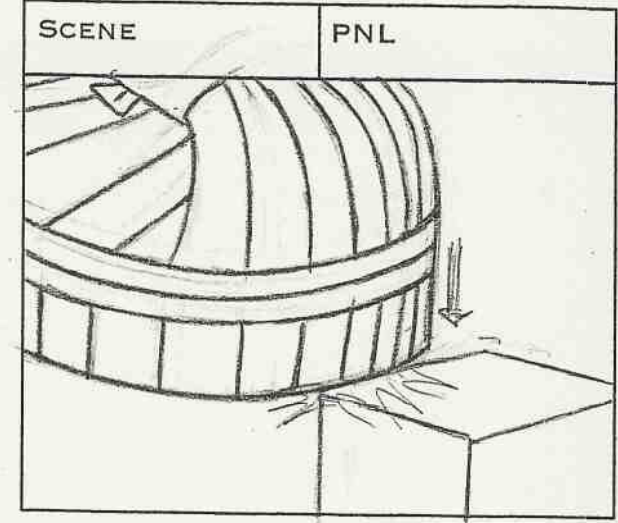
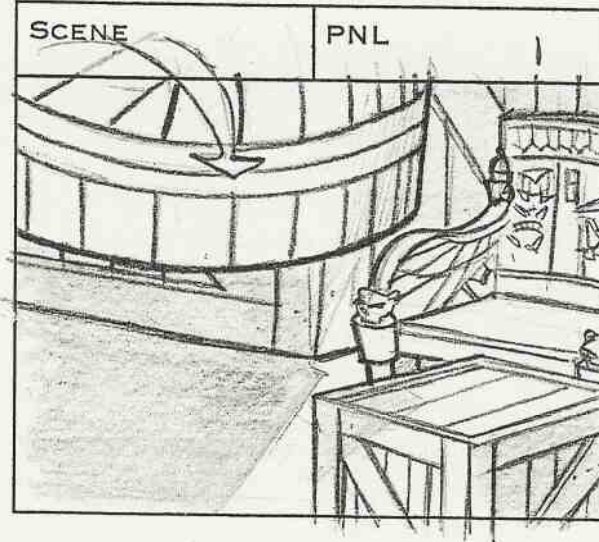
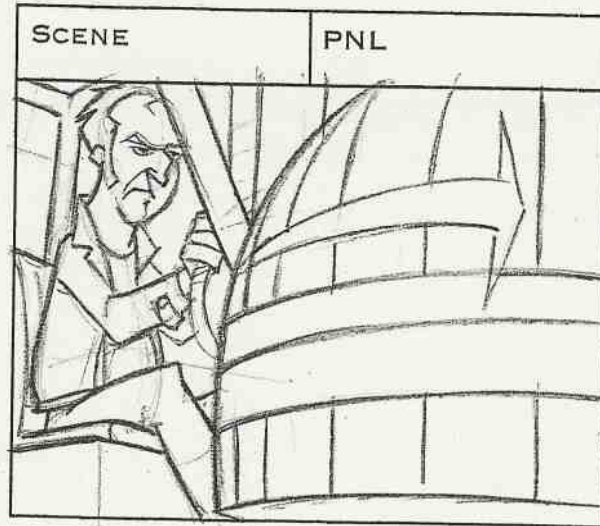
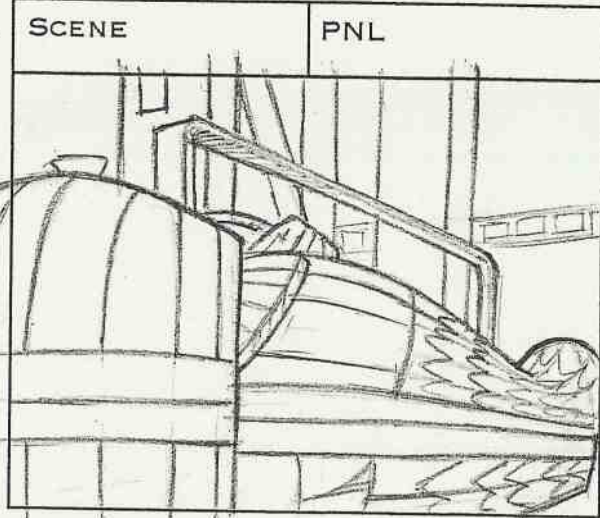
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ACTION  
INT. TRUCK. CLOSE ON  
TUTS' SARCOPHAGUS.

IT ANIMATES PAST.

ANOTHER ANGLE INSIDE  
OF TRUCK. TUT'S SARCOPHAGUS  
IS IN SCENE IT'S LOWERS DOWN  
TOWARDS THE FLOOR OF THE  
TRUCK.

THE SARCOPHAGUS BANGS  
AGAINST A BOX.

SFX: <FORKLIFT NOISE>

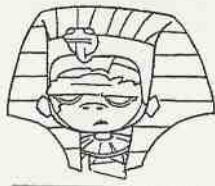
DPX: (DX SHADOW)  
SFX: (FORKLIFT WHINE)

DIAL

SLUG

TRANS

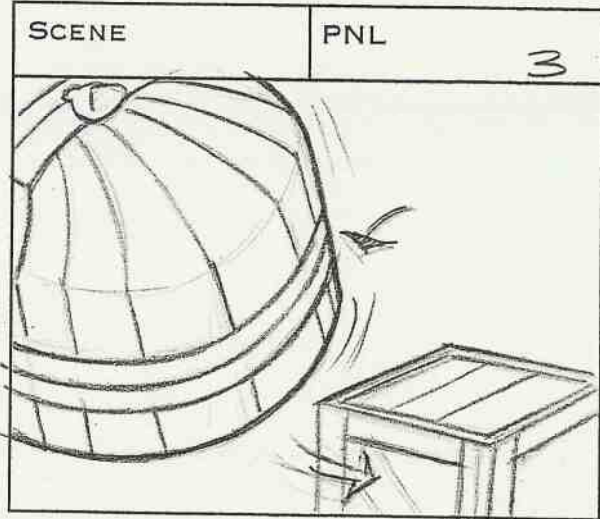
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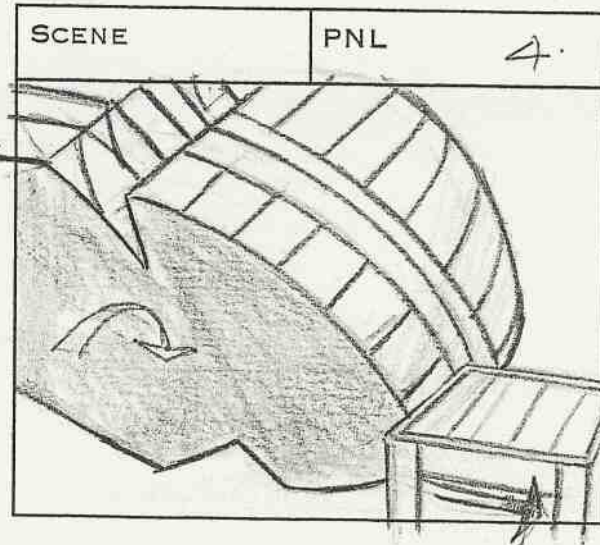
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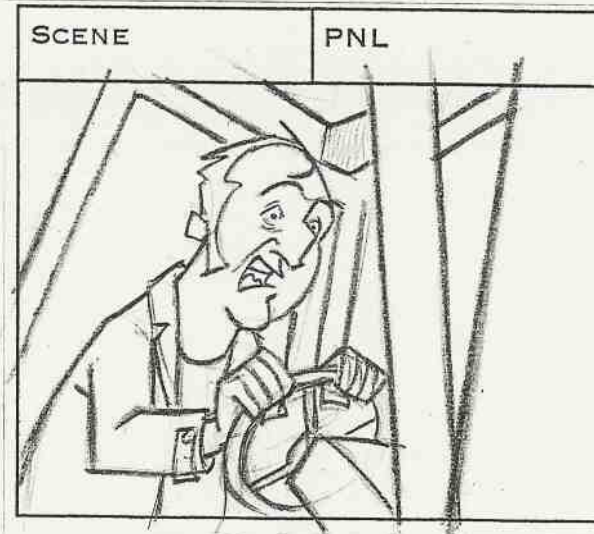


ACTION

THE SARCOPHAGUS WOBBLER  
BACK AND FORTH. THE BOX  
IS PUSHED TO ONE SIDE



THE SARCOPHAGUS FINALLY  
FALLS FORWARD



ANGLE ON THUG #2,



WINCING

SFX: < HEAVY SCRAPING > ~~~~~>

DIAL

SFX: < HEAVY THUD & BANG > ~~~~~>

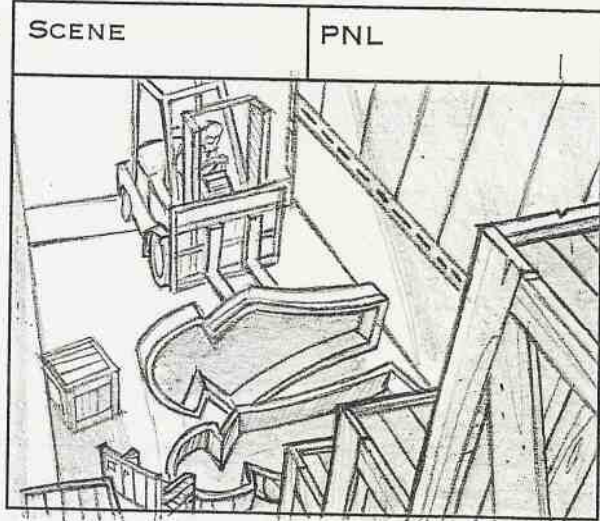




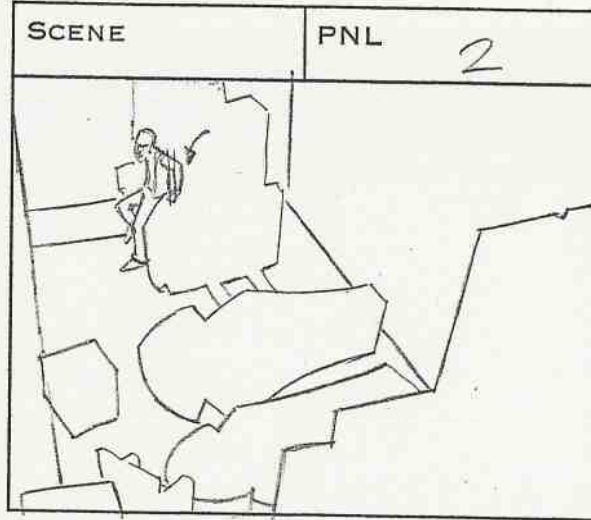
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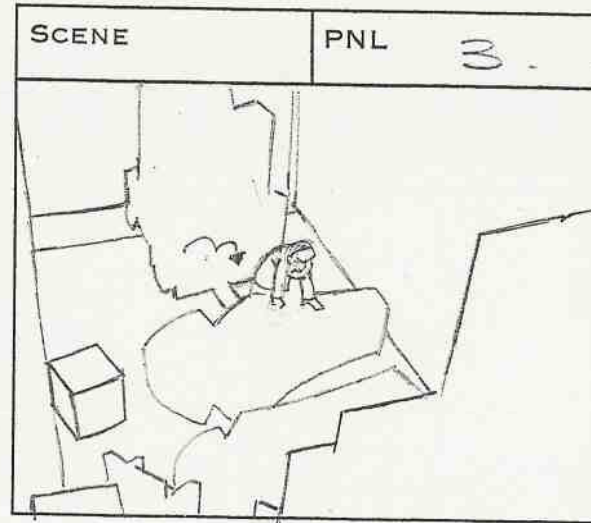
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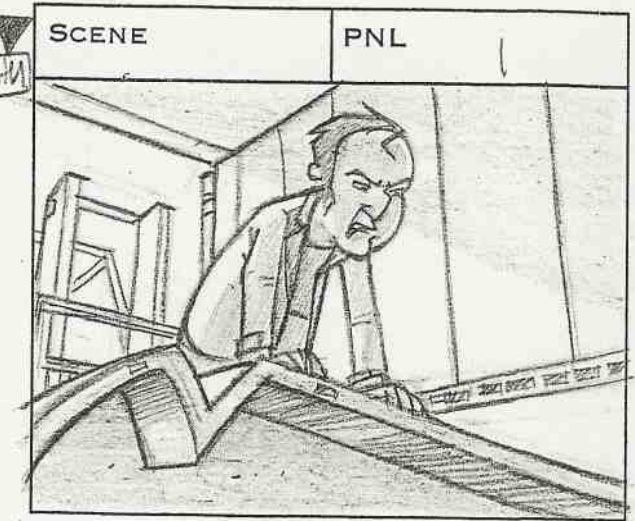
ACTION  
INT. TRUCK - WIDE ON SCENE  
TUT'S SARCOPHAGUS IS LAYING OPEN.



THUG #2 JUMPS OFF THE FORKLIFT.



.. AND RUNS OVER TO THE SARCOPHAGUS. HE PEERS IN.



ANGLE ON THUG #2 LOOKING INTO THE EMPTY SARCOPHAGUS.

DIAL

EFX: (2-TONE)

(15) THUG #2:

HEU THIS THING'S EMPTY.

SLUG

TRANS

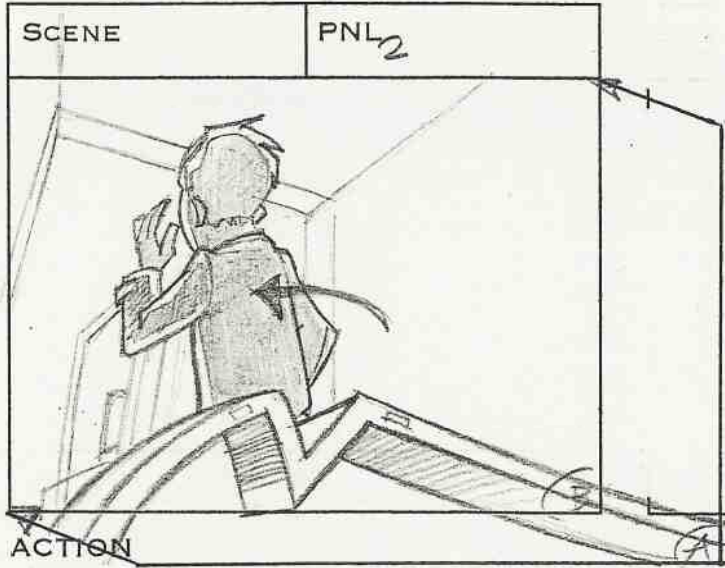
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SHIFT W/ANIM AS THUG #2 STRAIGHTENS UP, TURNING, HE CALLS OUT TO THE OTHERS.

DIAL (151) THUG #2: (CONTD) -  
WHERE'S THE MUMMY AT GORMAN?.

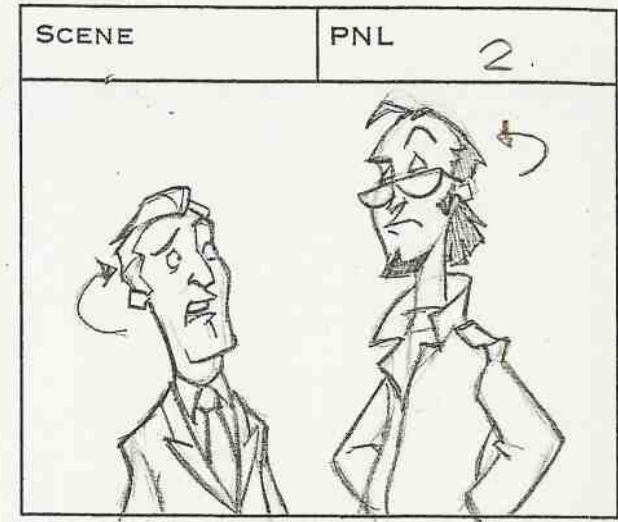
SLUG

TRANS



ANGLE ON A STARTLED GORMAN. THUG #1 DOESN'T LOOK AMUSED.

(152) GORMAN: (SPUTTERS)  
WHAT, BUT..

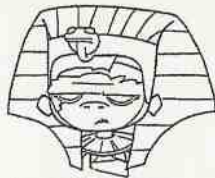


GORMAN TURNS TO THUG #1

(152) GORMAN: (CONTD)  
THAT'S NOT POSSIBLE.

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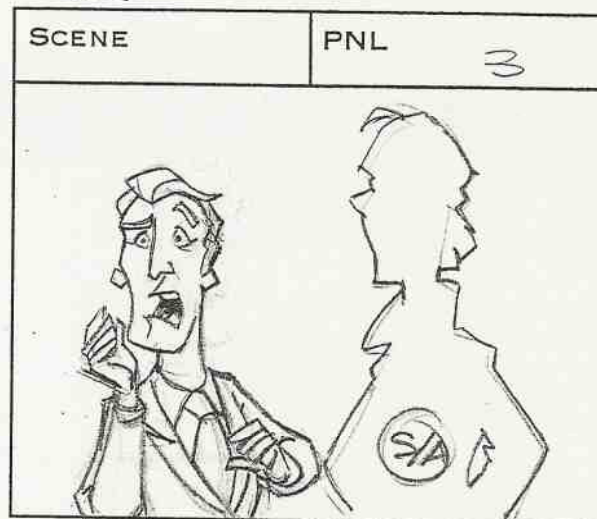
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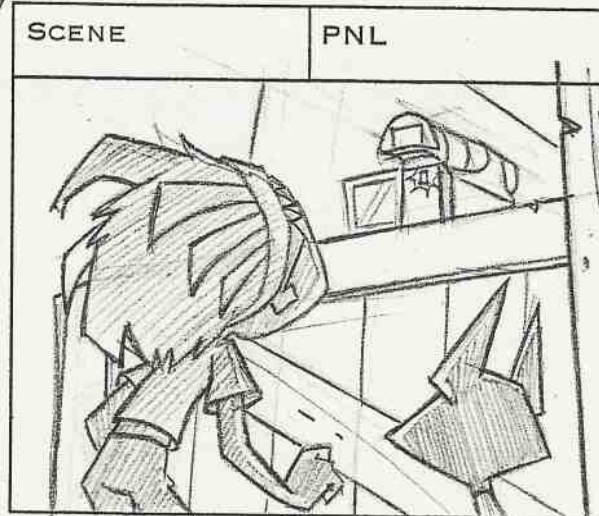
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ACTION

GORMAN REACTS.



ANGLE ON CLEO & LUXOR HIDING IN THE SHADOWS BEHIND THE CRATE. THE POWER BUTTON ON THE CAMCORDER IS GLOWING RED

EFF: (BOT-LITE GLOW, 2-TONE)



CLEO & LUXOR TURN TO EACH OTHER



SUDDENLY THE CAMCORDER STARTS BEEPING AND THE POWER BUTTON FLASHES

EFF: <HIGH PITCH BEEP>

DIAL (152) GORMAN: (INDIGNANT)

HEY, I'VE BEEN RIPPED OFF!

(153) CLEO: (WHISPERS)

THIS IS IT, LUXOR.

(153) CLEO: (CONTD)

WE'VE GOT EVERYTHING WE NEED.

SLUG

TRANS

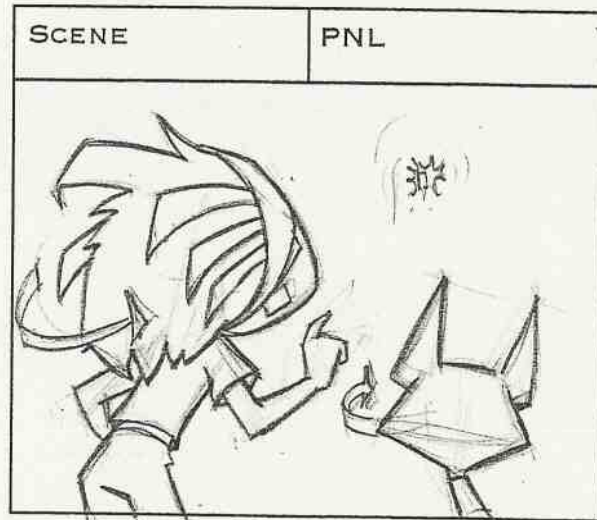
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ACTION

CLEO & LUXOR WHIP AROUND TO LOOK AT THE CAMCORDER

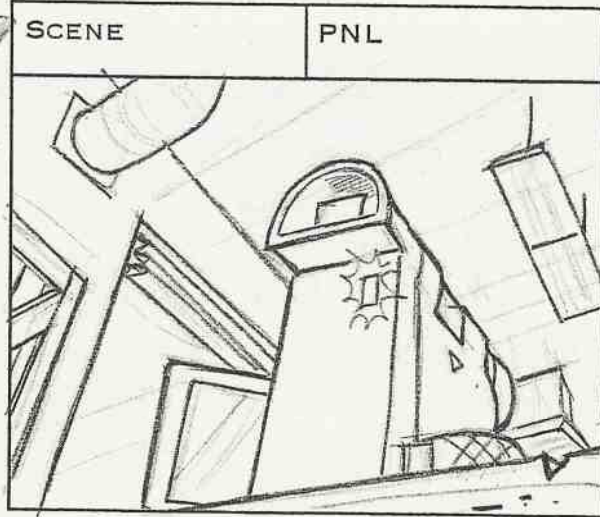
SFX: <BEEPING>

DIAL (154) CLEO: (SOTTO)

UH OH —

SLUG

TRANS



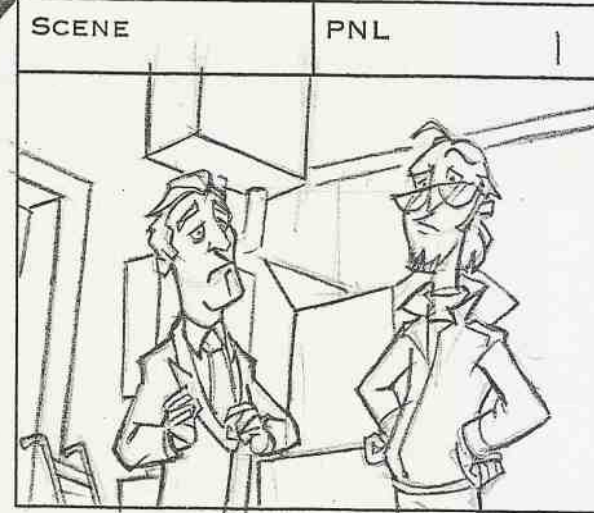
CLOSE ON CAMCORDER  
CLEO'S P.O.V. ON THE  
CAMCORDER

ERX: (BOT-LITE GLOW)

SFX: <BEEPING>

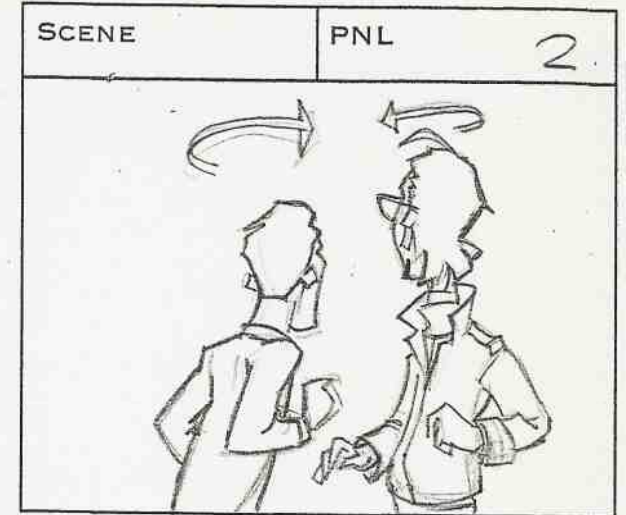
(154) CLEO: (CONTD) (OS)

.. I RAN OUT OF TAPE!

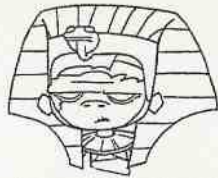


ANGLE ON GORMAN & THUG #1  
REACTING TO THE OS.  
BEEPING

SFX: <BEEPING>



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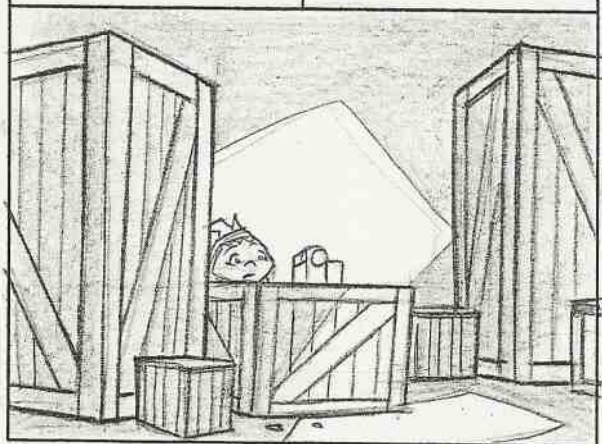
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SCENE	PNL	3
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ACTION  
BOTH TURN TO LOOK  
OVER TOWARDS...

SCENE	PNL
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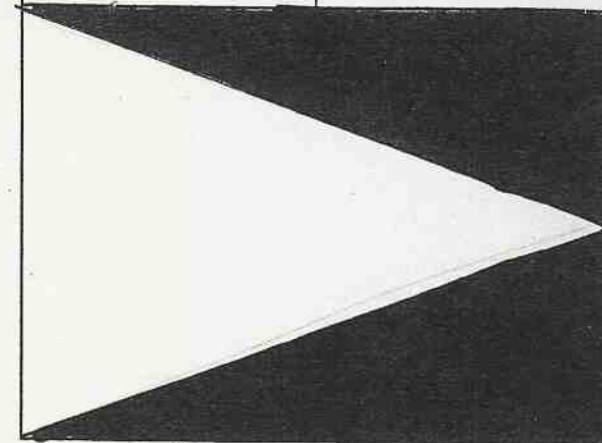
GORMAN & THUG'S #1  
P.O.V. ON THE CRATE.  
THEY SPOT CLEO.

SCENE	PNL	1
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CLOSE ON CLEO.  
HER EYES GO WIDE.

SCENE	PNL	2
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END OF ACT II

SFX: <BEEPING> ~~~~~>

DIAL  
(155) GORMAN:  
WHAT WAS THAT  
NOISE?

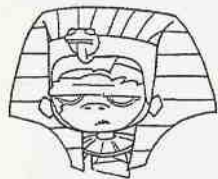
(156) GORMAN: (CONT'D)  
IT'S THE KID! GET HER.

(156A) CLEO:  
UHH OHH!

SLUG

TRANS

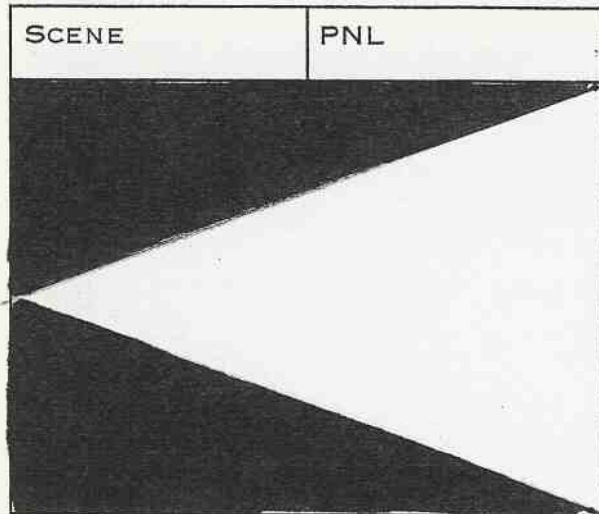
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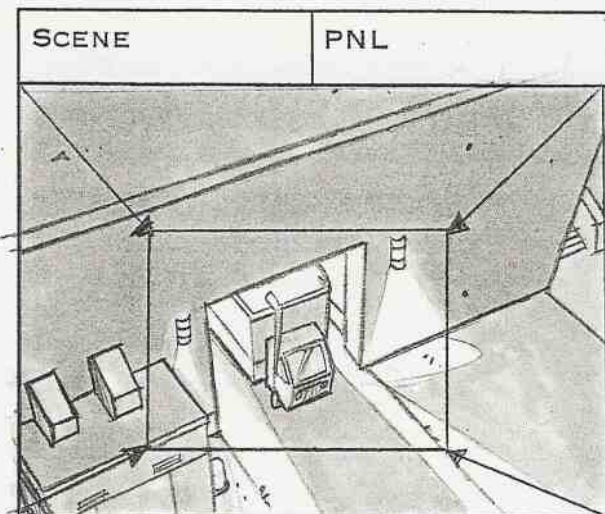
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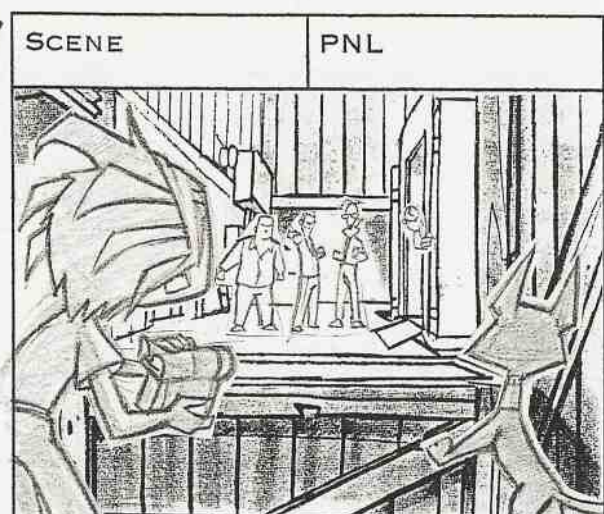


ACTION

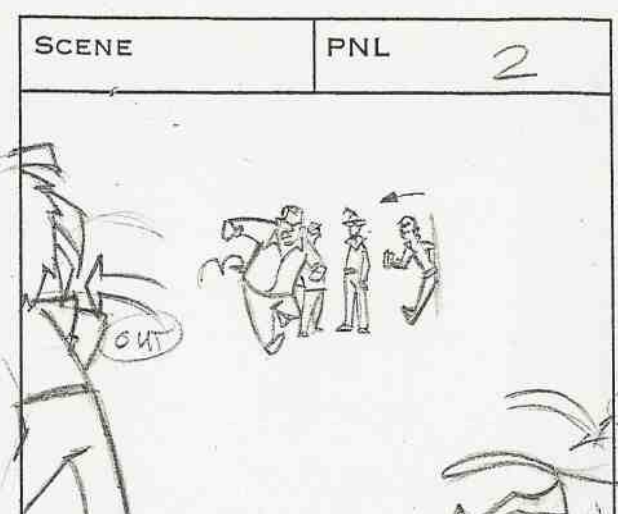
FADE IN  
ACT III BEGINS.



EXT. MUSEUM - NIGHT (CONTINUOUS)  
TRUCK IN ON LIGHTED  
LOADING DOCK.



INT. MUSEUM - LOADING DOCK.  
CLEO & LUXOR ARE  
CAUGHT LIKE DEER IN  
A HEADLIGHT.



CLEO AND LUXOR DUCK  
OUT OF SCENE AS RONNIE  
RUSHES TOWARDS THE HIDING  
PLACE. THUG #2 EXITS VAN.

DIAL

(157) CLEO:  
LUXOR - RUN!!

SLUG

TRANS

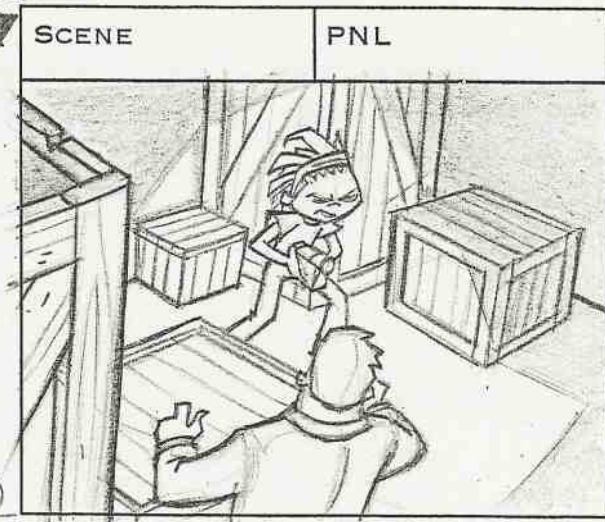
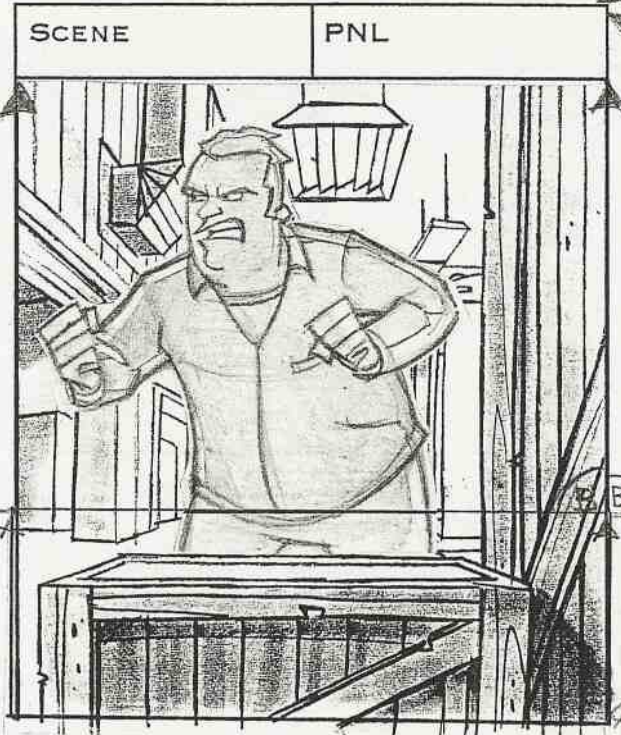
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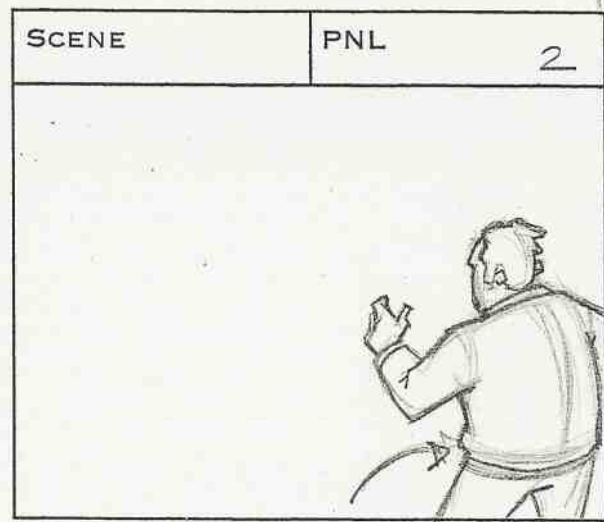
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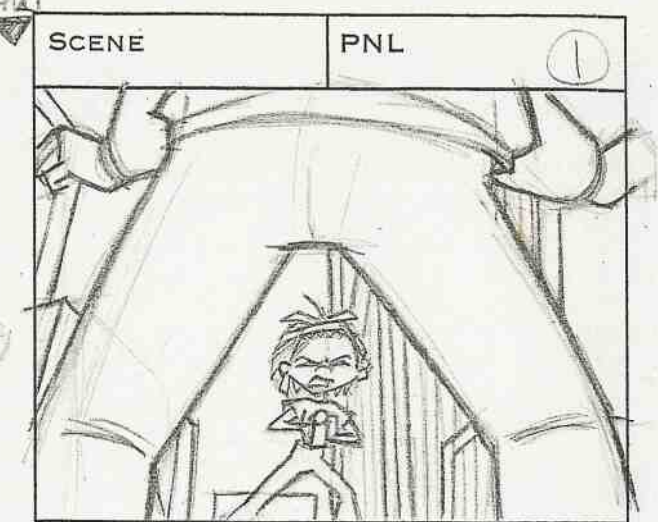
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WIDE ON A CORNERED CLEO  
SHE'S HOLDING THE VIDEO  
CAMERA.



RONNIE MOVES TO  
BLOCK HER.



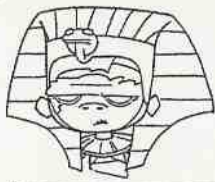
ANGLE ON CLEO.

SHIFT W/ANIM (A) \* (B) AS  
RONNIE STOPS IN FRONT OF THE  
CRATE  
DIAL  
FFX: (2 TONE)

SLUG

TRANS

NOTE: THE STORYBOARD PANELS ARE TV SAFE



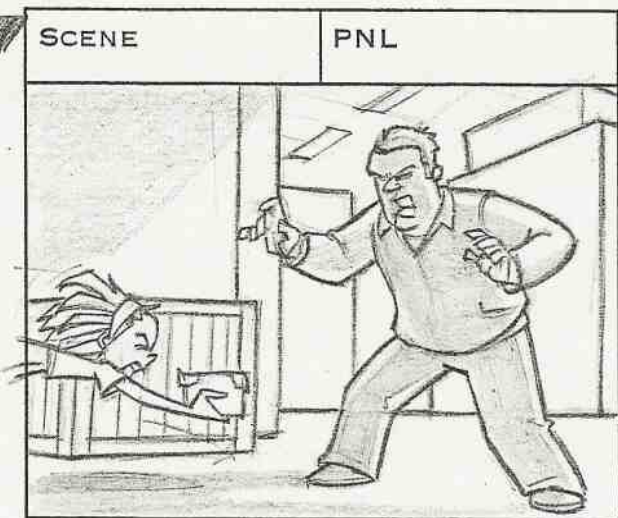
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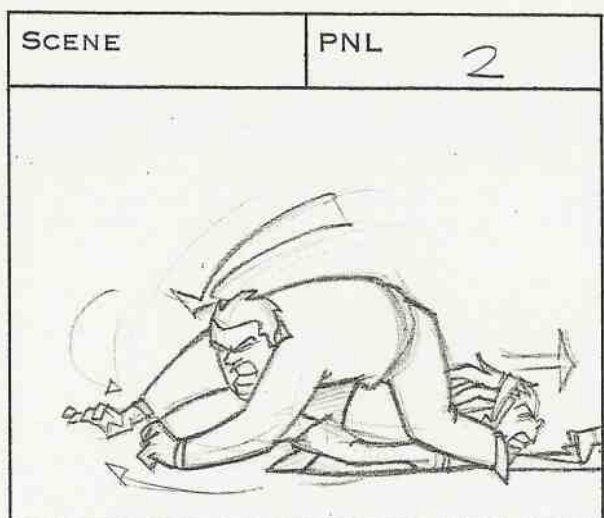
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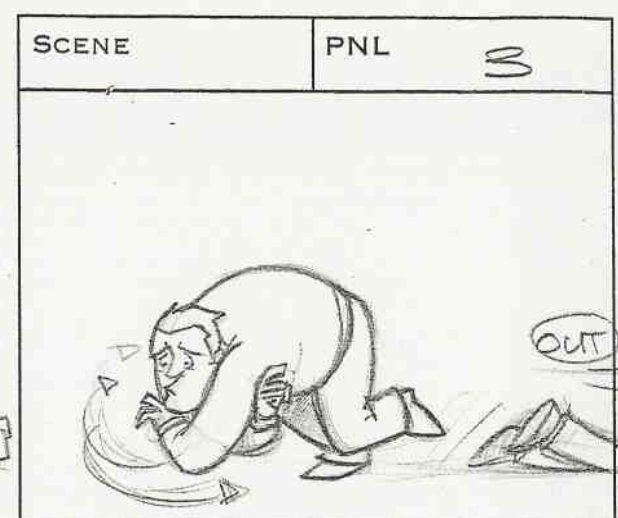
ACTION  
CLEO, TAKING THE BOLD  
APPROACH RUSHES FORWARD.



WIDE AS CLEO LEAPS  
FORWARD.



RONNIE LUNGES FORWARD,  
CLEO SLIDES BETWEEN  
HIS LEGS



RONNIE GRABS NOTHING  
BUT AIR AS CLEO SLIDES  
OUT.

DIAL

SLUG

TRANS

NOTE: THE STORYBOARD PANELS ARE TV SAFE

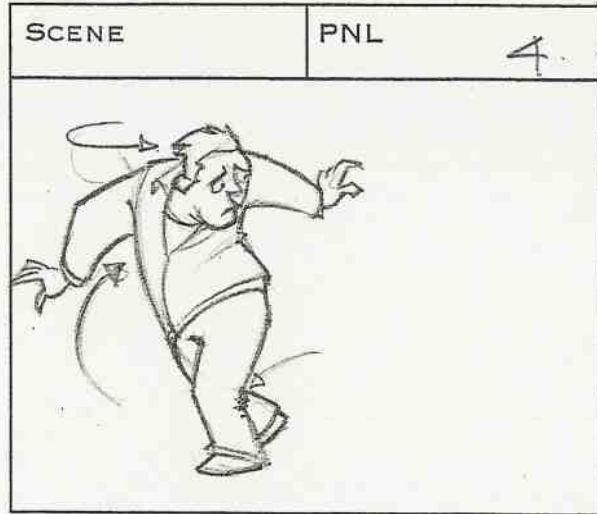




# TUTENSTEIN

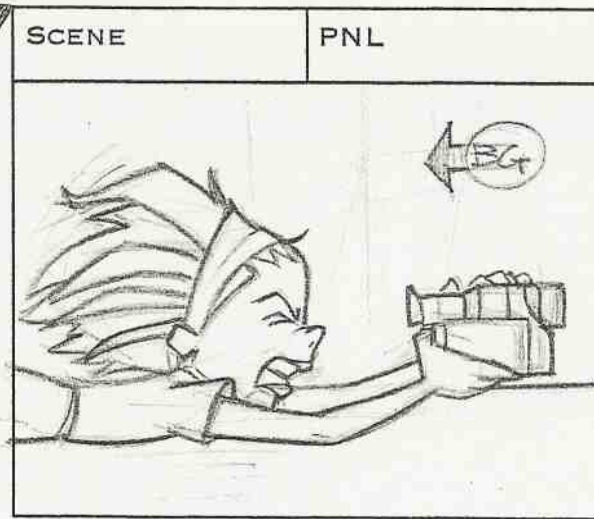
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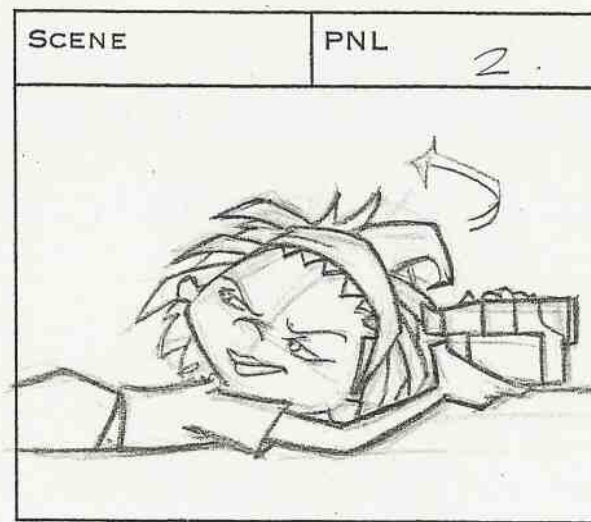


**ACTION**

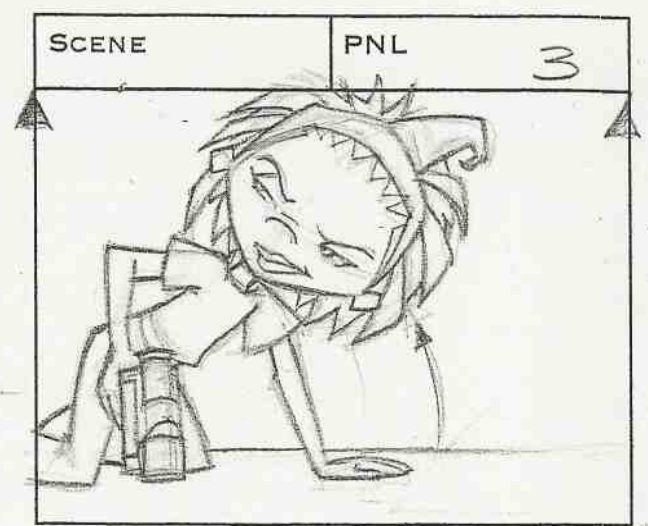
RONNIE CATCHES HIMSELF AND LOOKS BACK OVER HIS SHOULDER ..



CLOSE ON CLEO SLIDING ON THE FLOOR. BGT PAN SLOWS ..



.. TO A STOP  
CLEO LOOKS OVER HER SHOULDER, BACK AT OS RONNIE.



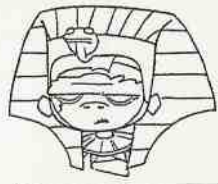
SHIFT WITH ANIM AS CLEO GETS UP. SHE'S STILL LOOKING OVER HER SHOULDER

**DIAL**

**SLUG**

**TRANS**

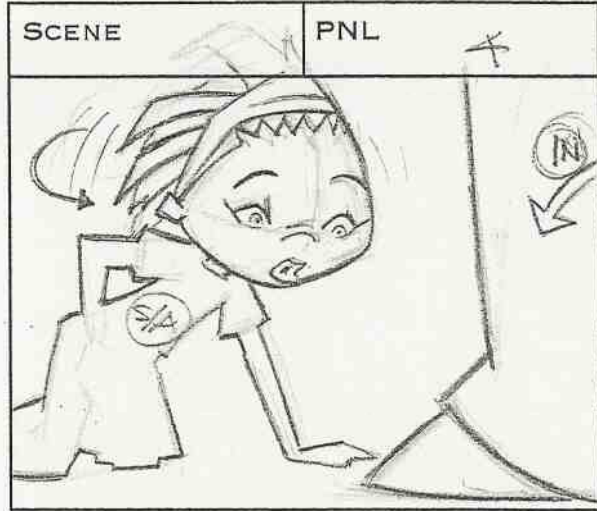
NOTE: THE STORYBOARD PANELS ARE TV SAFE



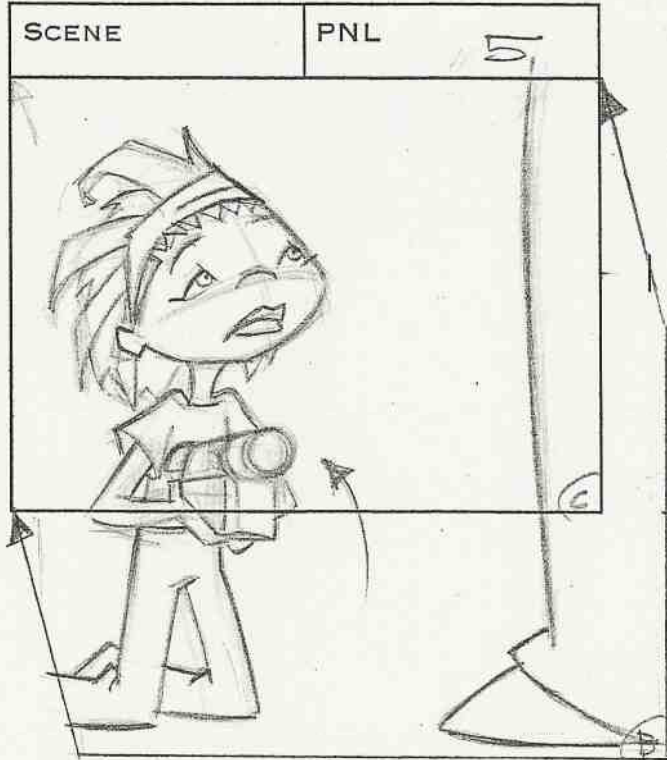
# TUTENSTEIN

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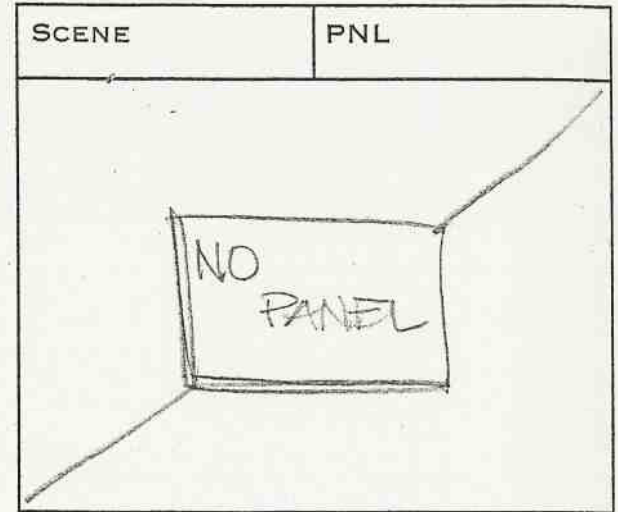
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**ACTION**  
 THUG #1'S FOOT STEPS INTO SCENE. CLEO TURNS TO LOOK AT IT.



AS CLEO STRAIGHTENS UP. SHIFT CAM (B) -> (C). SHE LOOKS UP AT THUG #1

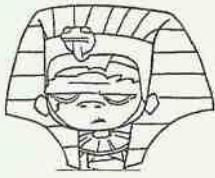


DIAL

SLUG

TRANS

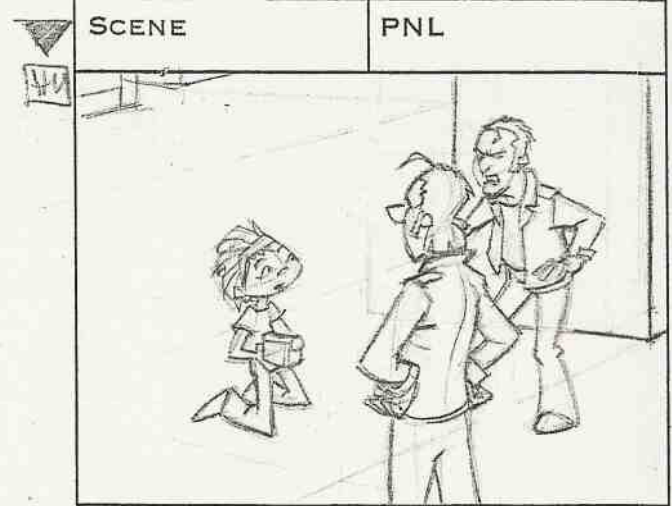
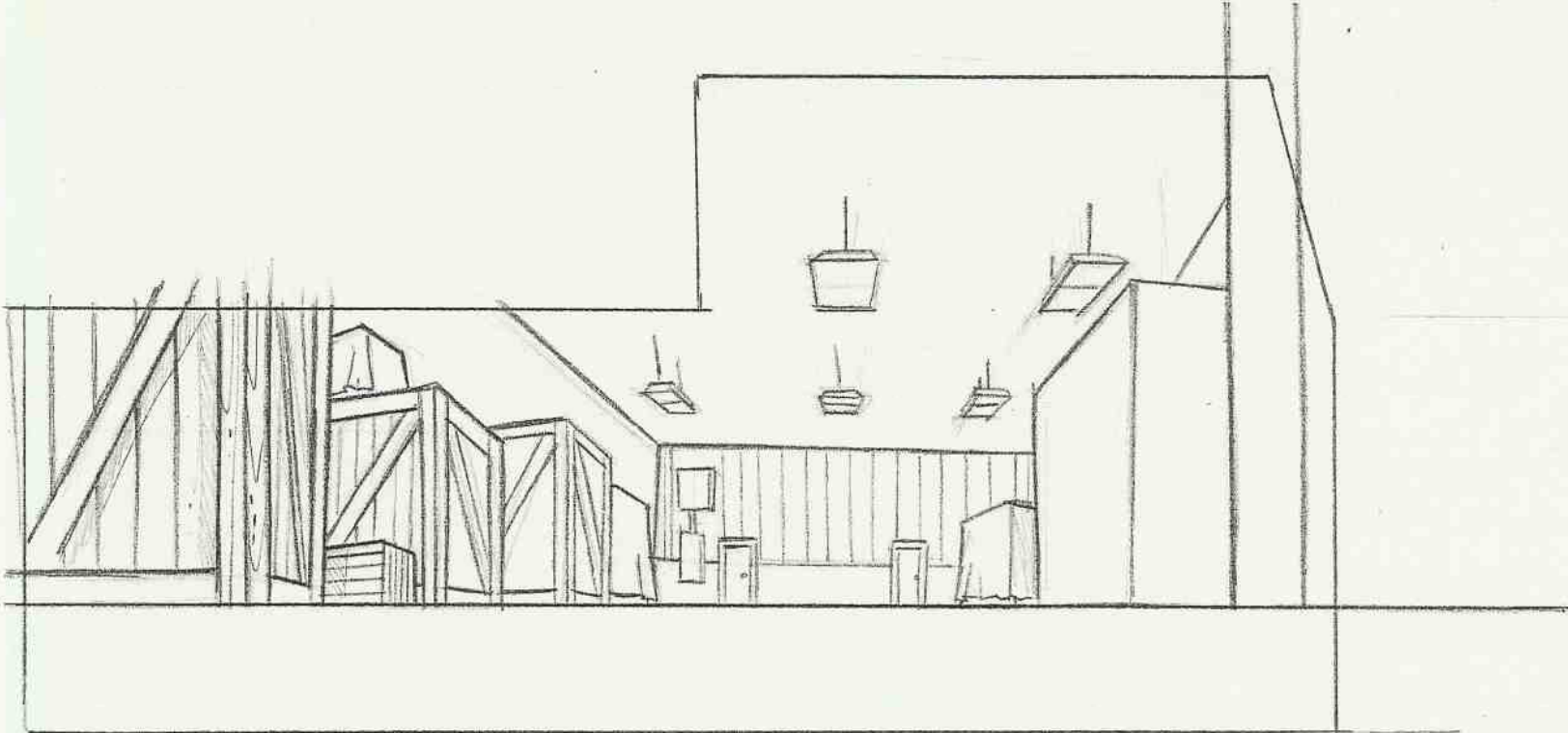
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WIDE ON SCENE CLEO'S  
BEEN BLOCKED BY THUG'S 1&2

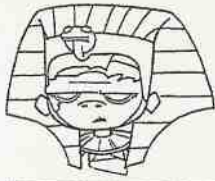
\*BG FOR SC( )

DIAL

SLUG

TRANS

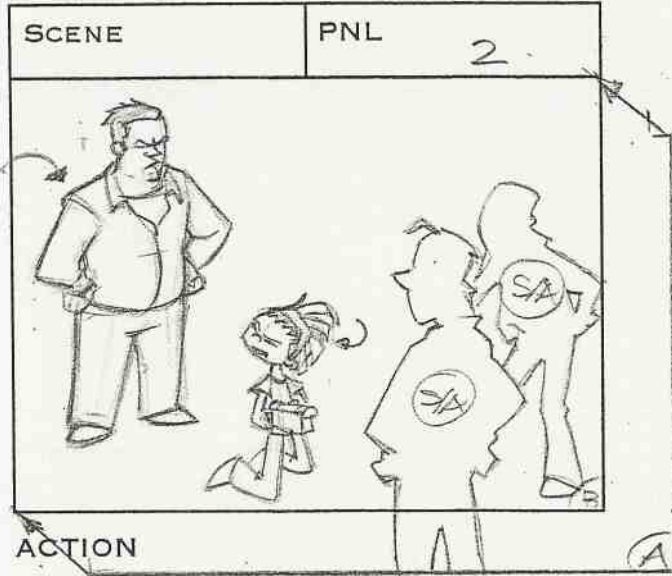
NOTE: THE STORYBOARD PANELS ARE TV SAFE



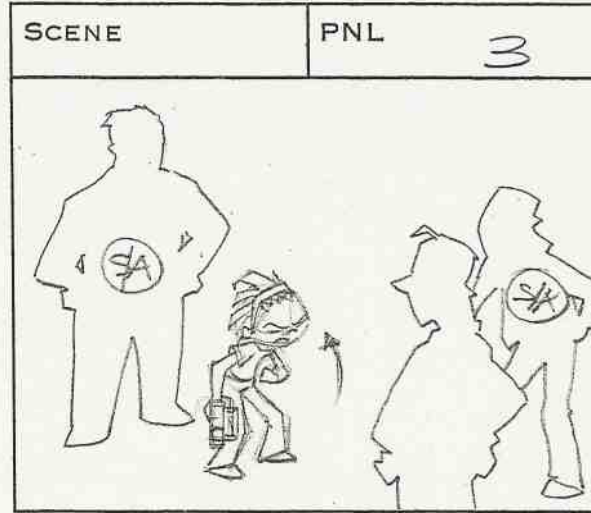
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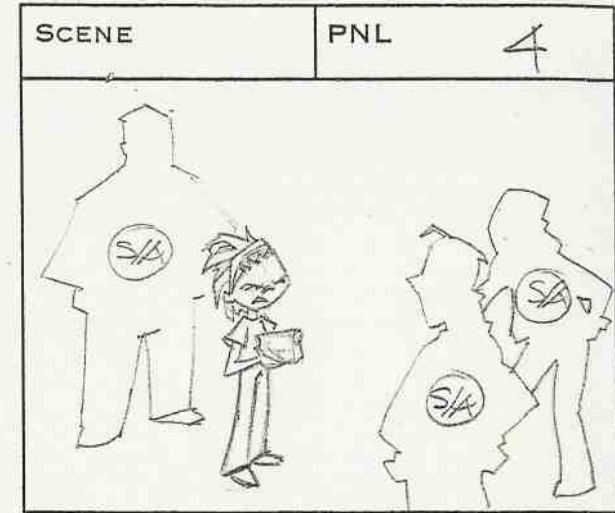
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SHIFT W/ANIM AS CLEO TURNS  
WHEN RONNIE STEPS INTO SCENE  
BEHIND HER



CLEO GETS UP



CLEO GLARES AT THUG #1

DIAL

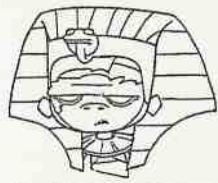
(158) THUG #1:

YOUR'E ...

SLUG

TRANS

NOTE: THE STORYBOARD PANELS ARE TV SAFE



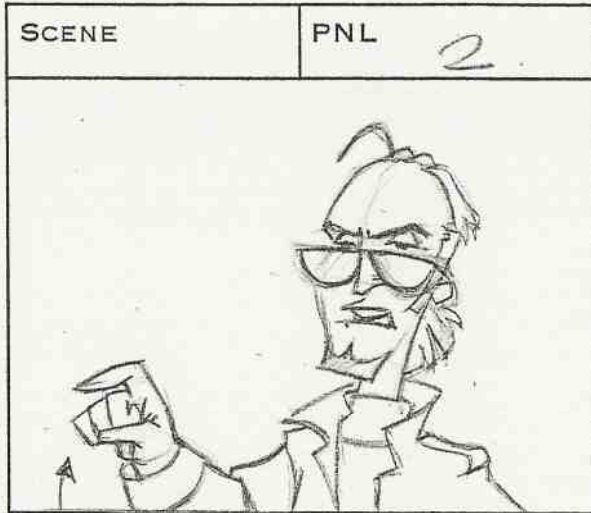
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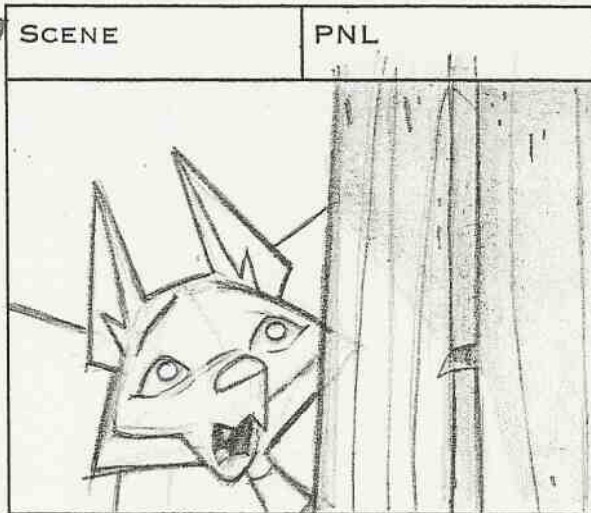
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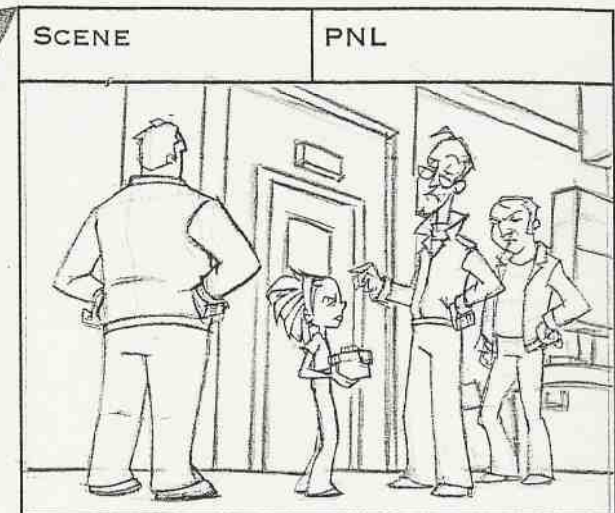
ACTION  
CLOSE ON THUG #1.



HE GESTURES TOWARDS CLEO (OS).



ANGLE ON LUXOR REACTING TO OS ACTION



WIDE ON CLEO SURROUNDED BY THE GANG

DIAL  
(158) THUG #1: (CONTD)  
.. NOT GOING ...

(158) THUG #1: (CONTD)  
... ANYWHERE KID!

SLUG

TRANS

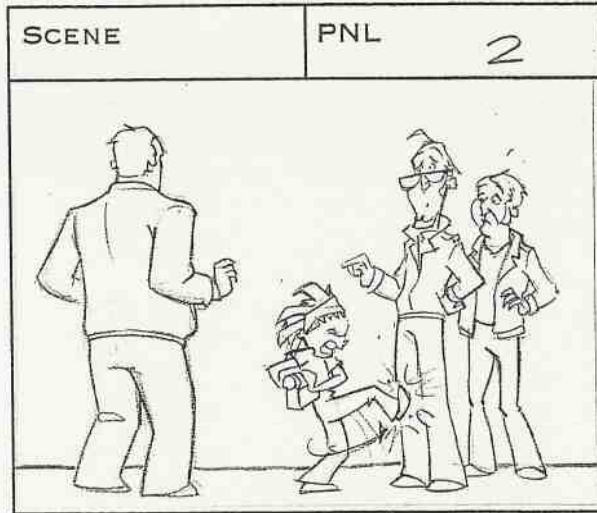
NOTE: THE STORYBOARD PANELS ARE TV SAFE



# TUTENSTEIN

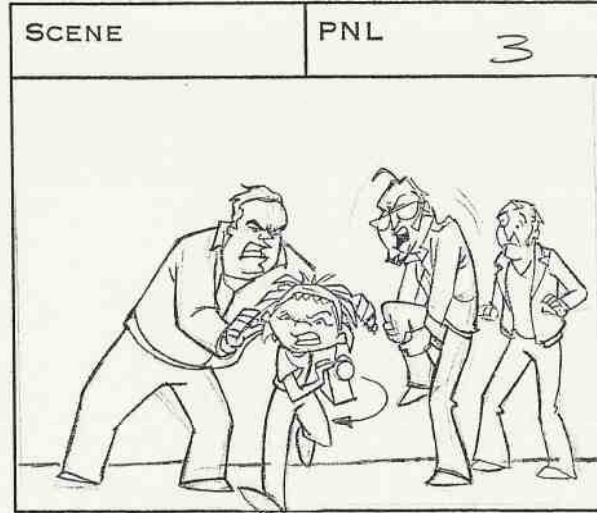
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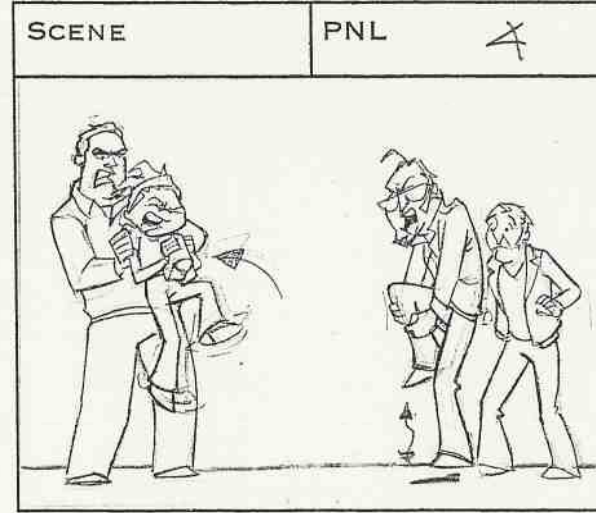


**ACTION**

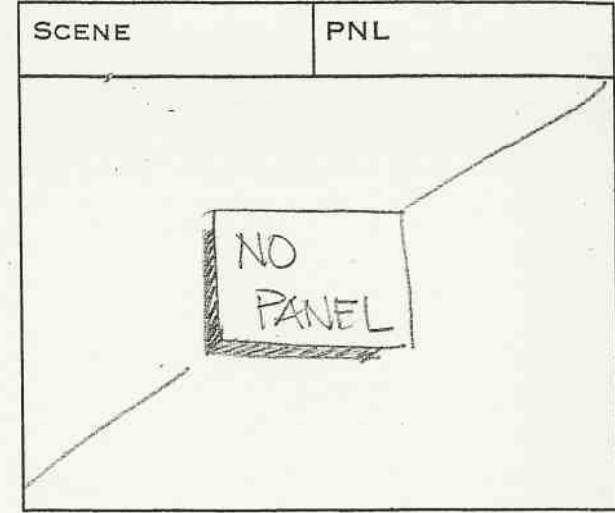
CLEO HAULS OFF AND  
KICKS THUG #1 IN THE SHIN.



CLEO BOLTS TOWARDS  
CAMERA. RONNIE REACHES  
OUT..



.. AND GRABS CLEO BY  
THE SHOULDERS  
THUG #1 HOPS UP AND  
DOWN IN PAIN.



DIAL (158A) CLEO :  
(EFFORT)

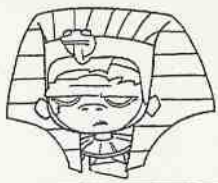
(159) THUG #1 :  
OW !!

(160) CLEO :  
(REACTION) LET ME GO  
YOU BIG APE!

**SLUG**

**TRANS**

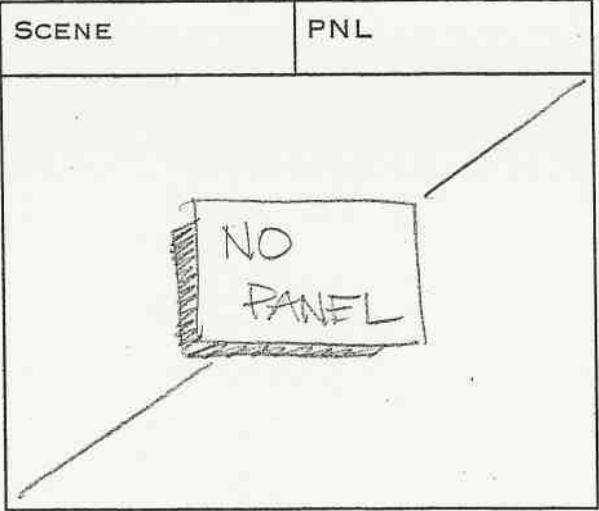
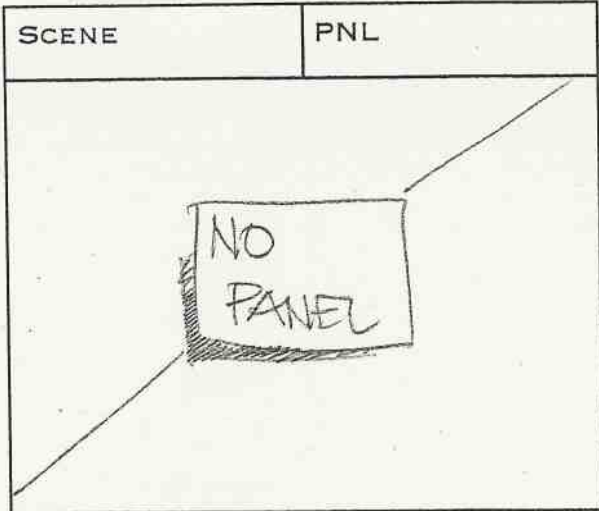
NOTE: THE STORYBOARD PANELS ARE TV SAFE



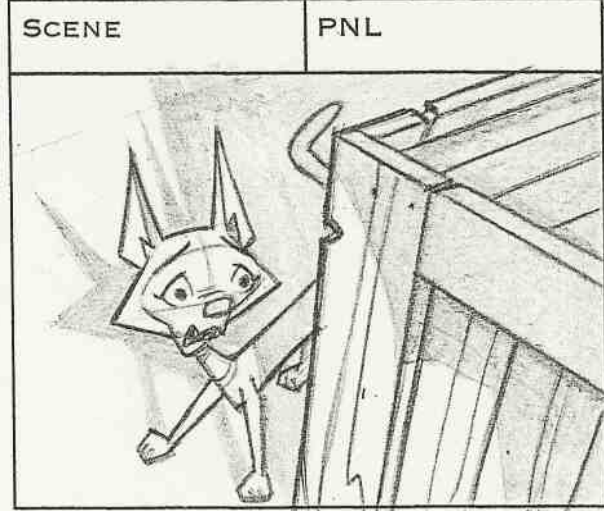
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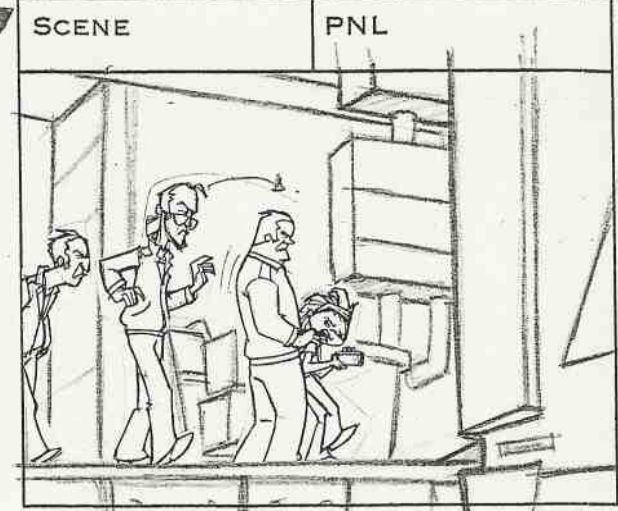
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ACTION



ANGLE ON LUXOR LOOKING ON IN HORROR.



LUXORS P.O.V.  
CLEO IS BEING HAULED AWAY,  
THUG #1 IS LIMPING

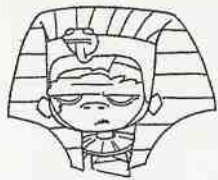
DIAL

(161) LUXOR: (SOTTO)  
OH DEAR!

SLUG

TRANS

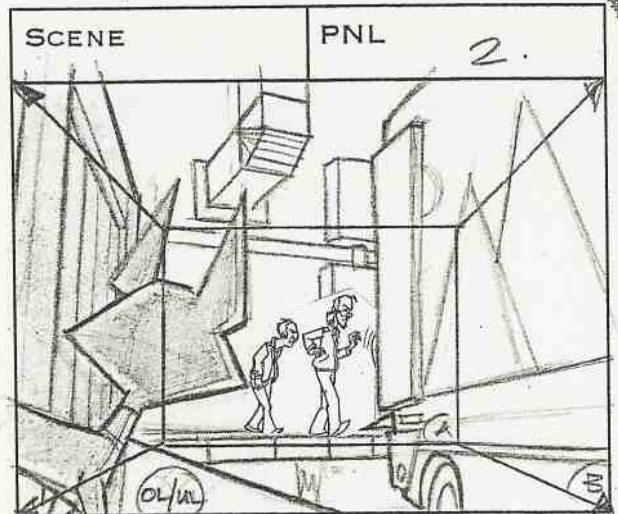
NOTE: THE STORYBOARD PANELS ARE TV SAFE



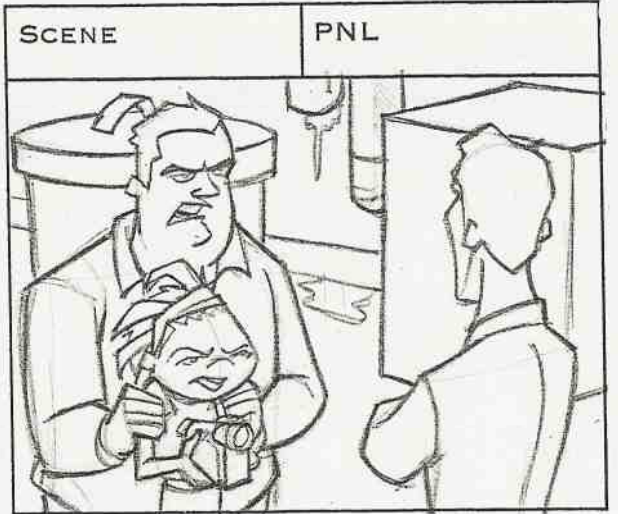
# TUTENSTEIN

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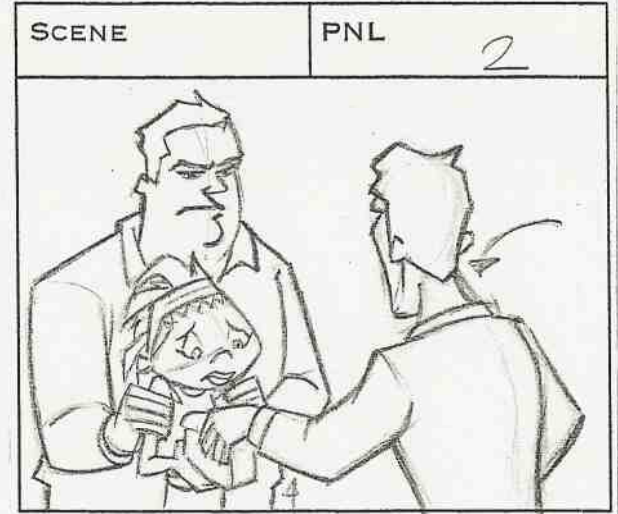
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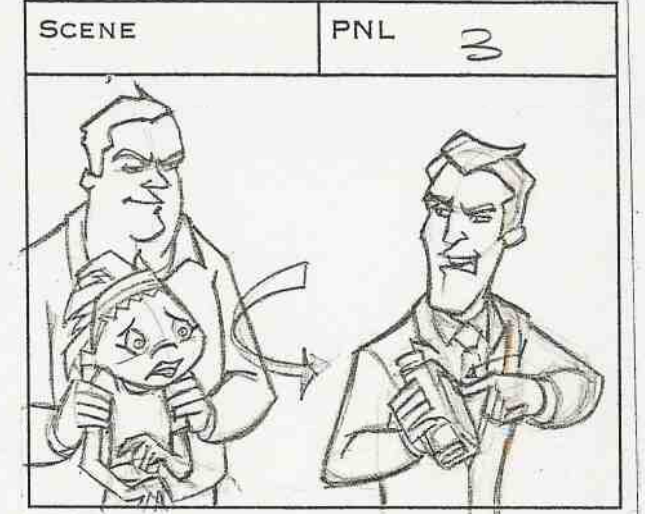
**ACTION**  
 TRUCK OUT (A) → (B)  
 PAN OL/UL AND LUXOR IN DURING TRUCKOUT.  
 LUXOR WATCHES AS CLEO IS DRAGGED BEHIND THE TRUCK.



OTS GORMAN ANGLE ON RONNIE, SETTLING IN SCENE, HOLDING CLEO BY THE SHOULDERS. CLEO GLARES AT GORMAN.



GORMAN REACHES FOR THE CAMCORDER.



HE SNATCHES IT OUT OF CLEO'S HAND AND TURNS TO CAMERA. GORMAN PUSHES A BUTTON ON THE SIDE OF THE CAMCORDER.

DIAL (162) RONNIE: (OS)  
 THE KID...

(162) RONNIE:  
 .. SAW EVERYTHING, BOSS.

(163) GORMAN:  
 NOT A PROBLEM.

SLUG

TRANS

NOTE: THE STORYBOARD PANELS ARE TV SAFE



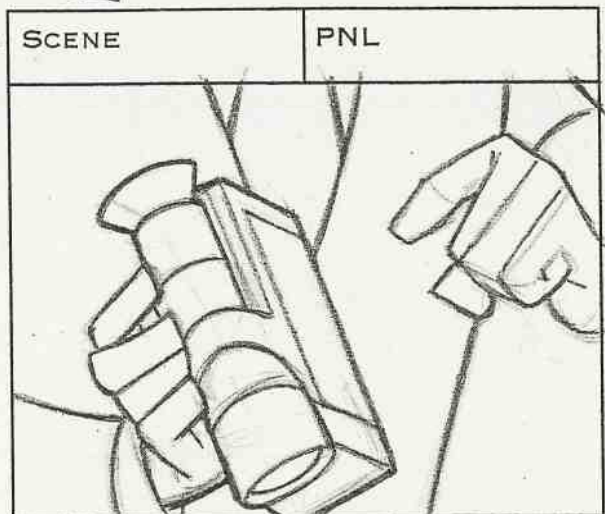


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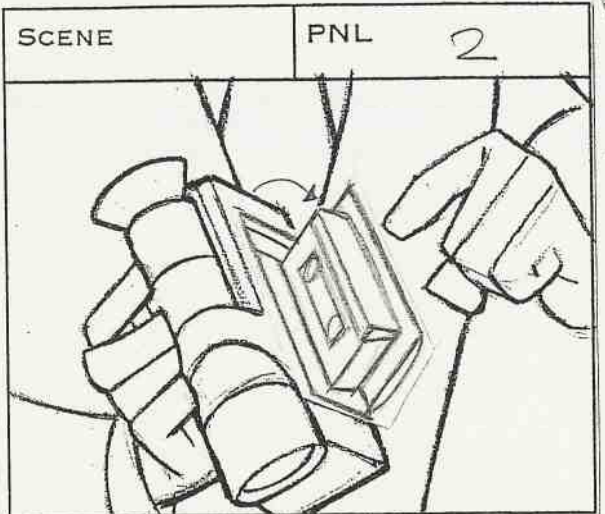
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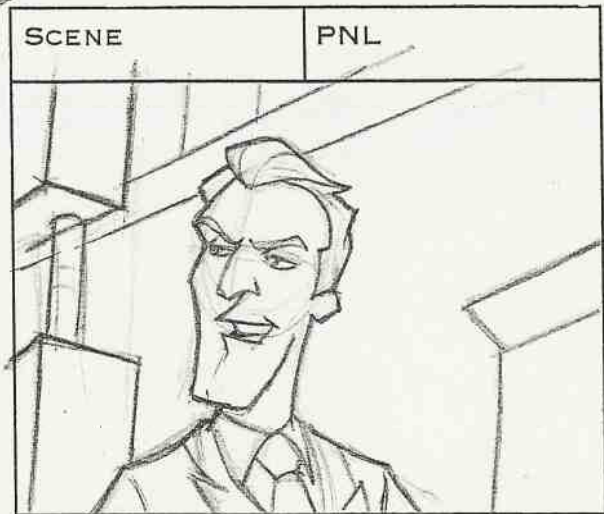
44



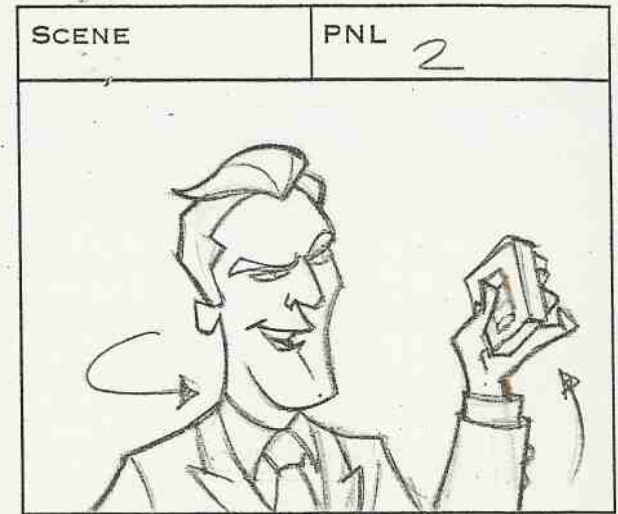
ACTION  
CLOSE ON CAMCORDER



THE DOOR POPS OPEN



ACTION  
CLOSE ON GORMAN



HE TURNS TO LOOK AT  
THE TAPE THAT HE PULLED  
FROM THE CAMCORDER

SFX: <WHIRR>

DIAL

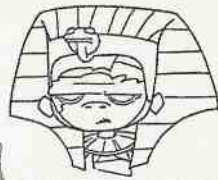
DIAL (163) GORMAN: (CONTD)  
WE TAKE HERE

(163) GORMAN: (CONTD)  
... AND THE TAPE

SLUG

TRANS

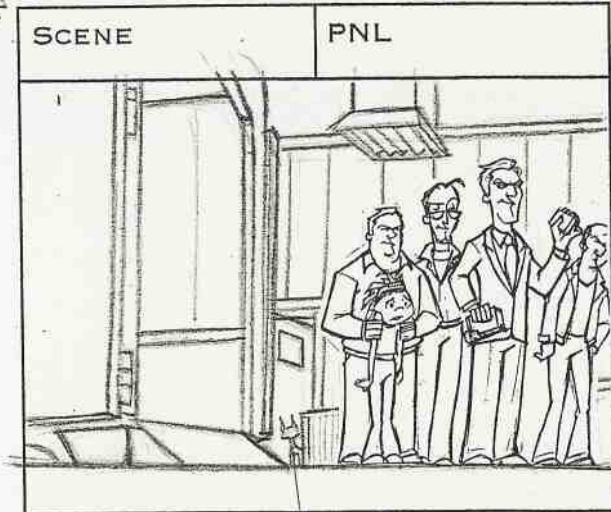
NOTE: THE STORYBOARD PANELS ARE TV SAFE



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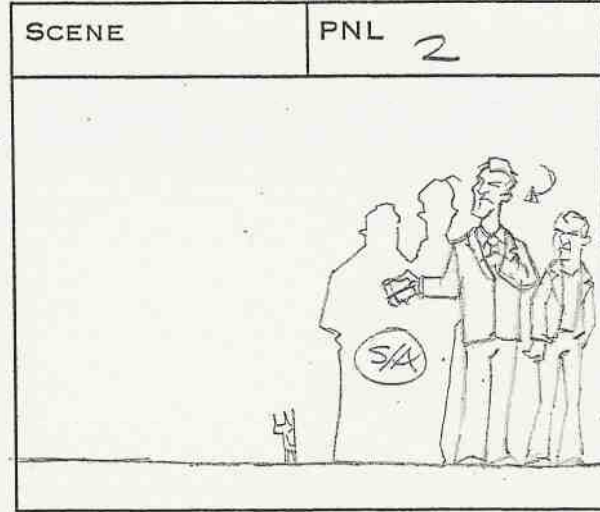
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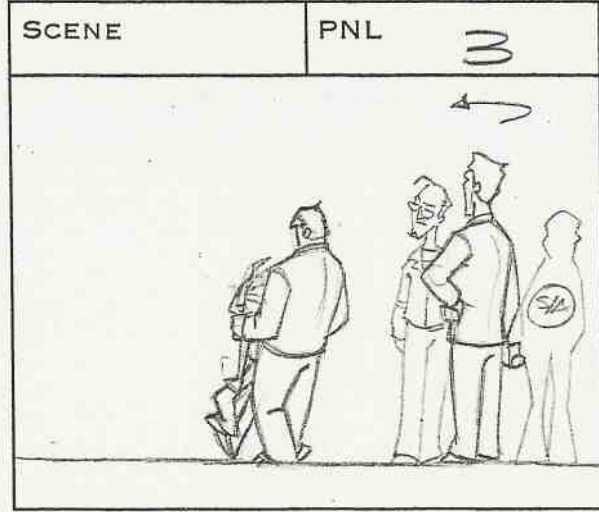


ACTION

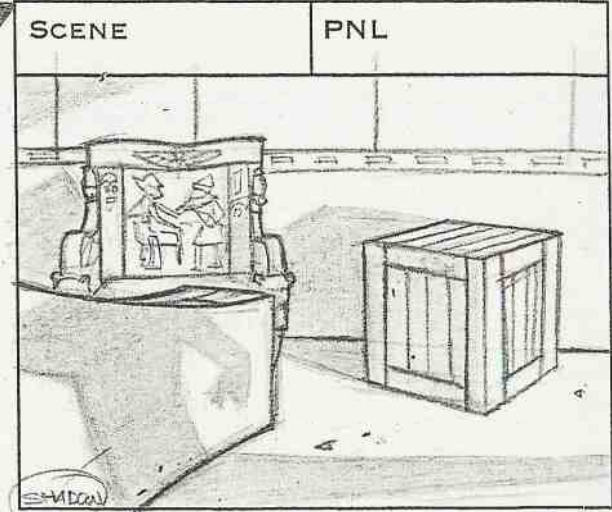
WIDE ON GROUP. LUXOR, HIDING BEHIND A CRATE, LOOKS ON.



GORMAN GESTURES TOWARDS THE TRUCK AS HE POKETS THE TAPE.



RONNIE STEERS CLEO TOWARDS THE TRUCK. GORMAN TURNS TO WATCH.



INT TRUCK. ANGLE ON TUT'S SARCOPHAGUS AND THRONE. CLEO'S SHADOW ANIMATES ACROSS THE SARCOPHAGUS.

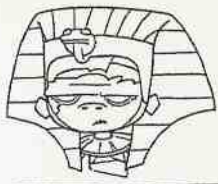
2-TONE.  
EFF: (DX SHADOW)

DIAL

SLUG

TRANS

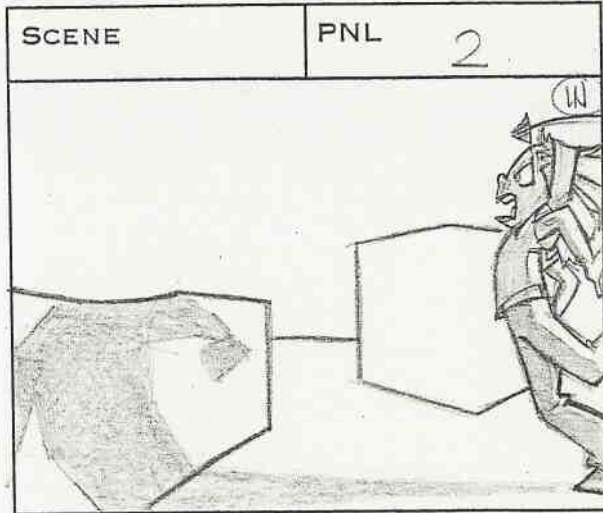
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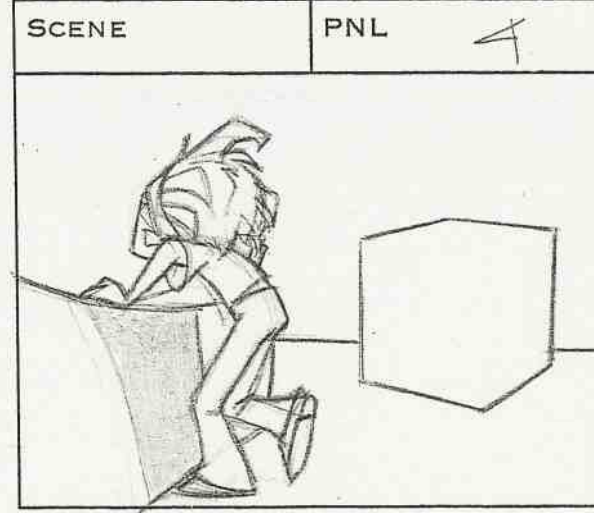
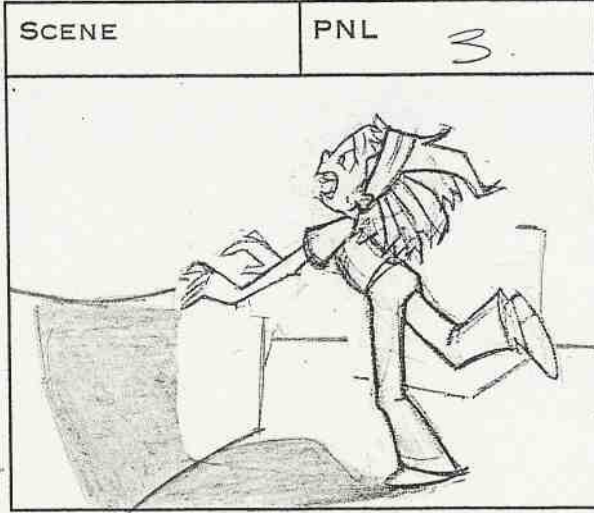
# TUTENSTEIN

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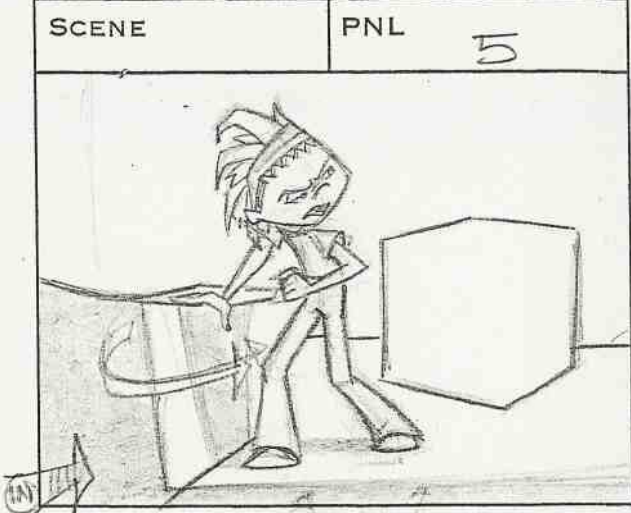
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ACTION  
CLEO STAGGERS INTO  
SCENE.



CLEO GRABS HOLD OF  
THE SARCOPHAGUS



CLEO TURNS, GLARING  
AT O.S RONNIE. THE  
SHADOW OF THE DOOR  
ANIMATES IN.

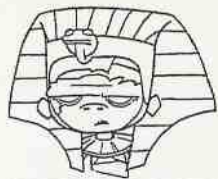
SFX: < DOOR CREAK! >

DIAL

SLUG

TRANS

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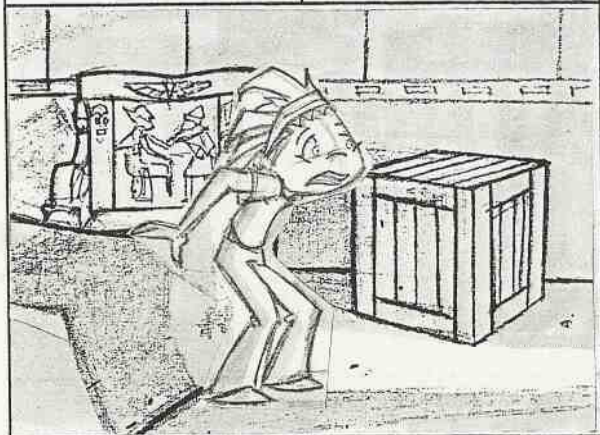
TITLE BEHDET / LATE  
THAN NEVER

SHOW  
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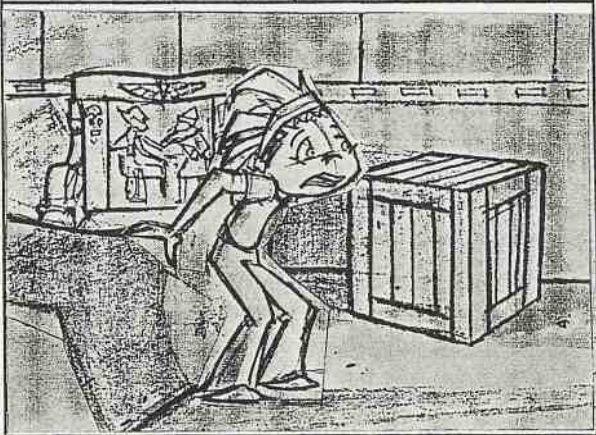
SCENE PNL 6.



ACTION

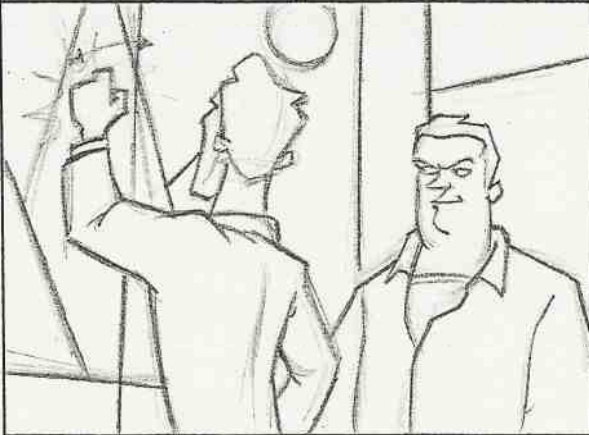
THE SHADOW OF THE  
SECOND DOOR SLIDES ACROSS  
SCENE.

SCENE PNL 7.



CLEO IS PLUNGED INTO  
DARKNESS.

SCENE PNL



EXT TRUCK . GORMAN  
BANGS ON THE DOOR .  
RONNIE LOOKS ON .

SCENE PNL 2.



GORMAN TURNS TO  
RONNIE. HE'S STILL HOLDING  
THE CAMCORDER.

SFX: (DOOR CREAK!)

DIAL

SFX: < DOOR SLAM, BOLT SLAM >

(164) GORMAN: (OS)

< LAUGHS >

SFX: < BANGING >

(164) GORMAN: (CONTD)

ENJOY THE SLOW ..

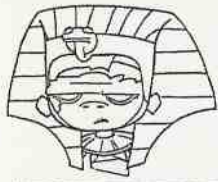
(164) GORMAN: (CONTD)

.. BOAT TO NEW  
ZEALAND, KID!

SLUG

TRANS

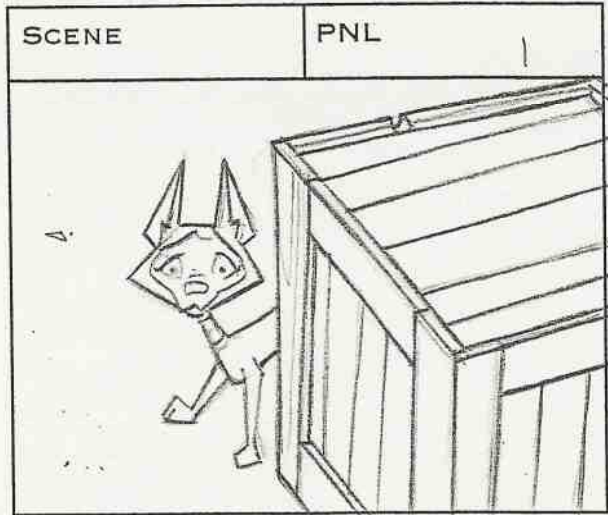
NOTE: THE STORYBOARD PANELS ARE TV SAFE



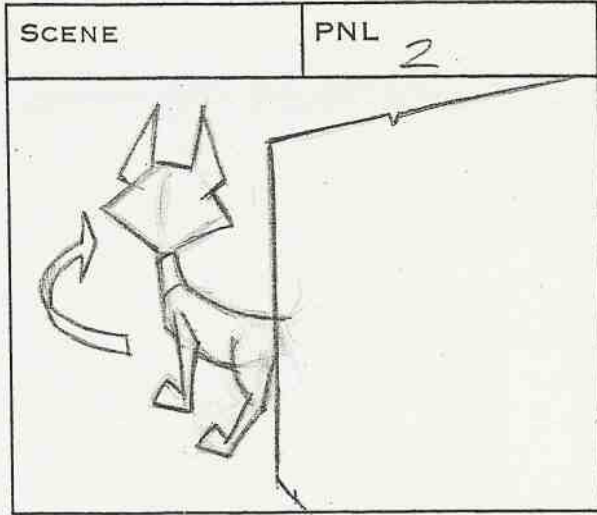
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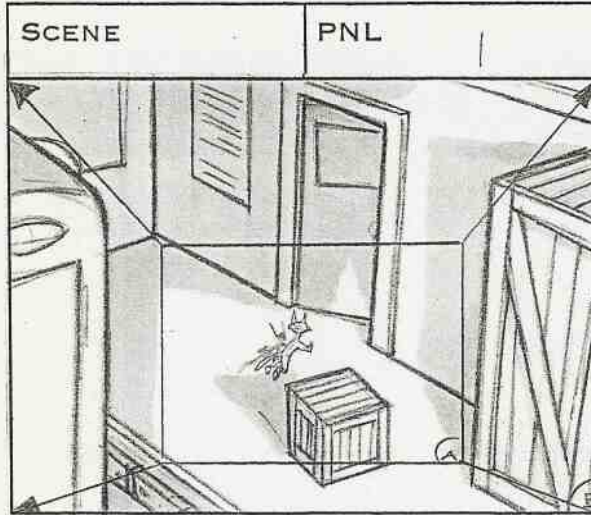
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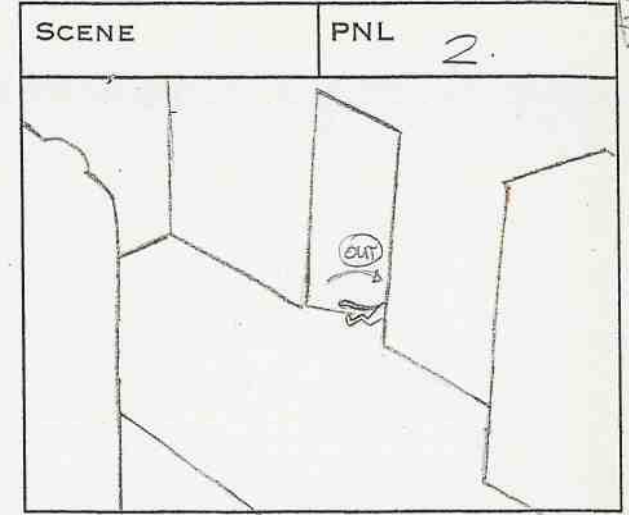
ACTION  
ANGLE ON LUXOR LOOKING  
ON IN HORROR.



HE TURNS TO EXIT.



WIDE ON LOADING DOCK  
TRUCK OUT (A) → (B) AS  
LUXOR RUNS TOWARDS  
AN OPENING DOOR.



LUXOR EXITS.

SFX: <FOOTFALLS>

DIAL (165) GORMAN: (OS)

NOW LET'S FIND THAT MISSING MUMMY.

(165) GORMAN: (OS) (CONTD)

THE KID PROBABLY HID IT SOMEWHERE.

SLUG

TRANS

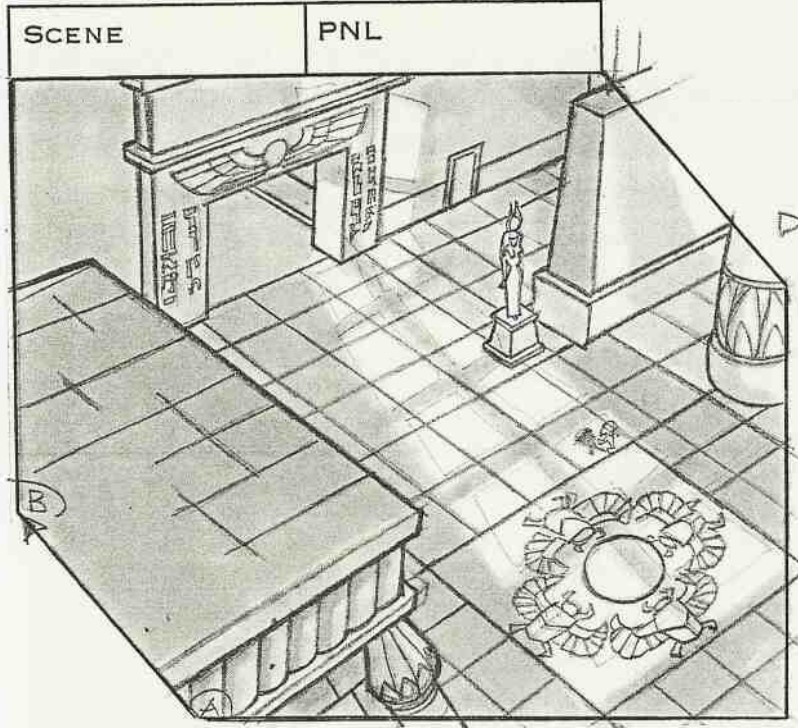
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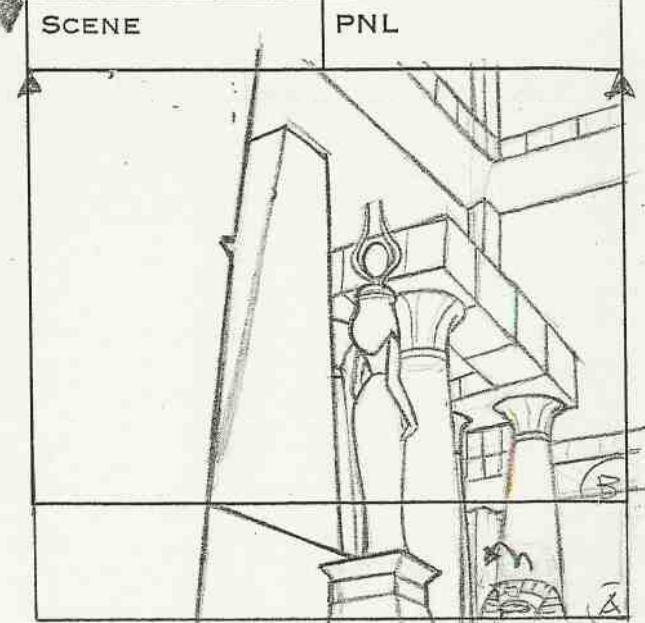
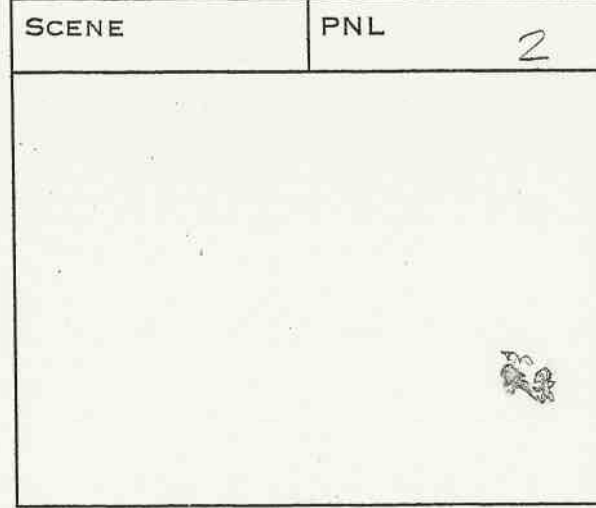
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INT ANCIENT EGYPT ROOM  
-NIGHT-

DIA PAN W/ANIM (A) → (B)

TUT STORMS TOWARDS  
HIS ALCOVE



ANGLE ON ANCIENT EGYPTIAN ROOM  
FROM INSIDE TUT'S ALCOVE  
VERT PAN W/ANIM (A) → (B) AS  
TUT COMES TOWARDS CAMERA

EFF: (DX SHADOW)

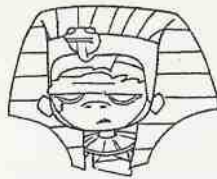
DIAL SFX: < ECHOY FOOTFALLS >

SFX: < ECHOY FOOTFALLS >

SLUG

TRANS

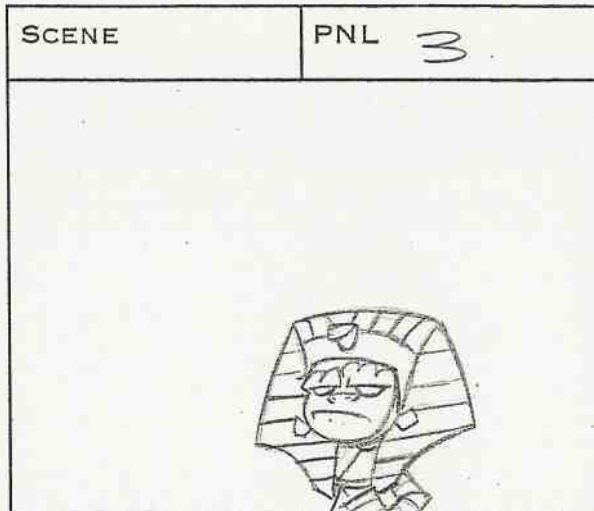
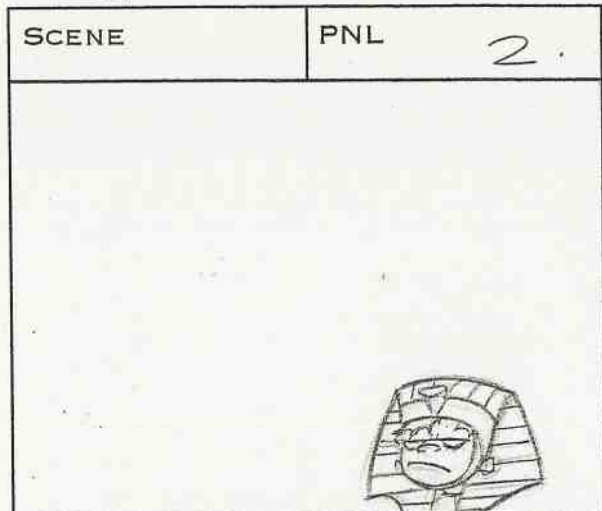
NOTE: THE STORYBOARD PANELS ARE TV SAFE



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TITLE	BEHDET Y LATE THAN NEVER	SHOW	123	ACT	III	PAGE	
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ACTION

TUT MARCHES TOWARDS  
CAMERA

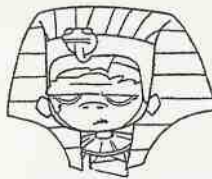
TUT STOPS SHORT

DIAL

SLUG

TRANS

NOTE: THE STORYBOARD PANELS ARE TV SAFE

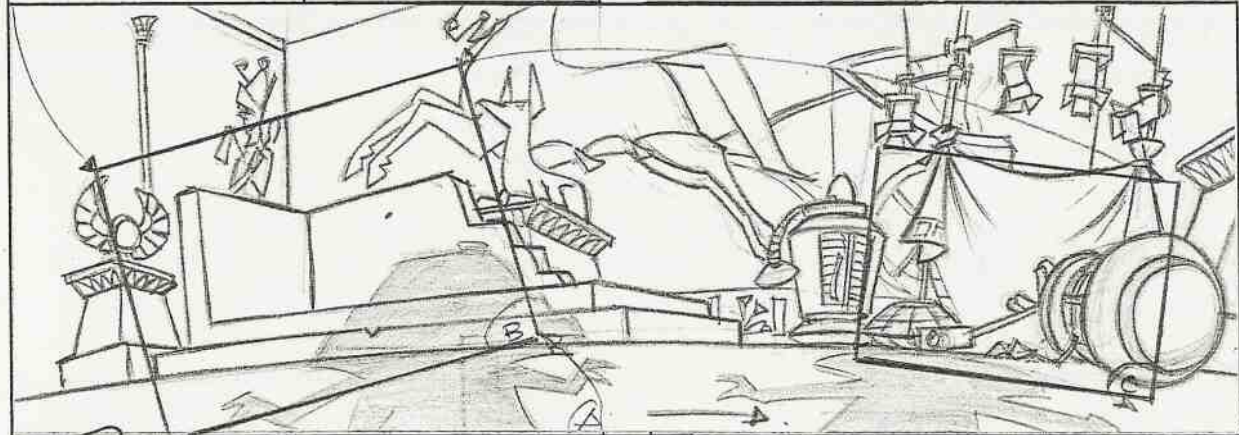


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SCENE	PNL
-------	-----



ACTION

(DX SHADOW)

INT TUT'S ALCOVE. (TUT'S P.O.V.) TUT'S SARCOPHAGUS IS GONE (ROTATE IN (A) → (B)) PAN AND ROTATE IN (B) → (C) ON THE MISSING THRONE. THE FAN AND ONE OF THE HEATERS IS KNOCKED OVER. TUT'S SHADOW ANIMATES OVER THE FLOOR.

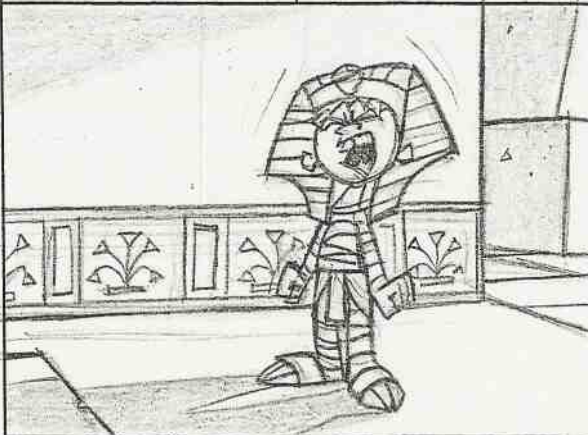
EFF: (DX SHADOW)

DIAL

(166) TUTENSTEIN: (OS)

MY SARCOPHAGUS .. AND .. MY PRECIOUS THRONE!

SCENE	PNL	1
-------	-----	---



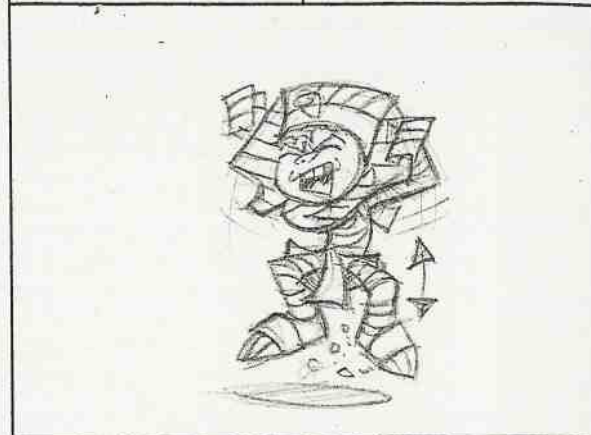
ANGLE ON AN OUTRAGED TUT.

EFF: (DX SHADOW, 2-TONE)

(166) TUTENSTEIN: (CONTD)

GONE!

SCENE	PNL	2
-------	-----	---



TUT JUMPS UP AND DOWN.

(166) TUTENSTEIN: (CONTD)

MY ROYAL...

SLUG

TRANS

NOTE: THE STORYBOARD PANELS ARE TV SAFE

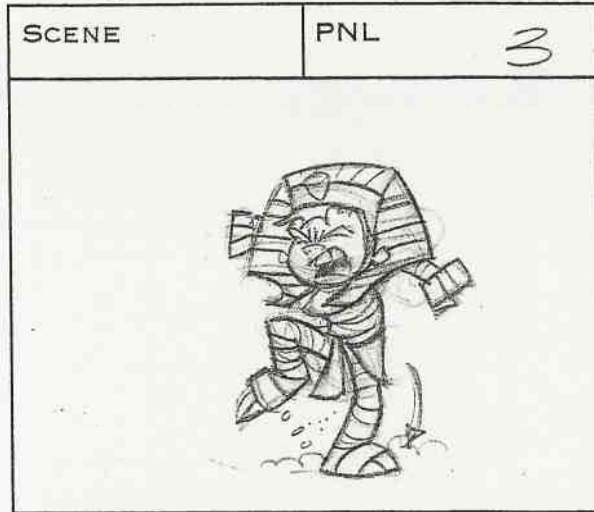




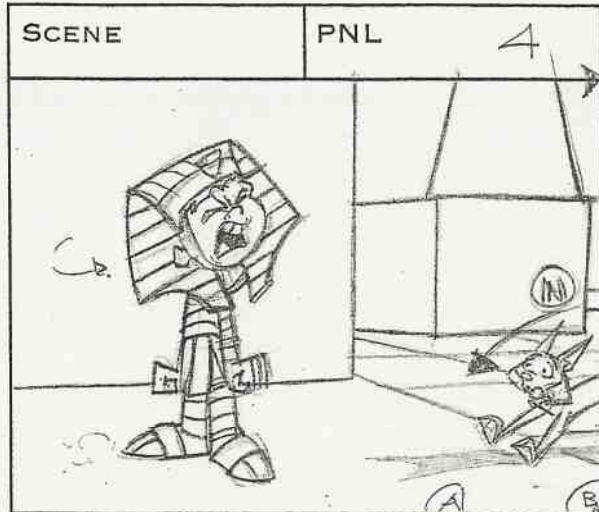
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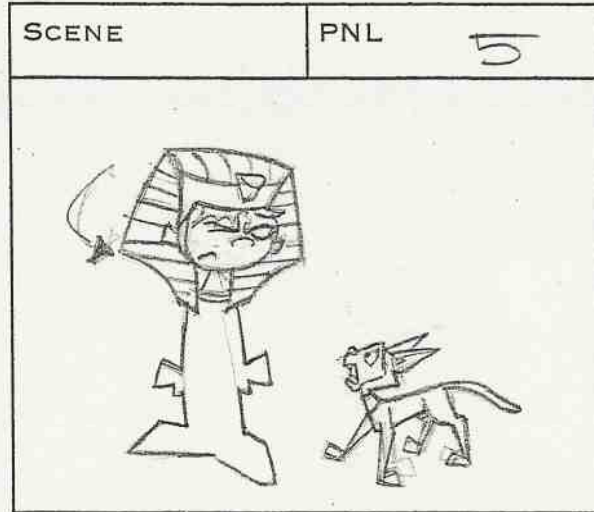
TITLE	BEHDETY LATE THAN NEVER	SHOW	123	ACT	III	PAGE	
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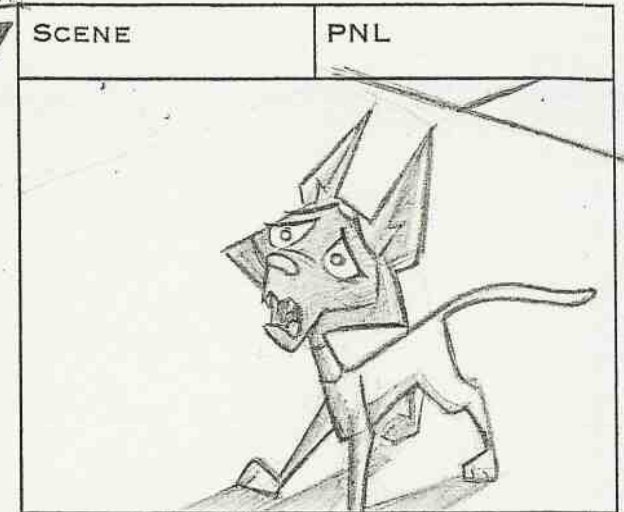
ACTION



PAN FROM (A) → (B) AS LUXOR RUSHES IN; OUT OF BREATH.



TUT STOPS HIS RANTING AS AN OUT OF BREATH. LUXOR STOPS BESIDE HIM.



CLOSE ON LUXOR... HE LOOKS EXHAUSTED AND ANXIOUS.

EFX: <DX SHADOW>

2-TONE EFX: <DX SHADOW>

DIAL  
 (166) TUTENSTEIN: (CONTD)  
 .. BUTT MISSES ...

(166) TUTENSTEIN: (CONTD)  
 .. THEM ALREADY

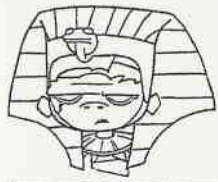
(167) LUXOR:  
 <BREATHING HEAVILY>  
 O VENGEFUL ONE!

(167) LUXOR: (CONTD)  
 WE HAVE ...

SLUG

TRANS

NOTE: THE STORYBOARD PANELS ARE TV SAFE



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SCENE	PNL	2.
-------	-----	----



ACTION  
LUXOR LEANS FORWARD WITH EXHAUSTION.

DIAL (167) LUXOR: (CONTD)  
.. ANOTHER PROBLEM.

SLUG

TRANS

SCENE	PNL	
-------	-----	--



ANGLE ON A SEETHING TUT.

EFF: (2 TONE)  
(168) TUTENSTEIN: (SEETHING)  
WHAT NOW?

SCENE	PNL	5A84
-------	-----	------



WIDE ON TUT AND LUXOR.

EFF: (2 TONE, DX SHADOW)  
(169) LUXOR:  
THAT GORMAN TRAPPED CLEO,

SCENE	PNL	2.
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LUXOR BECOMES MORE AGITATED

(169) LUXOR: (CONTD)  
... AND HE'S SHIPPING HER OFF TO ...

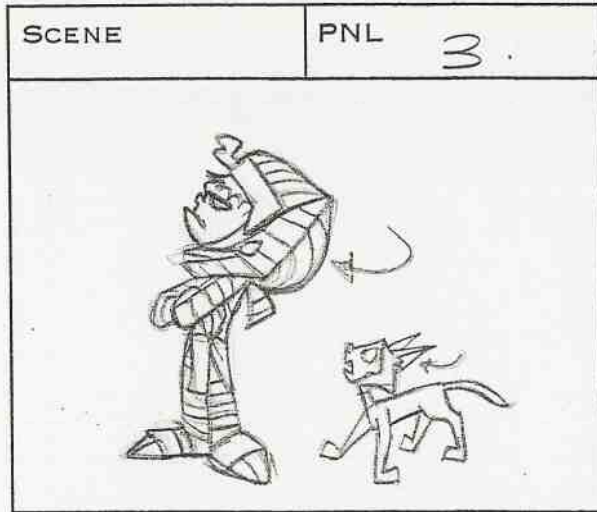
NOTE: THE STORYBOARD PANELS ARE TV SAFE



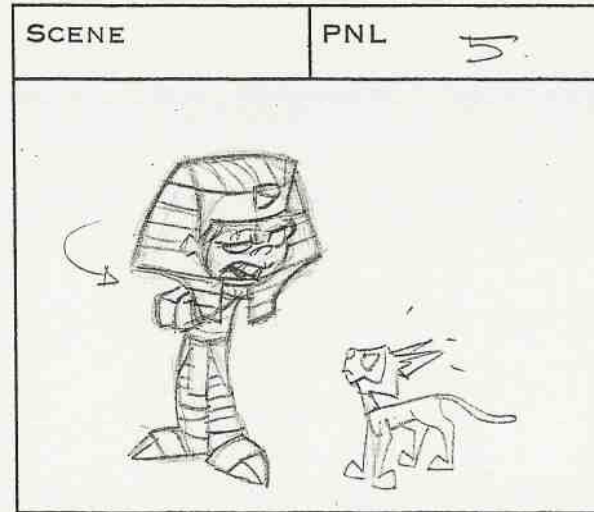
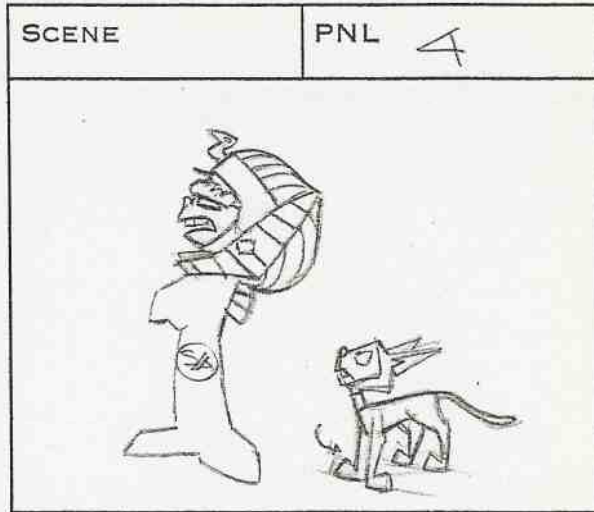
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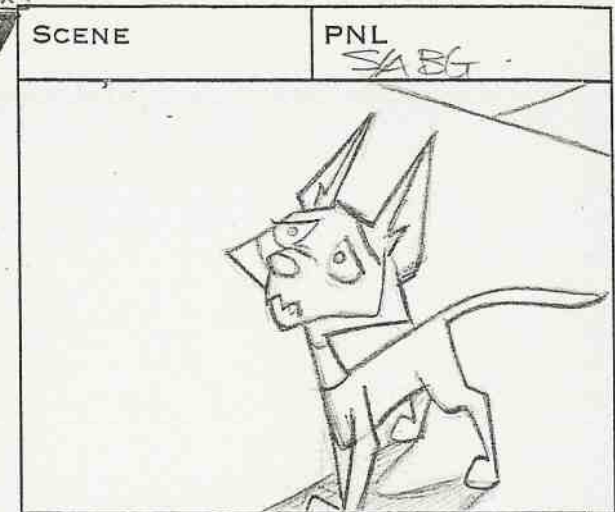
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ACTION



TUT TURNS TO LUXOR.



ANGLE ON LUXOR.

EFF: (2-TONE, DX SHADOW) → EFF: (2-TONE, DX SHADOW)

DIAL  
 (169) LUXOR: (CONTD)  
 .. SOME FARAWAY  
 COUNTRY!

(170) TUTENSTEIN:  
 THEY DIDNT SELL HER  
 FOR MORE THAN ME,..

(170) TUT: (CONTD)  
 .. DID THEY?

SLUG

TRANS

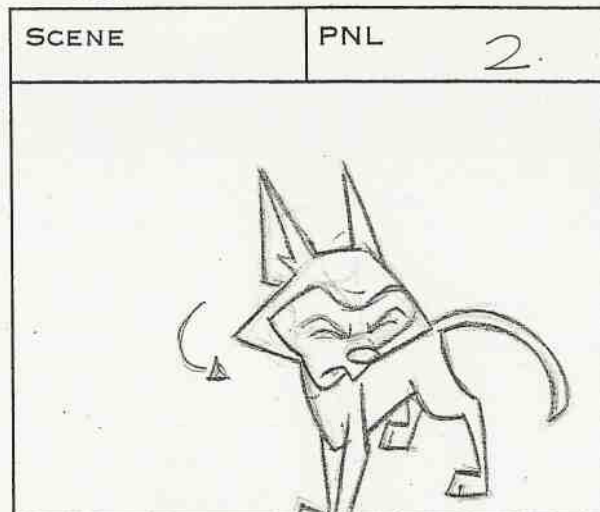
NOTE: THE STORYBOARD PANELS ARE TV SAFE



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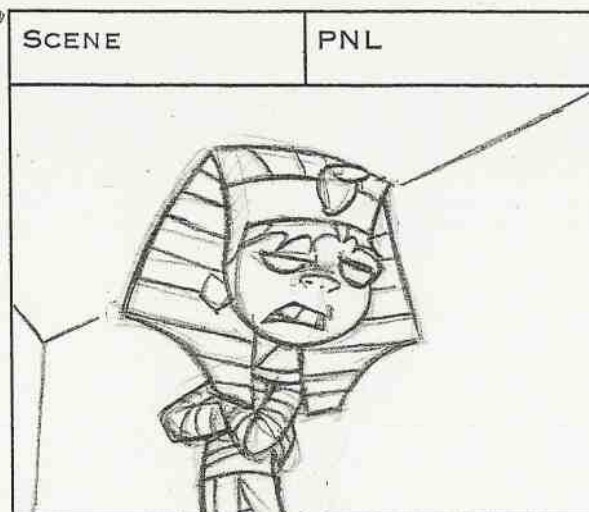
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ACTION



HE CANT BELIEVE HIS EARS.



ANGLE ON AN OBUVIOUS TUT.



DIAL

(171) LUXOR:  
WHAT?!?

EFF: (2-TONE)

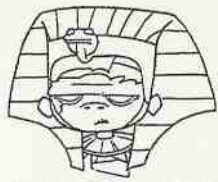
(172) TUTENSTEIN:  
OF COURSE NOT.

(172) TUTENSTEIN: (CONTD)  
NEVER MIND!

SLUG

TRANS

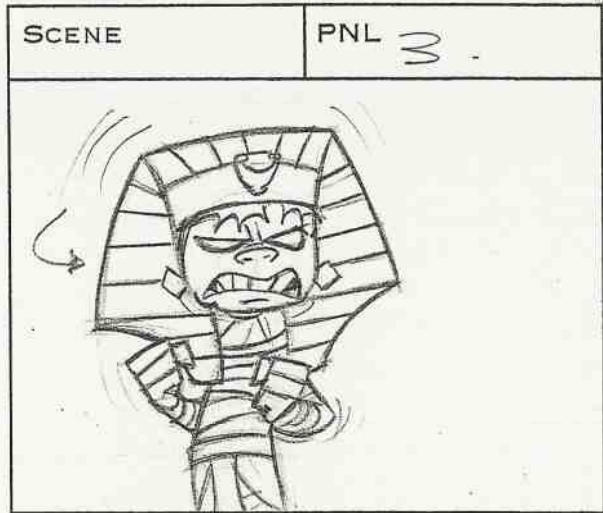
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# TUTENSTEIN

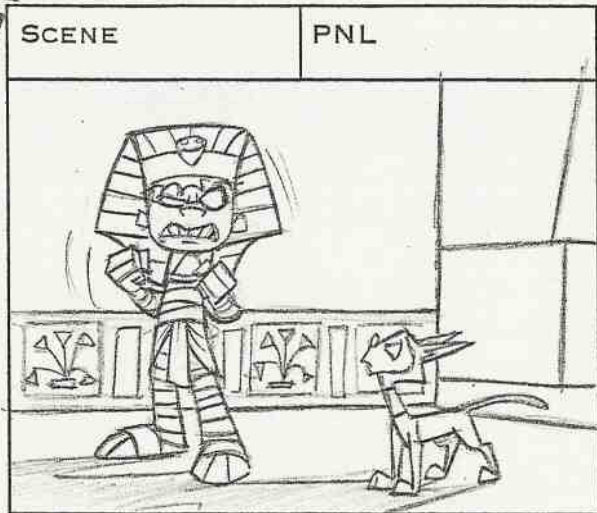
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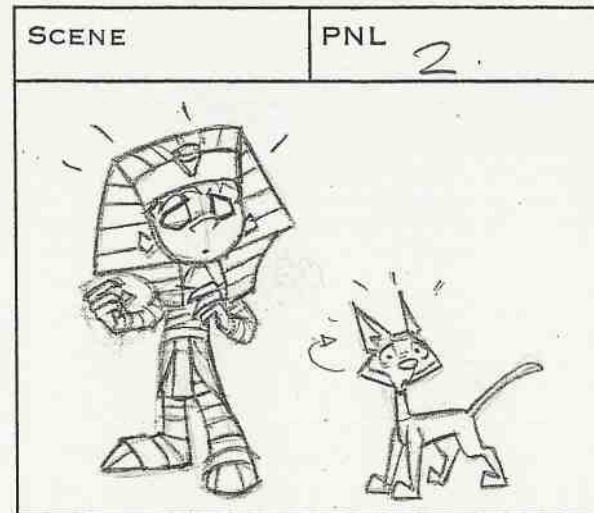
ACTION

TUT SHAKES WITH FURY



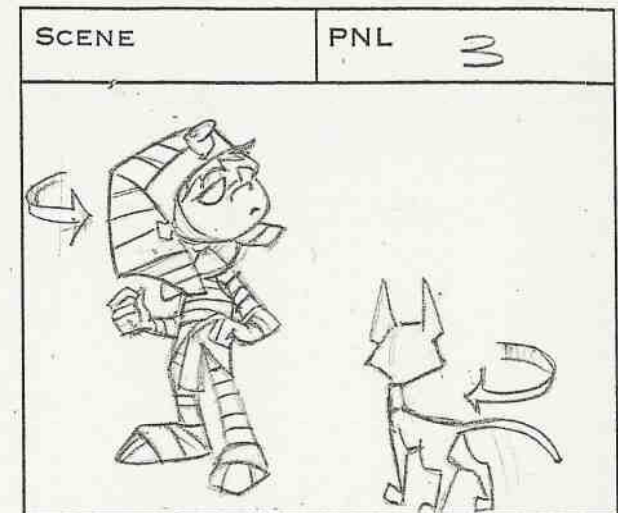
WIDE ON TUT AND LUXOR

(HU POSF)



BOTH REACT TO GORMAN'S VOICE

SFX: <LOUD ECHOM FOOTFALLS> ~~~~~ DOPPLER L



BOTH TURN IN THE DIRECTION OF GORMAN'S VOICE

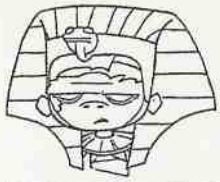
DIAL  
 (172) TUTENSTEIN: (CONTO)  
 THE TOMBS ROBBERS SHALL  
 PAY FOR THIS!

(173) GORMAN: (OS)  
 THIS WAY!

SLUG

TRANS

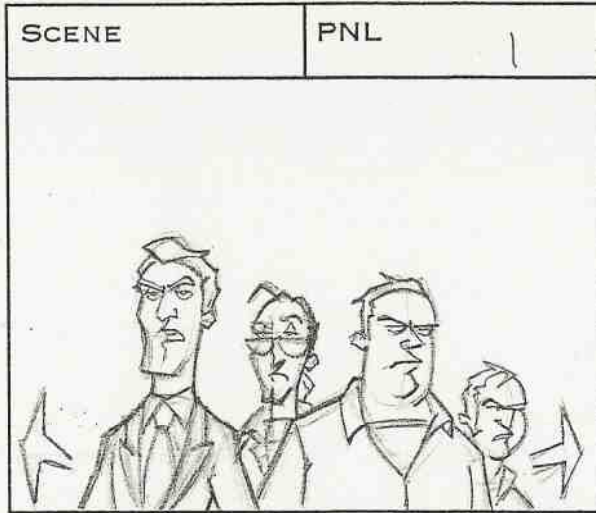
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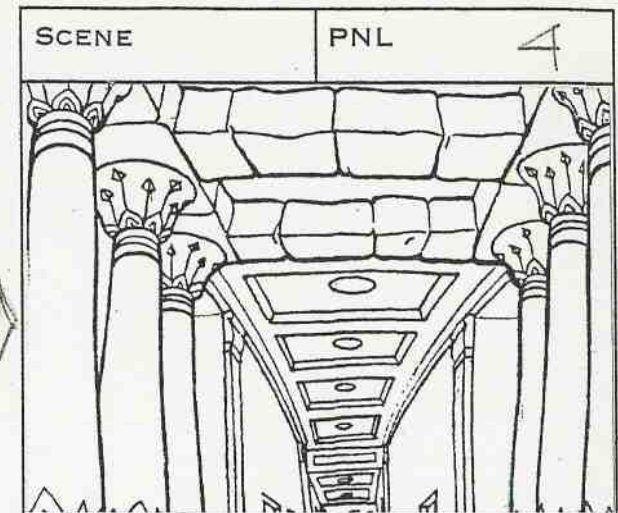
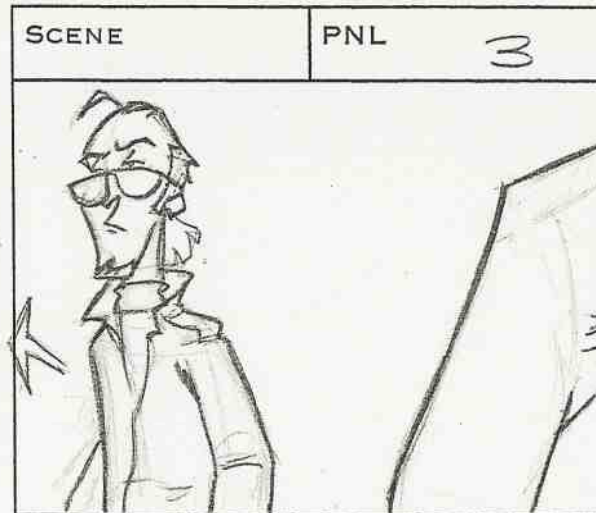
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ACTION  
ANGLE ON ENTRANCEWAY  
GORMAN AND GANG WALK  
TOWARDS CAMERA ..



.. AND THROUGH SCENE.



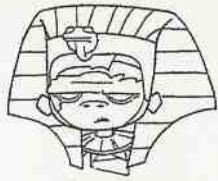
DIAL (174) GORMAN:

THAT GIRL MUST .. HAVE HIDDEN THAT HUNK OF ROTTING MUMMY FLESH SOMEWHERE IN HERE ..

SLUG

TRANS

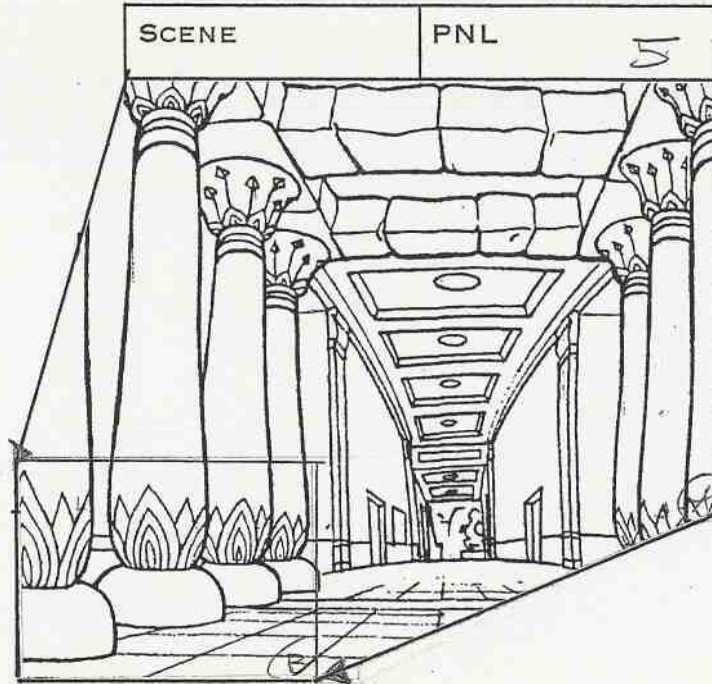
NOTE: THE STORYBOARD PANELS ARE TV SAFE



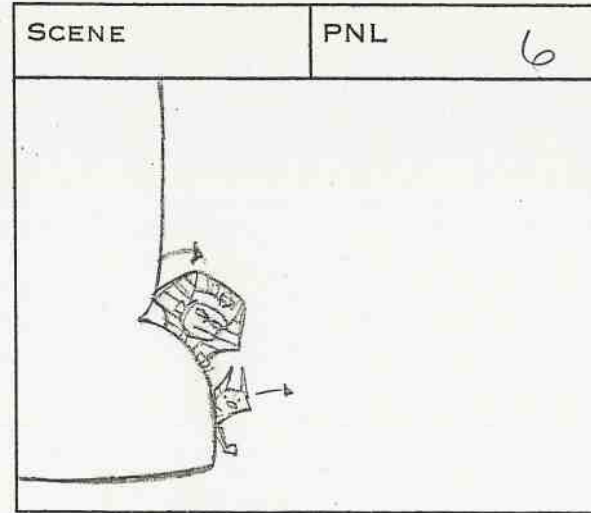
# TUTENSTEIN

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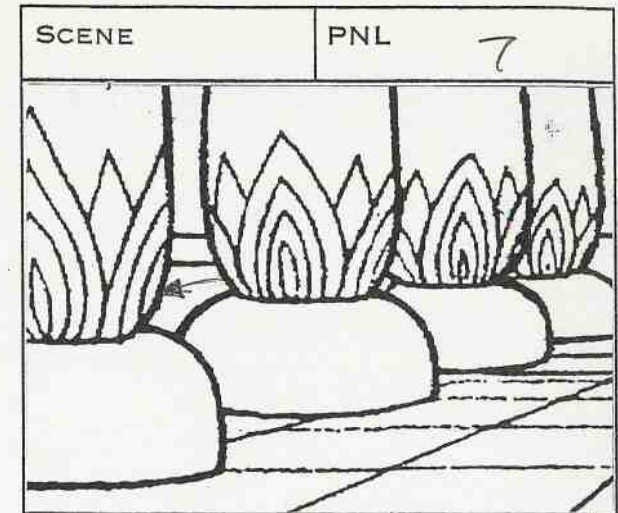
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ACTION  
PAN AND TRUCK IN  
A → B  
TO THE BASE OF ONE  
OF THE PILLARS.



TUT AND LUXOR LEAN  
OUT FROM BEHIND.  
(HOLD A BEAT.)



BOTH DUCK BACK  
BEHIND PILLAR.

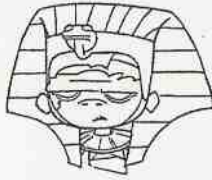
SFX: (ECHOY FOOTFALLS)

DIAL

SLUG

TRANS

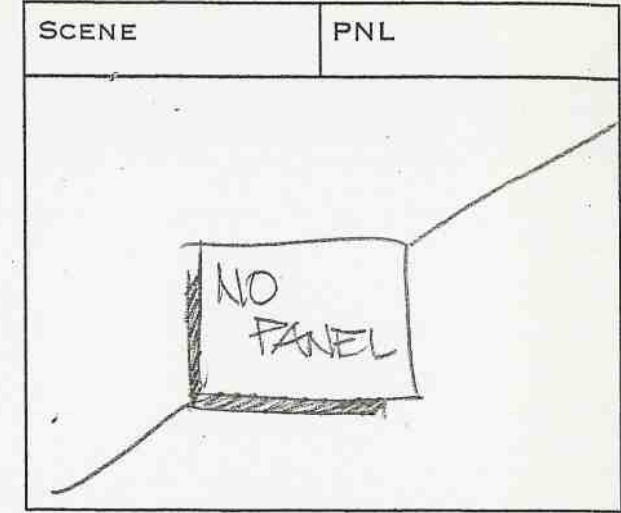
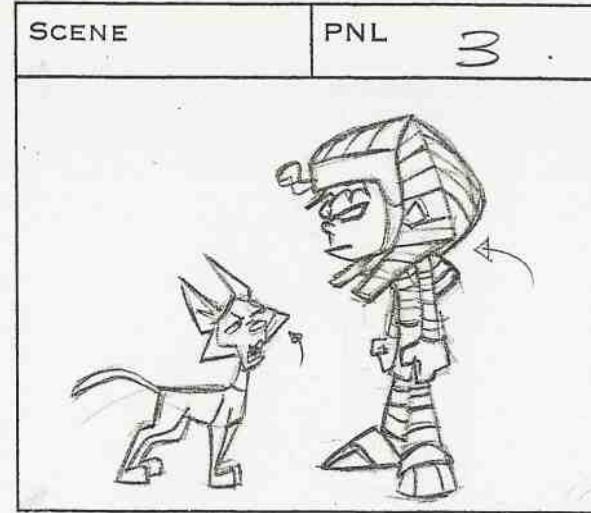
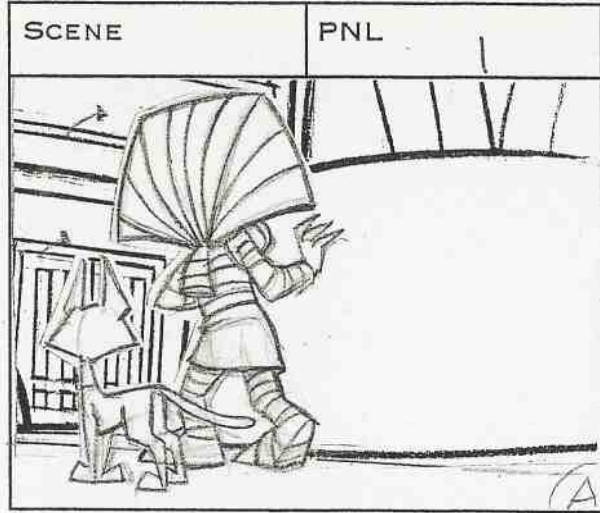
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**ACTION**  
ANGLE ON TUT AND LUXOR.  
THEY SETTLE BACK (HU ACTION FROM PREVIOUS SCENE)

TUT TURNS TO LUXOR.  
SLIGHT SHIFT (A) → (B).  
LUXOR SHIFTS AROUND TO  
FACE TUT. TUT GESTURES  
TO (OS) GORMAN

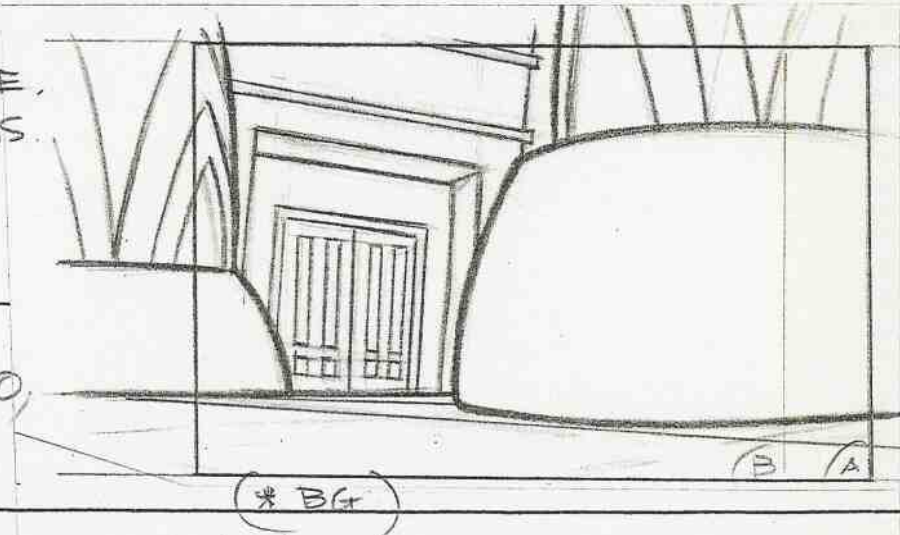
LUX BEING DROLE.  
TUT STRAIGHTENS.

DIAL

(175) TUTENSTEIN:  
DID HE ACTUALLY CALL ME  
A HUNK OF ROTTING MUMMY  
FLESH?!

(176) LUXOR:  
I'M AFRAID SO,  
SIRE!

SLUG



TRANS

NOTE: THE STORYBOARD PANELS ARE TV SAFE

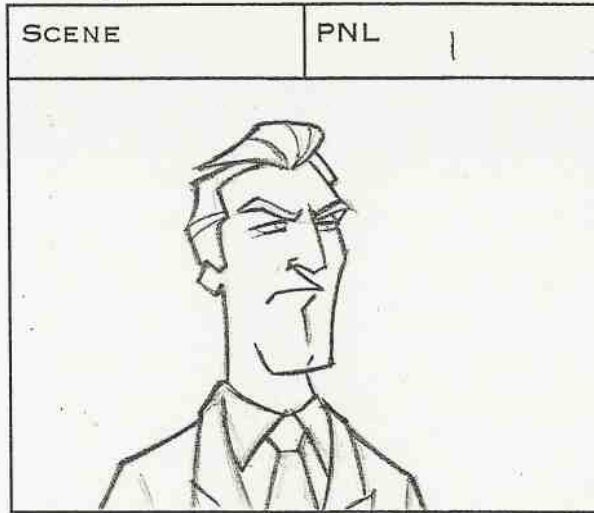




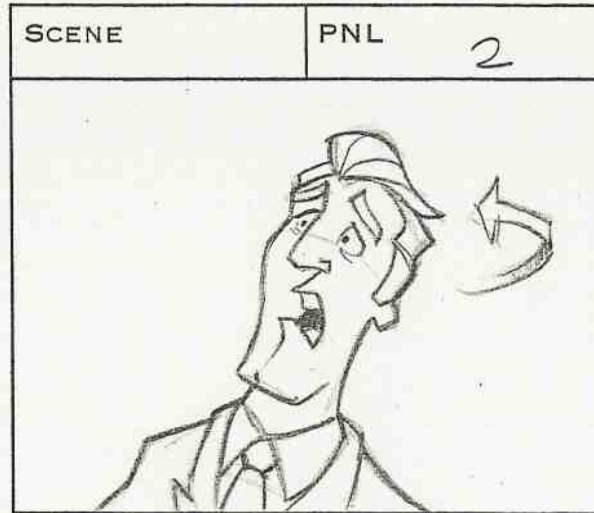
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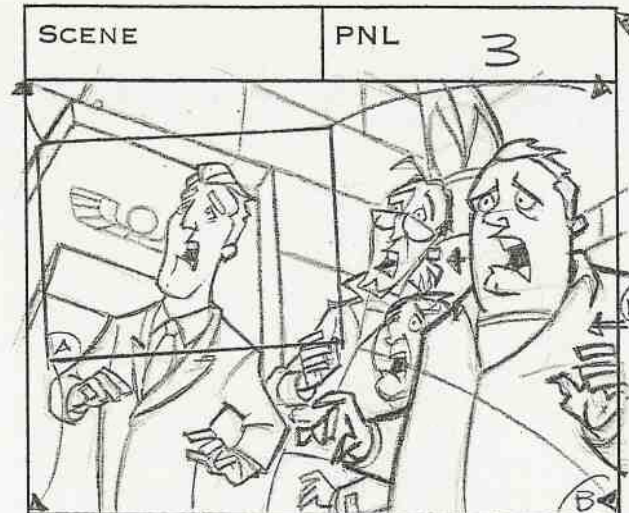
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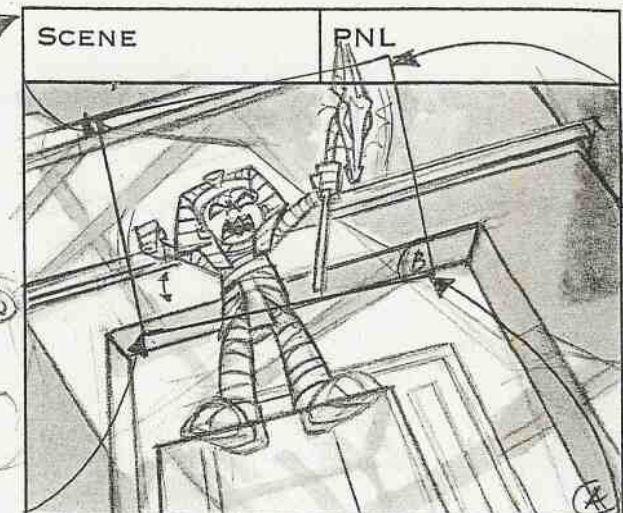
ACTION  
CLOSE ON GORMAN



HE WHIRLS ABOUT, EYES  
WIDENING IN HORROR



FAST ROTATE OUT (A) → (B)  
PAN THUGS #1 & 2 IN  
PAN RONNIE IN SLOWER  
ALL SCREAM IN TERROR



DRAMATIC ANGLE ON TUT  
STANDING ATOP ONE OF THE  
EMPTY DISPLAY CASES. TUT IS  
BRANDISHING HIS SCEPTER, ITS  
EYES GLOWING BRIGHTLY.  
SNAP ROTATE IN (A) → (B)  
ETC: (DX SHADOWS, BOT. LIFE GLOW)

DIAL (177) TUTENSTEIN (OS)  
SACRILEGE!!!

(179) GORMAN:  
WHAAAA? .

(A) ALL:  
<SHOCKED REACTIONS>

(178) TUTENSTEIN:  
NO ONE DEFILES THE  
PHARAOH'S TOMB...

SLUG

TRANS

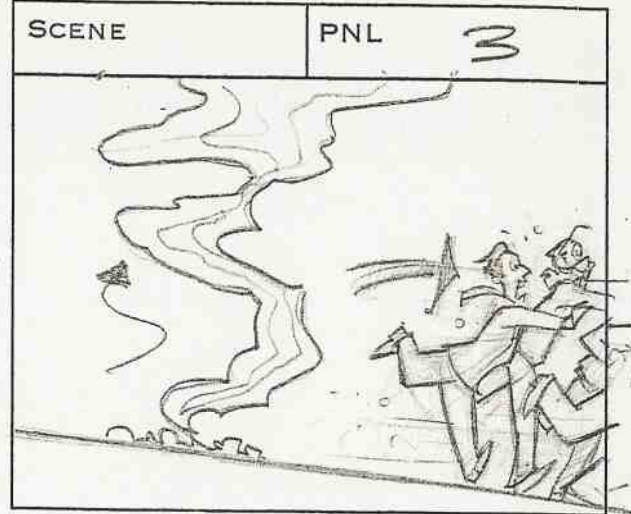
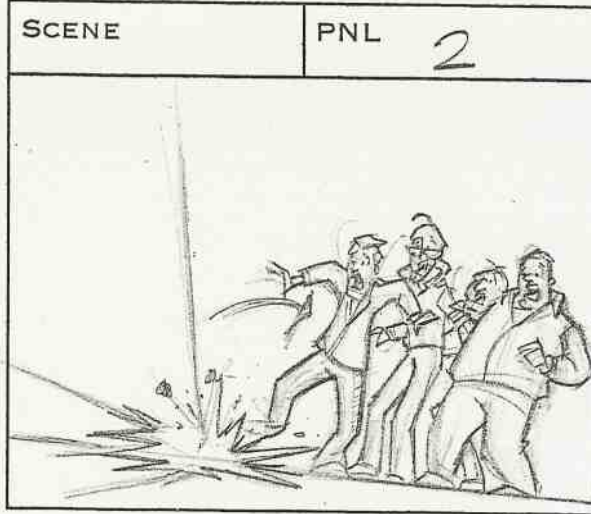
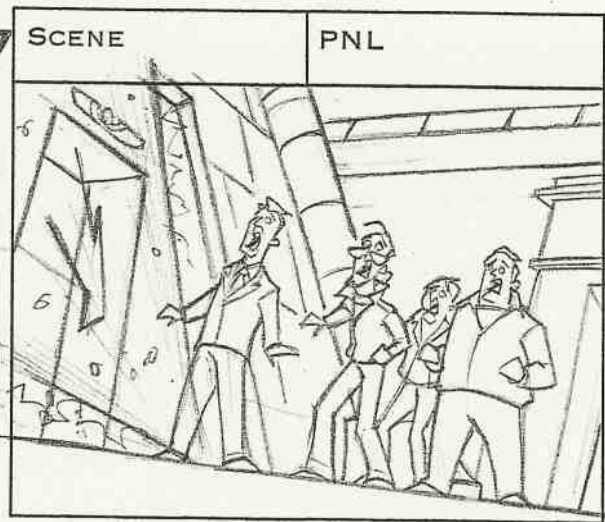
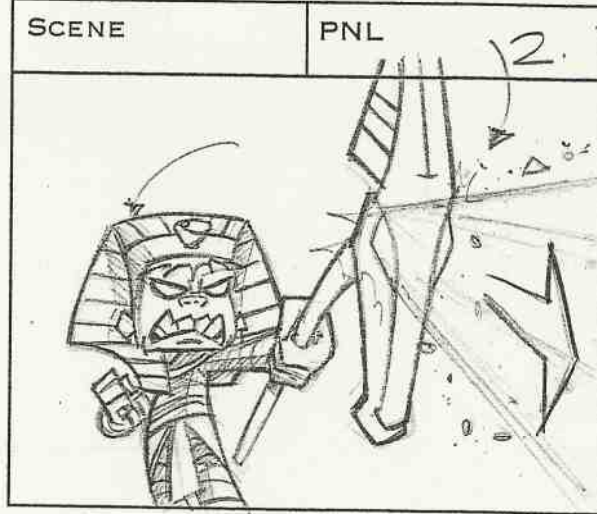
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**ACTION**  
 TUT AIMS THE SCEPTER AT GORMAN AND HIS GANG.  
 A BEAM SHOTS FROM THE SCEPTER'S EYES  
 EFX: (BOT LIFE GLOW)

WIDE ON GORMAN & GANG. THE BEAM OF ENERGY SHOTS IN...  
 EFX: (BOT LIFE BEAM)

THE BEAM ZAPS THE FLOOR NEAR GORMAN'S FEET HE LEAPS BACK  
 EFX: (BOT. LIFE FLASH)

GORMAN AND GANG RACE OUT OF SCENE  
 EFX: (DX SMOKE)

**DIAL**  
 (179) TUTENSTEIN: (CONTD)  
 ..AND LIVES!

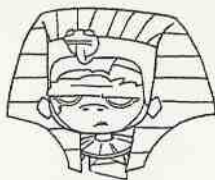
(179A) RONNIE/THUG 1 & 2:  
 (SHOCKED REACTIONS)

(180) GORMAN/RONNIE/2THUGS:  
 (WILD, PANICKED SCREAMS)

SLUG

TRANS

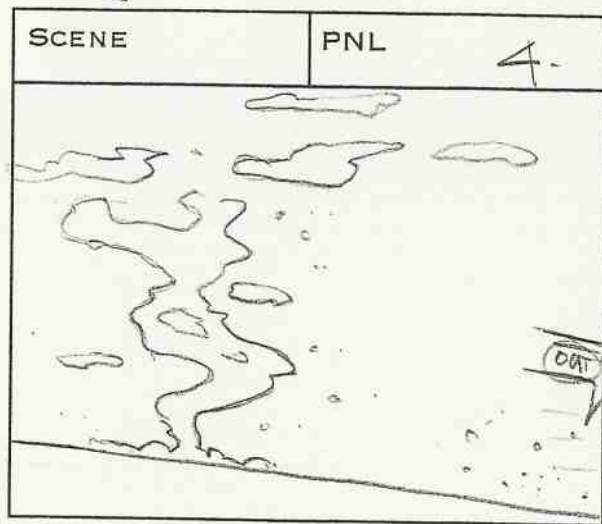
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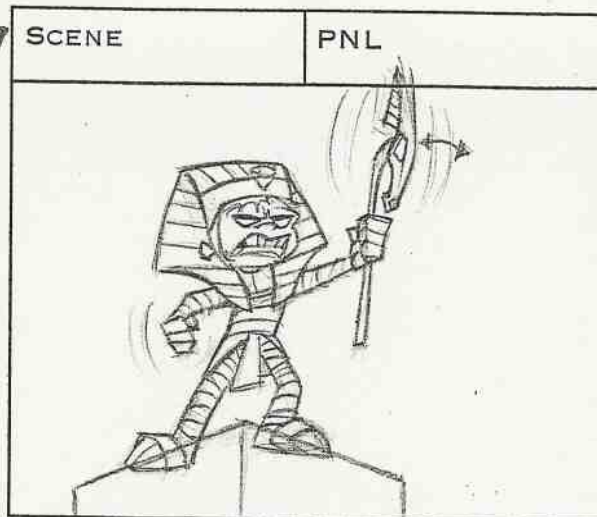
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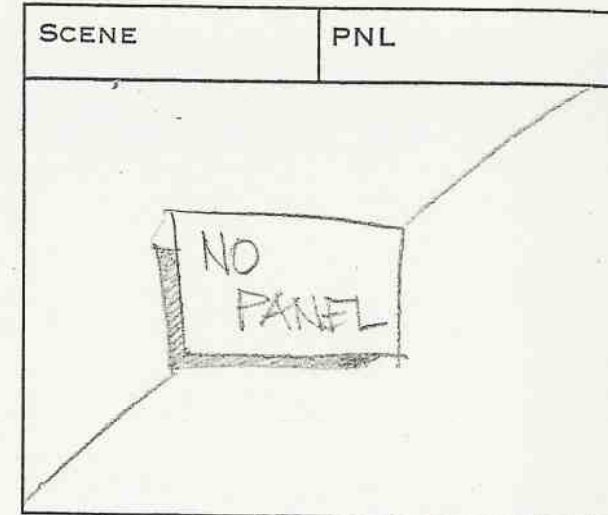
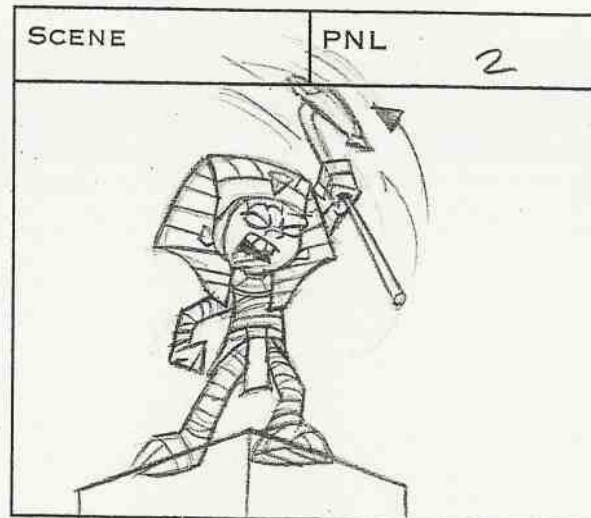
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ACTION  
SMOKE DISSIPATES.



ANGLE ON TUT, STILL  
STANDING ON THE DISPLAY CASE.  
HE CONTINUES TO BRANDISH  
HIS SCEPTER.



SCENE CONTINUES ON  
NEXT PAGE

EFF: (DX SMOKE)

DIAL  
SFX: <DOPPLER AWAY SCREAMS>

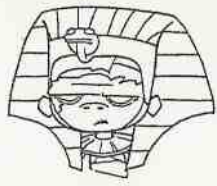
(181) TUTENSTEIN  
GRRRRRRRRR!

(181) TUTENSTEIN: (CONT'D)  
YOU CANNOT ESCAPE THE  
WRATH OF THE PHARAOH!

SLUG

TRANS

NOTE: THE STORYBOARD PANELS ARE TV SAFE



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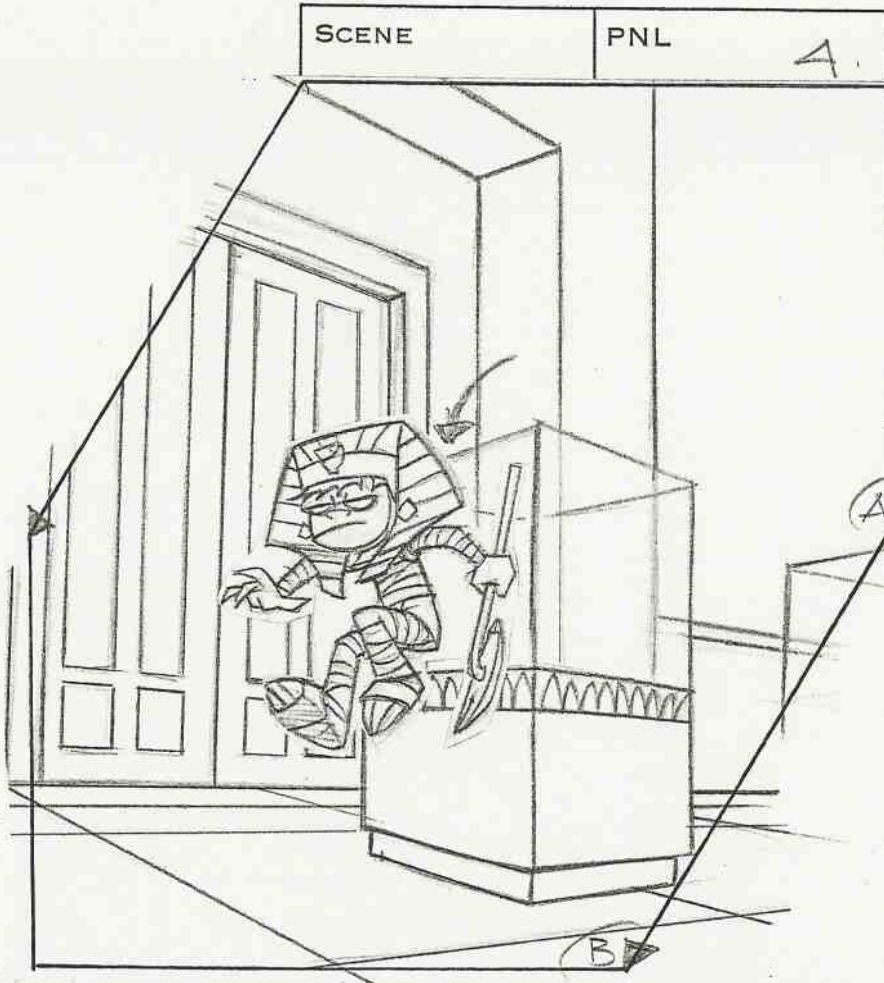
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ACTION  
DIAG PAN (A) → (B)  
WITH ANIM.  
TUT HOPS OFF  
THE DISPLAY CASE.

DIAL

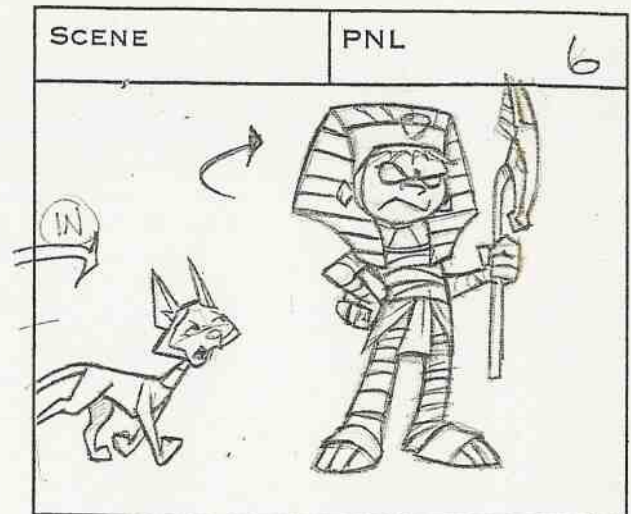
SLUG

TRANS



TUT LANDS, KICKING UP  
A CLOUD OF DUST.

EFX: (DX DUST)

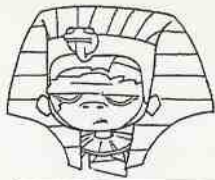


TUT TURNS AS LUXOR  
WALKS IN UP TO TUT.

(182) LUXOR:

NICE WORK, SIRE.

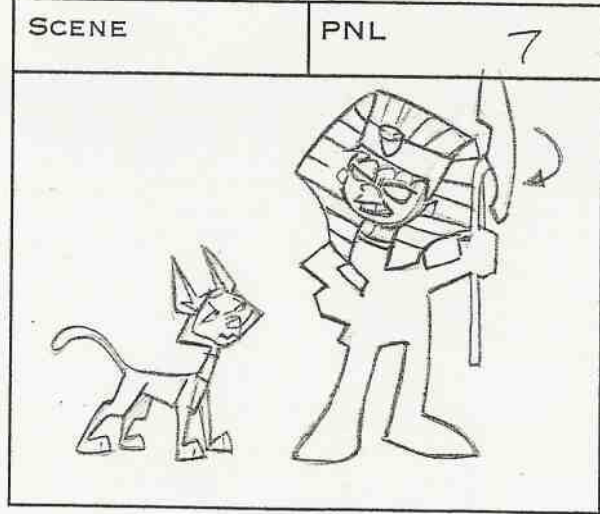
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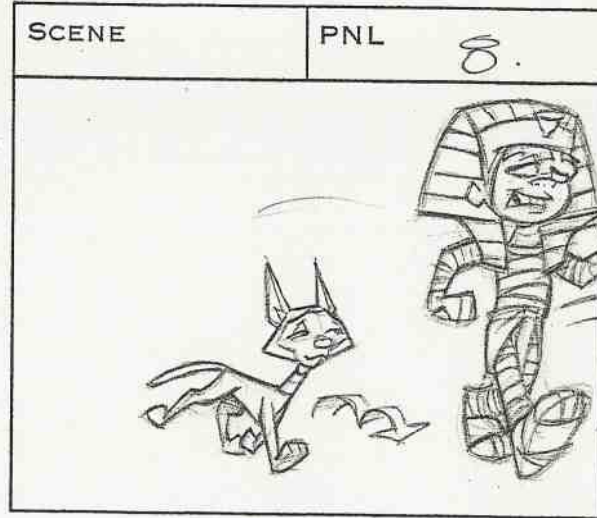
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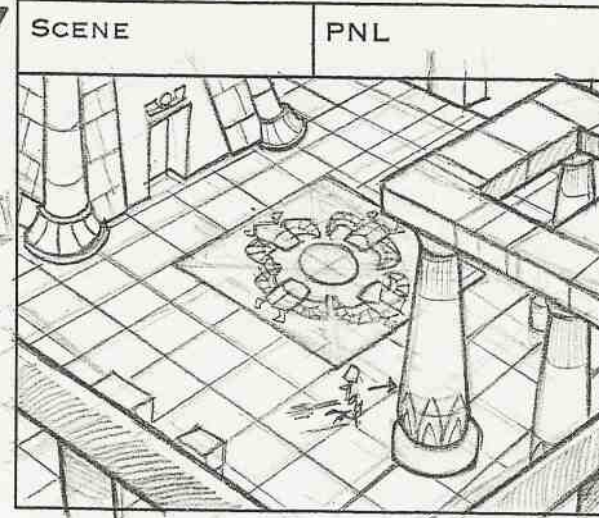
TITLE	BEHDETY LATE THAN NEVER	SHOW	123	ACT	III	PAGE	
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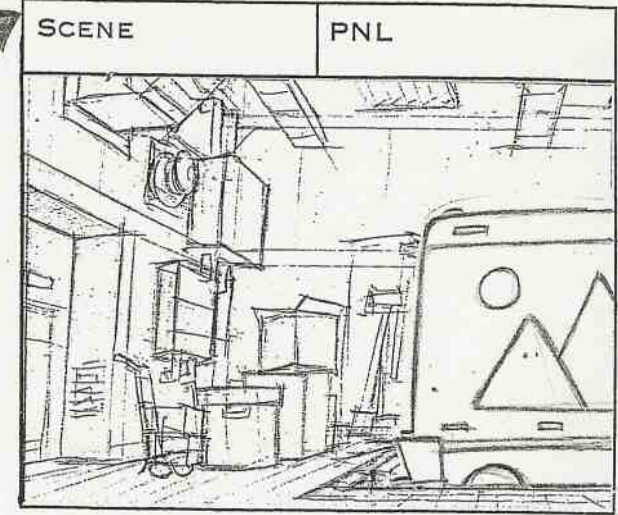
ACTION  
TUT TURNS TO LUXOR



TUT AND LUXOR FOLLOW  
AFTER GORMAN AND  
GANG



WIDE ON ANCIENT EGYPTIAN  
ROOM. TUT AND LUXOR  
MOVE TOWARDS THE EXIT



INT. LOADING DOCK  
ALL IS QUIET.

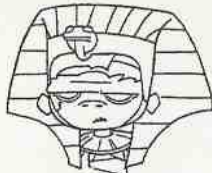
DIAL  
(183) TUTENSTEIN:  
THANK YOU, LUXOR.

(188A) TUTENSTEIN: (CONT'D)  
I AM A PROFESSIONAL!

SLUG

TRANS

NOTE: THE STORYBOARD PANELS ARE TV SAFE

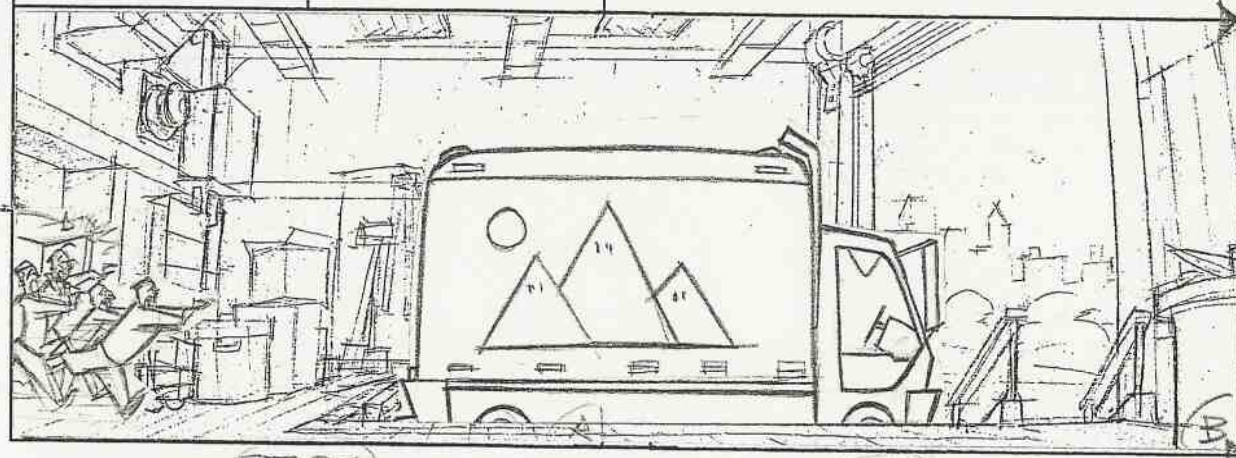


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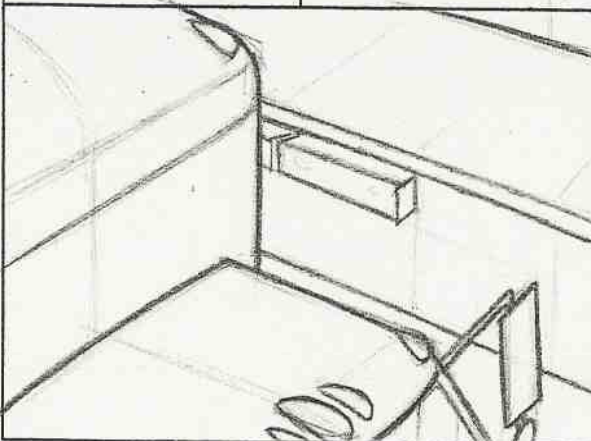
SCENE	PNL 2
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ACTION START STOP

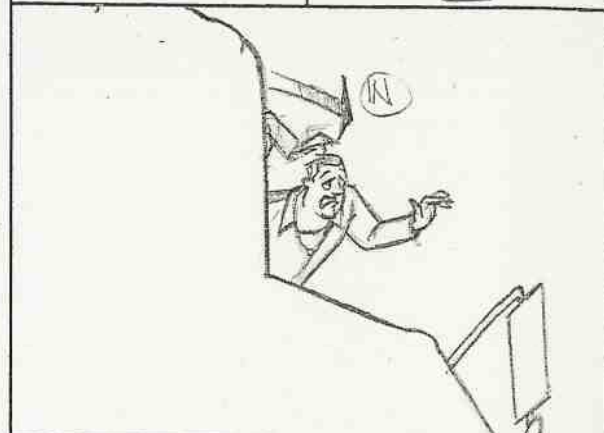
.. SUDDENLY THE DOOR BURSTS OPEN. GORMAN & GANG RUSH TOWARD THE PARKED VAN. PAN AHEAD TO THE FRONT OF THE VAN. (A) (B)

SCENE	PNL
-------	-----



ANGLE ON DRIVERS SIDE OF VAN

SCENE	PNL 2
-------	-------



RONNIE RUSHES IN CLOSELY FOLLOWED BY THE REST OF THE GANG.

DIAL GORMAN & GANG:  
<SCREAMS & WALLAS>

GORMAN & GANG:  
(MORE WALLAS)

SLUG

TRANS

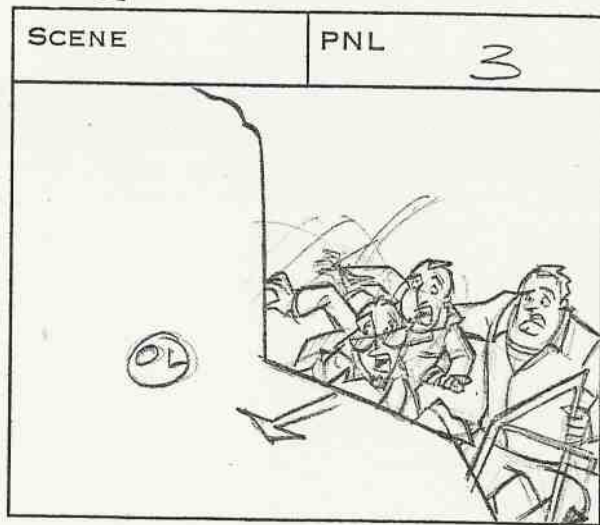
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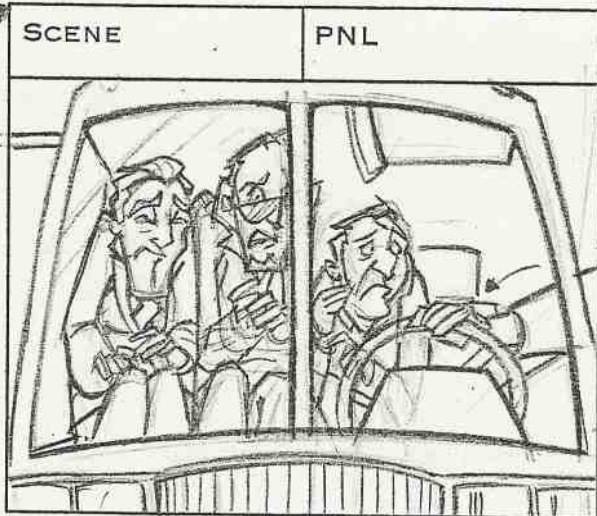
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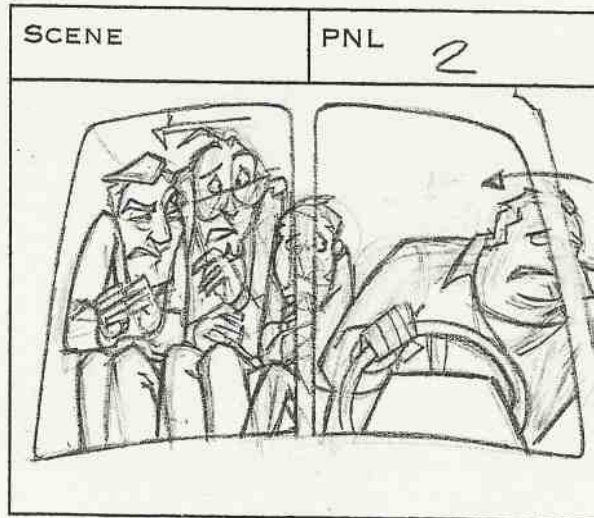


ACTION

RONNIE PULLS OPEN THE DOOR AND THE GANG, LEAD BY GORMAN PILE IN.



INT. VAN. GORMAN AND THUG'S 1 & 2 ARE SQUEEZED INSIDE. RONNIE ENTERS THE VAN..



.. PULLING THE DOOR CLOSE. THE OTHER GUMS ARE SQUISHED UP AGAINST EACH OTHER.



RONNIE SETTLES BEHIND THE WHEEL.

DIAL

△ GORMAN/THUGS:  
(COOFS!)

①84 GORMAN:  
TO THE SHIP..

SFX: <ENGINE REVS>  
①84 GORMAN: (CONTD)  
.. NOW !!

SLUG

TRANS

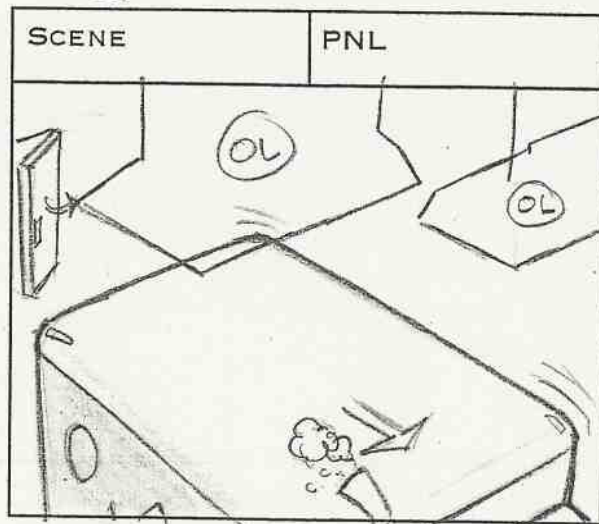
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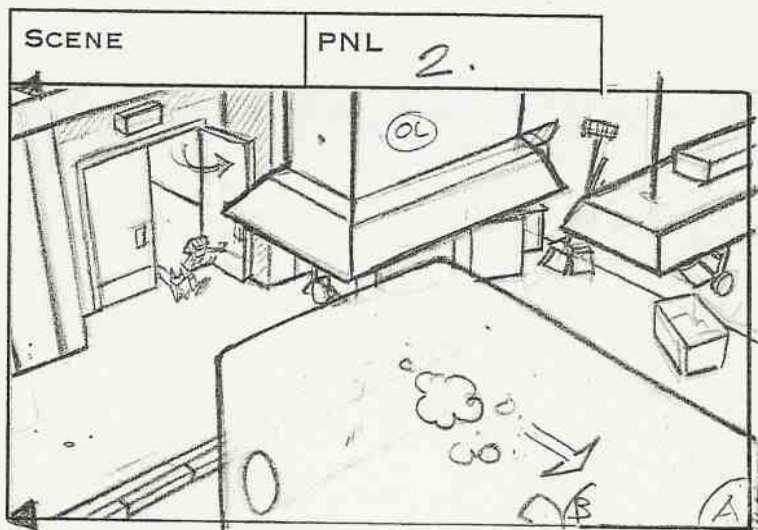
ACTION  
ANOTHER ANGLE ON DOCK  
AS THE VAN SLOWLY MOVES  
AWAY FROM THE DOCK THE  
DOOR OPEN

EFX: (DX EXHAUST) - SFX: (ENGINE NOISE)

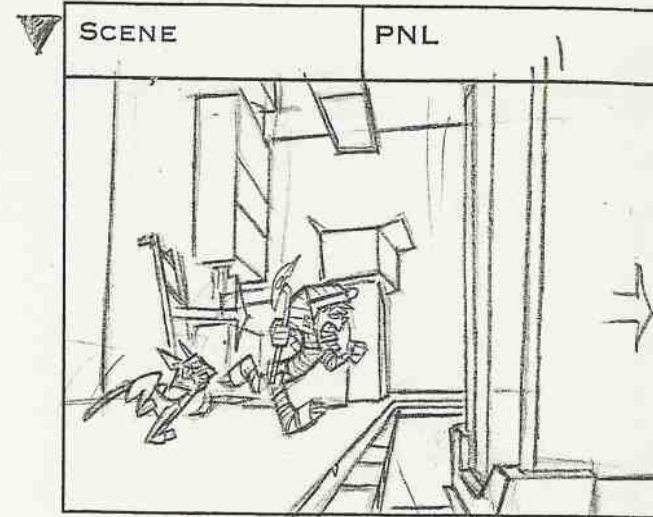
DIAL

SLUG

TRANS



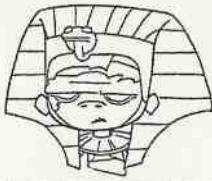
PAN (A) -> (B)  
TUT AND LUXOR RUSH IN



ANOTHER ANGLE ON THE  
DOCK TUT & LUXOR BOLT  
TOWARDS THE MOVING VAN

NOTE: THE STORYBOARD PANELS ARE TV SAFE

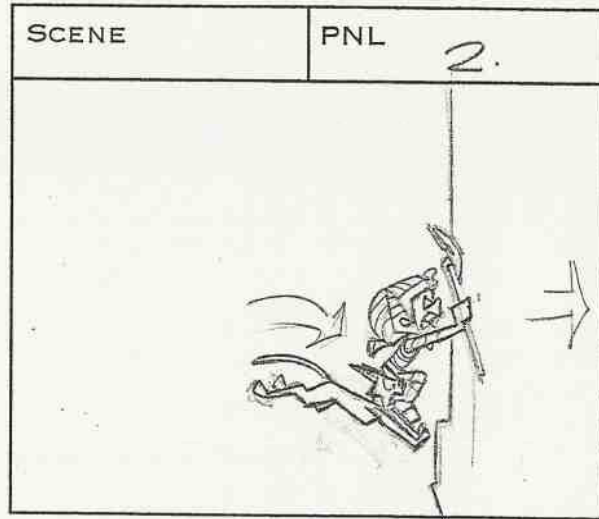




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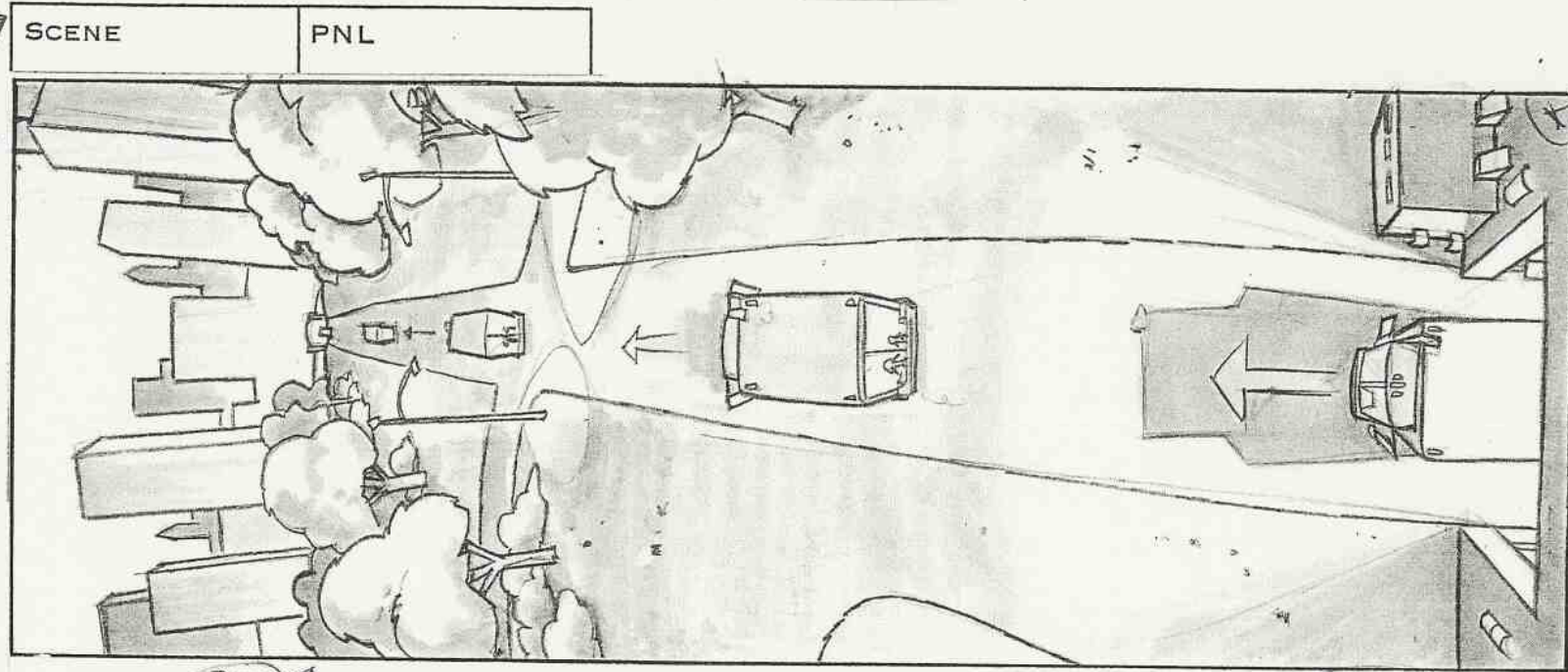
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ACTION

TUT AND LUXOR LEAP  
TOWARD THE VAN.



EXT MUSEUM ANGLE ON LOADING DOCK. VERT PAN (A) → (B).  
 THE VAN SPEEDS AWAY TOWARDS THE CITY. TUT AND LUXOR CLING TO THE BACK.

DIAL 1844 TUT/LUXOR:

(JUMP & LAND)

FX: (DX SHADOW)  
 SFX: (ENGINE NOISES)

SLUG

TRANS

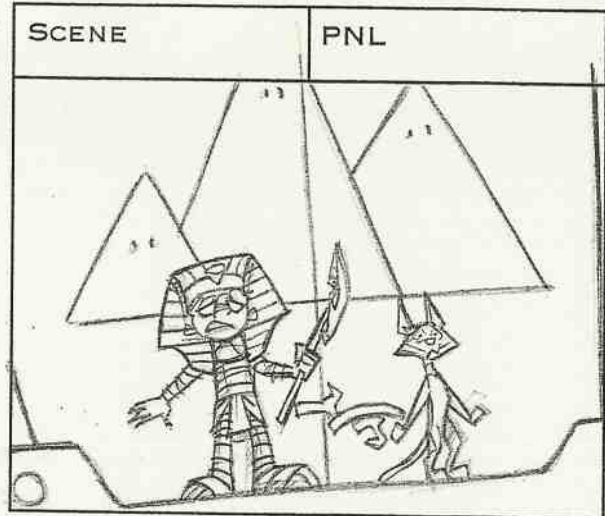
NOTE: THE STORYBOARD PANELS ARE TV SAFE



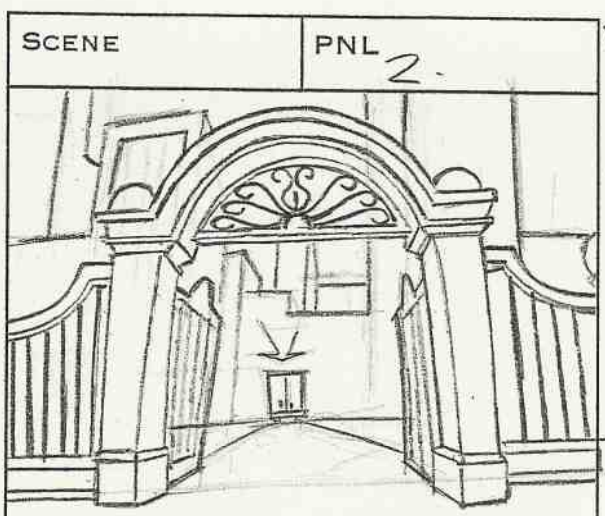
# TUTENSTEIN

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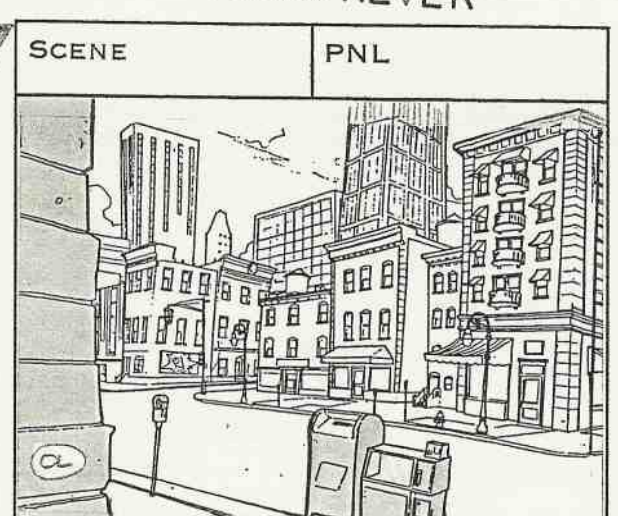
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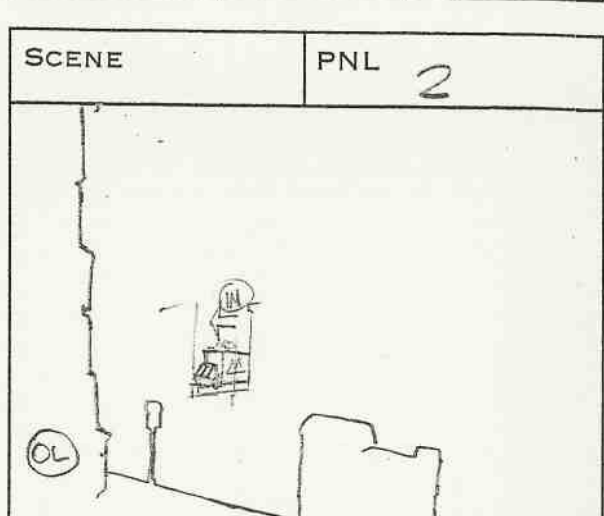
ACTION  
CLOSE ON BACK OF VAN.  
TUT AND LUXOR ARE HANGING  
ON FOR DEAR LIFE.



THE VAN ZOOMS AWAY  
PAST THE PARK GATE



ANGLE ON CITY STREET - NIGHT



THE VAN ZOOMS IN.

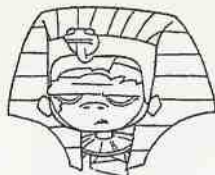
EFX: (2 TONE)  
DIAL SFX: (ENGINE NOISE)

SLUG

TRANS

NOTE: THE STORYBOARD PANELS ARE TV SAFE

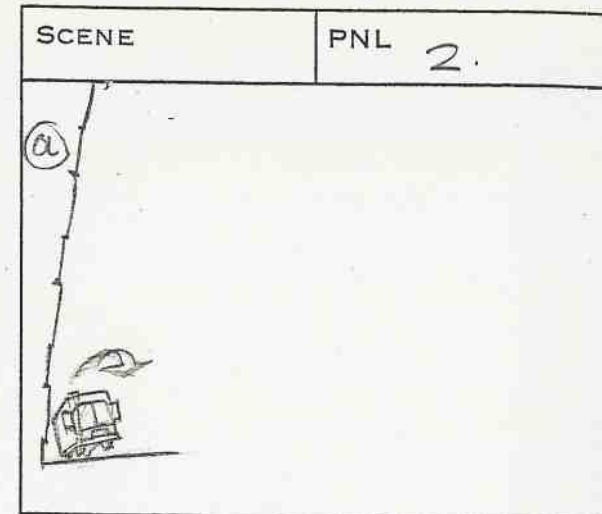
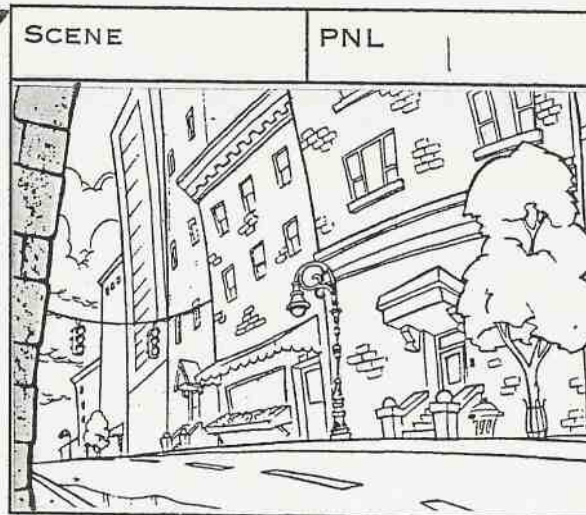
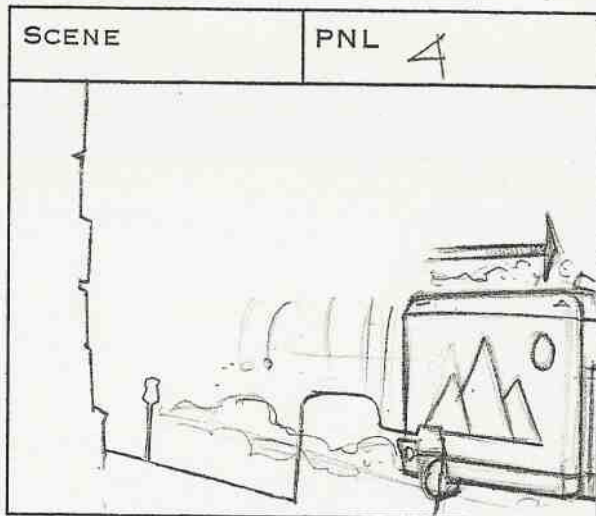
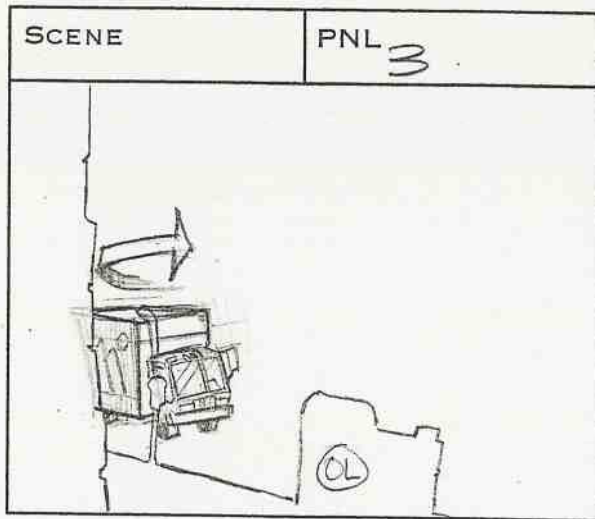
49



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**ACTION**

THE VAN SCREECHES AROUND THE CORNER ..

.. AND ZOOMS PAST CAMERA

ANOTHER CITY STREET-NIGHT-

THE VAN ZOOMS UP INTO SCENE

(\* CUT SCENE BEFORE VAN EXITS SCENE )

SFX: <ENGINE NOISE, TIRE SQUEALS>

EFX: <DX EXHAUST>

DIAL

SLUG

TRANS

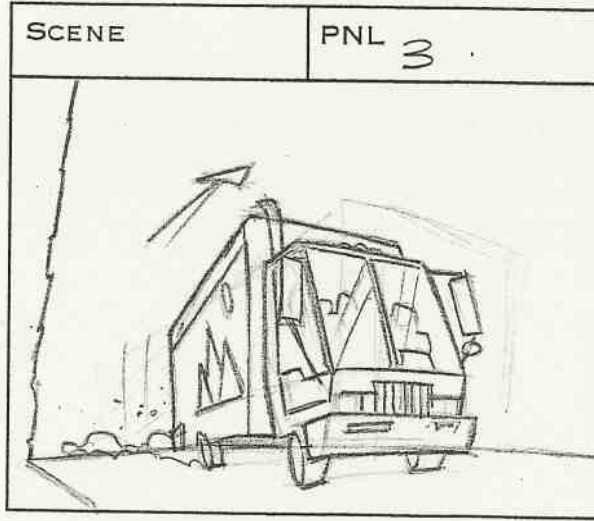
NOTE: THE STORYBOARD PANELS ARE TV SAFE



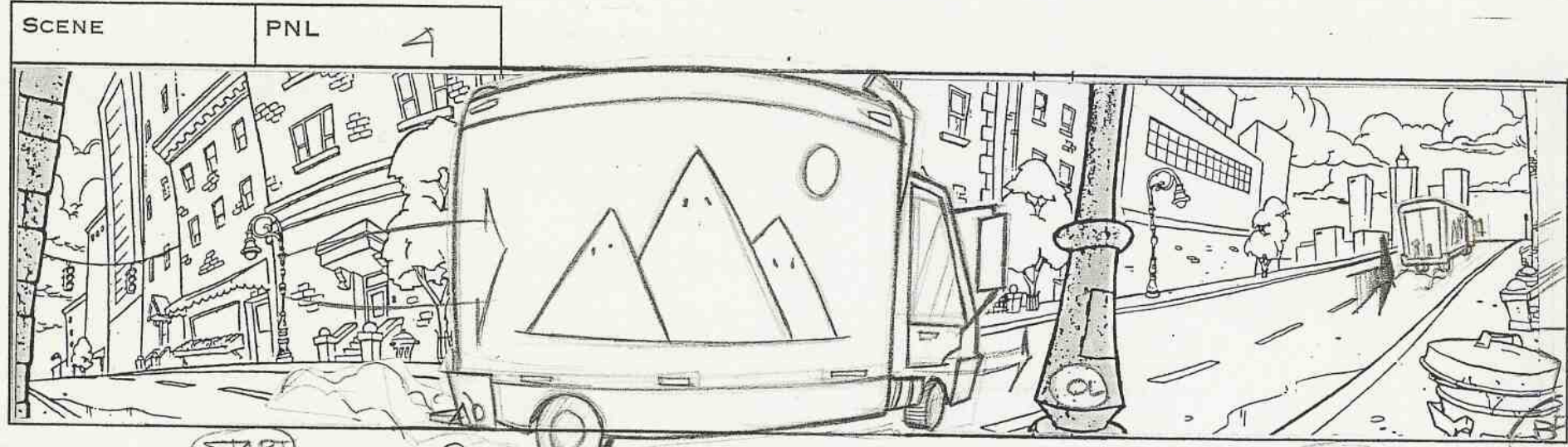
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ACTION  
VAN ZOOMS TO CAMERA



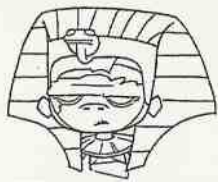
THE VAN SCREECHES AROUND THE CORNER AND AWAY DOWN THE STREET.  
PAN W/ANIM (A) → (B)

DIAL

SLUG

TRANS

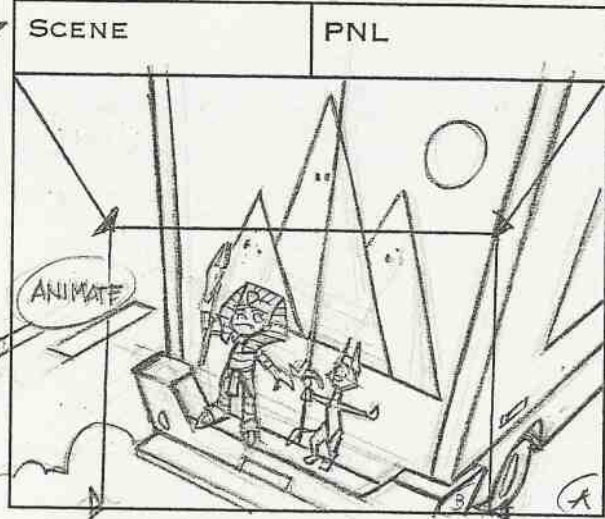
NOTE: THE STORYBOARD PANELS ARE TV SAFE



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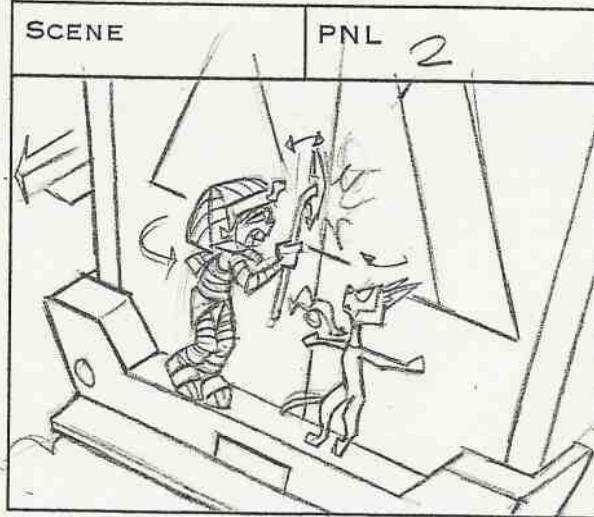
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ACTION

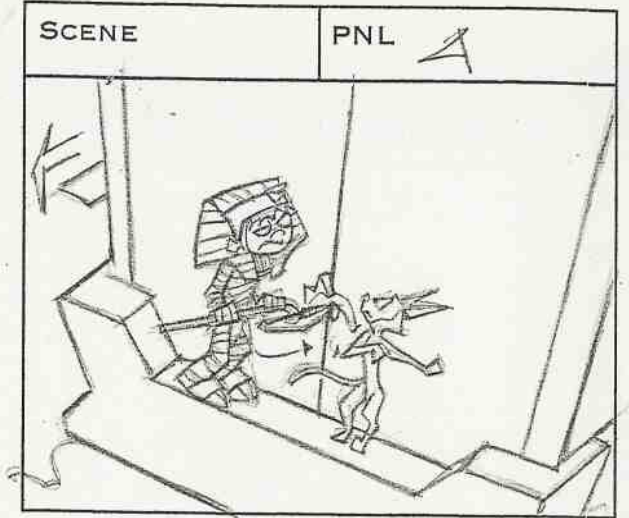
ANGLE ON BACK OF VAN.  
 (\*ANIMATE WHITE ROAD STRIPS)  
 TRUCK IN (A) → (B)  
 ADD SLIGHT N/S MOVE ON VAN.  
 EFX (DX EXHAUST)  
 DIAL SFX <ENGINE NOISES>



TUT TURNS AND BANGS  
 HIS SCEPTER ON THE  
 LOCKED DOORS.



SATISFIED THAT CLEO  
 IS OKAY...



.. TUT WEDGES HIS  
 SCEPTER UNDER THE  
 LATCH

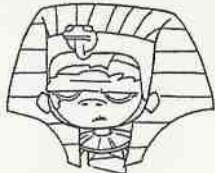
(185) TUTENSTEIN:  
 CLEO - ARE YOU ALRIGHT?

(186) CLEO: (OS)  
 NO!!! GET ME OUTTA HERE!!

SLUG

TRANS

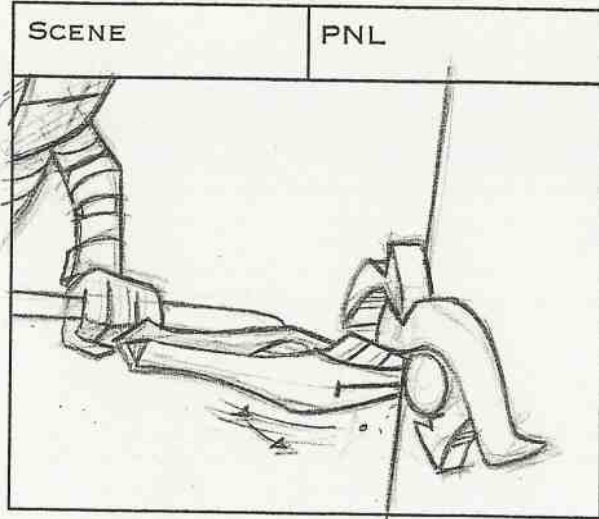
NOTE: THE STORYBOARD PANELS ARE TV SAFE



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ACTION

CLOSE ON VAN DOOR. THE SCEPTER IS WEDGED BETWEEN THE DOORS TUT USES HIS SCEPTER LIKE A CROWBAR.

(\*ADD SLIGHT N/S MOVE ON SCENE)

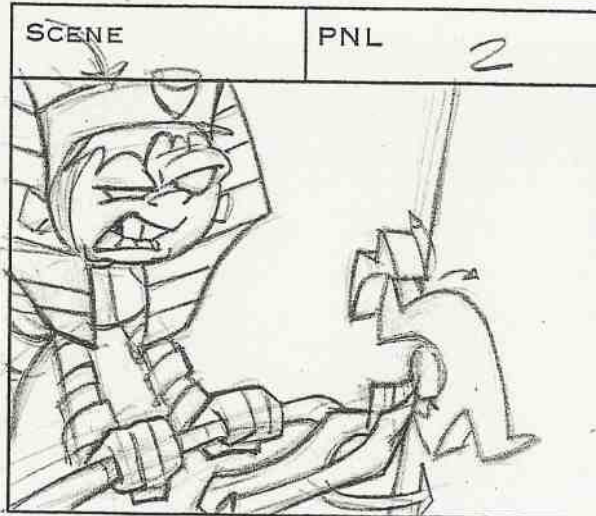
DIAL STR: <CREAKS>

186A TUTENSTEIN:

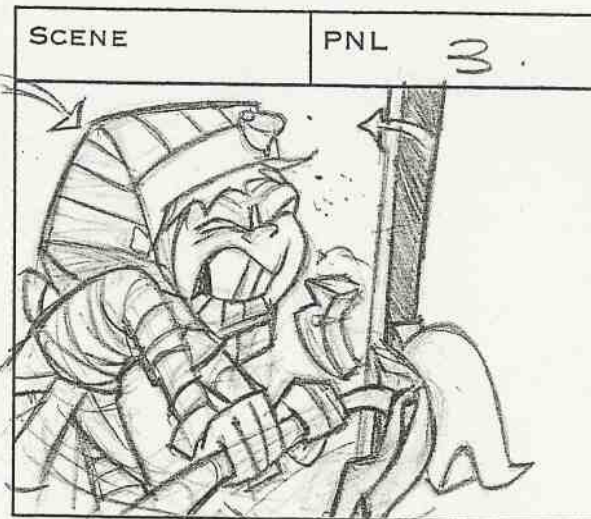
(EFFORT)

SLUG

TRANS



THE LATCH SNAPS UPWARDS. AS TUT PUSHES ON THE SCEPTER.

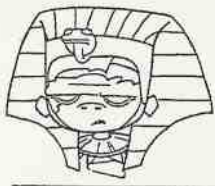


WITH A MIGHTY HEAVE. THE DOOR CRACKS OPEN.



INT. VAN. THE DOOR CRACKS OPEN LETTING IN SOME LIGHT. CLEO IS CROUCHING IN THE FOREGROUND.

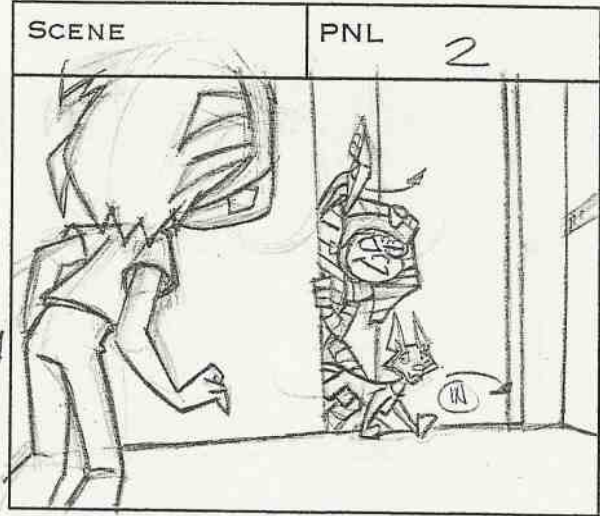
EFF: (DX SHADOW, 2 TONE)



# TUTENSTEIN

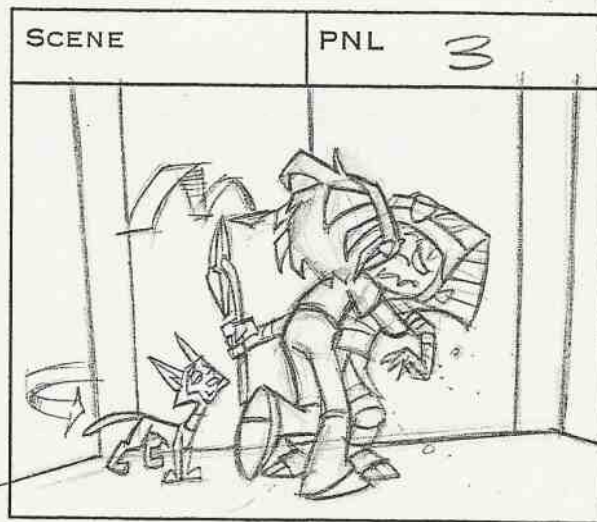
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**ACTION**

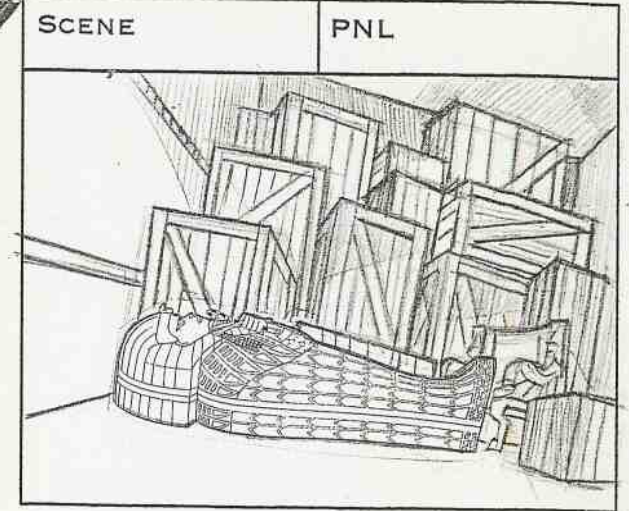
TUT AND LUXOR ENTER THE VAN. CLEO GETS UP ..



..AND RUSHES FORWARD TO HUG TUT  
(DOOR CLOSSES BEHIND THEM)



CLOSE ON CLEO HUGGING TUT. TUT LOOKS OVER HER SHOULDER



ANGLE ON TUT'S SARCOPHAGUS AND THRONE  
TUT'S P.O.V.

\*CONTINUE SLIGHT N/S MOVE

**DIAL**

(187) CLEO:

AM I GLAD TO SEE YOU!

(188) TUTENSTEIN:

AND AM I GLAD ...

(189) TUTENSTEIN: (CONTD) (O.S.)

..TO SEE MY SARCOPHAGUS AND THRONE.

**SLUG**

**TRANS**

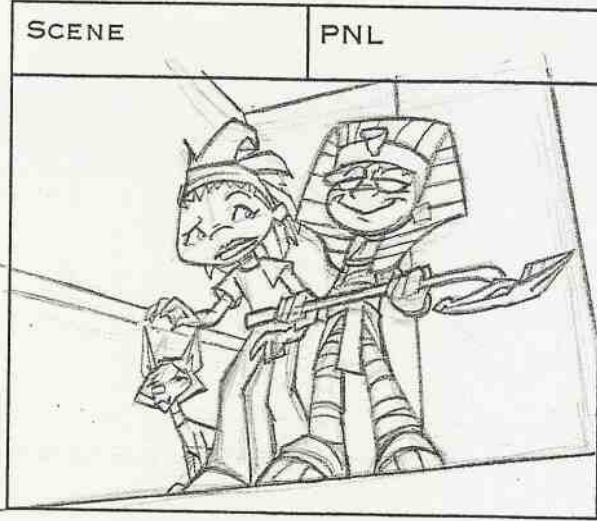
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**ACTION**  
 WIDE ON CLEO, TUT & LUXOR  
 TUT SMILES LONGINGLY AT HIS  
 STUFF, CLEO SHOOTS TUT A LOOK

DIAL

SLUG

TRANS

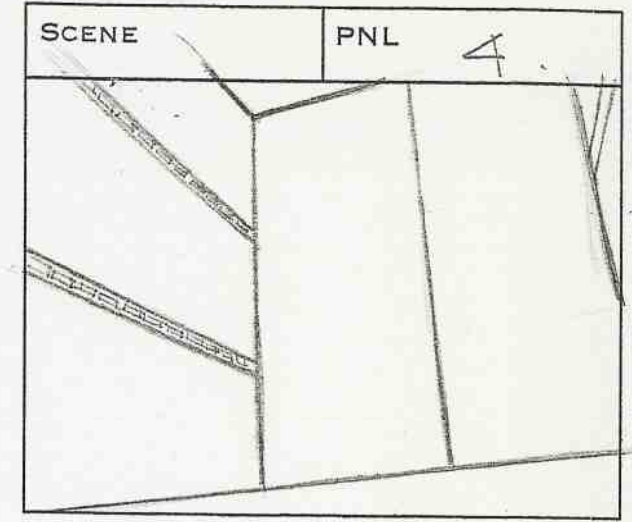
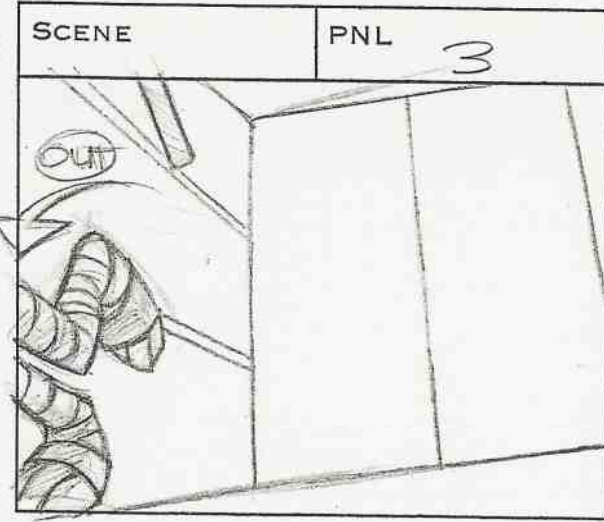


CAMERA SHAKE  
 SUDDENLY THE VAN STOPS  
 PITCHING OUR HEROS  
 FORWARD

SFX: <BRAKE SCREECH>

(189) CLEO, TUT & LUXOR:

<VARIOUS OOPS AND WHUH'S>



SFX: <THUDS>

NOTE: THE STORYBOARD PANELS ARE TV SAFE

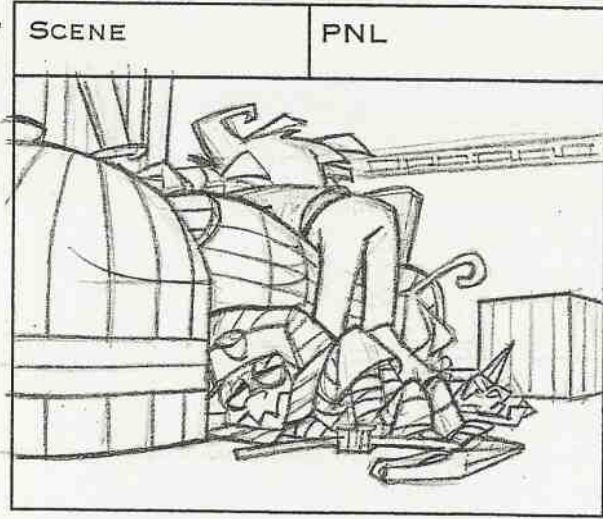




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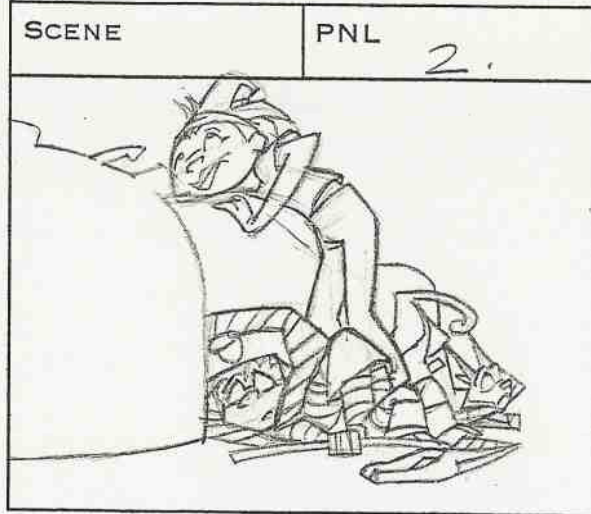


ACTION  
ANGLE ON OUR GANG,  
SPRAWLED AGAINST TUT'S  
SARCOPHAGUS.

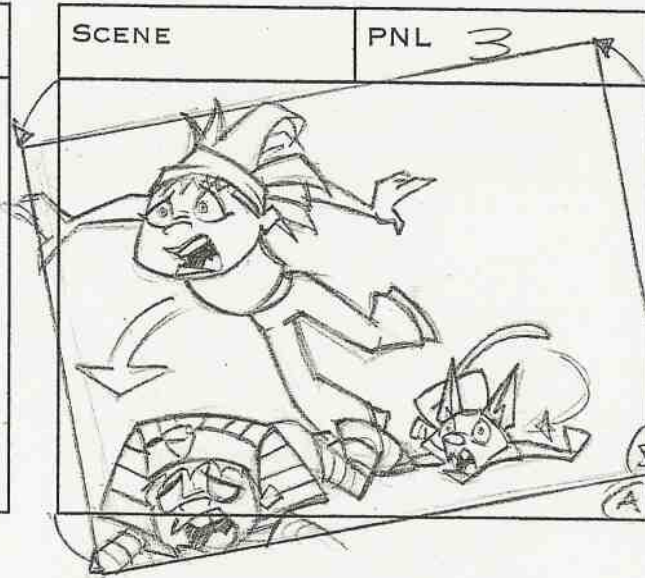
DIAL

SLUG

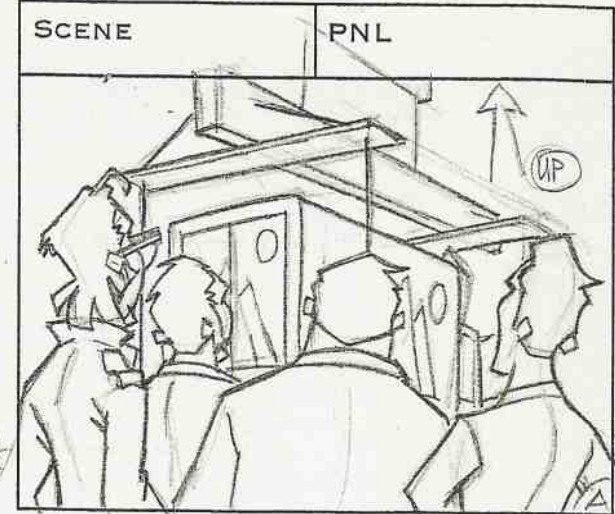
TRANS



A LOUD BANG IS  
HEARD OS. CLEO AND LUX  
LOOK UP.



TILT CAMERA (A) → (B)  
CLEO, TUT & LUXOR ARE  
ONCE AGAIN FITCHED  
FORWARD



EXT HARBOR - NIGHT  
ANGLE ON GORMAN & GANG  
THEY WATCH AS THE VAN IS  
HOISTED UP.  
PAN (A) → (B) W/ANIM.

SFX: < HARBOR NOISES, CRANE WHINE

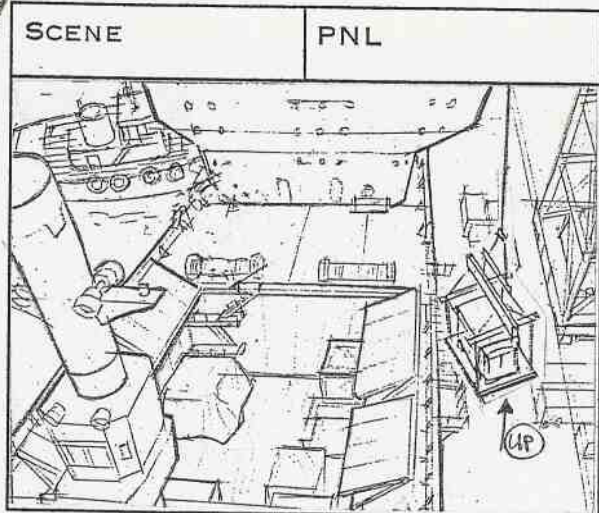
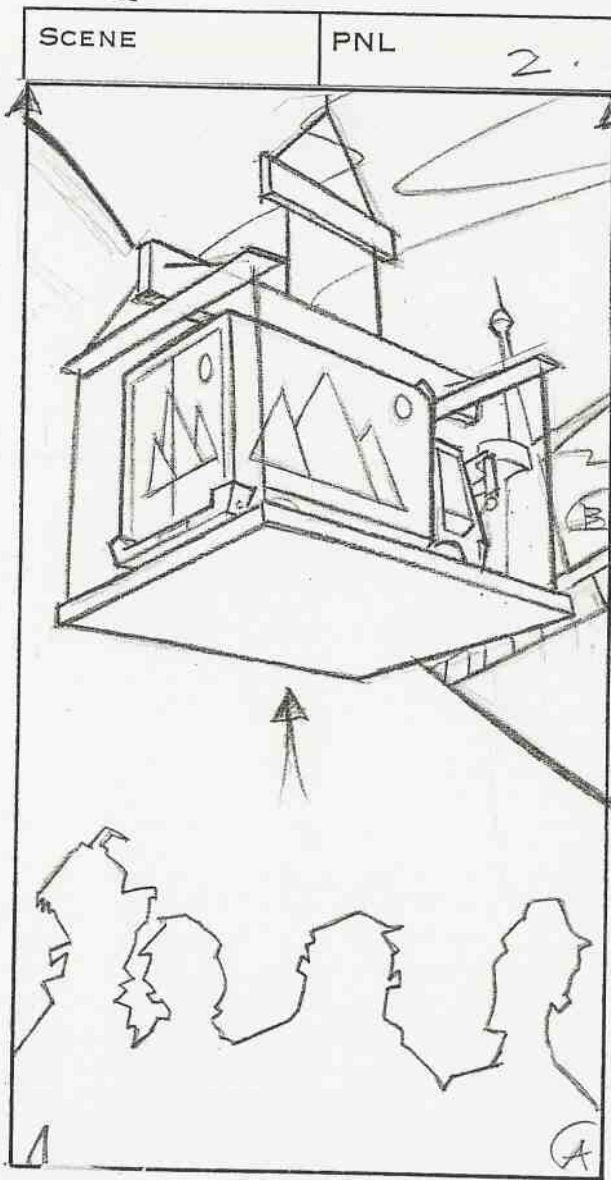
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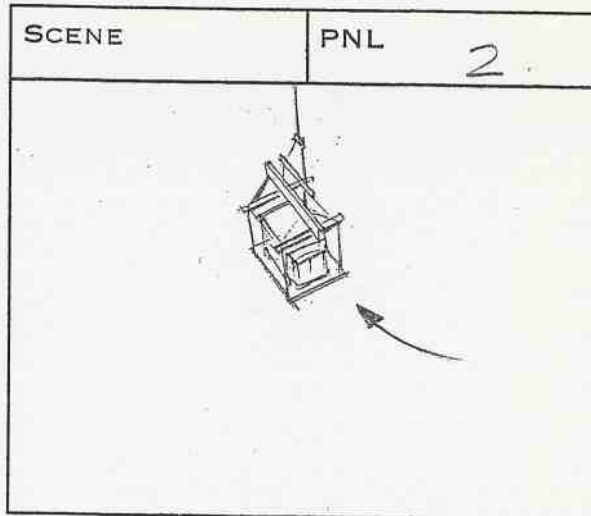
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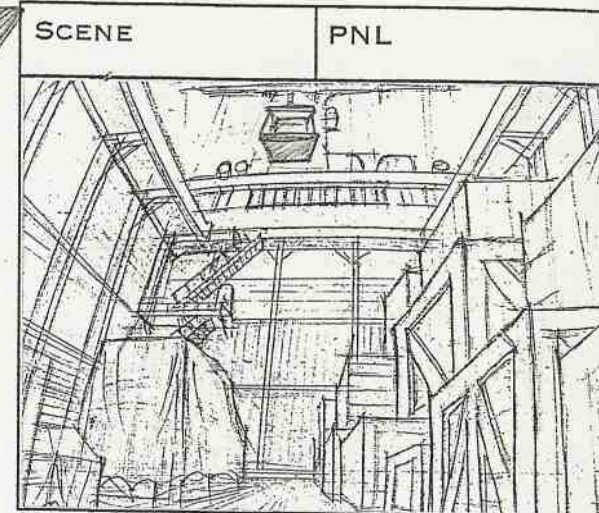
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EXT HARBOR - NIGHT -  
ANGLE ON CARGO SHIP.  
THE VAN IS LIFTED UP ..



.. AND SWUNG OVER THE  
OPEN HOLD .

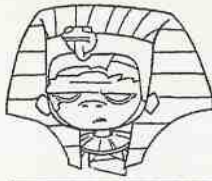


INT. SHIPS HOLD .  
THE VAN IS POSITIONED  
OVER THE HOLD .

SFX: <HARBOR NOISES & CRANE WHINE>

TRANS

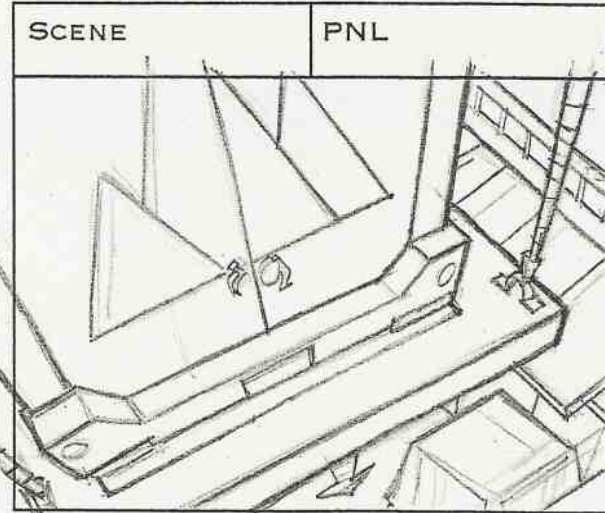
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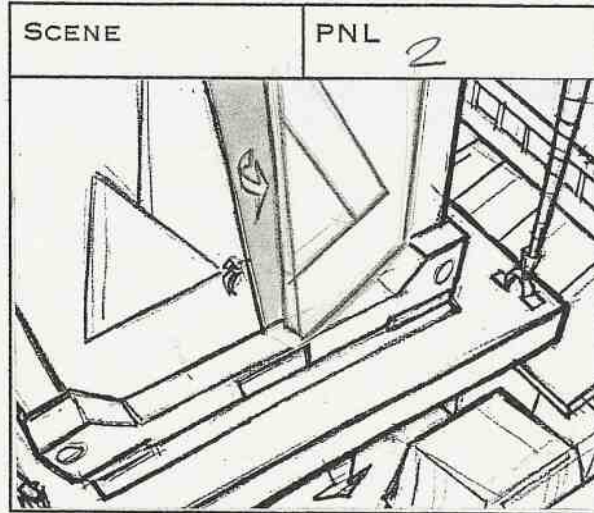
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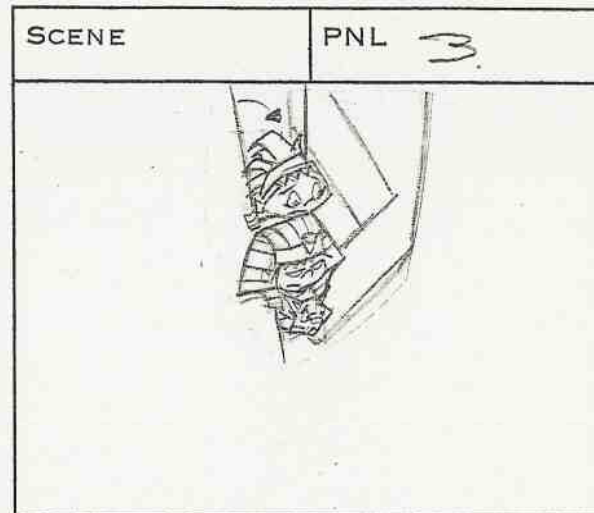


ACTION  
ANGLE ON BACK OF VAN. IT'S  
BEING LOWERED INTO THE HOLD.

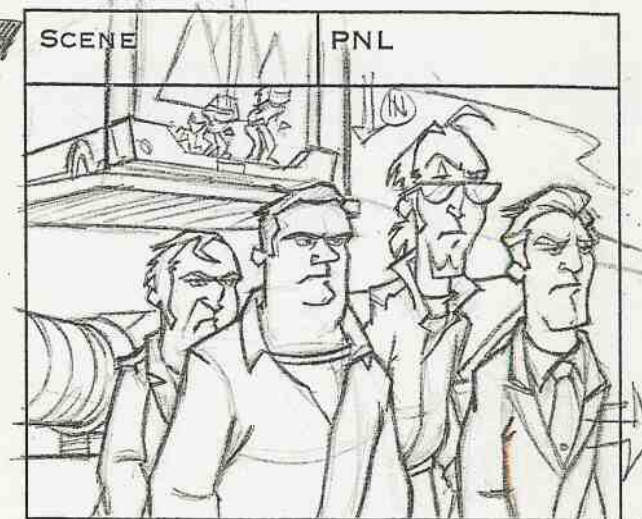
BI-PACK



THE DOOR CREAKS  
OPEN.



ALL THREE PEAK OUT



WIDE ON SHIP'S DECK.  
CLOSE ON GORMAN & GANG.  
THEY MOVE THROUGH SCENE. IN  
THE BACKGROUND THE VAN CONTINUE  
TO BE LOWERED INTO THE HOLD. CLEO,  
TUT & LUXOR PREPARE TO JUMP  
EFF: (2-TONE)

SFX: <HARBOR NOISES & CRANE WHINE>

SFX: <HARBOR NOISE & CRANE WHINE>

DIAL

SLUG

TRANS

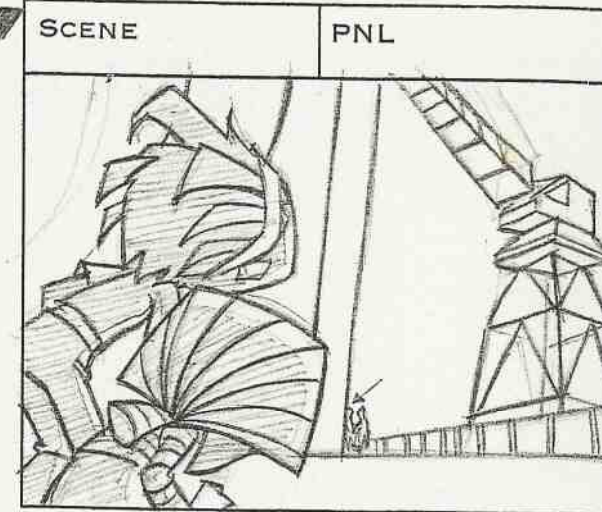
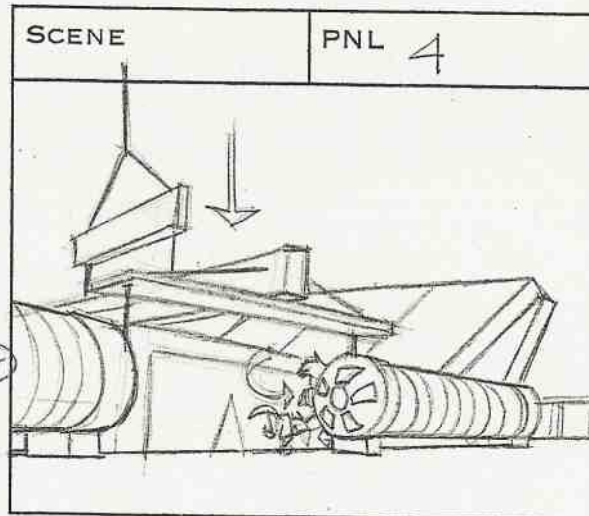
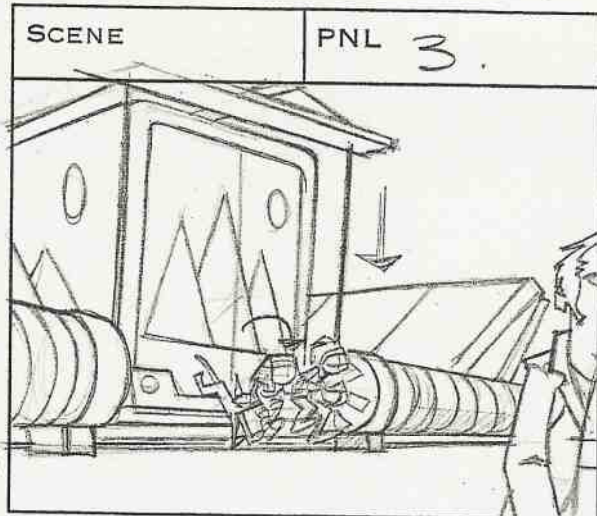
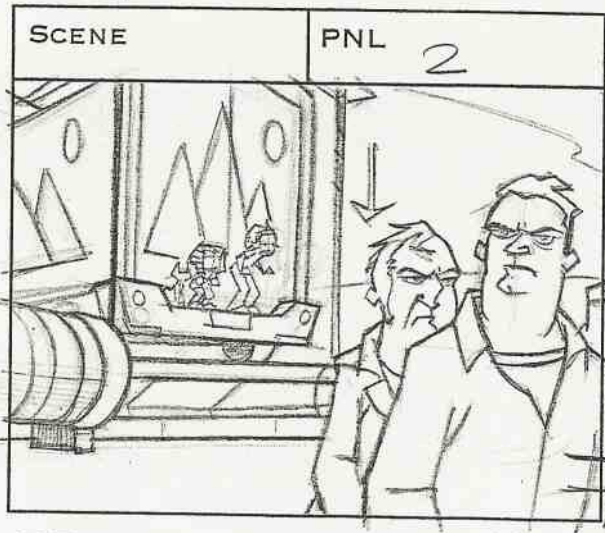
NOTE: THE STORYBOARD PANELS ARE TV SAFE



# TUTENSTEIN

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TITLE	BEHDETY LATE THAN NEVER	SHOW	123	ACT	III	PAGE	
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**ACTION**

VAN CONTINUES DOWN,  
GANG CONTINUES THROUGH  
SCENE.

CLEO, TUT & LUXOR LEAP  
OFF THE VAN, WHICH CONTINUES  
DOWN.

CLEO, TUT & LUX DUCK  
BEHIND A LARGE DECK  
SPOOL.

ANOTHER ANGLE ON THE  
SHIP'S DECK. CLEO & TUT  
WATCH GORMAN'S GANG WALKING  
TOWARD THE SHIP'S SUPERSTRUCTURE

**DIAL**

EFX: (2-TONE)

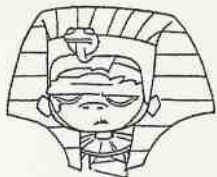
(190) CLEO:

WE CANT LET THOSE  
CROOKS GET AWAY.

**SLUG**

**TRANS**

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TITLE **BEHDETY LATE  
THAN NEVER**

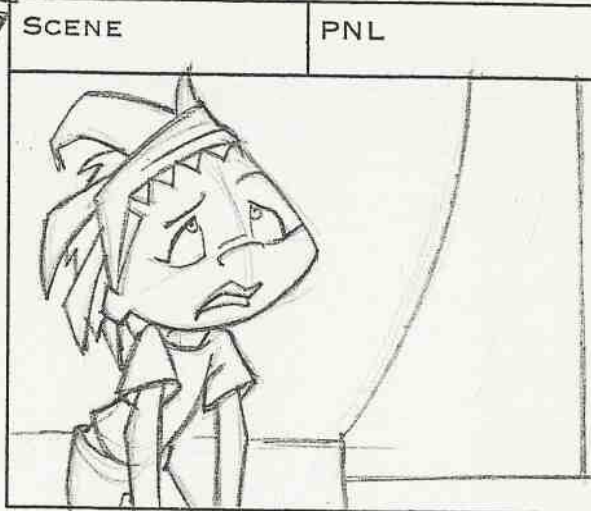
SHOW  
123

ACT  
III

PAGE



HU



ACTION

SHIFT W/ANIM (A) → (B)  
CLEO TURNS TO TUT. LUXOR  
ENTERS INTO SCENE.

TUT TURNS. CLEO & LUXOR  
ROLL THEIR EYES

CLOSE ON CLEO.

CLEO LOOKS BACK AT  
TUT

DIAL (190) CLEO: (CONTD)

WE HAVE TO PROVE THE  
PROFESSOR'S INNOCENCE..

(191) TUTENSTEIN:

AND RECOVER MY  
SARCOPHAGUS AND THRONE!

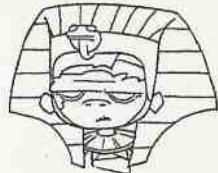
(192) CLEO:

IT'S ALWAYS ABOUT YOU,  
ISN'T IT?

SLUG

TRANS

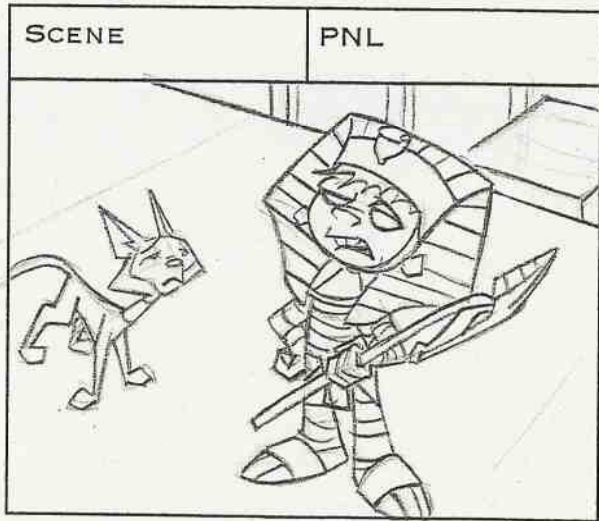
NOTE: THE STORYBOARD PANELS ARE TV SAFE



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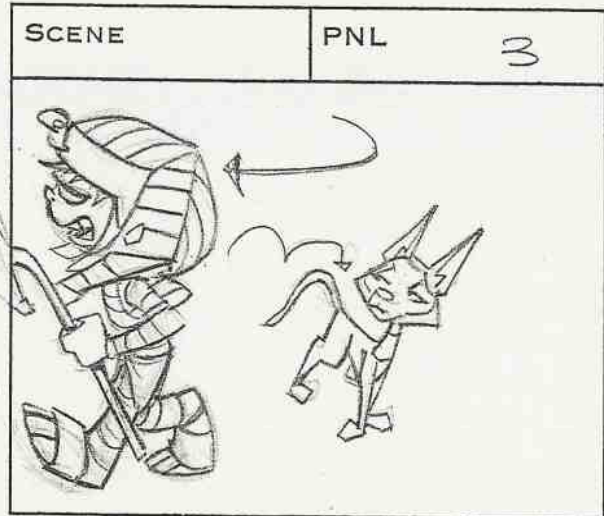
TITLE	BEHDET / LATE THAN NEVER	SHOW	123	ACT	III	PAGE	
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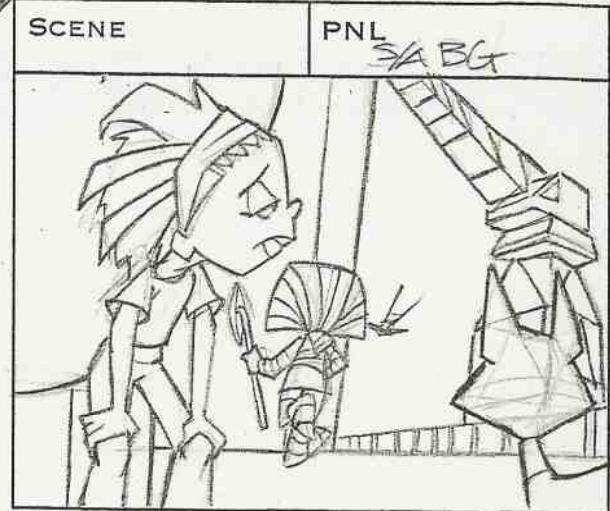
ACTION  
ANGLE ON TUT & LUXOR



TUT CONSIDERS



TUT TURNS AND STRIDES AWAY. LUXOR SHIFTS OVER



WIDE ON SCENE. CLEO AND LUXOR WATCH TUT MARCHES TOWARDS THE BRIDGE

DIAL (193) TUTENSTEIN:  
THAT'S MY UNDERSTANDING.

(193) TUT: (CONTD.)  
YES!

(193) TUT: (CONTD.)  
IF THAT CHANGES  
CALL ME.

SLUG

TRANS

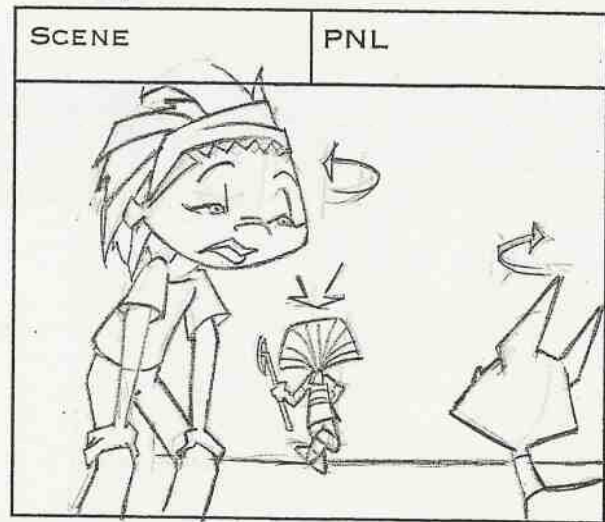
NOTE: THE STORYBOARD PANELS ARE TV SAFE



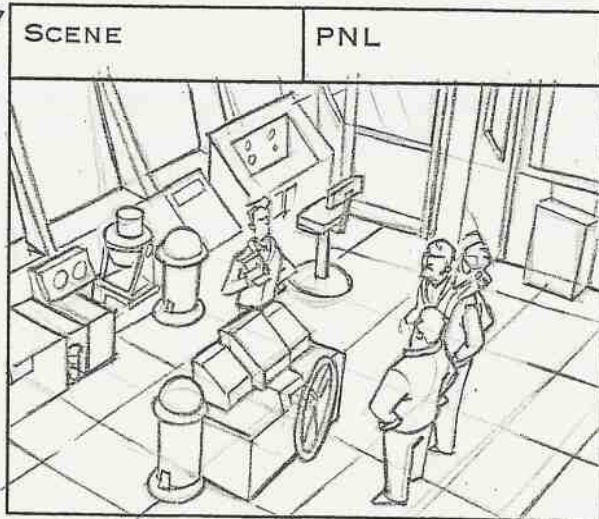
# TUTENSTEIN

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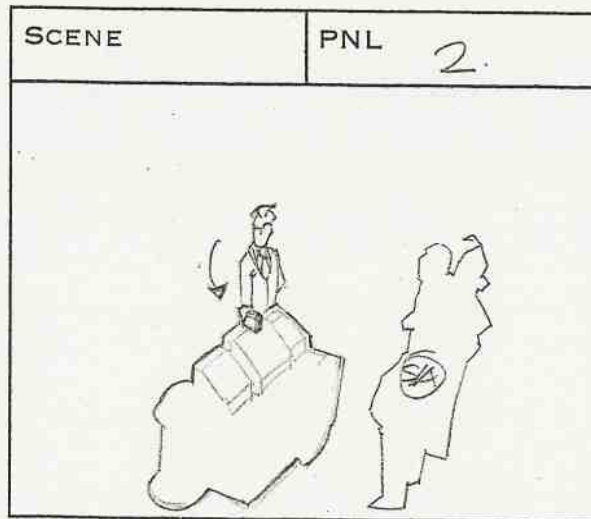
TITLE	BEHDETY LATE THAN NEVER	SHOW	123	ACT	III	PAGE	
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**ACTION**  
CLEO AND LUXOR EXCHANGE  
GLANCES AS TUT CONTINUES  
TO MARCH AWAY.



INT. SHIP'S BRIDGE - NIGHT  
WIDE ON GORMAN & HIS  
GANG.  
GORMAN IS HOLDING THE  
TAPE HE TOOK FROM CLEO



GORMAN PLACES THE  
TAPE DOWN ON THE CENTER  
CONSOLE.



ANGLE ON GORMAN!

DIAL

(194) GORMAN:

OKAY, MEN.

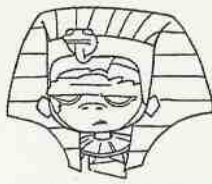
(194) GORMAN: (CONT'D)

NOW WE LEAVE ...

SLUG

TRANS

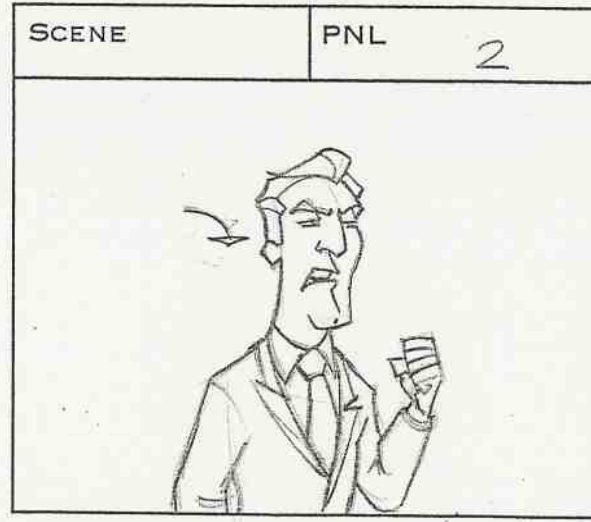
NOTE: THE STORYBOARD PANELS ARE TV SAFE



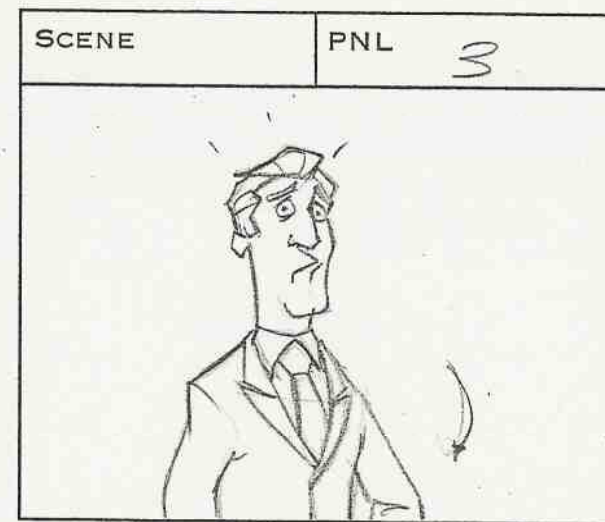
# TUTENSTEIN

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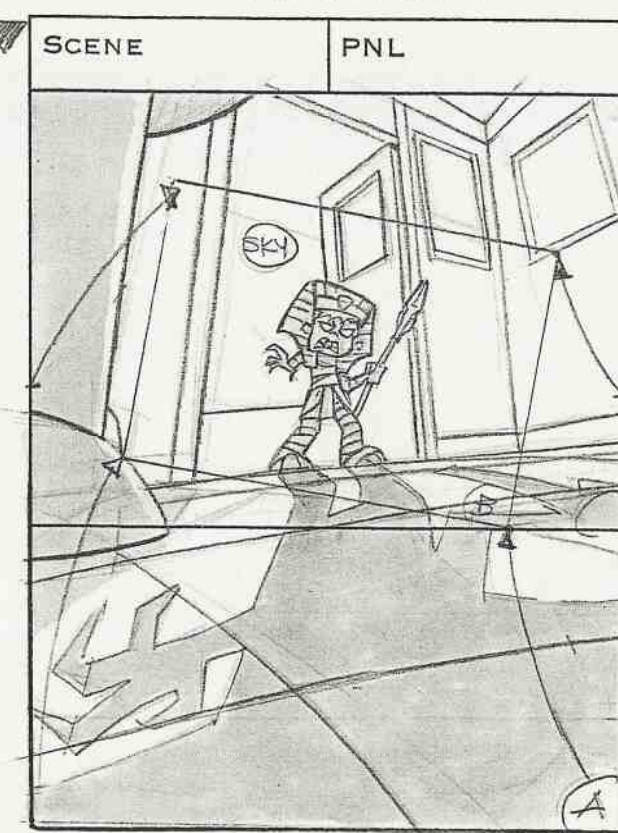
TITLE	BEHDETY LATE THAN NEVER	SHOW	123	ACT	III	PAGE	
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ACTION

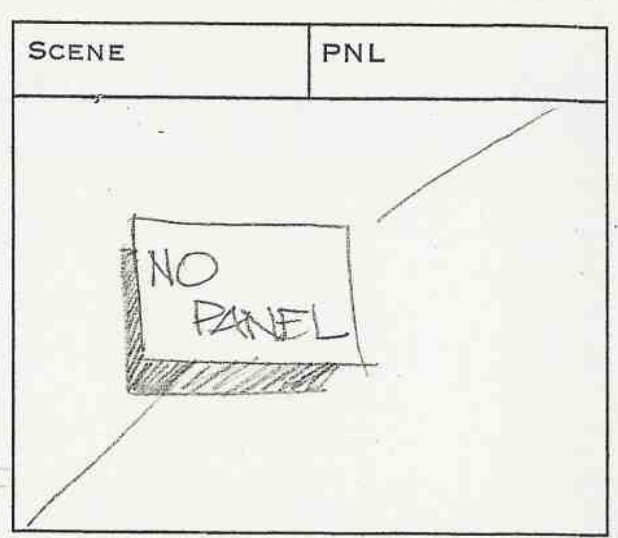


GORMAN REACTS TO TUT.



ROTATE IN (A) → (B) TO TUT DRAMATICALLY POSED IN THE DOORWAY. HE'S SILHOUETTED AGAINST THE NIGHT SKY

EFX: (DX SHADOW, 2TONE)



DIAL (194) GORMAN: (CONTD)  
.. THAT MONSTER OR WHATEVER IT WAS FAR BEHIND.

(195) TUTENSTEIN: (OS)  
THINK AGAIN..

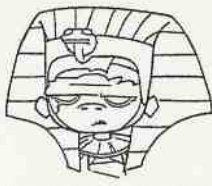
(195) TUTENSTEIN: (CONTD)  
.. TOMB RAIDERS.

SLUG

TRANS

NOTE: THE STORYBOARD PANELS ARE TV SAFE





# TUTENSTEIN

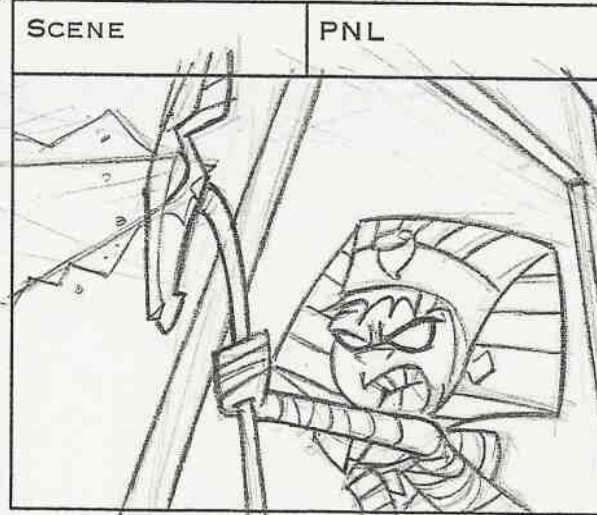
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ACTION

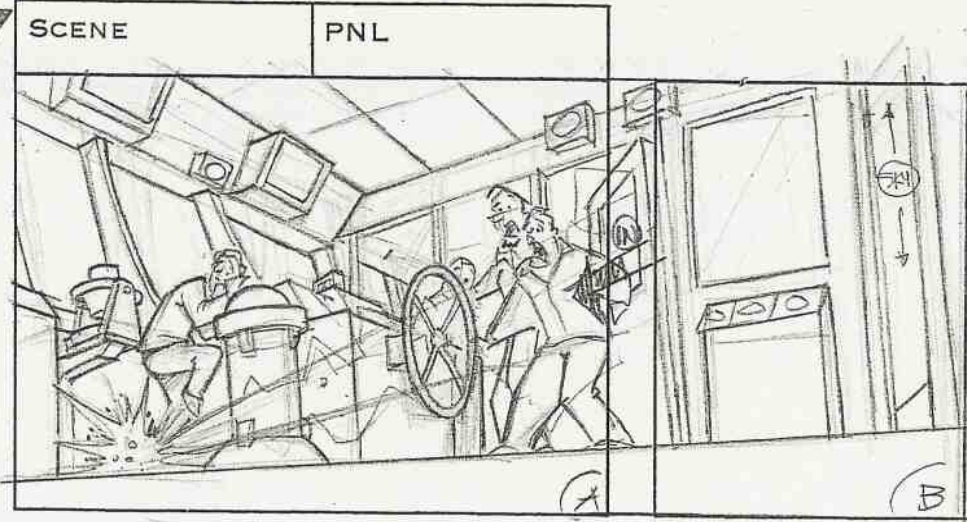
ANGLE ON THUG'S 1 & 2 / RONNIE.  
FRIGHTENED OUT OF THEIR  
MINDS.



ANGLE ON TUT FIRING  
HIS SCEPTER.

EFX: (BOT. LITE GLOW & BLAST)

DIAL



THE BEAM SHOTS INTO  
SCENE BARELY MISSING GORMAN

EFX: (BOT. LITE GLOW & FLASH)

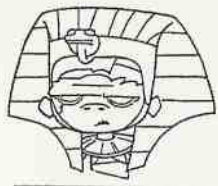
(95 A) GORMAN / RONNIE / TWO THUGS:

(SHOCKED REACTIONS)

SLUG

TRANS

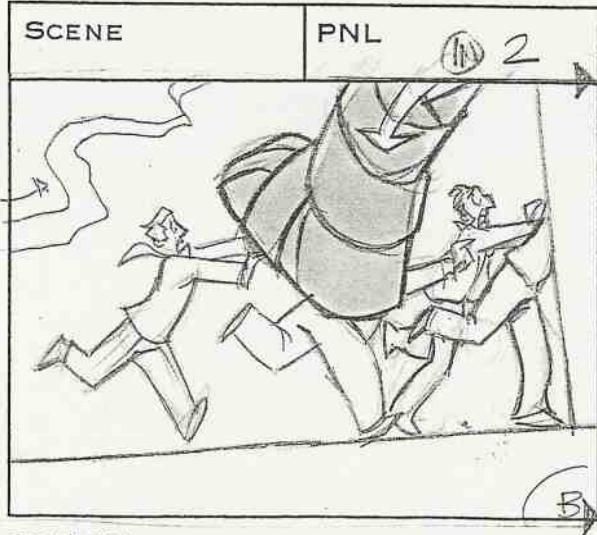
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### ACTION

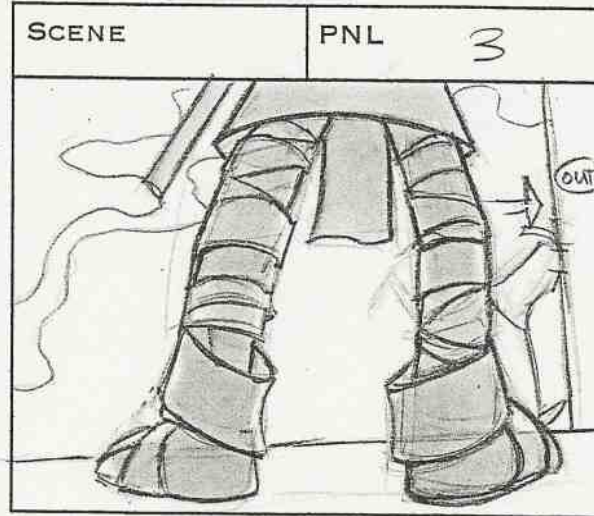
PAN WITH ANIM (A) → (B)  
 GORMAN & GANG RACE OUT  
 OFF THE BRIDGE.  
 TUT STEPS INTO SCENE

EFX: (DX SMOKE)

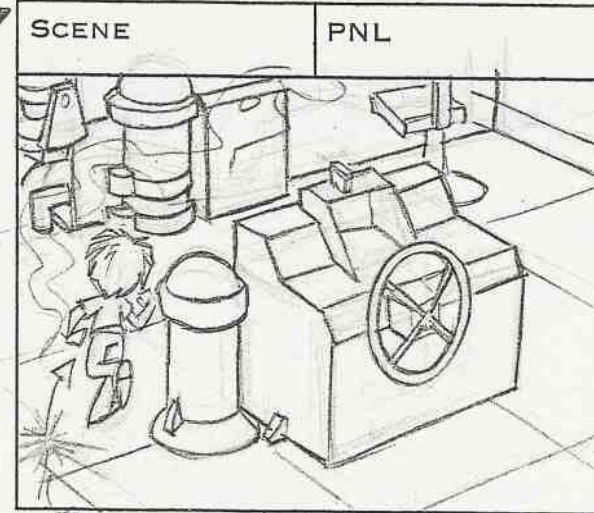
### DIAL

### SLUG

### TRANS



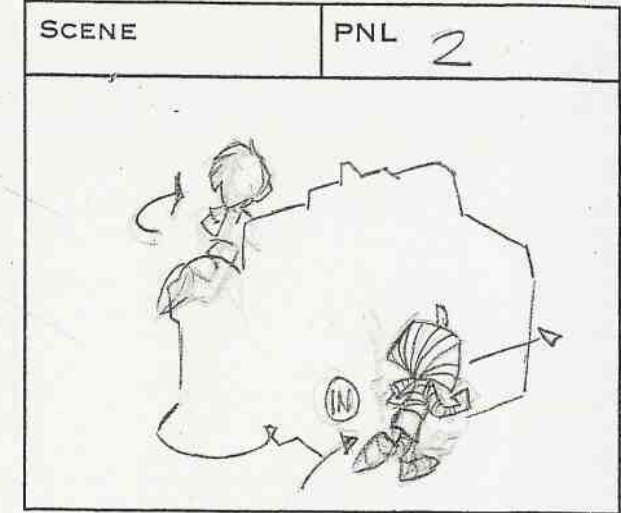
TUT SETTLES IN SCENE  
 AS GORMAN RUSHES OUT  
 OF SCENE



(SCORCH MARK)

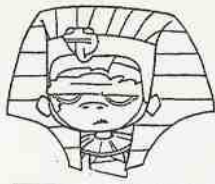
ANOTHER ANGLE ON SHIPS  
 CONSOLE. CLEO RUNS  
 BEHIND CONSOLE  
 SMOKE DISSIPATES

EFX: (DX SMOKE)



AS CLEO RUNS BEHIND  
 CONSOLE, TUT RUNS IN

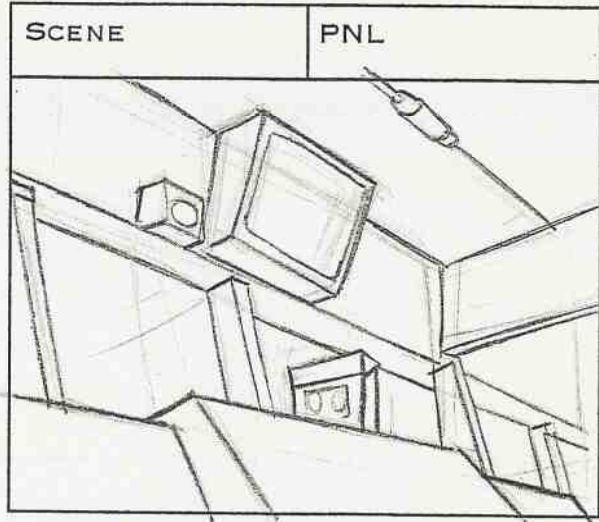
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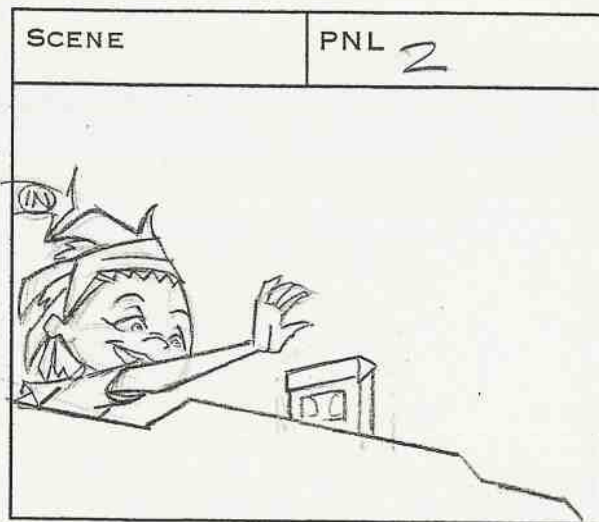
# TUTENSTEIN

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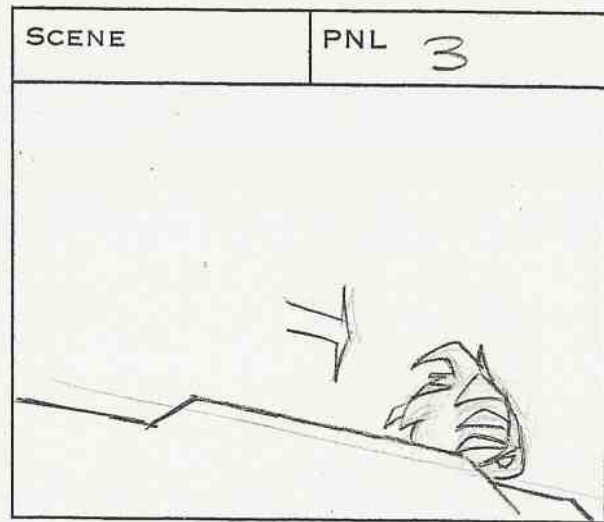
TITLE	BEHDETY LATE THAN NEVER	SHOW	123	ACT	III	PAGE	
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ACTION  
ANGLE ON SHIPS CONSOLE.  
THE TAPE IS STILL SITTING ON  
IT.



CLEO RUSHES IN REACHING  
FOR THE TAPE



CLEO GRABS THE TAPE  
AND RUNS FORWARD



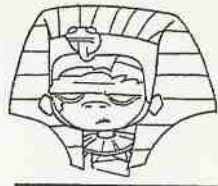
PAN BG →  
ANGLE ON THUG'S #1 & 2 AND  
RONNIE RACING HEADLONG  
AWAY FROM TUT.

DIAL

SLUG

TRANS

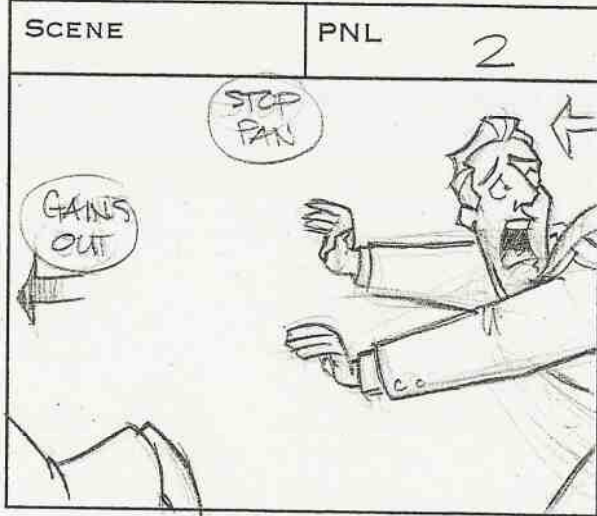
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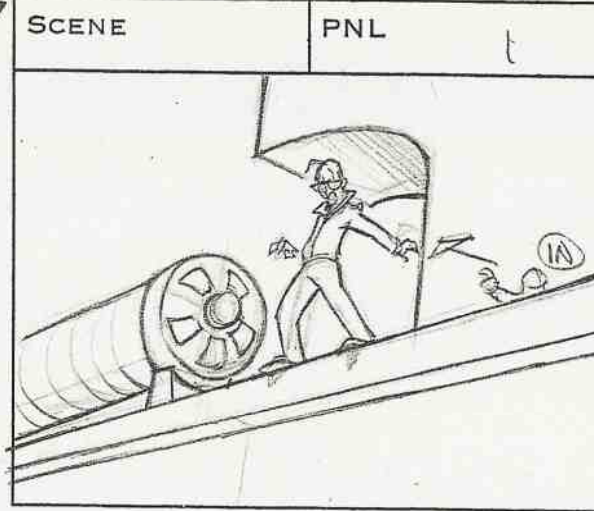


**ACTION**

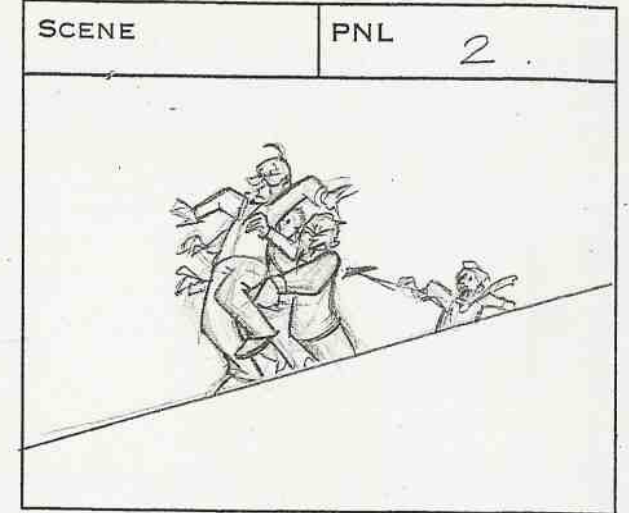
STOP PAN. RONNIE GAINS OUT OF SCENE. GORMAN GAINS IN.



ANGLE ON SHIP'S DECK. RONNIE IN FOREGROUND RACES TO CAMERA, FOLLOWED BY GORMAN. NEITHER ARE LOOKING WHERE THEY'RE GOING.



ANGLE ON EDGE OF CARGO HOLD. THUG #1 HAS STOPPED SHORT. THUG #2 ENTERS SCENE. HE'S NOT LOOKING WHERE HE'S GOING.



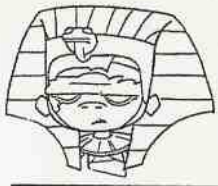
THUG #2 SLAMS INTO THUG #1 FOLLOWED CLOSELY BY RONNIE. GORMAN NOTICES WHAT'S HAPPENING AND TRIES TO STOP SHORT.

**DIAL**

**SLUG**

**TRANS**

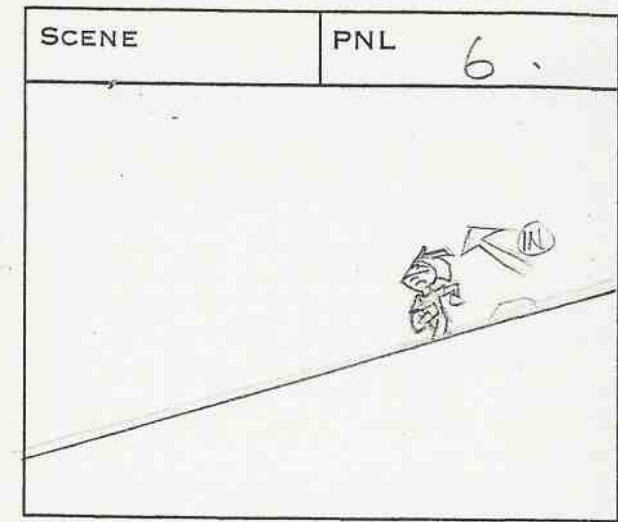
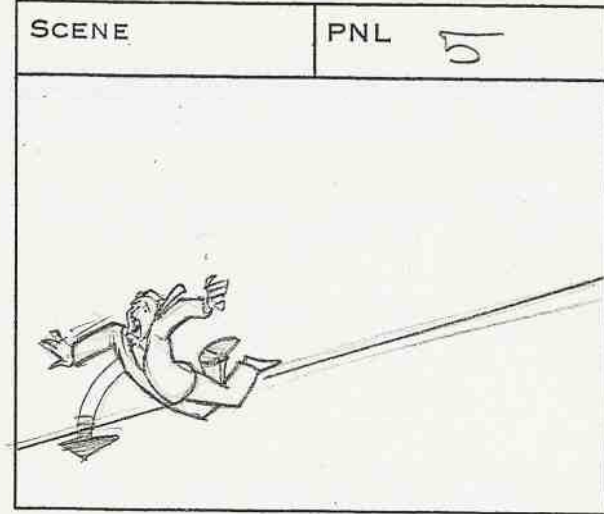
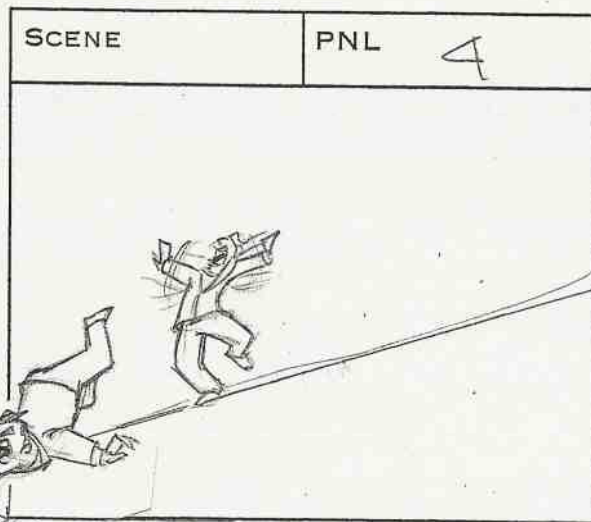
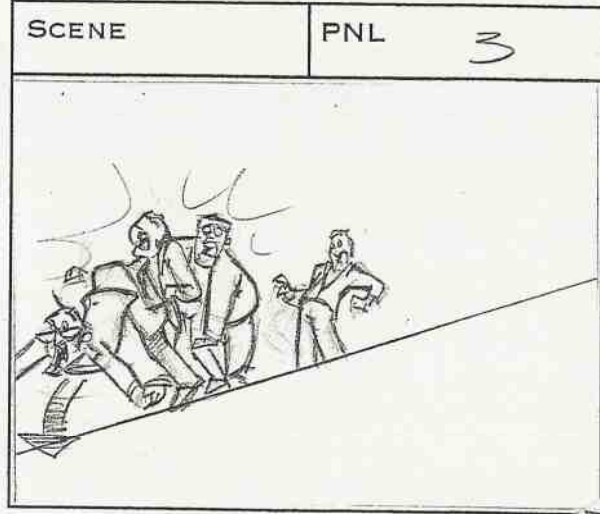
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**ACTION**

THUG'S #1 & 2 AND RONNIE  
FALL FORWARD INTO THE  
HOLD. GORMAN IS SKIDDING  
TO A STOP.

GORMAN FLAILS HIS  
ARMS. HE TEETERS ON  
THE EDGE.

..BUT LOSES THE BATTLE WITH  
GRAVITY. GORMAN FALLS  
FORWARD.

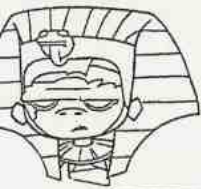
CLEO RUSHES IN TO  
SCENE.

**DIAL**

**SLUG**

**TRANS**

NOTE: THE STORYBOARD PANELS ARE TV SAFE

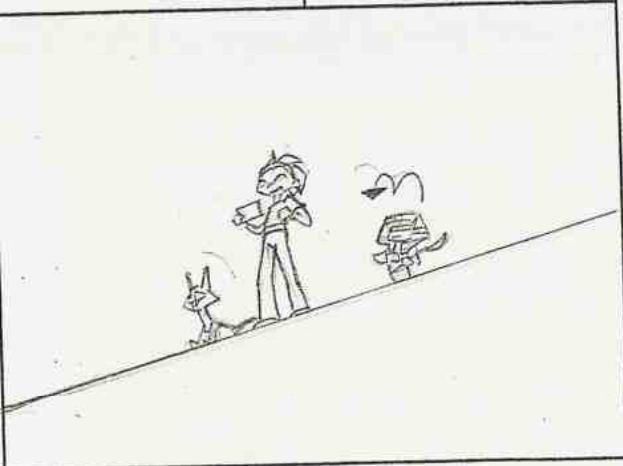


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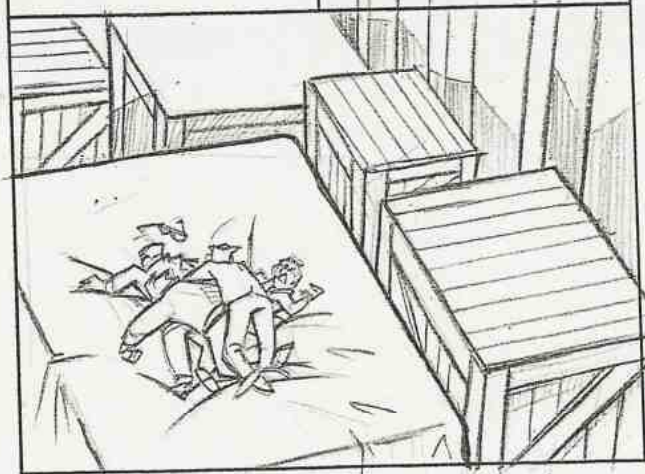
SCENE	PNL 7
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ACTION

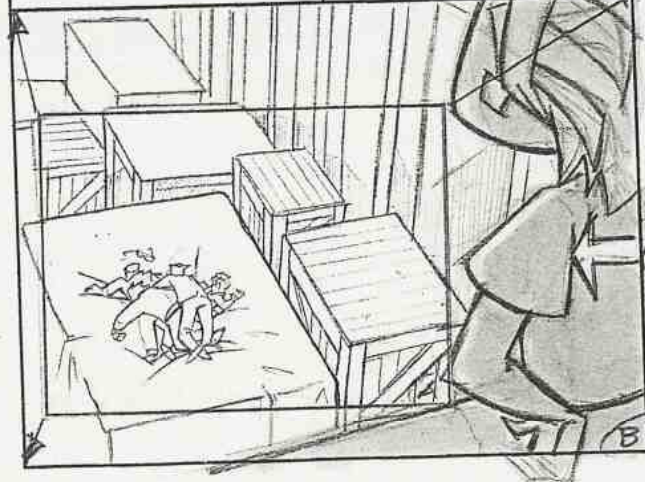
TUT STRIDES UP TO CLEO.

SCENE	PNL
-------	-----



INT CARGO HOLD -  
GORMAN & GANG ARE  
SPRAWLED ON TOP OF A  
CANVAS COVERED CRATE.

SCENE	PNL 2
-------	-------



TRUCK OUT (A) → (B)  
PAN CLEO IN DURING TRKOUT.

SCENE	PNL 1
-------	-------



ANGLE ON CLEO, HOLDING THE  
VIDEO TAPE. TUT STRIDES UP  
BESIDE HER.

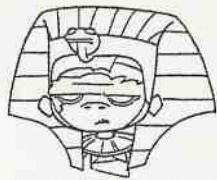
DIAL

△ GORMAN & GANG:  
(MOANS & GROANS)

SLUG

TRANS

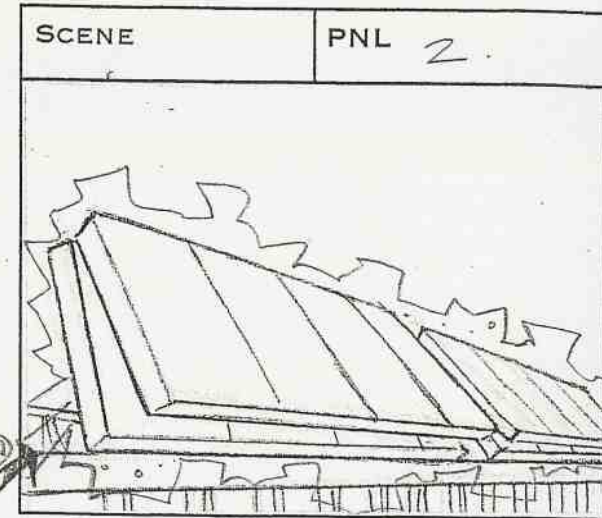
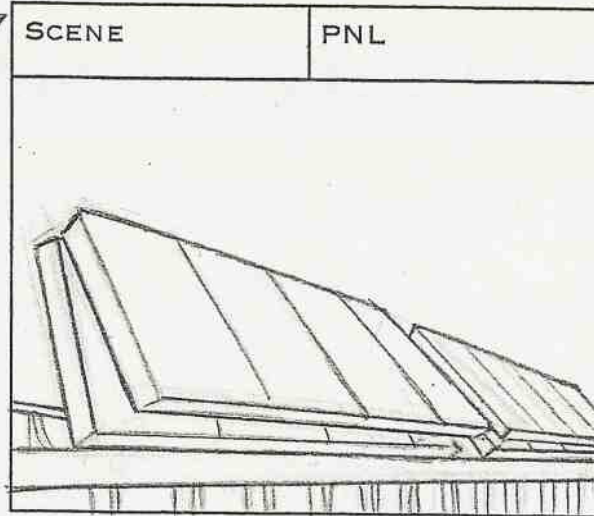
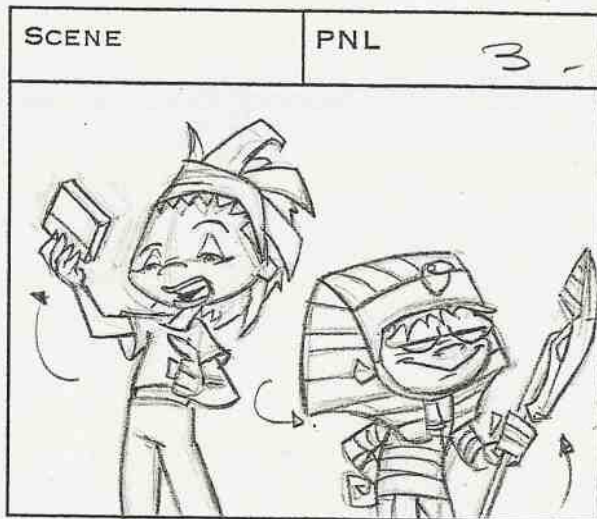
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**ACTION**

CLEO CALLS DOWN TO GORMAN & GANG. TUT LEANS FORWARD FOR A BETTER LOOK.

CLEO HOLDS UP THE VIDEO TAPE, POINTING AT IT.

ANGLE ON CARGO HOLD DOORS

BEAM IN THE DOORS BEGIN TO GLOW

DIAL (197) CLEO:

MR. GORMAN THE POLICE ARE GOING ..

(197) CLEO: (CONTD)

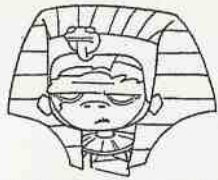
.. TO LOVE WATCHING YOUR PERFORME.

EFX: (BOT. LITE GLOW)

SLUG

TRANS

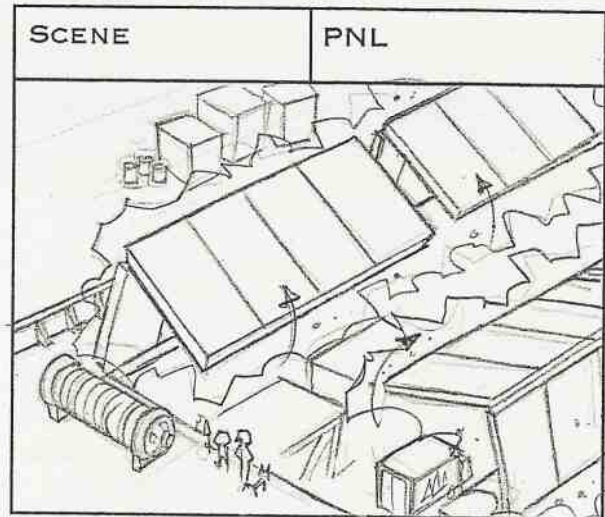
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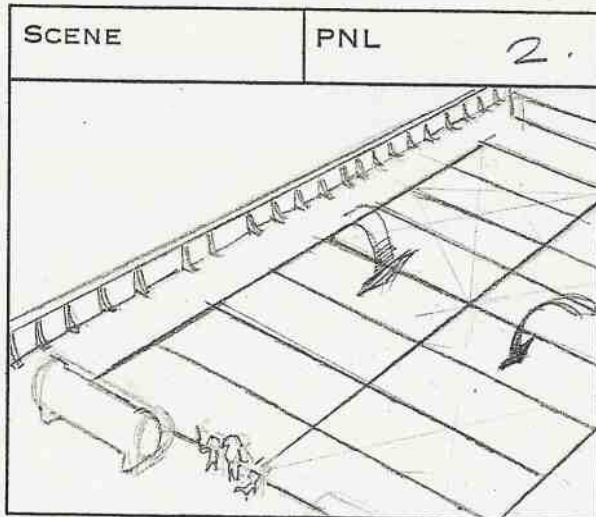
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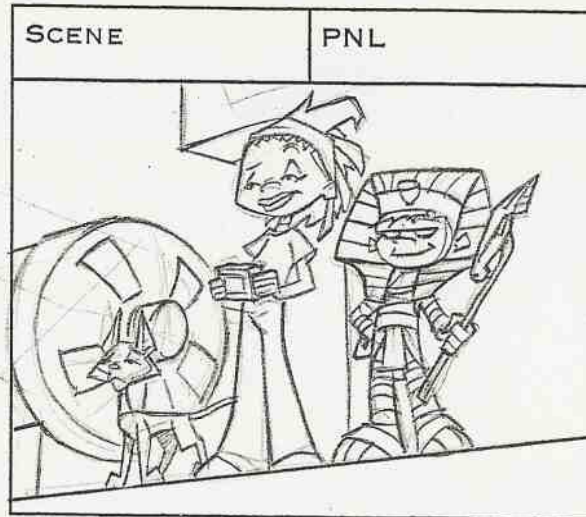


**ACTION**

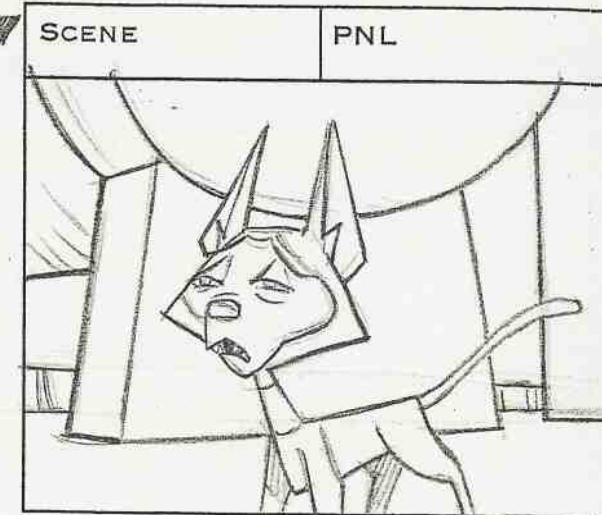
WIDE ON SHIPS DECK  
THE CARGO HOLD DOORS GLOW  
THEY BEGIN TO MOVE..



.. THEN SLAM DOWN, CLOSING  
OFF THE HOLD  
THE GLOW FADES OFF



ANGLE ON OUR TRIUMPHANT  
HEROS. THE GLOWING SCEPTER  
EYES FADE OFF



ANGLE ON AN EXHAUSTED  
LUXOR.

**DIAL**

(198) LUXOR:

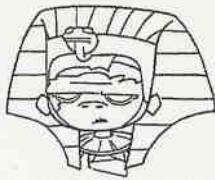
THE PHARAOH HAS TRIUMPHED  
AGAIN..

**SLUG**

**TRANS**

NOTE: THE STORYBOARD PANELS ARE TV SAFE

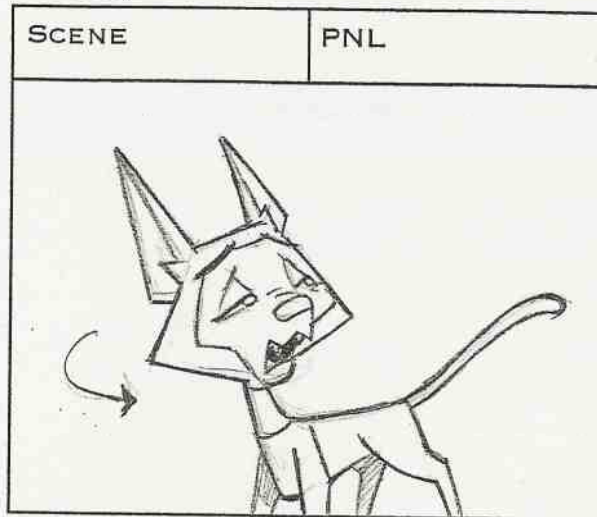




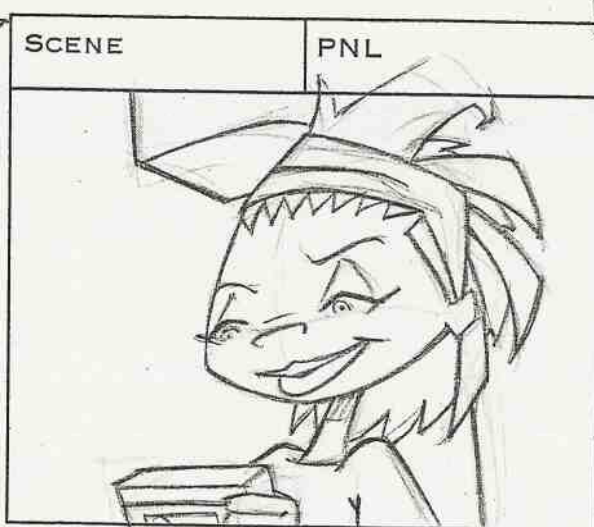
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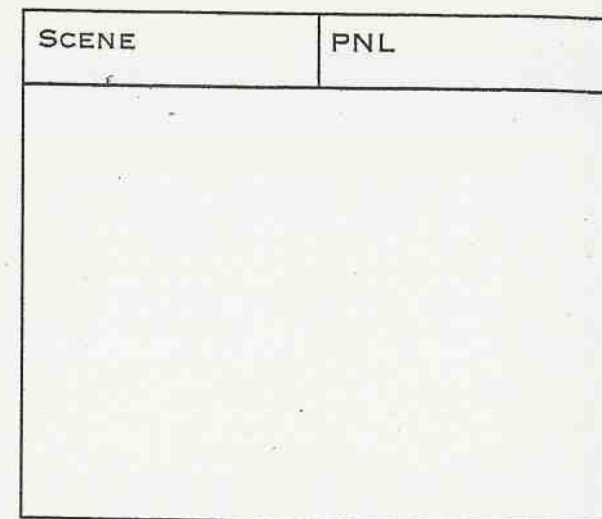
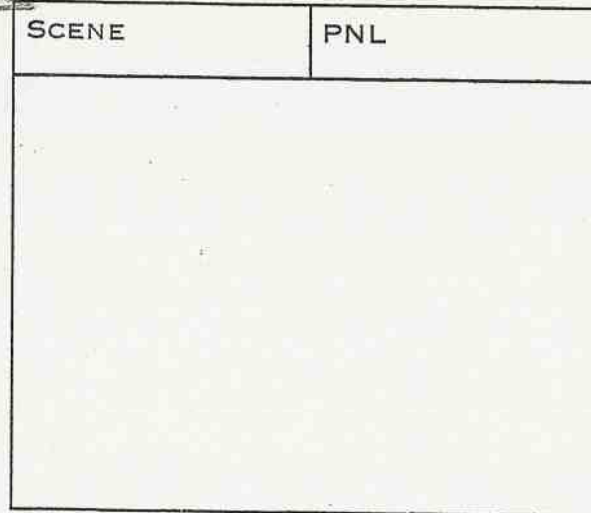
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ACTION  
LUXOR TURNS TO CLEO AND  
TAT.



CLOSE ON CLEO.  
SHE SMILES.



DIAL (198) LUXOR : (CONTD)

.. THANK GOODNESS!

SLUG

TRANS

NOTE: THE STORYBOARD PANELS ARE TV SAFE