

# CIA - The Fire Rises - Intro

by

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BLACK SCREEN.

INT. [CIA'S] HOUSE, LIVING ROOM - MORNING.

It's 2011, December 26th, CIA's Birthday.

CIA and his asian daughter, SARAH, watches a film. His wife, LUCY, a voluptuos and strong afro-american woman, enters the room with a bag of fresh popcorn and sits herself between them two, while CIA grabs the popcorn from her.

The room is flickering in blue from the light of the tv. CIA eats the popcorn from the bag in his lap, out of reach from his wife and daughter. CIA inches closer to the screen as he continous to eat the popcorn with more rapid frenezy.

CHARACTER ON TV (BANE)

So, you've come back to die. With  
your city!

CIA, intensed and fascinated by the screen action, pauses his chewing movement, picks up a few popcorn, slowly moves his hand to his mouth, as he anticipates the next reply.

CHARACTER2 ON TV (BATMAN)

With my city? What are you gonna  
do? Blow it up with a nuclear bomb?

CIA fills his mouth with popcorns and burst them out with his laugh in an argylian fashion. His wife and daughter sits emotionless and gasps.

CIA

Tell 'em, Mr. Knight! Tell 'em!

CHARACTER ON TV (BANE)

Impossible!

Lucy moves toward CIA, holding his arm, in an effort to cuddle with him.

WIFE

Babe, how long is this film?

CIA pushes her away with his elbow and eats more popcorn.

CIA

Shhh, I'm trying to enjoy the film.

Then he reflects over the scene he just witnesses.

CIA

(mumbling)

Wait a moment, a nuclear bomb?

CIA stares into the wall and then remembers, he passes the popcorn-bag to his wife, who gets confused. CIA gets the newspaper, searches it.

WIFE

Aren't ya gonna eat the popcorns?

CIA  
(upset)  
I'm thinking!

CIA finds the article he's looking for. It reads: "Foreign Nuclear Scientist/Doctor says 'atomic inventions could wipe out a hole city, and people could die!'"

CIA  
Oh Jesus Christ, I better get to  
work and tell 'em.

EXT. HOSPITAL, DESERT - DAY.

It's 1981, December 26th. A star lights the sky together with the red sun. Three men on a bike travels on on a road, a car cuts them off at the entrance road and parks outside a hospital, a woman steps out from it.

NARRATOR  
(VO)  
It's the tale of the greatest  
achievement ever done.

INT. ROOM, HOSPITAL - CONTINUOUS.

A bandaged young PREGNANT WOMAN, with a veil covering her face, lies in a hospital bed. The bed seems to glow and lights up the otherwise dark room. Next to the bed is a wooden chair and a small table with a newspaper on it.

An OLD MAN stands besides the bed, looking outside the window. A sandstorm has caught his attention. His clothes are dusty. Sand sips through the window and gusts on the floor.

The old man grabs a handfull of sand that has piled up on the window-shelf and lets it sift through his hand.

OLD MAN  
There's a storm coming.

A NURSE enters the room. The man turns around and takes a step toward her, she walks towards him, holds up her hand to shelter her whisper.

NURSE  
The result is back. She's  
expecting. It's and it.

The old man takes a couple of steps back and sets himself on the chair.

OLD MAN  
But how can that be...

The old man turns to the bandaged woman, confused.

OLD MAN

I thought...

PREGNANT WOMAN

The seal broke. It was written.

The woman begins to unravel her bandage. Light begins to emanate from her stomach.

NURSE

I better go.

Babies cries in the background.

NARRATOR

(VO)

The greatest anyone's done since  
the silent era.

INT. CIA'S OFFICE, THE CIA OFFICE - EVENING.

It's early 2012.

CIA works in front of his computer, searching on the internet. His office is full of comic books and old VHS-tapes.

CIA

What's your plan, big guy, what's  
your plan? Dr. Pavel has no nuclear  
bombs, or has he?

His phone vibrates on the desk, he snatches it instantly.

CIA

We've found him!

He reads the message a few times. It's a message from his wife.

CIA

"What time I'll come home!?" "If I  
bought the cocoa beans?" Good lord,  
woman! I'm doing my job!

He starts typing on his phone to respond, but peaks on the clock over at the wall. It's already evening. Confused, he gets up from his chair and looks around on the rest of the office. Everyone has left

CIA

God damnit, Bane, you've done it  
again!

He picks up his keys in all haste, snatches his jacket and leaves the office.

INT. FIRE STATION, LARGE CITY - DAY.

It's 2012, a hot summer day.

A mosquito flies from a nearby tree, through a window on the second floor of the station and lands on the forehead of FIREFIGHTER1. Firefighter1 smacks the mosquito, making a facepalm. Blood drips on his card (a joker).

FIREFIGHTER1

I fold.

His fellows, around the square table on the second floor, fold as they smoke cigarettes and eat their bananas. A few other firefighters sit shirtless around a fan and fans newspapers on each other to cool down.

The rest of the firefighters have gathered downstairs, around the sliding pole of the station, where they encourages a masked stripper to take her clothes off.

FIREFIGHTER 2

Yeah! Baby, you've got this.

INT. APARTMENT - EVENING.

A young woman in front of a computer types in a phone number.

YOUNG WOMAN

Father, it's done. I've hacked the  
'tosh out of it!

An old priest walks toward her and looks at the screen, and lays his hand on her shoulder.

PRIEST

Good work, my daughter. Heaven's  
proud, my child.

He looks at the clock on the wall, then at his wrist watch and presses enter on the keyboard.

INT. FIRE STATION, LARGE CITY - DAY.

The stripper takes her bra off.

QUENTIN, FIREFIGHTER

Woooooh, now take your socks of!

FIREFIGHTER 2

Alright, yeah! Remove your mask  
too!

The alarm sounds. Everyone stops and looks at each other. The firefighters from the floor above slides down and lands on top of the stripper. It's panic. The firefighters only focus is to be the first one on the firetruck.

EXT. FIRE STATION, LARGE CITY - CONTINUOUS.

The door to the station opens.

The driver starts the firetruck and it leaves the station. None of the firefighters on it are dressed properly. A pantless firefighter runs from the station and tries to jump on board but trips when trying to put his pants on.

INT. SUPERMARKET - DAY.

CIA pushes his cart with one hand down the cereal-alley, while he looks at a note in his other hand and checks off his items in the cart.

CIA  
Tomatoes, Coffee, Potatoes,  
Coffee-Peanut-Butter... Now, where  
are those "Poddy Bear's  
Chocolate-Puffs-Cereals (for young  
girls)"??

Further down the alley, CIA JUNIOR, a sturdy professional latin-american man, spots his fellow companion.

CIA JUNIOR  
CIA, fancy meeting you here, my  
dear fellow.

CIA  
Yadayadayada...

EXT. STREETS, LARGE CITY - DAY.

The firetruck drives against red on a heavily trafficked street. Pedestrians jumps and sprints to escape the truck.

A car behind the firetruck follows it through the red lights, it hits a pedestrian but doesn't stop. People gather around the wounded pedestrian.

WOMAN  
He's bleeding!

MAN  
Did anyone here get dubs?

EXT. DONUT CAFÉ - CONTINUOUS.

Two white cops eating donuts hears the traffic accident.

COP 1  
Looks like we have a situation.

COP 2  
Did anyone die?

The thin cop turns around and gives the scene a sloppy look.

COP 1  
I don't think so.

The fat cop takes a sip of coffee, eats his donut, licks his fingers, gets up, looks at the traffic scene above the shoulders of the other cop and then snaps his finger to call the waiter.

The british waiter arrives.

COP 2  
Another couple of donuts for me and  
my nigga.

WAITER  
Is that all?

The waiter looks at COP 1, then looks at the bunch of people gathered around the injured pedestrian, then at COP 2.

COP 1  
Yeah.. Wait.. Dubs expressos too.

WAITER  
Very well.

The waiter goes to the 3D-food machine, drops a few blocks of food in it. The machine processes the food.

EXT. THE OFFICE OF THE LEAGUE OF SHADOWS - CONTINUOUS.

Up streets the firetruck makes a left turn and the car behind continous to drive forward, but stops further down the road and parks in front of the entrance to a large apartment building.

The entrance on the other side of the street is guarded by soldiers and surrounded with signs of a construction site. Another car drives by and parks in front of that entrance.

A guard walks to the car, knocks on the window. A hand flashes a card, the guard scans the card and opens the driver door. The woman inside points a finger up streets.

Up streets a man accompined by a girl notices the construction-intrusion and decides to cross the construction-barriers and walk on the restriced pavement.

The guard walks up to the man who's large and imposing.

GUARD  
Halt!

GUY  
Who's gonna stop me? You? Come  
along Sharon, lets go this way.

SHARON

Sure, babe.

GUARD

Doing it for free will get you punished.

The guard looks towards the woman in the car. The woman's hand shows a thumb down. The guard picks up his two uzi's and shoots down the couple.

Some people ressed in fur-coats stops and looks. A few other sleeping on the pavement wakes up at the sound of the bullets and takes a peek. The guard looks at them. The people stops looking and turn away their heads.

INT. OFFICE OF THE LEAGUE OF SHADOWS - CONTINUOUS.

A guard opens a door to a round room.

There's hectic movement in The League of Shadows' round office. Papers, blueprints and maps are scattered all over the square table and the walls are filled with schedules and schemes.

Fingers points at the maps, pens marks and crosses out names and draws lines, words are whispered frenitically, folks are entering and leaving.

A large, imposing man enters the room. A woman walks over to him and gives him a note. He looks at it, then crumbles it to pieces.

BANE

Then it is settled (It is settled then). Getting caught will be part our plan.

A master plan is born.

INT. HOTEL ROOM - EAST EUROPE - DAWN.

DR. PAVEL watches the street from his window, takes a quick look at his wrist clock and compares it with the clock on the wall. He checks his pockets, picks out a note and then takes a second look at the clocks.

There's a knock on the door. Dr. Pavel goes to open it but a man from outside opens it before him.

DR. PAVEL

Who are you.

GUARD

It doesn't matter.

The guard grabs Dr. Pavel's arm and leads him out. He checks with another guard who gives him a nod.



GUARD

Go go go.

EXT. HOTEL - EAST EUROPE - CONTINUOUS.

A guard opens the door to the entrance of the hotel. Dr. Pavel is led to a Land Cruiser. BARSAD opens a door for him. In the bushes behind it lies a few dead men in suits.

DR. PAVEL

(confused)

Who are they?

BARSAD

They tried to grab you. For free.

Dr. Pavel sits in the front, guarded by the guards in the back. The Land Cruiser drives further down the road and stops besides a lonely house. The doors to the backseats opens and three hooded men are led in by the guards.

DR. PAVEL

(confused)

Who are they?

BARSAD

They tried to grab you.

DR. PAVEL

For free?

BARSAD

No, these are not your friends.

The Land Cruiser drives on the road and takes a left turn to a grassy field, right in front of a truck that honks its horns. The Land Cruiser races along a cratered dirt road...