

ALONE IN THE DARK

Written by

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FADE IN:

1

1

EXT. FOREST - NIGHT

A dense forest on a dark, misty night.

terrified,
YOUNG EDWARD CARNEY (age 10), small, thin, and
runs for his life.

2

trees,
The forest is pitch black. Young Edward ducks between
under branches, not stopping for anything, GASPING for
breath. He doesn't turn to look behind him. He just
runs as
fast as he can.

P.O.V. CREATURE:

Its
Tomething chases Young Edward through the dark forest.

P.O.V. is skewed, inhuman. It is gaining on him.

through
something
As Young Edward runs, beams of light become visible
the closely packed trees. Something is up ahead,
bright. Edward runs towards it.

running
Young Edward bursts out into a clearing in the woods,
towards the bright light.

P.O.V. CREATURE:

edge
only
The light stops whatever is chasing Young Edward at the
of the forest. What is making the light isn't visible,

light. Young Edward's silhouette running towards the blinding

EXT. FOREST - LATER THAT NIGHT

1A

1A

SUPER: 20 YEARS AGO

of the The beams of a dozen flashlights cut through the mist
dark forest.

shining A dozen uniformed DEPUTIES move through the forest,
their flashlights around, searching.

The The trees tower over them. A low fog hangs in the air.
flashlight beams can barely penetrate it.

EXT. ORPHANAGE - NIGHT

2

town. A A large and stately old house stands on the edge of
small, dense forest stretches out behind it.

LIGHT The sign on the front reads: OUR LADY OF PERPETUAL
ORPHANAGE.

(CONTINUED)

2.

CONTINUED:

gravel Several patrol cars are parked along the Orphanage's
driveway. DEPUTIES mill around the front lawn.

SHERIFF Another patrol car pulls up. Out of it steps the
(late 40s). DEPUTY ADAMS (mid-30s) approaches him.

SHERIFF

What's going on, Adams?

DEPUTY ADAMS

Twenty kids live at this orphanage,
Sheriff. All twenty have gone missing.

on the
SISTER CLARA (mid-40s), an anxious-looking nun, stands
front porch, wrapped in a shawl. She speaks with two
DEPUTIES. The Sheriff walks up and listens in.

SISTER CLARA

After the power went out, I went to check
on the children. But their beds were
empty. Every one of them. They just
disappeared...

EXT. FOREST - LATER

3
3
flashlights.
moonlight. A
bright
The Deputies sweep through the forest with their
The trees are close together, blocking out the
thick mist hangs in the trees.
As Deputy Adams moves through the forest, he sees a
light streaming through the trees up ahead.

EXT. FOREST CLEARING

3A
3A
is
4
4
Deputy Adams comes through the trees and emerges into a
clearing in the woods.
He sees a Shed in the clearing up ahead. A bright light
posted over the Shed's front entrance.

EXT. SHED - MOMENTS LATER

4
4
of the
is a
ELECTRICITY.
Deputy Adams shines his flashlight around the outside
Shed.
He sees that the door is open just a crack. On the door
sign marked: DANGER, along with the symbol for

INT. SHED - MOMENTS LATER

5

5

Deputy Adams enters the Shed.

(CONTINUED)

3.

CONTINUED:

The Shed is small, packed with electrical equipment,
power cables, and various implements for repairing power
lines.

Deputy Adams sweeps through the Shed with his
flashlight.

He approaches a large transformer module that sits at
the back of the Shed. It HUMS and CRACKLES with electricity.

There's a LOW SHUFFLING sound. Deputy Adams stops.

He carefully peers around behind the transformer. The
space is too small for a full-size person.

But sitting on the ground behind the transformer is
Young Edward. He clutches himself, shivering, frightened.

EXT. ORPHANAGE

6

6

The Sheriff stands with his Deputies. His walkie-talkie
CRACKLES to life.

TALKIE)

DEPUTY ADAMS (ON THE WALKIE-

Sheriff! I found one! White, male, about
ten years old. Looks to be unharmed. He's
in a utility shed maybe half a mile from
the orphanage.

INT. SHED

7

7

jacket

still

Deputy Adams approaches Young Edward. He takes off his jacket and wraps it around Young Edward's shoulders.

Young Edward pulls the jacket around him and smiles, scared, but happy to see the Deputy.

DEPUTY ADAMS

Are you okay, son? Are the other kids around here?

YOUNG EDWARD

I don't know... I don't remember...

DEPUTY ADAMS

Why don't we start with your name? Do you remember your name?

YOUNG EDWARD

Edward... Edward Carnby.

4.

INT. AIRPLANE - DAY

8

8

He

is

him.

SUPER: 20 YEARS LATER

EDWARD CARNBY (early 30s), lean and intense, wakes up. He quickly looks around to get his bearings.

He sits in a large commercial airplane. The compartment is full of seated PASSENGERS.

SMALL BOY (age 8) sits next to Carnby, looking up at him. The Small Boy's MOTHER (early 40s) sleeps next to him.

SMALL BOY

Did you have a nightmare?

Carnby looks at the Small Boy, curious. He doesn't respond.

SMALL BOY (CONT'D)

You ate cheese with dinner. My mommy says cheese gives you nightmares. Want to see my coloring book?

The Small Boy has a Halloween-themed coloring book open on his lap. It's a graveyard scene, full of cartoon drawings of ghosts, werewolves, and vampires.

SMALL BOY (CONT'D)

I think there's a vampire living in my closet, but my mommy says vampires and ghosts aren't real. She says there's nothing to be afraid of in the dark.

Carnby weighs what he's going to say.

CARNBY

Your mother is wrong. Being afraid of the dark is what keeps most of us alive.

The Small Boy's eyes open wide.

SMALL BOY

Everybody else tells me not to be afraid.

CARNBY

That's because they don't know the truth.

SCENES 9 TO 12 OMITTED

5.

EXT. AIRPORT TERMINAL - DAY

13

13

taxis

suitcase.

Carnby exits the Terminal and heads over to a row of waiting outside the Terminal. He doesn't carry a suitcase.

CARNBY (V.O.)

So, maybe you're thinking I'm an asshole, trying to scare this poor kid for no reason. But that's where you're wrong. Because I've got my reasons. There's a world around you that you've trained yourself not to see. You've willfully closed your eyes. But your fear of the dark is not a weakness. It's there to protect you from things you'd better pray you never see. My eyes were forced open a long time ago. Now I know. Just because you can't see something, doesn't mean it can't kill you.

The taxi
Carnby steps into the first taxi waiting in the row.
shifts into gear and drives off.

passes it,
Another taxi is parked up ahead. As Carnby's taxi
the second taxi pulls out and follows it.

INT. PINKERTON'S TAXI - CONTINUOUS

13A

13A

(early
sunglasses.

Behind the wheel of the taxi sits JAMES PINKERTON
50s). His face is drawn, grim. He wears dark

taxi.
The DRIVER lies dead in the backseat of Pinkerton's

windshield,
Carnby's taxi can be seen through the front
driving up ahead.

EXT. CITY STREET - DAY

13B

13B

lags a
move.

The two taxis drive through traffic. Pinkerton's taxi
few cars back, but matches Carnby's taxi move for

INT. CARNBY'S TAXI

13C

13C

steers

The CABBIE (late 20s), manic bordering on crazy,
through traffic.

Carnby rides in the backseat. He looks out the back windshield. A few cars back, Pinkerton's taxi follows them.

Carnby takes a burlap sack out of his trench-coat pocket.

Inside the sack is a stone carving of a demonic-looking head.

(CONTINUED)

6.

CONTINUED:

The edges are soft, worn-down, the detail roughed away. But it is clearly not a human face.

Carnby puts the carving back in his trench-coat pocket.

CABBIE

You travel light.

CARNBY

Trust me, I'm carrying enough baggage for the both of us.

The Cabbie CHUCKLES as he steers through traffic.

CABBIE

That's pretty funny, man. What do you do?

CARNBY

You really want to know?

CABBIE

Yeah, man. Hearing about my passengers' lives keeps the job interesting.

CARNBY

I'm a paranormal investigator.

CABBIE

Get the fuck outta here!

Beat.

CABBIE (CONT'D)

What does that mean exactly?

CARNBY

I'm an effective solution to unusual problems.

Carnby turns to look out the back windshield. Pinkerton's taxi is still following from a few cars back.

CARNBY (CONT'D)

Speaking of which, that taxi's been following us since the airport.

CABBIE

No shit? Want me to lose him?

CARNBY

If you can...

The Cabbie GUNS the motor and speeds off.

13CC EXT. CITY STREETS

13CC

from

Pinkerton's

cars,

avoiding

SMASHING

way.

off

Carnby's taxi accelerates down the street, pulling away from Pinkerton's taxi.

As soon as it's evident that they are on to him, Pinkerton's taxi speeds up to give chase.

The two taxis rocket down the streets, swerving past cars, SCREECHING around corners.

Carnby's taxi speeds down the streets, narrowly avoiding collisions with other cars and PEDESTRIANS.

Pinkerton just plows through whatever's in his way, SMASHING past other cars, forcing Pedestrians to jump out of the way.

Pinkerton accelerates and tries to force Carnby's taxi off the road. The taxi's GRIND against one another.

a side Carnby's taxi SCREECHES around a corner, speeding into street that leads to the Market Street.

7.

EXT. MARKET STREET

13D

13D

and

A busy street crowded with PEDESTRIANS, open shops, produce stalls.

followed by

Carnby's taxi races down the busy Market Street, Pinkerton.

other

They swerve and SCREECH down the Street, cutting off cars, and narrowly avoiding Pedestrians.

taxi and

But then Pinkerton's taxi ZOOMS up beside Carnby's BUMPS into it with a GRINDING CRUSH of metal.

around

Not stopping, Pinkerton's taxi continues to GRIND into Carnby's taxi. The momentum pushes Carnby's taxi sideways.

into a

Pinkerton's taxi then SLAMS Carnby's sideways taxi parked car with a CRUSH of metal and SHATTERING glass.

taxi

There's a moment as Carnby, trapped inside the CRUSHED and Pinkerton, flooring the accelerator to add more pressure, exchange a look. Pinkerton's expression is fierce.

order to

Pinkerton gears the taxi into reverse, backing up in order to smash into Carnby's taxi again.

taxi. His

The Cabbie is trapped by the crushed front of the

Cabbie face is covered with a spiderweb of deep cuts. The struggles to get loose.

CABBIE

I'm trapped, man!

CARNBY

I'll draw him away...

driving As Pinkerton's taxi backs up, it CRASHES into a Van
contents by, knocking it over onto its side and spilling the
of the Van onto the street.

the This gives Carnby the brief moment he needs to extract
accelerating himself from the crushed taxi. He wrenches himself out
towards him.

trapped Carnby bolts away from the crushed taxi and the
Cabbie.

right for Pinkerton immediately swerves his taxi, aiming it
him. the running Carnby. Pinkerton's taxi rockets towards

(CONTINUED)

8.

CONTINUED:

CRASHES into Carnby leaps out of the way as Pinkerton's taxi
Pinkerton's the side of a Building, narrowly missing him.
taxi is CRUMPLED in a CRASH of metal and glass.
and the Carnby narrowly avoids being crushed between the taxi
landing building. With fluid grace, Carnby rolls to safety,

at
the
on the
leads up to
up and
Pedestrians.
through the
SLAMMING
Pinkerton
Pinkerton

on his feet. With a quick look back over his shoulder
Pinkerton in his crumpled taxi, Carnby runs.
Pinkerton steps out of his taxi, seemingly unhurt by
crash. He looks around, but can't see Carnby anywhere
street.
Pinkerton runs for an iron-wrought staircase that
a Pedestrian Bridge that hangs over the Street.
At the top of the Pedestrian Bridge, Pinkerton looks
down the street.
He spots Carnby, running through the crowd of
Pedestrians.
Pinkerton leaps off the Pedestrian Bridge, arcing
air with superhuman force.
Pinkerton TACKLES the running Carnby to the ground,
into him with a tremendous impact.
But Carnby is quick. He takes the hit and spins
around with a martial-arts kick. The kick sends
CRASHING through the front window of a Bakery.

INT. BAKERY

13E
13E
landing
walks

Pinkerton comes CRASHING through the display window,
in a pile of sticky buns and broken glass.
But seemingly unfazed, he just picks himself up and
back out the front door.

EXT. MARKET STREET

13F
13F
surprise

Carnby stands in a crowd of BYSTANDERS, watching in
as Pinkerton exits the Bakery, his expression fierce.

him. Pinkerton immediately spots Carnby and comes after

across the street. Carnby bolts away, running into a Herbalist Store street.

9.

INT. HERBALIST STORE

13G

13G

variety of Jars of different shapes and sizes containing a medicinal herbs and other such substances are on display.

through Carnby runs into the Herbalist Store, making his way the displays.

front Pinkerton leaps right through the Herbalist Store's display window in a hail of SHATTERED glass.

display. He tackles Carnby, CRASHING through the jars on

Carnby's head Pinkerton SLAMS Carnby to the ground. He grabs and SMASHES it against the floor once, then twice.

out the Pinkerton tears open Carnby's trench-coat. He pulls burlap sack. He opens the sack, confirming the stone carving is inside it.

hand While Pinkerton inspects the stone carving, Carnby's quietly moves to a large glass jar lying next to them.

Carnby SMASHES the glass jar over Pinkerton's face.

scrambles He grabs the stone carving out of Pinkerton's hand,

to his feet, and runs.

EXT. ALLEY

13H

13H

exiting

Carnby BURSTS out of the Herbalist Store's back door,
out into a small, cluttered Alley.

fall

Carnby lands hard in the debris, but he rolls with the
and is back up on his feet, running.

of it.

The Alley ends in a high Wall with a Billboard on top
The Wall has a railing along one side.

Carnby vaults over the railing and keeps running.

of the

The Alley is crowded with WORKERS unloading crates out
loading dock of the Ice Factory.

just

A BEAT COP walks by. Carnby runs past the Beat Cop,
barely bumping into him.

Cop's gun

But as Carnby passes him, he deftly grabs the Beat
from his holster.

he

The Beat Cop doesn't even notice his gun is missing as
turns, annoyed to see Carnby racing away.

(CONTINUED)

10.

CONTINUED:

BEAT COP

Hey!

He

Pinkerton runs out of the Herbalist Store's back door.

runs directly at the high Wall.

the Wall.
at the
Pinkerton leaps up, scrambling right up the side of
He hauls himself up the Billboard, until he's standing
top of the Billboard itself.

into the
Pinkerton looks down below and spots Carnby running
loading dock of the Ice Factory.

Pinkerton leaps off the Billboard.

leaping
The Beat Cop looks up, stunned to see Pinkerton
towards him.

CRUSHING
back,
chasing
Pinkerton lands on top of a moving dolly of crates,
the crates on it. The WORKER pushing the dolly falls
shocked. Pinkerton leaps off the dolly and keeps
after Carnby.

Pinkerton
Carnby.
The Beat Cop fumbles for his gun. It's not there.
smashes the Beat Cop out of the way as he pursues

The Beat Cop flies into a pile of crates, knocked out.
Pinkerton follows Carnby into the Ice Factory.

INT. ICE FACTORY

13J

13J
of ice
blocks
The refrigerated Ice Factory is filled with neat rows
blocks. FACTORY WORKERS mill about, transporting the
of ice through the Factory.

the
Carnby hides between the rows of ice blocks. He checks
Beat Cop's gun to make sure it's loaded. It is.

Carnby stops, sensing something.

the
In one fluid motion, Carnby suddenly spins, turning in
other direction and FIRING the gun.

Factory.
It WHIZZES along, until we see Carnby's intended
target.
Carnby.
Pinkerton comes through the Ice Factory, running at
The bullet flies directly at him.
The bullet hits Pinkerton in the shoulder. But it only
seems
Carnby.
to anger Pinkerton further. He keeps running at

(CONTINUED)

CONTINUED:

Pinkerton
SHATTERING it
stacks
ice
can't see
Pinkerton
turns
Carnby,
Pinkerton leaps at Carnby. Carnby FIRES again. But
dodges the bullet and it hits a block of ice,
in a hail of ice shards.
Pinkerton rolls with his dodge and races off into the
of ice blocks.
Carnby tries to track Pinkerton's movements through the
stacks. He hears the sound of Pinkerton MOVING, but
him. His gun is ready. He searches around.
Suddenly, there's a RUSH of movement behind him. Carnby
dodges just as Pinkerton's fist comes flying out.
connects with an ice block, SHATTERING it.
Carnby is backed into a dead end in the Ice Factory. He
to face Pinkerton, gun ready.
But Pinkerton is on him too quickly. He lunges at

hoisting him over his head and SLAMMING him down on a conveyer belt.

Carnby
kick,

Pinkerton drags Carnby along the conveyer belt. But
grabs a hanging chain to steady himself. With a quick
Carnby uses the momentum to flip Pinkerton over him.

pick
punches

Pinkerton flies through the air towards a large ice
wedged into the wall. The sharp point of the ice pick
right through Pinkerton's torso, impaling him. He is
immediately killed.

pulls

Carnby leans up against the wall, steadying himself. He
the stone carving out of his pocket to check it. In the
fight, the carving has been cracked into pieces.

it, a

But the broken carving reveals something hidden inside
small gold artifact that was concealed in the carving.

bottom,
symbols.
the

The artifact is a gold circle, flat on the top and
its thick round side engraved with intricate Abkani
This is the lynchpin artifact, the piece which connects
other artifacts together.

SCENES 14, 15, AND 16 OMITTED

EXT. MUSEUM - DAY

17

17

leads

The elegant Museum of Natural History. A wide staircase
up to an entranceway surrounded by stone pillars.

reading:

Over the front of the Museum hangs a large banner

"SECRETS OF THE ANCIENT ABKANI COMING SOON".

INT. MUSEUM/MAIN HALL - DAY

18

display

in

dolly.

The high-ceilinged Main Hall of the Museum. Glass cases are set up to showcase archeological artifacts.

ALINE CEDRAC (late 20s), studious but dynamic, stands front of a display case. She carries a clipboard.

A heavy-set GUARD (early 50s) approaches, followed by a DELIVERY GUY (late 20s), who hauls in a crate on a

GUARD

Got another delivery, Ms. Cedrac.

Aline checks her clipboard.

ALINE

I don't have anything scheduled. What museum was it transferred from?

clipboard.

The Delivery Guy reads the information on his

DELIVERY GUY

For Dr. Hudgens, from Dr. Hudgens.

ALINE

It's probably an error. It must be for the big Abkani show.

DELIVERY GUY

Abkani? What the hell's Abkani?

GUARD

Ancient Native American civilization. They were this super-advanced culture, but something like ten thousand years ago, they just disappeared.

LINE

You've been reading up.

GUARD

Not much else to do around here at night.

Aline picks up a crowbar and approaches the crate.

DELIVERY GUY

Says here it's not to be opened by anyone

but Dr. Hudgens.

(CONTINUED)

13.

CONTINUED:

GUARD

This is Aline Cedrac. She's the assistant curator.

ALINE

We've got Abkani artifacts coming in from museums around the world. Until Hudgens gets back, I'm doing all the cataloguing anyway.

bar. Out
tablet
up,

Aline pries open the lid of the crate with the crow-
of the packing foam, Aline lifts up a heavy stone
carved with elaborate Abkani symbols. Aline holds it
fascinated.

GUARD

Where is Hudgens anyway? The show opens in a few days.

ALINE

Off on another archeological goosechase. He thinks he's finally found the Erebus.

GUARD

So he sticks you with the work. At least it keeps your mind off your boyfriend.

Aline pleasant expression suddenly turns awkward.

LINE

I'll be in my office if you need me.

her. Aline quickly walks off, taking the stone tablet with

DELIVERY GUY

What was that all about?

GUARD

Damn it... I shouldn't have said that.
Her boyfriend's been missing for the last
three months.

Delivery Guy shakes his head at the Guard.

DELIVERY GUY

Nice going, jack-ass.

EXT. SHIP DECK - DAY

19

19

A large Ship out on the open sea.

(CONTINUED)

14.

CONTINUED:

crane that
crane
CREWMEN scurry around the deck attending to a huge
hangs over the side of the Ship. Chains leads from the
into the water.

sharp
(late
DR. LIONEL HUDGENS (mid-60s), wiry and severe with a
intelligence, stands on the deck with CAPTAIN CHERNICK
40s). They look down at the water.

CAPTAIN CHERNICK

They say a sunken ship is like a grave.
It should never be disturbed.

HUDGENS

I've been searching for the Erebus for twenty years, Captain. Now that I've found it, I'm afraid your ill-informed superstitions aren't enough to stop me.

EXT. WATER SURFACE

20
20
They
Two DIVERS in high-tech Newt Suits break the surface.
signal to Captain Chernick.

EXT. SHIP DECK

21
1
21
Hudgens nods to Captain Chernick.

HUDGENS

Bring it up.

Captain Chernick signals to his Crewmen.

mechanism of
The crane is engaged. The chains run through the
the crane, pulling something to the surface.

looks
The crane GROANS under the weight. Captain Chernick
nervous as the crane SHUDDERS with the strain.

EXT. WATER SURFACE

22
22
22
Out of the ocean, the crane raises a large, heavy
container.

and
The container is about eight feet long. It is battered
damaged by the ocean water, and covered in barnacles.

INT. CARNBY'S LOFT - DUSK

23
23
23
his
Carnby unlocks the multiple locks on the front door to
Loft and enters.

(CONTINUED)

15.

CONTINUED:

As Carnby walks through the Loft, he passes his answering machine. The MESSAGES indicator blinks. Carnby presses the button to retrieve his messages.

JOHN (ON THE MACHINE)

Edward, John here. Hope things went well wherever you were this time. And, please, do not, I repeat, do not tell me about it. Every time you tell me about your latest case, I get nightmares for a week. Anyway, give me a call when you get back. Linda wants to have you by for dinner. Lord knows why, but she seems to like you. And if you haven't scared Aline away yet, bring her along.

The Loft is a large, incredibly cool-looking space. In one corner is a lab area filled with high-tech scientific equipment. At another work station, dozens of drawings, maps, and photos are spread out next to a flat-screen computer. A few photos are tacked to a corkboard. Several bookshelves, all crammed with books, line one wall. A photo of Orphanage. Sister Clara stands with them. Young Edward sits to one side. A weapons cabinet features racks lined with guns and blade weapons. In another corner is a work-out area.

another
windows.

The sleek, modern kitchen and living quarters are in
corner. The bed is set up against a wall of large

Outside the windows, the sun is setting.

the

Approaching the lab area, Carnby takes out the lynchpin
artifact. He turns it around in his fingers, watching
light glint off it.

EXT. DOCKS - NIGHT

24

24

lights

The Ship is docked at a mist-enshrouded pier. Overhead
along the dock illuminate the area.

the

A transport truck is parked on the Dock just next to
Ship's loading ramp.

weapons

In front of the ramp, five CREWMEN with automatic
stand guard, smoking and looking vigilant.

SCENE 25 OMITTED

EXT. SHIP DECK - NIGHT

26

26

looks

Standing on the Ship's wide deck, Captain Chernick
impatient. Hudgens stands over the large, barnacle-
covered container. The container is secured with a heavy
rusted lock.

covered

rusted lock.

BARNES,

crane

truck on

Two large, muscular men, the FIRST MATE and CREWMAN
check the chains connecting the container to the huge
on the deck. They are preparing to load it onto the
the Dock.

CAPTAIN CHERNICK

Don't you want to open it? Make sure it's

what you're looking for?

HUDGENS

The conditions must be perfect.
Otherwise, there will be... consequences.

container.

Captain Chernick steps up to the barnacle-covered

He notices that a section of the barnacles have gotten
scraped off in the transport.

of

Under the barnacles, the container is revealed to made
gold. Chernick look startled.

and

Captain Chernick rubs the gold spot on the container
looks closely at it.

CAPTAIN CHERNICK

Is this made of solid gold?

HUDGENS

Did you know the Abkani were the first
civilization to use gold for their
valuables? They believed it held the
power to contain evil spirits. Thousands
of years later, we don't even remember
why gold was valuable to us in the first
place. Now, let's load it onto the truck.

and

Captain Chernick exchanges a look with the First Mate
Crewman Barnes. They both give him a subtle nod.

INT. CARNBY'S LOFT

26A

26A

artifact

Carnby sits in his lab area, studying the lynchpin
under an illuminated magnifying lamp.

into the

The computer runs an analysis of the symbols carved
artifact. The symbols flash by. The computer BEEPS,
ready. It
has isolated the origins of the symbols. They are
ABKANI.

(CONTINUED)

17.

CONTINUED :

next to Carnby looks over at a photo tacked to the corkboard
the work station. The photo is of Carnby and Aline.

INT. MUSEUM/ALINE'S OFFICE

26B

26B

and
high
drawers

The Office is cluttered with books, maps, diagrams,
strange artifacts. Along one wall are several ceiling-
shelving units, each containing rows of drawers. The
hold artifacts from the Museum's collection.

tape Aline inspects the stone tablet. She speaks into a
recorder, like a coroner recording an autopsy.

ALINE

The pictograms are late-period Abkani. It
seems to be some sort of... prophecy.
Shadows that make ghosts of men. The
world of light consumed by darkness. This
is the first indication I've ever seen
that the Abkani had a myth about the end
of the world.

EXT. SHIP DECK

26C

26C

The
them.

Captain Chernick approaches Hudgens at the container.
First Mate and Crewman Barnes stand quietly behind

CAPTAIN CHERNICK

If the container's made of gold,
whatever's inside must be worth a
fortune.

HUDGENS

You have no idea...

Chernick pulls out a pistol.

CAPTAIN CHERNICK

But I'm looking forward to finding out.

Chernick smacks Hudgens across the face with his
pistol.

Hudgens gives Chernick a grim look.

HUDGENS

I suppose one should not be surprised
when mercenaries act mercenary.

rewman Barnes grabs Hudgens and twists his arms
behind his
back, incapacitating him. The First Mate pulls out a
revolver
and points it right at Hudgens' face.

Captain Chernick wedges a crowbar into the container's
lock.

(CONTINUED)

2

18.

CONTINUED:

HUDGENS (CONT'D)

You're making a terrible mistake.

CAPTAIN CHERNICK

The only mistake would be letting you
walk out with whatever's in there.
Barnes...

Crewman Barnes SMASHES Hudgens' head against the
container.
Hudgens is dazed from the blow.

CAPTAIN CHERNICK (CONT'D)

Throw him in there.

Crewman Barnes throws the dazed Hudgens into a Storage
Room

closed.
it.

built onto the Deck. He slams the thick metal door
The door has a small, glass-covered peephole built into

hands
handle of

Chernick pries open the lock with the crowbar. Chernick
the First Mate the crowbar and he jams it into the
the door, wedging it closed.

INT. SHIP STORAGE ROOM - CONTINUOUS

27

27
trying

Hudgens struggles to his feet. He BANGS on the door,
to pull it open.

HUDGENS

Captain! Don't open it!

EXT. SHIP DECK - CONTINUOUS

28

28
as

The First Mate and Crewman Barnes watch in fasciation
Captain Chernick prepares to open the gold container.

C

APTAIN CHERNICK

Let's see what all the fuss is about...

He opens the container.

With a deep SIGH, the vacuum of dry air escapes.

INT. CARNBY'S LOFT - AT THAT MOMENT

9

29
head,
a

Carnby sits in front of his computer. He scans through
screens of information relating to Abkani civilization.

Carnby suddenly winces in intense pain. He clutches his
staggering to his feet. He knocks over a desk lamp and
chair as he stumbles back.

(CONTINUED)

19.

CONTINUED:

Carnby

Grabbing his head and trying to shake off the pain,
collapses unconscious to the floor. He is out cold.
On the work station, the lynchpin artifact starts to
glow.

INT. JOHN'S HOUSE/BEDROOM - AT THAT MOMENT

30

30

to his

JOHN HOUGHTON (early 30s) lies asleep in his bed next
wife, LINDA HOUGHTON (early 30s).

Suddenly, John opens his eyes.

woken up,

John quietly sits up and gets out of bed. Linda is
but just barely. John walks out of the room.

LINDA

John?

Linda rolls over and falls back asleep.

EXT. JOHN'S HOUSE - NIGHT

1

31

out

John exits the house. He walks down the front path and
into the night.

INT. CARNBY'S LOFT - AT THAT MOMENT

32

32

Carnby lies unconscious on the floor.

HUM.

The lynchpin artifact glows brightly, emitting a LOW

3

INT. MUSEUM/MAIN HALL - AT THAT MOMENT

32A

2A

A low wind wafts through the Main Hall.
Air flows through the space, swirling dust along the floor. A banner hanging from the ceiling ripples from the breeze.

SCENE 33 INCORPORATED INTO SCENE 34

INT. MUSEUM/ALINE'S OFFICE - AT THAT MOMENT

34

34

Aline sits at her desk, her back to the shelving units. She inspects the stone tablet and takes notes.
In one of the shelving units, a faint glow emanates out of a closed drawers.
Something in another drawer begins glowing. Then the contents of a third drawer start to glow.

(CONTINUED)

20.

CONTINUED:

Out of the three drawers, a LOW HUM is emitted. Aline looks up, tilting her head to hear the LOW HUMMING.
She turns around to face the shelving units. She is surprised to see the strange glow coming out of the three drawers.
She cautiously approaches the shelving units. She reaches a hand out to open the first glowing drawer.

SCENE 35 OMITTED

EXT. SHIP DECK - AT THAT MOMENT

36
36
anticipation,

As the First Mate and Crewman Barnes watch in
Captain Chernick opens the gold container all the way.
The container is empty.
The lights along the Deck start to flicker.

INT. SHIP STORAGE ROOM

37
37
off.

The lights in the Storage Room start to flicker on and
Hudgens looks up at the lights.

HUDGENS

They're faster than I thought...

SCENE 38 OMITTED

INT. SHIP DECK

39
39
to the

he lights continue to flicker. Captain Chernick turns
Storage Room door. He looks back at the First Mate and
Crewman Barnes.

CAPTAIN CHERNICK

Kill him.

They

The First Mate and Crewman Barnes pull out revolvers.
approach the Storage Room door.

all

There's a WHOOSH of movement behind them. The three men
turn, surprised. But nothing is there.

shocked.

Suddenly, Captain Chernick is thrown back by something
invisible. He is hoisted into the air. He looks

ground,

Captain Chernick seems to be floating just above the

up. although it is clear something invisible is holding him

(CONTINUED)

21.

CONTINUED:

Their
been
into
ground.

The First Mate and Crewman Barnes look on, stunned,
revolvers aimed at the floating Captain.
Captain Chernick's body contorts, as if something had
thrust into it. With a burst of blood, a hole is ripped
his torso, killing him.
Captain Chernick's lifeless body is dropped to the

4 Terrified, the First Mate and Crewman Barnes aim their
revolvers at the empty air. They OPEN FIRE.

INT. SHIP STORAGE ROOM

40
is
happening
of
the door

0
Hudgens stands at the door, listening to the GUNFIRE.
He looks through the peephole in the door. The peephole
dirty, hard to see through. Something frantic is
outside the door, but it's hard to see exactly what.
There is more GUNFIRE and then SCREAMING. Short BURSTS
AUTOMATIC GUNFIRE follow, and more SCREAMING.
And then, all is quiet.
Hudgens grabs a discarded metal rod and jams it into

The handle, wedging it closed. He backs away from the door.
holding only weapon he can see is a box-cutter. He grabs it,
it out in front of him.
Suddenly, there's a CRASH at the door. Something pushes
at the door, trying to get in. The door RATTLES and THUMPS
from the impact.
Hudgens, still holding the box-cutter, strains against
the door, using all the effort he can muster to keep it
shut. The metal rod wedged against the door is starting to
buckle.
Suddenly, the door is still. Hudgens waits. Nothing.
RACKET There's a CRASH as another impact hits the door. The
is even more intense. But the door holds.
Finally, the thrashing stops. All is quiet again.
The lights in the Storage Room stop flickering. They
come back on. Hudgens listens, straining to hear anything at
all.
Cautious, Hudgens pulls away the metal rod. He gingerly
touches the door. With a long CREAK, it slowly swings
open.
The crowbar was shaken loose from all the impacts.

(CONTINUED)

CONTINUED:

SCENES 41 TO 44 OMITTED

SCENE 45 INCORPORATED INTO SCENE 40

INT. SHIP DECK - CONTINUOUS

the
 Mate,
 next to
 blood are
 that
 the
 back of
 artifact is
 on one
 his

Hudgens steps out of the Storage Room. He looks around Deck. Mist blows in off the water. The night is quiet. Bodies lie everywhere, Captain Chernick, the First Crewman Barnes, the other Crewmen. Their weapons lie their slashed, ripped open bodies.

Bullet holes are pocked around the Deck. Streaks of smeared everywhere. Shell casings and corpses are all remain of the battle.

Tense, carefully looking around, Hudgens walks up to empty gold container.

He reaches into it, pressing a concealed panel at the the container.

The panel opens, revealing a small artifact. The a thin hollow cylinder with a thick little protrusion end. It is covered in Abkani symbols.

Hudgens takes out the artifact. He turns it around in hand. He looks pleased.

SCENE 47 OMITTED**INT. BUREAU 713/HALLWAY - NIGHT**

high-
 the

Everything in Bureau 713's Headquarters looks sleek and tech. There are no windows anywhere.

COMMANDER BURKE (late 30s) strides purposefully down hallway. He is confident to the point of arrogance.

and

His second-in-command, AGENT MILES (mid-30s), driven efficient, hurries to keep up.

BURKE

his better be good, Miles.

AGENT MILES

Sir, we're getting some strange readings in the control room.

(CONTINUED)

CONTINUED:

BURKE

his is Bureau 713. "Strange" doesn't even crack my radar. Now what's the situation?

AGENT MILES

Well, sir, normal levels of paranormal activity range from three to five...

BURKE

condescending)
Yes Miles. And what level are the sensors picking up now?

to two

Burke and Miles arrive at the Control Room. Burke nods BUREAU GUARDS standing at the entrance.

AGENT MILES

We don't know.

time.

Burke stops and looks at Agent Miles for the first

AGENT MILES (CONT'D)

They only go up to 50.

Agent Miles opens the door to the Control Room.

INT. BUREAU 713 HEADQUARTERS/CONTROL ROOM - CONTINUOUS

9

49

sensors
monitors.

Inside the Control Room, the banks of monitors and
are all lit up. Streams of data flow across the

Burke and Miles stand at the doorway.

collected
She

AGENT "KRASH" KRASHINSKY (mid-30s), a cool and
female tech-geek, scans through data on the monitors.
always wears a headset.

BURKE

What are we looking at, Krashinsky?

KRASH

Electromagnetics off the scale,
Commander.

sensors.
AGENT YONEK, a Control Room techie, adjusts the

AGENT YONEK

Recalibrating sensors now, sir.

Burke looks concerned for the first time.

24.

INT. ORPHANAGE/DEN - NIGHT - TWENTY YEARS AGO

50

50

are

Young Edward (age 10) walks through the Den. The lights
all out. The Den is musty, but clean.

Sister
door.

A sliver of light glows from underneath the doorway to
Clara's bedroom. Young Edward KNOCKS softly on the

Sister Clara opens the door. She wears her nightgown.

SISTER CLARA

Still having trouble sleeping, Edward?

You can't stay up all night, you know.

YOUNG EDWARD

Sister, something's happened.

SISTER CLARA

What is it, Edward?

YOUNG EDWARD

They're not gone anymore. The others are back.

SCENE 51 AND 52 INCORPORATED INTO SCENE 50

5

INT. ORPHANAGE/CHILDREN'S ROOM - NIGHT - TWENTY YEARS

AGO

3

53

children's
of

Sister Clara throws open the door to one of the bedrooms. Ten beds are lined up along the wall. All ten of them have CHILDREN asleep in them.

Sister Clara GASPS, holding her hand to her mouth.

INT. CARNBY'S LOFT - DAY

54

54

rubbing
cell.

Carnby lurches awake. He is still lying on the floor. His cellphone is RINGING. Carnby gets to his feet, his temples, trying to get his bearings. He answers his

CARNBY

(groggy)

Hello?

LINDA (ON THE PHONE)

Edward, thank god!

CARNBY

Linda, what's wrong?

(CONTINUED)

25.

CONTINUED:

LINDA (ON THE PHONE)

(hysterical)

It's John. I woke up and... he's just gone. All his clothes are here. His car's in the garage. It's like he just got up in the middle of the night and walked out.

EXT. JOHN'S HOUSE/FRONT PORCH - DAY

5

55

crying.
John.

Linda stands on the Front Porch, her eyes red from
Carnby is just leaving. He holds some recent photos of

CARNBY

I'll figure this out, Linda. I'll find John.

Carnby moves to leave.

LINDA

Edward... you've known each other since you were kids. Did he... did he tell you he was leaving me?

CARNBY

Of course not.

LINDA

Then where is he, Edward? What's going on?

SCENES 56 AND 57 OMITTED

EXT. ORPHANAGE - DAY

57A

57A

It is

The Orphanage looks much the same after twenty years.
slightly more worn-down, but still well-maintained.

C

arnby drives up the gravel driveway in his black SUV.
He
pulls to a stop behind an old, battered yellow School
Bus.

From a window on the ground floor, SISTER CLARA (now
mid-60s)
watches him.

A few CHILDREN play on the Orphanage's front lawn.
They all
look over at Carnby, curious, eager.

Carnby exits his SUV. He looks around at the Orphanage
grounds as he walks up the front steps. He smiles at
the
Children.

(CONTINUED)

26.

CONTINUED:

Sister Clara opens the front door. SOPHIE (age 13)
stands
with her, eyeing Carnby suspiciously.

SISTER CLARA

Welcome home, Edward.

SOPHIE

Should I make some tea?

SISTER CLARA

Yes. Thank you, Sophie.

Sophie sneaks a look back at Carnby as she enters the
house.

Sister Clara approaches Carnby, smiling warmly.

SISTER CLARA (CONT'D)

Let me get a look at you. Are you
sleeping enough?

CARNBY

Sister... John disappeared last night.
And something happened to me as well.

Sister Clara's expression drops.

SISTER CLARA

It's happening again.

Sister
Carnby
Clara.
A YOUNG GIRL (age 8) runs up to them. She hides behind
Clara, staring up at Carnby, curious, a little scared.
smiles at the Young Girl and she ducks behind Sister
But then she sticks her face out to watch him again.

CARNBY

I need your help, Sister. I need to find
the others.

SISTER CLARA

I'll get their files.

SCENE 57B INCORPORATED INTO 57A

INT. CARNBY'S LOFT - DAY

57C

57C

computer.
MISSING

Carnby is on the phone, sitting in front of his
While he speaks, he reads information on the FEDERAL
PERSON DATABASE. The computer processes information.

CARNBY

I'll let you know as soon as I hear
something.

(CONTINUED)

27.

CONTINUED:

Carnby hangs up the phone.

ORPHANS

written a
far.

the

out

A

name

printer. He

and

58

with

front

Carnby has a list of nineteen names, the grown-up from his Orphanage. Next to each name, Carnby has note. Fourteen are missing. Five are unaccounted for so far.

Carnby writes a note next to the second-to-last name on the list. Also missing. Four now unaccounted for.

On the work station is a stack of the Orphanage's worn-out file folders. Each file matches a name on the list.

The database finishes processing. It has found a match.

MISSING PERSON REPORT flashes onscreen. It's the final of the list. Carnby makes a note next to the name.

Carnby hits PRINT and the report comes out of the printer. He adds it to a small stack of similar reports.

Each report has a photo of a missing Orphan, both MALE and FEMALE. One of the photos is of John Houghton.

Sixteen are missing. Three are unaccounted for.

EXT. RESTAURANT PATIO - DAY

58

The outdoor patio of a downtown Restaurant. Carnby sits a coffee and a cherry pie at a table for two.

AGENT PAUL FISCHER (mid-50s), precise but friendly, approaches the table and sits down across from Carnby.

FISCHER

Why did I agree to this?

A WAITER walks up. He puts down a plate of pecan pie in front of Fischer. The Waiter smiles and walks away.

CARNBY

I ordered for you, Fischer. It's pecan.

Fischer gives Carnby a smirk.

FISCHER

You've got a good memory, Carnby.

Fischer takes a bite of the pecan pie.

Fischer pulls out a file and slides it across the table.
Carnby opens the file. Inside it are photos and reports on the three remaining Orphans from Carnby's list.

(CONTINUED)

28.

CONTINUED:

FISCHER (CONT'D)

I tracked down the three you asked about. They all disappeared last night. Same story. No suitcase. No car. Just up and walked out in the middle of the night.

CARNBY

That means all nineteen are missing.

FISCHER

I ran full cross-references. Nothing much in common between them. Except they all grew up in the same orphanage. Your orphanage. What's going on, Carnby?

CARNBY

That's what I'm trying to find out.

Carnby gets up to leave. He picks up the file.

CARNBY (CONT'D)

Thanks Fischer. It's good to know I've still got friends at 713.

SCENE 59 OMITTED

EXT. MUSEUM - DUSK

60

60

come

As the sun sets, the streetlights around the Museum all
on in unison, bathing the area in a warm glow.

The lights are all on in the Museum.

INT. MUSEUM/ALINE'S OFFICE - NIGHT

61

61

her. The
comments

Aline sits at her desk, notes spread out in front of
notes show various Abkani symbols. She writes down
in the margins.

The phone RINGS. Aline answers it.

ALINE

Hello?

HUDGENS (ON THE PHONE)

Did a shipment arrive for me today?

ALINE

It's a fascinating piece, Dr. Hudgens. I
started decoding the pictograms and...

(CONTINUED)

29.

CONTINUED:

HUDGENS (ON THE PHONE)

(interrupting)

Who told you to do that? That crate was
not to be opened.

ALINE

I was only going to catalogue it for you.

HUDGENS (ON THE PHONE)

It's not your place to question my
instructions, Ms. Cedrac. Leave the
tablet alone. I'll catalogue it myself
when I get back.

ALINE

But, Dr. Hudgens, I was just...

receiver,

But Hudgens has already hung up. Aline looks at the frustrated. She hangs up the phone.

approaching.

She looks up, tilting her head to hear FOOTSTEPS

The Guard KNOCKS on the open door.

GUARD

There's... somebody here to see you.

INT. MUSEUM/MAIN HALL - DUSK

62

62

anxious.

Aline exits quickly out of a service door, looking

The Guard scurries after her.

Carnby stands in front of the Security Desk.

ALINE

Edward...

tightly.

Aline runs up and embraces Carnby. She holds him

Aline lets go. They hold eye contact.

Hard.

Then, Aline rears back and PUNCHES Carnby in the face.

Carnby takes the hit, rubbing his jaw.

CARNBY

I missed you too.

ALINE

I thought you were dead, you asshole!

(CONTINUED)

30.

CONTINUED:

CARNBY

Aline... let me explain. In private.

read

Carnby looks over at the Guard. The Guard pretends to
his newspaper.

ALINE

Give me one reason why I'd ever want to
speak to you again?

lynchpin

fascinated.

Carnby reaches into his pocket and takes out the
artifact. Aline stares down at it, immediately

ALINE (CONT'D)

It's Abkani...

CARNBY

Five minutes, Aline. I'll tell you
everything.

INT. MUSEUM/ALINE'S OFFICE

63

63

3-D

Carnby stands with Aline at her desk, while she scans a
rendering of the lynchpin artifact into her computer.

CARNBY

I was in the Amazon for six weeks,
tracking poachers through their transport
lines. Then I fell in with a group of ex-
Chilean military selling artifacts on the
black-market. This was found in a gold
mine in the southern tip of Chile.

ALINE

And how did you end up with it?

CARNBY

I asked very nicely.

Beat. Aline looks up at Carnby.

ALINE

You should've called, Edward. Or written.
Just to let me know you were alive.

She runs Aline picks up the lynchpin artifact, inspecting it.
her fingers over the Abkani symbols carved into it.

CARNBY

Does it make any sense to you?

(CONTINUED)

31.

CONTINUED:

ALINE

Yesterday, maybe not. But something
happened last night.

63A

63A

INT. MUSEUM/ALINE'S OFFICE - MOMENTS LATER

cloth Aline and Carnby stand at a work station. A piece of
covers up something on the work station.

artifacts. line pulls back the cloth, revealing three Abkani

and Each of the three artifacts is a gold ring, one small
thin, one medium and slightly thicker, and one large.
The large ring is shaped like a pyramid with the top cut
off and has thin protrusions on its base. Each of the ring
artifacts is well-worn from age and engraved with Abkani
symbols.

others. Aline puts the lynchpin artifact down next to the

ALINE

They were found in completely different locations. Alaska. Newfoundland. Venezuela. And now this one's from Chile.

CARNBY

Ten thousand years ago, it would've been like burying them at the ends of the earth.

her
flat
Aline picks up the lynchpin artifact again. She runs fingers over one symbol in particular, carved into the top of the artifact: the DARK SPIRIT.

ALINE

The Abkani's written language is based on pictograms. Combinations of symbols to create different meanings. But there's one here I've never seen before.

the
he lights in the Office start to flicker. In unison, computer monitors all go dark.

Carnby pulls out a flashlight and flicks it on.

CARNBY

You're not trying to seduce me, are you?

ALINE

Give me that.

to the
Aline grabs Carnby's flashlight. She lights their way Office door.

(CONTINUED)

32.

CONTINUED:

SCENE 64 OMITTED

INT. MUSEUM/MAIN HALL

65

65

area
The lights flicker. Large shadows are cast through the
by the remaining, dim lights.

phone.
The Guard sits at the Security Desk, talking on the
The security monitors are all out.

G

UARD (INTO PHONE)

I don't care if nothing's wrong with the
grid. Something's definitely wrong with
our power. Get someone down here, pronto.

The Guard hangs up the phone.

turns to
There's a WHOOSH of movement behind him. The Guard
the sound. Silence.

dark
He flicks on his flashlight, shining the beam into the
corners of the area. Nothing is there.

turns
Something CLATTERS in another room. The Guard quickly
to the sound of the movement.

INT. MUSEUM/HALLWAY

65A

65A

hangs from
Carnby and Aline walk down the Hallway. Framed art
the walls. Small sculptures sit on pedestals along the
way.

glow,
The overhead lights in the Hallway emit only a low
flickering sporadically.

a door
Aline leads the way with a flashlight. They come up to
to a second Hallway.

touches
The hairs on the back of Carnby's neck rise up. He
the back of his neck, spooked. Aline notices.

ALINE

What is it?

CARNBY

Hairs on the back of my neck just stood up.

Aline gets it.

Carnby pulls out his PARA-METER. It's an old, battered device. The display lights up as Carnby turns it on.

The para-

meter immediately picks up some readings.

(CONTINUED)

CONTINUED :

ALINE

How come every time you show up, my life gets complicated?

CARNBY

I could ask you the same thing.

opens
Carnby listens at the door. Carnby nods to Aline as he
the door. Nothing is there.

65B

65B

INT. MUSEUM/CERAMICS ROOM

lights give
The Guard enters the Ceramics Room. The overhead
off only low glows, flickering sporadically.

shadows.
The display cases and large sculptures give off long

flashlight
The Guard walks through the room, shining his
around. He can't see anything out of the ordinary.

quickly.
A WHOOSH of movement slips past the Guard. He turns
Nothing.

out of
He shines his flashlight around, looking for anything

case.

the ordinary. He stands with his back to a display

long,

From out of the shadows behind the display case, a segmented tail emerges.

of the

The tail is covered in hard, dark scales. At the end tail is a sharp spike.

through

The tail suddenly flicks at the Guard, piercing him the back of the head and out his mouth. The tail's glistens with fresh blood.

spike

The Guard's flashlight CLATTERS to the floor. The bulb **BREAKS**.

falls to

The tail withdraws from the Guard. The Guard's body the ground, dead.

INT. MUSEUM/HALLWAY 2

65C

65C

Carnby.

Aline leads the way with the flashlight, followed by The Hallway is only faintly lit.

From up ahead, they hear a CLATTERING sound.

revolver.

Carnby reaches into his holster and pulls out his Aline hands him the flashlight without a word.

(CONTINUED)

34.

CONTINUED:

SCENES 66 TO 68 OMITTED

INT. MUSEUM/CERAMICS ROOM

69

leads
pair

through

his

the

XENOMORPH

feet

legs,
and a

jaw

identical to
encased.

a

They

unintelligible

Aline and Carnby quietly come out a service door that leads to the Ceramics Room. They conceal themselves behind a pair of columns, scanning the area before they step out. The lights are dim, with long shadows stretching out through the area.

Aline is about to speak, but Carnby puts a finger to his mouth and shakes his head, no.

The dead body of the Guard lies in a pool of blood on the ground. There seems to be no one else around.

But then, silently, moving with a fluid grace, a XENOMORPH CREATURE emerges out of the shadows.

The xenomorph creature is huge, terrifying. It is seven feet tall, covered in thick, dark scales. It stands on two legs, with long, powerful arms that end in razor-sharp claws and a segmented, spiked tail poised behind it.

Its demonic head has black, sunken eyes and a severe jaw lined with jagged, fang-like teeth. The head is identical to the stone carving in which the lynchpin artifact was encased.

Carnby and Aline look shocked. They freeze, not moving a muscle.

Another xenomorph creature steps out of the shadows.

The two creatures congregate in the middle of the room. They are the same hulking, grotesque brutes.

The two creatures start to communicate. An unintelligible language passes between them.

something.

Suddenly, one of the creatures looks up, sensing

hiding

The creature looks directly at Carnby and Aline,
behind the columns.

has

The creature delivers a SHARP WHISPER.

And with that, the creature fades into invisibility. It
totally disappeared.

fading

The second creature immediately follows suit, also
invisible.

(CONTINUED)

35.

CONTINUED:

CARNBY

I think we'd better run...

back

Carnby and Aline scramble to their feet and sprint
towards the service door.

that is

An invisible creature comes racing after them. All
visible is the effect of the creature's movement. It
knocks
over a statue as it chases after them. The statue
SMASHES to
the ground.

SMASHES to

Aline

Aline is through the door. Carnby runs through it and
pulls it closed behind them.

SCENE A69 OMITTED

INT. MUSEUM/HALLWAY 2

69A

69A

pair of

Aline and Carnby run down the long Hallway, towards a double-doors at the other end.

The service door behind them bursts open. An invisible creature runs down the Hallway towards them.

off the

As the invisible creature runs, it knocks framed art walls, smashes aside tables and chairs. The creature isn't visible, only the effect of its movement.

isn't

creature.

Carnby turns and FIRES his gun at the on-rushing

the

But his bullets don't hit anything except the wall on other side of the Hallway.

Carnby keeps FIRING, still not hitting anything.

The invisible creature races towards them.

Hallway

Suddenly, the double-doors at the other end of the burst open. The second invisible creature starts towards them.

running

Both directions down the Hallway are now blocked.

pushes

Carnby spots an open door marked STORAGE ROOM. He Aline into it and jumps in after her.

INT. MUSEUM/STORAGE ROOM

69B

69B

Aline

Carnby leans up against the door, pushing it closed. fumbles for her building keys.

(CONTINUED)

36.

CONTINUED:

There's a CRASH as the creature SLAMS against the other side of the door. Carnby strains to keep it closed. The door RATTLES as the creature CRASHES into it again.

Aline finds the right key. She gets it into the lock.

Suddenly, the creature PUNCHES a clawed hand right through the door.

The hand is visible as it digs its claws into Aline's arm. The claws cut deep gashes into her. She SCREAMS in pain.

The impact knocks the key out of the lock. Aline drops the keys as she clutches her arm.

The creature's arm retracts out the hole in the door. It SMASHES into the door even harder, trying to break through.

Carnby strains against the door, trying to keep it closed.

CARNBY

Can't hold it...

Aline grabs her keys. She finds the right key, jams the key in the lock, and turns the bolt.

There's another CRASH at the door. But the lock holds.

CARNBY (CONT'D)

Is there any way out of here?

ALINE

No! Why didn't you ask me that before you pushed me in here?

There's another CRASH. Carnby and Aline back away from the door. The door starts to buckle from the impacts.

Carnby reloads his revolver. He has it ready.

But then the CRASHING stops. Aline and Carnby listen. Everything is quiet.

The sound of HELICOPTERS can be faintly heard in the distance.

Carnby listens against the door.

ALINE (CONT'D)

What do you think?

Carnby nods to her. Aline unlocks the door.

37.

INT. MUSEUM/HALLWAY 2 - CONTINUOUS

The Carnby steps out of the Storage Room, revolver ready.
Hallway is empty.

doors Aline steps out behind him. She motions to the double-
at the end of the Hallway.

ALINE

Those doors lead to the front entrance.
Carnby hands Aline the flashlight. He grips his
revolver.

double- Carnby and Aline move down the Hallway towards the
thing doors. As they move, they listen intently. The only
they can hear is the sound of their FOOTSTEPS.

SCENES 69D TO 69G OMITTED

SCENE 69H NOW SCENE 69C

SCENES 70 TO 82 OMITTED

INT. MUSEUM/MAIN HALL

83

83 Aline and Carnby quietly open the double-doors leading
into the Main Hall.

skylight The lights are dim. Moonlight streams in through the
above them.

of
it.

Aline shines the flashlight around. She hears a WHOOSH movement behind her and shines the flashlight towards

heard in

The sound of a quickly approaching HELICOPTER can be the distance.

SMASHES

The double-doors BURST open as an invisible creature through them.

out of

It chases after them, knocking everything in its path the way

Carnby and Aline run.

them.

Up ahead of them, the second invisible creature comes CRASHING through the display cases, heading right for

Carnby and Aline are trapped between the two invisible creatures. They have nowhere to run.

The sound of a HELICOPTER rises up overhead.

(CONTINUED)

38.

CONTINUED:

blue
beams

Suddenly, powerful spotlights switch on, shining bright beams through the skylight. Another set of spotlight shine through the high windows lining the Main Hall.

8

4

84

EXT. MUSEUM - CONTINUOUS

building.
skylight.

A sleek black Bureau 713 helicopter hovers over the
A pair of spotlights shine beams down through the

INT. MUSEUM/MAIN HALL - CONTINUOUS

85

85

CHEUNG

helicopter.

In a hail of shattered glass, AGENTS BARR (male),
(female), and MARKO (male) burst through the skylight,
rappelling down on zip-lines from the hovering

a lamp
combat
with a

They each carry a sleek, high-tech assault rifle with
mounted on the top. They all wear full Bureau 713
gear, body armor with a headset comm-link and a helmet
dark visor mounted on it.

with a

The creatures HISS in reaction and scramble out of the
spotlights from the helicopter.

glowing

The Agents immediately open FIRE. Their bullets glow
pulse of yellow light as they streak through the air.

Agents'

All Carnby and Aline can see is the Agents shooting
bullets into the unnaturally long shadows.

But the SQUEAL of one of the creatures shows that the
bullets have found their target.

the

As the glowing bullets hit the creature, it momentarily
flashes visible, then invisible again.

The two invisible creatures scatter, slipping away into
shadows.

lamps. The

The Agents cut their zip-lines, dropping to the ground.

As they land, they all flip on their rifle-mounted
bright blue beams cut through the darkness.

their

Their movements are precise, controlled. They all have

rifles out, scanning the area.

his
that
is
Agent Barr has a high-tech scanning device attached to
rifle. It is an updated version of Carnby's para-meter
monitors the electromagnetic energy in the vicinity. It
used to detect the presence of the xenomorph creatures.

(CONTINUED)

39.

CONTINUED:

AGENT BARR

Reading two xenos.

KRASH (ON THE COMM-LINK)

Confirmed.

it.
A long shadow slips across the room. Agent Cheung sees

AGENT CHEUNG

There!

creature.
Agent Cheung opens FIRE. Agents Barr and Marko are
immediately at her side, FIRING at the invisible

streak
Their bullets glow as they streak through the air.
But the creature is too fast. The glowing bullets
through the air, but don't hit it.

KRASH (ON THE COMM-LINK)

Losing readings.

AGENT BARR

Cheung! Marko! Don't let them get away!

glowing
anything.
Agents Cheung and Marko open FIRE, sending streams of
bullets across the Main Hall. But they don't hit

meter and Agent Barr scans around with his rifle-mounted para- lamp. Nothing.

Carnby and Aline stand back, not wanting to get in the Agents' way, not equipped to really help.

full The dim lights suddenly flicker and come back on at strength, bathing the debris of the battle in a warm glow.

stand Agent Barr turns his rifle to Carnby and Aline. They their ground, facing him.

8

MOMENT

INT. BUREAU 713 HEADQUARTERS/CONTROL ROOM - AT THAT

5A

85A

monitors.

Krash reads the data streaming by on her banks of She speaks into her omnipresent headset.

KRASH

Readings gone. You lost them, Barr.

INT. MUSEUM/MAIN HALL - AT THAT MOMENT

85B

85B

Aline.

Agent Barr holds his rifle trained at Carnby and

(CONTINUED)

40.

CONTINUED:

into Agents Cheung and Marko move through the double-doors the Hallway sweeping the area with their lamps, making sure the creatures are gone.

AGENT BARR (INTO COMM-LINK)

Goddamn it, Krash, I know. Commander Burke, we're secure. And sir... Carnby is here.

EXT. MUSEUM - NIGHT

86

86

spotlights

full

addresses

The lights around the Museum have come back on.

A pair of Bureau 713 Humvees are parked with large set up in front of them, shining into the Museum.

Commander Burke stands with Agent Miles. They both wear combat gear, visors, and headset comm-links. Burke addresses five AGENTS in combat gear.

BURKE

I want a full security sweep. Miles, get Fischer to send his sci-and-spy boys down here. Now go.

and

The Agents stream into the Museum in formation. Burke Miles follow in after them.

INT. MUSEUM/MAIN HALL

87

87

come

Agent

The silhouettes of the five Agents, Burke, and Miles through the spotlight beams as they enter the Museum. Burke strides up to Carnby and Aline, who stand with Barr. Miles follows after him.

BURKE

What the hell are you doing here, Carnby?

CARNBY

Hey Richie.

BURKE

It's Commander Burke. This is my unit.

ALINE

They saved our lives.

BURKE

You used to be able to take care of yourself, Carnby. Gotten soft since you left 713?

(CONTINUED)

CONTINUED:

Miles steps in between Burke and Carnby.

AGENT MILES

Ms. Cedrac, I'm Agent Miles. This is Commander Burke.

BURKE

Aline Cedrac. Pleasure to meet you. How's the Ph.D. coming along?

Aline looks surprised that Burke knows so much about her.

ALINE

It's fine. Thanks.

Burke sees Aline's arm is bleeding from the gashes clawed into her by the creature.

BURKE

Miles, get her to a medic.

Aline looks over at Carnby. He nods to her.

CARNBY

I'll catch up.

Agent Miles escorts Aline out of the Museum.

Burke and Carnby regard one another.

BURKE

Why am I still looking at you?

CARNBY

I need to know what those things are.

BURKE

That information's classified. If you

were still an agent, you'd already know.
But since you're not, stay out of my way.

turns
Burke turns to stride away. Carnby grabs his arm. Burke
back, annoyed.

CARNBY

I'm asking nicely.

Burke grabs Carnby's arm, trying to twist it away. But
Carnby's fast enough to slip out of Burke's hold.

Now angry, Burke grabs Carnby by the collar, shoving him
against a stone column.

(CONTINUED)

42.

CONTINUED: (2)

shoves him
But Carnby deftly twists out of Burke's grip and
up against the same stone column.

pocket.
In the struggle, Carnby's hand flicks into Burke's

straightens
Agent Barr intervenes, pulling Carnby away. Burke
himself out, trying not to look rattled.

BURKE

Get him out of here!

Carnby shrugs off Agent Barr and walks away.

CARNBY

You're right, Commander. I guess I have
gone soft.

lifted
As Carnby walks off, he looks down in his hand. He has
Burke's I-D card out of his pocket.

SCENES 88 TO 89 OMITTED

SCENE 90 NOW SCENE 91A

EXT. MUSEUM - LATER

91

The front of the Museum has been completely blocked off. There is lots of activity, as BUREAU AGENTS mill around.

Aline sits in the back of a 713 Emergency Medical Vehicle. A 713 MEDIC finishes dressing the cuts on her arm. Carnby approaches her. Aline nods to the Medic and gets up to join Carnby. They speak quietly.

ALINE

I want to finish studying those artifacts.

CARNBY

I need to find out what's happened to John and the others. Stay in contact. We'll meet up later.

INT. MUSEUM/MAIN HALL

91A

Burke oversees a team of AGENTS in biohazard suits as they sweep the scene, running scans of the area on high-tech hand-held devices. Photos are snapped by another AGENT. Agent Miles escorts Aline over to Burke. Burke is distracted by the scanning device he is holding.

(CONTINUED)

43.

CONTINUED:

ALINE

Commander, I need to get to my office.

BURKE

The museum's quarantined until we're done.

ALINE

At least let me pack up my work. There's priceless artifacts in there. If they get damaged...

Miles. Burke looks up at Aline. He gives a minute nod to

BURKE

If you notice anything out of the ordinary, let me know immediately.

destruction Aline looks around at the Agents scanning the caused by the creatures.

ALINE

I don't think I want to know your definition of out of the ordinary.

SCENE 91B IS NOW SCENE 103A

SCENES 92 TO 102 OMITTED

INT. FISCHER'S LAB - NIGHT

103

103 state pieces of tools tech a Pinkerton's The Lab is full of sleek, high-tech lab equipment and of the art computers. The room is lit with a HUMMING fluorescent light. Surgical equipment and various high-tech machinery BUZZ by an autopsy slab. Surgical are laid out on a table. Pinkerton's body is laid out on the slab, face-down. Fischer stands over Pinkerton's body. He holds a high-tech hand-held scanning device. The scanner is connected to a large monitor on a dolly next to the slab. Fischer holds the scanner a few inches above Pinkerton's body, passing it along the length of him.

Pinkerton's
on.

The image on the monitor matches the movements of the scanner. It shows a real-time internal scan of body, displaying the skeleton, internal organs, and so

tight

Visible on the monitor is a spinal worm curled up around Pinkerton's spine.

(CONTINUED)

44.

CONTINUED:

Fischer doesn't look up, but his tone suddenly changes.

FISCHER

You shouldn't be here, Carnby.

Carnby stands in the doorway. He waves Burke's I-D card.

CARNBY

I'm not here. Commander Burke is. Now what the hell is that thing inside him?

FISCHER

Your curiosity have anything to do with the fingerprint of yours I found on his corpse?

CARNBY

The list of people I trust is short, Fischer. Is it about to get shorter?

Fischer turns back to Pinkerton's body. Carnby comes up and stands next to him.

Fischer takes a scalpel off the table and makes a careful incision along Pinkerton's back.

CARNBY (CONT'D)

Have you I-D'd him?

FISCHER

Yeah, we got dentals. Agent James Pinkerton. He's ex-713.

CARNBY

He was an agent? When?

Using tongs, Fischer peels back the skin of Pinkerton's back.

The spinal-worm is attached to Pinkerton's spine.

FISCHER

Went MIA twenty years ago. Presumed dead. I'm trying to get more intell, but his records are so classified, they're practically invisible.

C

arnby takes the tongs from Fischer, holding open the skin. Fischer makes a series of incisions with the scalpel, disconnecting the spinal-worm from Pinkerton's spine.

CARNBY

It's fused with his nervous system.

(CONTINUED)

45.

CONTINUED: (2)

FISCHER

I've never seen this kind of symbiosis before.

Fischer pulls the spinal-worm out of Pinkerton's open back with a pair of tongs. It hangs limply, motionless.

The spinal-worm is long and thick, covered with hard, dark scales. It has dozens of tiny clawed feet that were connected to Pinkerton's spine.

ischer drops the spinal-worm in a tub.

BEEPING
read-

ischer notices the hand-held scanning device is faintly, still registering something. He looks at the out, curious, then concerned.

FISCHER (CONT'D)

Scanner's still reading something...

Nothing.

Fischer runs the scanner over Pinkerton's corpse.

scanner

Now Fischer looks even more concerned. He turns the on himself, running it up and down his torso. Nothing.

him.

Fischer looks at Carnby. Carnby gets it. It might be

scanner

Fischer runs the scanner over Carnby's torso. The immediately starts BEEPING louder.

Carnby.

They exchange a look between them. Something's inside

103A INT. MUSEUM/ALINE'S OFFICE - LATER

103A

of

Aline sits at her desk, analyzing the 3-D scan she made the lynchpin artifact.

HUDGENS (O.S.)

The Abkani never cease to amaze me.

her.

line turns, startled, to see Hudgens standing behind

Hudgens demeanor is friendly, reassuring.

HUDGENS (CONT'D)

Such a complex society at a time when most of humanity was still hunting and gathering and huddling around fires.

ALINE

Dr. Hudgens. When did you get back?

(CONTINUED)

46.

CONTINUED:

HUDGENS

A few hours ago. I heard there was some excitement. Are you alright?

ALINE

I'm fine. A bit shaken up. But fine.

HUDGENS

I apologize for snapping at you earlier. Now, what are you still doing here after all you've been through?

Hudgens cranes his neck to see Aline's computer screen. His eyes light up when he sees the scan of the lynchpin artifact.

HUDGENS (CONT'D)

Where did you get that image?

Aline hesitates. Hudgens looks curious, friendly.

ALINE

Edward.

HUDGENS

This is a major find. I'll need to analyze it. Confirm its authenticity.

ALINE

I can do that myself.

HUDGENS

That wasn't a request...

Hudgens stands up to his full height, suddenly menacing.

HUDGENS (CONT'D)

Where is the artifact?

AGENT CHEUNG (O.S.)

Everything okay in here?

Agent Cheung stands at the door, still wearing her full 713 combat gear. Her visor is up. She casually holds her rifle.

HUDGENS

And you are?

AGENT CHEUNG

Ms. Cedrac's security detail.

HUDGENS

My dear, do you have any idea who I...

(CONTINUED)

47.

CONTINUED: (2)

AGENT CHEUNG

(interrupting)

Dr. Lionel Hudgens. Former agent, sci-and-spy division. Currently 713 advisor status. I know exactly who you are. But I'm not your "dear" anything.

Hudgens looks back at Aline and smiles warmly.

HUDGENS

I'll just have to hold off my curiosity until morning.

Aline smiles stiffly. Hudgens moves to leave.

ALINE

Dr. Hudgens... I forgot to ask. Did you find the Erebus this time?

Hudgens turns back and gives Aline another smile.

HUDGENS

Just an empty shipwreck. You were right. It was another wild goosechase.

Hudgens exits quickly. Aline and Agent Cheung watch him go.

ALINE

Since when do I have a security detail?

AGENT CHEUNG

Since it seemed like you needed it.

INT. FISCHER'S LAB - LATER

104

104

the

Carnby lies on a bed with his shirt off. Fischer runs hand-held scanner over Carnby's torso. He looks at the results of Carnby's scan on a monitor.

looks

A spinal worm is visible around Carnby's spine. But it different than the others. It is small and shriveled and seems barely attached to the spine.

FISCHER

There's one inside you too. But the symbiosis is incomplete.

CARNBY

Can you remove it?

FISCHER

I could try. But it might paralyze you.

48.

104A INT. MUSEUM/ALINE'S OFFICE - LATER

104A

the

symbols

Aline sits at her computer, checking out 3-D scans of four Abkani artifacts. She is running an analysis the carved into each artifact.

computer

conclusion.

sky.

Streams of calculations run across the screen as the processes. The computer BEEPS as it comes to a The symbols correlate to constellations in the night

the

Aline hits COPY on her computer and it burns a CD of information she has processed.

map of
Aline searches through a roll of maps. She pulls out a
North America and lays it out on a work station.
map up
Aline draws lines across the map, trying to pinpoint a
location based on the constellations. She marks the
with latitude and longitude calculations.
She stops. She looks back up at the computer screen.
She taps
her pen on the map. She looks frustrated.

ALINE

What's missing...

The computer BEEPS again. The CD copy has been made.
Aline rolls up the map and starts to pack up her
belongings.

SCENES 105 AND 106 OMITTED

INT. FISCHER'S LAB - LATER

107
107
Fischer and Carnby stand in front of an open armory
cabinet.
Sleek 713 assault rifles are lined up on a rack beside
them.
They stand on either side of a counter. A large
monitor is on
the wall behind them.

CARNBY

I'm not much for coincidences. These
organisms must be connected to those
things from the museum.

FISCHER

We call them xenomorphs.

CARNBY

Catchy. When did they first appear?

(CONTINUED)

CONTINUED:

With a remote control, Fischer clicks through images on the monitor as he talks. He brings up a series of anatomical schematics of the xenomorph creatures.

FISCHER

Two years ago. They've been 713's top priority ever since. But it's been almost exclusively in rural areas. This kind of urban infiltration is unprecedented.

CARNBY

Have you isolated any weaknesses?

Fischer brings up an image of the periodic table.

FISCHER

Most metals pass right through them. So normal bullets and blades are useless. But they're vulnerable to elements 76 to 79. Osmium, iridium, platinum, and gold. Negates their ability to disrupt electricity.

CARNBY

If they disrupt electricity, why did my flashlight still work?

FISCHER

The closer the current to its power source, the less disruption.

Fischer takes a hand-held para-meter scanning device off a rack. It is a sleek, updated version of Carnby's para-meter, similar to the Agents' rifle-mounted scanners.

FISCHER (CONT'D)

This is calibrated to track their disruption field. It won't help you see them, but you'll know when they're nearby.

Fischer brings up a computer simulations of the creatures' disruption field, displaying how it works.

FISCHER (CONT'D)

They live almost exclusively in darkness.

Sunlight's lethal in large doses. But
only certain light frequencies hurt them.

Fischer takes a rifle off the rack and lays it down on the
counter in front of them.

(CONTINUED)

50.

CONTINUED: (2)

Off another rack, Fischer picks up a lamp. He flips it
on and
snaps the
off, shining the bright blue beam around. Fischer
lamp into place at the top of the rifle.

FISCHER (CONT'D)

These lamps are set to an effective
frequency.

Fischer takes out several magazines of ammo out of the
cabinet. He discharges a bullet. It glows yellow in
his hand.

FISCHER (CONT'D)

But for maximum damage, we use bullets
coated in a photon-accelerated
luminescent resin. Cuts right through
them.

Fischer hands the rifle and a magazine to Carnby.
Carnby
loads the magazine and checks the rifle like a pro.

CARNBY

I'm going to need a lot of those.

SCENE 107A INCORPORATED INTO SCENE 107

SCENES 108 TO 114 OMITTED

INT. CARNBY'S LOFT - DAY

115

115

his
looks
checking to
clean.
himself
wearing off
trench-
boots.
table.
down on a
old scars

Carnby unlocks the multiple locks on the front door to Loft and enters. He carries a heavy duffle-bag. He exhausted.

Warily, Carnby holds out the hand-held scanner, see if it registers anything. But the Loft reads clean.

Carnby puts the scanner down on a counter and allows to relax as he enters the Loft.

Carnby walks in slowly, a man whose adrenaline is and is only now feeling the pain. He shrugs off his coat and lets it drop on the floor.

He drops the duffle-bag on the floor. He kicks off his boots. He pulls off his holster and gun and drops them on a table.

Carnby takes out the lynchpin artifact. He puts it down on a work station in the lab area.

Carnby pulls off his shirt. His back is marked with old scars and fresh bruises.

(CONTINUED)

bed. His

Carnby walks over to his bed. He drops down onto the body sinks down, finally relaxing.

CARNBY

Five minutes...

Carnby falls fast asleep.

INT. FISCHER'S LAB

116

Bureau

CLASSIFIED

Fischer sits at his computer. He is going through the 713 database. He pulls up Pinkerton's file. A red sign flashes onscreen.

Fischer types in a password. CLASSIFIED flashes again.

AGENT MILES (O.S.)

Fischer...

Fischer turns to see Agent Miles standing at the door.

AGENT MILES (CONT'D)

Commander Burke wants to see you.

116A INT. HUDGENS' LABORATORY

116A

pieces of
lined with

Hudgens walks through a dank cement room. Various scientific equipment sit in a corner. Shelves are ancient artifacts, small sculptures, and masks.

pain
steadies

Hudgens stops at a work station and pauses. A look of crosses his face. He winces, holding it in. He himself.

space.
gold.

At the other side of the Lab is a large recess in the The opening is covered by thick cage bars covered in The cage appears to be empty.

bars of

But suddenly, an invisible creature SLAMS into the the cage, trying to lunge at Hudgens.

through it,

As it hits the bars, fingers of electricity jolt making it visible for a split second.

into

Hudgens watches calmly. He goes to a small dial built the wall beside the cage. Hudgens turns up the dial.

the In the cage, jagged bolts of electricity jolt around
invisible creature. It SQUEALS and HISSES from the
electricity.

(CONTINUED)

52.

CONTINUED:

Finally, the creature collapses and fades visible. The
creature is unconscious, but still alive.

Hudgens turns the dial back down.

next to Hudgens picks up a hypodermic syringe from a counter
the cage.

between two He injects the syringe into the creature's neck,
creature's of its scales. He withdraws a syringe-full of the
black, sticky blood.

sleeve of He goes back to the work station, rolling up the
his shirt. His arm is pocked with injection marks.
Hudgens ties off his arm, preps a vein, and injects
himself with the syringe of creature's blood. He closes his
eyes, feeling the substance flow into him.

SCENE 116B NOW SCENE 119B

EXT. CARNBY'S BUILDING - DAY

117

117

looking old Aline walks up to an imposing, slightly decrepit-
brick building in a bad area of town.

the She goes to press the buzzer, but the box is broken,
wires limply hanging out.

She KNOCKS on the door. No answer.

smile She stops, annoyed. But then a slight, involuntary
comes across her face.

keys. She Aline fishes in her purse and pulls out a set of
lock on finds the key she's looking for and slips it into the
the front door.

She pauses for a moment, then turns the key.

SCENE 118 OMITTED

INT. CARNBY'S LOFT - CONTINUOUS

119 119
119 Aline enters the Loft. She looks around.

LINE

Edward?

few steps Aline closes the door behind her. She takes another
into the Loft.

(CONTINUED)

53.

CONTINUED:

She She spots Carnby's discarded trench-coat on the floor.
walks up and picks it up with two fingers.

ALINE (CONT'D)

I see nothing's changed...

proper,
Aline hangs the coat on a hook. She enters the Loft
looking around.

ALINE (CONT'D)

Edward?

She
Aline stops. She sees Carnby lying on his bed, asleep.
smiles. He looks peaceful.

area. She
cloth. She
Aline sees the lynchpin artifact sitting in the lab
unpacks her bag, taking out three items wrapped in
places the three items next to the lynchpin artifact.
She looks over at Carnby, sleeping in his bed.

He
next
bruises
Aline kicks off her shoes and walks over to the bed.
She climbs onto the bed, careful not to disturb Carnby.
stirs a little, but he doesn't wake up. Aline lies down
to Carnby on the bed. She notices the new scars and
bruises along his back.

Aline lays her head on a pillow. Their faces lie close
together. She watches Carnby sleep.

kisses. He
Aline leans over and gives Carnby the lightest of
doesn't wake up.

ALINE (CONT'D)

Sweet dreams...

again.
Aline's eyes flutter closed, then open, then closed
Within seconds, she's asleep.

SCENE 119A NOW SCENE 116A

119B INT. BUREAU 713 HEADQUARTERS/CONTROL ROOM
119B

surveying the
Burke stands behind Krash at the monitor banks,
incoming information.

(CONTINUED)

54.

CONTINUED:

Miles Agent Miles holds the door open as Fischer enters.
Fischer. stands at the door, listening. Burke doesn't face
Fischer.

BURKE

Have you been meeting with Carnby?

FISCHER

Yes. He's got intell we need. And I trust
him.

Burke turns around to face Fischer.

BURKE

We've got to trust each other, Fischer.
Are you with us or not?

Fischer weighs his answer.

F

FISCHER

What do you need from me?

BURKE

All the intell you've got on Edward
Carnby.

119C INT. FISCHER'S HOUSE/KITCHEN - DUSK

119C

jacket The Kitchen is comfortable, lived in. Fischer's suit
also hangs on the back of a chair. His revolver and holster
hang on the chair.

contents Fischer's wife, SARAH FISCHER (early 50s) stirs the
of a pot with a wooden spoon. Fischer makes a salad.

FISCHER

What else could I do? I had to tell him.

SARAH FISCHER

You did the right thing, Paul. From what you've told me, Carnby can take care of himself.

The doorbell RINGS.

SARAH FISCHER (CONT'D)

I'll get it. You stir.

quick,
Sarah hands Fischer the wooden spoon. She gives him a warm kiss. She exits the room.

55.

119D INT. FISCHER'S HOUSE/FOYER

119D

Sarah Fischer hurries to the front door.

door.
She checks her appearance in a mirror in the Foyer. She touches her hair, purses her lips, and turns to the

face.
She opens the front door, a pleasant expression on her

119E INT. FISCHER'S HOUSE/KITCHEN

119E

freezes,
The lights in the Kitchen start to flicker. Fischer listening. The House is quiet.

on the
the
Fischer dives for the revolver hanging in his holster chair. He pulls a container of glowing bullets out of pocket of his jacket.

up

The container spills on the floor. He scrambles to pick the bullets and load them into the revolver.

Fischer edges to the Kitchen door, listening, anxious. Everything is quiet.

He quietly pushes open the door, revolver ready.

1

19F INT. FISCHER'S HOUSE/FOYER

119F

Fischer creeps into the Foyer. The lights flicker.

No one is in the Foyer. The front door is open.

FISCHER

Sarah? Answer me! Sarah!

No answer.

Something CRASHES to the ground in the Living Room.

119G INT. FISCHER'S HOUSE/LIVING ROOM

119G

gripping

Fischer quietly opens the door to the Living Room, his revolver tightly. He steps into the room.

lies

The lights in the Living Room are out. A broken lamp SMASHED on its side.

Fischer comes around the side of the couch. He stops, shocked.

Sarah Fischer's dead body lies in a pool of blood.

(CONTINUED)

Fischer is suddenly grabbed and SLAMMED into the wall. The impact knocks several framed photos of Fischer and his Wife off the wall. They SHATTER as they hit the floor.

Fischer is PUNCHED in the face, hard. He is stunned.

glass
Fischer is hurled over the couch. He lands heavily on a
coffee table, SHATTERING the glass tabletop.

The impact knocks his revolver out of his hands.

Fischer lies dazed in the broken glass. He looks up at his
attacker.

It's Hudgens, standing over him.

Hudgens SLAMS his fist into Fischer's face. Fischer is now
only semi-conscious.

Hudgens pulls out a long, thin spinal-worm. Its many clawed
feet and razor-sharp jaws snap away, its segmented, scaled
body writhing in his grip.

HUDGENS

If you can't beat us, Fischer, join us.

Hudgens grabs Fischer by his hair and pulls his head back,
forcing his mouth open.

CUT

TO:

We follow the spinal-worm as it enters Fischer's mouth,
slipping down his throat.

We continue to follow the spinal-worm as it makes its way
through Fischer's body, weaving through the twists and turns
of his digestive system and internal organs.

The spinal-worm tears through layers of Fischer's insides,
finally making its way to his spine. The spinal-worm then
wraps itself around Fischer's spine, its tiny clawed feet
grabbing hold and attaching themselves along its length.

We move up Fischer's spinal cord to his brain. The spinal-
worm seems to be causing synapses to fire in chaotic bursts.
We travel through Fischer's brain and out of his eyes.

CUT

TO:

Fischer's expression is now calm. Hudgens regards Fischer,
looking pleased with himself.

119H INT. FOREST - NIGHT - TWENTY YEARS AGO

119H

P.O.V. CREATURE:

Something chases Young Edward as he runs for his life through the misty, dark forest. He runs towards a light up ahead.

SCENE 119I OMITTED

119J INT. SHED - NIGHT - TWENTY YEARS AGO

119J

Young Edward enters the Shed, closing the door behind him.

The small Shed is cluttered with equipment for repairing power lines. A large transformer module sits at the back of the Shed. It HUMS and CRACKLES with electricity.

Something compels Young Edward to move closer towards the transformer and reach out a trembling hand. He places his hand against the transformer's front grill.

With a sudden SNAP and FLASH, electricity courses through Young Edward. Jagged fingers of blue light jolt around him.

SCENES 120 TO 123 OMITTED

INT. CARNBY'S LOFT - NIGHT

124

124

fast

It's night. The Loft is dark. Carnby and Aline are asleep on the bed, lying next to one another.

bearings.

Carnby wakes up with a start. He tries to get his bearings. Carnby looks surprised to see Aline lying next to him.

pulls on a

He quietly gets out of bed, letting her sleep. He pulls on a fresh shirt.

light.
station.

Carnby pads over to the lab area and turns on a desk
He sees the wrapped items Aline placed on his work

artifacts

Carnby unwraps the items. They are the three Abkani
from the Museum.

around.
artifact.

Carnby picks up the lynchpin artifact, turning it
Something catches his eye. Carnby fiddles with the

thick
piled

Suddenly, the artifact telescopes out. Instead of one
ring, it is now three successively smaller rings, one
on the other, with a common hollow middle.

(CONTINUED)

58.

CONTINUED:

into
Carnby slots

Carnby picks up the large ring artifact. He slots it
place on the telescoped lynchpin artifact. Next,
in the medium and small rings into place.

bottom.

The four pieces fit together perfectly, creating a
cylindrical device with a small, round opening in the

125

125

INT. CARNBY'S LOFT - LATER

Loft. The

Carnby cooks omelettes in the Kitchen area of the
ingredients are spread out on the counter.

around. Aline wakes up. She sits up in the bed and looks

ALINE

Something smells amazing.

up the Aline trots over to the Kitchen area as Carnby serves omelettes. Aline gives him a look.

ALINE (CONT'D)

I love omelettes.

CARNBY

I know.

they talk. Carnby sits down across from Aline. They eat while

ALINE

I figured out a connection with the symbols on those artifacts. They correspond to constellations. But something's missing.

CARNBY

Maybe this will help...

it down Carnby takes out the assembled Abkani device and puts on the table between them.

fingers Aline picks up the device, fascinated. She runs her artifact. over the Abkani symbols carved into the lynchpin

working on She goes to her bag and pulls out the map she was and the CD. She hands Carnby the CD.

ALINE

Can you run the program on this?

Carnby goes over to his computer and inserts the CD.

(CONTINUED)

59.

CONTINUED:

Aline spreads out the map. She draws lines across it, connecting up constellations with locations on the map. She writes out latitude and longitude calculations.

Aline comes up to Carnby at the computer. The program is waiting for her calculations.

She leans past Carnby and enters the latitude and longitude numbers into the program. The computer processes the information. Hundreds of map images flash across the screen as the computer searches for a match.

CARNBY

What are we looking for?

ALINE

The Abkani used constellations to pinpoint a geographical location. But I don't think I can isolate it closer than a hundred mile radius.

The computer finds a match. A specific map appears onscreen, with a 100 mile radius circle marked in the center of it.

LINE (CONT'D)

Edward...

CARNBY

Yeah. That's us right there.

Carnby points to a spot on the onscreen map.

SCENE 126 OMITTED

INT. CARNBY'S LOFT - MOMENTS LATER

127

127

Kitchen sink.

Carnby puts the dishes from their meal into the

The sink tap is RUNNING. Aline clears the dishes.

(CONTINUED)

60.

CONTINUED:

The para-meter Fischer gave Carnby starts faintly BEEPING, but the RUNNING sink tap covers the sound. Something is coming.

The lights in the Loft flicker once.

Carnby turns off the tap and they listen intently. They can hear the scanner BEEPING faintly.

The lights in the Loft flicker and go out.

Aline grabs the flashlight and switches it on.

Carnby runs to his revolver and holster. He checks the chamber in his revolver. The bullets glow.

Carnby looks up, sensing something. He spins around, ready.

A FIGURE stands behind him. It is John.

John looks fierce, his face drawn, gaunt. His eyes are
sunken into dark recesses, with nearly clear irises.

CARNBY

John?

John lunges at Carnby. Carnby is too surprised to defend himself. John SLAMS Carnby against the wall, knocking his revolver out of his hands.

John picks Carnby up and hurls him across the Loft. Carnby CRASHES through furniture as he lands heavily.

are Out of the shadows behind Aline, two FIGURES emerge. They both missing ORPHANS, one MALE, one FEMALE. They have the same gaunt faces and clear irises as John.

Carnby picks himself up. He spots the Orphans behind Aline.

CARNBY (CONT'D)

Behind you!

The two Orphans lunge at Aline, but she's able to dodge out of the way. The Orphans are fast and fierce. Aline leaps forward, sliding across the floor towards Carnby's revolver.

gone. She grabs it and spins to face the two Orphans. They're

(CONTINUED)

61.

CONTINUED: (2)

But then the Female Orphan leaps out at her. Aline FIRES, hitting the Female Orphan in the shoulder.

The Female Orphan jumps away, into the shadows. Aline scrambles to her feet, the revolver ready. But the Female Orphan has disappeared.

Aline runs over to Carnby. He grabs a shotgun from the weapons cabinet and loads it.

ALINE

That looked like John.

CARNBY

It is. The other two are from the orphanage as well.

into Carnby pumps the shotgun. Carnby and Aline creep forward the darkness of the Loft. They listen.

Suddenly, John lunges at him, his teeth bared.

Carnby SMASHES John across the head with the shotgun. But

John keeps coming, SLAMMING him against the wall. Carnby breaks John's hold and swivel-kicks him out of the way. John skitters off into the shadows.

her The Female Orphan leaps out at Aline, trying to tear into with her teeth.

Carnby grabs a pipe leaning against the wall and runs for Aline.

The Male Orphan lunges out at Carnby. He SMASHES the Male Orphan across the face with the pipe.

Aline struggles with the Female Orphan. Carnby turns to see John rising up behind her, about to strike.

C arnby reacts instinctively. He FIRES, shooting John in the chest with a shotgun BLAST. John flails back, dead.

instinct, The Male Orphan jumps out at Carnby. Now working on Carnby spins and jams the pipe into his gut, impaling him. The Male Orphan stumbles to the ground and dies.

in Aline gets away from the Female Orphan. As the Female Orphan lunges at her again, Aline FIRES, shooting her three times the chest.

(CONTINUED)

62.

CONTINUED: (3)

But it's only the third bullet, the one that hits the Female Orphan dead center in the chest that takes her down. The Female Orphan falls back, dead.

Aline comes up to Carnby. He stands over John's corpse.

ALINE

You had no choice.

CARNBY

Something's controlling them.

ALINE

How many are there altogether?

CARNBY

Twenty. Including me.

The para-meter starts BEEPING again, louder and more frenetic. The lights start to flicker, fading up and down.

Carnby unzips the duffle-bag. It's full of 713 equipment given to him by Fischer. Carnby loads an assault rifle with 713 magazines. He loads a pistol with the glowing bullets.

Carnby throws Aline the pistol. She catches it in mid-air. She checks it like a pro.

Aline and Carnby stand together, guns drawn, ready.

There's a moment of quiet. They listen.

The lights in the Loft flicker. The scanner BEEPS.

Something SMASHES into the Loft's front door.

Carnby grabs the para-meter. It BEEPS more insistently.

The front door BURSTS open, knocked right off its hinges by the invisible creature crashing through it.

P.O.V. CREATURE:

The invisible xenomorph creature's skewed, inhuman P.O.V. as it looks across the Loft, searching. It locates Carnby and Aline and heads directly for them.

A

ll that is visible of the creature's trajectory is
furniture
being knocked aside as the creature rushes towards them.

The creature SMASHES right through a glass-topped work
table,
SHATTERING it. Papers whirl around in its wake.

(CONTINUED)

CONTINUED: (4)

Aline and Carnby stand their ground, facing the on-coming creature as it lunges towards them.

OPEN

Carnby and Aline leap out of the way at the last moment. Rolling away in opposite directions, they simultaneously

FIRE. Their glowing bullets hit the creature dead on.

The creature SQUEALS, flashing visible from the multiple impacts. Their glowing bullets pierce the creature and it tumbles to the ground, dead.

The creature's invisible corpse lies motionless. Broken furniture and shattered glass is everywhere.

the

Carnby's para-meter is quiet, the readings subsiding with creature's death. The lights stop flickering.

CARNBY (CONT'D)

We'd better get out of here.

Suddenly, all the lights in the Loft go out in unison. All the computer monitors also go dark.

The scanner starts BEEPING frenetically. Electromagnetic readings shoot up, registering multiple sources nearby.

Carnby and Aline back up together, ready for an attack.

(CONTINUED)

64.

CONTINUED: (5)

the

But the first thing they hear isn't a creature. It's sound of AUTOMATIC GUNFIRE.

Streaks of glowing bullets fly through the air.

Agents

It is a 713 unit, laying down suppressing FIRE as the

enter the Loft through the broken front door.

other
rifle- Agents Barr, Cheung, and Marko enter, followed by five
AGENTS. They all wear full 713 combat gear, their
mounted lamps illuminated, their weapons in use.

GENT BARR (INTO COMM-LINK)
Carnby located.

**127A INT. BUREAU 713 HEADQUARTERS/CONTROL ROOM - AT THAT
MOMENT 127A**

Banks of Krash monitors the 713 unit from the Control Room.
monitors stream data at her.

collected. Krash speaks into her head-set comm-link, cool and

KRASH
Multiple readings confirmed. Back-up's on
the way.

**127B INT. CARNBY'S LOFT - AT THAT MOMENT
127B**

There The Agents FIRE glowing bullets through the dark Loft.
are invisible creatures everywhere.

AGENT BARR (INTO COMM-LINK)
Roger that. We're hot.

darkness of The muzzle FLASHES and glowing bullets pierce the
the Loft.

creatures hadows swim through the space as the invisible
razor-sharp move around them, attacking the Agents with their
claws and spiked-tails.

P.O.V. CREATURE:

an An invisible creature swoops out of the shadows towards
creature Agent, who is FIRING in the opposite direction. The

slash of
Carnby.

whips past the Agent, slicing him open with a fluid
its claws. The creature keeps moving directly for

in
them.
Carnby and Aline, standing together, FIRE their weapons
the darkness, oblivious to the creature rushing towards

(CONTINUED)

But at the last second, Carnby turns instinctively as the
creature lunges at him.

CARNBY

Aline!

Carnby and Aline turn and OPEN FIRE on the creature. It
flashes visible from multiple hits, flailing off into the
darkness.

Agent Barr FIRES controlled bursts of glowing bullets into
the dark Loft. He screams into his comm-link.

AGENT BARR (INTO COMM-LINK)

Where the hell's our back-up?

KRASH (ON THE COMM-LINK)

Landing.

The sound of a HELICOPTER can be heard outside the Loft.

P.O.V. CREATURE:

Another invisible creature skirts along the edge of a wall,
avoiding the GUNFIRE. It locates its target, an Agent FIRING
up at the ceiling. It races towards the Agent.

The Agent turns to the attack and tries to fire. But the
creature is too fast. It SLAMS the Agent back against the
wall and impales him with its spiked-tail.

Agents Barr and Cheung spot this and OPEN FIRE on the
creature. It flails about, fading visible from the impacts.

on

The creature tries to scurry away, but Barr and Cheung are it. With precision and speed, they blow the creature away.

But more creatures attack. The fighting is fierce. Glowing bullets streak through the darkness. The Agents are calm and determined as they engage the creatures.

Carnby and Aline hold their own, sticking together, SHOOTING at whatever shadows move around them.

Six AGENTS in full combat gear burst into the Loft. Leading the unit is Commander Burke. Agent Miles is with him, as is AGENT TURNER (mid-30s).

Burke, Miles, Turner, and the other Agents immediately join the battle, laying down suppressing FIRE.

(CONTINUED)

66.

CONTINUED: (2)

An Agent carrying a rifle-mounted grenade-launcher FIRES an incendiary flash-grenade at the Upper Level of the Loft. With a flash of blinding light, the grenade EXPLODES. Creatures SQUEAL as flames swoop up through the Upper Level.

Glowing bullets fill the dark Loft. Creatures SQUEAL and flail from the hits.

In the darkness of the Loft, Carnby, Aline, and the Agents finish off the remaining invisible creatures.

The last creature goes down in a hail of glowing bullets.

The

Agents strafe the creature's corpse to make sure it's dead.

Agent Barr and Carnby exchange a look between them. Barr clearly respects Carnby's abilities.

The Loft is still dark. Barr's rifle-mounted scanner no longer registers any creatures.

AGENT BARR

We're clear, sir.

Burke looks around at the remains of the battle. The Loft is totally trashed. A small fire burns in the Upper Level.

BURKE

Love what you've done with the place,
Carnby.

Miles runs a hand-held scanning device over John's corpse. The scanner BEEPS, indicating the presence of a spinal-worm.

AGENT MILES

Sir, this one's infected too!

Agent Turner scans the Female Orphan's corpse. His scanning device BEEPS. She has a spinal-worm too.

AGENT TURNER

Got another one here!

Burke immediately turns his weapon to Carnby. The red laser-sight makes a glowing dot on Carnby's chest.

all Taking their cue from Burke, the other Agents in his unit
train their weapons on Carnby. Several glowing red dots
hover on his chest.

BURKE

Drop your weapon and get down on the
ground.

(CONTINUED)

67.

CONTINUED: (3)

ALINE

What are you doing?

BURKE

He's been infected with some kind of
organism. He could be under its control.

Aline turns to Carnby.

CARNBY

It's true. I've got one inside me. But it's not controlling me.

BURKE

You'll excuse me if I don't take your word for it. Now drop your weapon.

Carnby holds his weapon at his side. He doesn't drop it. But he doesn't move either.

Aline steps in between Carnby and the Agents. The red dots are now trained on her chest.

AGENT TURNER

Get out of the way!

The Agents try to get a clear shot around Aline.

ALINE

He's not one of them.

URKE

If I've got to shoot through you to get to him, I'll do it.

Carnby looks up at the lights. They are still dark.

CARNBY

Why are the lights still out?

Barr consults his scanner. It isn't registering anything.

AGENT BARR

Scanner's clear.

AGENT MILES (INTO COMM-LINK)

Krash?

KRASH (ON THE COMM-LINK)

Negative.

(CONTINUED)

67A.

CONTINUED: (4)

BURKE

Forget to pay your power bill, Carnby?

An Agent standing at the other end of the Loft hears something SHUFFLING behind him. He turns to look.

Something grabs the Agent, SLAMS him back against the wall, and rips out his neck.

It's another ORPHAN, with the same fierce, gaunt look and clear irises.

Burke turns away from Carnby for a moment, trying to figure out what's happening.

Carnby suddenly lifts his weapon and points it at Burke. Burke sees this, but before he can react, Carnby FIRES.

Carnby's bullet WHIZZES past Burke and hits an ORPHAN dead center in the gut, sending him flailing back, dead. The Orphan was about to pounce on Burke.

There's a moment as Burke and Carnby look at one another. Burke realizes Carnby just saved his life.

The ORPHANS attack.

They are the grown-up Children from Carnby's Orphanage. Like Pinkerton, they are difficult to kill, immune to pain, fast, and deadly. They all have the same gaunt, wild look, with sunken eyes and nearly clear irises.

The Orphans leap out at the Agents, quick and fierce. They bite and claw and use their superhuman strength to throw around the Agents and tear them apart.

The dark Loft is again lit up with glowing bullets, streaking through the darkness. The Agents' rifle-mounted lamps shine around, but the effect is chaotic, disorienting.

(CONTINUED)

68.

CONTINUED: (5)

As the Orphans attack, they make quick work of many of the Agents. Glowing bullets fly around everywhere. The SCREAMS of Agents being torn apart mix with BURSTS of AUTOMATIC GUNFIRE.

Carnby and Aline stay together, dodging the attacking Orphans, and FIRING into the darkness.

An Orphan rises up behind Carnby. He spins and SHOOTS her in the side. But she just keep coming. Carnby SHOOTS the Orphan again, this time dead center in the chest. The Orphan collapses, dead.

Carnby checks the corpse. The bullet came out the other side.

A mixture of red blood and black, sticky ooze drips from a bullet hole right over the Orphan's spine.

Carnby grabs the comm-link off the body of a dead Agent.

CARNBY (INTO COMM-LINK)

All Agents! You've got to kill the organism to stop them! Aim for the spine!

cross the Loft, Burke listens to the comm-link.

An Orphan is attacking Agent Miles. Burke takes careful aim and SHOOTS the Orphan in the back, right on the spine. The Orphan falls over, dead.

BURKE (INTO COMM-LINK)

Confirmed. Spinal shot's a kill shot.

With this information, the Agents quickly gain the upper-hand against the Orphans' attack. The Orphans are fast and deadly, but they have no organization. Now that the Agents have a handle on this new threat, their precision and speed returns.

Soon, the battle is over. Dozens of bodies of dead Agents and dead Orphans lie littered around Carnby's destroyed Loft.

Only Carnby, Aline, Burke, Miles, Barr, Cheung, Marko, and

Turner remain alive.

Burke's and Carnby's eyes meet. Burke approaches Carnby.

The other Agents all stand by, waiting for an order from Burke. Aline watches them, ready to step in.

(CONTINUED)

69.

CONTINUED: (6)

BURKE (CONT'D)

You remember the number one rule they teach you in 713 training? Trust your instincts.

Burke and Carnby face off.

BURKE (CONT'D)

Fischer's missing. So is Hudgens. And I've got a situation brewing that makes this scrap look like a bar brawl.

ALINE

What does Hudgens have to do with this?

BURKE

That's what I want to find out. I need you both to brief me in the air.

Burke turns to walk off, but then stops. He turns back to Carnby. Burke holds out his hand.

BURKE (CONT'D)

Oh, and Carnby... I'll need my I-D back.

Carnby smirks. He pulls out Burke's I-D card and hands it back to him.

SCENES 127BB, 127C, 130, AND 131 OMITTED

SCENES 128 AND 129 INCORPORATED INTO SCENE 127

SCENES 131A AND 131C INCORPORATED INTO 127B

SCENES 131B, 131BB, 131D, 132, 133, AND 133A OMITTED

SCENE 131E INCORPORATED INTO 131C

SCENE 133B INCORPORATED INTO SCENE 134

70.

EXT. MINE - NIGHT

134

134

against

A massive, long-abandoned structure built directly
the face of a mountain. This is the Entrance Hall of
Britannia Mine.

Humvees

713 AGENTS mill about, setting up perimeter defenses.
are being positioned as barricades. Large spotlights

are

being set up to illuminate the area, with power cables
leading inside the Entrance Hall.

outside,

Agents Barr, Cheung, and Marko are part of the team
setting up the defenses.

Burke,

The 713 helicopter carrying Carnby, Aline, Commander
and Agents Miles comes down for a landing next to two
other helicopters already sitting in front of the Mine.

other

out,

The moment the helicopter touches down, Burke leaps
barking into his comm-link. Carnby, Aline, and Miles
after him.

exit

BURKE (INTO COMM-LINK)

Krash! What are you reading?

134A INT. BUREAU 713 HEADQUARTERS/CONTROL ROOM

134A

rash swivels in her chair, processing data, making

information
head-set.

adjustments to sensors, and checking out the
scrolling across the bank of monitors. She wears a

KRASH

We're practically off the scale,
Commander. This is unprecedented. Should
I initiate Contingency Nine-Alpha?

BURKE (ON THE COMM-LINK)

The military? We don't have time to wait
for them to mobilize.

KRASH

Is that a negative, Commander?

134B EXT. MINE

134B

Hall. Burke leads Carnby, Aline, and Miles to the Entrance

BURKE (INTO COMM-LINK)

No. Initiate Nine-Alpha on my authority.
But I won't hold my breath. By the time
this clears Defense Council, we'll be
dead or drinking...

71.

INT. MINE ENTRANCE HALL - NIGHT

135

135

been dug
The main
Hall.
Rusty construction vehicles, detritus, and rubble lie
discarded throughout the Hall. Several shafts have
into the mountain. Narrow paths lead up the slope.
AGENTS scurry around, setting up the defense system.
position is set up just inside the entrance to the

Burke and Miles enter, followed by Aline and Carnby.

AGENT MILES

We've got three perimeters of flash-mines. Gatling guns are set to electromagnetic motion tracking. And every available agent in the vicinity is here. But Commander...

BURKE

I know, Miles. But back-up won't make it before sunrise.

Hall. Several raised Platforms stand in the middle of the

a large On one Platform, Agent Turner helps two AGENTS unload gold-plated generator from the back of a Humvee.

AGENT TURNER

Generator will be on-line shortly, sir.

Carnby and Burke nods to Turner as he and the others walk by.

Aline get into step with Burke and Miles.

ALINE

It looks like you're going to war.

BURKE

We are. The highest xeno concentration on record is closing in on this location. This could be our chance to wipe them out once and for all.

Mine, A Tunnel, carved directly into the rock wall of the
Tunnel. leads off into darkness. Carnby stares down at the

CARNBY

We need to go down there.

BURKE

What?

(CONTINUED)

CONTINUED:

CARNBY

They're coming here for a reason. Until we know what they're after, we're never really going to be able to stop them.

Agent Miles consults his hand-held para-meter.

AGENT MILES

Something's definitely down there, sir. But there's too much interference to get a clear reading from here.

watch him
Miles looks at Burke expectantly. Carnby and Aline as well. Burke looks conflicted.

BURKE

Goddamn it. Miles, you're in charge of perimeter defense. Nothing gets in or out until we find out what's down there.

135A EXT. MINE

135A

burst of
being
Hall.
Batteries of flash-mines (mines that explode with a blinding light) set to electromagnetic sensors are positioned in wide perimeters around the Entrance

bullets
guns
automatically
Automatic gatling guns loaded with chains of glowing are set up at key points around the area. The gatling guns are mounted on swiveling robotic bases, able to turn to face on-coming targets.

one of
accurately to
AGENT FEENSTRA (mid-30s) tests the motion sensor on the gatling guns with her hand. The gun swivels match the movement of her hand.

the
Agent Feenstra nods to the two AGENTS standing behind the gatling gun. They tinker with its guidance system.

SCENE 136 OMITTED

1

INT. MINE TUNNEL

137

tunnel, Carnby and Aline walk carefully down a pitch black illuminated only by their lights.

Cheung Along with them are Commander Burke, and Agents Barr, and Marko. They each carry assault rifles with lamps mounted on them. Their visors are down.

(CONTINUED)

73.

CONTINUED:**ALINE**

I've been thinking about something. The Abkani prophecy. The shadows that make ghosts of men...

CARNBY

Every culture has a story about the end of the world.

ALINE

But not every story starts to come true.

picking up Agent Barr carries a hand-held para-meter. It's high electromagnetic readings.

AGENT BARR

It's definitely this way, sir.

since They pass by various pieces of mining equipment, long discarded. Thick dust and cobwebs hang off the equipment.

They make their way down the Tunnel.

SCENES 137A, AND 138 TO 140 OMITTED**SCENES 141 AND 142 INCORPORATED IN SCENES 134 AND 135**

SCENE 143 NOW SCENE 146B

INT. TUNNEL CHAMBER

144

144

with
Cobwebs and
out of

The Tunnel ends at a slightly larger, rounded Chamber
walls of solid rock. They can't go any further.
thick dust hang everywhere.

Carnby, Aline, Burke, Barr, Cheung, and Marko emerge
the Tunnel into the Chamber.

BURKE

It's a dead end.

Agent Barr checks his para-meter.

AGENT BARR

Readings are getting stronger.

some
walls.

Carnby looks around, sensing something. He wipes away
cobwebs and dust and runs his hand over the Chamber

BURKE

We'll double-back. Take another tunnel.

(CONTINUED)

CONTINUED:

CARNBY

Wait. Aline, look at this...

shines her
symbols

Aline approaches the spot where Carnby stands. She
flashlight beam in the wiped off area. Faint Abkani
are carved into the wall.

ALINE

They're Abkani.

The Agents all start wiping away the cobwebs and dust, examining the walls for more symbols. They all shine their beams of light through the dark space, searching. Cheung finds more Abkani symbols on another wall.

AGENT CHEUNG

There's more over here.

As Agent Marko moves through the space with his lamp, his boot hits a small protrusion in the dusty ground. Agent Marko shines his lamp down on ground. With his boot, he pushes away the dust on the ground. There's a carving on the floor. Agent Barr spots Marko and shines his lamp towards him.

AGENT BARR

What do you got, Marko?

Agent Marko presses down on the carving with his boot. Suddenly, the stone floor beneath Agent Marko crumbles away, revealing a deep circular Shaft.

Agent Marko can't hold on and he falls into the Shaft. He SCREAMS as he falls.

AGENT BARR (CONT'D)

Marko!

144A INT. SHAFT

144A

The Shaft drops down sixty feet. Marko falls, unable to stop his descent.

The Shaft walls are rough-hewn rock. Small fingers of lichen grow out of the cracks in the stone. An ancient, fragile wooden ladder is imbedded directly into the rock wall, its rungs made of thick, knotted old branches.

INT. SAND CHAMBER

145

145

Razor-sharp

impaled on

The Shaft drops into a round, sand-covered room. spikes poke out of the loose sand beneath the Shaft. Agent Marko falls directly onto the spikes. He is them.

1

INT. TUNNEL CHAMBER

46

146

barely see

below.

The others rush to the lip of the Shaft. They can the illumination of Marko's flashlight in the depths

BURKE

We've got to get down there.

146A INT. MINE ENTRANCE HALL

146A

Hall. The

Agent Miles surveys the defense position inside the spotlights aren't on yet.

AGENT MILES (INTO COMM-LINK)

Defense perimeter's up. Still waiting for the generator to come on-line.

URKE (ON THE COMM-LINK)

We're retrieving Marko. Keep me posted.

magazine.

to fit.

Agent Feenstra checks her rifle, loading in a fresh She looks a little nervous, having trouble getting it

the

Miles gently takes the rifle from Feenstra. He SLAMS the magazine in and checks the rifle. He hands it back.

AGENT FEENSTRA

How long do we have to hold them?

AGENT MILES

Only until dawn.

AGENT FEENSTRA

Sir... that's four hours away.

AGENT MILES

I know.

146B EXT. MOUNTAIN SIDE - NIGHT

O

146B

Mine,

n the side of a mountain rising up over Britannia
Hudgens and Fischer stand watching the activity below.

(CONTINUED)

76.

CONTINUED:

around Jagged bolts of lightning and RUMBLING THUNDER echo

them. The sound of HISSING comes up around them.

visibility Suddenly, one by one, creatures start fading into
visible, behind them. More and more creatures appear, fading
stretching down until there are dozens of xenomorph creatures
the mountain-side.

evil Hudgens looks back at his creature army. He lets an
smile slip across his face.

invisible. All at once, the creatures start leaping down the
mountainside. As they run, they all start fading

INT. MINE ENTRANCE HALL

147

147

They

Dozens of Agents in full combat gear are in position.

are armed, tense, and ready.

BEEP.
Suddenly, the scanner on Agent Miles' rifle starts to
At first, the BEEPS are spread apart. Then the BEEPS
sound in rapid succession, faster and faster.

AGENT MILES

Incoming!

INT. MINE ENTRANCE HALL/GENERATOR PLATFORM

148
148
tinkering
Agent Miles runs up to Agent Turner. He is still
with the generator. The spotlights are still off.

AGENT MILES

Where the hell are the lights?

AGENT TURNER

The generator's not coming on-line. They
must be disrupting it.

INT. SHAFT

149
149
down the
ladder
way.
her.
Burke, and Agents Barr and Cheung lower themselves
Shaft on zip-lines. They descend quickly and smoothly.
Carnby and Aline have to take the long way down. They
carefully climb down the rungs of the ancient wooden
built into the Shaft.
Carnby steps down on a weak rung and it starts to give
When Aline steps down on it moments later, it breaks.
line starts to fall, but Carnby is there to catch

(CONTINUED)

77.

CONTINUED:

As Burke descends, he speaks into his comm-link.

AGENT MILES (ON THE COMM-LINK)

We've got incoming! What are your orders?

BURKE (INTO COMM-LINK)

Hold tight, Miles. Once we retrieve Marko we're coming back up. Whatever's down here is going to have to wait.

There is a LOW RUMBLING sound above them.

149A INT. TUNNEL CHAMBER

149A

Small rock fragments shower down into the open mouth of the Shaft. There's a CREAKING sound.

The collapsed floor has triggered a trap.

In the ceiling directly above the Shaft, a heavy, round stone column suddenly breaks loose. More rock fragments rain down into the Shaft.

1

49B INT. SHAFT

149B

Everyone presses against the Shaft walls to avoid the falling rocks.

The stone column drops into the Shaft with a thunderous CRASH. It fits perfectly.

The column starts sliding down the Shaft towards them.

SCENES 150 AND 151 INCORPORATED INTO SCENE 149

EXT. MINE

152

152

another. And
inhuman
above

In the distance, a bright flash goes off. Then
another. The flashes light up the landscape. The
SQUEALS of the creatures can be heard in the distance.
The helicopters all take off, hovering up into the air
the Mine.

152A INT. MINE ENTRANCE HALL

152A

horizon.
Agent Miles and the Agents in position watch the
Dozens of flashes go off in the distance.

AGENT MILES (INTO COMM-LINK)

They've hit the outer perimeter.

(CONTINUED)

78.

CONTINUED:

creatures.
Miles' scanner is reading off the scale. It BEEPS at a
frenetic pace, registering dozens of approaching

KRASH (ON THE COMM-LINK)

Electromagnetics around the mine are off
the scale.

Krash's voice starts to DISTORT with STATIC.

AGENT MILES (INTO COMM-LINK)

Krash? Report! Krash?

But the comm-link is now only giving off STATIC.

1

INT. SHAFT

53

153

slowing
falls.
is

The friction from the Shaft walls is the only thing
the stone column's relentless descent down the Shaft.
The weight of the column crumples the ladder as it
As Carnby and Aline try to climb down the ladder, it
getting more and more rickety and unsteady.
Burke and Barr are almost at the bottom of the Shaft.
Cheung is having problems with her zip-line. It keeps
jamming, slowing her descent.

153A INT. SAND CHAMBER

153A

body off

The floor is covered in a thick layer of fine sand.
Burke lands safely. Barr lands next to him.
They quickly detach their zip-lines and pull Marko's
the spikes.

53B INT. SHAFT

153B

ladder is
time.
which now

The stone column is almost at Aline and Carnby. The
being ripped apart by the column. They are out of
Carnby grabs hold of Burke's and Barr's zip-lines,
hang loose down the Shaft.

CARNBY

Aline!

Aline throws her arms around Carnby's neck.

(CONTINUED)

CONTINUED :

Together, Carnby releases his tight grip on the zip-lines.
Carnby and Aline slide down the zip-lines.
Carnby and Aline slide past Agent Cheung. She is still
too fast hovering on her jammed zip-line. But they are going
to stop.

1

53C INT. SAND CHAMBER

153C

Burke trains his rifle on the spikes. He OPENS FIRE,
SHATTERING THE SPIKES. They crumble, no longer
dangerous.

Carnby and Aline drop down out of the Shaft. Carnby
lets go of the zip-lines and they fall to the sand by the
spikes, rolling to safety.

Burke looks up the Shaft. He sees Cheung hovering
above, the stone column almost at her.

BURKE

Cheung! Cut the line!

153D INT. SHAFT

153D

The column continues to drop. It's right above Cheung.
Cheung pulls out a knife and cuts the zip-line cord.
She drops down the rest of the way.

INT. SAND CHAMBER

154

154

As Agent Cheung lands, she breaks her ankle from the
impact. She SCREAMS in pain.
Burke hauls Cheung out of the way at the last second.

sealing
the column drops to the ground with a CRASH, totally
off the Shaft. There's no way back up.
T
he Sand Chamber is pitch black. The only light comes
from
their lamps and flashlights.
Barr wraps up Cheung's broken ankle.
line inspects the Abkani symbols carved into the
walls of.
She lays her rifle against the wall as she reads them.
Large, rough statues depicting the xenomorph creatures
have
been carved directly into the rock walls of the
chamber.
One wall is covered, floor to ceiling, with human
skulls.

(CONTINUED)

CONTINUED:

Carnby approaches Aline in front of the Abkani symbols.

ALINE

It's a warning.

Carnby looks at the wall of human skulls.

CARNBY

Subtle.

ALINE

The gist of it is, even if you make it
down here alive, you're already dead.

Burke barks into his comm-link.

BURKE (INTO COMM-LINK)

Krash, I need another exit. Can you run a
sonar pulse at this depth?

Beat. No response.

BURKE (INTO COMM-LINK) (CONT'D)

Krash? Are you reading me? Miles?

AGENT MILES (ON THE COMM-LINK)

Can't get through to Krash either. Too much interference.

URKE (INTO COMM-LINK)

Use the second perimeter as your firing mark. I'll be there as soon as I find a way out.

In the sand near Barr and Cheung, something moves.

54A INT. MINE ENTRANCE HALL

154A

Agent Miles and the other Agents watch the perimeter.

AGENT MILES

Hold your fire until they're at the second perimeter.

The flash-mine detonations are now much closer.

AGENT MILES (CONT'D)

Fire!

glowing

The Agents OPEN FIRE, letting loose a barrage of bullets. Streaks of light fill the night.

80A.

EXT. MINE

155

155

fills the night.

The THUNDERING GUNFIRE of the rotating gatling guns air. Thousands of glowing bullets streak through the

mounted

The hovering helicopters open FIRE with their side-gatling guns.

the

The on-rushing creatures SQUEAL and flash visible as

gatling guns cut into them with waves of glowing
bullets.

(CONTINUED)

81.

CONTINUED:

But Agent Miles' scanner continues to BEEP
frenetically. More
and more creatures continue to rush towards them.

The automatic, ground-mounted gatling guns start
running out
of ammunition. The sound of GUNFIRE is replaced by the
HIGH-
PITCHED WHINE of the turbines rotating without
bullets.

The helicopters continue to lay down suppressing FIRE,
but
they are also running out of ammo.

155A INT. MINE ENTRANCE HALL

155A

Agent Miles and the other Agents in the Hall continue
to FIRE
away into the night.

HELICOPTER PILOT (ON THE COMM-

LINK)

Ammo running low! How many of these
goddamn things are there?

Agent Miles' scanner registers that waves of the
creatures
are still quickly approaching them.

INT. SAND CHAMBER

156

156

Cheung tests her injured ankle. She can walk with a
limp.

looks
Something moves through the sand towards Aline. Carnby
over at the last moment.

CARNBY

Aline!

in
pair of
of
With a loud SQUEAL, a SAND WORM bursts out of the sand
front of Aline. At the end of its elongated body, a
snapping jaws fold out, lined with razor-sharp teeth.
Aline scrambles back and falls down. Her rifle is out
reach.

Carnby.
before
worm's head.
Another sand worm bursts out of the sand, diving for
But he is quick on the draw. He SHOOTS the sand worm
it can bite him. The bullets BLOW APART the sand

movement as
The sand on the Chamber floor comes alive with
sand worms burrow towards them.

sand
sand
teeth.
Agents Barr and Cheung OPEN FIRE on the sand worms.
Aline fumbles for her flashlight, shining it at the
worm. It recoils from the light and HISSES at her. The
worm's jaws fold open, revealing its razor-sharp

(CONTINUED)

82.

CONTINUED:

Aline
The sand worm tries to dodge the light. It snaps at
with its jaws and lunges at her.

jaws. The
barely
face. She
explodes.
foot.
back, her
reels
worms.
bursts at
look down
BATTLE

She grabs it by the torso, just under the snapping sand worm struggles, trying to bite Aline. She can hold it away from her. Her grip starts to loosen. The sand worm's snapping jaws are almost at Aline's strains to hold it away. With the sound of a GUNSHOT, the sand worm's head It flops to one side, dead. Carnby stands behind it, his gun smoking from the shot. A sand worm bursts out and chomps down on Cheung's bad She SCREAMS. Barr SHOOTS the worm that bit Cheung. Cheung falls body seizing up from its poisonous bite. Cheung's body contorts. Barr grabs her as Cheung's head back and her body goes limp. She's dead. Burke turns, his face grim. He OPENS FIRE on the sand With precision and intensity, he FIRES controlled any movement under the sand. Carnby FIRES along with him. After a few seconds, the movement has stopped. Aline, Carnby, Burke, and Barr stand together. They at Cheung's body. Over the comm-link, Burke can hear the sounds of the going on up above them.

BURKE

We've got to get up there.

156A INT. MINE ENTRANCE HALL

156A

night. The Agents FIRE streaks of glowing bullets into the

Flash-mines EXPLODE close by.

FIRE. A creature leaps out at Agent Miles. He spins and opens

The creature flashes visible as Miles riddles it with bullets. The creature flails around, dying.

the Creatures start leaping out at the Agents, jumping over
claws. Humvee barricades and slashing at Agents with their

The Agents STRAFE every creature they see.

(CONTINUED)

83.

CONTINUED:

Another A creature jumps on an Agent's back and tears at him.
creature pounces on an Agent, ripping him open.

lay down Dozens of creatures stream into the Hall. The Agents
streaking steady streams of fire, their glowing bullets
through the night.

1

57

157

INT. MINE ENTRANCE HALL/GENERATOR PLATFORM

GUNFIRE echoes through the Hall.

holds an parks fly out around the generator as Agent Turner

electrical torch to a component. Sweat drips from his forehead. He wipes his eyes clear as he works.

secure. Agent Turner tests to see that his electrical work is

generator. An Agent stand with him, ready to switch on the

GENT TURNER

Hit it.

The Agent switches on the generator. It HUMS to life.

battery
The dark Hall is filled with blazing light from the
of spotlights set up around the Entrance Hall.

INT. MINE ENTRANCE HALL

158

158

beams. Some

The creatures HISS and recoil from the spotlight
begin smoldering under the glare.

of
the

Creatures take cover in the shadows behind old pieces
mining equipment. Most race away from the light into
darkness outside the Mine.

away the

The Agents continue to SHOOT into the night, BLOWING
retreating creatures.

AGENT MILES (INTO COMM-LINK)

They're turning back!

T

relieved.

here's a moment of quiet. The Agents slump back,
The creatures are all gone.

LINK)

HELICOPTER PILOT (ON THE COMM-

We've got to refuel and reload. We'll be
back ASAP.

AGENT MILES (INTO COMM-LINK)

Confirmed.

(CONTINUED)

84.

CONTINUED:

mountains and The helicopters pull away, flying up over the
past the horizon.

Agent Feenstra turns to Agent Miles.

AGENT FEENSTRA

We made it, sir.

Miles and Feenstra exchange a look of relief.

159

159

INT. MINE ENTRANCE HALL/GENERATOR PLATFORM

Fischer appears at the end of the Platform.

standing Fischer approaches Agent Turner and the other Agent
different. He at the generator. His demeanor is now totally
is cold, menacing.

A

gent Turner turns to see Fischer approaching.

AGENT TURNER

Fischer?

throat In a quick motion, Fischer grabs Agent Turner by the
and hurls him out of the way.

Fischer The other Agent FIRES on Fischer with her weapon.
takes a bullet in the shoulder. It doesn't stop him.
grabs Fischer lunges for the Agent. He knocks her back and
her face. Fischer snaps the Agent's neck, killing her.
BURST Agent Turner runs towards Fischer, FIRING a sustained
him, of automatic GUNFIRE. Agent Turner's bullets rip into
but Fischer keep coming.

him Fischer lunges at Turner, grabbing him and SLAMMING
face, against the generator. Fischer SMASHES Turner in the

almost knocking him out.

hang Fischer tears open Turner's combat vest. Four grenades
from the vest.

grenades. ne by one, Fischer pulls the pins out of the four

see Turner starts to regain consciousness just in time to
this. His eyes go wide in fear.

too Fischer hold Turner against the generator. Fischer is
strong for Turner to get away.

(CONTINUED)

85.

CONTINUED:

instantly The grenades all EXPLODE. Fischer and Turner are
killed.

The explosion ignites the generator. It EXPLODES in a
crescendo of flame and sparks.

he lights go out. There is now no protection from the
creatures.

159A INT. MINE ENTRANCE HALL

159A

The spotlights are extinguished. Agent Miles and the
remaining Agents turn on their rifle-mounted lamps.

approaching. Miles' scanner registers dozens of signals

bullets **A**
gent Miles OPENS FIRE, sending a stream of glowing
at the approaching creatures.

through
SCREAMS.

GUNFIRE rings out all around. Glowing bullets streak
the dark night in all directions. Nearby, an Agent

Glowing
creatures
RATTLE

The 713 defenses have become chaotic, uncontrolled.
bullets fly everywhere. The SQUEALS of injured
mingle with the SCREAMS of dying Agents. The constant
of automatic GUNFIRE fills the night.

INT. SAND CHAMBER

160

160

side of

link.

arr and Carnby lay Cheung and Marko's bodies to one
the Chamber, their faces covered with their vests.
Burke paces back and forth, screaming into his comm-

BURKE (INTO COMM-LINK)

Miles! Re-route those `copters! Pull all
agents back into the mine! Set formation
in teams of three! Miles!

GUNFIRE and

But all that he can hear through the comm-link is
the occasional SCREAM.

BURKE (CONT'D)

Goddamn it!

furious.

Carnby approaches Burke carefully. Burke looks

C

CARNBY

We'll find a way out.

(CONTINUED)

86.

CONTINUED:

Chamber,

the sand
torso is
his boot.

Burke signals to Barr. They sweep through the Sand exploring it with their lamps.

Carnby approaches Aline. She is standing over one of worm corpses. Its head has been blown off, but its intact. Carnby turns the sand worm's body over with

CARNBY (CONT'D)

It's just like the organism Fischer took out of Pinkerton.

ALINE

Maybe this is what they look like when they grow outside a human host?

Chamber.

what he

Burke stops at a dark recess carved into the Sand Chamber. The recess is thick with cobwebs and dust.

Burke cleans the cobwebs away. He stops, surprised at what he sees in the recess behind the cobwebs.

BURKE

I think you'd better see this.

INT. MINE ENTRANCE HALL

161

A

161
are
SHOOT
Hall.

gents Miles, Agent Feenstra, and two other AGENTS, are barricaded behind pieces of mining machinery. They streams of glowing bullets across the dark Entrance

from
the

Suddenly, an invisible creature grabs the first Agent behind a rusty piece of machinery. The creature throws Agent into the air. He lands heavily, stunned.

Before the Agent can get to his feet, three invisible creatures pounce, tearing him to shreds.

creatures with

rom behind his position, Miles SHOOTs at the glowing bullets, scattering them.

tense,

The second Agent stands behind a piece of machinery, rifle ready. She hears a WHOOSH of movement nearby. She turns, but can't see anything.

She

She hears a SHUFFLING sound above her. She looks up. The creature is above her, on top of the machinery.

The

SNAPS at

The Agent tries to SHOOT, but the creature's tail her, impaling her with its tail-spike.

with

Agent Miles and Agent Feenstra SHOOT at the creature precise BURSTS of glowing bullets.

(CONTINUED)

87.

CONTINUED:

their

The creature leaps at them. Miles and Feenstra hold positions, RIDDLING the creature with glowing bullets.

of

A creature leaps out at Feenstra. She hears the WHOOSH movement at the last moment and swivels, FIRING in the direction of the creature.

GASH in

ut she's SLAMMED off her feet. Feenstra gets a deep her thigh from the creature's spiked tail.

AGENT MILES

Feenstra!

BLOWS

The creature pounces. But Feenstra is fast enough. She AWAY the creature with a BURST of glowing bullets.

SCENE 116A OMITTED

INT. SAND CHAMBER

162

162
dark
sealed

along

Aline, Carnby, Burke, and Barr stand in front of the recess in the Sand Chamber. The recess is completely up by a solid concrete wall.

A
line comes up to the concrete wall, running her hands its flat surface. It is obviously not Abkani.

ALINE

The Abkani didn't put this here.

Agent Barr shines his light across the concrete wall.

GENT BARR

There's no way through.

BURKE

There's always a way...

of C-4

Burke opens his pack. Inside it are several packages explosive.

INT. MINE ENTRANCE HALL

163

163

an old
them.

Agent Miles and Agent Feenstra are barricaded behind mining vehicle. The bodies of dead Agents lie around

lights

Agent Feenstra bleeds from the wound in her thigh. The on their rifles are the only lights in the Hall.

debris out

An invisible creature jumps out at them, knocking of the way as it charges.

(CONTINUED)

88.

CONTINUED:

Agent Miles rolls away at the last second as the creature SLAMS into the old mining vehicle.

Agent Feenstra spins around and EMPTIES her last clip into the creature, killing it.

AGENT FEENSTRA

I'm out.

AGENT MILES

Last one.

Miles throws Feenstra a magazine. Feenstra loads it in.

Miles tries to get a signal on his comm-link. But it just gives out STATIC.

AGENT MILES (CONT'D)

Commander? Krash? Anyone?

Agent Miles pulls off his comm-link.

AGENT FEENSTRA

I can't walk. If I lay down suppressing fire, maybe you can make it out of here.

AGENT MILES

I die fighting or I don't die at all.

Agent Miles OPENS FIRE into the night. His bullets glow as they streak through the air. Feenstra picks herself up and OPENS FIRE alongside him.

Creatures SQUEAL in the distance as the bullets find their marks. Feenstra empties out her last magazine.

on An invisible creature leaps over the barricade and pounces Feenstra, tearing into her.

But Miles SHOOTs at the creature, emptying his last magazine.

he's too late to save Feenstra. Her torn-up body slumps

against their barricade

Agent Miles is alone. He is out of ammunition. He pulls the trigger futilely. Miles stands firm. He flips up his visor.

Miles closes his eyes. He is hoisted into the air by an invisible creature and thrown to the ground. Invisible creatures tear him apart.

INT. SAND CHAMBER

164

164

stone

he gets

button

Carnby, Aline, Barr, and Burke take cover behind the column. Burke holds a remote detonator. It is active. Burke tries to get a signal on his comm-link. But all is STATIC. Looking grim, Burke prepares to press the button on the detonator.

ALINE

You sure this is going to work?

counts

Burke shrugs and presses the button. The detonator down: 3... 2... 1...

whirls

recess.

A tremendous EXPLOSION rocks the Sand Chamber. Sand through the air. Concrete fragments blow out from the

approach

Smoke

As the smoke clears, Carnby, Aline, Burke, and Barr the recess. The concrete wall has been blown open. rises up off the ruined wall.

The Sand Chamber now opens up into another dark room.

SCENES 166 TO 169 OMITTED

INT. UNDERGROUND LAB

170

170

the
room.

Carnby, Aline, Barr, and Burke step over the rubble of concrete wall. They shine their lights around the dark

dust
facility.

They are in a large abandoned Bureau 713 Lab. Thick covers all surfaces. But it was once a high-tech

On one side of the Lab is a sliding metal door.

ALINE

What is this place?

computers have
In each
liquid

Medical equipment, scientific instruments, and been left as they were, untouched for two decades. A series of glass tubes are lined up along one wall. tube, a spinal-worm lies dead, floating in gelatinous

another
worms.
markings

Aline checks out a series of diagrams affixed to wall. They are anatomical schematics for the spinal- There are also diagrams of the human body with isolating key areas of the spinal cord.

basins,

Carnby stands in front of a row of twenty clear glass each about the size of a child.

(CONTINUED)

90.

CONTINUED:

Each basin has a small metal tag on it. Carnby wipes the layer of dust off one of the metal tags.

The tag reads: E. CARNBY.

CARNBY

This is where it happened.

Aline steps up next to Carnby.

ALINE

Who did this to you?

Burke and Barr continue to explore the room with their
rifle-
mounted lamps. Barr finds a pair of huge metal hangar doors.

AGENT BARR

Commander...

Carnby, Burke, and Aline approach Barr at the hangar doors.

Next to the hangar doors is a control panel. Barr pulls the
front off the control panel, revealing a rusted hand-crank.

Barr pulls on the hand-crank. It won't give. Carnby joins
him
and, together, they strain to move the hand-crank. The hand-
crank CLANKS into the open position.

An old mechanism is engaged. The hangar doors slide open,
revealing another doorway behind them. But this one is
clearly not part of the Lab.

It is an ancient, solid gold door, carved with Abkani
symbols. The gold door is built into a wall of rough rock.

It
looks like the Lab was built right around the gold door.

In the center of the door is a small cylindrical opening.

A
line uses her flashlight to read the symbols on the door.
One symbol is prominent among the others: the DARK SPIRIT.

ALINE

Edward, look...

(CONTINUED)

CONTINUED: (2)

Aline reaches into her pack and takes out the Abkani device. It is the exact size of the cylindrical opening in the door. The same DARK SPIRIT pictogram is engraved on the lynchpin.

CARNBY

So it's a key.

Burke surveys the room with a grim expression.

BURKE

I say we got two options. One, we open this door, deal with whatever's on the other side.

ALINE

The pictograms carved here make it pretty clear that's a bad idea.

BURKE

Two, we set enough C-4 to bury this place. Keep whatever's in there, down here for good.

Carnby stares at the gold door.

CARNBY

The answers I've been looking for my whole life could be in there.

ALINE

Some doors are locked for a reason.

Carnby looks away from the gold door.

CARNBY

Barr... how much C-4 you got left?

Barr pulls open his pack, revealing several packages of C-4.

AGENT BARR

Enough to blow this place to...

Barr is cut off by a bullet hitting him in the head.

Blood spurts out as Barr collapses to the ground, dead.
Hudgens stands behind them, carrying two pistols.

(CONTINUED)

92.

CONTINUED: (3)

HUDGENS

I'm afraid I can't allow that.

Before they can react, Hudgens presses a pistol to Aline's throat. He points the other pistol at Burke and Carnby.

HUDGENS (CONT'D)

Now drop your weapons and back away.

Carnby and Burke drop their guns and step back. Carnby
glares
at Hudgens.

CARNBY

It was 713.

HUDGENS

Our early work was crude, I admit. But eventually we perfected the implant process. You were our last failure, Carnby. If you hadn't escaped, 713 never would've shut down the experiments.
Burke's eyes flash with anger.

BURKE

There's no way this was sanctioned.

HUDGENS

Before your kind took over, 713 had very different... priorities. Now, you just blaze in and destroy everything before we can learn to control it. I've wasted twenty years working in secret because of short-sighted men like you.

Hudgens sees the Abkani device Aline is holding.

HUDGENS (CONT'D)

There it is...

Aline's expression is firm, unafraid. She grips the device tightly. Hudgens is about to pull the trigger.

HUDGENS (CONT'D)

You were a fine archeologist.

CARNBY

Aline...

Hudgens turns to Carnby, curious.

(CONTINUED)

93.

CONTINUED: (4)

CARNBY (CONT'D)

Give him the key. Enough people have died today.

Aline sees Carnby is serious. She holds out the device to Hudgens.

HUDGENS

You couldn't have opened it anyway. Not without this...

Hudgens takes out the hollow cylinder artifact he found on the Erebus. He hands it to Aline.

Aline inserts the artifact into the hollow circular space at the bottom of the device, turning it into place. The device is now a full cylinder with a flat protrusion on the bottom.

With one pistol pointed at Burke and Carnby and the other at Aline, Hudgens directs her to the gold door.

HUDGENS (CONT'D)

Insert the key.

A

line inserts the device into the opening in the door.

HUDGENS (CONT'D)

Now turn it.

Aline rotates the device, using the flat protrusion on the bottom. It CLICKS into place.

A small crack splinters away from the opening where the device sits. The crack splits off into several other cracks.

Hudgens points his pistols at the others, but his attention is clearly directed at the gold door.

HUDGENS (CONT'D)

When we found the first of them, 713 saw just another threat to be eliminated. But I knew it was something more. It was the first. The first to wake. I've woken others since then. But the rest are coming...

As Hudgens speaks, Carnby, Burke, and Aline exchange a look between them. Carnby's eyes indicate the C-4 in Agent Barr's pack. Burke and Aline understand.

(CONTINUED)

94.

CONTINUED: (5)

The cracks splinter out, dividing, until they cover the entire door. In a rush of fragments, the cracked gold crumbles to the ground.

side. he empty doorway now leads into darkness on the other

SCENES 170A, 171, 172, AND 173 OMITTED

SCENES 170B TO 170D NOW SCENES 119H TO 119J

1 SCENE 174 INCORPORATED INTO SCENE 170

74A INT. CAVE

174A

Hudgens steps through the doorway.

high are The doorway opens up into a vast Cave, hundreds of feet and wide, stretching off into darkness. The cave walls are rough-hewn rock, untouched by human hands.

hundreds into The walls of the Cave are marked with hundreds and of tunnels, pocking the rock like a hive, leading off the depths of the mountain.

Hudgens moves into the Cave, tentative, but excited.

Suddenly, there's a SCRATCHING, SCURRYING sound.

A xenomorph creature emerges out of one of the tunnels.

third. Out of another tunnel comes a second xenomorph. And a

Across the vast cave, dozens of xenomorphs creep out of individual tunnels.

approach him, their heads darting about. Hudgens steps further into the Cave. The xenomorphs

are creatures. The xenomorphs surround Hudgens on all sides. His steps are careful. He reaches his hand out to one of the

T

he creature moves up to Hudgens' hand, smelling it.

teeth. The creature lunges at him, ripping into him with its

as
The other xenomorphs surrounding Hudgens pounce on him
well. The creatures tear Hudgens apart.
Like a dam breaking, hundreds of xenomorphs start
streaming
out of the hive-like tunnel system of the Cave.
Standing in the doorway, Aline sees the creatures
coming.

95.

174B INT. UNDERGROUND LAB

174B

Carnby shoves the hand-crank into the closed position.
The hangar doors in front of the Abkani doorway start
to
close. Aline backs away from the doorway.
Aline OPENS FIRE with an assault rifle. The glowing
bullets
streak into the dark Cave, hitting several of the
approaching
creatures. But there are too many of them. They keep
coming.
The hangar doors are almost closed. The xenomorphs are
only a
few feet from the doorway.
The hangar doors SLAM closed just in time.
A heavy impact THUMPS against the other side of the
hangar
doors. Then another. The xenomorphs are trying to get
through.
Burke is positioning C-4 charges around the Lab. He
wires
them all through a remote detonator.

LINE

These doors won't hold them for long

BURKE

Once we get out, we can remote detonate.
Carnby approaches the sliding metal door at the side
of the Lab. The dust around the door has been swept back.

CARNBY

Look at the dust on the floor. This is
where Hudgens got in.

Carnby engages the opening mechanism and the door
slides open, revealing a dark Tunnel leading away from it.
Burke makes sure the remote detonator signal is
active. All he has to do is press the button on the detonator.
The hangar doors SHAKE from the impacts of creatures
slamming into them.

INT. UNDERGROUND LAB/TUNNEL

Carnby, Aline, and Burke run down the long, dark
Tunnel, lighting their way with flashlights.
A few doors line the Tunnel, but they are all welded
shut.
Carnby spots a dim light up ahead.

(CONTINUED)

96.

CONTINUED:

CARNBY

Over there!

The Tunnel ends at the rungs of a metal ladder built
right into the wall. Aline shines her flashlight up it. A
strip of

Shaft. light is visible way up high, at the top of a long

her. Aline climbs up the ladder. Carnby climbs up behind

CRASHING Burke shines his lamp down the dark Tunnel. The
Tunnel. sound of impacts against the doors echo down the

signal Burke looks at the remote detonator in his hand. The
is inactive.

INT. UNDERGROUND LAB/SHAFT

176

176

Shaft

Aline climbs up the rungs of the ladder built into the
wall. Carnby climbs up after her.

B

them. Burke stands at the bottom of the Shaft, looking up at
Carnby stops climbing and looks down at Burke.

BURKE

The remote detonator's inactive. The
signal can't get through.

CARNBY

We'll find a way.

BURKE

You saved my life, Carnby. I don't much
like debts.

Burke ducks back out of the Shaft.

CARNBY

Burke!

after Carnby jumps down to the bottom of the Shaft, chasing
Burke.

176A INT. UNDERGROUND LAB/TUNNEL

176A

engages the

Burke runs up to the sliding door to the Lab. He
opening mechanism. The door slides open.

Carnby races down the Tunnel towards him.

Burke enters the Lab. He closes the sliding door behind him.

(CONTINUED)

97.

CONTINUED :

Carnby gets to the sliding door just as it's closing. He tries to engage the opening mechanism, but it won't work. Carnby tries to pull it open, but the door's jammed shut.

line runs up to Carnby as he tries to pry open the door.

ALINE

Edward... if he detonates those charges, we're all dead.

Carnby looks torn. Aline reaches out her hand.

Carnby takes Aline's hand. They run towards the Shaft.

176B INT. UNDERGROUND LAB

176B

Burke's rifle is jammed into the opening mechanism of the sliding door, blocking it from engaging.

The hangar doors are warped from the impacts. The gap between the doors is being pulled open by dozens of creatures. The hangar doors start to buckle under the pressure.

he remote detonator in Burke's hand is now active.

176C INT. UNDERGROUND LAB/SHAFT

176C

almost
Carnby and Aline quickly climb up the ladder. They are
at the top of the Shaft.

The Shaft is sealed with a pair of corrugated metal
doors.
Sunlight shines through the thin crack between the
doors.

Carnby points his gun at the metal doors above them.

SCENES 177, 178, 179, 179A, AND 180 OMITTED

EXT. ORPHANAGE - DAWN

181

181

A small Storm Cellar is built into a corner of the
Orphanage's front lawn. The corrugated metal doors are
locked
from the outside with a chain and rusty padlock.

A BURST of GUNFIRE blows out from inside the Storm
Cellar,
breaking open the padlock. The doors are thrown open.

he sun rises on the horizon.

SCENES 181A, 181AA, 181AB, AND 181B OMITTED

SCENES 181C, 181CC, AND 181D OMITTED

98.

181E INT. UNDERGROUND LAB/TUNNEL

181E

Burke looks around the abandoned 713 lab.

The creatures are almost through the hangar doors. The
gap is
just wide enough for one creature to stick its head
through.

It SNAPS its jaws at Burke.

Burke presses the button on the detonator. The
detonator
counts down: 3... 2... 1...

181F INT. UNDERGROUND LAB/SHAFT

181F

geyser of
A tremendous EXPLOSION rocks the Shaft. A swirling
flame shoots up towards the top of the Shaft.

181G EXT. ORPHANAGE - DAWN

181G

The
Carnby and Aline dive out of the Shaft just in time.
geyser of flame erupts out of the Storm Cellar.
The shock-wave knocks them to the ground. A cloud of
dust
swirls up out of the Shaft.

181H EXT. MINE - DAY

181H

dust and
The Mine shakes from the explosion. Great clouds of
rock fragments billow out of the Entrance Hall.
T
he whole mountain RUMBLES from the detonation.

181J EXT. ORPHANAGE

181J

Cellar.
Aline and Carnby get to their feet outside the Storm
Smoke pours out of the Shaft.
But as he sees where he really is, Carnby is stunned.
He
stares up at the Orphanage.

CARNBY

They were under us the whole time.

181K INT. ORPHANAGE/DEN

181K

clean,
Carnby and Aline walk through the Orphanage. It is
empty.
well-maintained. But no one is there. The Orphanage is

ALINE

Where are all the children?

the
The door to the Children's Room is ajar. Carnby opens
door.

99.

181L INT. ORPHANAGE/CHILDREN'S ROOM

181L

Carnby and Aline stand at the doorway.

The

Sister Clara lies dead on one of the children's beds.

blankets and sheets are soaked with blood.

Clara's arms.

A bloody gash has been sliced up each of Sister

table.

A blood-stained straight-razor sits on the bedside

it.

A crumpled piece of paper is clutched in one of Sister Clara's hands. Carnby takes the paper and uncrumples

The notes reads: "FORGIVE ME, EDWARD."

181M EXT. ORPHANAGE - DAY

181M

looks

Aline and Carnby step out of the Orphanage. Carnby

Orphanage.

around, troubled. No one is visible outside the

CARNBY

Something's very wrong...

SCENES 182, 183, 183A OMITTED

EXT. STREET - DAY

184

184

rises

Carnby and Aline walk along a deserted street. The sun

above them. It's a beautiful day.

streets.

Shops look ready to open. Cars are parked along the

But no one is driving. The neighborhood is empty.

SCENES 185, 186, AND 187 OMITTED

EXT. DOWNTOWN STREET - DAY

of the Carnby and Aline walk down a wide street in the middle city's downtown core. No one is visible anywhere.

ALINE

Edward... what's going on?

downtown Carnby looks ashen. They stand in the middle of a intersection, empty streets stretching out in all directions.

CARNBY

Remember what Hudgens said? I was his last failure. He said he perfected the implant process.

(CONTINUED)

ALINE

It can't be...

CARNBY

Then where the hell is everybody? Where's everybody gone?

We look down at Carnby and Aline, alone in the intersection, empty streets all around them. We start to float up above them, getting a wider and wider bird's eye view of the city.

We swoop up higher above them, but still, no one is visible anywhere in the city. We float up until the entire city stretches out below us. Nothing moves. No one can be seen.

CARNBY (V.O.) (CONT'D)

Here's what I know. There are two worlds on this planet. A world of light and a world of darkness. For millions of years, these worlds were in balance. But now, the lights of human civilization burn everywhere. The dark places are disappearing. We forced them to come out of the shadows. Now, it's my job to force

them back in. My name is Edward Carnby.
I'm here to protect you from things you
don't believe in.

We start to drop back down, faster and faster, the ground
rushing towards us. We are descending directly above Carnby
and Aline, standing alone in the empty intersection.

blows
We swoop down right in front of Carnby. His trench-coat
in the wind. Aline stands next to him, ready.

Carnby reloads his revolver.

CARNBY (CONT'D)

Aline...

ALINE

Yes Edward?

CARNBY

It's going to be a busy day.

The sun shines down above them, illuminating the deserted
city streets. Carnby's expression is determined.

SCENES 189 AND 190 OMITTED

OUT.

FADE