FADE IN:

1

1 EXT. FOREST - NIGHT

A dense forest on a dark, misty night.

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

2 The forest is pitch black. Young Edward ducks between trees, 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: Something chases Young Edward through the dark forest. Its P.O.V. is skewed, inhuman. It is gaining on him.

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

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

P.O.V. CREATURE: The light stops whatever is chasing Young Edward at the edge of the forest. What is making the light isn't visible,
Young Edward's silhouette running towards the blinding light.

**EXT. FOREST - LATER THAT NIGHT**

**1A**

**SUPER: 20 YEARS AGO**

The beams of a dozen flashlights cut through the mist of the dark forest. A dozen uniformed DEPUTIES move through the forest, shining their flashlights around, searching. The trees tower over them. A low fog hangs in the air. The flashlight beams can barely penetrate it.

**EXT. ORPHANAGE - NIGHT**

A large and stately old house stands on the edge of town. A small, dense forest stretches out behind it. The sign on the front reads: OUR LADY OF PERPETUAL LIGHT ORPHANAGE.

*(CONTINUED)*

**2.**

**CONTINUED:**

Several patrol cars are parked along the Orphanage's gravel driveway. DEPUTIES mill around the front lawn. Another patrol car pulls up. Out of it steps the SHERIFF (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.

SISTER CLARA (mid-40s), an anxious-looking nun, stands on the 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

The Deputies sweep through the forest with their flashlights. The trees are close together, blocking out the moonlight. A thick mist hangs in the trees.

As Deputy Adams moves through the forest, he sees a bright light streaming through the trees up ahead.

EXT. FOREST CLEARING

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 is posted over the Shed's front entrance.

EXT. SHED - MOMENTS LATER

Deputy Adams shines his flashlight around the outside of the Shed.

He sees that the door is open just a crack. On the door is a sign marked: DANGER, along with the symbol for ELECTRICITY.

INT. SHED - MOMENTS LATER
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

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

DEPUTY ADAMS (ON THE WALKIE-TALKIE)

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

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, still 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.

INT. AIRPLANE - DAY

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**

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5.

**EXT. AIRPORT TERMINAL - DAY**

Carnby exits the Terminal and heads over to a row of taxis 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.

Carnby steps into the first taxi waiting in the row. The taxi shifts into gear and drives off. Another taxi is parked up ahead. As Carnby's taxi passes it, the second taxi pulls out and follows it.

INT. PINKERTON'S TAXI - CONTINUOUS

13A

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

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

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

EXT. CITY STREET - DAY

13B

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

INT. CARNBY'S TAXI

13C

The CABBIE (late 20s), manic bordering on crazy, steers 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
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, SCREAMING 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, 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.
Carnby's taxi SCREECHES around a corner, speeding into a side street that leads to the Market Street.

EXT. MARKET STREET

13D A busy street crowded with PEDESTRIANS, open shops, and produce stalls.

Carnby's taxi races down the busy Market Street, followed by Pinkerton. They swerve and SCREECH down the Street, cutting off other cars, and narrowly avoiding Pedestrians.

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

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

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

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

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

The Cabbie is trapped by the crushed front of the taxi. His
face is covered with a spiderweb of deep cuts. The Cabbie struggles to get loose.

**CABBIE**
I'm trapped, man!

**CARNBY**
I'll draw him away...

As Pinkerton's taxi backs up, it CRASHES into a Van driving by, knocking it over onto its side and spilling the contents of the Van onto the street. This gives Carnby the brief moment he needs to extract himself from the crushed taxi. He wrenches himself out the window, just in time to see Pinkerton's taxi accelerating towards him. Carnby bolts away from the crushed taxi and the trapped Cabbie. Pinkerton immediately swerves his taxi, aiming it right for the running Carnby. Pinkerton's taxi rockets towards him.

(CONTINUED)

8.

**CONTINUED:**

Carnby leaps out of the way as Pinkerton's taxi CRASHES into the side of a Building, narrowly missing him. Pinkerton's taxi is CRUMPLED in a CRASH of metal and glass. Carnby narrowly avoids being crushed between the taxi and the building. With fluid grace, Carnby rolls to safety,
on his feet. With a quick look back over his shoulder at Pinkerton in his crumpled taxi, Carnby runs.

Pinkerton steps out of his taxi, seemingly unhurt by the crash. He looks around, but can't see Carnby anywhere on the street.

Pinkerton runs for an iron-wrought staircase that leads up to a Pedestrian Bridge that hangs over the Street. At the top of the Pedestrian Bridge, Pinkerton looks up and down the street.

He spots Carnby, running through the crowd of Pedestrians. Pinkerton leaps off the Pedestrian Bridge, arcing through the air with superhuman force.

Pinkerton TACKLES the running Carnby to the ground, SLAMMING 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 Pinkerton CRASHING through the front window of a Bakery.

**INT. BAKERY**

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

**EXT. MARKET STREET**

Carnby stands in a crowd of BYSTANDERS, watching in surprise as Pinkerton exits the Bakery, his expression fierce.
Pinkerton immediately spots Carnby and comes after him.

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

INT. HERBALIST STORE

Jars of different shapes and sizes containing a variety of medicinal herbs and other such substances are on display. Carnby runs into the Herbalist Store, making his way through the displays.

Pinkerton leaps right through the Herbalist Store's front display window in a hail of SHATTERED glass. He tackles Carnby, CRASHING through the jars on display.

Pinkerton SLAMS Carnby to the ground. He grabs Carnby's head and SMASHES it against the floor once, then twice. Pinkerton tears open Carnby's trench-coat. He pulls Carnby's burlap sack. He opens the sack, confirming the stone carving is inside it.

While Pinkerton inspects the stone carving, Carnby's hand quietly moves to a large glass jar lying next to them. Carnby SMASHES the glass jar over Pinkerton's face. He grabs the stone carving out of Pinkerton's hand, scrambles
to his feet, and runs.

**EXT. ALLEY**

13H

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

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

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

Carnby vaults over the railing and keeps running.

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

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

But as Carnby passes him, he deftly grabs the Beat Cop's gun from his holster.

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

(CONTINUED)

10.

**CONTINUED:**

**BEAT COP**

Hey!

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

He
runs directly at the high Wall.

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

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

Pinkerton leaps off the Billboard. The Beat Cop looks up, stunned to see Pinkerton leaping towards him.

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

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

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

INT. ICE FACTORY

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

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

In one fluid motion, Carnby suddenly spins, turning in the other direction and FIRING the gun.
We follow the bullet as it rockets through the Ice Factory.
It WHIZZES along, until we see Carnby's intended target.

Pinkerton comes through the Ice Factory, running at Carnby.
The bullet flies directly at him.
The bullet hits Pinkerton in the shoulder. But it only seems to anger Pinkerton further. He keeps running at Carnby.

(CONTINUED)

CONTINUED:

Pinkerton leaps at Carnby. Carnby FIRES again. But Pinkerton dodges the bullet and it hits a block of ice, SHATTERING it in a hail of ice shards.
Pinkerton rolls with his dodge and races off into the stacks of ice blocks.

Carnby tries to track Pinkerton's movements through the ice stacks. He hears the sound of Pinkerton MOVING, but can't see 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. Pinkerton connects with an ice block, SHATTERING it.

Carnby is backed into a dead end in the Ice Factory. He turns to face Pinkerton, gun ready.

But Pinkerton is on him too quickly. He lunges at Carnby,
hoisting him over his head and SLAMMING him down on a conveyer belt.

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

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

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

But the broken carving reveals something hidden inside it, a small gold artifact that was concealed in the carving. The artifact is a gold circle, flat on the top and its thick round side engraved with intricate Abkani symbols. This is the lynchpin artifact, the piece which connects other artifacts together.

**SCENES 14, 15, AND 16 OMITTED**

**EXT. MUSEUM - DAY**

The elegant Museum of Natural History. A wide staircase leads up to an entranceway surrounded by stone pillars. Over the front of the Museum hangs a large banner reading: "SECRETS OF THE ANCIENT ABKANI COMING SOON".

**INT. MUSEUM/MAIN HALL - DAY**
The high-ceilinged Main Hall of the Museum. Glass display cases are set up to showcase archeological artifacts. ALINE CEDRAC (late 20s), studious but dynamic, stands in 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 dolly.

GUARD
Got another delivery, Ms. Cedrac.

Aline checks her clipboard.

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

The Delivery Guy reads the information on his clipboard.

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.

Aline pries open the lid of the crate with the crowbar. Out of the packing foam, Aline lifts up a heavy stone tablet 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.
Aline quickly walks off, taking the stone tablet with her.

**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**

A large Ship out on the open sea.

(CONTINUED)

**14. CONTINUED:**

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

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

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

EXT. SHIP DECK

1

Hudgens nods to Captain Chernick.

HUDGENS
Bring it up.

Captain Chernick signals to his Crewmen. The crane is engaged. The chains run through the mechanism of the crane, pulling something to the surface. The crane GROANS under the weight. Captain Chernick looks nervous as the crane SHUDDERS with the strain.

EXT. WATER SURFACE

22

Out of the ocean, the crane raises a large, heavy container. The container is about eight feet long. It is battered and damaged by the ocean water, and covered in barnacles.

INT. CARNBY'S LOFT – DUSK

23

Carnby unlocks the multiple locks on the front door to his Loft and enters.
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 old framed photograph sits on a bookshelf, a faded photo of twenty CHILDREN sitting on the front steps of the 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.
The sleek, modern kitchen and living quarters are in another corner. The bed is set up against a wall of large windows. Outside the windows, the sun is setting.

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

**EXT. DOCKS - NIGHT**

24 The Ship is docked at a mist-enshrouded pier. Overhead lights along the dock illuminate the area. A transport truck is parked on the Dock just next to the Ship's loading ramp. In front of the ramp, five CREWMEN with automatic weapons stand guard, smoking and looking vigilant.

**SCENE 25 OMITTED**

**EXT. SHIP DECK - NIGHT**

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

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

Captain Chernick steps up to the barnacle-covered container. He notices that a section of the barnacles have gotten scraped off in the transport. Under the barnacles, the container is revealed to made of gold. Chernick look startled.

Captain Chernick rubs the gold spot on the container and 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.

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

INT. CARNBY'S LOFT
26A
Carnby sits in his lab area, studying the lynchpin artifact under an illuminated magnifying lamp. The computer runs an analysis of the symbols carved into the artifact. The symbols flash by. The computer BEEPS, has isolated the origins of the symbols. They are ABKANI. (CONTINUED)
CONTINUED:

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

INT. MUSEUM/ALINE'S OFFICE

26B

The Office is cluttered with books, maps, diagrams, strange artifacts. Along one wall are several ceiling-high shelving units, each containing rows of drawers. The drawers hold artifacts from the Museum's collection. Aline inspects the stone tablet. She speaks into a tape 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

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

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.

Crewman 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)

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

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

INT. SHIP STORAGE ROOM - CONTINUOUS

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

HUDGENS
Captain! Don't open it!

EXT. SHIP DECK - CONTINUOUS

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

CAPTAIN 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

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 head, staggering to his feet. He knocks over a desk lamp and a chair as he stumbles back.

(CONTINUED)
19.

CONTINUED:

Grabbing his head and trying to shake off the pain, Carnby 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

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

Suddenly, John opens his eyes. John quietly sits up and gets out of bed. Linda is woken up, but just barely. John walks out of the room.

LINDA

John?

Linda rolls over and falls back asleep.

EXT. JOHN'S HOUSE - NIGHT

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

INT. CARNBY'S LOFT - AT THAT MOMENT

Carnby lies unconscious on the floor.

The lynchpin artifact glows brightly, emitting a LOW HUM.

INT. MUSEUM/MAIN HALL - AT THAT MOMENT
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

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)

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.
EXT. SHIP DECK - AT THAT MOMENT

As the First Mate and Crewman Barnes watch in anticipation, 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

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

HUDGENS
They're faster than I thought...

INT. SHIP DECK

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

CAPTAIN CHERNICK
Kill him.

The First Mate and Crewman Barnes pull out revolvers. They approach the Storage Room door. There's a WHOOSH of movement behind them. The three men all turn, surprised. But nothing is there. Suddenly, Captain Chernick is thrown back by something invisible. He is hoisted into the air. He looks shocked. Captain Chernick seems to be floating just above the ground,
although it is clear something invisible is holding him up.

(CONTINUED)

21.

(CONTINUED):

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

INT. SHIP STORAGE ROOM

Hudgens stands at the door, listening to the GUNFIRE. He looks through the peephole in the door. The peephole is dirty, hard to see through. Something frantic is happening outside the door, but it's hard to see exactly what. There is more GUNFIRE and then SCREAMING. Short BURSTS of 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, at
it out in front of him.

Suddenly, there's a CRASH at the door. Something pushes from
the door, trying to get in. The door RATTLES and THUMPS
the impact.

Hudgens, still holding the box-cutter, strains against
doors, using all the effort he can muster to keep it
metal rod wedged against the door is starting to

Suddenly, the door is still. Hudgens waits. Nothing.
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
back on. Hudgens listens, straining to hear anything at

Cautious, Hudgens pulls away the metal rod. He gingerly
touches the door. With a long CREAK, it slowly swings

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

Hudgens steps out of the Storage Room. He looks around the Deck. Mist blows in off the water. The night is quiet. Bodies lie everywhere, Captain Chernick, the First Mate, Crewman Barnes, the other Crewmen. Their weapons lie next to their slashed, ripped open bodies. Bullet holes are pocked around the Deck. Streaks of smeared everywhere. Shell casings and corpses are all that remain of the battle.

Tense, carefully looking around, Hudgens walks up to the empty gold container. He reaches into it, pressing a concealed panel at the back of the container. The panel opens, revealing a small artifact. The artifact is a thin hollow cylinder with a thick little protrusion on one end. It is covered in Abkani symbols.

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

SCENE 47 OMITTED

INT. BUREAU 713/HALLWAY - NIGHT

Everything in Bureau 713's Headquarters looks sleek and high-tech. There are no windows anywhere. COMMANDER BURKE (late 30s) strides purposefully down the hallway. He is confident to the point of arrogance.
His second-in-command, AGENT MILES (mid-30s), driven and 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?

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

AGENT MILES

We don't know.

Burke stops and looks at Agent Miles for the first time.

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

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

Burke and Miles stand at the doorway.

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

BURKE
What are we looking at, Krashinsky?

KRASH
Electromagnetics off the scale, Commander.

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

AGENT YONEK
Recalibrating sensors now, sir.

Burke looks concerned for the first time.

INT. ORPHANAGE/DEN - NIGHT - TWENTY YEARS AGO

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

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

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

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

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

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

CARNBY
(groggy)
Hello?

LINDA (ON THE PHONE)
Edward, thank god!

CARNBY
Linda, what's wrong?

(CONTINUED)
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

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

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

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

A YOUNG GIRL (age 8) runs up to them. She hides behind Sister Clara, staring up at Carnby, curious, a little scared. Carnby smiles at the Young Girl and she ducks behind Sister Clara. 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
Carnby is on the phone, sitting in front of his computer. While he speaks, he reads information on the FEDERAL MISSING 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.
Carnby has a list of nineteen names, the grown-up ORPHANS written a far. from his Orphanage. Next to each name, Carnby has note. Fourteen are missing. Five are unaccounted for so Carnby writes a note next to the second-to-last name on list. Also missing. Four now unaccounted for.

On the work station is a stack of the Orphanage's worn-old file folders. Each file matches a name on the list. The database finishes processing. It has found a match. A MISSING PERSON REPORT flashes onscreen. It's the final name 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 with 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**
As the sun sets, the streetlights around the Museum all come on in unison, bathing the area in a warm glow.

The lights are all on in the Museum.

**INT. MUSEUM/ALINE'S OFFICE - NIGHT**

Aline sits at her desk, notes spread out in front of her. The 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)

**(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...

But Hudgens has already hung up. Aline looks at the receiver, frustrated. She hangs up the phone. She looks up, tilting her head to hear FOOTSTEPS approaching.

The Guard KNOCKS on the open door.

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

INT. MUSEUM/MAIN HALL - DUSK

Aline exits quickly out of a service door, looking anxious. The Guard scurries after her. Carnby stands in front of the Security Desk.

ALINE
Edward...

Aline runs up and embraces Carnby. She holds him tightly. Aline lets go. They hold eye contact. Then, Aline rears back and PUNCHES Carnby in the face. Hard.

Carnby takes the hit, rubbing his jaw.

CARNBY
I missed you too.

ALINE
I thought you were dead, you asshole!

(CONTINUED)
CARNBY
Aline... let me explain. In private.

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

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

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

ALINE (CONT'D)
It's Abkani...

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

INT. MUSEUM/ALINE'S OFFICE

Carnby stands with Aline at her desk, while she scans a 3-D 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.
Aline picks up the lynchpin artifact, inspecting it. She runs her fingers over the Abkani symbols carved into it.

CARNBY

Does it make any sense to you?

(CONTINUED)

ALINE

Yesterday, maybe not. But something happened last night.

INT. MUSEUM/ALINE'S OFFICE - MOMENTS LATER

Aline and Carnby stand at a work station. A piece of cloth covers up something on the work station. Aline pulls back the cloth, revealing three Abkani artifacts. 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 is well-worn from age and engraved with Abkani symbols. Aline puts the lynchpin artifact down next to the others.

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.

Aline picks up the lynchpin artifact again. She runs her 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 lights in the Office start to flicker. In unison, the 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.

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

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

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

**GUARD (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.

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

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

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

**INT. MUSEUM/HALLWAY**

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

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

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

The hairs on the back of Carnby's neck rise up. He touches 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.

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

65B

65B

INT. MUSEUM/CERAMICS ROOM

The Guard enters the Ceramics Room. The overhead lights give off only low glows, flickering sporadically. The display cases and large sculptures give off long shadows. The Guard walks through the room, shining his flashlight around. He can't see anything out of the ordinary. A WHOOSH of movement slips past the Guard. He turns quickly. Nothing. He shines his flashlight around, looking for anything
the ordinary. He stands with his back to a display case. From out of the shadows behind the display case, a long, segmented tail emerges. The tail is covered in hard, dark scales. At the end of the tail is a sharp spike. The tail suddenly flicks at the Guard, piercing him through the back of the head and out his mouth. The tail's spike glistens with fresh blood. The Guard's flashlight CLATTERS to the floor. The bulb BREAKS. The tail withdraws from the Guard. The Guard's body falls to the ground, dead.

INT. MUSEUM/HALLWAY 2

65C Aline leads the way with the flashlight, followed by Carnby. The Hallway is only faintly lit. From up ahead, they hear a CLATTERING sound. Carnby reaches into his holster and pulls out his revolver. Aline hands him the flashlight without a word.

(CONTINUED)

34.

CONTINUED:

SCENES 66 TO 68 OMITTED

INT. MUSEUM/CERAMICS ROOM
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.
Suddenly, one of the creatures looks up, sensing something. The creature looks directly at Carnby and Aline, hiding behind the columns. The creature delivers a SHARP WHISPER. And with that, the creature fades into invisibility. It has totally disappeared. The second creature immediately follows suit, also fading invisible.

(CONTINUED)

35.

CONTINUED:

CARNBY
I think we'd better run...

Carnby and Aline scramble to their feet and sprint back towards the service door. An invisible creature comes racing after them. All that is 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.

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

SCENE A69 OMITTED

INT. MUSEUM/HALLWAY 2
Aline and Carnby run down the long Hallway, towards a pair of double-doors at the other end. The service door behind them bursts open. An invisible creature runs down the Hallway towards them. As the invisible creature runs, it knocks framed art off the walls, smashes aside tables and chairs. The creature isn't visible, only the effect of its movement. Carnby turns and FIRES his gun at the on-rushing creature. But his bullets don't hit anything except the wall on the other side of the Hallway. Carnby keeps FIRING, still not hitting anything. The invisible creature races towards them. Suddenly, the double-doors at the other end of the Hallway running burst open. The second invisible creature starts towards them. Both directions down the Hallway are now blocked. Carnby spots an open door marked STORAGE ROOM. He pushes Aline into it and jumps in after her.

INT. MUSEUM/STORAGE ROOM

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

(CONTINUED)
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
Carnby steps out of the Storage Room, revolver ready. The Hallway is empty.
Aline steps out behind him. She motions to the double-doors at the end of the Hallway.

ALINE
Those doors lead to the front entrance.
Carnby hands Aline the flashlight. He grips his revolver.
Carnby and Aline move down the Hallway towards the double-doors. As they move, they listen intently. The only thing 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
Aline and Carnby quietly open the double-doors leading into the Main Hall.
The lights are dim. Moonlight streams in through the skylight above them.
Aline shines the flashlight around. She hears a WHOOSH of movement behind her and shines the flashlight towards it. The sound of a quickly approaching HELICOPTER can be heard in the distance. The double-doors BURST open as an invisible creature SMASHES through them. It chases after them, knocking everything in its path out of the way. Carnby and Aline run. Up ahead of them, the second invisible creature comes CRASHING through the display cases, heading right for them. 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:

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

EXT. MUSEUM - CONTINUOUS
A sleek black Bureau 713 helicopter hovers over the building. A pair of spotlights shine beams down through the skylight.

**INT. MUSEUM/MAIN HALL - CONTINUOUS**

85

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

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

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

The Agents immediately open FIRE. Their bullets glow with a pulse of yellow light as they streak through the air. All Carnby and Aline can see is the Agents shooting glowing bullets into the unnaturally long shadows.

But the SQUEAL of one of the creatures shows that the Agents' bullets have found their target. As the glowing bullets hit the creature, it momentarily flashes visible, then invisible again.

The two invisible creatures scatter, slipping away into the shadows.

The Agents cut their zip-lines, dropping to the ground. As they land, they all flip on their rifle-mounted lamps. The bright blue beams cut through the darkness.

Their movements are precise, controlled. They all have...
rifles out, scanning the area.

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

(CONTINUED)

39. CONTINUED:

AGENT BARR
Reading two xenos.

KRASH (ON THE COMM-LINK)
Confirmed.

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

AGENT CHEUNG
There!

Agent Cheung opens FIRE. Agents Barr and Marko are immediately at her side, FIRING at the invisible creature. Their bullets glow as they streak through the air. But the creature is too fast. The glowing bullets streak 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!

Agents Cheung and Marko open FIRE, sending streams of glowing bullets across the Main Hall. But they don't hit anything.
Agent Barr scans around with his rifle-mounted parameter and lamp. Nothing.

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

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

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

8

MOMENT

5A

85A

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

KRASH
Readings gone. You lost them, Barr.

85B

MUSEUM/MAIN HALL - AT THAT MOMENT

85B

Agent Barr holds his rifle trained at Carnby and Aline.

(CONTINUED)

40.

CONTINUED:

Agents Cheung and Marko move through the double-doors into 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

The lights around the Museum have come back on. A pair of Bureau 713 Humvees are parked with large spotlights set up in front of them, shining into the Museum. Commander Burke stands with Agent Miles. They both wear full 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.

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

INT. MUSEUM/MAIN HALL

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

Burke turns to stride away. Carnby grabs his arm. Burke turns 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)**

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

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

Agent Barr intervenes, pulling Carnby away. Burke straightens 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.

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

SCENES 88 TO 89 OMITTED
SCENE 90 NOW SCENE 91A

EXT. MUSEUM - LATER

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

Burke oversees a team of AGENTS in biohazard suits as they sweep the scene, running scans of the area on high-tech handheld 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...

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

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

Aline looks around at the Agents scanning the destruction 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

The Lab is full of sleek, high-tech lab equipment and state of the art computers. The room is lit with a HUMMING fluorescent light. Surgical equipment and various pieces of high-tech machinery BUZZ by an autopsy slab. Surgical tools 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.
The image on the monitor matches the movements of the scanner. It shows a real-time internal scan of Pinkerton's body, displaying the skeleton, internal organs, and so on.

Visible on the monitor is a spinal worm curled up tight 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.

Carnby 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.

Fischer drops the spinal-worm in a tub.
Fischer notices the hand-held scanning device is faintly, still registering something. He looks at the read-out, curious, then concerned.

FISCHER (CONT'D)
Scanner's still reading something...

Fischer runs the scanner over Pinkerton's corpse.

Now Fischer looks even more concerned. He turns the scanner on himself, running it up and down his torso. Nothing. Fischer looks at Carnby. Carnby gets it. It might be him.

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

They exchange a look between them. Something's inside Carnby.

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

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

HUDGENS (O.S.)
The Abkani never cease to amaze me.

Aline turns, startled, to see Hudgens standing behind her.

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?
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

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

A spinal worm is visible around Carnby's spine. But it looks 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

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

Streams of calculations run across the screen as the computer processes. The computer BEEPS as it comes to a conclusion. The symbols correlate to constellations in the night sky. Aline hits COPY on her computer and it burns a CD of the information she has processed.
Aline searches through a roll of maps. She pulls out a map of North America and lays it out on a work station. Aline draws lines across the map, trying to pinpoint a location based on the constellations. She marks the map up 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 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)
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 off, shining the bright blue beam around. Fischer snaps the lamp into place at the top of the rifle.

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

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

Carnby puts the scanner down on a counter and allows himself to relax as he enters the Loft. Carnby walks in slowly, a man whose adrenaline is wearing off and is only now feeling the pain. He shrugs off his trench-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)

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

CARNBY

Five minutes...

Carnby falls fast asleep.

INT. FISCHER'S LAB
Fischer sits at his computer. He is going through the Bureau 713 database. He pulls up Pinkerton's file. A red CLASSIFIED 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.

Hudgens walks through a dank cement room. Various pieces of scientific equipment sit in a corner. Shelves are lined with ancient artifacts, small sculptures, and masks. Hudgens stops at a work station and pauses. A look of pain crosses his face. He winces, holding it in. He steadies himself.

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

But suddenly, an invisible creature SLAMS into the bars of the cage, trying to lunge at Hudgens. As it hits the bars, fingers of electricity jolt through it, making it visible for a split second.

Hudgens watches calmly. He goes to a small dial built into the wall beside the cage. Hudgens turns up the dial.
In the cage, jagged bolts of electricity jolt around the 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.

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

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

He goes back to the work station, rolling up the sleeve of 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

Aline walks up to an imposing, slightly decrepit-brick building in a bad area of town.
She goes to press the buzzer, but the box is broken, the wires limply hanging out.

She KNOCKS on the door. No answer.

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

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

She pauses for a moment, then turns the key.

SCENE 118 OMITTED

INT. CARNBY'S LOFT - CONTINUOUS

119

Aline enters the Loft. She looks around.

LINE

Edward?

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

(CONTINUED)

53.

CONTINUED:

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

ALINE (CONT'D)

I see nothing's changed...
Aline hangs the coat on a hook. She enters the Loft proper, looking around.

**ALINE (CONT'D)**

Edward?

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

Aline sees the lynchpin artifact sitting in the lab area. She unpacks her bag, taking out three items wrapped in cloth. She places the three items next to the lynchpin artifact. She looks over at Carnby, sleeping in his bed. Aline kicks off her shoes and walks over to the bed. She climbs onto the bed, careful not to disturb Carnby. He stirs a little, but he doesn't wake up. Aline lies down next 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. Aline leans over and gives Carnby the lightest of kisses. He doesn't wake up.

**ALINE (CONT'D)**

Sweet dreams...

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

**SCENE 119A NOW SCENE 116A**

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

Burke stands behind Krash at the monitor banks, surveying the incoming information.
Agent Miles holds the door open as Fischer enters. Miles 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.

**FISCHER**
What do you need from me?

**BURKE**
All the intell you've got on Edward Carnby.

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

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

Fischer's wife, SARAH FISCHER (early 50s) stirs the contents 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.

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

55.

119D INT. FISCHER'S HOUSE/FOYER

Sarah Fischer hurries to the front door.

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

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

119E INT. FISCHER'S HOUSE/KITCHEN

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

Fischer dives for the revolver hanging in his holster on the chair. He pulls a container of glowing bullets out of the pocket of his jacket.
The container spills on the floor. He scrambles to pick up 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.

19F INT. FISCHER'S HOUSE/FOYER

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

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

The lights in the Living Room are out. A broken lamp lies 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.

Fischer is hurled over the couch. He lands heavily on a glass 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.

**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.

**TO:**

Fischer's expression is now calm. Hudgens regards Fischer, looking pleased with himself.
119H INT. FOREST - NIGHT - TWENTY YEARS AGO

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

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.


SCENES 120 TO 123 OMITTED

112 INT. CARNBY'S LOFT - NIGHT

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

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

He quietly gets out of bed, letting her sleep. He pulls on a fresh shirt.
Carnby pads over to the lab area and turns on a desk light. He sees the wrapped items Aline placed on his work station. Carnby unwraps the items. They are the three Abkani artifacts from the Museum. Carnby picks up the lynchpin artifact, turning it around. Something catches his eye. Carnby fiddles with the artifact. Suddenly, the artifact telescopes out. Instead of one thick ring, it is now three successively smaller rings, one piled on the other, with a common hollow middle.

(CONTINUED)

Carnby picks up the large ring artifact. He slots it into place on the telescoped lynchpin artifact. Next, Carnby slots in the medium and small rings into place. The four pieces fit together perfectly, creating a cylindrical device with a small, round opening in the bottom.

INT. CARNBY'S LOFT - LATER

Carnby cooks omelettes in the Kitchen area of the Loft. The ingredients are spread out on the counter.
Aline wakes up. She sits up in the bed and looks around.

**ALINE**

Something smells amazing.

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

**ALINE (CONT'D)**

I love omelettes.

**CARNBY**

I know.

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

**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...

Carnby takes out the assembled Abkani device and puts it down on the table between them. Aline picks up the device, fascinated. She runs her fingers over the Abkani symbols carved into the lynchpin artifact. She goes to her bag and pulls out the map she was working on 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)
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.

\textbf{CARNBY}

What are we looking for?

\textbf{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.

\textbf{LINE (CONT'D)}

Edward...

\textbf{CARNBY}

Yeah. That's us right there.

Carnby points to a spot on the onscreen map.

\textbf{SCENE 126 OMITTED}

\textbf{INT. CARNBY'S LOFT - MOMENTS LATER}
Carnby puts the dishes from their meal into the Kitchen sink. 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.
Out of the shadows behind Aline, two FIGURES emerge. They are 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.

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

(CONTINUED)

**61.**

**CONTINUED: (2)**

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

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

Carnby pumps the shotgun. Carnby and Aline creep forward into 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.

The Female Orphan leaps out at Aline, trying to tear into her 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. Carnby reacts instinctively. He FIRES, shooting John in the chest with a shotgun BLAST. John flails back, dead.

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

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

All 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.

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

Carnby's para-meter is quiet, the readings subsiding with the 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)**

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

Streaks of glowing bullets fly through the air.

It is a 713 unit, laying down suppressing FIRE as the
Agents Barr, Cheung, and Marko enter, followed by five other AGENTS. They all wear full 713 combat gear, their rifle-mounted lamps illuminated, their weapons in use.

**GENT BARR (INTO COMM-LINK)**
Carnby located.

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

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

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

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

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

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

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

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

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

**P.O.V. CREATURE:**
An invisible creature swoops out of the shadows towards an Agent, who is FIRING in the opposite direction. The
whips past the Agent, slicing him open with a fluid slash of its claws. The creature keeps moving directly for Carnby.

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

(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.
The creature tries to scurry away, but Barr and Cheung are on 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.

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

**BURKE**

Drop your weapon and get down on the ground.

---

**(CONTINUED)**

---

**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)
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)
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
EXT. MINE - NIGHT

A massive, long-abandoned structure built directly against the face of a mountain. This is the Entrance Hall of Britannia Mine. 713 AGENTS mill about, setting up perimeter defenses. Humvees are being positioned as barricades. Large spotlights being set up to illuminate the area, with power cables leading inside the Entrance Hall. Agents Barr, Cheung, and Marko are part of the team outside, setting up the defenses. The 713 helicopter carrying Carnby, Aline, Commander Burke, and Agents Miles comes down for a landing next to two helicopters already sitting in front of the Mine. The moment the helicopter touches down, Burke leaps out, barking into his comm-link. Carnby, Aline, and Miles after him.

BURKE (INTO COMM-LINK)
Krash! What are you reading?

134A INT. BUREAU 713 HEADQUARTERS/CONTROL ROOM

rash swivels in her chair, processing data, making
adjustments to sensors, and checking out the information scrolling across the bank of monitors. She wears a head-set.

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

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

Several raised Platforms stand in the middle of the Hall.

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

**AGENT TURNER**
Generator will be on-line shortly, sir.

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

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

**CARNBY**
We need to go down there.

**BURKE**
What?

(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.

Miles looks at Burke expectantly. Carnby and Aline watch him 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

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

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

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

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

Along with them are Commander Burke, and Agents Barr, Cheung 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.

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

AGENT BARR
It's definitely this way, sir.

They pass by various pieces of mining equipment, long since 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
The Tunnel ends at a slightly larger, rounded Chamber with walls of solid rock. They can't go any further. Cobwebs and thick dust hang everywhere.

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

**BURKE**
It's a dead end.

Agent Barr checks his para-meter.

**AGENT BARR**
Readings are getting stronger.

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

**BURKE**
We'll double-back. Take another tunnel.

(Continued)

CONTINUED:

**CARNBY**
Wait. Aline, look at this...

Aline approaches the spot where Carnby stands. She shines her flashlight beam in the wiped off area. Faint Abkani symbols 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**

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
Razor-sharp spikes poke out of the loose sand beneath the Shaft. Agent Marko falls directly onto the spikes. He is impaled on them.

INT. TUNNEL CHAMBER

146
The others rush to the lip of the Shaft. They can barely see the illumination of Marko's flashlight in the depths below.

BURKE
We've got to get down there.

146A INT. MINE ENTRANCE HALL

Agent Miles surveys the defense position inside the Hall. 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.

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

n the side of a mountain rising up over Britannia
Mine,

Hudgens and Fischer stand watching the activity below.

(continuing)

76.

CONTINUED:

Jagged bolts of lightning and RUMBLING THUNDER echo
around
them. The sound of HISSING comes up around them.

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

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

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

INT. MINE ENTRANCE HALL

147

Dozens of Agents in full combat gear are in position.

They
are armed, tense, and ready.

Suddenly, the scanner on Agent Miles' rifle starts to BEEP.

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

Agent Miles runs up to Agent Turner. He is still tinkering 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

Burke, and Agents Barr and Cheung lower themselves down the 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 ladder built into the Shaft. Carnby steps down on a weak rung and it starts to give way. When Aline steps down on it moments later, it breaks. line starts to fall, but Carnby is there to catch her.

(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

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.

149B INT. SHAFT

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

152A INT. MINE ENTRANCE HALL

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

AGENT MILES (INTO COMM-LINK)
They've hit the outer perimeter.

(CONTINUED)

CONTINUED:

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

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.

153
The friction from the Shaft walls is the only thing slowing the stone column's relentless descent down the Shaft. The weight of the column crumples the ladder as it falls.

As Carnby and Aline try to climb down the ladder, it is 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

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 body off the spikes.

53B INT. SHAFT

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

CARNBY

Aline!

Aline throws her arms around Carnby's neck.

(CONTINUED)
CONTINUED:

Carnby releases his tight grip on the zip-lines.
Together, Carnby and Aline slide down the zip-lines.

Carnby and Aline slide past Agent Cheung. She is still hovering on her jammed zip-line. But they are going too fast to stop.

53C INT. SAND CHAMBER

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

The column continues to drop. It's right above Cheung. She drops down the rest of the way.

154 INT. SAND CHAMBER

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.
he column drops to the ground with a CRASH, totally sealing off the Shaft. There's no way back up.

The 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

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!

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

80A.

EXT. MINE

155

The THUNDERING GUNFIRE of the rotating gatling guns fills the night. Thousands of glowing bullets streak through the air. The hovering helicopters open FIRE with their side-mounted gatling guns.

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

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.

156 INT. SAND CHAMBER

Cheung tests her injured ankle. She can walk with a limp.
Something moves through the sand towards Aline. Carnby looks over at the last moment.

**CARNBY**

Aline!

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

Another sand worm bursts out of the sand, diving for Carnby before it can bite him. The bullets BLOW APART the sand worm's head. The sand on the Chamber floor comes alive with movement as sand worms burrow towards them.

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

*(CONTINUED)*

82.

**CONTINUED:**

The sand worm tries to dodge the light. It snaps at Aline with its jaws and lunges at her.
She grabs it by the torso, just under the snapping jaws. The sand worm struggles, trying to bite Aline. She can barely hold it away from her. Her grip starts to loosen. The sand worm's snapping jaws are almost at Aline's face. She strains to hold it away.

With the sound of a GUNSHOT, the sand worm's head explodes. 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 foot. She SCREAMS.

Barr SHOOTS the worm that bit Cheung. Cheung falls back, her body seizing up from its poisonous bite.

Cheung's body contorts. Barr grabs her as Cheung's head reels back and her body goes limp. She's dead.

Burke turns, his face grim. He OPENS FIRE on the sand worms. With precision and intensity, he FIRES controlled bursts at 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 look down at Cheung's body.

Over the comm-link, Burke can hear the sounds of the BATTLE going on up above them.

BURKE
We've got to get up there.

156A INT. MINE ENTRANCE HALL

The Agents FIRE streaks of glowing bullets into the night.
Flash-mines EXPLODE close by.

A creature leaps out at Agent Miles. He spins and opens FIRE.
The creature flashes visible as Miles riddles it with bullets. The creature flails around, dying.
Creatures start leaping out at the Agents, jumping over the Humvee barricades and slashing at Agents with their claws.
The Agents STRAFE every creature they see.

(CONTINUED)

83.

CONTINUED:

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

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

INT. MINE ENTRANCE HALL/GENERATOR PLATFORM

GUNFIRE echoes through the Hall.

parks fly out around the generator as Agent Turner holds an electrical torch to a component. Sweat drips from his forehead. He wipes his eyes clear as he works.

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

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

Hit it.

The Agent switches on the generator. It HUMS to life. The dark Hall is filled with blazing light from the battery of spotlights set up around the Entrance Hall.

INT. MINE ENTRANCE HALL

The creatures HISS and recoil from the spotlight beams. Some begin smoldering under the glare. Creatures take cover in the shadows behind old pieces of mining equipment. Most race away from the light into darkness outside the Mine.

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

AGENT MILES (INTO COMM-LINK)

They're turning back!

There's a moment of quiet. The Agents slump back, relieved.

The creatures are all gone.

HEICOPTER PILOT (ON THE COMM-LINK)

We've got to refuel and reload. We'll be back ASAP.

AGENT MILES (INTO COMM-LINK)

Confirmed.

(CONTINUED)
The helicopters pull away, flying up over the mountains and past the horizon.

Agent Feenstra turns to Agent Miles.

**AGENT FEENSTRA**

We made it, sir.

Miles and Feenstra exchange a look of relief.

INT. MINE ENTRANCE HALL/GENERATOR PLATFORM

Fischer appears at the end of the Platform.

Fischer approaches Agent Turner and the other Agent standing at the generator. His demeanor is now totally different. He is cold, menacing.

Agent Turner turns to see Fischer approaching.

**AGENT TURNER**

Fischer?

In a quick motion, Fischer grabs Agent Turner by the throat and hurls him out of the way.

The other Agent FIRES on Fischer with her weapon. Fischer takes a bullet in the shoulder. It doesn't stop him.

Fischer lunges for the Agent. He knocks her back and grabs her face. Fischer snaps the Agent's neck, killing her.

Agent Turner runs towards Fischer, FIRING a sustained BURST of automatic GUNFIRE. Agent Turner's bullets rip into him, but Fischer keep coming.

Fischer lunges at Turner, grabbing him and SLAMMING him against the generator. Fischer SMASHES Turner in the
almost knocking him out.

Fischer tears open Turner's combat vest. Four grenades hang from the vest.

ne by one, Fischer pulls the pins out of the four grenades.

Turner starts to regain consciousness just in time to see this. His eyes go wide in fear.

Fischer hold Turner against the generator. Fischer is too strong for Turner to get away.

(CONTINUED)

85.

CONTINUED:

The grenades all EXPLODE. Fischer and Turner are instantly 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.

Miles' scanner registers dozens of signals approaching. Agent Miles OPENS FIRE, sending a stream of glowing bullets at the approaching creatures.
GUNFIRE rings out all around. Glowing bullets streak the dark night in all directions. Nearby, an Agent screams. The 713 defenses have become chaotic, uncontrolled. Glowing bullets fly everywhere. The SQUEALS of injured creatures mingle with the SCREAMS of dying Agents. The constant RATTLE of automatic GUNFIRE fills the night.

INT. SAND CHAMBER

arr and Carnby lay Cheung and Marko's bodies to one side of the Chamber, their faces covered with their vests. Burke paces back and forth, screaming into his comm-link.

BURKE (INTO COMM-LINK)
Miles! Re-route those 'copters! Pull all agents back into the mine! Set formation in teams of three! Miles!

But all that he can hear through the comm-link is GUNFIRE and the occasional SCREAM.

BURKE (CONT'D)
Goddamn it!

Carnby approaches Burke carefully. Burke looks furious.

C
CARNBY
We'll find a way out.

(CONTINUED)
Burke signals to Barr. They sweep through the Sand Chamber, exploring it with their lamps.

Carnby approaches Aline. She is standing over one of the sand worm corpses. Its head has been blown off, but its torso is intact. Carnby turns the sand worm's body over with his boot.

**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?

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**

Gents Miles, Agent Feenstra, and two other AGENTS, are barricaded behind pieces of mining machinery. They shoot streams of glowing bullets across the dark Entrance Hall.

Suddenly, an invisible creature grabs the first Agent behind a rusty piece of machinery. The creature throws the Agent into the air. He lands heavily, stunned.

Before the Agent can get to his feet, three invisible creatures pounce, tearing him to shreds.
rom behind his position, Miles SHOOTS at the creatures with glowing bullets, scattering them.

The second Agent stands behind a piece of machinery, tense, rifle ready. She hears a WHOOSH of movement nearby. She turns, but can't see anything. She hears a SHUFFLING sound above her. She looks up. The creature is above her, on top of the machinery.

The Agent tries to SHOOT, but the creature's tail SNAPS at her, impaling her with its tail-spike.

Agent Miles and Agent Feenstra SHOOT at the creature with precise BURSTS of glowing bullets.

(CONTINUED)

87.

CONTINUED:

The creature leaps at them. Miles and Feenstra hold their positions, RIDDLING the creature with glowing bullets. A creature leaps out at Feenstra. She hears the WHOOSH of movement at the last moment and swivels, FIRING in the direction of the creature.

...but she's SLAMMED off her feet. Feenstra gets a deep GASH in her thigh from the creature's spiked tail.

AGENT MILES

Feenstra!

The creature pounces. But Feenstra is fast enough. She BLOWS AWAY the creature with a BURST of glowing bullets.
Aline, Carnby, Burke, and Barr stand in front of the dark recess in the Sand Chamber. The recess is completely sealed up by a solid concrete wall.

A line comes up to the concrete wall, running her hands along 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...

Burke opens his pack. Inside it are several packages of C-4 explosive.

Agent Miles and Agent Feenstra are barricaded behind an old mining vehicle. The bodies of dead Agents lie around them. Agent Feenstra bleeds from the wound in her thigh. The lights on their rifles are the only lights in the Hall. An invisible creature jumps out at them, knocking debris out of the way as it charges.
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.

An invisible creature leaps over the barricade and pounces on Feenstra, tearing into her.

But 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

Carnby, Aline, Barr, and Burke take cover behind the stone column. Burke holds a remote detonator. It is active. Burke tries to get a signal on his comm-link. But all he gets is STATIC. Looking grim, Burke prepares to press the button on the detonator.

ALINE

You sure this is going to work?

Burke shrugs and presses the button. The detonator counts down: 3... 2... 1...

A tremendous EXPLOSION rocks the Sand Chamber. Sand whirls through the air. Concrete fragments blow out from the recess. As the smoke clears, Carnby, Aline, Burke, and Barr approach the recess. The concrete wall has been blown open. Smoke 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
Carnby, Aline, Barr, and Burke step over the rubble of concrete wall. They shine their lights around the dark room.

They are in a large abandoned Bureau 713 Lab. Thick dust covers all surfaces. But it was once a high-tech facility.

On one side of the Lab is a sliding metal door.

**ALINE**

What is this place?

Medical equipment, scientific instruments, and computers have been left as they were, untouched for two decades.

A series of glass tubes are lined up along one wall. In each tube, a spinal-worm lies dead, floating in gelatinous liquid.

Aline checks out a series of diagrams affixed to another wall. They are anatomical schematics for the spinal-worms. There are also diagrams of the human body with markings isolating key areas of the spinal cord.

Carnby stands in front of a row of twenty clear glass basins, 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: (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.

Aline 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.
The empty doorway now leads into darkness on the other side.

**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**

Hudgens steps through the doorway. The doorway opens up into a vast Cave, hundreds of feet high and wide, stretching off into darkness. The cave walls are rough-hewn rock, untouched by human hands. The walls of the Cave are marked with hundreds and hundreds of tunnels, pocking the rock like a hive, leading off into 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. Out of another tunnel comes a second xenomorph. And a third.

Across the vast cave, dozens of xenomorphs creep out of individual tunnels. Hudgens steps further into the Cave. The xenomorphs approach him, their heads darting about. The xenomorphs surround Hudgens on all sides. His steps are careful. He reaches his hand out to one of the creatures.

The creature moves up to Hudgens' hand, smelling it. The creature lunges at him, ripping into him with its teeth.
The other xenomorphs surrounding Hudgens pounce on him as 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.

174B INT. UNDERGROUND LAB

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 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
light is visible way up high, at the top of a long
Shaft.

Aline climbs up the ladder. Carnby climbs up behind
her.

Burke shines his lamp down the dark Tunnel. The
CRASHING
Tunnel.

Burke looks at the remote detonator in his hand. The
signal
is inactive.

INT. UNDERGROUND LAB/SHAFT

176

Aline climbs up the rungs of the ladder built into the
wall. Carnby climbs up after her.

Burke stands at the bottom of the Shaft, looking up at
them.

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.

URKE
You saved my life, Carnby. I don't much
like debts.

Burke ducks back out of the Shaft.

CARNBY
Burke!

Carnby jumps down to the bottom of the Shaft, chasing
after
Burke.

176A INT. UNDERGROUND LAB/TUNNEL

Burke runs up to the sliding door to the Lab. He
engages the
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.

A 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

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
Carnby and Aline quickly climb up the ladder. They are almost 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

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. The 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

A tremendous EXPLOSION rocks the Shaft. A swirling geyser of flame shoots up towards the top of the Shaft.

181G EXT. ORPHANAGE - DAWN

Carnby and Aline dive out of the Shaft just in time. The 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

The Mine shakes from the explosion. Great clouds of dust and rock fragments billow out of the Entrance Hall. The whole mountain RUMBLES from the detonation.

181J EXT. ORPHANAGE

Aline and Carnby get to their feet outside the Storm Cellar. 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

Carnby and Aline walk through the Orphanage. It is clean, well-maintained. But no one is there. The Orphanage is empty.

ALINE

Where are all the children?

The door to the Children's Room is ajar. Carnby opens the door.
181L INT. ORPHANAGE/CHILDREN'S ROOM

Carnby and Aline stand at the doorway.

Sister Clara lies dead on one of the children's beds.

The blankets and sheets are soaked with blood.

A bloody gash has been sliced up each of Sister Clara's arms.

A blood-stained straight-razor sits on the bedside table.

A crumpled piece of paper is clutched in one of Sister Clara's hands. Carnby takes the paper and uncrumples it.

The notes reads: "FORGIVE ME, EDWARD."

181M EXT. ORPHANAGE - DAY

Aline and Carnby step out of the Orphanage. Carnby looks around, troubled. No one is visible outside the Orphanage.

CARNBY
Something's very wrong...

SCENES 182, 183, 183A OMITTED

EXT. STREET - DAY

Carnby and Aline walk along a deserted street. The sun rises above them. It's a beautiful day.

Shops look ready to open. Cars are parked along the streets. But no one is driving. The neighborhood is empty.

SCENES 185, 186, AND 187 OMITTED
EXT. DOWNTOWN STREET – DAY
Carnby and Aline walk down a wide street in the middle of the city's downtown core. No one is visible anywhere.

ALINE
Edward... what's going on?
Carnby looks ashen. They stand in the middle of a downtown 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.

We swoop down right in front of Carnby. His trench-coat blows 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.