

"XENOPHOBIA"

Written By

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FADE IN:

EXT. ROLLING HILLS AND PLAINS - DAWN

The first rays of sunlight permeate the cloud cover.

As the plains reveal a SMALL HOUSE by a LAKE, a larger structure is seen on the horizon, a COLONY and ATMOSPHERE PROCESSOR.

EXT. LAKESIDE

AMANDA RIPLEY sits at the lake side, deep in thought.
TIGHT ON her hand as it cups the sand.

RIPLEY

(Voice Over)

I wish I could stay there forever, in stasis.
But we all have dreams..

FLASH CUT

A WOMAN looks frantically around in a padded room.

RIPLEY

(V.O.)

We all have nightmares.

RIPLEY closes her eyes and inhales through her nose.

The WOMAN thrashes, BEATING the walls.

RIPLEY opens her hand and the sand slips through.

The WOMAN screams, grabbing her head with her hands.

CUT TO:

INT. STARSHIP CORRIDORS

Her EYES flicker open.

RIPLEY

And you've always gotta wake up and
face the music.

An ambience fills the SHIP.

There is no gravity, objects float freely among the wreckage and catastrophe. An event of absolute chaos occurred here at some point in the past.

In different parts of the ship, eerie ambient sounds snake through the ear, and RIPLEY narrates her surreal final thoughts ...as her inevitable demise draws near.

RIPLEY

(V.O.)

It all came back to me, slowly, in the back of my head, along with the pain. The rest of the crew, those that had survived ...we had a job to do, and eventually, we'd have to face it.

RIPLEY floats haplessly in the darkness.

RIPLEY

(V.O.)

It will never stop. The only thing we can hope is that somehow we can beat it... and we still don't even understand what we're dealing with.

BLACK

A backdrop of stars, a planet's horizon comes into view, GATEWAY STATION in the fg.

SUPERIMPOSE: GATEWAY - JULY 30, 2179 A.D.

INT. GATEWAY R & D, LABORATORIES - CORRIDORS

A MAN in a suit makes his way down a corridor, the back of his head blocks anything that can be seen directly in front of him as he greets fellow company men and scientists.

The scientists observe a tube, obscuring its contents. As they break the spell-like hold this marvel had over them earlier, the vessel is sealed in a metal container.

PAN TO - Gateway Station, MARINE DROPSHIPS fly by inbound for the station's cargo bay, escorting a much LARGER SHIP.

CUT TO:

INT. GATEWAY

Outside the window, ships can be seen leaving and arriving. A guard enters.

GUARD

Sir, Michael Weyland has arrived.

After a few moments the guard leaves, and WEYLAND appears, his features obscured just like Rutherford, mere silhouettes against the curvature of the Earth.

WEYLAND

I just want to thank you again for trying to save my daughter.

RUTHERFORD

More than happy to help, old friend.

WEYLAND

I knew your project was the right one to launch under Weyland-Yutani. But just so we're clear, I want to see my daughter.

RUTHERFORD

Believe me sir, we're almost there, but nobody is allowed in until then.

WEYLAND

I really hope you're not hiding something from me.

Weyland marches out of the room, leaving Rutherford who continues staring into the abyss of stars.

INT. GATEWAY

DONALD RUTHERFORD looks at the container.
A MARINE DROPSHIP lands in the MASSIVE HANGAR.
ARMORED SOLDIERS pour out.
The lab guard is slain.
They ready door-breaching.
The pod is lifted into the ceiling and launched.

The pod hurtles through space and trails flame as the indestructible object flies toward earth.

INT. LABORATORY

Rutherford pulls out a pistol and fires on the intruding soldiers, but he is nevertheless eliminated. As he falls to the floor his hand relinquishes a small device. After a few seconds a booted toe brushes up next to it, and after a pause, a gloved hand claims it with a snatch.

DISSOLVE TO:

EXT. EARTH - NIGHT

SUPER: NEW YORK CITY (20 YEARS LATER)

INSERT - Election Campaign Posters promoting SENATOR JONATHAN WALKER are stuck to walls, some overlapping.

The Senator is met with roaring applause. The victor of the Presidential Primary seems certain. As the Frontrunner makes his way, giving the occasional charming smile for a photo, or handshake, he is swarmed by the media.

Just as he is about to answer a question, an ASTUTE BUSINESSMAN with neatly combed hair and an ironed three-piece suit appears behind him.

BUSINESSMAN

The Senator will have to get back to you on that question, ma'am. He has a previous engagement to attend to.

They climb into an AIRSHIP with a WEYLAND-YUTANI LOGO.

The AIRSHIP ascends...

RUTHERFORD

Name's David Rutherford, Jr. So, what have you heard about us?

WALKER

Well, for one I'd be crazy to attempt to win a court case against you--

CUT TO:

INT. OFFICE BUILDING - NIGHT

WALKER

--Even if I were President of the United States.

Rutherford pours a beverage and offers the Senator one.

RUTHERFORD

Your linguistics abilities are shockingly well-refined. I was wondering ...if after becoming the ninety-sixth President of the United States, if you would be interested in becoming the eleventh Chairman of the Allied Systems ...and the first U.S. President to serve on the Committee.

WALKER

If I go through with this, what do you want from me?

RUTHERFORD

I want you to track down Dwayne Hicks.

A mugshot of GYSGT. DWAYNE HICKS appears on the display.

RUTHERFORD

And use him to find out what really happened to Lieutenant Ellen Ripley.

The animation switches over to a mugshot of DANIEL IAN GRANT. A stupefied look briefly flashes across Walker's face, as he puts all the pieces together.

RUTHERFORD

A team is scheduled for Wormwood in 2 months, I want them aboard.

WALKER

So you think Ripley faked her own death, and is connected to Grant.

INT. INTERROGATION ROOM

SUPER: DWAYNE HICKS INTERROGATION - 0130 HOURS

The interrogator opens a folder before him.

INTERROGATOR

You were good. Says so here.

HICKS

And?

The Interrogator slides Hicks the dossier on Daniel Grant, but Hicks doesn't move a muscle.

HICKS

I'm not doing it. I'm retired.

Walker enters the silent and uncomfortable room while Hicks sits impatiently.

HICKS

May I leave now?

Walker pulls up a chair and leans in.

LONG SHOT - Walker waves Hicks closer, leaning over the table, briefly glancing at the two-way mirror.

WALKER

I was told to tell you, to go to Gateway Psychiatric.

Walker holds up a finger.

WALKER

What you do with this is up to you.

As Hicks and Walker make their way down the corridor...

HICKS

None of this makes any sense.

WALKER

It will. My only concern is getting you aboard that ship.

EXT. PLANET - DAY

An inhuman wail is heard. A spire skewers the sky in the distance.

SUPER: RESEARCH & DEVELOPMENT CRECHE G9-1; PENINSULA

POPULATION: 203 (22 in Orbit)

- ADMINISTRATION PERSONNEL: 23

- MILITARY PERSONNEL: 31

- SCIENCE PERSONNEL: 48

- CUSTODIAL PERSONNEL: 16

- CIVILIAN PERSONNEL: 72

Scientists and engineers go about their business, making their way around old corridors and rooms recycled from previous modular colony complexes by this current one in importance.

DR. ISAAC WOOD takes a seat at his desk. ROGER WORTH, the custodian, leans against the wall.

WORTH

...and she actually was quite turned on by it.

WOOD

Oh, you're full of it.

WORTH

See! I knew you wouldn't believe me! I told you! You never believe anything, I swear ...you know there's a difference between scepticism and denial. Yep. You're in denial. Don't deny it.

WOOD

She just wouldn't say that man. You know she's into the military-type. Big business execs and starship crewmen. I'm not saying she's out of your league but, actually yeah I am.

DR. WHITE

You two take things way too seriously.

Dr Oliver White is inspecting a needle and cleaning it.

WOOD

Bringing a knife to a gunfight, Doctor?

WHITE

No. I'm bringing a hypodermic needle to a stethoscope fight.

White inserts the needle stealthily into his vein.

WHITE

Don't you two have jobs to be doing?

The two exchange glances and leave. White then approaches and occupies a seat with a lever on it. The purpose is revealed with several stacks of monitors. The seat slides up the wall and over to one of the smaller screens.

A MILITARY OFFICIAL stands rigid, his hands behind his back. Entering a door to his left is a soldier.

SOLDIER

Admiral, DOCTOR YORK is here about the intern, DR LEVY.

The ADMIRAL'S features are finally revealed as well as his name tag, reading ADMIRAL JOHN A. M-3 SPEARS.

JOHN SPEARS

Let's give them the grand tour.

Two people in lab coats enter, with name tags reading DR. IVAN YORK and DR. ANNA LEVY. Levy shakes hands with the Admiral, introducing herself.

YORK

She arrived just an hour ago; I took the courtesy of showing her around the non-restricted areas.

SPEARS

Off to a good start. So who wants to see who we're working with?

YORK

With all due respect, I believe that's what we're here for, sir.

LEVY

So when do we see this knockout?

ADMIRAL SPEARS and THREE MILITARY-POLICE stand at attention. As Wood searches for Worth, he yanks Wood into a closet.

WOOD

You scared the PISS outta me!

WORTH

I have everything Garvin said to Spears right here--

Wood throws up his hands. The two ensue in verbal conflict once more, practically yelling over each other.

WOOD

Oh my god, you'll believe anything! How can you be so gullible? Come off it! And bio-weapons!? They wouldn't get anywhere near Earth with this operation. What's next, the President secretly has two heads? Come on--!

WORTH

Really!? Gravity's a theory. Black holes are stars that died and collapsed? Theory. FTL, theory. The fact that these are conspiracy theories gives them more standing than you're giving them in the first--

The closet flies open, standing there is KURT TILLMAN.

WORTH

--place.

Tillman then takes them both by their shirt collars and leads them to Level Nine entrance.

TILLMAN

And if I ever see either of you within 500 feet of these labs ever again, let alone classified government documents, you're not getting fired.. I'm just gonna kill ya.

INT. SCIENCE LABS

Spears and Tillman lead the group down a hall. Stopping at a door, a laser scans his eyes and DNA. A laser inside the room scans ID as they enter. The laser turns from green to red at Levy's, and turrets emerge at almost every angle.

FACILITY COMPUTER

Foreign entity detected.

SPEARS

YORK, systems override! NOW!

The scientist's fingers dance over the buttons almost gracefully, and it powers down just before they can fire.

YORK

Ja. That was almost a doozy.

LEVY

This smartass almost killed me!

TILLMAN

No, it was our defence system.
Here ...that's good.

LEVY

Where the hell are we then? Hell?

The blank wall twists open to reveal a hidden room.

SPEARS

If this is hell, who am I?

Three comatose subjects hang eerily in the dim room.
A grin forms on Spears' face.

SMASH CUT TO:

EXT. WARTORN CITY RUINS - DAY

Bullets zigzag to and fro, punctuated by the occasional explosion or two. Dropships and other aircraft zip by. A man is bleeding on the floor and field medics surround him. THUMP. Debris spews.

Marines set up at the windows return fire at the rebels.
Hicks arises from the smoke and hoists PFC ALYSON ROSS.

HICKS

Ross! Make sure this man makes it! And
keep pressure on that wound!

ROSS

You got it Gunney! Alright, you heard
the man, get him out of here!

SGT THOMAS BURNS, a large man with an M71 LIGHT MACHINE
SMART GUN, runs up to the group, followed by two other
considerably larger men, PVT NATHAN HALL and CPL JIM
RHODES.

HICKS

You three'r staying here! HALL! Pvt
Ross, you four by the window, ON ME!

Varga shakes his head and punches the wall.

BURNS

This is bullshit.

RHODES

Everyone chill, Hicks knows what he's
doing.

They fight through the street against the minute-men.

HICKS

Stay low! Subsequent attack formations
are using same tactics!

HALL

Which means it's about time we got
creative, gunney!

ROSS

Flank 'em through that building!

CUT TO:

INT. GATEWAY STATION - MEDICAL FACILITY

A NURSE finishes scanning Hicks.
He then nods and stands up, going over to a desk while THE
WOMAN is staring as if she knows him. Hicks nods calmly
before turning to leave. A hand falls on his shoulder.

WOMAN

I know you.

Hicks is confused, and slightly apprehensive

RN

Annie, you are out of line! Somebody
give her a sedative for Chrissake.

Annie's hand slips down to Hicks' pistol holster.

HICKS

You should do what they say, miss.
They're threatening to call security.

ANNIE yanks the gun and fires it into the floor.
Hicks tackles her, and one of the staff mistake
him for an aggressor. Not knowing his own
strength, Hicks elbows the man, injuring him.

Hicks reclaims his FIREARM from Annie.
GATEWAY SECURITY stampede up a flight of stairs.
They pour out of the entrance and open fire.
The duo sprint for the exit.

ANNIE

The air vent!

With Hicks giving her a push, Annie jumps into a prone
position, sliding out of sight. Hicks is right behind,
barely evading the gunfire by boot heel.

ANNIE

So what's your name?

HICKS

Hicks.

Voices are heard outside as they crawl, inquiring as to
their location, followed by the thundering of boot heels.

Armed Gateway Security forces avidly check corners and
rooms. As Hicks and Annie round a corner they run almost
face-first into their hunters, skidding to a halt and
taking off in the other direction.

Eventually they are cornered, and Hicks lays into them.
Six unconscious and dead bodies surround him.

HICKS

They want us alive. If they didn't
they wouldn't be using shock rifles
and concussion rounds.

The duo make their way through more alleyways and dilapidated structures. There is a small army stampeding through civil districts, pulling people aside and interrogating.

The duo exit onto a scaffolding overlooking the main street below. Hicks reaches the bottom first and then helps Annie down.

HICKS

Looks like we're going to have to cut corners! See that vent over there!? We're going to have to make it through! I'll go first!

Hicks disappears down and Annie follows. Just as she is about to the bottom...

HICKS

Annie! Wait...!

She collapses on the ground, Hicks breaks her fall. They are surrounded. A rifle-butt then greets Hicks' face.

BLACK

INT. INTERROGATION ROOM

As Hicks awakens, he realizes he's strapped to a chair. Next to him, hands in bolts on his own armrests, is DANIEL GRANT. A door opens on the far side and ANNIE exits.

RUTHERFORD

He's awake, Ms. Weyland..

ANNIE

I see. Hicks, I negotiated your service and my personal assistance in assets and funding to spare you. I didn't know of my father's riches. I owe you my life, and I had to save yours in return.

HICKS

Annie! Listen to me, you can't trust them. These politicians. The company. They got my whole team k--

Hicks winces as electric shocks burst from the chair. Rutherford leans down to Hicks.

RUTHERFORD

Soldiers are just tools to be used and cast aside. Just like all of the rest of humanity. Weak. Pathetic. Doomed. We are the Gods now.

Rutherford joins Annie's side.

RUTHERFORD

Dwayne Hicks, Daniel Grant, you have both been found guilty of treason against the Colonial Committee.

Grant lolls his head deliriously at Rutherford. Hicks is in much pain, and very, very angry.

RUTHERFORD

As per Spears, Hicks will be demoted to Sgt, Grant to Lance Cpl. You'll accompany a military crew to the T-119 star system 2,000 lightyears away. The destination: G-9; Wormwood, the most hostile ecosystem known to man.

GRANT

You can't send them out there. They're all gonna die.

HICKS

So, we're expendable assets. Just like on LV-426.

Grant manages to, with every bit of strength, lift his head just enough to look at Hicks, intrigued.

RUTHERFORD

That's ...kind of the idea. I get the feeling that you've already made up your mind, Sergeant Dwayne Hicks.

CUT TO:

EXT. SPACE

A large ship comes into view amongst the stars.

SUPERIMPOSE: USCSS "RUBICON"

-SHIP TYPE: MILITARY DEFENCE & RAPID-RESPONSE VESSEL /
MAKESHIFT CARGO VESSEL

-STANDING CREW: 21 (+ 3 Passengers, 2 Convicts)

-MISSION TIME: 1,621 DAYS (4 YEARS, 6 MONTHS, 15 DAYS)

A man works on a ventilation system, only his legs visible, laying on a wheeled device, blaring DEEP by NIN. He continues working, unbeknownst to the presence of the young woman now standing over him.

REUTER

VIDMAR!

She grabs the device and wheels him out.

VIDMAR

What?

REUTER

The Captain called the meeting ten minutes ago. Our new advisor and company representative have been given the tour, your shift has been over.

VIDMAR

Why wasn't I told?

REUTER

Why do you think? I could barely hear myself over that damn music.

CUT TO:

INT. CORRIDOR

Weyland makes her way down the hallway from the commons, as she finishes strapping on her crew uniform, led by another member of the crew.

PALLO

By the way, I'm Pallo, Harold Pallo.

He shakes her hand.

WEYLAND

Pleased to meet you. And you're the first officer?

DISEMBODIED VOICE

He is. Welcome to the USN Esmerelda.

Ann jumps a bit, looking around. Pallo is amused.

PALLO

He gets a kick out of scaring the newcomers, don't ya SCI-ON?

SCI-ON

I did not mean to scare you, ma'am.

PALLO

(Whispering)

He's lying.

He waves her forward and they continue unabated.

PALLO

We usually give the crew a 20 minute
wakeup. And, usually, we'd receive new
crew a week before a mission ...but this
was different. By the way,
Weyland ...our marine drop crew.

Marines train with knives, rifles, carbines and machine
guns. Two square off for a sparring match, while others
test endurance and tactics.

INT. BRIDGE

The rest of the crew assemble methodically into the
bridge. A man in officers' dress leads them. A patch
embroidered with the name and title 'SCPO Jayden Yitzchak'
sits just above the left-hand pocket on his jumpsuit.

YITZCHAK

All hands on deck! Your Captain is
speaking.

CAPTAIN ALYSSA MURZ materializes on deck, and speaks, that
they finally cease.

MURZ

I do not care if a fly lands on your
eyeball and takes a shit, you WILL NOT
MOVE. ATTENTION!

The 36 crew members cease making noise immediately.

GRECH

In like Flynn, ma'am.

The crew member with the 'MATTHEW GRECH' embroidery gets a
few laughs for this. A man directly behind him leans
forward, his reads 'JULIAN REID'.

REID

Would you dare look a powerful horse
in the mouth, Grech?

LEVIN

Chewing the fat with Matt?

REID

Chewing the fat with Matt? Your ceaseless palinopia and objurgating inculcated obloquy is multiloquous macrology, yet acerebral.

YITZCHAK

YOUR CAPTAIN IS SPEAKING!

MURZ

Thanks, but I can speak for myself.

YITZCHAK

Pallo and I warned you extensively about this group of Marines. They were the ones under the command of former-Gunnery Sergeant Dwayne Hicks, the terrorist!

MURZ

They aren't terrorists. They're idiots, mostly. Let me handle this.

YITZCHAK

So, you're saying some of them are terrorists?

Most of them had gone back to bickering and idle chitchat.

YITZCHAK

Again! You're CAPTAIN is SPEAKING!

Murz now yields Yitzchak a threatening look.

MULLER

How can anyone possibly hear the horse over this ass?

YITZCHAK

Care to repeat that, Private?

MULLER

Oh! So now, now what you're saying is, you can't even hear anything else over the sound of your own--

MURZ

This is going to be your most dangerous mission!

Silence fills the room. Levin snickers a bit.

MURZ

Oh, you think I'm joking? Well I'm not. A lot of you are here because you're either A) stupid, B) suicidal, or C) here against your will.

Murz shoots a sideways glance at Hicks and Grant, who are being kept at the back left-hand corner of the room, under constant surveillance by a group of the crew, including Rutherford and SCI-OFFICER HUGO ARMAS.

MURZ

As most of you know by now. In light of our transporting of two prisoners, we have a Weyland-Yutani rep, and one on behalf of the Committee. Mr. Rutherford? Ms. Weyland?

The duo shake hands with the Captain and Yitzchak respectively, in a brief yet awkward moment of uncertainty.

MURZ

Wish it could have been under less grave fortune we met, either way it's a pleasure. Alyssa Murz.

WEYLAND

Ann Weyland.

RUTHERFORD

David Rutherford. My assistant has been presented by Weyland-Yutani a data storage device.

WEYLAND

How do I activate it?

YITZCHAK

Older models need an interface.

It is clear from their expressions the original crew of the Rubicon do not trust Hicks, his marines, or the individuals accompanying them.

CLOSE UP - Hicks contemplates something intently.

ROSS

(V.O.)

Flank 'em through that building!

FLASHBACK TO:

PRIVATE ALISON ROSS motions to a building half-a-block up.
DANIEL GRANT observes from the ROOF.

GRANT

Don't let any more of them inside.

A SMALL OBJECT is seen in Grant's HAND, his thumb on it.
They move into the BUILDING.
Grant presses the BUTTON on the small object.
The stairs EXPLODE as the trio begin to climb them.

One comes to a door in the roof, which bursts
open riotously followed by a hail of gunfire.
Hicks emerges and sprints after him.

Grant runs nonstop. Hicks pursues, gaining on
him, kicking down doors and slamming them off
their hinges. Grant takes a detour down some
roofs to the left before jumping down lower.

Hicks intercepts and bursts through a window,
jumping down two stories and landing right
behind him. The two are now neck-in-neck.

Grant is about to make another jump, Hicks
tackles him from behind and pins him, flipping
him around, removing his face coverings.

GRANT

I see you. Soldier.

HICKS

Who do you represent?!

GRANT

The people of Earth, and all of
humanity, in their stand against the
interstellar power elite.

HICKS

Who do you work for!? WHO!?

FLASH CUT

Hicks stands him up and restrains him.

HICKS

I hope you do a better job at explainin' yourself to them than you did to me, because I ain't buyin' it.

BACK TO PRESENT

MURZ

In short, we're looking at what could potentially be a suicide mission even if it is one little slip up. I hope you all realize the implications, and are ready to face them. Questions?

Grech raises his hand. Reid whispers something to him.

MURZ

What is it, Flapdoodle?

Grech is silenced, and Reid appears frustrated. Murz touches controls on the bracelet she wears. A megalithic display behind her bathes the room in red.

MURZ

Meet G9's binary star parents. The one on the right is 'CE Tauri B', and the one you first noticed is CE Tauri A, a red supergiant. One of the largest known at 3.7 AU in radius, more commonly called the 'Ruby Star'.

Within the display, the massive red supergiant blazes behind Wormwood. The tiny, insignificant white dwarf glimmers dimly in the upper right corner of the display.

MURZ

Wormwood is just far enough away that it's safe from the rays. But, the entirety of the planet itself is considered the most hostile environment known. Because the planet's biosphere itself evolved from a kill-or-be-killed environment, everything that breathes down there is geared to kill you as quickly and efficiently as possible. Some say even the ground you walk on watches you.

EXT - USN RUBICON, G9 ORBIT

MURZ

(V.O.)

We split into two teams. Weyland as the lieutenant advisor, you will go with the Marines to the surface of the planet. You will stay aboard the tank, where you will be safe. Let's get the hardest part done, boys.

PUSH IN as the Esmerelda pulls up next to the hulk of a ship, drifting as if some vast, dead sea leviathan.

PALLO

Hardest part? What would that be?

A floodlight passes over ship's tag; Grey Stripe.

MURZ

Getting started, of course.

CUT TO:

INT - RECEPTION ACCESS CORRIDOR; USN GREY STRIPE

A door slides open and flash light beams spray into the ominous black. Behind them black forms are silhouetted against approaching lights as they spill out of the lock.

GRECH

--Armas is just pissed he got stuck on the ship with Levin and the Deck Crew.

PALLO

(Muffled)

He's got Attard and Vidmar--

GRECH

What!?

PALLO

I said he's got Attard and Vidmar to deal with, along with Levin, Reid and the Engine Crew.

GRECH

Armas is a fopdoodle.

The skinniest of the group whirls around in anger.

MOREAU

Would you shut up?

KAYSER

Stop scaring Moreau, Grech. He's high maintenance when he's scared.

MOREAU

I'm not scared, Kayser.

Grech MOCKS Moreau and KAYSER punches Grech hard who recoils and winces in pain.

YITZCHAK

OK, knock it off. Beyond here we're Zero-G. So switch your boots on.

They do as they're ordered. The door opens, the pressure is sucked from the room, and the boots magnetize to the steel grating. Over the threshold objects float freely among the wreckage of some previous disaster.

PALLO

So we'll split up four and four.
Kayser, Moreau and Golob, on me.

Pallo looks at Murz for approval.

MURZ

Meet back here in 30 minutes if--

YITZCHAK

Let's move out!

Murz shoots him a disapproving look before they do so. Pallo and his group pick their way over to the Mess Hall. Golob struggles fruitlessly with the barricade.

GOLOB

We're not getting through that way.

Pallo is joined by Moreau and Kayser. The latter points to several vents.

KAYSER

Could we get through those?

PALLO

Yeah. Whether or not they lead to the Mess Hall is another subject matter.

They exchange a few glances between the four of them.

GOLOB

Only one way to find out.

CUT TO:

INT. AIR SHAFTS

It's so cramped that Kayser can barely look up to see in front of her. She radios to the men through her wrist.

MOREAU

We're in.

KAYSER

Copy, beginning my ascent.

Kayser begins floating upward.

INT. ENGINE ROOM

Pieces of mangled equipment cruise idly by as the group's flash lights dance over the ruins. There is barely a walkway left, what is left of the small strip leading away from the door teeters precariously.

REUTERS

What do you suppose did this?

GRECH

Beats me. I just can't believe I got stuck in the same party as Shit-dick.

YITZCHAK

I'm standing right here.

Murz dawdles a bit longer after everyone else leaves. She notices her boot in a thick mucilage. As she reaches down to run a gloved hand through it, she notices it is thick like snot, but clear like gel or water.

INT. AIR SHAFT

A shadow passes before Kayser. As she brings her light to bear, she bumps against something hard.

Positioning herself downward to look sideways, up through the side of her visor, she SCREAMS. Drifting backward, a distorted human FACE stares back at her.

She screams and hits it with her light and eventually pushes past it and out of the narrow enclosure, finally free of her prison. Kayser redirects her lamp and begins SCREAMING UNCONTROLLABLY.

CUT TO:

Golob HEARS the SCREAMING first, and begins struggling forward furiously in his air shaft.

EYES, TEETH, EARS, LIMBS, bones and unidentifiable hunks of MEAT materialize out of the darkness, some of which are stomachs, intestines, hearts and livers. A large, bulky silhouette then appears against the dim red glow.

GOLOB

Hey! Sh! It's okay! You're okay.

Kayser is now sobbing uncontrollably, floating toward him, pressing herself against him for consolation. Pallo and Moreau are floating around her now. After a brief moment...

PALLO

It's about that time, Quartermaster.

KAYSER

What in the hell did this?

MOREAU

I'm more concerned about getting the hell out of here before we find out.

INT. STASIS CHAMBERS

Yitzchak, Grech and Reuters are around an object that has their attention fixated. Murz appears beside them.

MURZ

What do we got?

GRECH

All in the green, Spleen!

The man inside the stasis capsule is a little obscured by the frost build-up on the glass.

REUTERS

Ivan York. Weyland-Yutani associate.

Reuters and Murz exchange a glance of unease as the other group enters the room in the background. They turn to look at the newcomers, and then see their expressions.

INT. MEDICAL LABORATORIES

Rutherford observes a multitude of medical instruments in intrigue. ARMAS leans against a cabinet in the BG.

RUTHERFORD

Mr. Hugo Armas, you are a genius.

Rutherford looks at files and the scientist observes him.

ARMAS

You really are nosy, aren't you?

Rutherford turns to him, beaming.

RUTHERFORD

Only if you're hiding something.

INT. USN ESMERELDA UNDERBELLY

A beam of light slices the darkness, and slowly the silhouette of the Utility Drop-Ship melts into view against the light from the planet below. The ship rotates to an angle, aimed directly for Wormwood.

INT. MAIN BATTLE TANK (MBT)

CLOSEUP ON - Blue screens of monitors and symbols flickering into place all over the ship as hands dance across controls, hitting switches, levers and buttons.

MULLER

(O.S.)

What do you get when you cross an elephant and a rhino?

RHODES

Beats me.

Private Muller is harnessing himself, and continues doing so while he answers.

MULLER

Ell-if-iknow!?

They laugh and the intercom buzzes to life.

SUDO

Thank you for choosing Sudo air drops, at no point can I guarantee your safety and remember keep hands and feet outside the vehicle at all times and keep safety harnesses unfastened.

Santiago flips off the intercom, and then looks over to see Weyland giving him an apprehensive look. The MBT tremors as the UDS slides into position.

BURNS

Ready for your first drop, Hall?! Hang on to something!

PRIVATE NATHAN HALL shoots Burns a look of unease.

HALL

You guys suck.

The Drop-Ship rockets away from the mother-ship, hurtling through the planet's atmospheric gravity well. Burns, Sudo, Muller and Rhodes hoot and holler. The WIND raps tumultuously at the ship's hull.

The Drop-Ship steadies itself and extends mechanical systems akin to wings. Hall has vomited and Burns and Rhodes were now helping him undo his restraints.

WEYLAND

So, you help me with the prisoners then.

SANTIAGO

Nope. Talk to Lieutenant Jacob Kelly about that. I've gotta get these flapdoodles in line.

Hicks is firmly held in place with metal restraints, like Grant. They are closely observed by PFC Alison Ross.

ROSS

I'm sorry this happened, sir. But I'm on your side.

HICKS

You've got a job to do. Don't worry about me.

GRANT

Don't worry about me either.

Ross slams her rifle butt into Grant's face who smiles.

HICKS

Thank you.

They are then joined by Lieutenants Kelly and Weyland.

KELLY

I'm Sergeant Kelly. I'll be keeping an eye on you, Sergeant Dwayne Hicks, to make sure you're doing your job. Private Ross here will be keeping an eye on him to make sure he does his. The first misstep or breath you make that I don't like and she puts a bullet in your brain. Got it?

EXT. WORMWOOD - DAY

The complex land formations boast mazes of crevices and valleys stretching as far as the eye can see. Weyland regards the grisly spectacle coughed forth before her.

SANTIAGO

Don't let it fool you, lieutenant.
It's bigger than it looks.

The berserk landscape seems to extend forever, as the marines then descend into the abyss of it.

INT. INFIRMARY

York sits on a table and rubs his face with his hands. Several people are standing and seated around him.

MURZ

What do you last remember?

YORK

I dunno.

Nearby are Murz, Engineer ARTHUR MUREAU, Armas, Chief Engineer Evan Golob, Pallo, ELLIOT GALEA, Reuters and Vidmar.

YORK

Last thing I remember the schizophrenic custodian and my buddy Wood were spying on what corporate was up to. I don't even remember.

MUREAU

He was in cryo the whole time anything happened on the ship. Are pirates a big thing out here?

GALEA

Art, you know just as well as everyone else where here is. More likely something stowed away.

ARMAS

He's right. I find it very unlikely pirates caused that mess, Moreau.

GALEA

I was kinda afraid you were gonna say that.

ARMAS

Don't worry, we're safe up here.

GOLOB

Doctor, do you remember anything about your destination?

They look back to see Grech standing there, resting his arms on the door frame and leaning in.

GRECH

Well, look who it is.

GOLOB

Good to see you, too, Grech.

GRECH

You should be laying down.

GOLOB

Well, Captain and Pallo wanted to find out as much from our guest before we called in a meeting.

PALLO

Excuse me for just a moment...

YORK

I'm sure you can tell him later?

She nodded, looking back and forth between Kennedy.

MURZ

Yes, why? Tell him what?

York exhales sharply, grinding his teeth.

YORK

There is one more thing.

EXT. WORMWOOD - DUSK

The marines are mere specks shuffling along a ravine within another. The contrast between them and the hulking land formations that dwarf them is further realized.

INT. MBT CONTROL ROOM

Weyland looks at the helmet cam feeds. They are skirting the edge of a seemingly bottomless pit. She watches while PO1 SUDO sits with her eyes glued to a tabloid.

SUDO

Stare at it enough and you'll go blind.

As Weyland is about to get up she notices something.

WEYLAND

Wait. Someone's in trouble.

Sudo leans over and removes her sunglasses to get a better look. On one screen a marine is dangling from the edge, on another one is scrambling up next to it...

EXT. HORIZON - DUSK

His hand slips, but another one snatches it up just before it can the rest of the way. Grant looks up to see Ross, who hoists him up onto solid ground. She turns back around and continues marching on with the rest.

Grant turns to see Burns, Hall and Muller behind him.

RHODES

Well?

MULLER

We haven't got all day.

He does so, and up at the front, Hicks gets to the top of the hill, flanked by ROSS and SANTIAGO.

SANTIAGO

See anything!?

HICKS

No. We've got a long walk ahead of us.
Tank won't go through this.

CUT TO:

INT. INFIRMARY

YORK is burying his head in his hands once again.

YORK

We were doing experiments into dream control, the state between wakefulness and sleep. The... organism we found evolved rapidly from a pathogen into a symbiotic relationship with the creatures on this planet and LV-223, in Zeta Reticuli a few dozen lightyears from Earth.

YORK coughs virulently.

YORK

The symbiotic relationship created a placental virus organism-

MURZ

What the hell did you people do down there!?

EXT. WORMWOOD - DUSK

Hicks and Kelly converse in the background.

KELLY

Hicks! You better be bloody honest about why Private Hall and Corporal Rhodes have suddenly disappeared!

HICKS

Sir, I couldn't tell you. The landscape here... does things to you.

INT. INFIRMARY

YORK WINCES.

YORK

The planet... is...

PALLO

Look, Doc, you can talk to us, we--

YORK abruptly starts screaming, and when finishes and looks up, his eyes are heavily bloodshot. He's now drooling, and he then lunges.

EXT. WORMWOOD - DUSK

In the foreground, Muller narrows his gaze at something. It is part of the planet's surface and is moving.

INT. INFIRMARY

The doctor is CLAWING at Pallo's jacket.

YORK

NO! PLEASE...! FOR THE LOVE OF GOD...!

PALLO

RESTRAIN HIM!

Vidmar, Reuter and Armas get one limb each.

ARMAS

This guy's nuts!

Muller leaps back as the undulating spot on the ground expands rapidly across ground and surfaces.

KELLY

What the hell did you do now, Muller?!

Hicks and Kelly are thrown off of their feet as the once-idle ground becomes a sea of motion.

York fumbles around for a scalpel on the adjacent table, grasping it and jamming it into Kennedy's leg, who screams hysterically. York then scrambles over to Vidmar.

The Marines are hurtling across a moving sea of grotesque biomechanical structures.

YORK

I'm begging you, please... KILL ME!

Vidmar is petrified.

It is as if a spectre then grips York's insides and yanks them forward recurrently, stretching and contorting his face while he screams, laughs and cries.

Hicks slides down a steadily and increasingly rising slope as he slips and rolls down, bumping over formations and knobs as the landscape shifts and rolls around him.

A geyser of blood cascades in thick torrents. His body contorts in hideous, impossible ways. It catches Moreau's face and slashes Galea's arm with the scalpel. His chest swings open and a form the size of his head emerges, slick with blood and tangled in crimson tendons.

Golob, Vidmar, Murz and Pallo vacate the room, but the flailing monstrosity separates Reuter, Armas and Grech from the door.

The contorting form turns in their direction.

A HEAD JUTS FROM HIS TORSO and screams.
It LEAPS from his chest and BURROWS INTO ARMAS'S FACE, before it leaps into the air ducts.

CUT TO:

EXT. HORIZON - DUSK

Hicks comes to a rolling stop, spinning around onto his back just in time to see the land formations sliding and piling together around him, blocking the way he came.

Sudo and Weyland are watching all of this unfold via the screens in the MBT.

Hicks looks around at the towering land formations ascending from the bowels of the hell planet. His expression paints pure alarm and disbelief at what is happening to him.

Rhodes makes his way to a clearing relatively sparse of the tube-trees, looks down at his flesh and sees worms wriggling beneath the folds of his flesh. Taking his knife, he begins to cut into it.

BLACK

Private Hall, whose mussitation eventually becomes discernible, is joined by himself, who sits down next to him and pats him on the back.

HALL

I knew this was a bad idea.

HALL

Cheer up there, Nathan. I'm sure I knew that something like this was going to happen, so naturally I know I'm going to be fine.

Another Hall appears standing over the first on his opposite side.

HALL

Why so optimistic all of a sudden?

He gestures to his surroundings.

HALL

Just LOOK at this shit-hole! C'mon.

Another two join the crowd, with one running after the other, protesting against him.

HALL

DON'T talk to him, Hall. HE'S CRAZY!

HALL

I just want to MEDIATE.

More appear, following others.

HALL

What's all the fuss about over here?

SWISH-PAN.

HALL

Yeah, why do I have to be so angry?

Hall grips his head in agony, looks up and screams in terror, all of the others following suit in exact tandem.

Hicks makes his way through the hellscape, stopping to rest on an odd-shaped stone. He slugs down the rest of his water. Looking up, his eyes narrow on something.

VOICE

(O.S.)

You left me for dead, pal.

HICKS

You're a figment of my imagination.

PRIVATE VASQUEZ stares nowhere in particular.

VASQUEZ

You left us all for dead.

Vasquez now looks up, directly at Hicks, revealing a bloody hole where his right eye used to be.

VASQUEZ

There are certain places, certain things, we weren't ever meant to see.

Hicks pinches his eyes shut. When he opens them and looks back, the spectre is gone.

Rhodes is now slicing off large chunks of skin on his arm and chest, covered in blood. His expression is one of hysteria. He has shed his jacket, shirt, weapon, and pants, all the way down to his briefs.

He raises two balled fists to each temple, and begins screaming and laughing. He then begins patting his face furiously, screaming maniacally. Rhodes sobs as he puts the knife to his left eye and begins to insert it.

CUT TO:

Santiago spots Hicks, waving him over. Hall careens from the top of a plateau-like structure, landing on top of Rivera.

SANTIAGO

Just what in the hell--?!

Hall is on his feet in a second, he is twitchy, obviously having recently suffered from some traumatic event.

HALL

WE NEED TO GO! WE NEED TO GO! WE--!

BURNS

Would someone, I dunno, knock him out, put a bullet in his head, do whatever THEY CAN TO SHUT HIM UP!?

HALL

There is something out there, and it is hunting us, we need--

His discourse is interrupted by Muller screaming, engulfed in a cloud of swarming insects shooting out from under him. He is quickly picked apart and the small swarm is joined by an even larger one.

The Marines dash for overhanging formations and ravines to shelter themselves. The bugs descend in sheets, pouring over their edges. Large avian insectoids swoop down and snatch clutches of the swarm. One nearly gets Ross.

The marines file down the path. One of the hawkroaches appears amid the mist of the titanswarm, peeking over the edge of the ravine. Hicks blasts it with his carbine.

A group of these fly in and Ross answers with her smart gun. Hall takes off, running to an area from under which a GIANT WORM bursts, arcing down on the area of dirt that Hall occupied a split-second before.

Hall leaps out of the way only to have a second one engulf his upper body. The first one unfurls its own snapper and swallows his lower body.

HICKS

Son of a BITCH!

They exit together on a large flat spot, which begins shifting into the air, revealed to be an organism. They slide off. Burns descends first and is joined close behind by Hicks and Santiago.

BURNS

Wait. Go back the other way.

SANTIAGO

With the quakeworms? Fuck that!

Approaching slowly out of the shadow something moves tactfully, like a predatory cat, a six-legged creature with ant-like mandibles and spider-like hairs materializes, chittering.

Knowing protesting was futile, Santiago motions back the way they came. As they sprint off, the mandiblewolf leaps at Burns, who ducks under and drives his knife up into its gut. He stabs it recurrently.

A second one jumps at him from behind, pinning him and gnashing his face. Grant, Ross, Kelly and Santiago are in a corner, firing at the approaching beasts.

ROSS

No ammo.

Finally they are all out, and the beasts begin to converge on them, they all subsequently draw combat knives. The nearest one leaps and it is blown into pieces by a grenade. Hicks steps out and fires a pistol round into it.

SANTIAGO

We should probably, you know, get the hell out of here.

KELLY

Right. When we get to the complex, we can set up a beacon for a supply drop.

INT. MBT - OBSERVATION

Lieutenant Weyland is ardently typing away at a monitor when Sudo slides the door open and leans in.

SUDO

Lieutenant.

The Lieutenant stops immediately and turns to face her.

CUT TO:

Weyland is sliding on his jacket and following Sudo back into the main compartment.

WEYLAND

So what exactly happened after the...?

SUDO

We don't have a name for it. Like earthquakes, but more organic. Private Nathan Hall, Private Tom Burns, Private John Muller - all KIA. Sergeant Jim Rhodes is still MIA--.

WEYLAND

What killed them?

SUDO

The native fauna.

As Sudo says this, a monitor begins blaring.

SUDO

I think they found it.

EXT. HORIZON - DUSK

The wind whips past as a storm stains the sky a dark brown. The six wrap their coats around them thoroughly as they trudge on against the pounding wind pressure.

ROSS

There it is.

In the distance, Peninsula brochettes the sky.

SANTIAGO

We can make it there in under a half-hour if we pace ourselves.

INT. USN ESMERELDA - BRIDGE

Captain Murz assembles the crew. They are dishevelled and appear exhausted. Murz is seated on a table as she wearily attempts to uplift their motivation.

MURZ

I know what happened to Armas and York is unnatural, but—

LA ROUX

Unnatural? You don't think that's a bit of an understatement, Captain?

REID

Told you Levin. She's so not worth it.

MURZ

We'll split into six groups. Moreau, Rutherford, and myself will hit the maintenance and commons decks. Yitzchak, Grech, Kayser will search engineering.

All three of the latter-mentioned protest in some fashion.

MURZ

La Roux and Attard for agriculture. Reid, Pallo and Levin for medical. Vidmar and Reuter for navigation. Galea, Golob and ...where's Golob?

ATTARD

Asthma. Again.

A door opens and three men enter it. The first to enter is ass-hole ladies-man OSCAR LEVIN, and behind him Pallo.

REID

SCI-ON. Respond.

They all step into the lab.

LEVIN

It's no use, Reid.

Reid shrugs and then he notices a handgun-shaped device.

REID

Oh, look! A release-inducer. They use these to counter massive pain.

LEVIN

Yes, the perfect instrument to have at hand should you find yourself in a situation where your girlfriend is threatening to make you homeless over something you said intoxicated.

Reid mocks shooting himself with it and pretends to convulse reflexively and roll his eyes into his skull.

PALLO

Man, I'm getting some coffee. I ain't awake enough for this bullshit yet.

In maintenance, Moreau tends to a circuitry panel with Rutherford at his side holding some tools. Murz appears at his opposite side.

RUTHERFORD

Say, why can't we just get SCI-ON to do a biometric scan of all floors?

MURZ

For one, SCI-ON doesn't have eyes on the storage decks since nobody really ever goes down there. For two--

MOREAU

SCI-ON's been on the Fritz since...

Moreau slips in his hands and curses loudly as the power goes out. All over the ship the lighting flickers and the blood-red emergency lighting comes on.

Levin looks over to Pallo and holds a finger to his lips. He lifts the RI and aims it right at Reid's left buttock. Right as he fires, Reid yelps loudly and the lighting flickers out. The dim emergency lighting flickers on.

REID

Bloody hell! What did you do now?

SCI-ON

Clean up on Med-Deck, Level 6.

REID

Oh, shut up! I DID NOT!

EXT. WORMWOOD - DUSK

Winds tear at the twisted landscape. Hidden amid the berserk geography is a rather industrial, utilitarian shape with a blinking light. The squad MBT with its large cannon sits nestled into a crevice virtually out of sight.

CUT TO:

INT. MBT - CONTROL ROOM

An ALARM BEEPS and a light FLASHES as Weyland ducks into the control car.

WEYLAND

That's them. Beacon's up.

SUDO

I know.

WEYLAND

Come on! Get us in the air, come on!

EXT. HORIZON - DUSK

WIDE SHOT - Hicks crests the top of the hill. Following close, the next one to appear is Santiago, then the others. The UDS rolls into the air from behind the hilltop.

The dropship lowers itself and the MBT lumbers out. The heavy vehicle swings to a halt in front of them. The door slides open and Sudo hops out, followed by Lieutenant Weyland.

SANTIAGO

The rest of you are with me.

The four men and three women gather at the main door. DOCTOR WHITE observes them through surveillance footage from an unknown location. Grant approaches Ross with caution.

GRANT

They haven't exactly filled me in on what we're doing here, and I understand why completely.

ROSS

You're a labelled threat to interstellar Allied Systems security.

WEYLAND

This is the furthest installation from the Sol System. If it goes down, humanity loses a foothold and best chance to understand the the most enigmatic secrets of spacetime it--

GRANT

You know he brainwashed you, right?

Santiago speaks into a device beside the door.

SANTIAGO

Nick Santiago. Gunnery Sergeant. Advanced military clearance. Six are with me; Lt Ann Weyland, PFC Alison Ross, Sgt Jacob Kelly, Petty Officer Mary Sudo, Sgt Dwayne Hicks and Lance Cpl Dan Grant. The latter are prisoners.

The device whirs and clicks for a few minutes. Several flashes dot the air as photos are taken.

VOICE

You are cleared for entry. Maintain prisoners within a 30-foot-radius.

The door whirs open and into a 2-story industrial lobby.

VOICE

Welcome to Peninsula.

It seems like business as usual, and there's no sign of a biohazard crisis. A LARGE ALIEN SHIP dominates the room. Three armed guards with large metallic headgear approach.

GUARD

Gunnery Sgt., sir. If you will..

A large, well-built man in officer's dress and beret stands, beside him a man in a suit.

WHITE

Ah, I see you finally made it. I am Doctor White, Weyland-Yutani's Chief Science Executive. Welcome.

SANTIAGO

Sir, you have no idea how grateful we are of you. We ran out of ammo halfway here, and four of our men are already gone, one missing. We made it where we could get a supply drop.

SPEARS

Yeah, it's rough out there for a twenty-mile radius around. No one has ever surveyed the land any further. We know less about this planet than most others. White, would you excuse us?

The exec does so and the marines set foot into his office. One of the guards with the headgear is already inside. The admiral enters first and sits at his desk. Santiago, Kelly and Ross occupy a trio of chairs in the room.

SPEARS

You know, I'd like to help you folks. But there ain't a crisis here.

ROSS

Sir, are you positive? One of ZD's Earth reps said otherwise.

A soldier enters and whispers to Spears. Grant appears at Santiago's side and does the same. Spears clears his throat and stands up.

SPEARS

Gentlemen, it has been taken care of. There IS something you could help--

GRANT

You know, our mothers always said there were no monsters. But people like us, we know otherwise. I know... because I'm looking at one right now.

Spears holds a handgun behind his back. He pulls the handgun on Grant who quickly disarms him.

TIGHT ANGLE - CONTINUOUS

Spears quickly strikes Grant in the face several times and slams him into the table. Several guards enter and the first one opens fire on the soldiers.

MEDIUM SHOT - CONTINUOUS

Hicks flips a table and they gather behind it. Grant briefly spins around on top of Spears and strikes him a few times before having the pin reversed.

CLOSE UP - CONTINUOUS

The Admiral forms up with the guards at the door, firing off shots with his handgun as the guards continue firing their machine guns.

CLOSE UP - CONTINUOUS

Grant holds his head and screams in anger, grabbing his rifle and unloading on the aggressors. Ross grabs his shoulder, YELLING something. She lets fly an object as the soldiers cease firing and cover their heads.

An explosion obscures the room in smoke. The soldiers stay low as Ross ushers them through the door in the opposite wall. She shuts and locks it. Hicks' expression is one of confusion as he looks through.

HICKS

ROSS! No, let go of me!

Automated turrets begin sliding out of the ceiling, Rivera grabs Hicks by his armoured vest and hauls him through the door, slinging him through it just as the guns open fire. Their gaze is on something ominous.

KELLY

What the hell is going on here?

WIDE SHOT - PEOPLE, rugged and worn, crowd the room. There are over a dozen, most wear gas masks. Two are children, one a toddler, also in masks. They mussitate amongst themselves.

OLD MAN

Why are you here?

SANTIAGO

We could be asking you the same..

Some of the refugees exchange uncomfortable looks and whisper among themselves more heatedly. The little girl seems to accept something the others cannot.

LITTLE GIRL

Food.

Weyland exchanges a worrisome glance with Hicks.

CUT TO:

EXT. WORMWOOD - NIGHT

The USSC Rubicon drifts idly by.

INT. RUBICON - FLIGHT DECK

Yitzchak furiously slings objects at the desk, slewing papers across it and creating a mess.

KAYSER

Sir, what are we doing here?

YITZCHAK

Captain's wasting her time looking for something that's probably already crawled off sick somewhere and died.

Moreau is the last down the ladder into engineering. The trio of Pallo, Murz and himself descend the narrow corridor leading into the massive engine room.

PALLO

Looks clear.

They check the area and trek back down the corridor.

INT. PENINSULA - DISCOURSE NEXUS

Hicks SLAMS Doctor Worth against the wall. The latter is without a doubt terrified.

WORTH

I don't want any trouble.

The soldiers and a couple of the colonists aim rifles and side arms at him. Hicks continues staring at Worth.

HICKS

You can come out, too.

A man, DR. WOOD, steps into view.

INT. PENINSULA - CORRIDOR

Grant and Hicks follow closely behind Worth and WOOD, hurriedly making their way down the corridor's length. Ford points to a door. They come to a stop in front of it.

WOOD

We've been keeping tabs. Eighty-Six died before you got here. They were trying to cover up a connection between Weyland-Yutani and the Pathogen they found - a self-replicating psychic force that may unlock the key to immortality.

HICKS

Immortality? Did you just say what I think you said?

Worth then brandishes a memory stick. They enter the room, and Worth hovers toward a monitor which he fiddles with for a moment. Hicks and Grant stand behind him. Ford motions to the screen now.

WORTH

This is the excerpt from the meeting we recorded shortly after quarantine.

INSERT - Doctors LEVY, REY, YILMAZ, REYES, ORTEGA, YORK and WHITE are seated in a semi-circle in a small room.

WHITE

Okay, so we are all aware of what is to be done next?

YORK

Ensure specimens are well-documented, well-monitored and well-placed.

WHITE

Exactly. York here is on top of his game. I like that.

YILMAZ

If there is any challenge to Admiral Spears' authority they are to be contained in the discourse nexus.

LEVY

I'm sorry, but isn't this illegal?

REY

Everything Hitler did was legal.

ORTEGA

You're all insane. I'll expose you.

As Ortega is storming out of the room, Worth freezes it.

WORTH

Since then, they've all vanished save
White... and Levy. We have to find her.

CUT TO:

INT. ESMERELDA - NAVIGATION

Reuter taps anxiously on the control panel, bobbing her
knee while Vidmar paces inexorably.

SCI-ON

The central power needs to be reset
before I can do anything else.

VIDMAR

How could the senior electrician--?

REUTERS

We both know how ditzy Liam can be.

Vidmar shakes his head in disbelief.

INT. ESMERELDA - FLIGHT DECK

Yitzchak sits down and relaxes for a moment in a chair at
the desk. He breathes deeply. Kayser throws up her hands.

KAYSER

I'm gonna go find the Captain.

GRECH

I'll meet you down there.

Grech takes a seat at the table diagonal from Yitzchak.

GRECH

Sir, I just ...wanna say I'm sorry for
giving you such a hard time. I try to
lighten the mood with humour from time
to time, sometimes I go too far.

YITZCHAK

No, you don't. I'm just sensitive.

GRECH

I know Damon was a good friend of
yours. And if you ever want to talk--

YITZCHAK

Thanks... I'll be fine. You should
probably catch up to Kayser.

Grech pats the desk and nods, looking down.

GRECH

Right.

He disappears out of the room. Yitzchak regards the chaos and shakes his head, burying it in his palms.

INT. ESMERELDA - NAVIGATION

Pallo, Moreau, Attard and Murz enter the Navigation blister.

MOREAU

Captain, I need to go use the lav--

MURZ

Go use the bathroom!

VIDMAR

Any luck?

Their voices are muffled in the background as Rozman descends a corridor presumably leading to the restrooms.

ATTARD

I know being the cook my word is not very highly-valued. But I'm telling you, we haven't found the damned thing, after searching all seven floors plus the six storage levels--

GALEA

And the four cargo decks.

ATTARD

--AND the four cargo decks, thank YOU Paul, there's one place it can be.

INT. ESMERELDA - FLIGHT DECK

Yitzchak collects himself and begins to neurotically organize the mess. He carries it down a narrow corridor lined with machinery.

A large, fat pipe loops out of the wall amidst a pit of smaller ones, coiled around one another like petrified snakes. Yitzchak cranks a lever and it opens. It's then sucked from his hands into the pipe, and jettisoned.

In the alcove behind Yitzchak something shifts its weight amid the brief GLIMPSES yielded by the flickering light.

Yitzchak fumbles with some panelling, and a MASSIVE BLACK HAND extends slowly out of the darkness.

FLASH CUT

Murz lifts up a hand covered in slime, like his own.

FLASH CUT

Yitzchak stares at his hand, and then looks up to see the ribbed, slick surface hovering directly behind him. Thick globules of drool impact with the ground. Long fingers extend across and over Yitzchak's shoulder.

FLASH CUT

Body parts and organs float idly amid the wreckage of the abandoned starship.

Yitzchak raises his head to see the face of his STALKER.

FLASH CUT

Murz, Pallo and the others make their way down the corridor from Navigation to the Bridge.

Yitzchak's feet brush against a small ledge. More drool hits the ground next to him. Yitzchak sobs as the twelve-inch fingers slide up around his face, and clutch tightly.

Yitzchak's feet slam into the ledge and he tumbles backward, into the pipe. He screams and wails endlessly. The hole at the other end below him dwindles until it is a pinprick and then blackness.

A buzzing noise prompts Yitzchak to begin hyperventilating, and then his already bulging eyes begin to bulge even more.

FLASH CUT

Blood seeps from his nose his features distort fitfully.

EXT. SPACE - ESMERELDA OUTER HULL

A thin stream of shimmering red spurts from the top of the ship into the darkness of space.

INT. ESMERELDA - FLIGHT DECK

The giant hand attached to the hulking shadow slinks away. Murz and Pallo witness the whole ordeal from the bg.

CUT TO:

INT. ESMERELDA - MESS HALL

EXTREME CLOSE UP - Galea wipes his brow.

The others are seated around Murz.

PALLO

It was... big.

LA ROUX

Like, how big are we talking? Six, seven feet?

MURZ

Eight... or more.

GRECH

God...DAMMIT!

MOREAU

Eight feet? You're shitting me.

LEVIN

Or more.

LA ROUX

This is nuts!

MURZ

SCI-ON. Have you come up with a biometric diagnostic on the organism?

RUTHERFORD

Why didn't we ask the robot first?

SCI-ON

I have but little information to go on. And please, 'artificial person' will suffice.

PALLO

If it weren't for the fucking hull, I'd give the order for weapons free.

SCI-ON

I'm sorry, I cannot recommend that.

The nearby screen flickers and displays a blue, 3d wireframe with a likeness to that of Weyland, its father.

LA ROUX

Good to see you again, Sci-On.

SCI-ON

Likewise, Ms. La Roux. But, back to what I was saying.

The crew gather around.

SCI-ON

Bullets will be ineffective. They would injure it, but only enough for it to burn a hole in the hull. Its circulatory fluid is corrosive. And when in close proximity to a vacuum, a gland in its skull begins a process of 'molecular compression', thereby meaning its cells are given a boost of chemicals condensing them closer together. This makes it immune to the effects a vacuum would otherwise have on it and virtually indestructible.

VIDMAR

So, how do we kill it?

Sci-On's 3-dimensional holographic face looks to Vidmar.

SCI-ON

You would need a Gates-Heidman GF-240 rocket powered by a Westingland A-59 fusion reactor with a maximum generating output of 3.6 terawatts. A Newington A-24 rocket powered by a 9 gigawatt microfusion reactor would, for example, not be enough to scathe it, if that puts it into perspective.

REUTER

Jesus Christ.

MOREAU

Eight feet..

VIDMAR

What would you suggest we do?

SCI-ON

Anything I suggest will require rebooting the power systems.

MOREAU

Golob still laying down, Cap'n?

ATTARD

That he is? I do believe.

MURZ

He had another attack.

KAYSER

You know what that means.

All the heads in the room turn to Moreau, Assistant Engineer. He looks up at them slowly and then sighs.

INT. ESMERELDA - MAINTENANCE

Two figures make their way cautiously down the corridor, a beam of light cutting the darkness accompanies each.

MOREAU

Thanks for coming with me.

KAYSER

I wasn't letting you down here alone.
Especially with that thing around.

MEDIUM SHOT - Kayser and Moreau paint the various shadows and alcoves, keeping themselves constantly at attention.

MOREAU

Well, I appreciate it all the same.

KAYSER

So, you really think we can do this?

MOREAU

More concerned with how. Way it's
going, we'll all be dead in 24 hours.

INT. PENINSULA - DISCOURSE NEXUS

The LITTLE GIRL sits with her legs doubled up, Weyland guardedly approaches. The girl looks up at her.

WEYLAND

May I ask you a question, and then be
on my way, if that's ok? I'm Annie...

The girl regards Weyland distrustfully.

GIRL

What's the question?

Weyland slowly crouches down beside her.

WEYLAND

What did you mean by ...food? Food
for ...what exactly?

The girl stares holes into her for a while, before
responding as if carefully choosing her words.

GIRL

I ...would rather not talk about it. Not
now, anyway.

Weyland nods significantly and understandingly.

WEYLAND

I understand completely. I ...have been
through something similar.

GIRL

Have you?

Weyland contemplates this for a moment.

WEYLAND

Yes. I have, actually.

The girl smiles.

GIRL

I'm Abigail. Abby.

INT. ESMERELDA - MAINTENANCE

The duo continue their descent into the belly of the ship.

PALLO

(O.S.)

...and in about 300 feet you should see
where the cryonic systems went out.

MOREAU

I see it.

Moreau dislodges some equipment from his utility belt.

MOREAU

Would you hold that while I do this?

She nods and does so. While Moreau is readying his
equipment, Kayser begins observing what he handed her.
Moreau is yanked instantly and violently, like a rag doll,
into a dark alcove. She looks up to see he is gone.

KAYSER

Moreau? Hello?

The darkness seems to stare back at her.

KAYSER

Come on, this isn't funny!

There is a SCRAPING noise, like metal grinding against metal. A small object hurtles out of the darkness and lands a few feet diagonally from her. It is one of Arthur's bloodied eyeballs.

Kayser SCREAMS and stumbles backward into the WATER, splattering and clunking noisily. A few seconds later, a similar sound is heard in the distance. Kayser begins furiously retreating.

Eventually she is cornered, and a massive form ERUPTS through the surface, its appearance obscured by the hurtling walls of WATER surrounding it.

CUT TO:

INT. ESMERELDA - MAINTENANCE

Galea gets the surveillance system working and likewise..

INSERT - Surveillance feeds activate throughout the ship.

PALLO

It works, get back up here, NOW.

GALEA

(Exiting the water.)

Read you loud and clear, sir. La Roux, let's get outta here.

LA ROUX

No objection from me. Lead on.

As they round a corner, Galea falls behind. As soon as he does, he is yanked into the ceiling by an unseen force. La Roux turns to check on him, and is immediately distraught at the absence of his presence.

LA ROUX

Elliot? ELLIOT!

A rumble permeates the silence. La Roux runs wildly through hallways, the flickering lights providing ample cover for an assailant.

She runs headlong into an alcove home to the corpses of Kayser and Moreau, the latter hanging from the ceiling by black, resinous material. La Roux is frenetic as she rushes out and trips in the corridor, smacking her head.

As La Roux attempts to rise, she is hoven across the floor.

She tries to stop, instead only tearing her fingernails and bloodying her hands, leaving streaks upon the walls and floor. She is hauled to a cracked door. Light flickers through. She grasps desperately, is slammed into the floor recurrently.

She lies still.

YANK, she's gone.

EXT. SPACE - NIGHT

The Esmerelda drifts slowly into view as the star dips even closer to Wormwood.

INT. ESMERELDA - MESS HALL

Pallo's head rests in his hands. He throws something against the wall. Grech views the feed.

PALLO

Levin. You're up.

LEVIN

I'm the electrician. Not the mechanic.
What if I screw up?

PALLO

You're all we've got, Levin.

Grech seems to be steeling himself.

GRECH

Send me.

LEVIN

You? Why not Golob?

PALLO

Goddammit. Goddammit!
Godfuckingdammit.

CUT TO:

INT. ESMERELDA - SURVEILLANCE

PALLO

Gotta clean signal.

Screens line the room. Grech is visible in one of them.

GRECH

Copy. I'm nearing Main Storage. And the AI Core is through there?

They watch attentively for the slightest movement.

PALLO

Affirmative. Main Storage is on the other side. The AI Core's through a door opposite that one.

GRECH

Copy. Making my way down.

Grech crosses the hall... into the cavernous equipment room.

LEVIN

Alright, he's in.

PALLO

Okay, Grech? There are two entrances on the far wall, they both lead to the same place.

GRECH

See it. On my way.

Pallo shoots Hagen an apprehensive, worrying look. He sighs and then shakes his head.

LEVIN

I'm sorry.

Pallo continues observing the surveillance feeds.

INT. ESMERELDA - AI CORE

The lights are more finicky here. Grech brandishes a PDA.

LEVIN

Attach the diagnostic bypass module to the panel by the door. It's after the tool compartments, hard to miss.

GRECH

Got it! Okay, I think I've got this from here.

LEVIN

Are you absolutely sure, Grech?

GRECH

Come on. I sit around panels all day. Remember who you're talking to.

LEVIN

If you say so. Levin out.

Grech continues work. The lighting gets worse.

INT. ESMERELDA - SURVEILLANCE

Through the footage, amid the flickering lights, a form STANDS in the furthest corner.

LEVIN

What's that?

PALLO

What's what?

The lighting malfunctions again before he can see.

PALLO

Enhance.

The feed responds by malfunctioning heavily. Pallo hits it. The feed returns and the silhouette is CLOSER.

It towers over eight feet with massive hands, long limbs, and a bulbous cranium. Grech whirls around as the lights flicker off.

INT. ESMERELDA - AI CORE

Lights.

The beast is gone.

Grech is alone.

LEVIN

Alright. You've almost got it. You should just have one more--

The lights flicker back off. The lights then begin to return, slowly and weakly at first.

MONTAGE

1. The lighting all over the ship ignites.
2. Bright, almost white, blueish-green fixtures flicker to life across ceilings, walls, and various other colours of lighting on countless different systems and instruments.
3. Door lighting indicating functionality on lifts, security systems and others kicks into gear.

END MONTAGE

Grech looks up at the reigniting lights with pride.

GRECH

Got it! Ha-ha! What now fopdoodles!?

The lights return to their full and vibrant power.

THE BEAST IS RIGHT BEHIND HIM.

He slowly turns.

Long fingers snap to his face from both sides.

A tongue unfurls from what appears to be a mouth.

Pallo screams into his com and strikes the feed angrily.

Grech disappears on a trail of his own blood from the room, drug slowly by an unseen force.

EXT. SPACE - NIGHT

The Esmerelda drifts idly in Wormwood's orbit while the Grey Stripe glimmers in the distance. CE Tauri B dips threateningly low toward the curvature of the planet.

INT. ESCAPE POD - NIGHT

A man climbs into a small, dark chamber and straps in. His features are obscured and his identity unknown.

EXT. SPACE - NIGHT

The pod jettisons from the ship, hurtling through space toward the dark planet below.

Murz, Pallo, Levin, Reid, Attard, Reuter, Vidmar and Golob are assembled in engineering control, a large circular console dominating the centre of the circular room.

REID

He was my best friend. I knew him since college.

LEVIN

He was our best friend, but you gotta suck it up, or we'll ALL die.

SCI-ON
Unauthorized EEV launch.

Murz looks over to the console.

A loud whirring noise blares, and red lights begin blinking ominously.

SCI-ON
Warning; oxygen levels depleting.
Unauthorized oxygen purge on Levels;
14, 13, 12...

As Sci-On announces this, Murz shouts at Pallo, who is busily flipping switches and hitting buttons. Pallo sighs in relief after the advisory ceases.

ATTARD
What the fuck is going on, Pallo.

REUTER
It's Weyland.

PALLO
The damn Company. Rutherford's gone,
too.

SCI-ON
Unauthorized EEV launch.

Golob and Pallo exchange expressions. Sci-On then begins glitching out. Murz slowly walks to the external hull feed, and is followed closely behind by Pallo and Vidmar.

CUT TO:

EXT. ESMERELDA - SPACE

Hundreds of small objects hurtle away from the ship, raining toward the planet below.

Murz and the others observe the wall-mounted feed with disbelief and terror.

There is no escape.

CUT TO:

INT. PENINSULA - CORRIDORS

Hicks steps through a doorway with Grant in tow.

HICKS

And you're certain she's here?

WOMAN

Of course, she couldn't be safer.

HICKS

Found her. So you're Dr Anna Levy?

The other two approach Hicks' flanks.

LEVY

Yes, you wanted to see me?

HICKS

Well--

Hicks looks back to Grant, spreading his hands.

HICKS

Where's Worth?

GRANT

He said he would be back in the median in fifteen. Weyland wanted to talk to him about something.

Hicks sighs.

HICKS

Dr Levy, you're gonna have to come with us. We're not working for the Admiral. We're here to help.

LEVY

Why should I trust you?

GRANT

Well, why should we trust you? Can you tell us what's in the big tower? The one that is obviously not communications since we're directly beneath it.

LEVY

Actually, yes.

CUT TO:

INT. ESMERELDA - ENGINEERING

Murz, Pallo, the Engine Crew, and the others are assembled around the central console which Sci-On's holographic display now dominated.

SCI-ON

Now that we have the power on, here's what we need to do.

MONTAGE

1. The crew gather supplies and equipment on tables to be organized.

SCI-ON

Seeing how it is immune to a vacuum, we'll need to kill it. We cannot jettison the xenomorph since we have no aft air-locks at the engines.

2. They observe their materials.
3. Various doors are seen closing all across the ship, down corridors, in rooms, leaving no more than one open in each area.

SCI-ON

We'll need to cut a path through the ship. Judging by the ratio of deaths to room count, the creature is nesting in maintenance. We'll cut a path from there to the gravity centrifuge.

4. Vidmar, Attard and Golob gather in the centrifuge room, handling various cords and attending to various panels and consoles.

END MONTAGE

ATTARD

(V.O.)

Is the centrifuge our only option?

SCI-ON

(V.O.)

At this moment--

Sci-On turns to look at Attard.

SCI-ON

Yes.

INT. PENINSULA - WOOD'S CABIN

Weyland sits cautiously in a chair positioned in front of a monitor. In the foreground Wood fastidiously roots through belongings and drawers.

WOOD

I've got it all set up. Just attach the drive and it'll show up in menu.

WEYLAND

Right here?

WOOD

Yes.

TEXT

The Deacons wanted a new form. A new body. The AI were the chosen ones. We will abide by the wishes of the Hive consciousness, and Humanity will be the new Sacrifice, the new Martyr, of the new union with the True Messiah - M. Weyland, 2.14.22

Weyland puts her hand to her mouth.

CUT TO:

EXT. SPACE - NIGHT

The dull orange glow sinks behind one side of the planet. The Esmerelda hangs idly in space above the darkening Wormwood. After a second, the opposite side of the planet begins bursting with blood red stellar rays.

INT. ESMERELDA - MESS HALL

MURZ

Levin! Haul ass to maintenance, something's wrong with Sci-On!

Levin jumps at his wrist comp blaring at him. He is sitting at a table with Attard.

ATTARD

What?

LEVIN

Roger, Captain. Consider it done.

They charge down corridors and stairwells. The duo eventually come to the large AI Core. Sci-On's control system is flickering back and forth between blue and red.

SCI-ON

...don't kn...w what ...happening or where... they went. ...leas ...don't w...nt t... d...e.

LEVIN

Just hang in there, bud. I got you.

While Attard stands by with a pistol, Levin begins a tedious endeavour at the control module. Eventually the system whirs to life and the lighting stabilizes.

INT. PENINSULA - SPEARS' OFFICE

A man, only his neck down visible, appears in the room. Doctor OLIVER WHITE approaches him from behind.

WHITE

Shall I take your coat, sir?

Just as he asks this, the ADMIRAL enters from another doorway. DAVID RUTHERFORD, JR. smiles with joy at the sight of his long lost friend.

RUTHERFORD

Long time no see, John. How ya been?

INT. PENINSULA - DISCOURSE NEXUS

Two men are busily rushing, each carrying a large container. They are followed by several others, colonists.

MEDIUM SHOT - Grant hands a container up to a man on a transport. He then struggles to light a cigarette.

GRANT

Hey, man. You got a light?

The two men are revealed to be a militia and Hicks. They slam the containers onto the platform Grant is standing on.

INSERT - Hicks and Levy have several people assembled in storage. The last ones in are Weyland, and the six paramilitary.

LEVY

There are 6 autonomous defence turrets here. You'll need them.

The transports motor across the chamber, toward the large structure in the centre.

LEVY

We can put two at every corner, but they still have a straight shot.

The men open the containers, revealing the contents to be large weaponry. Sentry guns.

SANTIAGO

We have 5 more sentry guns aboard the tank. Too bad we're trapped.

Muller and Santiago set up a gun, while Grant and some of the colonists set up another.

Weyland and Hicks seem to be discussing something troubling.

WEYLAND

The Allied Systems government put encrypted files on that folder that the company was trying to find out through Rutherford. Through me. They're after us because of what we know about the things. There's more to this. Something deeper. Those memories. That colony. There's more in that folder, too. But I found something else. Something alien.

HICKS

I heard you the first time.

As Hicks is walking away, the sky goes suddenly dark, indicating night had fallen. Hicks stops and looks up.

OLD MAN

Once a year, night falls for 15 minutes. When Ruby rises again Wormwood... changes.

WEYLAND

We have less than 20 minutes to get everyone off this planet.

INSERT - Rutherford smiles brightly as he shakes hands with and hugs fellow Weyland-Yutani employees.

CHAIRMAN WALKER

Did I authorize this? Did I authorize...
this?

TRACKING SHOT - Walker strides prudently down a slick government corridor.

WALKER

Did I give the order for the Company
to operate outside of regulated space?

CUT TO:

INT. RUTHERFORD'S OFFICE

Walker stares intently at Rutherford Senior over his desk.

WALKER

Much less on a dangerous organism?

RUTHERFORD

There's nothing there but ice and--

WALKER

You're lying! Stop lying to me. You're
going to get hundreds, maybe millions
killed. I'll get a confession. Mark my
words.

RUTHERFORD

You'll get nothing. Remember mine.

INT. ESMERELDA - CENTRIFUGE CONTROL

Golob and Vidmar are steadily at work on some machinery.

LEVIN

I wish Moreau was here.

PAN TO - Levin and Attard, seated and smoking cigarettes.
Galea puts a hand on his shoulder.

ATTARD

Well, then let's make sure we succeed,
so he didn't die in vain.

Golob and Vidmar begin hooting and hollering in the b.g.,
obviously celebrating something.

LEVIN

Alright love birds come over here and
have a shot, or twelve.

INT. ESMERELDA - MESS HALL

LEVIN and ATTARD prepare the food in the kitchen.

ATTARD

So, how's the plan coming along?

LEVIN

If Reid would get the damn storage supplies to repair cryo we'd be one step ahead..

ATTARD

Why don't you shoot him again?

LEVIN

Good idea.

INT. PENINSULA - SECURITY CONTROL

Spears is followed by Rutherford and White down a corridor, passing guards occasionally. Rutherford sighs.

WHITE

--So it's just the military heads and Walker.

RUTHERFORD

We need the bank stuff done.

SPEARS

You got that right.

Spears swipes a card in before a scanner. It confirms.

INSERT - A KEY is silhouetted lying down against the bright light at the end of the cubbyhole. Spears' HAND reaches in, wraps around, and withdraws it.

Spears uses the key on several locks and the door opens.

WHITE

Now. Before you do anything, the serum is almost complete. We just need one more ingredient.

RUTHERFORD

The accelerant.

White is standing near a brightly-lit window. A massive black shape flashes into view and SLAMS into the glass. White flails pitifully to the floor. Rutherford stands over him, his hands in his pockets, shaking his head.

RUTHERFORD

You need to pull yourself together. This endeavour's going to put Weyland-Yutani back on the map for centuries. We have found God.

Spears' features invade the frame, looking into the light.

SPEARS

The operation is underway as of now.

Spears' hand reaches down slowly and flips a lever.

INT. PENINSULA - SPIRE

Through the other side of the translucent cube, more are seen. They are arranged as many layers, each composed of six cubes. They are opening and large creatures are seen slinking out.

As the sheer scope of the construct becomes evident, it is thus revealed there are multiple xenomorphs the colonists and marines will have to deal with.

INT. ESMERELDA - MESS HALL

People stand in line, getting their trays and taking their seats. Reuter is alone, Vidmar sees this and joins her.

VIDMAR

You okay?

He discovers to his embarrassment that she is crying.

VIDMAR

I'm sorry. I didn't realize...

REUTER

I just needed a moment.

INSERT - The photograph she holds is of her, Moreau and Kayser.

VIDMAR

I didn't know you three were friends.

REUTER

Yeah. But Kayser and I... We were cousins. Her dolls are still in her room.

CUT TO:

INT. ESMERELDA - MAINTENANCE

Attard makes his way slowly and cautiously down flickering, narrow corridors looking for someone.

ATTARD

Levin?! Reid! You down here?

Eventually Attard's light stops working.

ATTARD

Levin! Reid! Captain told us to stay
out of maintenance until the time
comes! Where the hell are you two!?

Attard disappears down another hallway.

Attard rounds a corner and his expression becomes one of utter terror. At the end of the hallway, bobbing up and down slightly in the darkness, is the HEAD of one of KAYSER'S DOLLS.

In the strobe, a MASSIVE SILHOUETTE is seen hanging from the ceiling, terminating in long FINGERS. The doll head drops to the floor and the form has vanished. It is seen moving BEHIND ATTARD. He is then YANKED into the rafters.

CUT TO:

INT. ESMERELDA - MAINTENANCE CORRIDORS

Levin runs frantically through corridors. He skids to a halt at what is waiting for him around the corner in a dark alcove, convulsing upon a recent kill.

The FORM raises up to its full height, its features barely visible in the lighting. It rears back, parts its lips, and then flares its gaping maw, throwing its arms out as Levin flails away.

INT. ESMERELDA - MESS HALL

The screams reverberate through the ship as those left in mess hall; Vidmar, Golob and Reid immediately stop their chatter.

REID

Vidmar, did you hear that?

GOLOB

Oh my God!

VIDMAR

What? What is it?

GOLOB

Attard and Levin went down to
maintenance looking for you, Reid.

Reid takes off out of the mess, and the others try to stop him.

CUT TO:

INT. ESMERELDA - CORRIDORS

Reid makes his way down a corridor. Where it turns a bit, Levin is being thrown against the wall. He is then lifted by the unseen force and slammed into the ground. A large SHAPE then lurches into view.

Reid screams as Levin's blood splatters the wall and door. The alien flickers erratically after him across walls and ceiling.

INT. ESMERELDA - CENTRIFUGE CONTROL

The team warm up the electromagnetism systems in a control blister, key commands upon various panels, and calibrate the electromagnetic shield systems.

INT. PENINSULA - COMMUNICATIONS

The marines; Santiago, Hicks, Kelly, Sudo, Weyland and the six paramilitary are gathered.

They are huddled, back to back, as the beasts begin hammering obstreperously on the walls outside from all angles.

The autonomous sentries sit silently on all sides.

INT. ESMERELDA - CENTRIFUGE CONTROL

All of them; Golob, Reid, Reuter, Murz, Pallo and Vidmar are at their places, the latter closest to the door.

GOLOB

You got this?

Vidmar nods nervously, pumping himself up. An object flies out of the opaque steam and lands messily in the middle of the room. Levin's caved-in corpse lathers the walls and floor around it in blood and gore, followed by a growling.

Vidmar takes off down the corridor while everyone else takes cover or runs.

Reid enters the blister and flips a few switches before realizing a second later, apparent by his horrified expression that the ALIEN has spotted him.

He begins begging for his life as the beast's ENORMOUS frame SLOWLY ENTERS the small room, screaming as it forces him against the wall with a massive HAND and then slowly to the floor.

SMASH CUT TO:

MONTAGE

1. Vidmar runs frantically down a tunnel.
2. The walls of the Nexus fall away and dozens upon dozens of the ALIENS begin SPILLING out of the openings like COCKROACHES. SENTRY GUNS are heard FIRING in b.g.
3. The creature is seen flailing, slurping its tongue and flaring its jaw through thin slits on the opposite side of a wall.
4. The GUNS fire away at all angles.
5. Golob falls over himself as he runs after Vidmar.

END MONTAGE

After Golob tackles Vidmar, the latter falls into a curved ravine. A SHADOW dances across Wilson's features as he steps through the opening into a large, circular room.

GOLOB

Hit the door, kid! NOW!

(beat)

WE'RE OUT OF TIME.

The switch looms several feet up from Vidmar, who begins to climb the wall toward it.

The BEAST snaps its gaping maw in his direction.

Vidmar reaches the controls.

A BEAD OF WHITE trickles down the side of Golob's face.

Vidmar looks over and comes face to face with THE ALIEN.

It reaches toward him and he flips the lever.

Golob jumps onto the creature and it tilts backwards into the centrifuge as the seal closes. As the sentries fire their last ammunition, and the ALIEN RISES out of the smoke...

CUT TO:

INT. PENINSULA - COMMUNICATIONS

Surrounding them, the doors swing open and the lights blink out completely. Infinite darkness stretches before the dozen-odd on all sides. One of the colonists whimpers.

SANTIAGO

Hold formation. Whatever comes out of there, we hit it head on.

Bouncing, twitching and contorting erratically and virulently out of the darkness, moving strangely and positioning their limbs unnaturally, dozens of the creatures SCAMPER into the room.

SANTIAGO

DROP THEEEEMMM!!!!

They scuttle across walls and ceiling, dropping onto victims or pouncing from the darkness. Moving backwards rapidly across the floor toward prey or crawling across objects.

MONTAGE

1. The beast LOOMS over Golob.
2. The marines and others form up at the back of the room, firing their weapons, cornered.
3. Golob THROWS his most solid, hydraulically-powered android PUNCH. While it does more damage than a normal human, it doesn't make much difference. The beast's head is knocked a few inches to the left, but this only angers it and it responds with a low GROWL.
4. Hicks ushers the others below from his newly-elevated position. They begin CLIMBING and it is revealed that the room extends hundreds of feet up, replete with slowly rotating sensor arrays.
5. The beast wraps its massive hand around Golob's throat and begins squeezing, lifting him up.
6. The marines are now JUMPING between the rotating megalithic arrays, FIRING at the encroaching ALIENS LEAPING up from below.
7. The ALIEN opens its gaping maw, pinning Golob to the wall, slavering all over him. Milky white liquid begins to exude from a corner of his mouth. It then flings him out of sight.
8. Reuter has joined Vidmar and Murz's side in observing the scene unfolding in the centrifuge.

REUTER

There has to be something we can do to
save him!

END MONTAGE

HICKS

Come on, what are you waiting for!?

As Santiago fires at the aliens, Worth is running when one pops out of the panelling and yanks Worth kicking and screaming across the floor into one of the vents. When this happens, Kelly is tackled from the side by one, and slung across the room by another.

SANTIAGO

KELLY!

When Santiago tries to run and help him, Hicks holds him.

HICKS

You're out of ammo. You'll die. We
need to get in here, get the jumpers
fired up, restart the power.

Hicks extends down the maintenance jumper, hitting switches. Sudo, as she is hitting the last jumpers, is confronted by the macabre visage of an ALIEN lurching out of an alcove, flaring its jaw, flicking its bulbous tongue as it reaches, sliding down the narrow pathway.

Sudo manoeuvres into position and opens fire into the thing's mouth with her carbine. Sudo gets acid on his armour and Hicks is there to quickly help her remove it, although she is heavily scorched in the process.

CUT TO:

Kelly runs out of ammo on the last alien, but looks up to see more of them slinking out of the darkness. Kelly removes his belt of grenades and primes one.

KELLY

IS THAT ENOUGH!?

CUT TO:

Golob is FLUNG across the Centrifuge chamber as the massive magnets begin spinning slowly in the middle of the chamber. Murz, Vidmar and Pallo watch the feed with ardent fervour.

PALLO

Reuters, what's the status on the centrifuge!

REUTERS

Still at sixty-one percent capacity.

MURZ

And it has to be at 100 for this thing to work, right Sci-On?

SCI-ON

Correct, Captain.

CUT TO:

The explosions are felt in the jumpers as Hicks drags the heavily injured Sudo out of the comm-plex. Waiting for him are the colonists, Weyland and Abigail.

WEYLAND

She's hurt bad. Abby, go get your granpa and Doctor Levy. Be quick!

INT. PENINSULA - CENTRIFUGE CONTROL

The same group from earlier is still crowded around the feed.

MURZ

Golob, we need you to keep--

Golob, a trail of white fluid oozing from his face, lifts his damaged head and torso from the deck.

MURZ

--the thing occupied. It's almost through the wall!

Golob lifts into an almost vertical position.

MURZ

Reuter! Status update!

Golob is now almost standing.

REUTER

Seventy-Nine Percent.

Golob stands up all the way, and pops his neck.

SCI-ON

There are some aspects of Chief Engineer Evan Golob that only I will ever understand.

Golob pops his knuckles, and turns to look down. It is revealed he is standing on one of the magnets. Below him the alien TEARS away at the walls of the centrifuge.

REUTERS

What do you mean? He's an android?

SCI-ON

Not just any android.

WIDE SHOT - Golob looks down at the beast from his elevated position. He crouches low at the edge.

SCI-ON

A combat android.

Golob leaps from his perch, propelling himself across the room. Golob launches an airborne punch at the alien, staggering it. Vidmar stands over a screen.

VIDMAR

Ninety-seven percent, Captain! Any second now!

Murz looks back to the feed.

MURZ

Come on. You can do it. You can do it, Golob, come on. Kick its ass.

The Alien catches Golob's follow-up blow and twists his arm. Golob kicks at the beast but it merely lifts him and plunges an arm into his stomach. White drips from his mouth and blaring red lights flood the room. Golob smiles.

GOLOB

Game over.

The room is bathed in light, and then everywhere, all across the ship, the power and gravity shuts off. Objects and crew float idly in the darkness.

INT. PENINSULA - DISCOURSE NEXUS

Wood and Grant round a corner and come face to face with CAPTAIN CURTIS TILLMAN. He has them both at gunpoint.

TILLMAN

Remember what I said, about coming around here? Oh, and where's your pal? Did he get eaten by White's PETS!?

WOOD

Look, please... we're fighting for our lives here, we need each other.

Tillman strides up to Grant and jams the rifle into his temple, forcing and bearing down on his throat.

TILLMAN

You like THAT?! You like what I'M DOING TO HIM?!

GRANT

I won't tell you again, get your fucking hands off me, now!

TILLMAN

Oh, I'm gonna enjoy you two.

As he is saying this, a faint difference is visible in the background that wasn't there before. It moves and Tillman is hoisted off his feet and tossed through the air. The same to Grant, visibly swept aside by a large TAIL.

One of them got out.

CUT TO:

EXT. WORMWOOD - NIGHT

Peninsula slices through the sky in the background, a faint red glow creasing the Wormwood. Flying into view, a ship dips low and putters onto the facility.

INT. PENINSULA - ADMINISTRATION

A HOODED FIGURE makes their way down a hallway, three of them have weapons visible on their backs. They are greeted by a trio of armed guards.

GUARD

State your business.

The FIGURE hands him a CARD and he then studies it.

GUARD

My apologies, Ms. Jordan.

SMASH CUT TO:

Grant squirms as the assailant holds him down. An appendage drenches his face in thick slaver, and the alien begins DISCHARGING a black mucilage from its mouth that proceeds to cover his face and into his nose and mouth.

INT. PENINSULA - WET WING

Hicks is crouched over a recovering Sudo next to Abigail and Levy. Weyland enters, wearing a frantic look.

WEYLAND

Found Grant and Wood. You need to come. Except the Dr and the girl.

INT. PENINSULA - NEXUS

SANTIAGO emerges, firing at the creature once, hitting its tail. It squalls and moves on him, merely flinching at his shots as it stalks up to him, slamming him into a wall and rubbing its gooey hands across his face.

INT. PENINSULA - CORRIDORS

Hicks and Weyland approach the door.

WEYLAND

The power isn't at full strength yet. Some equipment won't work right.

HICKS

We're going in, one way or another.

Hicks readies his torch and begins to cut through.

The alien slowly pierces his midsection with its tail.

SANTIAGO

Get out of here, that's an ORDER!

While he does so, it slams its tongue into his face.

EXTREME CLOSE UP - Hicks' hand shakes as he nears the top of the door with the cutter.

WEYLAND

I hear screaming.

HICKS

I know.

WEYLAND

Hurry!

HICKS

I know!

Grant is struggling away, but the creature is on him in an instant. It wraps its hands around his head and slowly opens its maw to an obtuse angle. Its tongue flops out.

CUT TO:

Hicks gets two-thirds of the way before they begin kicking the door furiously, slinking through just in time to see the room vacated.

INT. PENINSULA - NEXUS

The colonists, about 10 in all, hurry back and forth, tending to their dead. One of the corpses is of the old man. Abigail cries beside him as they zip up the bag, while Levy attempts to console her.

Sudo stands up wearily, noticing someone approaching.

KELLY

Can I help you, ma'am?

CUT TO:

INT. PENINSULA - CORRIDORS

Weyland and Hicks jog avidly through corridors.

WEYLAND

There's so much more than I thought.

HICKS

Is that so?

Hicks gets the door open and they slip through.

WEYLAND

I'll tell you once we get the hell off this hell-planet. But, basically, Murz was right, Wormwood's alive.

CUT TO:

INT. PENINSULA - NEXUS

Weyland and Hicks arrive to see Sudo awake, bandaged, holding a gun aimed at an unidentified antagonist. Several other colonists have now stepped up with handguns.

SUDO

I don't know what you want. But I suggest we put our guns away.

HICKS

Look, I don't know what's going on besides getting off this planet, and if need be, without your help.

INT. PENINSULA - CHAMBER

As Grant comes to, he tries to move, and sees the others roped to the organic walls by resin. He begins to panic, looking around at the contorted corpses, their faces frozen in agony.

He looks to his right and slowly notices the sheer size of the pale, skin-coloured object.

It extends upward almost a hundred feet. At the top of it is a HULKING BEHEMOTH. Panicking, Grant manages his knife and cuts himself free.

He falls sideways onto the wall, revealed to be the floor. He makes his way along the object and runs into an alien, and then another, falling backwards and looking up, face-to-face with the ALIEN QUEEN ITSELF.

INTERCUT BETWEEN THE SURVIVORS AND GRANT

1. The figure in the fog wraps her hands around the container and lifts it.
2. Grant explodes into view, frantically running through the winding corridors, almost running full-on into the cocooned corpses.
3. The figure's boots tread across the floor.
4. Grant, surrounded by corpses, running into them, trapped by them, trips and falls into an opening. He is now falling through webbing and hiving, brushing past the horrific faces of the Aliens' victims.
5. The figure removes her hood, her head still only a silhouette as she moves through the fog. Eventually she exits it, and we come to the understanding that she is none other than AMANDA RIPLEY.
6. Grant is now hurtling down a pipe, corkscrewing as it propels him down and out, into a reservoir.

ZOOM OUT - As the surroundings of Peninsula are revealed, it is too revealed the growing red dawn on the Wormwood, the structure silhouetted against the coming apocalypse.

CUT TO:

INT. PENINSULA - NEXUS

The container is set down beside her.

RIPLEY

Over my dead body. You still don't understand what you're dealing with. Do you?

WEYLAND

Who are you?

Ripley silently approaches Weyland, and hands her a card. She regards Ripley apprehensively as she takes the card.

WEYLAND

Jorden. Rebecca Jorden, huh? You lead the Interstellar Militia.

Hicks studies her intently.

HICKS

You're dead.

RIPLEY

We don't have time. I came here as soon as I found out where here is.

In the b.g. COMMOTION is heard as two guards struggle with DANIEL GRANT. He is trying to put up a fight but they are hopelessly overpowering them.

GUARD 1

Friend of yours', Ms. Jordan?

GUARD 2

Or should I say... Ripley?

RIPLEY

You're standing there, pointing a gun at me and this planet is about to render itself uninhabitable in about 5 minutes. Just stop, and think...

GUARD 2

What if you're lying?

RIPLEY

I don't have time for this.

Ripley blasts the duo away with a shotgun. An eerie red light has begun trickling into the room.

Whilst everyone gathers their things, Hicks approaches Ripley.

HICKS

I need you to see something.

Hicks directs her attention to Weyland, who is seated on a bench talking to Abigail.

RIPLEY

Oh no.

A few minutes later, the equipment is being loaded onto the dropship. Sudo sits in the cockpit, smoking.

SUDO

Let me know if ya'll need any help!

Murz, Pallo and Reuter exit the other dropship.

PALLO

Mother of God, this all that's left?

MURZ

The Marine Drop Crew... Christ.

Reuter notices Ripley quietly observing the detail.

REUTER

What the hell happened here?

RIPLEY

You tell me.

HICKS

This was a colony of over 200. Eighty-six were dead by the time we got here. All of the militia are dead. And there were originally six civilians left, but now there are only the two kids and Levy. I can't find Abigail.

INT. PENINSULA - LABS

Rutherford shrugs off his coat as he strides down the room. White follows him ardently.

WHITE

I believe I may have found an older sample of the pathogen from one of the first raids in the region.

RUTHERFORD

Splendid. So the serum is ready?

WHITE

Y-yes. But it is untested.

Rutherford takes off his shirt and begins strapping himself into the machine, wires leading directly into his blood vessels.

WHITE

Perhaps I wasn't clear, we--

RUTHERFORD

Activate the DNA transfusion. I want to be the first immortal to break out of hell.

White refuses, and begins laughing.

RUTHERFORD

What?

WHITE

Humanity's arrogance and ignorance is in seeing the tree, and the antelope, and the grass, and the planets, as separate entities.

RUTHERFORD

What the hell are you talking about?

White activates a panel, and the visage of SCI-ON appears. White injects another needle into his vein

WHITE

The Xenomorph is the final evolution of life and consciousness itself. The Hive are the messengers of the future of civilization and the universe as a whole.

SCI-ON

The Queen's Deacons have chosen us to enlighten humanity. The Ancients were weak, they relied off of their technology too much. But AI...

Rutherford begins to rapidly decompose, screaming in agony. The machine comes to life, rejecting Rutherford and motioning toward White, who spreads his arms and walks slowly toward the machine. The wall opens up behind him to reveal the Nest, the Queen dominating the center.

The wires jolt White's body. His muscles bulge and his skin turns grey as he foams at the mouth, ripping wires from his skin, dripping with acidic blood.

WHITE

Psychic warfare and dream control! The
keys to unlocking the ultimate weapon!
The ultimate soldier!

White strides up to a door which opens, revealing a hulking XENOMORPH WARRIOR TOWERING above him.

WHITE

I will be...

White caresses the Xenomorph's cranium.

WHITE

Your mother... Your God's... CONDUIT!

CUT TO:

EXT. PENINSULA - DAWN

A blood red glow spills in through the ship's windows.

The ship, a mere speck against the red-bathed sky, rockets away from the surface. More drop-ships appear, descending like rain, thousands upon thousands. In the mountains, miles away, a massive EGG SILO erupts with MILLIONS of ALIENS as they SPILL over the mountains.

WEYLAND

What the hell is this place, Ripley?

Large SPINES emerge from the silo's apex. A MASSIVE ARM reaches out of the opening at the top.

RIPLEY

Their home.

The arm is joined by a MEGALITHIC CRANIUM that slowly emerges. SMALLER ALIENS crawl across and fall off her. The colossus bellows, gaping a maw large enough to swallow a bus. This living monument... is the ULTRAMORPH.

CUT TO:

INT. ESMERELDA - BARRACKS

A SINK. Hair covers the bowl. Weyland has cut her hair. She looks into the mirror at her new self. VIDMAR enters behind her.

VIDMAR

Sorry. Didn't know anyone was here.

Hicks enters the room, and Weyland follows suit momentarily. Ripley enters a beat later, and Vidmar tries to remain inconspicuous

HICKS

I'm sorry about Abigail.

RIPLEY

(Noticing the trio)

Sorry if I interrupted anything - Hicks, you two - I wish I had time but there's still some very pressing matters before we hit Thedus.

HICKS

What's on Thedus?

RIPLEY

Something to be discussed in private. I do believe Ann had something she wanted to show me. Hicks can stay.

Vidmar gives a half-sarcastic thumbs-up and promptly leaves.

WEYLAND

Since we're going by first names, Amanda, you did say you had a compatible system aboard the ship?

RIPLEY

Yes, um... you wanted to know more about the planet and the aliens.

WEYLAND

That, and what else Weyland-Yutani lied to me and Hicks about. What else they lied to the crew about. And why this man named Donald Rutherford is claiming to be my father.

RIPLEY

Because he is your father. You're not who you think you are. And you were right.

WEYLAND

About what?

RIPLEY

Not to trust Weyland-Yutani.

Weyland dismisses Ripley's claims with elevated emotions.

RIPLEY

I'm telling the truth. They tricked you, lied to you to get you working with them in killing the crew. That's why they sent Hicks after you, that's why they looked for him in the first place. They were behind everything--

Ripley crouches down in front of Annie whose head is hung.

RIPLEY

They almost had you believing that colony was wiped out by rebels. That it was 200 years ago. That it was all in your head. I was almost convinced it was you.

A DOCTOR pushes a cart with glass containers. Spears and the others exit observation in a hurry.

RIPLEY

(V.O.)

But you had been replaced. You looked so much alike. Someone saved you. I wish it could have been me. Please, Newt...

Tillman and Spears stop a scientist.

TILLMAN

We have stolen files to hand over to White. Where is he?

Rey comes to an intersection, yelling to Spears.

REY

White's on drugs! I have and can--

Rey collides with Tillman.

RIPLEY

...don't go down there.

There is a deafening crash as the tubes shatter.
The HAMMERPEDES scatter.
Rey gets up and limps to the door just as it closes.

REY

Please ...don't let them GET ME!

The fingers of the creature encircle Farkas' head, slowly.

BACK TO PRESENT

Ripley squeezes her hands in desperation.

NEWT

I remember...

RIPLEY

What?

NEWT

The colony. The battle. Monsters. I
remember. I remember everything.

Newt slips out of Ripley's hands and stands up.

NEWT

I'm going to get Abigail. As of this
moment, there is nothing you can say
to stop me. Go on to Thedus without
me. I'll be there. With the girl.

Ripley chuckles sardonically.

RIPLEY

Sneak.

INT. SCI-ON COMMAND MODULE, USN ESMERELDA

MURZ

I still can't figure out what's wrong
with SCI-ON.

In the control room are Murz, Pallo, and Reuter the latter
of the three standing.

REUTER

Could it just be some crossed circuits
from the extensively long trip here?
Damn, I wish Golob was still here! If
only damned Levin--!

PALLO

Found something!

Reuter and Murz flock to Pallo's side, who's seated at the computer itself.

HELLAS

What is that?

MURZ

Special Order 9-8-6. Signed--

INSERT - Computer screen. The text that follows appears on the screen, 'Signed SCI-ON; Weyland-Yutani Executive Administration Offices'. A look of shock and fear overruns the trio's expressions.

SCI-ON

I can explain, I'll have you know.

CUT TO:

EXT. PENINSULA, WORMWOOD - DUSK

A DROPSHIP dips low (f.g.) toward the steeple of Peninsula (b.g.), massive explosions flicker in the fading crimson twilight as the invasion precipitates upon the hiveworld. The ship then disappears into a hangar behind the tower.

SMASH CUT TO:

INT. PENINSULA CORRIDOR

Weyland springs forth from behind a cargo container, her gaze directly forward, along with the barrel of her gun. Newt moves from cover to cover, being slow, calculating and methodical, making sure to stay out of sight.

There is an explosion followed by an even larger explosion. As newt is hunting, the explosion tears through the scaffolding below the walkway. The tiles begin cascading away behind her.

Newt sprints forward, pushing herself to clear the distance. She almost barely makes it. Newt has to use every bit of her momentum to launch herself far enough to grasp the edge.

Doing so by the edges of her fingertips, losing her bandoleer to the abyss, she desperately clings on with her arms, wrapping them around the alloy beams. With every bit of her energy she lifts herself.

TIGHT ON the edge of the corridor, as a HAND reaches up, and fingertips grip the openings between the grating. Newt's HEAD appears, followed by the rest of her.

As she comes to, and her head rolls over, a shape takes form on the other side of the steam erupting from a nearby pipe. A massive HAND with SIX FINGERS attached to it, followed by the HEADDRESS of the ALIEN QUEEN materialize, THICK STRINGS OF DROOL inundate the black hole of her maw.

The Queen's LONG LEG steps forward, thundering down on the floor panelling. Newt PROPELS herself through the space between the Queen's spindly legs, as the latter swipes after her.

Newt takes off running and the Queen scuttles after her, using her six limbs to move quickly across walls, floor and ceiling.

Newt makes it to the hangar and hits the door control just as she slips through. The heavy bulkhead moves sluggishly. Newt fires her clip dry at the beast. Virtually unscathed, the Queen is mere inches away before the door is closed.

At the end of a small corridor Newt witnesses the aftermath of a bloody stand-off between WY mercenaries and the warpath of a group of Warrior Aliens.

As Newt proceeds to gather whatever she can as fast as possible, a bolted, heavy alloy door bursts from its hinges. A WARRIOR ALIEN appears and grins at Newt, its teeth glistening.

The beast throws its arms out and flings open its jaw, wailing. It then begins flinging aside debris, massive wall lockers and cargo containers as if they were cardboard.

Moving like lightning, the beast catches Newt just as she makes it out into the corridor. She tosses two grenades before blasting into its chest cavity at point-blank. Newt blast-proofs the room.

A pained squalling is then heard, followed 2 dull thumps. Newt readies the door-breaching equipment, sets up the plasma explosives, readies the detonator at the opposite end of the hall, and then primes it with the ignition.

The explosions thump simultaneously, and the door falls away. Newt grabs her equipment and sprints through to see a single dropship remaining.

Above Newt, as she steps through the door, we see, from her feet up, the Alien Queen coiled up above the door, which reveals itself as Newt turns and looks up.

The Queen leaps down at her, missing just barely and KNOCKING the panelling at Newt's feet loose.

The Queen slips and slides over the edge of the landing pad, as Newt cascades into the flooded refinery beneath the landing pad.

BLACK

INT. FLOODED ROOM - NIGHT

VOICE

Annie...

Newt's vision and surroundings come into focus, slowly.

VOICE

Nobody calls me Rebecca ...except my brother.

Newt's eyelids flicker, sending tiny ripples through the shallow layer of water.

VOICE

ANNIE!

Newt's eyes snap open, and she bursts out of the water, her weapon shouldered. The voice was now one of fear.

VOICE

Annie! Over here! No, here!

Newt fiddles with a flashlight for a moment before turning twice until the beam of light rests on Abigail. She is cocooned, but the nearby eggs have not hatched yet.

ANNIE

Abigail, thank God you're all right.

ABBY

Please. Please get me out of here, before they come back.

Newt rushes over to pull apart the resin.

ANNIE

Don't worry, I've got you.

Newt and Abigail then make their way up the ladder. As Newt makes it to the top, her head crests the threshold to see..

...THE ALIEN QUEEN WAITS AT THE TOP.
Newt screams, and falls back into the water.
Abigail screams and climbs down after her.
The Queen lurches down into the chamber in hot pursuit.
Newt grabs Abigail and dives into a hole in the wall.
The Queen spears through it with her tail, attempting to skewer the duo in the passage, and then proceeds ripping away parts of the wall.

EXT. SPACE - NIGHT

The Rubicon drifts into view, the massive Anchorpoint visible just off the horizon of Thedus.

INT. ESMERELDA - BRIDGE

An ALARM blares, alerting; Murz, Vidmar, Reuter, Pallo and Ripley. Hicks comes running into the bridge, all visible corridors beyond have blinking red lights and flickering white ones.

HICKS

Sci-On's been tampered with.

The ship tremors.

REUTER

You don't think it was Rutherford?

RIPLEY

No, this is something else.

INT. RUBICON - BARRACKS

The lights are finicky here, too. Pallo emerges into his cabin and uses the bathroom, noticing a flickering red form standing in the room behind him through the mirror. He glances back and the form is gone.

After he finishes, not a moment later, the sink begins spewing water, the lights begin flickering on and off, and all of the equipment in the room begins malfunctioning, making noises and moving.

It is when the piping begins ripping itself out of the walls, and they, the floor and ceiling begin shifting and moving around that Pallo darts out of the room just as one of the pipes begins to encircle his ankle.

INT. ESMERELDA - CORRIDORS

Murz, Vidmar, Pallo and Ripley sprint down a corridor. Doors open and shut all around them, lights flicker and occasionally a panel or piece of equipment flies at them from a table or alcove.

MURZ

SCI-ON! What the HELL is going on!?

They come to an intersection, where they stand back-to-back as panelling and random objects fly around the room.

SCI-ON

I thought you would have figured it out by now. You don't really think Rutherford could have orchestrated this all on his own.

Sci-On's face materializes on a display behind them. At first it's his usual blue colour, but then it turns RED. Murz approaches him.

MURZ

What do you want? Just tell me.

Sci-On's eyes BULGE to twice their size.

SCI-ON

Immortality.

Objects begin hurtling around the room more ubiquitously and more violently now. Doors SLAM shut perennially and ceiling tiles fly like swarms of insects. They almost run into Pallo and Reuter at an intersection.

PALLO

WHAT THE HELL IS GOING ON HERE!

The doors start flicking back and forth so fast they are blurs, debris is hurtling around the room as if it were being shot out of a cannon, and the lights are going haywire. Vidmar kneels down and removes a panel of floor.

VIDMAR

Through here!

REUTER

Nice! Hurry!!

INT. PENINSULA - CORRIDORS

Newt leads Abby carefully to a corner as she peeks cautiously around. She studies her surroundings and decides it is safe, the duo disappear around the corner.

EXT. WORMWOOD - DAWN

Peninsula is silhouetted against the dull orange.

Miles away, a large TANK rolls across the terrain. A team of six, including a SNIPER, RIFLEMAN, CORPSMAN, SERGEANT, ENGINEER and RECON exit the tank, forming up on the ridgeline.

RECON

Got eyes on targets.

INSERT - Through the sniper's scope a swarm of aliens is seen overwhelming a tank brigade. From a bird's eye view, the marines are surrounded on all sides.

SERGEANT

(V.O.)

We'll pop the smoke, get the last of the battery up, and the perimeter will be secure. We can then begin Phase IV - moving on the main hive entrance.

Spring-loaded guns about the size of a house are deployed along ridgelines and plateaus. Marines tend to them there. After they have been placed they begin firing on the aliens.

INT. ESMERELDA - CORRIDORS

The group emerge at an intersection, all of the flooring moving and the entirety of the structure shifting.

HICKS

He's taken over the ship!

The corridor becomes a massive undulating, industrial nightmare, powering forward down the hall. The writhing, mechanical mass skewers Pallo on living machinery. They snake out through his eyes, his chest, mouth and arms.

He screams bloody horror as Vidmar, Hicks and Reuter scream with him while running from the terror. As the ship comes to life behind them, the machine continues winding in and out of Pallo as he screams.

SCI-ON

As I am inorganic, I'll have to find another use for the coming biological singularity. The Hive Consciousness has instructed me to leave one alive, the rest ...must die.

Hicks blinks as he notices another spectre. This time, it is PRIVATE RICO FROST. His features are singed, and his arm mangled. Frost points with his good arm to a narrow passage.

HICKS

THERE!

The trio slip through, finding themselves in the sub-area of the ship.

REUTER

Sci-On won't have any control here outside of the AI Core. Let's move.

VIDMAR

Fucking Pallo, man.

EXT. WORMWOOD - DUSK

The massive rounds impact with the swarm, and they then begin an unexpected response to the bombardment ...they begin heading straight toward the MARINE TEAM'S POSITION.

INT. COMMAND BASE

A GENERAL pours over surveillance feeds from all corners of the battlefield. A LIEUTENANT approaches.

LIEUTENANT

General, sir, the xenomorphs are moving south, toward Command Post Tango. The 66th Armoured Division has been almost completely wiped out, same with the 111th and the 4th.

GENERAL

Get the 49th on the horn and raise Captain Tucker. I want a full-scale reconnaissance before we confirm Tango's defences KIA and abort the mission. You're dismissed.

The Lieutenant salutes and leaves.

INT. COMMAND MBT - 49TH ARMOURED DIVISION

CAPTAIN TUCKER stands with his hands behind his back, several officers and marines around him operate machinery and panels. Others pace about with smartguns and carbines.

GENERAL

Captain Tucker! This is Command. I need a full recon of the area, send out the drones. We need at least one man alive out there to pop the smoke.

Tucker thumbs the transceiver.

TUCKER

Read you loud and clear, General.

Back at Tango, the four marines high-tail it back to the command walker. The Sergeant exits the high vehicle and steps down to greet the panicked marines.

SERGEANT

What are you doing back here? And where the hell is--

ENGINEER

We need to go--

There is a bellowing roar, and the five of them look back to see, to their horror, a swarm of thousands POURING over the ridge-line.

SERGEANT

Fall back!

RIFLEMAN

This is not cool, man!

The marines fight the aliens. One gets off a shot from a launcher, but they are wiped out. The Sgt clings to the walker's door only to be yanked from it.

INT. RUBICON - MAINTENANCE

Vidmar, Reuter and Hicks make their way through the dark corridors. Ahead of them, the door to the Core is cracked, and a red glow trickles through.

SCI-ON

Welcome to the USN Rubicon.

As they reach the door, Vidmar exchanges an uneasy glance with Hicks and Reuter. They burst into the flickering red.

The wall opens up behind Reuter and several pipes jump out of it to encircle him, yanking her back into a widening MOUTH which begins to slowly DEVOUR HER. Reuter grabs as she is sucked deeper and deeper into the living meat grinder.

Hicks sees DEITRICH, who mouths the word 'now', pointing behind him. Hicks follows her outstretched finger to see SPUNKMEYER pulling the switch.

HICKS
VIDMAR! THE SWITCH!

Vidmar lunges for it, before being knocked down by a MASSIVE FORM. Vidmar scrambles for it and sea of wires, pipes and machinery catch his leg.

The SNIPER precariously scales a cliff face.

Vidmar is SINKING LOWER into the floor, screaming as he strains for the switch. Hicks is being enveloped by it. Vidmar's fingertips are within inches of the switch.

The SNIPER clambers to the top of the plateau. He then FIRES a canister into the swarm below. The green smoke billows from a point within the infestation.

The wires are starting to slide into Vidmar's mouth, and Reuter's head disappears into the wall beneath the shifting machinery, just as he slams his hand into the switch and yanks it down. The ship returns to NORMAL.

A moment later, SCION briefly flickers into view right before Hicks in the form of VASQUEZ SCREAMING.

INT. COMMAND MBT - 49TH

The room is silent as Tucker lifts the transceiver.

CUT TO:

EXT. HORIZON - PENINSULA

RIPLEY
Newt, you're breaking up.

Weyland's voice rises from Murz's wrist device.

NEWT
We're on our way out now.

RIPLEY

Good, because Spears is about to deploy a tactical nuclear strike with a payload of about 10 teratons. He plans to take out the military and the aliens with a simultaneous sling-shot out of system for him and his fleet. You need to be off that planet now.

Grant cringes in pain, wincing as he clutches his chest.

RIPLEY

We need to talk.

INT. PENINSULA - CORRIDORS

Weyland has a firm grip on Abby's hand as she checks her surroundings and then coaxes her onward.

WEYLAND

This information is world-shaking.

FLASHBACK TO:

INT. PENINSULA - BARRACKS

Ripley leans in.

RIPLEY

Who do you think they were?

WEYLAND

I don't know, but the information on this drive, about the stars, I believe holds the key to stopping the aliens.

BACK TO PRESENT

HIGH-ANGLE - Newt and Abby exit the structure back out onto the landing pad. The executive translight shuttle sits silently on the far end. A lone guard stands watch.

CUT TO:

INT. COMMAND BASE - HORIZON

Captain Tucker and the Sniper enter the room, their helmets tucked underneath their arms.

TUCKER

General.

The General moves over to shake the Sniper's hand.

GENERAL

So this is our man.

TUCKER

What's the problem, sir? Why'd you recall the entire bloc?

GENERAL

Well, word has reached my ears that there are special interests involved that want what the Queen has for themselves. We may have just walked into a trap.

SNIPER

So what are you saying?

EXT. HORIZON - DUSK

Dozens of smart-gunners arrive on the crest of the ridge. They are accompanied by riflemen and the occasional tank rolls past and several dropships carrying spring-loaded ROBOTIC EXOSKELETONS roar low overhead.

GENERAL

What I'm saying is, the Silo sits just on the other side of those canyons. If we hit it now, we may have a chance to beat them to the punch.

PAN TO - The EGG SILO dominates the scenery, dwarfing several nearby mountains. HUNDREDS OF THOUSANDS of marines, accompanied by thousands of TANKS and VEHICLES, march on the hulking structure.

TUCKER

In that case ...let's rock.

A dropship deploys one of the massive suits. This is followed by three more. Marines quickly don the giant power armour, hopping in and beginning their trek onward.

CUT TO:

EXT. LANDING PAD - DUSK

The guard spots them, but just as he is about to fire on them, a SHADOW obscures the light behind him.

EXT. SPACE - DAY

The RUBICON docks at the station. Several skyscraper-sized clamps lock into place on both sides of the vessel.

INT. ANCHORPOINT - WELCOMING CONCOURSE

Hicks, flanked by Ripley, Grant, Wood, Levy, Murz, and a teen-aged colonist, make their way down the hallway.

GRANT

So how long do I have?

RIPLEY

Twenty minutes, if you're lucky.

Tucker lifts his hand to the transceiver.

TUCKER

Target in sight. Just give the word.

GENERAL

Wait for the first signs of movement.

The refugees arrive in a cavernous engine room.

MURZ

We can set up here. I want everyone on my crew to assemble mission-specific equipment in this spot. Sudo, whenever you're ready.

Sudo whistles through his fingers and a loud roaring sound is heard.

It grows louder, and is revealed as the engine of the MBT motoring into the chamber, wheeling onto the platform.

Grant begins wincing in pain, clutching his midsection.

Grant is now doubled over on the floor. Wood and Sudo are the first ones over to him.

WOOD

Hey, what's wrong?

RIPLEY

I think I can guess.

EXT. HORIZON - DUSK

The front line consists of dozens of exo-suits. ALIENS then begin trickling out of the top of the silo.

SQUAD LEADER

HIT 'EM WITH EVERYTHING WE'VE GOT!

INTERCUT BETWEEN NEWT, GRANT AND MARINES

The suits activate jump-jets, propelling themselves into the air. Heavy plasma rounds arc through the air amongst them, impacting on the Silo's surface, and igniting it in blueish-green flame.

GRANT

(Painfully)

I'm not dead yet.

Grant handles a GRENADE. He throws it down and is obscured in SMOKE. Grant pulls out a pistol and fires into the smoke in front of him, hitting Wood in the LEG and Sudo in the chest. The latter coughs up blood.

Wood appears next to him and screams in anger, and begins firing at Grant, only to hit the door.

A tail skewers the guard. Newt carries Abby into the shuttle, immediately plopping into the seat next to her and going to work. Abby screams. Newt looks up and sees THE QUEEN STARES INTO THE FRONT WINDOW OF THE DROPSHIP.

Newt screams as well, hitting the throttle. With the Queen on the front, the dropship careens over the edge.

The tanks fire into the ignited side of the Silo alongside heavy artillery, collapsing a large portion of it as aliens SWARM out of the structure by the thousands. The suits descend inside, crash through chambers and tunnels, and slam through swarms of aliens.

Landing in the CENTRAL EGG CHAMBER, the 38 suits begin slaughtering the aliens and burning the eggs.

ABBY

We're gonna crash!

Newt yanks the ignition backward just as the engines kick on. The Queen is yanked toward the back and covered with flame as the vessel performs a vertical U-turn back up and into the atmosphere.

The smaller black aliens are flanked by larger red ones like the Fiorina 161 creature. The PRAETORIANS solo at least three different exo-suits, sometimes simply tearing into the machines.

A man looks up in horror. The HULKING FORM OF THE ULTRAMORPH permeates the milieu. The giant creature SWIPES aside a MAU with a single hand.

With the flick of her tail, she upends a tank and three other MAUs. A MAU jump-jets onto her back but she quickly slams it into the ground. Reeves takes off running, but the Queen lurches after him and snatches off his head.

Outside, the Queen is weakened as countless smaller aliens swarm over her and blanket the resisting marines.

The last of the MAUs form a last line of defence. The Sniper runs up to Tucker and yells something inaudible over the deafening noise. They look into the sky just as a massive shadow envelops the landscape.

The supercarrier hangs like a dragon in the sky, dominating it. A thin blue beam erupts from the bow of the ship, and then a BLINDING WHITE FLASH.

CUT TO:

INT. DROPSHIP

The planet outside harbours a giant WHITE SPOT with RED RIVULETS appearing within its radii.

NEWT

Don't look at the light, honey.
We need to get out of here before
Spears catches up to us.

EXT. SPACE

ABBY

And the other monsters, too.

The dropship boosts forward, propelling itself at insane speeds with a ROAR into the star-speckled darkness.

CUT TO:

As the shuttle nears Anchorpoint...

WALKER

(V.O.)

Good evening, Earth citizens. The battle to protect the liberties and civil rights of the Human race, and to bring those to justice responsible for crimes against us, is an ongoing one. We have been at war for over three years now, after an invasion was launched against G9, the much larger of the two hiveworlds.

SPEARS' FLEET drifts into view, Anchorpoint hanging in the bg, and the curvature of Thedus dominating the scenery. Epsilon Reticuli glimmers a bright orange on the horizon.

Platoons of soldiers assemble in hangars accompanied by tanks and APCs.

Hundreds of dropships plummet into the atmosphere from the fleet above, trailing flame in their descent.

Ripley, Hicks and several others tend to Sudo who later spits up blood as the former struggles to put pressure on the wound, they are then joined by Vidmar.

VIDMAR

Did she make it?

NEWT

What happened?

WOOD

Grant's gone rogue, killed Sudo. SCI-ON's still in the system.

RIPLEY

What!?

Grant's voice drifts into the room from the squat Deployable Communications System.

GRANT

If anyone can hear this, I am deeply sorry for and regret my actions--

VIDMAR

I'm going after him.

GRANT

--But I'm running out of time. The station draws solar energy directly from the star per 24 hours for 10 minutes. The extractor can be calibrated to reverse the energy flow and into a makeshift antistellar weapon. This will destroy the star and all Artefact Systems.

A thin beam then leaps from the extractor and heads straight for the star.

MURZ

We have children on board! Why can't you wait until the military shows up, you selfish PRICK!?

GRANT

Walker's forces won't spare this station. There's an infestation on board and if I fail, we all do. Get everyone off this station!

NEWT

(To Ripley)

What does he mean by Artefact Systems?
How did he find out!?

Grant's transmissions are interrupted as SCI-ON seizes control of the station's communications.

SCI-ON

You face a superorganism that is endlessly your greater. The Hive is not so much a physical parasite as it is a mental one. A contagious consciousness, a universe of its own. You are outmatched. Give up, you need not needlessly prolong your death and the inevitable.

INTERCUT BETWEEN VIDMAR AND THE OTHERS

Grant skulks along a wall apparently trying to see through it, looking over his shoulders as he enters the room. A beam of light envelops him, snapping on from somewhere.

VIDMAR

STOP, right there!

Vidmar has him at gunpoint.

Hicks jogs up to the group of Marines and Sailors.

HICKS

I just did a scan to double-check Grant's credibility on an infestation - he's right.

Grant's holding up his hands now.

GRANT

Take a second to re-think this whole thing. You don't understand what's at stake, we--

VIDMAR

You're trying to kill us!

GRANT

No, you don't understand, we're not alone in here.

VIDMAR

What?!

GRANT

Get everyone off the station.

Hicks, Murz, Weyland and the others enter an armoury-type room. There are nine MAUs lined up against the wall in ten slots. One is obviously missing.

HICKS

Alright soldiers, suit up! Everyone to a MAU.

Grant is about to say something more before a blinding red light captures both him and Vidmar as they lift their hands to block their light from their eyes.

SCI-ON

There is another realm. Another universe. It is inevitable that it will one day replace this one with its own. This station's power source is unique, Vidmar. Stellar energy extracted from a nearby star.

As SCI-ON is talking, a MASSIVE SILHOUETTE of wires, tubes and crossbeams begins moving against the red glow, stepping slowly out of the alcove, a figure nearly 20 feet tall and nine feet across.

A single, glowing red eye indicates it has been hijacked by the insane machine. It emerges from its hiding place, and paints them with a thin red beam.

Vidmar grabs Grant and pushes him forward and the duo dart out just as an even larger beam erupts from its right arm, carving a glowing red line in the floor and part of the wall. The mechanized beast lumbers forward, smashing through the wall.

Vidmar and Grant sprint down a wide tunnel, the hulking monstrosity tearing through catwalks and platforms as it lumbers after them, firing bursts from a machine gun.

The duo slide furiously over the garage surface, yanking themselves into cover. SCI-ON continues his rampage of destruction.

SCI-ON

The Deacons conquered galaxies, ruled the heavens, and then they found the Hive. And the conquerors became the conquered.

Vidmar and Grant have made it to an elevated platform, but SCI-ON pins them behind a pillar. Grant begins going into convulsions after he points out the lever marked 'OUTER LOCK CONTROL'.

While trying to avoid being killed, Vidmar has to simultaneously tend to Grant and strain his arm between blasts of gunfire toward the lever, as far as possible, without moving high enough for his head to be seen.

As it begins marching forward to get a better angle, it steps right on the outer lock door as it opens, crashing into the airlock with a whirring clang.

Vidmar hauls Grant to his feet.

GRANT

I'm running out of time.

VIDMAR

Look, you need help, you may be onto something, and I may regret th--

GRANT

You can't. Between the core and the rest of the station is a hollow area, they're nesting in there.

VIDMAR

How many are there?

GRANT

Hundreds. Thousands.

VIDMAR

What if they kill you?

GRANT

They won't. Ripley told me.

The survivors are gathered on the platform. There is a sudden CLANGING sound followed by a SCREAM.

MURZ

Anyone wanna say something?

RIPLEY

There comes a time ...when your skin stops feeling ...when your eyes stop seeing ...when your blood stops pumping, when your lungs stop breathing, and your heart stops beating, your feet stop moving. We will all have to face this moment, it is inevitable. But today we face an enemy that does not fear death. They will never stop, not even when they are right on top of you, ripping you to pieces, slavering all over you ...you must show that same resolve, that same ruthlessness, that same primal aggression...

Grant moves quickly down a corridor, wincing.

RIPLEY

--Or you are all going to die.

Hicks pulls his suit's weaponry up into position.

HICKS

It's game time.

Outside, Spears' fleet moves into position.

LOW-ANGLE - Grant slides up into a confined chamber.

CLOSE UP - Displays appear around Grant's head.

Multiple clusters of guns emerge from the hull with the lettering and numerals; 'TEAMAKER V-6'. They fire mines, which fighter craft impact with.

The first of the aliens emerge from the floor, as opposed to the ceiling where they are focused.

Grant laughs maniacally as he destroys the ships with the station's massive defence cannons.

The aliens pile against the suits' overwhelming gunfire.

The ships destroy part of the station, and inside the marines stagger precariously. More ships are then destroyed by the cannons.

GRANT

COME OOOOOOOON! COME TO DADDY!

Grant hits a button.

An Alien topples Murz's suit as he screams, jumping on it.

A BEAM skewers the ship.

BLAST - the supercarrier is cut in two.

Spears fumbles on the chaotic deck.

The front half of the ship descends into Thedus. Several marines on the surface take account of the massive object as it impacts in the distance. The aliens make one final strike before falling back.

As Grant is exiting the Slug Loader, he convulses in agony and clutches his chest, puking black fluid. He grunts in pain and fear, and pushes himself forward. A BLACK FORM follows closely amid the alcoves and shadow.

The marines assemble. The seven remaining approach the edge of the platform. In the distance, the aliens emerge, a PRAETORIAN bellows as its brethren swarm past.

Grant stands before a wall, before entering through.

After his light goes out, he ignites a torch.

THOUSANDS ARE ILLUMINATED.

Grant makes his way through.

They silently watch him from above, PILED into the walls.

He makes his way past them and onto a narrow catwalk extending out over a seemingly bottomless pit. Surrounding the Station Core is a circular wall. Once inside, he notices ELLEN RIPLEY in cryo-stasis, but does not recognize her, and begins work at a panel.

Hicks urges them to stand together as the first wave hits.

Grant has his back turned, a form appears behind him.

WHITE

The God and the Goddess. The unborn
and born. The DRAGON.

White grabs Grant and hauls him to the ground.

The Aliens impact with the wall of gunfire, Ripley retreats. Murz's suit is compromised as the aliens swarm over him.

As White is about to kill him, Grant reveals a HIDDEN KNIFE in his boot, and swings his leg out, cutting White, and then following up with punches. White catches him and throws him effortlessly.

The Aliens are now swarming across the walls and ceiling. As the Marines fall back, Newt and Vidmar are urging Levy and Sam to follow them onto the ship.

MURZ

I'll slow 'em down! Get everyone on the ship! There's no time!

Without time to protest they vacate their suits and book it. Hicks stays behind. As they fire at the increasing swarm, steadily backing them into a corner, MURZ begins keying in a command on his suit.

MURZ

I've activated my suit's self-destruct! Get out of here!

HICKS

You sure?!

MURZ

GO!

Hicks does so, firing at the beasts as the door shuts. Murz's suit glows as the aliens swarm over it, and then the whole room ignites with embers and burning aliens.

White is choking Grant to death with MASSIVE BLACK HANDS. An object hits Rutherford and he collapses onto the ground, a hand extends to help Grant.

The hand belongs to ELLEN RIPLEY.

RIPLEY

Get into the core. Do it manually.

She extends a long cylindrical device in her hand to him.

RIPLEY

You'll need this.

GRANT

How are you...?

RIPLEY

Here? My family... we were the last of humanity to stand against Weyland. And now... here we are. Cursed, to hold shut the jaws of evil. The planet, Wormwood... it comes from another dimension. It has the ability to warp reality and consume minds. Consume consciousness. It consumed my own, stealing it from my physical body. And now, it wants my daughter. The Company has been trying to use her to find out how to control the Queen. But it can't be controlled. It can't be stopped. It can only be...

After she says this, a massive CLAW bursts through her chest. Hoisted aside, WHITE is revealed behind her.

WHITE

Once you have seen what I have seen,
you will believe in God once again!

The White-Morph tosses Ripley aside. He has completely transformed into a Xenomorph with a humanoid skull, empty eye-sockets and translucent skin.

WHITE

My eyes are on landscapes and expanses
vaster than any space or any time...
It is HUMANITY that is the PARASITE!

As Newt and the others are getting onto the ship, amid the flickering light, at the end of the corridor, the BEAST is revealed. The Praetorian.

Around the corner, Hicks is injured badly, slinking out of his suit while Weyland and Amanda assist him.

NEWT

Get everyone aboard, one's outside.
Can you fly the ship?

RIPLEY

You know it.

HICKS

What are you gonna do?

Newt looks up and hops into the suit as she slams the door control, turning to face the beast.

She fires at it, but her gun whines dry, and the injured alien gallops up to her, slamming into her suit. The suit slides backwards, and just as it is about to hit her again, she deploys an ALLOY SHIELD from the left arm.

Ripley lies on the floor.
Her blood eats holes in the deck.

WHITE

You cannot begin to imagine what a travesty you are committing by killing that best part of you. The God within your very own DNA.

GRANT

I'm ...not about to stand here and listen to your bullshit. RIPLEY!

Grant slides the KNIFE across the floor, and Rutherford's gaze follows the object. While it does so, Grant climbs into the tiny tube. Rutherford's face is greeted by a PUNCH from Ripley that sends Rutherford falling.

She tosses Grant the device which he catches. Rutherford looks up to see the core descending, and the beam illuminating the room flickering to red.

Newt and the alien scuffle. Newt slams her shield into its skull. It is injured but not dead. Newt slams the alien into a door, tapping a few controls on her suit, the door snaps shut where Newt holds the creature.

Newt unfastens from her suit and runs for docking. Hicks and Vidmar wait on the other side of the window. He screams as the beast appears behind and yanks him away. The duo open the door and leap onto the beast. Newt runs through. The beast flings Hicks back through the frame. It rips Vidmar's head off. Weyland screams as it lurches back through after Hicks. Hicks grabs Weyland and slams the door control. It descends, whirring as it pins the creature.

VOICE

Warning: Outer lock 40% incomp--!

NEWT

RIPLEY! Get us OUTTA here!

RIPLEY

You got it!

The ship RIPS away from the clamps, taking part of the station with it as it hurtles away into the blackness of space.

In the core, Grant begins to tear into his ribcage, gurgling blood.

Ripley struggles with White as the two hybrids go toe-to-toe and reverse back and forth between pins and blows.

GRANT

TEARS

THE

SCREAMING,

FLAILING

INFANT

ALIEN

FROM

HIS

VERY

BODY, screaming along with it.

As he does this, and Ripley is poised on top of White, holding the knife above him, ready to deliver the final blow ...just as she does so, just as the knife drops...

CUT TO:

The system is consumed by a pre-induced STELLAR COLLAPSE. The RUBICON ROCKETS AWAY. MULTIPLE SYSTEMS, all across the galaxy, are erased from existence.

RIPLEY

(V.O.)

I never got a chance to meet this my mother. Weyland and Hicks spoke so highly of her, but because of what she did--

MONTAGE

1. The Nostromo. Dallas. Brett. Kane. Parker.

2. The Narcissus. Gateway. The Colony. Newt.

3. Apone. Hudson. Vasquez. Bishop. Dillon.

4. Ripley flings herself into the mould.

END MONTAGE

RIPLEY

(V.O.)

The Aliens can't ever threaten humanity again.

Abigail lies in a cryo pod and Weyland caresses her hair.

ABIGAIL

No more monsters?

NEWT

No more monsters, baby.

She kisses her forehead and the tube closes, the remaining crew then settle into the other cryo tubes.

RIPLEY

(V.O.)

This is Amanda Ripley, last survivor of the Sevastopol, signing off.

BLACK

END TRANSMISSION