

ALIEN

TERRY RAWLINGS SCRIPT



Science fiction picks from within
us our deepest fears and hopes then
shows them to us in rough sketches:
the monster and the rocket.

S. H. Aude

ALIEN

Revised Final Draft

by

Walter Hill

and

David Giler

Based on screenplay

by

Dan O'Bannon

Story

by

Dan O'Bannon and Ronald Shusett

June 1978

Brandywine Productions,
10201 West Pico Boulevard,
Los Angeles,
California 90064

Science fiction plucks from within
us our deepest fears and hopes then
shows them to us in rough disguise:
the monster and the rocket.

W.H. Auden

We live, as we dream --- alone.

Joseph Conrad

SL 99. r 3 4 5 + 6. TRACK SHOT ROUND BRIDGE.
 SL 100 1A + B + 2A + B. CLOSE ON HELMETS.
 SL 101 r 1. CU. KANE'S HELMET.
 SL 102 r 4 + 6. CLOSE KANE'S I.V. SCREEN.
 SL 108 r 1. 2. LAMBERTS. SCREEN.
 SL 164 r 2 + 4. TRACKING SHOT.
 SL 209 + 1 + 2 CORRIDOR BY INFIRMARY WINDOW.
 SL 211 r 1. EMPTY CORRIDOR PAN L-R.
 SL 269 r 2 3. L.S. EMPTY CILY CORRIDOR.
 270. r 1 2. AS 269 WITH LADDER.
 364 1 + 2 MATTE SHOT.
 369 + 1. INT UNDERCARRIAGE ROOM CUT AWAY.

1 INTER

Empty

2 INTER

Circ

All

Cons

Empt

2a INTER

Long

Empt

Turb

No

2b INTER

Lon

2c INTER

Dis

All

3 INTER

Bl

4 INTER

Va

Tw

El

Li

Mo

A

Da

El

A

El

A

Ar

Sometime in the future

369.

1 INTERIOR ENGINE ROOM

Empty, cavernous.

-209+1.2. 211+1.

369.

2 INTERIOR ENGINE CUBICLE

Circular, jammed with instruments.
 All of them idle.
 Console chairs for two.
 Empty.

269/270

2a INTERIOR OILY CORRIDOR 'C' LEVEL

Long, dark.
 Empty.
 Turbos throbbing.
 No other movement.

2b INTERIOR CORRIDOR 'A' LEVEL

Long, empty.

2c INTERIOR INFIRMARY 'A' LEVEL

Distressed ivory walls.
 All instrumentation at rest. sc 169.

sc 99

3 INTERIOR CORRIDOR TO BRIDGE 'A' LEVEL

Black, empty.

4 INTERIOR BRIDGE

Vacant.
 Two space helmets resting on chairs. 100./101/108.
 Electrical hum.
 Lights on the helmets begin to signal one another.
 Moments of silence.
 A yellow light goes on.
 Data mind bank in background.
 Electronic hum.
 A green light goes on in front of one helmet.
 Electronic pulsing sounds.
 A red light goes on in front of other helmet.
 An electronic conversation ensues.

102

SL 99 + 3 4 5 6. MASTER ON HELMETS.

SL 100 A+B. 1+2. A CAM DU KANE'S HELMET.

B .. LOW S KANE'S HELMET.

SL 101 + 1. DU KANE'S HELMET.

SL 102 + 4 + 6 DU KANE'S A.V. SCREEN

SL 162, 2 3 5 A+B. A CAM. OPEN IN BLACKNESS.

B. CAM RIGHT ON KANE.

SL 163 + 2. TIGHTER KANE WAKES UP.

SL 165 + 5. 6 8 KANE INTO MESS.

SL 166 + 3 9 10. KANE DU GALLEY.

SL 167 + 2 + 3. A.V. INSERT.

SL 99.
SL 100 A/B.
SL 101.

SL
102.

Page 3

4 Continued

Reaches a crescendo.
Then silence.
The lights go off, save the yellow.

sc 162 / 163.

165.

4a INTERIOR CORRIDOR TO HYPERSLEEP VAULT

Lights come on.
Seven gowns hang from the curved wall.
Vault door opens.

5 INTERIOR HYPERSLEEP VAULT

Explosion of escaping gas.
The lid on a freezer pops open.
Slowly, groggily, Kane sits up.
Pale.
Kane rubs the sleep from his eyes.
Stands.
Looks around.
Stretches.
Looks at the other freezer compartments.
Scratches.
Moves off.

6 INTERIOR GALLEY

Kane plugs in a Silex.
Lights a cigarette.
Coughs.
Grinds some coffee beans.
Runs some water through.

KANE

Rise and shine, Lambert.

7 INTERIOR HYPERSLEEP VAULT

Another lid pops open.
A young woman sits up.

LAMBERT

What time is it.

KANE V.O.

What do you care.

sc 166.

sc 167.

SL 162 + 235. A+B. A Ls VAULT.
B clu VAULT.

SL 166 + 39 + 10. clu KANE INTO GALLEY.

SL 167 + 2 + 3. I.V. S. K.

162 Alb / 166. / 167.

Page 4

8 INTERIOR GALLEY

Pot now half-full.
Kane watches it drip.
Inhales the fragrance.

KANE

Now Dallas and Ash.

He calls out.

Good morning Captain.

DALLAS V.O.

Where's the coffee.

KANE

Brewing.

Lambert walks into the kitchen.
Pours herself a cup.

9 INTERIOR HYPERSLEEP VAULT

Two more lids pop open.
A pair of men sit up.
Look at each other.

10 INTERIOR GALLEY

Kane enjoys a freshly brewed cup.

KANE

Ripley ...

The sound of another lid opening.

KANE

Parker.

Another moment.
And then the sound of another lid opening.

KANE

And if we have Parker, can Brett
be far behind.

Lid opening sound.

Kane

Right.

SL 127 + 5.6.7.8.9. OPEN ONTABLE WITH PAN ROUND
SL 128 + 1.6.7.8.10 + 11. MASTER. PAK
SL 129 + 1.2.3 + 4. MASTER COVER. 3 SHOT PARKER + KANE ASH
SL 130 + 1.2.3. AS FOR 129.
SL 131 + 2 + 4 REVERSE COVER 2 SHOT RIPLEY + BRETT.

162 A+B

Page 5

11 INTERIOR HYPERSLEEP VAULT

Dallas looks at his groggy circus.

DALLAS

One of you jokers get the cat.

Ripley picks a limp cat out of one of the compartments.

12 INTERIOR MESS

SC 127.

SC 128/129/130/131/

The crew of the United States commercial starship Nostromo seated around a table.

Dallas	Captain
Kane	Executive Officer
Ripley	Warrant Officer
Ash	Science Officer
Lambert	Navigator
Parker	Engineer
Brett	Engineering Technician
Jones	Cat

Five men and two women: Lambert and Ripley.

LAMBERT

Jesus am I cold.

PARKER

Still with us, Brett.

BRETT

Yo.

RIPLEY

Lucky us.

They yawn, stretch, shiver.

Dallas looks over at a flashing yellow light.

KANE

I feel dead.

Kane is not yet fully awake.
Yawns.

PARKER

You look dead.

ASH

Nice to be back.

SL 128+1.6.78.10+11 MASTER. PARK.

SL 129+1.2.3.4. MASTER COVER PARKER KANE +ASH.

SL 130+1 23 ASPE 129.

SL 131+2+4. REVERSE COVER 2SHOT. RIPLEY + BRETT

SL 138+2 3 5+6. mcls. DALLAS ENTER'S.

SL 139+1+2 AS ABOVE.

SL 140+4.5+6 REVERSE INTO ANNEX.

128. / 129. / 130. / 131.

Page 6

12 Continued

PARKER

Before we dock maybe we'd better
go over the bonus situation.

BRETT

Yeah.

PARKER

Brett and I think we deserve a full
share.

DALLAS

You two will get what you contracted
for. Just like everybody else.

BRETT

Everybody else gets more than us.

DALLAS

Everybody else deserves more than you
two.

ASH

Mother wants to talk to you.

DALLAS

I saw it. Yellow light for my eyes
only ... Now, everybody hit their
stations.

13X. INT BRIDGE. 5-138/139 DALLAS ENTERS AND WALKS ACROSS TO COMPUTER ANNEX.

13 INTERIOR COMPUTER ROOM ANNEX

SL 140.

Floor to ceiling data banks.
Another flashing yellow light.
Dallas enters.
Runs through access procedure.
Inner door opens.
Dallas moves to the console chair.
Sits.
Dallas punches the keyboard.

Legend on the screen:

ALERT OVERMONITORING FUNCTION
FOR MATRIX DISPLAY AND INQUIRY

Mother prints out:

OVERMONITOR ADDRESS MATRIX
(columns of categories beneath)

Dallas picks one and
types out:

COMMAND PRIORITY ALERT

Mother replies:

OVERMONITOR FUNCTION READY
FOR INQUIRY

Dallas:

WHAT'S THE STORY MOTHER

- SL 1 CS DOORWAY TRACKS BACK CREW ENTER BRIDGE (TIGHTER SHOT)
 2 " " " " " " " "
 3 C/UP DALLAS IN DOORWAY
 4 HAND HELD WIDE SHOT ASH & KANE
 5 " " " " ASH AT HIS CONSOL
 6 " " " " ASH CONSOL STARTING ON TV SCREENS
 7 M L S DOWN GANGWAY ASH & KANE
 8 C/SHOT KANE.

SLAKE 81 + 3. S. 7. CREW INTO BRIDGE.
 82 + 1. 2 AS 81 BUT TIGHTER LENS
 83 + 1. 2. 3. 4. DALLAS IN DOORWAY. + EX.
 84 + 4 S + 6. ACROSS ASH CONSOL. ASH SITS DOWN.
 85 + 1. 2. + 3. AS 84. TIGHTER. LENS
 86 + 1. 3 4. M.C.S. ASH'S MONITOR. WITH KANE V. SOFT. B.G.

- SL 11 + 2. 3. MED SHOT LAMBERT AND RIPLEY SOFT IN B.G.
 SL 12 + 1. CLOSER LAMBERT.
 SL 14 + 1 2 3. COVER ON RIPLEY.
 SL 16 + 2 3 4 5. M/L RIPLEY.
 SL 17 + 1. BIG CLU RIPLEY.
 SL 18 + 2. 3 + 4.
 SL 30 + 1 2 3 ACROSS KANE, LAMBERT IN B.G.D.
 SL 31 C/S KANE.
 SL 32 C/UP KANE
 SL 37 + 2 + 3. DALLAS INTO BRIDGE. CREW FOLLOW.
 SL 38 + 3. IN ABOVE BUT TIGHTER.
 SL 39 + 1 + 2 BUT WITHOUT TRACKING
 SL 57 + 1 + 2 C/UP RIPLEY.

RE-TAKE.

- SL 75 + 4. S. WIDE SHOT ACROSS KANE'S CONSOL.
 SL 76 + 1. AS SL 75 BUT CLOSER.
 SL 77 + 1 - 2. CLU KANE

INSERTS

SL 103 + 1. 2. 3. KANE'S
 SL 104 + 1. FOR SCAN
 SL 105 - 2. 3 LAMBERTS.
 SL 111 + 1. 2. RIPLEYS.

13 Continued

RETAKES.
81. 82. 83. 84. 85. 86.

DALLAS

~~Thank you Mother.~~~~Dallas punches up the combination on the keyboard.
Immediately starts getting a readout.~~

SL30.

SL14.

SL

16. 17. 18

CUT

SL37.

SL38

SL39

14 INTERIOR BRIDGE

(JULY 3)

Above eye level the room is ringed by viewscreens.
All of them blank.Kane, Ripley and Lambert ~~enter~~ AND ASH ENTER

Dallas's seat remains empty.

All of them now dressed; they find their way to individual
consoles.Ripley puts down the cat, straps herself into the high-
backed chair.

KANE

SL4 Plug us in.

All three crew members begin throwing switches.
The control room starts to come to life.
Colored lights flicker.
Chase each other across glowing screens.

KANE

SL7 Give us something to look at.

Lambert presses a bank of switches.
Viewscreens glimmer into life.

LAMBERT

Take a look at this.

On each screen, blackness speckled with stars.

LAMBERT

Where's Earth.

KANE

You're the navigator.

RIPLEY

That's not our system.

KANE

Scan.

Lambert hits several toggles.
On the screens the images begin to drift.SL3
(C/D DALLAS)

SL1

SL2
(TIA HERR)SL8
(C/D KANE)SL9
(C/D KANE)
SL10
(C/D KANE)SL11.
SL12

SL31 SL32

SL103
SL104

SL111

SL 11+2+3. MED SHOT LAMBERT.
 SL 12+1. CLOSER ON LAMBERT.
 SL 14+1.2+3. COVER ON RIPLEY.
 SL 17+1. clu RIPLEY
 SL 18+2.3+4. clu RIPLEY
 SL 30 ACROSS KANE, LAMBERT IN B&D.
 SL 31 c/s KANE
 SL 32 c/p " "
 SL 57+4.6.8. clu RIPLEY
 RETAKE.
 SL 75+4+5. WIDE SHOT ACROSS KANE'S CONSOLE
 SL 76+1. AS SL 75 BUT CLOSER
 SL 77+1+2. clu KANE.

A.V. SCREEN'S

SL 104+1 SCAN OF STARSYSTEM KANES
 SL 109+1+2. LAMBERTS

15
(JULY 3)

16

17
(JULY 3)

104.

Page 8

15 ONE OF THE SCREENS

(JULY 3)

A moving image of a starfield.

16 EXTERIOR NOSTROMO

The Factory Starship lumbering within the depths of inter-stellar space.

Function: Petroleum tanker and Refinery.

Capacity: 200,000,000 tons.

Length: One and one half kilometers.

Battered exterior encrusted with dark sludge.

17 INTERIOR BRIDGE

(JULY 3)

Lambert pores over charts.
Consults her console.
Puzzled.

KANE

Contact traffic control.

Ripley switches on her transmission unit.

RIPLEY

This is commercial vessel Nostromo, OUT OF HOUSTON
Registration number 180246. ~~Do you~~ CALLING ANTARCTICA
TRAFFIC CONTROL
Do you read me. Over.

Nothing but the hiss of static.

RIPLEY

Nothing.

KANE

Keep trying.

Turns to Lambert.

Ripley attempting transmission in background.

KANE

You got a reading yet.

LAMBERT

We're way out in the boondocks
here ...

KANE

Keep trying ...

LAMBERT

Working on it.

Eureka.

CONT.

CONT.

CONT.

CONT.

57.

SL 8
(C/S KANE)

SL 109.

SL 3/SL 32

SL 25, SL 30

SL 17/18.

SL 14.

SL 11
SL 12

76

77.

SL 11+2+3 MED SHOT LAMBERT.
 SL 12+1. CLOSER ON LAMBERT.
 SL 14+1.2+3. COVER ON RIPLEY.
 SL 15+1. CLOSE ON RIPLEY.
 SL 16+2.3+4. M.S. RIPLEY.
 SL 17+1. BIG CU RIPLEY.
 SL 18+2.3+4. CU RIPLEY
 SL 30. ACROSS KANE, LAMBERT IN BGD.
 SL 31 C/S KANE.
 SL 32 E/UP "
 SL 57+4.6.8. CU RIPLEY.

RETAKES.

SL 75.4+5. WIDE SHOT ACROSS KANE'S CONSOLE.
 SL 76+1 AS SL 75 BUT ROGER.
 SL 77+1+2 CU KANE.

A.V. SCREENS INSERTS

SL 109.1+2 LAMBERTS.

SL 332+1 A-B TEST MATTE SHOT. A V. WIDE SHOT. FROM DOORWAY TWO SHOT.
 B. COVER BRETT.

SL 333+3.4+7 A-B AS 332.

SL 334+1+3 A-B. A.CAM. M.S. BRETT.
 B.CAM. TIGHTER BRETT.

SL 335+2+3 A+B. A.CAM. M.S. PARKER.
 B - CU PARKER

364 MATTE.

365 MATTE.

362+1 A-B. +2+3 A.CAM. MED WIDE SHOT.
 B. CU BRETT.

363+1+2. A+B. A.CAM AS 362. TIGHTER
 B - PARKER.

SL 11
SL 12

SL 14.

SL 15
16
17
18
19SL 16
17
18

SL 30 SL 31 & 32

SL 109

SL 17

Page 9
SL 8 CONT.

17 Continued

LAMBERT

Found it. Just short of Zeta II
Reticuli. We haven't even reached
the outer rim yet.

KANE

Hard to believe.

SL 15

LAMBERT

What the hell are we doing out here.

KANE

What are you talking about,

RIPLEY

It's not our system.

LAMBERT: I KNOW THAT.

365.

17a INTERIOR ENGINE ROOM

Giant reactor system purring smoothly.

SL 332A.B.

333A.B. 334A.B. 335A.B.

18 INTERIOR ENGINE ROOM CUBICLE

ALTERNATIVES

Parker and Brett in a glass cubicle.
Each having a beer.
Huge power-plant stretching before them.
All units on automatic hyper-drive.
Parker hits a switch above his desk.
A green light goes on.

362A/B.

363A/B

PARKER

How's your light.

BRETT

Green.

PARKER

Mine too.

They both take a swig.
Suddenly the beeper signal begins.

PARKER

Christ. What is it now.

BRETT

Right.

RIPLEY V.O.

Report to the mess.

364.

SL 132 + 5.6 + 7. MASTER. WIDE SHOT. ASH. KANE. LAMBERT.

SL 133 + 2. 3 4 + 6. ALTERNATIVE MASTER TO 132.

SL 134 + 1. 2. COVER. TIGHT 3 SHOT ASH KANE DALLAS

SL 135 + 2 3 5 + 7. COVER COMPLEMENTARY FOR BRETT.

SL 136 + 4 + 5. REVERSE ON LAMBERT + RIPLEY. PAN TO DALLAS OVER

SL 137 + 4 + 5. clu ASH.

SL ~~267~~ 267 + 1 3 5 6 7. L/S CORRIDOR.

SL 268 + 1. AS 267 BUT TIGHTER LENS

267
268
19 INTERIOR OILY CORRIDOR 'C' LEVEL

PARKER

I want to know why they never
come down here. This is where the
work is.

BRETT

Same reason we have half a share
to their one, our time is their
time, that's the way they see it.

PARKER

Well, I'll tell you something ...
it stinks.

They move towards the companionway, leading up to 'B' level.

20 INTERIOR MESS

Entire crew present.

DALLAS

Some of you may have figured out
that we're not home. We're only
halfway back to Earth.

BRETT

What the hell.

DALLAS

Mother's interrupted the course of
~~the voyage.~~ OUR JOURNEY.

KANE

Why?

DALLAS

She's programmed to do that if certain
conditions arise. They have ...

Pause.

DALLAS

Seems Mother intercepted a trans-
mission of unknown origin. She got us
up to check it out.

RIPLEY

Transmission? Out here?

LAMBERT

What kind of transmission?

SL 132 + 5. 6. 7. MASTER WIDE SHOT. ASH. KANE. LAMBERT R

SL 133 + 2. 3. 4. 6. ALTERNATIVE MASTER TO 132

SL 134 + 1. 2. COVER. LIGHT. 3 SHOT. ASH KANE DALLAS.

SL 135 + 2. 3. 5. 7. COVER COMPLIMENTARY FOR BRETT.

SL 136 + 4. 5. REVERSE ON LAMBERT + RIPLEY. PAN TO DALLAS

SL 137 + 4. 5. clu ASH.

sc 132 / 133 / 134 / 135 / 136
138.

30th June, 1978

Page 11

20 Continued

DALLAS

An acoustic beacon. It repeats at intervals of 12 seconds.

KANE

Is it an S.O.S.

DALLAS

Unknown.

RIPLEY

Human.

DALLAS

Unknown.

BRETT

So what.

KANE

We're obligated under Section B2 ...

PARKER

Christ. I hate to say this but we're a commercial ship not a rescue team. This kind of duty's not in our contract ... but if it's for some money ...

ASH

You better read your contract. Any systematized transmission indicating possible intelligent origin must be investigated. At penalty of total forfeiture.

Dallas gives Parker and Brett a look.

DALLAS

We're going in, that's it.

Brett knows when to ease up.

BRETT

Right, we're going in.

Smiles.

SL 64 + 7 8 10 + 11. MASTER SHOT CHW.

SL 65 + 2 3 4 + 6. TIGHT 4 SHOT COVER.

A.V. SCREEN'S.

SL 114 + 1 2 3 4 5. Bldu for RIPLE'S HAND INTO SCREEN

SL 115 + 1 3 + 4. LAMBERTS SCREEN

SL

SL 132 + 5 6 + 7. MASTER WIDE SHOT. ASH KANE LAMBERT +

SL 133 + 2 3 4 + 6 ANI MASTER

SL 134 + 1 + 2. COVER TIGHT 3 SHOT ASH KANE DALLAS

SL 135 + 2 3 5 + 7 COVER ON BETT

SL 136 + A + S REVERSE ON LAMBERT VAN TO DALLAS ON END

SL 137 + 4 + 5 clu ASH.

SC 132 / 133 / 134 / 135 / 136.

137.

Page 12

June 30th, 1978

20 Continued

BRETT

Sir.

Dallas turns to Ash.

DALLAS

Can we land on it.

ASH

Somebody did.

DALLAS

That's what I mean.

SL 64 / 65 / 114 / 115

21 INTERIOR BRIDGE

Dallas, Kane, Ripley and Ash stand around the illuminated map table.

Lambert sits at the radio directional console.

DALLAS

Okay. Let's all hear it.

Nods at Lambert.

She switches on the audio system.

Hissing.

Static. Then ...

An ungodly sound.

Eight seconds worth.

KANE

Good God.

Static.

Lambert switches off the loudspeakers

RIPLEY

What the hell is it. It doesn't sound like any radio signal I've ever heard.

LAMBERT

Maybe it's a voice.

Disturbing moment.

DALLAS

We'll know soon.

LAMBERT

CROSS

SL. 64. 7.810+11. MASTER. SHOT CREW:

SL. 65. + 2 3 4+6 TIGHT 1 SHOT. COND

A.V. SCREEN'S

SL 115x1.34 for PLANET ZOOM

SL 64. / 65. / 115.

June 30th, 1978

Page 12A

21 Continued.

Looks at Lambert.

DALLAS

Have you homed in on it.

LAMBERT

I've found the quadrant. We're close. It's coming from ascension 6 minutes 20 seconds, declination minus 39 degrees 2 seconds.

LAMBERT.

DALLAS

Show me that on a screen.

Lambert punches buttons. One of the viewscreens flickers, and a small dot of light appears.

DALLAS

Can you get it a little closer.

LAMBERT

No, you have to look at it from this distance. That's what I'm going to do.

The screen zooms to a small planetoid.

DALLAS

Smart ass.

LAMBERT

That's it. Planetoid. Diameter 1200 kilometers.

KANE

Tiny.

DALLAS

Any rotation.

SL 11.2.3. MED SHOT LAMBERT.

SL 12+1. CLOSER ON LAMBERT.

SL 13+1 CLU LAMBERT.

SSL 15+1. clu RIPLEY.

SL 17+1. clu RIPLEY.

SL 18+2.3+4 CLU RIPLEY

SL 19.2.3. clu DALLAS.

SL 20+1.2. clu DALLAS

SL 21

SL 22

SL 24. M.C.S. RIPLEY.

SL 25 M/S ASH.

SL 29 KANE WITH LAMBERT IN BSD.

SL 64.1 7.8.10+11 MASTER SHOT CREW1

SL 65+2.3.4+6. TIGHT. 7 SHOT

A.V. SCREENS INSERTS

SL 106+1. LAMBERTS SCREEN.

SL 120+1.2.3.4.5.6. close on ASH'S SCREEN.

21

22

23

23

24

(JULY 3)

DALLAS

IF IT C

SL 64/65

Page 13

21 Continued

LAMBERT

Yeah. 'Bout two hours.

DALLAS

Gravity?

LAMBERT

Point eight six.

ASH

You can walk on it ...

22 EXTERIOR NOSTROMO MODEL

Moving within range of the planet.

LAMBERT V.O.

Approaching orbital apogee. Mark.
 20 seconds. Nineteen. Eighteen ...
 (continues to count down)

KANE V.O.

Roll 92 degrees starboard yaw.

High above the planet.

The factory ship rotates. . ENGINES FIRE BRIEFLY

23 INTERIOR BRIDGE

ASH

Equatorial orbit nailed.

23A EXTERIOR NOSTROMO

Now within the planet's orbit.
 The planet rolling by underneath.

24 INTERIOR BRIDGE

(JULY 3)

DALLAS

Give me an EC Pressure reading.

ASH

3.45 n/c m² (5 psia).

DALLAS

BUT IF IT CHANGES

ASH

You worried about redundancy
 management disabling CMGS control.

SL 106/120. SL 29

SL 22

SL 21

SL 25

SL 24 . SL 25

SL 19

SL 20

SL 11 MED SHOT LAMBERT.

SL 12+1. CLOSER ON LAMBERT.

SL 13+1 CU LAMBERT.

SCENE 24a *ENGINE ROOM*

PARKER/BRETT

All positive except on S.B. three we've got 53R still out. No problem, she's just down eleven per cent.

Grid status.

S.R. one - stable. P.R. two - a minor ripple but nothing to worry about. S.B. three and P.B. four - stable, stable.

D.U.F. medium.

On the track.

Okay, she's burning hot and blue.

SL 17 CU KIPLEY

SL 19+2+3. C
20+1+2

SL 24 MC

SL 25 M/S

A.V. SCREEN

SL 106+1. LA

SL 116+1234+S

SL 336+3+4A

SL 338+1.2.3A+

SL 11 MED S
SL 12+1. CLOSER
SL 13+1 clu L

24

SL 17 clu RIPLEY

SL 19+2+3. clu DALLAS.
20+1+2

SL 24 MCS RIPLEY
SL 25 M/S ASH.

24A

A.V. SCREEN INSERTS

SL 106+1. LAMBERTS

SL 116+1234+5 DALLAS.

SL 336+3+4 A+B.

A.CAM. HAND HELD CASE PARKER.
B.CAM clu PARKER.

24F

SL 338+1.2.3 A+B.

A.CAM. M.C.S. BRETT.
B. clu BRETT.

25

26
(JULY

24 Continued

DALLAS
Yeah.

ASH
CMG control is inhibited via
DAS/DCS. We'll augment with TACS
and monitor through ATMD and computer
interface. Feel better?

DALLAS
A lot. Prepare to disengage from
platform.

24A INTERIOR ENGINE ROOM CUBICLE

PARKER
L alignment on port and starboard
is green.

BRETT
Green on spinal umbilicus severance.

24B INTERIOR BRIDGE

LAMBERT
Crossing the terminator. Entering
night side.

25 EXTERIOR NOSTROMO

Below, night's curtain rolls across the sphere's surface.

26 INTERIOR BRIDGE

(JULY 4)

LAMBERT
It's coming up. It's coming up.
Stand by. Stand by. Fifteen seconds ...
Ten ... Five. Four. Three. Two.
One. Lock.

DALLAS
Disengage.

27 EXTERIOR NOSTROMO

The tug disengages from the platform.

SL 11.1.2 MED SHOT LAMBERT.

SL 12.1 CLOSER ON LAMBERT.

SL 13.1 CLU LAMBERT.

INT. BRIDGE

SCENE 30

~~ONE~~ ASH

Gravity's getting thick. Attitude grids are dimming. I can drop the G. field and feed it in to help.

~~TWO~~ DALLAS

Right. Do it.

To the others.



Inertial damping's going off. Hold on people, there's gonna be a little jolt.

Bump, bump.

~~ONE~~ RIPLEY

All right, we're good, we're hot and climbing again, we can hold her even if a quad goes out.

~~THREE~~ LAMBERT

Great, but what if your mass capacity's off center.

~~ONE~~ RIPLEY

I've already re-routed a quad monitor to give us a reservoir of power on S.B. 3 and alert the attitude the minute it goes out.

SL 17. clu KIP

SL 18 clu Rip

SL 19. 2 r

SL 20. 1+3

SL 21

SL 22

SL 23

SL 26

SL 29 m/sk

A.V. SC

SL 106. 1.

SL 107. 1. 2.

SL 110. 1. 2. 3.

SL 117. 1. 2.

SL 11.1.2 MED SHOT LAMBERT.
SL 12.1 CLOSER ON LAMBERT.
SL 13.1 CLU LAMBERT.

SL 17. CLU KIPLEY
SL 18 CLU RIPLEY.
SL 19.2.3. CLU DALLAS
SL 20.1+3. " "
SL 21 " "
SL 22 " "
SL 23 " RIPLEY
SL 26 M/C ASH.
SL 29 M/SKANE WITH LAMBERT IN BED.

A.V. SCREENS INSERTS.

SL 106.1. WAMBERTS
SL 107.1.2.3. LABERTS.
SL 110.1.2.3. RIPLEYS
SL 117.1.2. DALLAS

28 INTERIOR BRIDGE

(JULY 4) Dallas watches the refinery moving away on a viewscreen.

RIPLEY

Umbilicus clear.

KANE

Precession corrected.

DALLAS

Okay. The money's safe. Let's take it down.

29 EXTERIOR NOSTROMO

The tug begins its arc toward the dark surface.

29A INTERIOR BRIDGE

LAMBERT

Dropping. 50,000 meters. Down.
Down. 49,000 meters. Entering
atmosphere.

Jones sits on window platform and watches cloud approaching.

29B EXTERIOR NOSTROMO

The ship drops into the thick cloud layer.

30 INTERIOR BRIDGE

(JULY 4)

RIPLEY

Turbulence.

DALLAS

Navigation lights on.

31 EXTERIOR NOSTROMO

Tug-module hydroplaning downward.
A set of brilliant lights switch on.
Cut through the thick atmosphere.

SL 336-34 A+B. ACAM HAND HEAD CLOSE PARKER
BCAM. CU PARKER

30th June

SL 338-1.2.3 A.B. ACAM M.C.S. BRETT.
B. - CU BRETT'

32

SL 336 A.B.

338 4.B

30th June, 1978

Page 14B

32

INTERIOR ENGINE ROOM CUBICLE

Parker and Brett strapped in their seats.
Begin rocking from the sudden, extreme turbulence.

PARKER

What was that.

BRETT

Pressure drop in intake 3. Must've
lost a shield.

Brett punches buttons, checks his gauges.

BRETT

Yep. 3's gone. Dust pouring in
the intake.

PARKER

Shut her down, shut her down.

BRETT

What do you think I'm doing.

PARKER

We've got an engine full of dust.

BRETT

I'll bypass it and vent the stuff
back out.

PARKER

What the hell are we going through.
If we don't crash, dollars to your
aunt's cherry we get an electrical
fire.

SCENE 33 *CONTINUED*

(after DALLAS' line, "let's go with it. Take her down.")

SL 21 C/U DALLAS

SL 22 " "

SL 23 " RIPLEY

SL 26 M/S ASH

SL 29 M/S KANE WITH

SL 33 M/S LAMBERT

A.V. SCREEN

SL 107 1.2.3 LAMBERT

SL 110 1.2.3 RIPLEY

SL 113 SHOT of TURBULANCE

SL 117 DALLAS.

SL 120 C/U ASH'S

~~ONE~~ DALLAS

Let me know when Mother will let us drop the struts. I want to do it early ... Manually, just in case.

~~TWO~~ ASH

Slipstream still awfully bumpy under the keel, but she's dropping off now.

Pause.

~~TWO~~

She's still dropping off.

A beat.

There we are. We've got it.

~~ONE~~ DALLAS

Crank her down.

~~TWO~~ RIPLEY

Shock defectors. Locked. Jacks neutral. Positive. Moving. Dopplers in clear. Unfolding. Unfolding. Green lights - two ... three ... five ...

A beat.

Four and one. Locked and floating. You can drop us any time now, we'll catch it.

CONTINUES TO (as per script)

LAMBERT

DROP BEGINS! ... NOW, FIFTEEN KILOMETERS AND DROPPING ... SLOWING.

DALLAS
ACTIVATE LIFTER QUADS
KANE

SL 21 C/U DALLAS

SL 22 " "

SL 23 " RIPLEY

SL 26 M/S ASH

SL 29 M/S KANE WITH LAMBERT IN B&D

SL 33 M/S LAMBERT

A.V. SCREEN'S INSERTS

SL 107 1.2.3 LAMBERTS

SL 110 1.2.3 RIPLEYS

SL 113 SHOT OF TURBULANCE.

SL 117 DALLAS.

SL 120 C/U ASH'S

SCENE 33 *CONTINUED*

(after DALLAS' line, "let's go with it. Take her down.")

~~ONE~~ *DALLAS*

Let me know when Mother will let us drop the struts. I want to do it early ... Manually, just in case.

~~TWO~~ *ASH*

Slipstream still awfully bumpy under the keel, but she's dropping off now.

Pause.

~~TWO~~

She's still dropping off.

A beat.

There we are. We've got it.

~~ONE~~ *DALLAS*

Crank her down.

~~TWO~~ *RIPLEY*

Shock defectors. Locked.
Jacks neutral. Positive.
Moving. Dopplers all clear.
Unfolding. Unfolding. Green
lights - two ... three ...
five ...

A beat.

Four and one. Locked and floating. You can drop us any time now, we'll catch it.

*CONTINUES
TO (as per script)*

LAMBERT

*DROP BEGINS! ... NOW,
FIFTEEN KILOMETERS AND
DROPPING ...
SLOWING.*

DALLAS
ACTIVATE LIFTER QUADS
KANE

QUADS ON.

DALLAS
KILL DRIVE ENGINES.

LAMBERT
9 HUNDRED METERS AND DROPPING, 800,700

30th June, 1978

33

INTERIOR BRIDGE

The turbulence continues unabated.
Lambert's eyes follow cross-plot gauges.

LAMBERT

Approaching point of origin. Closing
at 20 kilometers, 15 and slowing.
Ten. Five. We're directly above
the source of the transmission.

DALLAS

What's the terrain.

LAMBERT

Something coming up. Looks good.
There. Flat. It'll do. Mark.

DALLAS

Let's go with it. Take her down.

LAMBERT

Drop begins ... now. Fifteen
kilometers and dropping ... twelve
... ten ... eight and slowing. Five.
Three. Two. One kilometer and
slowing.

DALLAS

Activate lifter quads.

CONT. CONT.

CONT

CONT.

CONT.

SL 107. 110.

113.
117.
120

SL 33

SL 23.

Page 14C

SL 29

SL 26

SL 21 CUP DALLAS

SL 22 " "

SL 26 M/S ASH

SL 27 C/S "

SL 29 M/S KANE WITH LAMBERT IN BSD.

SL 33 M/S LAMBERT

SL 35 WIDE S. SHOT

SL 73 + 1A + B 2A + 2B. 3 SHOT ACROSS ASH DALLAS RIPLEY.

SL 74. 1A + B } SIDE ANGLES WITH KANE.
2A + B.

SL 338 A-B. A. CAM M/S BRETT.
B. CLU BRETT.

1. V. SCREENS INTERTS

SL 107 1. 2. + 3. LAMBERTS

SL 112 1. 2. RIPLEYS

SL 113 1. 2. 3. 4. Bldu for LANDING.

SL 117 1. 2. DALLAS.

SL 120 1. 2. 3. 4. 5. 6.

SL 21 S

33 Con

A t

Th

34 E

S

T

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T

R

35

(JULY 4)

KANE

SL 107

SL21 SL22

33 Continued

A throb of jets.

Quads on.

KANE

DALLAS

Kill drive engines.

The main engines fall silent.

LAMBERT

Nine hundred meters and dropping.
Eight hundred. Seven hundred.

34 EXTERIOR PLANET NIGHT

Storm blowing across the night-shrouded surface.
The Nostromo hovers on glowing beams of light.
Landing struts unfold like insect legs.
The ship slams down.
Rocks heavily on massive shock absorbers.

107/112 SL 73/74

35 INTERIOR BRIDGE NIGHT

(JULY 4)

← 113
117.
120

We're down.

An enormous vibration.
The panels in the room flash simultaneously.
Lights go out.

RIPLEY

KANE

Lost it. Lost it.

SL33 SL27

SL 338A.B.

SL 73, 1A+B 2A+B. 3 SHOT Across Arm

SL 74, 1A+B
2A+B. SIDE ANGLES WITH KANE.

36

36a

37

38

(JULY 5)

KANE

36 INTERIOR ENGINE ROOM

Another huge vibration.
An electrical fire breaks out along three control panels.

36a ~~INTERIOR OILY CORRIDOR~~

~~Huge flash fire whips along corridor.~~

37 INTERIOR ENGINE ROOM CUBICLE

Parker and Brett see the pandemonium below.
Brett hits the secondary generator switch.
A pressure valve blows.
Another conduit breaks loose.
All lights go out.
They grab hand lights from wall.

38 INTERIOR BRIDGE

(JULY 5)

Still in darkness.

LAMBERT

Secondary generator should kick over.

KANE

Where is it.

Moments. — Nothing. Kane grabs emergency headlamp from facia..

Followed by Dallas and Lambert.

DALLAS

What happened.

Ripley hits the voice-amp.

RIPLEY

Engine room, what happened.

PARKER V.O.

~~GOD DAMN DUST IN THE ENGINE~~
~~God damn electrical fire, that's~~
what happened. ~~ELECTRIC FIRE~~

BRETT V.O.

It's big.

SL 73 + 1A+B 2A+B. 3 SHOT ACROSS ASH.

SL 74 + 1A+B } SIDE ANGLES WITH KANE.
2A+B. }

SL 78 + 2 + 4. INT BRIDGE. KANE. RIPLEY. DALLAS.

SL 79 + 1. A. SLATE 78 BUT TIGHTER LENS.

SL 80 + 1 " SL 78.

SL 340 + 1. PAN ROUND. SMOKING ROOM.

SL 341 + 3. 4. 5 + 6 A+B. A DEN. ON BRETT.
B. CH PARKER THEN TWO SHOTS

39

40

(JULY 5)

41

42

39 INTERIOR ENGINE ROOM CUBICLE

Parker fighting an electrical fire on one of his panels.
Brett shouting into his voice-amp.

~~SC 73/74~~
BRETT

The intakes are clogged. We
overheated and burned out a whole
cell ... Christ, it's really breaking
loose down here ...

40 INTERIOR BRIDGE

(JULY 5)

DALLAS

Somebody give me a simple answer.
Has the hull been breached.

Ripley scans her gauges.

RIPLEY

I don't see anything. We've still
got pressure.

A beep from the communicator.

DALLAS

Hit the screen.

Kane snaps three toggles.
The screens flicker, but remain black.

KANE

Nothing.

41 EXTERIOR SHIP NIGHT

The wind sounds.
Storm continues to blow around the craft.
A few glittering lights distinguish the Nostromo from
absolute darkness.

~~SC 78/79/80~~

SC 340. 341 A.B.

42 INTERIOR ENGINE ROOM CUBICLE

Parker on the communicator to the bridge.

PARKER

4 panel is totally shot, the
secondary load sharing unit is out,
at least three cells on 12 module
are gone.

SL 78-2. 4. MASTER. + KANE. RIPLEY. DALLAS.
 SL 79-1. ASI. SL 78 BUT TIGMER
 SL 80-1 .. SL 78.

43
 (JULY)

IN
 R
 Da
 No

SL 78-2. 4. MASTER. + KANE. RIPLEY. DALLAS.
 SL 79-1. ASI. SL 78 BUT TIGMER
 SL 80-1 .. SL 78.

EXTERIOR SHIP NIGHT

The wind sounds.
 Storm continues to blow around the craft.
 A few glittering lights distinguish the Westerns from
 absolute darkness.

INTERIOR ENGINE ROOM CUBICLE

Parker on the communicator to the bridge.

PARKER
 A panel is totally shot, the
 secondary lead wiring unit is out,
 at least three cells on 12 module
 are gone.

44

45

KANE

43 INTERIOR BRIDGE

(JULY 5)

Ripley listening to Parker.
Dallas standing over her.
No images on any screens.

RIPLEY

Is that it.

PARKER V.O.

Couldn't fix it out here anyway.
And we need to re-route a couple of
these ducts. Can't really fix them
without a whole drydock ...

DALLAS

What else.

PARKER V.O.

We lost a cell. Some fragments
caked up and blew the whole system.
We've got to clean it all out and
repressurize.

BRETT V.O.

Right.

RIPLEY

Get started on 4 panel. I'll be
down in five minutes.

She shuts off voice communicator.

DALLAS

How long before we're functional.

RIPLEY

Fifteen to twenty hours ...

DALLAS

Stay on it. What about the
auxiliaries.

LAMBERT
~~RIPLEY~~

Working on it.

44 EXTERIOR SHIP NIGHT

Bridge lights come to life.
Illuminate nothing but a patch of featureless ground.
The wind and storm now at a higher pitch.

45 DELETED

SL 44+1(2)+3. clu LAMBERT. WITH ASH, DALLAS KANE
SL 45+1235(6). mls ASH WITH DALLAS + KANE ENTER.

SL 121. ASHS IV SCREEN. +1.2+3

46

(JULY 5)

46a

46b

(JULY 6)

KANE

SL44/45

46 INTERIOR BRIDGE

(JUG5)

Dallas, Kane, Lambert and Ash.
 Slouched around the bridge.
 Drinking coffee.
 Occasionally staring at the opaque screens.

DALLAS

Any response yet.

ASH

Nothing but the same transmission
 every thirty-two seconds. All the
 other channels are dead.

Pause.

DALLAS

Kick on the floods.

CUT

46a EXTERIOR SHIP

A ring of floodlights comes to life.
 Dimly illuminating the rocky landscape.
 The wind and dust now at a higher pitch.

SL121.

CUT

46b INTERIOR BRIDGE NIGHT

(JUG6)

Dallas stares ~~at the dark screens.~~ OUT THE WINDOWS AT THE SWIRLING STORM,
 ILLUMINATED BY THE EXTERNAL FLOODLIGHTS

KANE

We can't go anywhere in this.

ASH

Mother says the sun's coming up
 in about twenty minutes.

DALLAS

How far from the source of the
 transmission.

ASH

Northeast ... about 3000 meters.

KANE

Close enough to walk to.

DALLAS

CAN YOU
~~run~~ run an atmospheric.

SL 44, 1. ② + 3. clu LAMBERT with ASH + DALLAS + KANE. in B

SL 45, 1. 2. 3. 5 ⑥ mls ASH with DALLAS + KANE.

SL 121, 1. 2 + 3. ASH'S IV. SCREEN.

30th

46b

KANE
QUADS ON

E. in B/C

SL44.
45 / 121.

30th June, 1978

Page 20

46b Continued

Ash punches buttons, starts to consult his panel.

ASH

Almost primordial. Inert nitrogen.
A high concentration of carbon dioxide
crystals. Methane. And ammonia,
also frozen ... I'm working on the
trace elements.

DALLAS

Pressure.

ASH

Ten to the fourth dynes per square
centimeter.

KANE

Moisture content.

ASH

98. p.p. It's wet. With high vapor
content.

DALLAS

Anything else.

ASH

Rock, lava base. Deep cold ...
well below the line.

KANE

I volunteer for the first group
going out.

DALLAS

I hear you. Lambert. You too.

Pause.

LAMBERT

Swell.

DALLAS

One more thing. Let's get out
some weapons.

SL 342 A.B. 4.56.7+8. A. Low SHOT MS BRETT.
B. CLOSE COVER 2SHOT BRETT-PARKER

SL 343 A.B. 3.4.5.+6. A. du RIPLEY.
B. M.C.U RIPLEY.

48

INTER

Parke
Shirt
Sweat
Riple
Parke

Pa
Sn
St

49

IN

Da
A
C

342 A/B.

Page 21

343 A/B

48 INTERIOR ENGINE ROOM CUBICLE

Parker and Brett laser-welding one of the ducts.
Shirts off.
Sweat steaming.
Ripley re-wiring one of the panels.
Parker shuts down the laser, inspects the fusion.

PARKER

Hey Ripley, I got a question.

RIPLEY

Yeah.

PARKER

Do we get to go out on the expedition
or are we stuck here until everything's
fixed.

RIPLEY

You know the answer to that.

BRETT

What about the shares in case they
find anything.

RIPLEY

Don't worry, you'll both get what's
coming to you.

BRETT

I'm not doing any more work unless
we get full shares.

RIPLEY

You're guaranteed by law that
you'll get a share ... Now both
of you knock it off and get back
to work.

Parker looks at her.
Snaps on the laser-weld.
Starts to join another section of the duct.

BRETT

Right.

49 INTERIOR MAIN AIR LOCK DAWN

Dallas, Kane and Lambert enter the lock.
All wear gloves, boots, jackets.
Carry laser pistols.

SL 141+2.5.7.8. MS in Air Lock

SL 142+1.2 AS 141 But Wider Lens

SL 144A+B.C+1.2.3+4. ACAM. LIS to PLATFORM COMING DOWN.
B CAM closer cover.
C - LIS AS A BUTTICHER LENS.

SL 145+1AB+C. AS 144.

BUT USING ACTORS.

SL 148+1.2.3. wls. ASH.

49

Cont

Kane
Serv
Then
The

Lam

50

INT

Ash
Pun

51

INT

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Bur

52

EX

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Th

49 Continued

Kane touches a button.
Servo whine.
Then the inner door slides quietly shut.
The trio pull on their helmets.

DALLAS

I'm sending. Do you hear me.

KANE

Receiving.

LAMBERT

Receiving.

Lambert isn't happy.

DALLAS

All right. Keep away from the
weapons unless I say otherwise.

50 INTERIOR ASH'S BLISTER DAWN

Ash descends companionway to blister.
Punches up screens and instrumentation.

51 INTERIOR MAIN AIR LOCK DAWN

DALLAS

Open outer hatch.

Another servo whine.
Ponderously, the outer lock hatch slides open.
Clouds of dust and steam swirl before the three crew members.
A mobile gangway slides out the open hatch.
Burnt orange sunlight beyond.

52 EXTERIOR PLANET DAWN

The trio walk down the gangplank.
Arrive at surface level.
Their feet striking onto a thick layer of lava rock.
The wind at gale force.

DALLAS

Which way.

LAMBERT

Over here.

SL 147 + 1 + 2. LAMBERT ENTERS RIGHT WITH DALLAS + KANE.

SL 149 + 1B. 2A 2B. ACAM. Lls ASH ON CHAIR IN BLISTER.

SL 150 + 1A + B 2A + B. AS 149 BUT TIGHTER LENS

SL 151 + 1A + B 2A + B 3A + B. ACAM OVER ASH SHOULDER

BCAM clu ASH.

52

53

54

KANE.

ER.

SL 144A+B.

SL 149./150.

Page 23

52 Continued

SL 147.

SL 151.

DALLAS

You lead.

Lambert walks into the storm.
Followed closely by the others.

LAMBERT

Now I can't see a God-damn thing.

ASH V.O.

Turn on the finder. ITS TUNED TO THE TRANSMISSION
LET IT LEAD YOU

DALLAS

It's on ... Ash are you receiving.

53 INTERIOR ASH'S BLISTER DAWN

Ash leaning over his console.
Watches them beneath him.
Corresponding images on the screen in front of him.

ASH

See you. Read you. Good contact
on my board.

DALLAS V.O.

Getting you clear and free. Let's
keep the line open.

54 EXTERIOR PLANET DAWN

The three crew members push their way along.
Like divers at the bottom of a dark sea.
The wind and dust continues driving down in dark sheets.
Lambert repeats.

LAMBERT

Can't see more than three meters
in any direction.

KANE

Quit griping.

LAMBERT

I like griping.

DALLAS

Come on.

LAMBERT.

WHAT A WONDERFUL ~~WAS~~ LITTLE PLACE,
TOTALLY UNSPOILED.

SL 151-1.23.A+B.

ACAM over ASH SHOULDER
BCAM CU ASH.

447-1. LANDSCAPE THRU LASER BEAM.

258-1.2.3 A.B. GULLEY SHOT.

262-2+4. 3SHOT WALK THRU GULLEY

July 17th

54 Co

Th
Sh
Co

55 IN

A

56

July 17th 1978

Page 24

54 Continued

They wade on, following Lambert.
She abruptly halts.
Confused.

SL-151.

55 INTERIOR BLISTER DAWN

258A.B

Ash watches his viewscreens intently.

LAMBERT V.O.
I've got it again.

ASH
Any problems.

DALLAS V.O.
Yeah. A lot of dust and wind.
Starting to get some fade on the beam.

262.

56 EXTERIOR PLANET DAWN

147.

The trio moves through a dark limbo.

LAMBERT
This way.

Lambert indicates left.
Moves in that direction.
The others follow.
The storm growing.

KANE
I'm losing it.

They approach a towering rock formation.
The transmission dies out.

LAMBERT
It's gone again.

They shelter under a grotesque rock.
Storm shrieks round them.

KANE
Now we're really blind.

SL 149 1B+2A+2B. ACAM H/S ASH.
B - clu ASH

SL 150 1A+B 2A+B. AS 149 BUT TIGMER LENS

SL 151 1.2.3A+B. ACAM

SL 342 A.B. 4.5.6 7 + 8 ACAM. LOW SHOT BRETT + PARNER.
BCAM. CLOSE 2 SHOT BRETT PARNER

SL 343 A.B. 3456. ACAM. clu RIPLEY.
B. MCU.

INTERIOR

Parker and
Shirts of
Sweat su
Ripley re
Parker s

Parker
Snaps
Starts

Ripley

342
343.A.B

58 INTERIOR ENGINE ROOM CUBICLE

Parker and Brett laser-welding one of the ducts.
Shirts off.
Sweat streaming.
Ripley re-wiring one of the panels.
Parker shuts down the laser, inspects the fusion.

PARKER

Hey Ripley, I got a question.

RIPLEY

Yeah.

PARKER

What about the shares in case they find anything.

RIPLEY

Don't worry, you'll both get what's coming to you.

BRETT

We're not doing any more work unless we get full shares.

RIPLEY

You're guaranteed by law that you'll get a share ... Now both of you knock it off and get back to work.

Parker looks at her.
Snaps on the laser-weld.
Starts to join another section of the duct.

BRETT

Right.

Ripley moves away from her panel in triumph ...

RIPLEY

You ought to be able to handle the rest.

PARKER

Don't worry.

RIPLEY

If you run into trouble, I'll be on the bridge.

PARKER.
TT PARKER

342 A/B

343 A/B

58 Continued

BRETT

Right.

She leaves.

PARKER

Bitch.

July 17th 1978

Page 25

56 Continued

DALLAS
Should be dawn soon.

Dallas adjusts headset.

149./150./151
DALLAS
Ash. If you hear me. How long
until daylight.

Some static.

ASH V.O.
Sun's coming up in about ten
minutes.

KANE
We should be able to see something
then.

LAMBERT
Or the other way around.

Something to think about while waiting.

56a INTERIOR BLISTER DAWN

Ash checking instruments.

57 EXTERIOR THE NOSTROMO SUNRISE

Atmosphere turning the color of blood.
Then the sun is up.

58 INTERIOR ENGINE CUBICLE

Brett and Parker still at work.
Ripley moves away from her panel in triumph ...

RIPLEY
You ought to be able to handle
the rest.

PARKER
Don't worry.

SL 40+1234567+8

SL 41+1

SL 151+123A+B.

SL 250+4A.B. A.CAM. LOW SHOT PLANET SURFACE.
TAKES 1.2.3. MATTE SHOTS. B.CAM. HIGHER ANGLE.

SL 259+1. 'SUN'. CULLEY

SL 260+1.2.3. 3SHOT FROM CULLEY.

July 17th 1978

58 Contin

She lea

58a EXTE

The t
There
The s

59 INTE

Ash
Now

SL 40
41. Rip

60 INT

Rip

July 17th 1978

Page 26

58 Continued

RIPLEY

If you run into trouble, I'll be on
the bridge.

BRETT

Right.

She leaves.

PARKER

Bitch.

250 A.B.

259.

260.

58a EXTERIOR PLANET DAY

The three figures stand and move away from the rock formation.
There is enough daylight to see where they are walking.
The signal begins to fade in again.

59 INTERIOR BLISTER DAY

Ash watches video images of the three.
Now moving again.

SL. 40

41.

Ripley's voice comes over.

RIPLEY V.O.

How's it going.

60 INTERIOR BRIDGE

Ripley at her console.

ASH V.O.

All right.

RIPLEY

Have you tried putting the transmission
through ECIU.

ASH V.O.

Mother hasn't identified it as yet.

RIPLEY

I'll give it a shot.

ASH V.O.

Be my guest.

She punches some buttons.
The noise is now heard on her speaker.

SL.

151.

I.V. SC REEN.

SL 113 + 1.2.3.4

SL 149 + 1A 2A 2B.

SL 150 + 1A + B 2A + B. AS 149 BUT TIGHTER LENS

SL 152 A.B.C. JS DERELICT.

SL 153 1.2 A+B. ACAM INSIDE LOOKING OUT
BCAM SIDE ANGLE

SL 251 A.B. + 1. ACAM. MAFIE. V. Wide
BCAM. Low Shot.

SL 252 A. B. AS 251.

SL 253 + 1.2. 3. CU DALLAN / MEN KANE + LAMBERT.

254 + 2. L.S. WIDE SHOT. EMPTY. LANDSCAPE.

255 + 2. L.S. WIDE BETWEEN ROCKS. WITH IRID.

256 + 1.2. L.S. -

257 + 1.2.3. 3 SHOT.

61 EXT

Dust
Thro

62 EXT

Emp
The
Sud

Dal

63 THE

A g
Cle

64 EXT

No
Al

65 IN

As

61 EXTERIOR PLANET DAY

Dust clearing.
Three tiny figures against the landscape.

62 EXTERIOR PLANET DAY

Empty landscape.
Then Kane comes up over a rise startled by what he sees
Suddenly the transmission is deafening.

KANE

Jesus Christ.

Dallas and Lambert join him equally startled.

63 THEIR P.O.V. DAY

A gargantuan spaceship rising from the rock.
Clearly of non-human manufacture.

64 EXTERIOR PLANET DAY

Noise still at shrill pitch.
All members of the party shouting into their voice amps.

KANE

Some kind of spaceship.

LAMBERT

Are you sure. It's weird ...

DALLAS

Ash, can you see this.

65 INTERIOR ASH'S BLISTER DAY

Ash looking at the craft on a screen.

ASH

Yeah. Never seen one like it.
Neither has Mother.

DALLAS V.O.

Keep looking for enhancement.

ASH

Whatever the transmission is,
it's inside that.

A.V. SCREEN.

SL 113+1.2.3+4. bldu SCREEN.

SL 149+1A 2A+2B. Acan Ls ASH
Beam clu ASH.

SL 150+1A+B 2A+B. AS 149 BUT TIGHTER.

SL 152 ABC. Ls DERELICT.

SL 153 AB. A INSIDE DERELICT LOOKING OUT.
B SIDE ANGLE

113.

149.

150.

151.

257.

Page 28

65 Continued

KANE V.O.

I'll go in and have a look.

DALLAS V.O.

Hold on. Ash, I don't see any lights or movements. Do you.

ASH

I can't get any reading.

152 153.

66 EXTERIOR PLANET DAY

ASH V.O.

It's putting out so much power
I just can't get any reading.

Dallas shuts off his receiver.
Sudden quiet.
A long moment.

DALLAS

It looks pretty dead from here.
We'll approach the base.

They move toward the ship.

149. 150

67 INTERIOR BLISTER DAY

~~Ash still adjusting image of form in rock.
It suddenly resolves.
A skeleton. Fifteen feet long.
He enlarges image.~~

ASH READJUSTS HIS
INSTRUMENTATION.

DALLAS V.O.

There's only one thing I can ...

Dallas's voice fades in and out.
As do their images on the viewscreens.

ASH

Dallas ...

Frantically punches buttons on the console.

ASH

Dallas ... Do you read me.

No reply.

SL 40
SC 46/47/48/122/123

Page 29

67a INTERIOR BRIDGE DAY

Ripley is running the transmission through ECIU.
Over the speakers Dallas's voice fades in.

DALLAS V.O.

No sign of life. No lights ...
No movement ...

She studies a long series of binary programs ...

DALLAS V.O.

We're beneath the base.

His voice fades into static.
Disappears.

152/153

CUT

68 EXTERIOR STRUCTURE DAY

The lower part of the entrance filled with dust and pumice.

KANE

Looks like an entrance.

DALLAS

Yeah ... Let's move inside ...

They climb up to one of the apertures and enter.

69 INTERIOR CHAMBER DAY

They move into a high-ceilinged chamber.
~~Walls covered with shadowy lattices.~~
Ghostly light filters dust-filled air.
A few meters in an opening appears.
Dallas leans over and looks into the hole.
Only blackness.
He unclips the light from his belt.
Shines it down into the hole.

DALLAS

It just goes down ... smooth walls.
I can't see the bottom, light won't reach.

Kane and Lambert come over.
Dallas begins unclipping gear from his belt.

DALLAS

Let's take a look around here first.

Kane and Lambert exchange a glance.

261 AB
263
264 A 414 A+B.
265 415.
266 417 A+B
418.
419 A+B.
420

SWITCHES

VER RIDGE.
NE.

KANE LAST
TUCKER.

LAMBERT

421 A.B. + 1. 2. ACAM. clu KANE. THEN DALLAS + LAMBERT
B. MASTER. WIDE SHOT.

422 + 3. 4. + 5 A.B. ACAM. WIDE 3 SHOT
B. CLOSE COVER.

459 A.B. + 2. 3. ACAM. clu COVER. DALLAS over JOCKEY.
BCAM. ZOOM OUT TO SEE HOLE.

460 + 1 A.B. A.CAM. clu COVER DALLAS.
B. TIGHT ON CHEST HOLE.

461 + 1. 2. clu LAMBERT by JOCKEY.

69

Cont

Dall
A la
Roun
Then
Move

They
Trai
A ma
On t
and
Slid

Lamb

Dall

Look

Dalla
Unspo
Kane
Climb
Now h
Head

459A.B.
460A.B.
461.

69 Continued

Dallas shines his light about, sees ...
A large, glossy urn, tan coloration.
Round opening at the top, empty within.
Then Dallas shines his light on nearby ~~lattice~~ ^{WALL}...
Moves closer.

DALLAS

Over here.

They approach.
Train their lights along the floor.
A machine.
On the mechanism, a small bar moves steadily back
and forth.
Sliding noiselessly in the grooves.

KANE

Still functioning.

Lambert looks down at her direction finder.

LAMBERT

Automatic recording.

Dallas snaps it off.

DALLAS

Now for a look down below.

Looks at Kane.

DALLAS

This is your big chance.

KANE

Okay.

DALLAS

Don't unhook yourself from the
cable. Be out in less than ten
minutes. Read me.

KANE

Aye aye.

Dallas rigs a tripod across the opening in the floor.
Unspools a couple feet of wire.
Kane attaches the end of it to his chest unit.
Climbs over the lip and drops into the hole.
Now hanging by the wire ...
Head and shoulders out of the opening.

421A.B.

422A.B.

SL 40-7+8

SL 49-23456.

SL 149-1B 2A+B. ASH Acan m/c
Bcan CU.

S. 150-1A+B 3A+B, AS 149 BUT TIGHTER.

SL 452-12.3457. KANE LOWERED.

July 5th

69 C

70 II

71

July 5th 1978

Page 31

69 Continued

Kane activates the climbing unit.
Lowers himself into the fissure.

70 INTERIOR SHAFT OPENING

Kane braces his feet against the wall of the vertical shaft.
Switches on his light, points it into the depths.
The beam penetrates only thirty feet or so, then is lost in darkness.

KANE

Hotter in here. Warm air rising
from below.

He starts down, playing out the line.
Descending in short leaps.
Stops to catch his breath.
Breathing rasping loudly in his helmet.
A little light filters from above.
Looking up, Kane can see the mouth of the hole ...
A glowing spot.

DALLAS V.O.

You okay in there.

KANE

Haven't hit bottom yet.

KANE

This is work. Can't talk now.

He kicks off and continues down.
Taking longer and longer hops as he gains confidence.
Pausing for a moment to regain his breath, he shines the
light on his instruments.

KANE

I'm below ground level.

71 INTERIOR BRIDGE DAY

Ripley at her console, still working on transmission.
Gets a readout.
Looks worried.
Speaks into communicator.

SL 40 + 7 + 8

SL 49 + 2.345 + 6. mcls RIPLEY.

SL 98 + 1 + 2. clu CAX SITING ON WINDOW LEDGE

SL 149 + 1B 2A + B. ASH ACAM L/S
BCAM clu.

SL 150 + 1A + B 2A + B. As ¹⁴⁹ BUT LIGHTER

July 5th 1978

Page 31A

71 Continued

RIPLEY

Ash. Urgent. Mother has
deciphered part of the transmission.
I'm afraid it may not be an S.O.S.

ASH V.O.

Then what is it.

RIPLEY

She thinks it may be a warning.

A beat.
Continuing static.

We've got to get through to them.
Right away.

ASH V.O.

It's no use. Once they went inside
we lost them completely.

Pause.

RIPLEY

I'm going out after them.

SL 40,

ASH V.O.

I don't think so. We can't spare
the personnel. We've got minimum
takeoff capability right now. That's
why Dallas left us on board.

RIPLEY

I still think we should go after them.

ASH V.O.

What's the point. In the time it
takes to get there. They'll know if
it's a warning.

SL 98.

422A B . 3.4 S. ACAN DALLAS + LAMBERT. NID
B. CU - "

452. KANE LOWERED

452. " "

July 5th 1978

72 INTER

Kane r
Sudden
shaft c
The tu
Below
Deep

He c
Helm

25. WIDE

July 5th 1978

422A/B

452.

453

Page 32

72 INTERIOR DERELICT CARGO HOLD

Kane resumes his downward climb.
Suddenly, his feet lose their purchase as the walls of the
shaft disappears.
The tunnel has reached its end.
Below him is dark, cavernous space.
Deep breaths due to his violent exertion.

DALLAS V.O.

See anything.

KANE

No ... Cave or something below me.
Feels like the god-damn tropics in
here ...

He consults his instruments.
Helmet instrumentation strobing softly in the darkness.

KANE

... high nitrogen content, no
oxygen ...

416 A+B. 1. 2. + 3.

A CAM.
B. .

MASTER. BALWAS
CLU COVER.

422 A. B. . 3. 4. 5.

A. DALLAS + LAMBERG.
B. .

WIDE SHOT
CLU.

445 A.B. ACAM MATTE BCAM. COVER KANE LOWERED.

446-2.35 A.B. ACAM CLOSE COVER WALK ALONG CAUSEWAY.
BCAM. M.L.S " " "

448-345 A.B.

A.CAM. CLU COVER.
B.CAM MASTER.

451-1.23+4. INSERT HAND INTO BEAM

457-2456+7. KANE POV FROM CAUSEWAY
567 " UNDER BEAM.

422 A B.

445 A.B.

Page 33

446 A.B.

72 Continued

Still puffing, he releases his purchase on the stone walls.
Begins to lower himself on power.
Now Kane is dangling free in darkness.
Spinning slowly on the wire as the chest unit unwinds.
Then his feet hit bottom.
Kane grunts in surprise, almost loses his balance.
He flashes his suit lights.
The beams reveal that he is in a large hold.
Row after row of extrusions stretch from floor to ceiling.

KANE

This is weird.

DALLAS V.O.

What do you mean.

KANE

There's something all over the walls.

Kane walks across the chamber.
Examines the organic protrusions.

416 A.B.

73 INTERIOR CHAMBER ABOVE

Dallas and Lambert.

DALLAS

How long til sunset.

LAMBERT

Twenty minutes.

A look from Lambert.

74 INTERIOR HOLD

Kane approaches the center of the room.
On the floor are rows of leathery ovoid shapes.
He walks around them.
Shines his light on one.

KANE

It's like some kind of storage area. Is anybody there. Do you read me.

DALLAS V.O.

Loud and clear.

457

451

448 A.B.

74 Cont

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416A.B.

448A.B.

74 Continued

KANE THOSE

The place is full of leathery
things ~~sealed~~... ~~soft to the~~
~~touch~~. LIKE THE ONE UP ABOVE....
THEY SEEM TO BE SEALED

DALLAS V.O.

Can you see what's in them.

KANE

I'll give it a look.

He tries to open one of them.
It won't open.

KANE

Strange feeling to it.

DALLAS V.O.

Don't open it. You don't know
what's in it.

Kane peers closely at the leathery ovoids.
Turns away.
Raised areas begin to appear where he touched it.
He moves his light along the rows.
Turns back to the one he was examining.
Something has changed.
The opaque surface begins to clear.
Object becoming visible within.
Kane shines his light on the floor at the base of it.
He studies it.

KANE

Jesus ...

DALLAS V.O.

What.

Viscera and mandible now visible.
The interior surface spongy and irregular.
Kane shines the light inside.
With shocking violence, a small creature smashes outward.
Fixes itself to his mask.
Sizzling sound.
The creature melts through the mask.
Attaches itself to Kane's face.
Kane tears at the thing with his hands.
His mouth forced open.
He falls backward.

449A.B

456.

450A.B

454.1.2.3. KANE with FACE HUGGER. HALLAD UP.

75

INT

4/6 A + B

75 INT. CHAMBER ABOVE

DALLAS

Kane ... Kane can you hear me.

LAMBERT

What's the matter.

DALLAS

We better haul him out.

LAMBERT

It'll yank him right off his feet if he's not expecting it.

DALLAS

Try him again.

LAMBERT

Kane ... Kane ... God-damn it. Answer me.

Dallas begins to fiddle with the winch mechanism.

DALLAS

The line's slack.

Pause.

LAMBERT

He doesn't answer.

Pause.

Do you think he could have unhooked himself.

Dallas switches on the winch motor. With a whine, it begins to reel the line in. After a moment the line tightens with a jerk. The motor slows, laboring under added weight.

DALLAS

It caught.

LAMBERT

Is it hooked on something.

DALLAS

No, it's coming.

LAMBERT

I can't see anything.

454.
└──────────┘

4/6A.B

Page 36

75 Continued

Dallas shines his light down into the hole.
Shakes his head.

DALLAS
Line's still moving.

A long moment.
Dallas shines his light again.

DALLAS
Here he comes.
The winch labors heavily.

DALLAS
Get ready to grab him.

Kane appears at the top of the opening.
Dangles limply from the wire.
Dallas reaches for him, then recoils.

DALLAS
Look out. There's something on
his face.

Lambert attempts to help.

LAMBERT
What is it.

Kane appears to be completely unconscious.
The life form is still wrapped motionless around his face.

LAMBERT
Oh Jesus.

DALLAS
Don't touch it.

They grapple with Kane's limp body.
Lift him from the hole.

~~75a~~ INTERIOR. ENTRANCE TO DERELICT SUNSET

~~Kane is now pinnioned between Dallas and Lambert.
The storm raging through and beyond the entrance ...
Dallas begins to assemble travois.~~

SL 41+1. clu RIPLEY + CAT.

SL 42+1. (2) 4+(5) mls RIPLEY + CAT.

SL 43+3. CLOSER THAN 42. (RIDLEY LIKES 42 BETTER.

SL 50+4.5.6+7. RIPLEY.

SL 51+1. TIGHTEN RIPLEY.

SL 52+1+2. TIGHT ON RIPLEY.

SL 96+1.23 } clu CAT
97+1 }

SL 149+1B+2A+B. ACAM mls ASH.
B - clu ASH

SL 150+1A+B 3A+B. TIGHTER THAN 149.

SL 151+1.23 A+B

30th June, 1

75b EXT

Atmo
And t
The r
Feeb

76

INT

NOT

Jone
Ripl
Ash
Sud

76 pre-a

QUADS ON. DALLAS

75b EXTERIOR THE NOSTROMO ~~SUNSET~~ STORM

Atmosphere turning the color of blood.
 And the sun is down.
 The ring of floodlights on the ship comes to life.
 Feebly combatting the darkness and continuing storm.

76

SL 41 SL 42. SL 43
INTERIOR BRIDGE / INTERIOR BLISTER DUSK

NOTE: INTERCUT.

SL 50 / SL 51 / SL 52.96 / 97.

SL 149 / 150

151.

Jones the cat staring through a port opening at the storm.
 Ripley waiting on the bridge.
 Ash stares at his inactive monitors.
 Suddenly:

ASH

We've got them. They're back
 on the screens.

RIPLEY

How many.

ASH

Three blips. They're coming this
 way.

Ripley presses transmitter.

RIPLEY

Dallas. Dallas. Can you hear me.

DALLAS' V.O.

We hear you. We're coming back ...
 Kane's injured ... We'll need some
 help getting him in.

ASH

I'll go.

Ash moves from the blister.
 Ripley remains seated at her console.

76 pre-a INTERIOR ENGINE ROOM CUBICLE

Parker and Brett listening over the intercom.

SL 50 + 4. 5. 6 + 7. RIPLEY.

SL 51 + 1. TIGHTER ON RIPLEY.

SL 52 + 1 + 2 TIGHT ON RIPLEY.

SL 143 + 1. 2. INT MAIN AIR LOCK DALLAS + LAMBERT DRAG

SL 146 + 1. 2 + 3. ABC. ACAM. L.S. PLATFORM.

B. CLOSE COVER

C. L.S. HIGHER SHOT

SL 359 + 3 + 4. HAND HELD. M.C.S. IN AIR LOCK.

SL 360 + 1. A + B. ACAM. HAND HELD. AS PER 359

BCAM. CLOSE COVER. DALLAS.

SL 361 + 1. 2 A + B. A. HAND HELD. LOW SHOT. V. WIDE.

B. CAM TIGHT TWO SHOT.

SL 366 + 1 + 2. MLS AIR LOCK DOOR

30th June,

76a EXT

Dar
lan

77 INT

As
Hu
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77a EX

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78 D

79 IN

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80 IM

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D
s
N

30th June, 1978

SL 146 AB+6.

Page 38

76a EXTERIOR LANDING LEG NIGHT

Dallas and Lambert dragging Kane on a travois towards landing leg.

SL 50 / 51 / 52

366

77 INTERIOR PASSAGEWAY NEAR AIR LOCK

Ash comes down the steps.
Hurries to the inner lock door.
Presses the wall voice-amp.

ASH

Ripley, I'm by the inner lock hatch.

RIPLEY'S V.O.

SL 43 / 146

Okay. "RIGHT".

77a EXTERIOR LANDING LEG NIGHT

Dallas and Lambert drag Kane onto lift platform.

78 DELETED

79 INTERIOR PASSAGEWAY NEAR AIR LOCK

Ash waiting.

SL 50 / 51 / 52 / 143 / 146

359

360 A/B

361 A/B

80 INTERIOR BRIDGE / EXTERIOR LANDING LEG NIGHT

Ripley seated alone in the bridge.
Dallas and Lambert stand at base of landing leg,
supporting Kane between them.

NOTE: INTERCUT AND VOICE OVERS.

DALLAS

Ripley, are you there.

RIPLEY

Right here.

DALLAS

~~We're coming up.~~

WERE READY TO COME IN.

They move onto lift.

SL 50 + 4.56 + 7 RIPLEY.

SL 51 + 1 TIGHTER ON RIPLEY

SL 52 + 1 + 2 TIGHT ON RIPLEY

July 8th

80

SL 50 / 51 / 52

Terry Rawlings

359

360 A.B.

361 A.B.

366

July 8th, 1978

Page 39

80 Continued

RIPLEY

What happened to Kane.

Pause.

DALLAS

Some kind of organism. It's attached itself to him. We've got to get him to the infirmary.

RIPLEY

I need a clear definition.

DALLAS

Just open the hatch, Ripley.

RIPLEY

Wait a minute. If we let it in, the ship could be infected. You know the quarantine procedure. 24 hours for decontamination.

DALLAS

He could die in 24 hours. Open the hatch ...

RIPLEY

Listen to me. If I break quarantine we may all die.

LAMBERT

Open the god-damn hatch. We have to get him inside.

RIPLEY

I can't. If you were in my position you'd do the same.

SL 50 + 456 + 6 RIPLEY

SL 51 + 1. FIGHTER ON RIPLEY.

SL 52 + 1 + 2. FIGHT ON RIPLEY.

SL 53 + 2.3.4.5.+6. clu COVER ON RIPLEY

SL 348, 1 + 3. BRETT + PARKER.

June 30th, 1

80a INT

Park

81 INT

Ash
A re
Serv
Foll

81a INT

Par

June 30th, 1978

SC 348

Page 39A

80a INTERIOR ENGINE ROOM CUBICLE

Parker and Brett listen.

81 INTERIOR PASSAGEWAY NEAR AIR LOCK

DALLAS V.O.

Ripley, do you hear me.

RIPLEY V.O.

I read you. The answer is negative.

Ash hits the emergency switch.

A red light goes on.

Servo whine.

Followed by a solid metallic clunk.

ASH

Inner hatch open.

348.

81a INTERIOR ENGINE ROOM CUBICLE

Parker and Brett react.

359.

360 A/B.

361 A/B.

366.

S SL 50 + 4.5.6 + 7. RIPLEY

S SL 51 + 1 TIGHTER ON RIPLEY.

S SL 52 + 1 + 2 TIGHT ON RIPLEY

S SL 53 + 2.3.4.5 + 6 clu COVER ON RIPLEY.

SL 213 + 1/3 567. clu HELMET.

SL 214 + 2.3.4.5 + 6 B.C.U HELMET AND ZOOM OUT.

SL 215. clu ON HELMET OF HEAD

SL 218 A+B.1.3.4.5 A. CAM WIDE SHOT.
B. CAM FROM OUT SIDE

SL 220 + 2 + 4 A+B. A. clu ASH.
B. clu DALLAS.

366 + 1 + 2 MLS AIRLOCK DOOR

82
(JULY 7)

INTER

RIPLEY
INNER
She c

83

INTER

Dalla
Carry
Dalla

Ash

Ash
bur

84

INT

Kar
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82 INTERIOR BRIDGE NIGHT

(July 7)

RIPLEY's console flashes.
INNER HATCH OPEN.
She can't believe what she sees.

83 INTERIOR PASSAGEWAY NEAR AIR LOCK

Dallas and Lambert stagger into passageway.
Carry Kane's body between them.
Dallas pulls off his helmet.

DALLAS

Stay clear.

Ash and Parker move back.

ASH

God.

PARKER

Is it alive.

LAMBERT

I don't know., but don't touch it.

DALLAS

Take him to the infirmary.

BRETT

Right.

Ash and Brett move in carefully to help with the limp burden.

sc 213. 214. 215. 218 220

84 INTERIOR INFIRMARY

Kane's helmet.
Hands begin to open it with a laser cutter.
The helmet separates easily.
The two halves part ...
... the life form slowly pulsing on Kane's face.
Dallas hesitates, then puts his hand on the small Creature.
Tries to pull it free.
Unsuccessful.
The Alien remains anchored to Kane's tissue.

SL 210 + 3467 + 10. WIDE SHOT 3 GROUP.

219. + 2 3 . 4. clu DALLAS

220 + 2 + 4 A+B Acam clu ASH
B.CAM clu DALLAS

SL 222 + 1.2. + 3. INSERT ON FACE HUGGER'S. < EGS.

SL 223 + 2 + 4. V. WIDE ANGLE TO WINDOW

August 11th, 1962

84 Continuation
SL 210.

Ash takes
Careful
Squeeze
Leans

OK
now
engine

A tick

T!
all
ring
with
down

4 IS
47

DON'T
FREEZE HIM

84a

INT

Lam
Rip
Lam
A lo

August 11th, 1978

222

15L
EDITOR
220 A/B.

Page 41

84 Continued

SL210.

Ash takes a pair of pliers from a rack.
Carefully grasps the tip of the Creature.
Squeezes tightly.
Leans back.

DALLAS

You're tearing his face.

A tickle of blood appears on Kane's cheek.

DALLAS

It's not going to come off without
pulling his whole face off at the
same time.

ASH

LET'S TAKE A LOOK INSIDE HIM.

84a INTERIOR CORRIDOR OUTSIDE INFIRMARY WINDOW

Lambert, Parker and Brett watch through the infirmary window.

Ripley appears.

Lambert turns and looks at her.

A long moment.

LAMBERT

You were going to leave us out there.

PARKER

Maybe she should have. Who the hell
knows what that is.

BRETT

Right.

Ripley looks at Lambert.

A moment. / I MEAN HOW COME YOU BROUGHT
THAT THING ON BOARD...

RIPLEY

~~I was trying to do my job. Let's~~
~~leave it at that.~~ LET'S CALL IT SETTLED
HOW IS HE?

Lambert gives her a curt nod.

OH MY GOD, RIPLEY

What happened out there. to him.

219

223.

RIPLEY

WHAT THE HELL'S GOING ON
AROUND HERE!

YOU BITCH!

(SLAPS RIPLEY
STARTS FIGHTING)

DALLAS

WHEN I GIVE AN
ORDER I EXPECT
IT TO BE OBEYED.

RIPLEY

EVEN IF IT'S
AGAINST THE LAW?

DALLAS

YOU'RE GOD DAMN
RIGHT!

SL 224 + 1 + 3. WIDE ANGLE TO WINDOW.

SL 225 + 3.4 + 5. TIGHT COVER ASH. AND DALLAS.

SL 226 + 1.2.3. L.S. ACROSS INFIRMARY. PARKER/RIPLEY/LAN

230. HEAT ON SCREEN.

231. " ON. RIGHT SCREEN. BODY HEAT

232. " LEFT. INNARDS

233 A.B. r1. A. CAN WIDE B. HEAT.

234 A.B. r1 r2. " " " "

August 11th, 1978

Page 42

84a Continued

LAMBERT

We went into the derelict. There ~~were no signs of life~~ ^{WAS NOTHING} ~~... That transmission must have been going~~ ^{AROUND} ~~for centuries.~~

RIPLEY

What about the crew

LAMBERT

Only found one of them...
Looked like he'd been shot.

RIPLEY

And Kane...

KANE

LAMBERT

~~He volunteered to search the lower level alone. He found some kind of eggs. We told him not touch them. Something happened in there.~~ ^{GO BELOW. HE FOUND THESE EGG THINGS}
When we pulled him out, it was on his face.

84b INTERIOR INFIRMARY

~~We better let the machine work on him.~~

Ash presses a switch.
The machine lights up.
Kane is sucked into a slot in the wall.
Visible inside through the glass layer.
A blinding colored light performs antiseptis.
Two video monitors pop on.
Ash punches three buttons.
An X-ray image appears.
A color depiction of Kane's head and upper torso.
The Alien is clearly visible.
A maze of complicated biology.
Kane's jaws are forced open.
The Creature has extruded a long tube down his mouth and throat.
The appendage ending at the base of the esophagus.

SL 224. / 225.

INSERTS

226.

230

231

232

233A B

234A D

SL 214. 2 4 5 6. clu on HEAD.

SL 217. 4 5. B.C.U ALIENS FINGER

SL 221. 1 2. 4 A+B. ACAM. clu DALLAS
BCAM clu ASH.

SL 224. 1+2. WIDE ANGLE TO WINDOW.

SL 225. 3 4+5. LIGHT COVER ASH + DALLAS.

Dal
Ash
He
Flic
The
Tou
The
Sud

The
Star
Smol
Next
Then
Meta
More

August 11th, 1978

SL 224.

225

Page 43

84b Continued

DALLAS

It's got something down his God-damn throat.

ASH

That must be how it's getting oxygen to him.

DALLAS

It doesn't make sense. It paralyzes him, puts him into a coma, then keeps him alive. We have to get it off him somehow.

ASH

At the moment the Creature is keeping him alive. If we remove it we might terminate Kane ...

DALLAS

We have to take the chance and cut it off him.

ASH

You'll take the responsibility.

DALLAS

That's right.

Dallas presses a switch, Kane slides back out of the booth.

Ash takes a surgical laser blade from the case.

He manipulates the knife until he has a comfortable grip.

Flicks a small button with his thumb.

The blade begins to hum.

Touches the scalpel to the Creature.

The electronic blade slides effortlessly downward.

Suddenly a urine-like fluid begins to drip from the wound.

ASH

Starting to bleed.

The liquid flows onto the bedding next to Kane's head.

Starts to hiss.

Smoke curls up from the stain.

Next the yellow fluid eats a hole through the bunk bed.

Then drips onto the deck below.

Metal bubbling and sizzling.

More smoke rises.

216

217.

221 A/B

SL 212 + 1.23 + 4. CLOSE ON DOOR.

SL 274. + 9.10.13. WIDE SHOT OVER BENCH BRETT DOWN LADDER
DALLAS PARKER + RIPLEY

S. 275. + 1. AS SL 274. TIGHTER

SL 353 + 45678. WIDE SHOT ALL ENTER.

SL 355A+B. REVERSE OF 353 ACAM. CU DOOR OPEN
BCAM WIDE SHOT ENTER

August 24th,

84b Contin

Dallas
In the p
They b
Dallas
They r
the fun

85 INTER

They s

86 INTER

Dallas
Hurls h
The oth

A dropl
It oozes
Drips t
Continu
Then go

They ch

87 INTER

Dallas
Followe

221 A/B.

August 24th, 1978

Page 44

84b Continued

Dallas frantically applies pressure to the wound.
In the process, some of the fluid gets on Dallas's gloves.
They begin to smoke. ~~212~~
Dallas leaps back, pulls them off.
They run into the corridor, coughing and choking from
the fumes.

85 INTERIOR PASSAGEWAY OUTSIDE INFIRMARY

BRETT

Shit. It's going to eat through the
decks and out the hull...

They start to run for the companionway.

353
355 A/B
86 INTERIOR PASSAGEWAY 'B' DECK

Dallas wrenches an emergency lamp from a socket.
Hurls himself down a companionway.
The others follow.

DALLAS

There.

A droplet of fluid is sizzling on the ceiling bulkhead.
It oozes down.
Drips to the deck.
Continues to bubble.
Then goes through the bulkhead.

RIPLEY

What can we put under it.

They charge down the next companionway below.

274. 275
87 INTERIOR MAINTENANCE CORRIDOR 'C' DECK

Dallas moves cautiously down the passageway.
Followed by Ripley, Parker and Brett.

SL 274. r. 9. 10. 13. WIDE SHOT.

S. 275. r. 1. AS 274 LIGHTER. LENS

SL 276 A/B. 4.5.6 A CAM. clu CEILING + PEN
B " 2 SHOT RIPLEY + DALLAS.

SL 277 A/B. 1+2. A CAM. clu RIPLEY.
B CAM clu DALLAS.

SL 278 A/B. 2.4.5.6. A CAM MCW BRETT.
B CAM MCW PARKER.

SL 279 A/B. 1+2. A CAM clu BRETT
B CAM clu PARKER.

August 24th,

88 INTER

They e
Look u
The ac

The ac
Contin
Slower

Dallas
Probes

Dallas
Starts
Change

They st

N.B. The re

August 24th, 1978

Page 45

88 INTERIOR MAINTENANCE AREA 'C' DECK

They enter the maintenance area.
Look up to the ceiling bulkhead.
The acid bubbles.

PARKER

Don't get under it.

The acid drips to the deck.
Continues to sizzle.
Slower.

276 A/B / 277 A/B

RIPLEY

Looks like it's losing steam.

Dallas fishes a pen out of his pocket.
Probes the hole in the deck.

DALLAS

It's stopped penetrating.

BRETT

Yeah. After it penetrated two
levels.

Dallas straightens up.
Starts to put the pen back into his pocket.
Changes his mind and stands holding it by the end.

DALLAS

I've never seen anything like that,
except molecular acid ...

BRETT

This thing uses it for blood.

PARKER

Wonderful defense mechanism.
You don't dare kill it.

~~They start back towards the companionway.~~

RIPLEY

"WHAT ABOUT KANE".

278 A/B.
279 A/B

N.B. The rest of this scene on page 46 is now deleted.

SL 227-2+4.A.B.

A. CAM WIDE SHOT ASH + LAMBERT
B. " clu LAMBERT.

SL 229-1+2A+B

A CAM. TIGHT ON FACE HUGGER.
B CAM WIDE SHOT.

88 Cont

Sta

89 INT

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Kan
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Wou

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As

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Mo
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Ka

Th

88 Continued

RIPLEY

What about Kane.

Starts up the companionway.

227

89 INTERIOR INFIRMARY

They return.

Kane still motionless on the bunk.

The Alien remains secured to his face.

Wound completely healed over.

PARKER

Any of the acid get on him.

Dallas approaches, peers at Kane's head.

DALLAS

Doesn't look like it.

BRETT

Is it still dripping that crap.

ASH

Healed over.

LAMBERT

There must be some way we can get it off.

Ash looks at Dallas.

ASH

I don't think you ought to try again. It didn't work out too well last time.

Dallas gives him a look in return.

Ripley presses a button.

Kane slides back into the diagnostic coffin.

More buttons pressed.

Displays light up again, showing the different parts of Kane's body.

ASH

I better get some intravenous feeding started. So far I can't tell what the Alien has absorbed from his system.

The machine begins to process Kane's body.

229 A/B

SL 56 + 56 + 7. clu RIPLEY.

SL 228 + 123 A/B

ACAM. WIDE ANGLE

BCAM CLOSE COVER PARKER RIPLEY DRU

344 A.B. 1.3567. A. WIDE SHOT PARKER + BRETT.
B. COVER FOR PARKER.

345 A.B. 1.2.4.5. A. TIGHT BRETT.
B. COVER FOR PARKER.

346 A.B. 1 + 2. ACAM. clu BRETT.
BCAM. clu PARKER.

347 + 1. clu COVER PARKER.

89 Conti

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At th

A lo
The

Ash
Look

90 INT
(JUL 7)
Bre
Par

Par
Neg

Ad

89 Continued

RIPLEY

What's the stain on his lungs.

The X-ray reveals a spreading dark blot in the chest cavity.
At the center, the stain is completely opaque.

ASH

Whatever it is, it's blocking
the X-ray.

A long moment.
The stain spreads.

BRETT

What happens now.

Ash sets aside his partially melted pen.
Looks at Dallas.

DALLAS

You go back to work.

90 INTERIOR ENGINE ROOM CUBICLE

Brett at work in the cubicle.
Parker supervising him.

BRETT

I think I've got it. Give it a
try.

Parker pushes a button.
Negative reaction on his monitor.

PARKER

Nothing.

BRETT

Damn. I was sure that was it.

PARKER

Well, it isn't. Try the next one.

BRETT

Right.

Adjusts several toggles. 56.

RIPLEY V.O.

What's happening.

SEE NEXT PAGE
/

SL 56 + 5.6 + 7. clu RIPLEY.

90

INTERIOR

Brett at work
Parker sup

Parker
Negative

SC 344A.B.

345A.B.

346A.B.

347

90 INTERIOR ENGINE ROOM CUBICLE

Brett at work in the cubicle.
Parker supervising him.

BRETT

It feels like we've been here for
a week.

PARKER

They should have listened to us in
the first place.

BRETT

Right. We never should have landed
on this frigging planet.

PARKER

Let's face it, the sooner we patch
this mother up the sooner we get
out of here. This place gives me
the creeps.

BRETT

I think I've got it. Give it a try.

Parker pushes a button.
Negative reaction on his monitor.

PARKER

Nothing.

BRETT

Damn. I was sure that was it.

PARKER

Well, it isn't. Try the next one.

BRETT

Right.

235. 1. 2. 3.

236. 2. 4.

PAN LOON LOON 1 ASH + RIPLEY

clu RIPLEY

90 Continu

He pun

91 INTERI
(JULY 7 1942)

Derisi

92 INTERI
(JULY 7 1942)

She c
Parke

93 INTER

Ash r
Kane
Still
All i
The A
Riple
Sits

SL 56 / 344 A.B.
345 A.B.
346 A.B.
347.

Page 48

90 Continued

PARKER

This god-damn woman. I'll tell
her what's happening. My Johnson
is happening.

He punches the communicator.

PARKER

A lot of hard work. Real work.

91 INTERIOR BRIDGE NIGHT

(JULY 7)

PARKER V.O.

You ought to try it sometime.

RIPLEY

I've got the toughest job on this
ship.

Derisive laugh from Parker through the speaker.

RIPLEY

I have to listen to your bullshit.

92 INTERIOR ENGINE ROOM CUBICLE

(JULY 7)

PARKER

Get off my back.

RIPLEY V.O.

I'll get off your back when 12
module is fixed.

She clicks off.
Parker turns away.

PARKER

Smart mouth broad.

RIPLEY "MR NICE GUY"

93 INTERIOR INFIRMARY

235 236

Ash running test on the equipment.
Kane respirating on the viewscreens above.
Still deep within a coma.
All instruments recording his life processes.
The Alien's position unchanged.
Ripley approaches.
Sits near Ash.

93 Continued

235

236

STARTS

RIPLEY

AMAZING.

IS IT?

ASH

IS, ISN'T IT.

NOT SURE - I'M

COLLATING.

YOU WANT TO

TO ME?

RIPLEY

I WAS WONDERING

KANE IS.

RIPLEY

~~Anything new.~~

ASH

He's holding, no changes.

RIPLEY

What about the ~~creature~~ THINGY?

ASH

AS I SAY, I'M STILL COLLATING, BUT I HAVE ESTABLISHED
It's got an outer layer of protein polysaccharides. Plus it's constantly sloughing off cells and replacing them with polarized silicon. ~~Which~~ gives it prolonged resistance to adverse environmental conditions ... That enough for you?

PLEASE DON'T DO THAT
(RIPLEY - I'M SORRY)

RIPLEY

Plenty. What's it mean.

ASH

Interesting combination of elements making it ~~practically invulnerable~~. A TOUGH LITTLE SON-OF-A-BITCH.

RIPLEY

~~Is that why~~ you let it in.,

ASH

I was following a direct order. Remember.

RIPLEY

ASH, YOU SEE, ~~WHILE~~ ^{WHEN} Dallas and Kane are off the ship, I'm Senior Officer.

ASH

Yes, of course - I forgot.

RIPLEY

You also forgot the science division's basic quarantine law.

ASH

No. That I didn't forget.

RIPLEY

You just broke it.

ASH

Look, What would you have done with Kane ... YOU KNOW His only chance ^{at} staying alive was to get ~~into the infirmary~~ Him IN HERE.

①

SL 424A+B 2.3.4+S AGAM LOW SHOT CLOSE DALLAS.
B. OPEN LONG SHOT PAN TO DALLAS

Lar
Ca
Bo

Pa

Da
Hi
Be
Ar

235.

236

93 Continued

RIPLEY

By breaking quarantine procedure
you risk everybody's life.

ASH

Maybe I should have let him die
out there. Maybe I have
jeopardized the rest of us ...
It's a risk I'm willing to take.

RIPLEY

This is your official position as
a science officer. Not exactly out
of the manual ...

ASH

The first position of science is the
protection and betterment of human
life. I take my responsibility as
seriously as you do ... you do your
job and I'll do mine.

~~Ripley stands ... looks at Ash.~~
~~Walks out.~~

THEY WALK OUT.

94 INTERIOR MESS

Lambert playing with some string, amusing Jones.
Cat's Cradle.
Both looking bored.

95 INTERIOR ENGINE ROOM CUBICLE

Parker and Brett at work on the final intake screen.

96 INTERIOR NARCISSUS

Dallas listening to a primitive tape.
His foot tapping with the rhythm.
Beep.
An interruption on the communicator.

DALLAS

Dallas.

ASH V.O.

I think you should have a look
at Kane. Something's happened.

DALLAS.
N TO DALLAS.

429A .B

SL 238-1.2+3. LOW V. WIDE SHOT. ALL ENTER

SL 239-2.37-9. LOW SHOT RIPLEY.

240-1.2.3. COVER ON ASH.

241-2.4+5. DALLAS.

243-3+4. HIGH SHOT DOWN BIG GUY KANE

96 Cont

97 INT

Ash
Dal
Rip
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Kan
Fac

97a IN

Th
Da
Pi
Lo
As
Ri
No

96 Continued

DALLAS

Serious.

ASH V.O.

Interesting.

Dallas exits.

c. 238. 243

97 INTERIOR CORRIDOR OUTSIDE INFIRMARY WINDOW

Ash stares through window.
 Dallas joins him.
 Ripley appears behind.
 A long pause.

DALLAS

It's gone.

Kane's prone form.
 The Alien is no longer on his face.
 Kane still unconscious, but continues to breathe.
 Face covered with sucker marks.

RIPLEY

The door is closed. It must still
 be in there.

ASH

We can't open the door. We don't
 want to let it out.

RIPLEY

Yeah, I remember. We can't grab
 it. We can't kill it ...

DALLAS

Maybe we can catch it.

ASH

As long as we're careful not to
 damage it.

c. 239. 240 241.

97a INTERIOR INFIRMARY

They enter cautiously.
 Dallas begins moving slowly around the room.
 Picking up a stainless steel tray.
 Looking.
 Ash and Ripley do the same.
 Ripley bends down and peers under the bunk.
 Nothing.

SL 237 + 345 + 6. LOW SHOT. ALIEN DESK.

SL 242 + 3456 + 7. CLOSE ON RIPLEY.

SL 244. LOW SHOT. ALIEN DROPS AND RIPLEY

97a Conti

She s
Does
Her s
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She s
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Then
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Ripl
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No r

Look

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Fish
Quic
Lif
Bri

The
Ash

Can

He

97a Continued

She stands.
Doesn't see the Alien on a ledge above her.
Her shoulder brushes against the Creature.
It drops onto her.
She screams. Twists.
The Alien drops to the floor.
Then lies motionless.
Its skin faded to a dead-looking grey.
Ripley doesn't raise her eyes from the Creature.
Prods the Alien.
No response.

DALLAS

I think it's dead.

Looks at Ripley.

DALLAS

You okay.

RIPLEY

Yeah.

She carefully touches the Creature with a metal probe.
Fishes the motionless life-form into the tray.
Quickly closes the lid. ~~Sc 237.~~
Lifts it onto a stainless steel table.
Bright light trained on the Alien.

The Creature in a supine position.
Ash touches at the Alien with a surgical instrument.

ASH

Look at those suckers. No wonder
we couldn't get it off him.

RIPLEY

Where's its mouth.

ASH

It's this tube-like thing, up in
here.

Carefully he extracts the end of the organ.

ASH

It's hardening.

He slips the Creature under a fluroscope.

ASH

It's dead. No life sign whatever.

97a Continued

RIPLEY

Let's get rid of it.

ASH

This has to go back. This is
our first contact with a specimen
like this. All kinds of tests need
to be run.

RIPLEY

That thing bled acid. God knows
what it'll do when it's dead.

ASH

I think it's safe to assume it's
not a zombie ... Dallas, we have
to keep this specimen.

Pause.

DALLAS

You're the Science Officer.
It's your decision.

ASH

Then it's made ... I'll seal it
in a ~~helium~~ tube.

STASIS

Pause.

RIPLEY

What about Kane.

Ash turns back to the bunk.
Studies the life support gauges.
Kane continues to breathe steadily.

ASH

Running a fever. And still
unconscious. The machine will
bring his temperature down.
His vital functions are strong ...
who knows, he may make it.

Ash begins to seal the Alien in a large vacuum tube.

RIPLEY

I need some coffee.

She turns and walks away.

SL 90 + 8 + 10 (12) MASTER DALLAS + RIPLEY
SL 91 + 7 + 8 (9) + 10 MASTER REVERSE DALLAS + RIPLEY

98

INTERIO

Ripley

She 10

98 INTERIOR

BLACK CORRIDOR TO BRIDGE.
COMPUTER ANNEX

Ripley and Dallas.

RIPLEY

How could you leave that kind
of decision to him.

DALLAS

I just run the ship. Anything
that has to do with science
division, Ash has the final word.

RIPLEY

How does that happen.

DALLAS

Same way everything else happens.
Orders from the Company.

RIPLEY

Since when is that standard procedure.

DALLAS

Standard procedure is do what
they tell you ... Besides, I only know
about flying ... I haul cargo
for a living.

RIPLEY

Did you ship out with Ash before.

DALLAS

First time. I went five hauls
with another science man. Then
two days before we left Thedus,
they replaced him with Ash.

She looks at him.

DALLAS

So what. They replaced my warrant
officer with you.

RIPLEY

I don't trust him.

DALLAS

I don't trust anybody ...
What's holding up the repairs.

RIPLEY

They're pretty much finished now.

DALLAS

Why didn't you say so.

SL 36 WIDE 5 SHOT.

SL 54 + 2. 3 + 4. PAN FROM LAMBERT ONTO RIPLEY.

SL 55. CU DALLAS. + 7 8. 9 + 10.

SL 58 + 2 3 4 5 + 6 CU LAMBERT

SL 90. + 8. 10 + 12. MASTER. DALLAS + RIPLEY

SL 91 + 7 8 9 + 10. REVERSE TO 90. DALLAS + RIPLEY

A.V. SCREEN

SL 113 + 1. SCREEN ON TAKE OFF

SL 337 A+B. 1. 2. + 4.

ACAM M.C.S. PARKER
BCAM BLK C/U PARKER.

SL 339 + 1. 2. A+B

ACAM M.C.S. ~~PARKER~~ BRETT
BCAM CU. BRETT.

99 EXTER

The No
Belchi
The st

100 INTER

The cr

100a INTER

Parke

100b INTER

101 EXTER

The N
shimm
The 1

SL 90/91

98 Continued

RIPLEY

There are still some things left to do.

DALLAS

Like what?

RIPLEY

We're blind on B and C decks. Reserve power systems blown ...

DALLAS

That's crap. We can take off without them.

RIPLEY

Is that a good idea.

DALLAS

I want to get out of here. Let's get this turkey off the ground.

99 EXTERIOR PLANET SUNRISE

The Nostromo's engines roaring.
Belching out streams of superheated air.
The starship vibrates.

100 INTERIOR BRIDGE SUNRISE

The crew at their posts.

DALLAS

How do we look down there?

100a INTERIOR ENGINE ROOM CUBICLE

Parker and Brett.

PARKER

Okay, but remember this is a patch job.
If we hit too much turbulence the cells
will blow ... and that's all she said.

BRETT

So take it easy.

100b INTERIOR BRIDGE SUNRISE

DALLAS

I hear you. Ripley, take us up a hundred
meters and retract the landing struts.

RIPLEY

Up a hundred.

101 EXTERIOR PLANET SUNRISE

The Nostromo lifts off, hovers above the ground on beams of
shimmering flame.
The landing struts begin folding.

SL 36

SL 337A.B.
339A+B.

SL 54

SL 55/113

SL 58

SL 34 M/S LAMBERT

SL 54 + 2.3 + 4. ~~ms~~ M/S RIPLEY.

SL 55 + 789 + 10 clu DALLAS

SL 58 + 2 3 4 5 6. clu LAMBERT

SL 337 A.B. 12 + 4.

ACAM MCS. PARKER.
BCAM clu PARKER.

SL 339. 1.2. A+B

ACAM. MCS BRETT
B. clu "

102 INTER

We he

Riplo

Push

103 EXT

The
Acco

104

105 DEL

106

107 INT

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The

A

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T

SL 54. SL 55.

102 INTERIOR BRIDGE DAY

We hear the thump as the struts retract.

RIPLEY
Struts retracted.

DALLAS
Okay, Ripley, it's all yours.

Ripley pushes a lever forward. The engines begin to thunder.

RIPLEY
Rolling up the G's.

Pushes more buttons.

RIPLEY
And here we go.

103 EXTERIOR NOSTROMO DAY

The ship begins to surge forward.
Accelerating upward through the dense atmosphere.

104
105
106

DELETED SA.

SL 58.

SL 337A-B

339A-B

SL 34

107 INTERIOR BRIDGE DAY

LAMBERT
One kilometer on ascension.

RIPLEY
Engage artificial gravity.

Lambert throws a switch.
The ship lurches.

LAMBERT
Engaged.

RIPLEY
I'm altering the vector now.

A huge tremor runs throughout the ship.

SL 55. DALLAS
What was that?

In answer, the intercom beeps.

PARKER'S VOICE
Starboard quad's overheating. I'm
shutting it down.

DALLAS
Just hold us together till we're beyond
G1, that's all.

The pitch of the engines changes.

SL 34 m/s LAMBERT.

SL 54 + 2.3 + 4. m/s RIPLEY

SL 55 + 789 + 10. clu DALLAS,

SL 5B + 2345 + 6. clu LAMBERT

A.V. SCREEN.

SL 118 + 123. DALLAS SCREENY.

SL 337 A.B. 1.2. + 4. ACAM M.C.S. PARKER.
Beam. clu PARKER.

S. 339 + 1.2 A+B A cam. M.C.S. BRETT
B " clu "

108 EXTEN

The
Slic
Black

109 INTE

Park

110 INT

Outs
Ano
The

111 EXT

The
Bur
Tra

111a INT

The
Wav

111b IN

Pa

111c IN

108 EXTERIOR NOSTROMO DAY

The ship moves at an acute angle.
Slices through the boiling clouds.
Black smoke pouring from one engine.

109 INTERIOR ENGINE ROOM CUBICLE

Parker and Brett in a frenzy of activity.

BRETT

Dust is clogging the damn intakes
again. Number two's overheating.

PARKER

Spit on it for two more minutes.

110 INTERIOR BRIDGE DAY

Outside the windows, clouds, clouds, clouds.
Another tremor runs through the ship.
The crew's eyes riveted to their instruments.

111 EXTERIOR NOSTROMO

The ship clears the top of the cloud layer.
Bursts out into star-sprinkled space.
Trailing a wake of clouds.

111a INTERIOR BRIDGE

The crew cheer.
Wave their arms in exultation.

RIPLEY

"SHIT" We made it. Damn. We made it.

LAMBERT

"COURSE WE DID, HONEY."

111b INTERIOR ENGINE ROOM CUBICLE

Parker breaks open a can of beer.

PARKER

Walk in the park. When we fix
something it stays fixed.

111c INTERIOR BRIDGE

DALLAS

Let's pick up the money and go home.
Put her in the garage.

sc 337 A.B.
339 A.A.

sc 34

sc 337 A/B.
339 A.B.

sc 118.

SL 34 m/s LAMBERT.

SL 54 + 2.3 + 4. M/s RIPLEY.

SL 55 + 789 + 10. clu DALLAS

SL 58 + 2 3 4 5 + 6. clu LAMBERT.

SL 337 A.B. 1.2.4.

A.CAM. M.C.S. PARKER.
B.CAM Bica clu PARKER.

111d EXTER

Above
The M

112 INTER

113 EXTE

The
Perc
A co
Star
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114 INT

Par
Dri

111d EXTERIOR NOSTROMO

Above the planet.

The Nostromo rendezvous with the refinery.

112 INTERIOR BRIDGE

SL54.

SS

S8

337 A.B

339 A.B.

SL34.

DALLAS

Set course for Earth. Then fire up the big ones and get us up to light plus four.

RIPLEY

With pleasure.

LAMBERT

Feets get me out of here.

113 EXTERIOR OUTER SPACE

The Nostromo now at light speed.

Perceptible movement in the surrounding universe.

A corona effect emerges.

Stars approaching the Nostromo appear blue.

Receding stars going to red.

Redshift, made visible because of the craft's velocity.

114 INTERIOR MESS

Parker, Brett, Dallas and Ripley around table.

Drinking coffee.

PARKER

The best thing to do is just to freeze him. Stop the god-damn disease. He can get a doctor to look at him when we get back home.

BRETT

Right.

RIPLEY

Whenever he says anything you say "right". You know that, Brett.

114 Continued

BRETT

Right.

RIPLEY

What do you think, Parker. Your staff just follows you around and says "right". Like a regular parrot.

Parker turns to Brett.

PARKER

Yeah. Shape up. What are you, some kind of parrot.

BRETT

Right.

DALLAS

Knock it off ... Kane will have to go into quarantine.

RIPLEY

Yeah. And so will we.

Lambert enters.

LAMBERT

How about a little something to lower your spirits.

DALLAS

Thrill me.

LAMBERT

According to my calculations ... based on the time spent getting to and from the planet and the speed at which it's moving away from the other ...

DALLAS

Give me the short version ...

~~LAMBERT~~

~~It'll take us six weeks to get back on course.~~

DALLAS

How far to Earth.

LAMBERT

Ten months.

245. + 2. A+B

A. Close KANE
B. WIDE SHOT.

246 + 1. A+B

Acam. close COVER KANE
B. TIGHT 3 SHOT. RIPLEY DALLAS

246 +
247 + 2. A+B
+ 3.

Acam. close COVER PARKER.
B. TIGHTER 3 SHOT RIPLEY DALLAS

248 + 6 + 7.

du ASH.

249 + 1 + 3.

du. BRETT.

114 Conti

Beep

115 DELET

116 INTER

What
Kane
They

Insta
Kane

Riplo
Hand
He g
Then

114 Continued

RIPLEY

Christ.

Beep

DALLAS

Dallas.

ASH V.O.

Come see Kane right away ...

DALLAS

Any change in his condition.

ASH V.O.

It's simpler if you just come see him.

115 DELETED

245A/B

246A/B

247A/B

248. 249

116 INTERIOR CORRIDOR OUTSIDE INFIRMARY WINDOW

What they see is ... Not what they expect.
Kane is sitting up in bed ... wide awake.
They enter ...

LAMBERT

Kane ... Are you all right.

KANE

Mouth's dry ... can I have some water.

Instantly, Ash brings him a plastic cup and water.
Kane gulps it down in a swallow.

KANE

More.

Ripley quickly fills a much bigger container.
Hands it to Kane.
He greedily consumes the entire contents.
Then sags back, panting, on the bunk.

DALLAS

How do you feel.

KANE

Terrible. What happened to me.

ASH

You don't remember.

DALLAS LAMBERT

DALLAS LAMBERT

Continued

245 A.B
246 A.B
247 A.B.
248.
249.

KANE

Don't remember anything. I can barely remember my name.

PARKER

Do you hurt.

KANE

All over. Feel like somebody's been beating me with a stick for about six years.

Kane smiles.

KANE

God, I'm hungry.

RIPLEY

What's the last thing you can remember.

KANE

I don't know.

DALLAS

Do you remember what happened on the planet.

KANE

Just some horrible dream about smothering. Where are we.

RIPLEY

We're on our way home.

BRETT

Getting ready to go back into the freezers.

KANE

I'm starving. I want some food first.

PARKER

I'm pretty hungry myself.

DALLAS

One meal before bed.

OT.

ABLE.

RT.

DEX.

sl 168 A+B.

169 A+B

170 A+B

117 INTERIOR MESS

The entire crew is seated.
Hunggrily swallowing huge portions of artificial food.
The cat eats from a dish on the table.

KANE

First thing I'm going to do when
we get back is eat some decent
food.

PARKER

I've had worse than this, but I've
had better too, if you know what
I mean.

LAMBERT

Christ, you're pounding down this
stuff like there's no tomorrow.

Pause.

PARKER

I mean I like it.

KANE

No kidding.

PARKER

Yeah. It grows on you.

171 A+B

KANE

It should. You know what they make
this stuff out of ...

PARKER

I know what they make it out of.
So what. It's food now. You're
eating it.

Suddenly Kane grimaces.

RIPLEY

What's wrong.

Kane's voice strains.

LAMBERT

What's the matter.

KANE

I don't know ... I'm getting cramps.

172, 123457 ABC. ALIEN OF OF CHEST.

173, 1.234 ABC. ALIEN SNARLING.

174, 4+5 INSERT LAND DOWN FROM BLOOD DRIPPING FROM BACK ONTO BIKER.

175. ABC. ALIEN OUT OF BODY

176 1. INSERT BIRDS

117 Cont:

The
Sudd
Clut
Knuc

Kane

Star

Kane
He

A r
The

The
A s

The
Lea
The

The
Com
Spl
Lar
Wri
The

Kan
Ver
A l
The
Fo

169A+B.

170A+B

171A+B

172A/BC.

Continued

The others stare at him in alarm.
Suddenly he makes a loud groaning noise.
Clutches the edge of the table with his hands.
Knuckles whitening.

ASH

Breathe deeply.

Kane screams.

KANE

Oh God, it hurts so bad. It hurts.
It hurts.

Stands up.

KANE

Ooooooh.

BRETT

What is it. What hurts.

Kane's face screws into a mask of agony.
He falls back into his chair.

KANE

Ohmygoaaaahh.

174/176

A red stain.

Then a smear of blood blossoms on his chest.

173A.B.C.

The fabric of his shirt is ripped open.

A small head the size of a man's fist pushes out..

175A.B.C.

The crew shout in panic.

Leap back from the table.

The cat spits, bolts away.

The tiny head lunges forward.

Comes spurting out of Kane's chest trailing a thick body.

Splatters fluids and blood in its wake.

Lands in the middle of the dishes and food.

Wiggles away while the crew scatters.

Then the Alien being disappears from sight.

Kane lies slumped in his chair.

Very dead.

A huge hole in his chest.

The dishes are scattered.

Food covered with blood.

LAMBERT

No, no, no, no.

DRIPPING FROM
ONTO BIK

175 AB+C.

A. LOW SHOT.

B. CAN SIDE SHOT ASH WITH LAMBERT

C. 4 SHOT. RIDLEY BRETT. PARKER + JAC

August 1st,

117 Conti

Slow
They
Then
Dead

A pa

Back

He p

117a EXT

The

118 DEL

119 DEL

August 1st, 1978

Page 64

117 Continued

BRETT

What was that. What the Christ
was that.

PARKER

It was growing in him the whole
time and he didn't even know it.

ASH

It used him for an incubator.

Slowly they gather around Kane's gutted corpse.
They all look at one another.
Then at Kane.
Dead on the table.

A pause.

DALLAS

Parker. Take Brett and close off the
immediate area. Make sure we're
secure.

Back in command.

RIPLEY

We've got to find it and kill it.

DALLAS

Not yet. First we've got something
else to do.

He places his hand lightly on Kane's brow.

117a EXTERIOR OUTER SPACE

The Nostromo on its mordant path.

118 DELETED

119 DELETED

SL 61 + 1.3 45 TRACKING SHOT CREW ON BRIDGE

SL 62 + 1.2 TRACKING SHOT TIGHTER THAN 61.

SL 63 + 1.2.3. M/S OVER CONSOLE.

SL 177 + 1 A+B. A.CAN. WIDE SHOT. ACROSS TABLE DALLAS + LANBET
B.CAN. PARKER BRETT RIPLEY

SL 178 + 5B + 6A + 6B A. WIDE SHOT PARKER BRETT RIPLEY.
B. WIDER ANGLE.

SL 179 + 3A. 4A+B. A. TIGHT 3 SHOT PARKER LANBET + RIPLEY
B. " " ASH DALLAS + BRETT.

SL 180 + 1A+B. 2A. TIGHTER COVER. THAN ABOVE

August 2nd, 1978 *sc 61 62 63*

Page 65

120 INTERIOR BRIDGE

EDITOR

122. INTERIOR MESS

DALLAS

*See anything?
align on your side?*
BRETT: NO.

RIPLEY

Nothing. It must have gone below
somehow.

BRETT

What the ~~fuck~~ was that?
Mr. Ash, you're the science man ...you must know.

ASH

I wish I did. I don't know ...

DALLAS

It must've used him as a host - an
incubator or something. Anywgy we're
goint to have to catch it and eject
it from the ship.

ASH

How precisely do you propose to do that?

DALLAS

Room by room, corridor by corridor.

RIPLEY

That could take forever.

ASH

Our supplies are based on us spending
a limited amount of time out of hypersleep.
~~Strictly limited.~~

RIPLEY

We can't go into the freezers with that
thing running loose.

BRETT

Remember what the other one did to
Kane's helmet. We'd be sitting ducks.

August 2nd, 1978 sc 61 62 63

Page 65

120 INTERIOR BRIDGE

The crew looking at Kane on viewscreens.
Silent.
Depressed.

DALLAS
Inner hatch sealed.

Ripley nods.

DALLAS
Anybody want to say anything.

Nothing to say.
He nods at Ripley.
She presses a button.

121 EXTERIOR NOSTROMO

The outer hatch opens.
Kane's body shoots out into eternity.
Dwarfed by the giant ship.
The hatch closes.

177 A+B

SL 178 A/B.

122 INTERIOR MESS

179 A/B

Empty.
Completely cleaned up.
Parker, Brett and Ripley enter from one side.
Dallas, Lambert, Ash from the other.

DALLAS SEE ANYTHING.
~~Any sign on your side.~~

RIPLEY
Nothing. It must have gone below
somehow.

They sit.

DALLAS
We're going to have to catch it and
eject it from the ship.

ASH
Sounds great ... but how.

PARKER

While we're sitting here shooting our mouths off, that thing is running around the ship. I'm scared. I want a weapon - I wanna kill that thing now!

LAMBERT

We can't kill it. If we do, the body acids will eat right through the hull.

PARKER

I say we put on our pressure suits and blow all the air out of the ship. That might kill it.

LAMBERT

Oh yeah, what a swell idea.

PARKER

Well it wasn't my idea to bring that God-damn thing on the ship in the first place - it was you geniuses' idea.

ASH

I hate to point this out but it might be better off without oxygen. It lived that way long enough.

RIPLEY

There's another problem. ^{WE'RE BLIND} ~~There's no visual~~
~~communication on B and C decks. All the screens~~
~~are out.~~

BRETT

~~Come again?~~ WHAT?

RIPLEY

Everything's out down there. We're blind.

LAMBERT

And what do we do when we find it?

DALLAS

What d'you mean what do we do ...! We trap it somehow and eject it from the ship!

BRETT

Yeah, trap it - I could put some nets together and we could bag it ..

LAMBERT

Huh - nets! Why do we listen to this ^(DIOF) ~~meathead?~~

BRETT

Well if you can come up with something better ...!

DALLAS

He might be right.

178 A/B

179 A/B

August 2nd, 1978

Page 66

122 Continued

DALLAS

Room by room, corridor by corridor.

RIPLEY

That could take forever.

ASH

Our supplies are based on us spending a limited amount of time out of hypersleep. Strictly limited.

RIPLEY

We can't go into the freezers with that thing running loose. Remember what the other one did to Kane's helmet. We'd be sitting ducks. We've got to kill it first.

LAMBERT

We can't kill it. If we do, the body acids will eat right through the hull.

PARKER

I say we put on our pressure suits and blow all the air out of the ship. That might kill it.

LAMBERT

What a swell idea.

PARKER

What's wrong with it.

ASH

I hate to point this out but it might be better off without oxygen. It lived that way long enough.

RIPLEY

There's another problem. There's no visual communication on B and C decks. All the screens are out.

SL 178 A/B.

179 A/B

August 2nd, 1978

Page 67

BRETT

Yeah, I could put something together.
~~A long metal rod with a battery in it.~~

DALLAS

How long would it take to make?

~~PARKER~~ BRETT

A few hours ...

~~what do you think, ~~Brett~~ PARKER?~~
~~captain.~~
PARKER: I DON'T KNOW - 20 minutes to
an hour.

DALLAS

Let's do it.

(Pause)

20 MINUTES TO AN HOUR -
MORE LIKE 2 OR 3 WITH THOSE TWO,

ASH

RIGHT.

SL 178 A/B.

179 A/B

August 2nd, 1978

Page 67

122 Continued

LAMBERT

And what do we do when we
find it.

DALLAS

Trap it somehow.

BRETT

If we had a really strong piece of
net, we could bag it ... I could
put something together. A long
metal rod with a battery in it.
Only take a few hours.

LAMBERT

Why do we listen to this meathead.

Dallas turns it over.

DALLAS

He might be right. For once ...

123 EXTERIOR OUTER SPACE

The Nostromo continues through the vortex.

124 Continued

DELETED?

ASH
I'm a little busy at the moment.

Pause.

DALLAS
I don't care.

Pause.

ASH
All right, go ahead.

DALLAS
Why did you let the Alien survive
inside Kane.

ASH
I'm not sure you're getting through
to me.

DALLAS
Mother was monitoring his body.
You were monitoring Mother. You
must have had some idea of what
was going on.

ASH
What are you trying to say.

A long moment.

DALLAS
You want the Alien to stay alive ...
I figure you have a reason.

ASH
Name one.

DALLAS
Look, we both work for the same
company. I just want to know
what's going on.

ASH
I don't know what the hell you're
talking about. And I don't like
any of the insinuations. The Alien
is a dangerous form of life ...
I don't want it to stay alive any
more than you do.

124 Continued

DALLAS

You're sure.

ASH

Yeah, I'm sure. You should be too.

Dallas walks out.

Ash watches him go.

Stares in his direction a long while ...

125 INTERIOR NARCISSUS

Dallas seated in the shuttle craft.

Staring at the myriad lights of outer space.

Ripley climbs beside him.

RIPLEY

I thought I'd find you here.

Dallas continues to stare.

DALLAS

Are the nets finished.

Pause

RIPLEY

We've got an hour ... Look I need some relief.

DALLAS

Why did you wait until now.

Ripley leans forward.

RIPLEY

Let me tell you something. You keep staring out there long enough, they'll be peeling you off the wall.

Ripley begins taking off her boots.

DALLAS

We're the new pioneers, Ripley. We even get to have our own special diseases.

RIPLEY

I'm tired of talking.

She rises and removes her upper garments.

SL 66 + 1. 2. CLOSE DOWN MAPPING TABLE.

SL 67 + 1. AS ABOVE BUT TIGHTER.

SL 68 + 3. 4.5 + 6. MASTER. GROUP SHOT.

SL 69 + 1. 2 COVER FOR MASTER. TIGHTER LEN THAN (68).

SL 70 + 1. 2 3 + 4. REVERSE MASTER COVER 3 SHOT.

SL 71 + 1. AS SL 70. BUT TIGHTER LEN'S

SL 72 + 1. 2. AS SL 70. 71. BUT THAN THEM.

125 Contin

Cloth
His an

126 INTER

The c
Brett
Hands
Each

He to
A blu

Ash

Ripl

125 Continued

DALLAS

You waited too long.

RIPLEY

Give it a try anyway.

Clothing removed.

His arms move around her.

SL 66/67

SL 68/69/70/71/72

126 INTERIOR

BRIDGE

The crew has assembled.

Brett unfolds several yards of asbestos netting.

Hands out five thin rods.

Each of them like metal broom handles.

BRETT

I put portable generators in each of these. They're insulated down here. Just be god-damn careful not to get your hand on the end.

He touches the tip to a metal object.
A blue spark leaps.

BRETT

It won't damage the little bastard unless its skin is a lot thinner than ours ... It'll just give it a little incentive.

LAMBERT

Now if we could only find it.

Ash picks up a portable unit.

ASH

I've taken care of that ... tracking device. You set it to search for a moving object ... It hasn't much range but when you get within a certain distance it starts beeping.

Ripley takes the tracker from Ash's hand.

RIPLEY

What's it key on.

ASH

Micro changes in air density. Keep it pointed ahead of you.

SL 68.34.5.6 MASTER. GROUP SHOT.

SL 69+1.2 MASTER COVER.

SL 70^{1.234} REVERSE MASTER COVER.

SL 71. & 1. REVERSE MASTER COVER. TIGHTER LENS THAN 70.

SL 72+1.2. AS SL 70-71. BUT TIGHTER THAN THEM.

SL 354-S. 78 10+11. OPEN M.S. ALL

126 Contin

Pause.

Parker
Scans

They

127 INTER

Lambe
Ash w
He co
Lambe

128 INTER

Parker
Riple

They
A sma

Continued

DALLAS

We'll break into two teams.
Whoever finds it first catches
it in the net and ejects it from
the nearest air lock.

Pause.

DALLAS

For starters, let's make sure
the bridge is safe.

Parker turns on his unit.
Scans it around the room.

LAMBERT

We seem to be okay ... If this
damn thing works.

DALLAS

Ash and myself will go with
Lambert. Brett and Parker will
make up the second team. Ripley,
you command it.

They start doling out the equipment.

DALLAS

Channels are open on all decks.
We'll be in constant touch. **OK LETS GO.**

127 INTERIOR PASSAGEWAY 'B' LEVEL

Lambert and Dallas carry the net.
Ash walks directly behind, carrying the tracking device.
He continually scans from side to side.
Lambert stops by a stairwell..

LAMBERT

Anything down there.

128 INTERIOR ANOTHER PASSAGEWAY 'B' LEVEL

Parker and Brett move silently along.
Ripley ahead of them with the tracker by the stairwell.

RIPLEY

Nothing.

They move on.
A small light flashes.

HAN 70.
THEM

354

SL 287-1.2.3. M.L.S RIPLEY BRETT PARKER DOWN LADDER

SL 290-3 4 5. EMPTY CORRIDOR'S.

128 Contin

Parker
Start

Ripley

Ripley
The ne

They al

129 INTERIO

Ripley,
oily co
They st
They mo

Looks a

Nods do

They be
Enterin
Surroun
Footste

128 Continued

RIPLEY

Hold it. I've got something.

Parker and Brett grow tense.
Start looking around.

BRETT

Where's it coming from.

Ripley peers closely at the tracker.

RIPLEY

Machine's screwed up. I can't
tell. Needle's spinning all
over the dial.

BRETT

God-damn, malfunction.

Ripley turns the tracker on its side.
The needle stabilizes.

RIPLEY

No, just confused. It's coming
from below us.

They all look down at their feet.

129 INTERIOR MAINTENANCE 'C' LEVELRipley, Parker and Brett come down ladder into an endless
oily corridor.They stop at the foot of the companionway ...
They move down corridor into darkness.

RIPLEY

Okay.

Looks at the tracker.

Nods down the passageway. Stops.

RIPLEY

Back this way.

They begin to walk in that direction.
Entering drab section of ship.
Surrounded by deep shadows.
Footsteps clanging on the metal deck.

RIPLEY

I thought you fixed 12 module.

SL 287

290

SL 288+234. L.S WIDE DOWN OILY CORRIDOR.

SL 280+124.

SL 281A+B. 234. A.CAM LOW SHOT.
B.CAM WIDE SHOT

SL 282A+B. 2. A.CAM CLU CAT
B. M.C.S LOCKER

SL 283A+B. 456 A.CAM LOW SHOT. CAT.
B.CAM SIDE SHOT CAT.

SL 284A+B. A LOW SHOT 3456
B.C DOWN ON CAT.

SL 285+256 BRETT + PARKER.

129 Contin

They
Move

They

SL 281.

Parke
Riple
Moves
Almos
Prod
The d
Persp
She s
Raise
Yanks
Jams
A ner
Then
Eyes
Insti

Very
They
Which
Hissi

129 Continued

BRETT

We did.

PARKER

Circuits must have burned out.

They switch on lights.
Move around two turns.

RIPLEY

Wait.

They stop quickly, almost stumbling

RIPLEY

It's within five meters.

Parker and Brett heft the net.
Ripley has the prod in one hand, tracker in the other.
Moves with great care.
Almost in a half-crouch, ready to leap back.
Prod extended, Ripley constantly glances at her tracker.
The device leads her up to a small hatch in the bulkhead.
Perspiration rivers down her face.
She sets aside the tracker.
Raises the prod, grasps the hatch handle.
Yanks it open.
Jams the electric prod inside.
A nerve-shattering squall.
Then a small Creature comes flying out of the locker.
Eyes glaring, claws flashing.
Instinctively, they throw the net over it.

Very annoyed.

They open the net and release the captive.

Which happens to be the cat.

Hissing and spitting, it scampers away.

RIPLEY

God-damn it ... hold it.

PARKER

We should have killed it ... Now
we might pick it up on the tracker
again.

RIPLEY

Go get it. We'll go on.

BRETT

Right.

SL 292. 1. 2. + 5. WIDE SHOT. BRETT. WALK IN R.
 SL 293. 1. 2. 3. WIDE LS. ACROSS GARAGE.
 SL 294. 1. 2. + 6. WIDE SHOT BRETT.
 SL 295. 2. 3. 6 7 + 9. BRETT CLU.
 SL 296. 3. 4. + 6. M.L.S. BRETT.
 SL 297A.B. 1. 3 4 5 6. ACAM. LOW SHOT CAT. THEN BRETT.
 B.CAM. M.L.S.

SL 298A.B. A LOW SHOT SKIN.
 B.CAM. BRETT.

SL 299. LOW SHOT BETWEEN ROCKETS BRETT + CAT.
 SL 300. 1. 2. 3. AS 299 BRETT'S FEET
 SL 301. 3 4 5. 6 7 8 9. CAT INTO UNDERCARRIAGE ROOM.
 SL 302. 1. 2. 8 A.B. ACAM. PAN UP TO CLU BRETT.
 B.CAM. MASTER WIDE SHOT.

SL 303. 1. 2. 3. AS SL 302 ALTERNATIVE.
 SL 304. 1 2 3 4 5. HAND HELD BRETT'S POV LANDING LEGS.
 SL 305. 1. 2. STATIC P.O.V
 SL 306. 4 5 6. CLU BRETT. WATER ON FACE.
 SL 307. 1. 2 3 A+B ACAM. HIGH SHOT STRAIGHT DOWN
 B. MASTER.

SL 308. 1 3 4 + 6 A+B ACAM. HIGH ANGLES PARKER + RIPLEY RUNNING

SL 309. A INSERT SHIELDS + SHADOW OF CAT.

SL 310. 2 4 5 + 7. ACAM. BCLU CAT.
 B. " TAKE 1 2

SL 311. 1. 2. 4 5 + 6. A+B. ACAM. MUTE SHOT ALIEN.
 4 5 6. MCS BRETT.
 B.CAM. CLU BRETT.

SL 312A.B. 1 2 3 4 5. ACAM. CLOSE ALIEN TAIL UP BACK.
 B.CAM. " " " "

SL 313A.B. A. B.CAM. CLOSE DOWN TAIL ALONG GROUND.
 B. " SIDE SHOT

SL 314A.B. ACAM. MCS BRETT.
 B. " CLU

SL 315. 1. 2. INSERT FEET WALKING.

SL 316. 3. 4 A.B. ACAM. M.S. ALIEN
 B. " TIGHTER

129 Conti

Riple
 Brett

ALIEN

1. HAND H

1. 2 3 4 5 6 7

2 3 4 5 A. B

3 4 A. B

2. 1. 2 A B

3 4 6 7 8 9 1

1. BLOOD

1. 2 3 4 6 7

1 2 3 4 5

2 4 A.

SL 280.

284 185.

Page 74

129 Continued

Ripley and Parker move down the passageway.
Brett follows the direction taken by the cat.

area.

297A/B / 299
300

ALIEN SWINGING.

298A/B

301.

HAND HELD: M.S. ALIEN. HEAD TO CHEST.

345678 A.B. A.CAM. LOW SHOT ALIEN.

B.CAM. c/u ALIEN. HAND ETC.

34.5 A.B. A.CAM. SIDE SHOT BRETT.

B.CAM. COVER ALIEN.

A.A.B. A.CAM. ALIEN HAND ^{ON} LENS. THEN ^{LARGE} RIPLEY ENTER

B - COVER L.S. FEET.

A.B.

2 A B A.CAM. AS 321. TIGHTER.

B. " " " "

4678910 A.CAM. RIPLEY + PARKER RUN IN.

B.CAM. M.S. ALIEN + BRETT OFF THE FLOOR.

9.

310. A.B.
315

BLOOD + WATER ONTO LENS

3467 A. CLOSE BRETT.

B. c/u " PROFILE.

345 A. M.c/u ALIEN.

B. Big c/u " HEAD.

4 A. A. WIDE SHOT UP AT LEG. HOISTS BRETT UP.

B. COVERING STRUGGLE ON FLOOR " "

316 A.B.

 317.
 318. A.B.
 319 A.B.
 321
 322 A.B.
 323 A.B.
 324.
 325
 320.

SL 280.

284 US.

Continued

Ripley and Parker move down the passageway.
Brett follows the direction taken by the cat.
Moves across passageway into equipment maintenance area.

INTERIOR EQUIPMENT MAINTENANCE AREA 'C' LEVEL

Brett walking between rows of shadowed equipment.
Looking for the cat.
Nervous.

BRETT

Jones ... Here kitty ...
Jones ... God-damn it Jones.

Scratching noises.
A reassuring cat yowl.
Brett moves on.

INTERIOR PASSAGEWAY 'C' LEVEL

Ripley and Parker walk along.
Tracker signal weakens.
Finally stops.

RIPLEY

Nothing here.

PARKER

Let's go back.

INTERIOR UNDERCARRIAGE ROOM 'C' LEVEL

Brett enters.
Still looking for Jones.
Another yowl followed by a hiss.
Two eyes shining in the dark.
Jones.
Relieved, Brett moves toward the cat.

BRETT

Here Kitty ... Come on Jones.

Brett reaches for Jones.
Jones hisses.
An arm reaches for Brett.
The Alien.
Now seven feet tall.
Hanging from the undercarriage strut in reverse position.
Grabs Brett and swings up into darkness.
Brett screams.
To no avail ...

In the doorway Ripley and Parker.
They witness the horror.

300

298A/B

301.

321A.B.

309.

310.A.B
315

311.A.B
314A.B.

312 A.B.

313 A.B.

316A.B.

317.
318.A.B

319A.B

321

322A.B.

323A.B

324.

325

320.

SL 293/294

SL 302A/B

303. 304. 305 306 307A/B

SL 308A/B

SL 181-2A+B. MASTER. A.CAM. M/S. DALLAS ASH PARKER.
B.CAM. SIDE SHOT.

SL 182-2 A+B. MASTER CLOSE COVER. A.CAM. DALLAS + ASH
B CAM. clu RIPLEY.

SL 183-1 A+B. COVER A.CAM. CLOSE ASH.
B CAM LAMBERT.

SL 185-1 2. clu COVER PARKER

2-5A.

2-3B.

8-8A/B.

3-9A.

-10B.

8-4A

8-6A

8-9B.

A shiver.

H PARKER.

LAS + ASH

PLEY.

-5A.

TAIL THROUGH LEGS.

-3B.

Tail into Back

-8A/B.

Alien Swings down. (Front shot).

-9A.

Alien Takes Brett up and
Parker and Ripples feet run
into shot (Blood on floor) Pan
up to Parker -

-10B.

Alien Takes Brett up Parker
and Ripley Run in Blood
drops onto Parker's face etc.

4A

Crushing Brett's head. (Cup Brett.)

6A

Use for 1st reaction to Alien (Cup Brett)

9B

Good for Hands around Head.
(Cup Brett).

What does it want him for

ASH

An incubator perhaps.

RIPLEY

Or food

A shiver.

LAMBERT

Either way it's two down and five
to go.

August 4th, 1978

Page 75

INTERIOR MESS

SL 181 A/B.
T 182 A/B.
183 A/B
185.

The remaining crew assembled.
Long faces.
Dallas sits with a layout in front of him.
Parker stands anxiously by the doorway.

PARKER

Whatever it was it was big. Swung
down on him like a giant fucking bat.

Dallas looks up.

DALLAS

You're absolutely sure it dragged
Brett into a vent.

RIPLEY

It disappeared into one of the
cooling ducts.

PARKER

No question. It's using the air
shafts to move around.

DALLAS

I like Jones ...

LAMBERT

Brett could still be alive.

RIPLEY

Not a chance. It snapped him up
like a rag doll.

LAMBERT

What does it want him for

ASH

An incubator perhaps.

RIPLEY

Or food

A shiver.

LAMBERT

Either way it's two down and five
to go.

August 4th, 1978

133 Continued

SC 181.A/B
182A/B
183A/B
185

Page 76

PARKER

I say we blast the rotten bastard with
a laser and take our chances

DALLAS

No way. If it's as big as you say, it's
holding enough acid to burn a hole in
this ship as big as this room.

ASH

Shooting it is not going to help us.
It's self-regenerating. You saw that
when we operated on it.

Dallas runs his fingers over the diagram.

DALLAS

The shaft could work for us. That
duct comes out at the main airlock.
There's only one big opening on the way.
But we can cover that. Then we
drive it into the airlock and blast it
into space.

SC 184.

PARKER

Drive it ... I'm telling you the
son of a bitch is huge. You didn't see it!
It looks -- it looks, man-shaped now.

ASH

Why not? -- It's Kane's son.

DALLAS

Knock that off!

RIPLEY

We've got to find a weapon that'll work
against it.
The science department should be able to
help.

ASH

We could try it. Most animals retreat
from fire.

August 4th, 1978

Continued

SL 181.A/B

182A/B

183A/B

185

Page 76

PARKER

I say we blast the rotten bastard with
a laser and take our chances

Dallas runs

into space.

PARKER

Drive it ... I'm telling you the son-
of-a-bitch is huge. Yo.

RIPLEY

The science department should be
able to help ...

ASH

Well it seems to have adapted to an
oxygen rich atmosphere and it's
certainly adapted well for its
nutritional requirements. The only
thing we don't know about is
temperature.

RIPLEY

All right. What about the temperature.
What happens if we change it.

ASH

We could try it. Most animals retreat
from fire.

August 4th, 1978

133 Continued

DALLAS

Parker, how long to hook up three
or four incinerating units.

PARKER

Give me twenty minutes.

LAMBERT

Only one thing left. Who gets to
crawl in the vent with it.

A pause.

LAMBERT

Parker, you always wanted a full
share.

DALLAS

Cut it out. Parker, Lambert, you
cover the maintenance level exit.
Ripley, you and Ash take the
airlock.

There's no doubt as to who's going inside the vent.

181A/B

182A/B

183A/B

185

184

Page 76A

133a EXTERIOR OUTER SPACE

Nostromo at light plus four.

133b INT. MOTHER.

134 INTERIOR PASSAGEWAY 'B' LEVEL

Parker and Dallas lead.
Armed with flame-throwers.
They descend from companionway.
Suddenly both tracking devices beep frantically.
Sound of rending metal up ahead.
They move forward cautiously.

DALLAS

~~It's in that feed locker.~~
~~THE FOOD LOCKER~~

134a EXTERIOR FOOD LOCKER NO. 12

More rending noises.

LAMBERT

Jesus. It must be big.

PARKER

It's got to be using the airshafts to
move around ...

Dallas raises flame-thrower.

DALLAS

Do these things really work.

PARKER

I made them didn't I.

RIPLEY

That's what worries us.

Dallas indicates door handle.
Parker reluctantly takes it.

DALLAS

Now.

Parker wrenches open door.
Dallas fires a long blast. Another.
Another and another ... Silence.
They move inside..

135 INTERIOR FOOD STORAGE LOCKER ~~NO. 2~~ - 'B' LEVEL

Charred wreckage.
 Packages have been ripped to shreds.
 Foodstuffs scattered over the floor.
 Carefully, they poke through the smouldering garbage.

RIPLEY

We didn't get him.

DALLAS

This is where he went.

On the wall, a ventilator grille has been ripped open.
 They move to the shredded ventilator.
 Shine their lights inside the shaft.

DALLAS

This could work for us. The duct
 comes out at the starboard air
 lock. There's an exit on the way.
 But we can close that off. Then we
 drive it into the airlock and blast
 it into space.

LAMBERT

Yeah. All you have to do is crawl
 in the vent with it, find your way
 through the maze and hope it's afraid
 of fire.

DALLAS

Well Parker, you wanted an equal
 share ...

PARKER

Yeah.

DALLAS

Get in the pipe.

PARKER

Why me.

DALLAS

I just wanted to see you get your
 full share.

PARKER

No way.

RIPLEY

I'll go.

Ripl
Look
Ripl
They
The

SL 327 + 3 + 6. P.O.V. IRIS.
328 + 2.3.4 + 7 A+B. A. 2 SHOT PARKER + LAMBERT.
B. clu PARKER

SL 329 + 1 A+B A. LAMBERT + PARKER
B. clu LAMBERT.

SL 401 + 7. II. WIDE ANGLE FAST TRACK.

SL 402 + 1. WIDE SHOT RIPLEY + ASH Pov.

SL 403 + 2 + 3. SIDE SHOT M.C.S. RIPLEY + ASH

A 1

INTERIOR AIR SHAFT EXIT

Ripley and Ash stand in the vestibule.
Look through the bulkhead to the airlock.
Ripley throws a switch.
They watch airshaft entrance into airlock open.
The trap is ready

RIPLEY

Do you really think this will work.

ASH

It could.

RIPLEY

And this is really the best Science
Division can come up with.

ASH

I'm afraid so.

A long look from Ripley.

ASH

I'm doing all I can.

RIPLEY

Is that right.

ASH

That's right.

135 Continued

DALLAS

Forget it. You take the air lock.
Parker and Lambert cover the exit.

No doubt as to who's going inside the vent.

401. 402.
403

135a INTERIOR ~~S~~ AIR LOCK VESTIBULE

Ripley stands in vestibule.
Looks through the Bulkhead door to Airlock.
She throws a switch.
Watches airshaft entrance into Airlock open.
The trap is ready.

327. 328. 329 A/B

135b INTERIOR ~~MAINTENANCE LEVEL~~ EQUIPMENT MAINTENANCE AREA.

Parker and Lambert get set.

136 INTERIOR FOOD STORAGE LOCKER ~~NO. 12~~ - 'B' LEVEL

Ash hands Dallas the makeshift flame-thrower.
He fires a couple of short bursts.

DALLAS

It's still working.

ASH

Why do you have to go. Why didn't
you send Ripley.

DALLAS

It's my responsibility. I let Kane
go into the craft. Now it's my turn.

ASH

You're the captain. It'll be harder
on the rest of us, if we lose you.

DALLAS

Nothing I do that Ripley can't.

ASH

I don't agree.

DALLAS

The decision is final.

He removes the master computer key.
Hands it to Ash.

S-328A/B. 2.34.7. A.CAM 2 SHOT PARKER + LAMBERT
B- PARKER

S-329 + 1A/B A.CAM. LAMBERT + PARKER
B. clu LAMBERT.

S-404.2. clu ASH.

463a. B. + 2.3.5678. A.CAM. L.S. w CORRIDOR
B.CAM. 2ND CORRIDOR WITH IRIS

136 Cont

Ash
Dall
Just

137 INT.

Comp
Dall
Flip

138 INTE

The
Larg
Park
Lamb

Parl

139 INT

Nea
Rip
The
She

136 Continued

DALLAS

If I don't make it back, Ripley will need this.

Ash nods.

Dallas turns and climbs into the ventilator opening. Just large enough to crawl through.

137 INT. AIR SHAFT

Completely dark.

Dallas turns on his helmet light.

Flips switch on throat mike.

DALLAS

Do you receive me. Ripley.
Parker. Lambert.

328A/B 329A/B

138 INTERIOR ~~MAINTENANCE LEVEL~~ EQUIPMENT MAINTENANCE AREA

The hum of vast cooling plants.
Large air shafts run off in different directions.
Parker and Lambert stand ready by a duct.
Lambert hits the wall amp button.

LAMBERT

We're in position. I'll try and pick you up on the tracker.

Parker hefts his flame-thrower.

DALLAS V.O.

Parker, if it tries to come out by you, make sure you drive it back in. I'll push it forward.

PARKER

Right.

401. 403. 404.

139 INTERIOR AIR LOCK VESTIBULE

Near the ~~starboard~~ air lock.
Ripley pops open the hatch.
The air lock now open and ready.
She moves to the air duct opening.

RIPLEY

Air lock open.

DALLAS V.O.

Ready.

SL 328 A/B 2 3.47. A.CAM 2 SHOT.
B.CAM PARKER.

SL 329 A/B A. LAMBERT + PARKER.
B. CLU LAMBERT.

SL 464 A.B. + 2 4 56 A. OPEN L.S. CORRIDOR.
B. CLU COVER

SL 468 A/B DALLAS P.O.V.

139 Contin

140 INTER

Dallas
The t
Only

Turns
Sever
Insti
Raise
Fires
It ro
Smoke

141 INTER

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A met

Reluc
metal

142 INTER

Riple

143 INTER

Dall
Ahea
He m
Fire
Then

139 Continued

Ready.

RIPLEY

463 A.B.

140 INTERIOR AIR SHAFT

Dallas begins to crawl forward.
The tunnel is narrow ...
Only a foot or two wider than his shoulders.

DALLAS

I'm under way.

Turns a corner.
Several more tight turns.
Instinctively Dallas pulls back.
Raises the flame-thrower.
Fires a blast around the corner into the darkness.
It roars loudly in the confined tube.
Smoke drifts back into his face.

sc 328A/B 329A/B

141 INTERIOR ~~MAINTENANCE LEVEL~~ EQUIPMENT MAINTENANCE AREA

A large rectangular duct in one wall.

PARKER

That's where it's got to come out,
if it leaves the main shaft.

He throws a switch.

A metal pane rises and seals off the opening.

LAMBERT

Let's keep it open. I'd like to
know if anything's coming.

Reluctantly, Parker again throws the switch and raises the
metal pane.

403. 404.

142 INTERIOR AIR LOCK VESTIBULE

Ripley waiting.

464 A.B.
468.

143 INTERIOR AIR SHAFT

Dallas still crawling on hands and knees.
Ahead the shaft takes an abrupt downward turn.
He moves toward the corner.
Fires another blast from the flame-thrower.
Then starts crawling down, head first.

SL 328 A+B. A CAM 2 SHOT PARKER + LAMBERT.
B. CAM PARKER.

SL 329 1 A+B A CAM. LAMBERT + PARKER
B CAM. clu LAMBERT.

464 2 4 5 6 A.B. A.L.S. CORRIDOR.
B. clu COVER INTO MIRROR

465 1. TRACK IN. FLAME THROWER IN. FRONT OF CENS P.O.V.

466 1. INSERT SLIME.

467 1. 2. clu DALLAS.

468 1. TRACKING SHOT DALLAS'S P.O.V. UP CORRIDOR TO LADDER

469 1. 2. 3 A.B. A. OPEN L.S. CORRIDOR.
B. clu DALLAS.

143a INTER

Lambe

143b INTER

The s
Puts

~~144~~ INTER

145 INTER

Dall
Clut
Whis

146 INTER

147 INTER

He

148 INTER

Par

149 INT

The
tun
Dal
Mov
Mov
Sit

43a INTERIOR ~~MAINTENANCE LEVEL~~ EQUIPMENT MAINTENANCE AREA

Lambert sees something on the tracker.

LAMBERT

Beginning to get a reading on you.

465

466

468

43b INTERIOR AIR SHAFT

The shaft makes yet another turn.
Puts Dallas into an almost immobilised position.

~~44 INTERIOR FOOD STORAGE LOCKER~~

~~Ash staring at the ventilator opening.~~

45 INTERIOR AIR SHAFT

Dallas against a wall of the shaft.
Clutching his flame-thrower.
Whispers into his throat mike.

DALLAS

Ripley.

403. 404.

46 INTERIOR AIR LOCK VESTIBULE

RIPLEY

Read you clear.

47 INTERIOR AIR SHAFT

DALLAS

I don't think this shaft goes much
farther ... It's getting hot in here.

He readies the flame-thrower.

48 INTERIOR ~~MAINTENANCE LEVEL~~ EQUIPMENT MAINTENANCE AREA

Parker readies his weapon.

49 INTERIOR AIR SHAFT DOUBLE-TIERED PASSAGEWAY

The air shaft tributary opens into a larger two-tier air
tunnel.
Dallas crawls out and stands.
Moves to a cat walk floor. Looks about.
Moves forward. Reaches a repair junction.
Sits.

SL 328 A/B A CAM 2 SHOT PARKER + LAMBERT.
B. CAM PARKER

SL 329 1A+B A. CAM LAMBERT + PARKER.
B. CAM clu LAMBERT.

SL 469+1. 23 A. B. A. CAM. LS. CORRIDOR.
D. - clu DALLAS.

SL 470+345 A. B. A. CAM.
B

SL 471+245678 A: B A. CAM. M/S LADDER WALL
B. CAM. A LITTLE CLOSER.

SL 472+1. CLOSE ON ALIENS HEAD LUNGES FORWARDS.

149 Contin

His fe

149a INTERI

Lamber
Puzzle

149b AIR SH

Dallas
His fe

Dallas
From b
A hand
Misses

Furthe

Fright

Dallas
Turns
Looks
Lowers
From b
The Al

Continued

His feet dangle beneath the cat walk floor to the next level.

DALLAS

Lambert, what kind of reading are you getting.

328A.B. 329A.B.

INTERIOR ~~MAINTENANCE LEVEL~~ EQUIPMENT MAINTENANCE AREA

Lambert huddled over her tracker.
Puzzled.

LAMBERT

I'm not sure. There seems to be some kind of double ~~image~~ SIGNAL

AIR SHAFT DOUBLE-TIERED PASSAGEWAY

Dallas sitting.

His feet still dangling in the dark beneath the cat walk.

DALLAS

It may be interference. I'll push on ahead.

Dallas begins to rise.

From below, a gentle movement towards the hanging feet.
A hand reaches up.

Misses his leg as Dallas moves ahead.

Further on.

DALLAS

Lambert, am I coming in any clearer.

LAMBERT V.O.

It's clear all right. But I'm still getting two ~~images~~ SIGNALS

Frightening pause.

LAMBERT V.O.

I'm not sure which one is which.

Dallas stops.

Turns around.

Looks back down through the cat walk.

Lowers the nose of the flame-thrower, his finger on the trigger.

From behind him, the hand reaches up.

The Alien is the front ~~image~~ SIGNAL

469 A.B

470 A.B.

470 A.B.

471 A.B

472

SL 186-2A+B 3A+B. A CAM. M.C.S. RIPLEY. + ASH.
B CAM. - LAMBERT. with PARKER

SL 187-1. du PARKER

SL 328-234-7 A+B A CAM 2 SHOT PARKER + LAMBERT.
B CAM PARKER

SL 329-1. A.B. A CAM. LAMBERT + PARKER.
B du LAMBERT.

August 7th,

150 INTER

Riple
Hears
And I
She c

151 INTER

Lam
Hear

Ther

152 INTER

Dall

Rip
Lan

It's
She

Ash.
21. with Parker

August 7th, 1978

403. 404.

Page 84

150 INTERIOR AIR LOCK VESTIBULE

Ripley bends forward.
Hears the sounds of the struggle ...
And Dallas's scream.
She cries out.

RIPLEY

Dallas ... Dallas ...

sc 328A/B 329 A/B

151 INTERIOR EQUIPMENT MAINTENANCE AREA

Lambert and Parker.
Hearing it all.

RIPLEY V.O.

Oh my God.

Then silence.

sc 186A/B.

152 INTERIOR MESS

187 + 2.

188A/B

Dallas's flame-thrower on table surface.

PARKER V.O.

We just found it laying there. No
sign of him. No blood. Nothing.

Ripley, Ash and Lambert standing by the table.
Lambert obviously still shaken.

PARKER

Ripley, this puts you in command.

It's okay with him.
She nods.

RIPLEY

Unless someone's got a better idea
about dealing with the Alien, we'll
have to continue with Dallas's plan.

LAMBERT

And wind up the same way. No thanks.

PARKER

You've got a better idea.

August 7th, 1978

152 Continued

SL/86 A/B.

187 + 2.

188.

Page 85

LAMBERT

Yes. Abandon ship. Take the shuttle craft and get the hell out of here. Take our chances on getting picked up later.

The unsaid alternative.

ASH

You are forgetting something. Dallas and Brett may not be dead. It's a ghastly probability perhaps, but not a certainty.

RIPLEY

Ash is right. We've got to give it another try. We know it's using the air shafts. Let's take it level-by-level. This time we'll laser seal every bulkhead and vent behind us until we corner it.

PARKER

I'll go along with that.

Lambert doesn't answer.

RIPLEY

How are our weapons.

PARKER

They're working fine ... We could use more fuel for that one.

Indicating Dallas's flame-thrower.

RIPLEY

Then you'd better get it. Ash, you go with him.

Parker looks at Ash.

PARKER

I can manage.

He leaves.

Ripley turns to Ash.

SL 286 + 234. WIDE SHOT PARKER

August 7th

152 Cont

He le

153 INT

Park
He to
Move

154 INT

Ripl

August 7th, 1978

186 A/B.

187 r.l.

188 A/B

Page 86

152 Continued

RIPLEY

Any other thoughts. From you
or Mother.

ASH

Nothing new. Still collating.

RIPLEY

I can't believe that.

ASH

I'm sorry captain. What would you
like me to do.

RIPLEY

Go back to Mother and keep asking
questions until you get some better
answers.

ASH

All right ... I'll try.

He leaves.

286.

153 INTERIOR MAINTENANCE AREA C' DECK

Parker selects two full methane cylinders.
He tests them.
Moves out.

186+2-3 B cam.

154 INTERIOR MESS 188 A/B.

Ripley sits beside Lambert.

RIPLEY

Try to hang on. You know Dallas
would have done the same for us.

LAMBERT

All I know is you're asking us to
stay and get picked off one by one.

RIPLEY

I promise you. If it looks like it
won't work, I'll bail us out of here.

August 7th, 1978

Page 86A

55 INTERIOR PASSAGEWAY 'B' LEVEL

Parker returning with methane cylinder.
Turns a corner.
Comes to an abrupt halt.
A movement in front of him beyond the airlock.
He hesitates.
Then another shadowy movement ...

SL 59-1.23 + 4. Mclu. LAMBERT + RILEY A-CONSOLE.
SL 60-1+2 ASS9 BUT TIGHTEN LENS.

156 INT

Rip
Par
Muf
Rip

156a INT

Par

~~Up~~

156b INT

157 INT

Par

157a INT

Ash

157b INT

Pa

158 INT

Rip
Sta
Th

SL 59/60

156 INTERIOR BRIDGE

Ripley and Lambert.
Parker's voice on voice-amp.
Muffled.
Ripley hits a toggle.

RIPLEY

Ripley.

156a INTERIOR PASSAGEWAY 'B' LEVEL

Parker covers the wall communication with his hand.

PARKER

Keep it down ...

Up the corridor, the movement stops. .

59/60

156b INTERIOR BRIDGE

RIPLEY

Can't hear you ... Repeat ...

157 INTERIOR PASSAGEWAY 'B' LEVEL

Parker whispering.

PARKER

The Alien ... It's outside the main
air lock door. Open the door slowly ...
~~When I shout ... close it fast.~~
**WHEN I SAY ... CLOSE IT FAST AND BLOW
THE OUTER DOOR.**

157a INTERIOR BLISTER

Ash listens.

157b INTERIOR PASSAGEWAY 'B' LEVEL

Parker still whispering.

PARKER

Open it ... slowly.

59/60

158 INTERIOR BRIDGE

Ripley hesitates.
Starts to reply.
Throws switch.

SL 59 + 1.2.3 + 4 MASTER LAMBERT RIPLEY.
 SL 60 + 1.2. AS 59 BUT TIGHTER LENS

159 INTER
 Low
 Door
 Slow
 Gree
 Crea
 Move

159a INTER
 Par

159b INTER
 Crea
 Faso

159c INTER
 Urg

159d INT
 As

159e INT
 Sud
 The
 Bew
 Scr
 Aci
 The
 The
 Met

160 INT
 Par
 Fro
 The
 Cor
 Sma
 Fle
 On

159 INTERIOR AIR LOCK 'B' DECK

Low servo whine.
 Door opens.
 Slowly.
 Green light throbbing inside air lock.
 Creature looks curiously at it.
 Moves onto the threshold.

159a INTERIOR PASSAGEWAY 'B' LEVEL

Parker watches ...

159b INTERIOR AIR LOCK

Creature moves further into air lock.
 Fascinated by green light.

159c INTERIOR PASSAGEWAY 'B' LEVEL

Urgent whisper into voice-amp.

PARKER

Now ... Now ...

159d INTERIOR BRIDGE

As Ripley moves to throw switch ...

159e INTERIOR AIR LOCK

Suddenly, from out of nowhere a klaxon wails.
 The Creature leaps back across the threshold of the air lock.
 Bewildered.
 Screams as the inner hatch closes on an appendage.
 Acid boiling out.
 The appendage crushed.
 The acid bubbles.
 Metal boils in door.

160 INTERIOR PASSAGEWAY 'B' LEVEL

Parker watches.
 Frozen.
 The Alien wrenches itself free.
 Comes flying outward.
 Smashes Parker down.
 Flees.
 On the wall a green light goes on.

"Inner Hatch Closed"

SL 59-12.3-4 MASTER LAMBERT + RIPLEY
SL 60-1.2 AS 59 BUT TIGHTER LENS

161 INT
Met
The

162 DEL

163 INT

Pus
Pus

In
"In"

Rip

163a EXT
Air

164 IN
Pa

165 IN
Th
Me
Th

166 IN
Ri

161 INTERIOR AIR LOCK

Metal still boiling.
The outer hatch begins to open.

162 DELETED

163 INTERIOR BRIDGE

RIPLEY

Parker ...

Pushes a switch.
Pushes it again.

LAMBERT

What's happening, Parker.

In front of her a green light blinks.
"Inner Hatch Closed".

RIPLEY

Inner hatch sealed. The outer
hatch is open.

LAMBERT

What about Parker.

RIPLEY

I don't know. Take over.

Ripley bolts out of the bridge.

163a EXTERIOR NOSTROMO

Air lock open.

164 INTERIOR PASSAGE NEAR AIRLOCK 'B' LEVEL

Parker unconscious.

165 INTERIOR AIR LOCK

The inner hatch still closed.
Metal boils.
The hole growing deeper.

166 INTERIOR PASSAGEWAY 'A' DECK

Ripley runs toward the air lock corridor.

601.2.

AS S9 BUT TIGHTER.

IN

IM

II

I

I

167 INTERIOR AIR LOCK

Metal boiling in door.

168 INTERIOR PASSAGEWAYS 'B' DECK

Ripley slams to a momentary halt against a bulkhead.
Regains her balance.
Starts running.

169 INTERIOR PASSAGE NEAR AIRLOCK 'B' LEVEL

Parker now half conscious.
Ripley arrives as the hole in door blows open.
Escaping air shrieks.
Flashing sign comes on.
Critical depressurization.
Emergency klaxon.
Simultaneously vestibule doors close either end.
Sealing in Ripley and Parker.
Door nearest to Parker half closed on one of the methane cylinders.
Leaving large gap.
Windstorm begins as hole in air lock grows.
Ripley reaches for other cylinder.
Begins smashing the jammed cylinder out of door.
Blood froths at their noses and ears.
Cylinder finally is driven out.
The door slams closed.

169a INTERIOR BRIDGE

Lambert watches.
Emergency light readings.

"Hull Breached"
"Emergency Bulkheads Closed"

LAMBERT

Ash, get the oxygen. Meet me at
the air lock.

Rushes out.
Down corridor.

169b PASSAGEWAY NEAR AIR LOCK 'B' LEVEL

Ripley staggers towards an emergency panel.
At far end of corridor.
Pinging sound.
Misty atmosphere.

139a Continued

Tries to activate the door.
Cannot.
Lambert appears other side of bulkhead.
Activates door from outside.
Rush of oxygen.

170 EXTERIOR NOSTROMO

Plume of vapour freezes in the vacuum.

171 INTERIOR PASSAGEWAY NEAR AIR LOCK 'B' LEVEL

Repressurization sounds.
Parker regains consciousness.
Struggles to breathe.
Ripley unable to move.
Breath coming in shallow pants.
Lambert with an oxygen tank.
Ash follows.
Oxygen administered to Ripley and Parker.

Finally.

ASH

You all right.

PARKER

We didn't get it. The warning went off and it jumped back in the ship.

ASH

Who hit the warning.

RIPLEY

You tell me.

ASH

What does that mean.

RIPLEY

I guess the alarm went off by itself.

ASH

If you've got something to say say it.
I'm sick of these coy accusations.

RIPLEY

Nobody's accusing you.

ASH

The hell you're not.

LIKE HELL

July 17th 1978

Page 92

171 Continued

Sullen silence.

RIPLEY

Go patch him up.

Ash and Parker leave.

Ripley turns to Lambert.

RIPLEY

How much oxygen have we lost.
I want an exact reading.

LAMBERT

Why were you accusing him.

RIPLEY

Because I think he's lying. And
if I can get into his tape records
I'll prove it.

LAMBERT

It could have been an accident.

RIPLEY

You think I'm wrong.

LAMBERT

I don't know. Wrong or crazy.

RIPLEY

Thanks.

~~172 INTERIOR BLISTER STAIRCASE~~

~~Ripley cautiously descends the stairs to the blister.
Carrying a flame-thrower.~~

~~173 INTERIOR ASH'S BLISTER~~

~~Looks around the blister.
Satisfied it's deserted.
She puts down the flame-thrower.
Ripley moves to the blister chair.
Spots a partially-concealed tape.
One which Ash has been studying.
Faint tapping sound.
Then stops.~~

173 Continued

She looks around.
Sees nothing.
Puts tape up on video screen.
An X-Ray of Kane's upper torso taken when he was lying
in the infirmary.
Suddenly it reveals a life form.
Something is obviously growing in Kane's chest.
Ash knew.
And said nothing.
Ripley mutters coldly.

RIPLEY

You bastard. You knew it was growing
in him all the time.

She stares at the damning evidence ...
Tapping sound.
She whips around to see
Kane's disfigured face slapping against the plexiglass.
Wrapped in the shroud he was buried in.
She stifles a scream.
Her flame-thrower rolls onto the curved surface of the blister.
She fishes for it ...
Kane's bloated face swings in ...
Beneath her.
She grabs the weapon and bolts toward the staircase.

~~173a INTERIOR INFIRMARY~~

~~Ash finishing medical tests on Parker.
Slaps Parker on shoulder.
Everything's okay.
Ash exists.
Possibly toward ...~~

174 INTERIOR COMPUTER ANNEX

Ripley hurriedly taps out the five-digit code.
Rams thumb against Identiprint.
The inner door opens.
Data banks come to life.
She sits at the console.
Thinks for a moment.
Then punches up a code.
Nothing happens.
Punches another combination.
Nothing happens.

July 17th 1978

Page 93A

174 Continued

Frustration.
Another combination.
One screen comes to life.
Another combination.
She moves to the second keyboard.
Screen One spells out the question:
Question: WHO TURNED ON AIR LOCK 2 WARNING SYSTEM.
Response: ASH
Another code.
Question: IS ASH PROTECTING THE ALIEN.
Response: YES
New code.
Question: WHY
Response: SPECIAL ORDER 937 SCIENCE EYES ONLY.
She starts a new code.
A hand slams down next to Ripley's arm.
It sinks elbow deep into the computer.
She whips around in her chair.
Faces Ash.
He smiles.

ASH

Command seems a bit too much for you.
But then leadership is always difficult
under these circumstances.

Ripley slowly backs up out of the chair.
Keeps it between them.
Plays for time.

RIPLEY

The problem's not leadership, Ash.
It's loyalty.

She circles toward the door.
Ash still smiles.
And moves forward slightly.

ASH

I think we've all been doing our best.
Lambert's getting a little pessimistic
but we've always known she's on the
emotional side.

All charm.

SL 189. 4 6 7 8 10 11. RIPLEY INTO MESS.

SL 190. 6 8 10 + 11. clu RIPLEY.

SL 191. 2. 3 + 4. Bdu RIPLEY.

SL 192 3 4 5 6 7 8 9 10 12 13 18. 19. clu ASH.

SL 193 1 2. FIST INTO NAU.

SL 194 - 4. 5 6 + 7. LOW SHOT. RIPLEY ONTO FLOOR.

SL 195 1 3. 6 7. 19. DOUBLE THROWN ABOUT.

SL 196 A+B 1 3. 4 ACAM clu ASH
BCAM clu RIPLEY

SL 197 + 2 + 3. RIPLEY + ASH

SL 198 A/B. PARKER INTO MESS.

B. HIGH COVER PARKER

SL 198 then ASH. ROLLING ABOUT.

SL 200 A/B

July 17th 1978

Page 93B

174 Continued

RIPLEY

I'm not worried about Lambert right now. I'm worried about you.

She starts to turn.
He steps toward her.

ASH

All that paranoia coming up again.

With that he reaches out.

Ripley bolts by him into the corridor.

Ash chases her through the bridge and into the mess.

Three bulkhead doors slam down behind them.

sc 198A/B.

174 CONT. INTERIOR MESS

Ash catches her.

Parker and Lambert burst into the mess.

Lambert falls on Ash's back.

sc. 189

sc. 190/191/192/193.

194/195/196A/B

197.

£

SL 200 ¹²³⁴ A/B. A.CAM. HEAD OFF
B. PARKER

SL 201. A+B. 1234. A. clu PARKER
B. TIGHT DOWN ON ASH

SL 202 1. 2+3. WIDE SHOT. PARKER. RIDLEY + LAMB

SL 203. A-B. ACAM. LOW WIDE SHOT. LAMB RILEY. PARKER
123. BEAM. COVER.

sc 198
sc 199.
sc 200.

174 Continued

Tosses her across the room.
Returns to Ripley.
Again choking her.
Parker lifts the tracker.
Steps behind Ash.
Swings the tracker ... Wallop.
Tears his head off ...
Wires ascending from Ash's trunk.
Where his head used to be.
Ash's hands release Ripley.
Search above his neck for his missing head.
He walks backward.
All eyes on Ash's headless body.
He walks the room.
Still feeling for his missing head.

PARKER

A robot, a god-damn ~~Droid~~ ANDROID.

Ash turns on him.
Starts to advance.
Parker hits him again with the tracker ...
Again.
Again.
No avail.
Ash begins choking Parker.
Ripley picks up one of the prod sticks.
Closes on Ash's back.
Tears away the fabric.
Lambert pulls at Ash's legs.
Ripley tearing at the controls buried in the cavity once covered by his head.
Parker's eyes bulge in pain.
Ash, headless, choking, choking, choking ...
Ripley finds the wires, stabs the prod home...
Ash's grip lessens.
Another stab ... electrical flash ...
The grip lessens ...
Another stab ... flash of circuits.
The headless body collapses.
Parker trying to regain his breath.

PARKER

Damn you.

Kicks the headless body.
Lambert looks at Ripley.

LAMBERT

Tell me ... What the hell's going on.

Pause.

201A/B

202

203A/B.

SL 204. + 2 + 3

WIDE ACROSS TABLE.
PARKER RIPLEY LAMBERT.

SL 205 + 2.567. 3 SHOT.

SL 206 + 1. clu RIPLEY.

SL 207 + 1. clu PARKER + LAMBERT.

SL 208 + 1.5. 8. ASH'S HEAD

10th August 1978

174 Continued

203 A+B

Page 95

RIPLEY

LET'S FIND OUT.

~~There's only one way to find out.~~

PARKER

What's that

RIPLEY

Wire his head back up

Cut

RIPLEY

Ash has been protecting the Alien from the beginning. He let it on board. He let it grow inside Kane. He blew the airlock warning.

LAMBERT

But why

RIPLEY

The corporation must have picked up the transmission. We happened to be the next ship going by. They put Ash on board to check it out and make sure we followed something Mother calls Special Order 937

PARKER

Great, you got it all figured out. Now tell me why we've put this sonnofabitch together.

RIPLEY

We have to find out what else they're holding back.

Ash's head is on the table.
His eyes flicker into consciousness

RIPLEY

Ash, can you hear me.

ASH

Yes I can

SL 205 A/B

206.

207.

208.

sc 204

SL 205-2567 3 SHOT.

SL 206-1. clu RIPLEY

SL 207 PARKER + LAMBERT.

SL 208-1.58 ASH

174 Conti

Parke
Ash q

Cold

205.
206.
207.
208.

RIPLEY

your

What was Special Order ~~937~~

ASH

~~That's against Regulations.~~
You know I can't tell you. ~~that.~~

RIPLEY

~~GOD-DAMN YOU, ASH~~
~~Then there's no point in talking.~~
~~Parker, pull the plug.~~

PARKER
PULL THE PLUG.

Parker reaches for the wires
Ash quickly reacts.

ASH

~~THE~~ ~~my~~ orders, in essence, directed me to reroute the ship to the source of the signal. There we were to investigate a life form, almost certainly hostile, and bring it back for observation. Using discretion, of course.

~~GOOD GOD~~
~~RIPLEY~~
~~LIBERT~~

THE FURTHERANCE
OF SCIENTIFIC
DISCOVERY OFTEN
DEPENDS ON A
WILLINGNESS TO
ACCEPT DEATH.
IT'S OF NO CONCERN
TO ME... SO YOU
MIGHT AS WELL KNOW.

Why. Why didn't you warn us.

ASH

Because you might not have gone in.
The shares notwithstanding.

PARKER

You and the damm company. What about
our lives, ~~you~~ YOU SON OF A BITCH!

ASH

LIVES... Expendable I'm afraid. ~~It wasn't~~ NOTHING
personal. Just the luck of the draw.

Cold comfort

RIPLEY

~~WE HEARD~~
The transmission ~~was~~ a warning...

ASH

~~Yes, and frighteningly specific.~~
~~The derelict spacecraft landed on the~~
~~planet. Like Kane, they encountered one~~
~~of the Alien spores. Before they all~~
~~died, they managed to set up the warning.~~

SL 205 + 2567. 3 SHOT.

SL 206 + 1. c/o RIPLEY.

SL 207 PARKER + LAMBERT.

SL 208 ASH

205.
206.
207
208
RIPLEY

How do we kill it.

ASH

YOU CAN'T.

~~I don't think that you can.~~

But I ~~still~~ might be able to help you.

I'm not exactly at my best at the moment.

If you would reconnect... ~~COULD INSTRUCT YOU ON HOW TO RE-ASSEMBLE THIS RATHER DELICATE PIECE OF MACHINERY...~~

RIPLEY

WE'VE HAD ENOUGH OF YOUR
~~Nice try Ash, but no way.~~
HELP, ASH.

ASH

MY GOD...

~~You idiots.~~ You still don't realize what you're dealing with. ^{Do you} The Alien is a perfect organism. Superbly structured, cunning quintessentially violent. With you're limited capabilities you ~~have no chance~~ against it. DON'T STAND A CHANCE.

LAMBERT

~~My God.~~ You admire it... DON'T YOU?

ASH

How can you not admire the simple symmetry it presents. An intergalactic parasite, ~~from time immemorial~~, capable of laying dormant for ~~infinite periods~~. It's sole purpose to destroy other species merely to recreate itself, for life an anti life.

THOUSANDS OF YEARS, PERHAPS
FOR ALL TIME, WHO KNOWS!

PARKER

I DON'T KNOW ABOUT THE REST OF YOU...

I've heard enough, ~~of this shit~~ I'M TELLING YOU - PULL THE PLUG

RIPLEY

We built you. You're supposed to be part of our survival equipment

ASH

You gave me intelligence. With intellect comes the inevitability of choice. I have had the rare honour of witnessing one of those moments when a major evolutionary step is taken. Two highly successful species in immediate competition for resources and survival. I am loyal only to discovering the truth. A scientific truth demands beauty, harmony and above all simplicity. The problem between you and the Alien will produce a simple and elegant solution. Only one of you will survive.

RIPLEY
OF COURSE WE CAN.
JUST TELL ME HOW, ASH.

ASH

YOU CAN'T.

PARKER

BULLSHIT!

"PARKER
INTERUPTS
"PULL THE PLUG..."

SL 205 + 2567. 340T.

SL 206 + 1. c/u RIPLEY

SL 207 PARKER + AMBERT

SL 208 ASH.

174 Cont

Ripl
Ash

Ripl
Most
Ash!

Ripl

N.B. The
con

THEY

205.
206.
207.
208.
PARKER

I say pull the plug.

LAMBERT

I agree

Ripley starts to undo the wires
Ash smiles.

ASH

A last word, a legacy if you ~~will~~ LIKE...

Ripley pauses
Most of the wires undone
Ash's voice slowing

ASH

IT MIGHT BE ^{PERHAPS} ~~Maybe it's~~ intelligent. ~~Maybe~~ you
should try to communicate with it.

RIPLEY

Did you ... DID YOU, ASH?

~~ASH~~

~~Please let my grave hold some secrets.~~

Ripley pulls the plug.

~~RIPLEY~~

~~Goodbye Ash.~~ 

M.B. The rest of this scene is now deleted. Therefore Sol74
continued on Page 98 should be deleted.

LAMBERT

IT'S ALL OVER.

PARKER

NOT FOR ME, IT'S NOT.

RIPLEY

NO, IT'S NOT. WE'RE GOING TO BLOW
UP THE SHIP, WE'LL LEAVE IN THE SHUTTLE
AND BLOW UP THE SHIP.

PARKER

LET'S GO - COME ON.

(Pulls Lambert up)

THEY EXIT.

174 Continued

Ripley makes a movement.
Ash softens ...

ASH
I can only wish you well ...

Ripley pulls the plug.

PARKER
He was probably right. We do need him.

RIPLEY
He was conning us.

LAMBERT
He was programmed to protect human life.

RIPLEY
He wasn't protecting our human lives and that's all I care about. Anyway it's done.

Ripley exits to the bridge.

175 INTERIOR ~~BRIDGE~~ DARK CORRIDOR TO BRIDGE

Ripley in the Computer Annex.
Lambert and Parker enter.

RIPLEY
He's right about one thing. We've got less than twelve hours oxygen left.

PARKER
It's all over.

Gloom.

LAMBERT
I don't know about the rest of you, but I think I prefer a painless peaceful death to any of the alternatives on offer.

RIPLEY
We're not there yet.

Lambert holds up a small card of spansules.
Suicide pills.

405-6810-11. GRACH BACK on RIPLEY & PARKER
LAMBERT

He was probably right. We do need him.
RIPLEY
He was coming as...

LAMBERT
He was programmed to protect human life.

RIPLEY
He wasn't protecting our human lives and that's all I care about. Anyway it's done.

RIPLEY exits to the bridge.

175 INTERIOR DARK CORRIDOR TO BRIDGE

RIPLEY is the Computer Annex.
Lambert and Parker enter.

RIPLEY
He's right about one thing. We've got less than twelve hours oxygen left.

PARKER
It's all over.

LAMBERT
I don't know about the rest of you, but I think I prefer a peaceful death to any of the alternatives on offer.

RIPLEY
We're not there yet.

Lambert holds up a small card of appreciation.
Outside office.

175 Continued

PARKER

LAMBERT

We're not. Huh.

RIPLEY

I think we should blow up the ship.

LAMBERT

I'll stick with chemicals if you don't mind.

RIPLEY

We leave in the shuttle and then blow up the ship.

405

175a INTERIOR CORRIDOR 'B' DECK

Ripley, Parker and Lambert walk rapidly down the corridor.

RIPLEY

We're gonna get the fuck off the ship and blow it up.

PARKER

And take our chances in the shuttle.

RIPLEY

Right. We'll need hydro-collated methane for the life support. You round up all you can carry. I'll start preparing the shuttle.

They move out.

175aa INTERIOR NARCISSUS

Ripley enters the Narcissus.

Cautious at first.

Then hurries to throw switches.

Twists her hair back as she works feverishly.

Stops as she hears Jones Miaowing over the intercom.

RIPLEY

Jones ...

Ripley runs out of the Narcissus, leaving doors open.

SL 87-4.78+10. WIDE SHOT RIPLEY LOOKS FOR CAT.

SL 92 A+B. A CAMERA LOW SHOT OVER UNITS

TAKZ 456+7 B .. CU RIPLEY CAT PICK-UP + EXIT.

SL 93 A 2.3.4. CLOSE COVER RIPLEY.

B 2.3. TIGHT ON 'GREEBLY TOYS'

SL 370+2.4.5. WIDE SHOT ^{TRACH.} LAMBERT + PARKER INTO ROOM.

SL 373+3.4. AS 370 BUT TIGHTER

SL 374 A+B.4.6+7. A CAM. COVER SHOT.
B CAM. MAIN TRAINING SHOT.

SL 376 A+B. 1.2.3.4. A CAM PARKER
B.. LAMBERT THRU SIDE OF COPTER.

SL 377 A+B.

175b

175d

175e

SL 87.

92. A/B
93 A/B.

175b INTERIOR BRIDGE

Jones lying on Dallas's console.
Ripley comes in.
Smiles.

RIPLEY

Jones. You're in luck.

As she reaches for him Jones jumps off the console.
Moves away.

RIPLEY

Come on, Jones.

She moves after the cat.

We hear Parker and Lambert over the communicator
from the food locker.

LAMBERT V.O.

How much do you think we'll need.

Ripley still in pursuit of the cat.

CUT

Page 100 Scene 175c INTERIOR GARAGE

Parker and Lambert loading coolant cylinders.

Continued as per script.

Ripley's voice over communicator from bridge.

RIPLEY V.O.

God-damn it, Jones. Come here.

87.

92 A/B.
93 A/B.

175d INTERIOR BRIDGE

Ripley furious but still speaking gently.

RIPLEY

Here kitty ... Come here kitty ...

Jones moves away.

175e INTERIOR FOOD LOCKER NO. 6 'B' DECK

Arms full Parker moves out of the locker.
Lambert is still making her selection.
A faint light on the tracker.
Unnoticed.

SL 370.
373.

SL 376.
SL 377

374 A/B

SL 87 478 +10. WIDE SHOT RIPLEY LOOK FOR CAT.

SL 88A + 2 3 4 5 6 + 7 RIPLEY INTO BRIDGE.
B 2 3 4 5 6 + 7. CAT BOX.

SL 89 + 1. 2. 3 4 5. clu RIPLEY.

SL 92 + 2 4 5 6 + 7 A + B.

A CAM LOW SHOT OVER UNK.

B - clu RIPLEY + CAT PICK-UP + EXIT.

SL 93A + 2 3 4. CLOSE COVER RIPLEY.

B + 23. LIGHT ON CREEPLY TOY.

SL 94 + 1 + 2 AB camera A CAM CLOSE ON CAT.
B - COVER.

SL 95 + 1. 2 3 4. CLOSE CAT.

SL 378 + 3 4 5 + 6 A + B's. A CAM. M.C.S. LAMBERT.
MASTER → B. CAM. WIDE SHOT. OPEN DOORWAY.

SL 379 + 1. 4 5. 7 + 8 A + B's. A. CAM. LIGHT COVER PARKER.

TAKE 1 INSERT TRACKER. B. CAM. LIGHT COVER. INTO ROOM. THEN DOWN TO BOTTLE

SL 380 + 1. 2. INSERT TRACKER.

SL 381 + 1. 2. A + B A CAM. SIDE ANGLE WIDE. ALIEN.
B CAM. COVER LIGHT ALIEN PAST LAMBERT.

SL 382 A + B. 2 4 5 + 6. A CAM. WIDE SIDE ANGLE ALIEN.
B CAM. CLOSE ALIEN. THEN LAMBERT

SL 383 + 1. 2. 3 A + B. A CAM. OVER LAMBERT'S SHOULDER ALIEN.
B CAM. clu LAMBERT.

384 + 2. 3. 4. 5. 7 8 9 10 + 11. CLOSE COVER ALIEN

385A + B + 2. 3. A. CAM. WIDE SHOT ALIEN.

B -

TIGHTER

386A + B 2 + 3 A CAM. AS 385 TIGHTER LENS.

B -

AS 385 LOWER

387A + B. 1. 3 4 5 6 + 7. A CAM. clu LAMBERT.

B CAM

LOW SHOT TOWARDS SHELVES

389A + B. + 2. + 3. A CAM clu PARKER B CAM. WIDE SHOT PARKER

87.

92A/B.
93A/B
94A/B.
95

175f INTERIOR BRIDGE

88A+B.

Ripley finally corners Jones.
Finds his box.
Tries to put him in it.
Jones resists.
Ultimately futile.

176, 177, 178, 179, 180, 181, 182, 183, 184 DELETED

185 INTERIOR FOOD LOCKER CORRIDOR OUTSIDE

Parker attempts to pick up the flame-thrower.
Can't manage it and the food.
Drops some of the packages.

PARKER

God-damn.

In the locker Lambert gathers food.

LAMBERT

What's the matter.

PARKER

Nothing. Just hurry up.

The tracker flashes faster.
Now it's noticed.
Parker picks up the flame-thrower.

PARKER

Let's get out of here.

LAMBERT

Right now.

The Alien appears out of the air shaft ventilator.
Lambert turns.
Screams.
Unfolding, the Alien grabs for her.

185a INTERIOR BRIDGE

Ripley freezes as she hears Lambert's scream.

186 INTERIOR CORRIDOR OUTSIDE FOOD LOCKER

Parker looks back into the locker.
Unable to use the flame-thrower without hitting Lambert.
He hesitates for a moment, then strides into the locker.
Wielding the flame-thrower like a club.

378A/B

379A/B

382A/B

383A/B

387A/B

389A/B

89

380

381A/B

384

385A/B

386A/B

SL 271-34+6 A/B.

A CAM WIDE LS. DOWN CORRIDOR.
B. CAM CLU COVER

RETAKE.

280-4.5.7 A/B.

RETAKE. A CAM WIDE LS DOWN CORRIDOR.
B. CAM CLU COVER.

SL 330 A-B 1.2.3+4.

A. CAM. HAND-HELD LOW SHOT.
B. " L.S. RIPLEY.

SL 331 A-B 1.3.4.5+6.

A HAND HELD. FROM UNDERNEATH MAN-HOLE. OPENING
B. DOWN onto RIPLEY.

SL 367, 2 4 5 6 7 8. VERTICAL UP LADDER.

SL 368-2 5 6 8 9 10 11

A+B

A CAM CLU RIPLEY.

B. CAM WIDE SHOT RIPLEY.

SL 395 1.3.5.6.7+11 A-B.

A. CAM. M.L.S RIPLEY.
B. " CLU "

SL 396 A-B 1.2.4.5.

A. CAM. WIDE SHOT SLIME THEN PAN to DALLAS
B. CAM. CLU DALLAS.

SL 398 A-B. 4.5.6.7.8.

A. CAM. WIDE SHOT RIPLEY POV. UP AT BRE
B. CAM CLU - - - -

SL 399 A-B. 4.5.6.7. A-B.

A CAM HIDE COVER ON RIPLEY
B. CLU " " "

SC 271 A/B.
288 RETAKE OF
A/B 271.

189 INTERIOR ~~ONLY~~ CORRIDOR 'C' LEVEL

Ripley running toward engine room.
Out of breath.
Exhausted she stops, gulping in air.
Suddenly, ahead of her, the sound of human weeping.

She moves quietly ahead until the source of the sound is directly under her feet.
She is standing on a round metal plate.
Ripley starts to remove the disc.

190 INTERIOR UNDERCARRIAGE MAINTENANCE ROOM NO. 4

The round opening illuminates a dark ladderway.
Still carrying flame-thrower, Ripley starts downwards.
Pitch black.
Ripley arrives at deck level.
Shines her light.
Its arc reveals the Alien's lair.
Bones, shreds of flesh.
Pieces of clothing, shoes.
Bizarre extrusions on the wall.

Something moves in the darkness.
Ripley spins, turns her light toward the movement.

Hanging from the ceiling is a huge cocoon.
Woven from fine, white, silk-like material.
Flame-thrower ready, Ripley approaches.
Sees that the cocoon is semi-transparent.
The body of Dallas inside.

Unexpectedly, his eyes open.
Focus on Ripley.
His voice is a whisper.

DALLAS

Kill me.

RIPLEY

What did it do.

Dallas moves his head slightly.
Ripley turns her light.
Another cocoon dangles from the ceiling.
But of a different texture.
Smaller and darker, with a harder shell.
Almost exactly like the ovoids in the derelict ship.

DALLAS

That was Brett ...

330 A/B,
331 A/B

367
368 A/B

395 A/B

399 A/B

396 A/B.

398 A/B

SL 352 A/B. + 357. A.CAM. LOW SHOT RIPLEY ENTERS
B.CAM. CLOSE COVER SHOTS.

SL 357 + 358 INSERT CHINESE TINKLING

SL 397 A/B. + 1. A.CAM. WIDE SHOT DALLAS } STEAM.
B.CAM. CLU DALLAS

SL 400 + 2. 3 4 + 6 A B A.CAM. WIDE SHOT RIPLEY FIREGUN
B.CAM. M.S. COVER. ~ ~
B 1 4 + 6. M.C.U. RIPLEY. ~ ~

396 A.B.

399 A.B.

Page 104

190 Continued

RIPLEY

I'll get you out of there ...
We'll get up to the autodoc.

A long moment.
It's hopeless.

RIPLEY

What can I do.

DALLAS

Kill me.

Ripley stares at him.
Raises the flame-thrower.
Sprays a molten blast.
Another blast.
The entire compartment bursts into flames.
Ripley turns and scrambles back up the ladderway.

400 A/B

397 A/B

MAINTENANCE

191 INTERIOR ~~DELETED~~ CORRIDOR 'C' LEVEL

Ripley emerges from below.
Gasps for breath.
Regains control of herself.

192 EXTERIOR OUTER SPACE

At light speed.
The Nostromo and refinery appear to hang motionless.
Star clusters rolling past in the infinite distance.

193 DELETED

352 A/B

194 INTERIOR ENGINE ROOM CUBICLE

Ripley enters the power center.
Stares at the massive light-plus engines.
Approaches the main control board.
Begins closing the switches, one by one.
A long moment.

Sirens begin to honk.
Mother speaks.

MOTHER'S VOICE

Attention. The cooling units for the
light-plus engines are not functioning.
Engines will overload in four minutes,
fifty seconds ...

SL 273. + 23. RIPLEY DOWN LADDER + RUN'S.

SL 291. 1. 2. 3. 4. + 5. RIPLEY M.C.S. DOWN LADDER

SL 350 + 1. 3. 4. 6. 7. 9. 10. 11. + 12. M.S. STEAMING CORRIDOR.
RIPLEY RUNS INTO ROOM.

SL 356A+B. 1. 2. 3. 4. + 5. A.CAM. LOW WIDE SHOT RIPLEY.
B.CAM. CLU COVER RIPLEY.

SL. 408 + 1. INSERT. CLU. CAT BOX.

SL 409 + 1. 2. 3. 5. 6. + 7. A.B. A.CAM. RIPLEY UP LADDER.
B.CAM. CLU CAT BOX

SL. 410. 1. 2. CLU COVER. RIPLEY.

SL 411. 1. 3. 5. 6. 7. 8. A+B A.CAM. RIPLEY ALONG CORRIDOR.
B.CAM. CLU COVER.

SL. 413. 1. 2. 3. 4. + 5. A+B A.CAM. RIPLEY.
B. CLU. COVER. ALIEN.

194a INTERIOR OILY CORRIDOR 'C' LEVEL

Ripley running toward 'B' deck companionway.

194b INTERIOR 'B' LEVEL CORRIDOR

Ripley starts toward Narcissus.
Remembers Jones.

194e INTERIOR 'A' TO 'B' LEVELS COMPANIONWAY

Jones howling.
In his box.
Ripley reaches up and grabs him.

195 INTERIOR 'B' LEVEL CORRIDOR LEADING TO AIR LOCK

Ripley carrying Jones, holding flame-thrower.
Jones hisses.
Fur rises.
Ripley stops, and stares down corridor toward Narcissus.
The Alien can be heard thrashing about the shuttle craft.
Ripley turns and bolts toward the engine room, leaving
Jones on 'B' level companionway.

196 INTERIOR COMPANIONWAY INTO OILY CORRIDOR 'C' LEVEL

Ripley bounds down the companionway.
Her footsteps clanging metallically throughout the ship.
A final sprint towards the engine room.

MOTHER'S VOICE

Attention. Engines will overload
in three minutes, twenty seconds.

197 INTERIOR ENGINE ROOM CUBICLE

The door crashes open, Ripley comes pounding in.
The chamber filled with smoke.
Engines whining dangerously.
Ripley breaks out in perspiration from the intense heat.
She runs to the controls.
Begins throwing the cooling unit switches back into place.
The sirens continue sounding.

MOTHER'S VOICE

Attention. Engines will overload
in three minutes.

Ripley pushes a button and speaks into it.

SL 272 + 2 to 7. RIPLEY'S POW. RUNNING CT.

SL 273 + 56. RIPLEY RUN TO LADDER

SL 350 + 1346791011.12. RIPLEY RUN OUT OF ENGINE ROOM.

SL 356A+B. ACAM. LOW WIDE SHOT RIPLEY
BCAM. CLU COVER.

SL 412 + 1.3.5.6.910+11 A+B.

ACAM. OPEN MS RIPLEY.
B. CLOSE COVER

197 Continued

RIPLEY

Mother, I've turned all the cooling units back on.

MOTHER'S VOICE

Too late for remedial action. The core has begun to melt. Engines will overload in two minutes, thirty-five seconds.

A moment.

Then Ripley turns and runs from the engine room.

198 INTERIOR OILY CORRIDOR COMPANIONWAY

Ripley runs back down the corridor.
Up the companionway, exhausted, stumbling ...

MOTHER'S VOICE

Attention. Engines will overload in two minutes.

198a INTERIOR 'B' LEVEL COMPANIONWAY

She reaches companionway.
Picks up Jones.

199 INTERIOR 'B' LEVEL CORRIDOR LEADING TO NARCISSUS

Ripley staggers towards the airlock.
The Narcissus berthed beyond.
She drags Jones and raises the flame-thrower.
Turns to see if the Creature is behind her.
Then advances down the passageway.
Goaded on by the computer.

MOTHER'S VOICE

Attention. Engines will explode in ninety seconds.

She makes it to the vestibule.
Looks into the shuttle.

200 INTERIOR NARCISSUS

Ripley scans the narrow deck ... empty.

SL. 425a.B. + 1.2. 678.

A.CAM. WIDE L.S. From Dorsal view.
B.CAM. CLU RIDLEY.

SL 426 A. B. + 45.67 8. A+B

ACAM M/SHOT RIDLEY.
BCAM clu. RIDLEY.

SL 427A. B. 1. 2 + 3.

ACAM. du COVER RIPLEY

Zoom

412 A.B.

425 A.B.

201 INTERIOR VESTIBULE

She turns and dashes back.
Grabs the catbox.
Runs back toward the shuttle.

MOTHER'S VOICE

Attention. The engines will explode
in sixty seconds.

202 INTERIOR NARCISSUS

Ripley enters on the run.
Hurls the catbox toward the front.
Dives into the control chair.
Hits the "Launch" button.

426 A/B.

427 A/B.

203 EXTERIOR NOSTROMO OUTER SPACE

The retainer clips drop away.
A blast of ram jets.
The shuttle is launched from the mother ship.

204 INTERIOR NARCISSUS

Ripley frantically straps herself in.
G-forces from the shuttle's acceleration pulling against her.

205 EXTERIOR SPACE

The Narcissus continues to power away from the mother ship.
The larger bulk of the Nostromo quietly receding.
All is strangely serene.

206 INTERIOR NARCISSUS

Ripley finishes strapping herself in.
Reaches and grabs the catbox.
The cat yowling within.
Ripley hugs the box to her chest.
Hunches her head down over the container.

207 EXTERIOR SPACE

The Nostromo drifts farther away from the shuttle-craft.
Finally becomes a small point of light.
Then it blows up.
Transforms into expanding orange fireball.
Pieces of metal flying in all directions.
And then the refinery explodes.
200,000,000 tons of gas bloating silently into the cosmos.

SL. 428 + 4678 A+B.

ACAM. WIDE SHOT RIPLEY.
B.CAM. CLU COVER.

SL. 432 + 3.95678.

M.S. RIPLEY'S P.O.V.

SL. 433 + 34.56.

REVERSE COVER FROM IN CLOSET.

437 + 1. RIPLEY P.O.V. BEFORE GOING INTO CLOSET.

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208 INTERIOR NARCISSUS

426 A/B.
427 A/B.

The shockwave hits the shuttle-craft.
Jolting and rattling everything within.
Then all is quiet.
Ripley unhooks herself from her straps.
Rises, and goes to the back of the escape craft.
Stares out through the porthole.
Face bathed in the orange light.

428. A/B

209 EXTERIOR SPACE

Pieces of debris float past.
The boiling fireball fades into nothingness.
The Nostromo has ceased to exist.

210 INTERIOR NARCISSUS

Ripley watching the final destiny of her ship and crewmates.
A very long moment.

Ripley rises from the seat.
Moves to the rear of the craft.
Picks up the cat box.
Removes Jones.
Puts him in the hypersleep vault.

432.

She goes to the locker.
Pauses.
Looks around.
Uneasy.
The angel passes.
Continues to the locker.
Opens the door.
A large shape in the locker.
Illuminated.

433.
437.

Becomes a space suit.
She reaches behind it for a robe.
Closes the door.
Mirrored in the window glass movement in the wall behind her.
She doesn't see it.

SL 434 A/B A WIDE SHOT RIPLEY
B CLO COVER FOR UNDESSING T.

SL 473 25128 ACAM. WIDE LOW SHOT IN CLOSET.
COVER RIPLEY.

SL 474 SL 435-23789. M/S ALIEN WIDE SHOT LYING
SL 436-2+3 INSERT ALIENS RESTING HAND.
SL 475 SL 438 A.B. +1.2.3. ACAM. CU ALIEN.

B.CAM M/S. TO ALIEN.
SL 439-3456. MS COVER. RIPLEY THRU PIPES.
SL 476 SL 440 +1. COVER ON ALIEN TRACKING ALONG BACK
OF HIM.

SL 477 441-2456. HAND HELD. REVERSE ON RIPLEY.
RUNNING AWAY.

SL 478 442 A.B. 2456. A.CAM. THRU HELMET. POV.
MAIN > B.CAM. OPEN WIDESHOT. ALIEN.
SL 479 LYING ON SHELF. STEAM.

SL 480 443 A.B. ^{T2/45.} ACAM. COVER THRU HELMET. AS 442.
B CAM +1. STATIC ALIEN.

SL 481 ^{T3.} INSERT ON HELMET.
2B/4+5 AS 442.

444 A/B 23.467. A.CAM. ^{zoom} M/S CU ALIEN RIPLEYS.
P.O.V. THRU HELMET.
B.CAM. LOW SHOT. ALIEN.

SL 434 A/B A WIDE SHOT RIPLEY
B CLU COVER FOR UNDESSINGT.

SL 473 A.B. + 35678. A.CAM. WIDE LOW SHOT IN CLOSET.
B. CLU COVER RIPLEY.

SL 474 + 1.23 A+B A.CAM. SIDE SHOT CLU RIPLEY LOOKS ~~THRU~~ WINDOW
B .. CLU COVER THRU WINDOW.

SL 475 A.B. + 1.23. A.CAM. SIDE ANGLE HELMET ON
B .. CLU THRU WINDOW

SL 476 A/B .2.3.45. A.CAM. WIDE ANGLE RIPLEY OUT INTO CHAIR
B. CLU COVER.

SL 477 A.B. + 1.2. A.CAM AS per 476. ON TIGHTER LENS. TRACK IN.
B.CAM STATIC CLU COVER.

SL 478 + 1.2457 A+B. A.CAM BCU RIPLEY IN CHAIR.
B ..

SL 479 + 12.457. A.B. A.CAM. WLS RIPLEY IN CHAIR. FIRES GUN. ZOOM IN
B.CAM STATIC WIDE SHOT.

SL 480 + 1.23 A/B. A.CAM CLU COVER AIMING GUN
B. INSERT CLU END OF GUN BARBS.

SL 481 + 1.23 A/B A.CAM. CLU RIPLEY. PRESSING BUTTONS
B .. CLU RIPLEY FACE.

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210 Continued

She moves back to the hypersleep vault.
Then turns to a panel on the wall and begins to program the hypersleep.
A pipe in the wall moves.
Becomes the tail of the Alien.
The head appears.
The Alien has extruded itself into the machinery on the wall.
Chameleon like.
Ripley quickly backs off.
Races for the locker.

211 INTERIOR LOCKER

Ripley looks out of the locker window.
Waiting for the Alien to attack.
Instead it returns to its position in the wall.
Building its new lair.
She watches for a moment.
Then puts on the space suit.
Exits the locker.

212 INTERIOR NARCISSUS

Ripley comes out.
Increased movement in the wall.
She moves to the rear console.
Picks up the flame-thrower.
The Alien moving in the wall.
She sits in the console chair.
And straps herself in.
The Alien remains in the wall.
She must now provoke it.
She fires a blast at it with the flame-thrower.
The Alien screams.
And comes out of the wall.
She fires another blast.
Another scream.
The Alien continues to advance toward her.
Moving straight through the flame toward her.
He reaches for her.
She hits a button on the console.
Blows the rear hatch.
The Alien is frozen still for a moment.
Then ejected out of the Narcissus.

434. A/B

435

436.

438.

439

440

441

442 A/B.

443 A/B.

444 A/B

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473 A.B

474 A.B

475 A.B.

476 A.B.

477 A.B.

478 A.B.

479 A.B.

480 A.B.

478 A.B.

479 A/B

480 A.B.

481 A.B.

SL 430 + 1. INVERT. CENTRAL CONSOLE.
SL 431 + 1.3.458 9 11. 13. 17. RIPLEY

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213 EXTERICR NARCISSUS CUTER SPACE

The Alien is hurled out the craft.
He hangs suspended in space.
Travelling at equal speed.

214 INTERICR NARCISSUS

She shuts the hatch.
Moves to the front of the craft.
Turns on the drive engines.

215 EXTERICR NARCISSUS CUTER SPACE

Jet exhausts located at the rear of the craft.
The engines belch flame for a few seconds.
Then shut off.
Incinerating the Alien.

216 INTERICR NARCISSUS LATER

Now re-pressurized.
Ripley is seated in the control chair.
Calm and composed, almost cheerful.
Cat purring in her lap.
She dictates into a recorder.

RIPLEY

Final report of the Commercial Starship
Nostromo. Third Officer reporting.
The other members of the crew ...
Kane, Lambert, Parker, Brett, Ash,
and the Captain Dallas are dead. The
cargo and the ship destroyed. I should
reach the frontier in about six weeks.
With a little luck the network should *will*
pick me up. This is Ripley, last
survivor of the Nostromo, signing off.

She switches off.

431.

430.

SL. 429 r 2.3.4. M.S. ZOOMING CLU RIPLEY IN HYPER SLEEP.
r4. PANTES. ONLY.

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217 EXTERICR CUTER SPACE

The shuttle-craft Narcissus sails into the distance.

218 INTERICR NARCISSUS

Quiet.

Except for the gentle hiss of the life support.
Ripley rests peacefully in the hypersleep vault.

FADE

- THE END -

NOTE: Scenes 219 to 228 deleted.