

SCENE 1

FADE IN

EXT.—SPACE—PRESENT DAY

A sea of stars fills the screen. The camera pans slowly to the left to reveal a gigantic alien Starship cruising silently through the cosmos. (ship details resemble the predator's armament. See designs page) TIGHT on starship as a bulkhead door slowly opens. Bright light pours out of the spacecraft only for a moment and then smaller crafts are jettisoned out into space like a machine gun.

MED. SHOT of Earth as the smaller spacecraft heads towards Earth. MED. CLOSE UP of spacecraft as it begins to burn in the upper atmosphere.

SCENE 2

EXT.—EARTH—LANDING FIELD—NIGHT

A mild breeze is blowing, rippling through the high grass. FULL SHOT of the spacecraft as it comes to a halt above the ground. It hovers silently, waiting for the landing gears to fully extend. The ship sets down with a soft hiss on its hydraulics. There is total silence now, except for the breeze.

MED. SHOT of the outer door as it opens with a loud whirr. Bright light pours out of the spacecraft. TIGHT on bright light as four humanoid silhouettes slowly appear in the haze. LONG SHOT of the humanoids as they clear the ramp and enter the field. A CLOSE UP shot of the humanoids finally reveals that they are Predators. One Predator has a device that resembles a Tricorder. He begins to take readings from the air and the field itself. The other Predators spread out and begin combing the area.

SCENE 3

EXT.—LANDING FIELD—NIGHT

MED. SHOT of Death predator as he begins to get a reading on something. One of the other predators hears something and cocks his head to the side and listens. The other two do the same. Death predator notices this and looks back

down at his tricorder. CLOSE UP of tricorder as fluorescent blood is spattered all over it and out into the night.

SCENE 4

MED. CLOSE UP of the Main Predators as they whip their heads around in unison. LONG SHOT of a Fighter Predator retracting his long blade back through the head of death pred. Death pred falls to the ground in a lifeless heap. There is a moment between Fighter pred and Main preds, one of recognition and hatred. Then, in a flash, Fighter pred bolts and the three Main preds give chase deeper into the field.

SCENE 5

EXT.—LANDING FIELD—NIGHT

Fighter pred sprints way ahead of the Main preds. He reaches the end of the field and disappears into the woods like a ghost.

MAIN PRED'S POV

They scan, but see no heat signatures. (Use multi-switch scan fx) Fighter pred has vanished.

SCENE 6

EXT.—PARKING GARAGE—SAME NIGHT

We see a LONG SHOT of a deserted street. There is one car parked in front of a 4 story building. There are two men in the car. They seem to be watching the roof of the building. MED. SHOT of the hood of the car as camera tracks up the car ending on CLOSE UP of the face of Major Jordan Paris. He is sitting in the passenger seat, dressed in SWAT-type gear (not full gear as seen later) and intently watching the roof of the parking garage. In the background, slightly out of focus, we see the outline of Captain Scott Murphy sitting in the driver's seat. He is also in SWAT-type gear, reading a comic and eating a hamburger.

INT.—UNMARKED CAR

SCOTT

It's guys like this that keep us busy.

JORDAN

You're not kidding.

SCOTT

You know, I would love it if something where to drop out of the sky and take out all of these arms dealing, drug addict sonsa.....

JORDAN

Easy now, I'm sure their mommies didn't raise them like that.

SCOTT

(Dripping with sarcasm) Whatever. Sonsabitches. (beat) Why are we here again?

JORDAN

Because orders are orders, Captain. You know the drill.

SCOTT

Yes, sir. Orders ARE orders, major. But then again, there's also who did I piss off to be stuck doing this surveillance job in the dead of night with you? (smiles sardonically)

JORDAN

(shakes his head, grinning) Nice. You're hearby demoted back to maggots status.

Jordan retracts his binoculars back on the roof.

SCOTT

Alright! Only took me ten years. (flips the page of his comic)

JORDAN

You know, this guy IS an international arms dealer and he IS very dangerous.

SCOTT

(mocking) And he IS a drug addict that has a one grand a week smack habit.

JORDAN

(gives him a look) It's gonna be a long night.

SCOTT

All I'm saying is that this is a job for the cops or the DEA, not the military. I mean, what's the reasoning?

JORDAN

I hear you, but orders are orders.

Scott shakes his head at Jordan, takes another bite of his hamburger and goes back to his comic. Jordan sees this.

JORDAN

Okay, the reason we're here is because that's what the general asked us to do and that's good enough for me.

SCOTT

I'm just curious that's all. And if you tell me you're not, I'll beat you to death with this comic.

JORDAN

You might as well, I've already read that one.

SCOTT

Don't tell me how it ends!

JORDAN

Don't worry, I won't. (pause) And yes, I AM curious as to why you and I were chosen to do this.....this.....

SCOTT

(wide eyed with excitement) Go on!! Say it!! It's okay, I won't tell.....

JORDAN

.....this shitty assignment.

SCOTT

(does a small victory dance) I knew it!! Damn man, welcome back!! Whew, I thought I'd lost my best friend there!

JORDAN

(grinning) Nah, I couldn't do it. You've saved my life too many times.

SCOTT

I know it. That's why you're a Major and I'm only a Captain. You see, the more you cry like a bitch and get rescued, the faster you're promoted.

JORDAN

Oh really? Who cried in Kuwait?

SCOTT

(deadly serious) Hey man, camel spiders are scary.

As if on cue, we hear the sound of glass breaking. Jordan and Scott both perk up immediately to listen. Crunching sounds are heard, then sounds of a struggle. Jordan and Scott simultaneously jump into action and bail out of the car.

SCENE 7

EXT.—OUTSIDE OF PARKING GARAGE—NIGHT

SCOTT

Did someone get by us?!?

JORDAN

No, this is the only way in!!

SCOTT

Let's go!!

Scott bolts around Jordan and heads for the back of the car and opens the trunk. There are more weapons stacked in here than the average SWAT TEAM would have. Both of them are grabbing their rifles and just about to go when the phone rings in.

JORDAN

WAIT!!! (Scott stops)

SCOTT

What?!?

JORDAN

It's the general. (Puts the phone to his ear.) Yes sir, I understand.

The sounds of the struggle can be heard over the receiver in the car. Multiple humans are gasping now.

JORDAN
No weapons.

SCOTT
What are you talking abo—

JORDAN
Think about it!!! When has he EVER ordered something like that? There MUST be a reason.....

Scott places whatever weapon he has in his hand back in the trunk. While he is doing this he grabs a knife and slips it under his arm. They both bolt off through the front door of the building making their way up the stairs. ("cops" style camera movements. Handheld)

SCENE 8

INT.—PARKING GARAGE STAIRWELL

STEADYCAM follows Scott and Jordan up the stairs to level where the struggle took place. Scott puts his hand on the knob and does a silent count with Jordan. They then bust through the door.

MED. SHOT of two green lights that in seconds reveal it to be Jordan and Scott's infrared headset.

INT.—PARKING GARAGE LEVEL-NIGHT

Scott and Jordan bust through the door to see dead bodies, 3 silver cases and money on the ground. MED. SHOT of Scott and Jordan as they slowly scan the area and take in the carnage. They work their way up to one body in particular and stop. Only the lower half is shown by the camera. We notice that there is some sort of rifle in the hand of the body. A noise stirs behind them and they turn to look.

STEADYCAM races (dollie track) forward towards Jordan and Scott as they look up in horror. MEDIUM SHOT of Fighter pred standing near the edge of the roof and holding something in his hand. (back light fighter pred to see silhouette) Three lasers appear on Scott's arm. As we see this the camera tracks around to his back. At the same time

this is happening Scott is raising his arm and throws his knife he had hidden towards the fighter.

In mid air the camera spins towards the wall and closes in to show a predator spear has impaled Scott's knife to the wall, into the knife blade itself. The fighter is still looking at them for a second. He then shuts off the 3 point laser and jumps over the roof. Jordan and Scott run over to look over the side and see that Fighter has vanished.

SCENE 9

Scott and Jordan jog over to see Scott's knife in the wall.

SCOTT

What the hell was that?!?!?

JORDAN

I don't know...but this is crazy.

SCOTT

What the hell is going on here?.

JORDAN

I DON'T KNOW!!

Trying to keep his cool, Scott goes over to the body and inspects it closer. He notices the gun in one hand.

SCOTT

He didn't even get a shot off.

JORDAN

Would it have mattered?

SCOTT

What's going on, Major?

A cell phone rings. They both jump.

JORDAN

Is that you?

SCOTT

No.

Jordan finds and flips open cell phone.

JORDAN

Yes? (beat) Now?!?...Yes sir.

SCOTT

What did he say?

JORDAN

We're to report back immediately.

SCOTT

Oh, ya think? What about him?

JORDAN

Containment's on the way.

SCOTT

Some international arms dealer he was.

JORDAN

C'mon, let's move out before that thing decides to come back for us.

SCOTT

Right.

They head for the door. MED SHOT of Scott and Jordan going through the doorway. The camera pans down to reveal the face of the arms dealer, his mouth open in a silent scream. The camera pans down under to the next level of the parking garage showing three predators standing there; one is hitting buttons on his arm gauntlet. The SCANNER is just turning around closing his bio. (do not show it yet)

SCENE 10

EXT.—WAREHOUSE ROOF—NIGHT

BIRD'S EYE VIEW shot of Scott and Jordan coming through the first level door to the outside. (use INFARED camera)

SCENE 11

Jordan and Scott hop into the car and speed off into the night. While the tail lights are still visible, the camera

cranes down to reveal the Fighter pred on the roof of the garage. He watches silently as they speed off into the night. As the car disappears, he looks down at his hand and opens his fingers to reveal what he had taken from the international arms dealer. It is a large, sealed vial with some sort of embryo inside. The Fighter studies it for a moment, then throws it down, smashing the glass. He then carefully, purposefully smashes the embryo under his foot.

MED SHOT of the back of the Fighter pred. Three sets of targeting lasers appear on his head and back. Fighter realizes this and turns around slowly. MED SHOT of Main preds targeting the Fighter. They have him dead to rights.

SCENE 12

EXT.-PARKING GARAGE ROOF-NIGHT

Fighter pred stands defiantly then hunches down, extending both of the long blades from his gauntlets. The Main preds spread out and approach Fighter slowly. The Main preds stop their approach. They all raise their shoulder cannons to the rest position. MED SHOT of Main preds as they simultaneously extend their own blades.

SCENE 13

ARIEL SHOT as the Main Preds once again, slowly spread out to surround the Fighter. Fighter pred is fast as lightning. With a few swift swipes with his long blades, none of which land home or do any real damage to any of the Main preds, he works his way to the edge of the roof and jumps over.

As the camera runs up to the edge, we see fighter just missed the other building's rooftop. We cut to the three preds from the other side and one raises his arm. Cut back to fighter as he jumps just in time, avoiding the predator's net. As the fighter's foot has just passed, the net sticks to the wall.

We now cut back to the other side to the main preds. One gets up to the edge to jump over and the other pred turns around to leave, walking.

FADE OUT

SCENE 13-A

EXT. ARMORY BUILDING

A car pulls into frame. The camera pans to reveal the armory building as they are walking up towards the stairs.

SCOTT

Can't wait to hear the general's explanation for this, boy
this place brings back some memories

JORDAN

Lets just get this over with.

Camera follows them up to the door then passes them inside the armory. As they continue walking, the camera turns around to show Scott and Jordan now walking towards the camera. Camera is still moving backwards as they head to the office. (music)

SCENE 14

INT.—GENERAL'S OFFICE

MED. SHOT of the door to the general's office. The door opens and Scott and Jordan walk to see the general standing, waiting.

JORDAN

(shakes general's hand) General.

GENERAL

Major.

SCOTT

Sir.

GENERAL

Captain. Please sit down.

Scott and Jordan take a seat directly in front of the general's desk. Their faces are slightly anxious. The general is quick to pick up on this as he sits at his desk.

GENERAL

I am glad to see you both. I know you have questions but right now I need you to listen. You're going to be briefed,

but not by me.

JORDAN
Sir?

GENERAL
Men, I hate to put you in this position. You are both like sons to me (beat) but I have no one else to trust.

The general reaches in his desk and pulls out two files and hands them to Scott and Jordan.

GENERAL
You're both being reinstated with Black Ops. Here is your clearance. Sign at the bottom.

Jordan and Scott are both dumbfounded, but they sign the paper work and give it back to the general. He collects the files and stands to leave.

JORDAN
General.....

The general holds up his hand to cut him off.

GENERAL
I can't.

The general starts heading to the door.

GENERAL
Congratulations, men. You'll be briefed soon. Please listen because your lives will depend on it. Captain. Major.

SCENE 15

The general exits through the door and closes it behind him.

Camera TRACKS TOWARDS Scott and Jordan ending in a TIGHT shot of the two of them as they stare at each other in disbelief.

SCOTT
You being of a higher rank and also my best friend, I'll give you a head start in running for the exit.

JORDAN

You're right. I've got a bad feeling about this.

SCOTT

Who do you.....?

Jordan puts his finger to his lip and motions upward with his eyes to indicate that the room might be bugged. Cut to a CLOSE UP of Scott.

SCOTT

(whispering) Who do you think got to him?

CLOSE UP of Jordan.

JORDAN

(whispering also) I think we're about to find out.

MED SHOT of Scott and Jordan as door to general's office opens on cue and a man enters and walks out of frame behind them. His head is not visible when he walks in the room. Scott and Jordan look to the side and their eyes widen with recognition. Camera slowly tilts upward from his his shirt revealing a Yutani logo (see designs page). Camera ends with a MED CLOSE UP of stranger's face as he smiles. Of course, he is NOT a stranger anymore, but Spencer Trumball, Scott and Jordan's old pal from the academy. He is also the new COD (Chief Operations Director) of Yutani Corp. He has an evil grin on his face as he notices Scott and Jordan's surprised looks.

SCENE 16

SPENCER

Well, well, well, I told the general I wanted his best--and here you are. It's good to see you, too. The general's gone, you guys can relax. C'mon over here. We don't have a lot of time.

Spencer motions them over to a small conference table that is placed before a large video screen. (set up projector) Scott and Jordan rise.

MED SHOT of Scott and Jordan approaching the table where Spencer is already pulling files out of his briefcase and setting them on the table.

SCOTT
(reaching for handshake) How's big business?

SPENCER
(shakes Scott's hand and reaches for Jordan's) Getting bigger. Jordan.

JORDAN
(shakes hand) Spencer. We're a little surprised to see you, considering all that's happened today.

SPENCER
No one's more surprised than I am. Please sit down, we've got to get started.

Scott and Jordan sit down at the table. They are weary now, just along for the ride. Spencer remains standing throughout. Scott leans in to Jordan.

SCOTT
(under his breath) This ought to be good.

SPENCER
Before we begin, I hope we can let bygones be bygones. I know you guys blame me for what happened, but it wasn't my fault. I did everything I could.

SCOTT
Oh, we understand. It's just that when it results in getting kicked off of the most secret, elite, and deadly team in the military it kind of follows you around for the rest of your life.

SPENCER
You HAVE been reinstated, yes?

JORDAN
Yes. No one here blames you for anything. We know how you were treated at the inquiry and we also know you've been living in Japan for the past few years working for the corporation and trying to forget about it.

SPENCER
I have forgotten about it. I hope you can do the same.

JORDAN
I have. I also know what you tried to do for my brother.

You were there when no one else was. Thank you.

SPENCER

I always considered Jon to be my little brother as well. I wish I could have done more, but the evidence against him was pretty solid.

JORDAN

He was guilty, no doubt. Just know I appreciated it and so did he.

SPENCER

I know.

SCOTT

Look!! I know you think you got us reinstated and all but can we get on with whatever this bullshit is!?

SPENCER

I'm sorry, Scott. You're right.

SCOTT

It's Captain Murphy.

SPENCER

Oh yeah, Captain. You're a Captain and he's a Major, yet you guys went in together.

SCOTT

And here we are still, Lieutenant. Just where o' where have you been? In the wimpy-skimpy-corporate-kiss-ass-world? Why? Couldn't hack it in ours?

SPENCER

That's right. I couldn't hack it. (sarcastic)

JORDAN

Guys.....

SPENCER

You're right, Major. Let's get to it. First of all, I'm sorry about the surveillance you guys were on earlier, but it was necessary. You had to see what you saw. If you hadn't, then you would never have believed what I'm about to tell you.

JORDAN
What was that thing?

SPENCER
I'll get to that.

SCOTT
You set up the surveillance through the general?

SPENCER
Yes.

JORDAN
You're the one that got us reinstated?

SPENCER
Yes.

JORDAN
You must have pretty high clearance to be able to arrange something like that.

SPENCER
Not really. I only make suggestions to the Pentagon.

JORDAN
And they listen.....

SPENCER
Always.

SCOTT
(grinning) Well, well, well. You have definitely been born again hard. I'm impressed.

SPENCER
Now that I've impressed you, Captain.....

SCOTT
(still grinning) Call me Scott.....

SPENCER
(ignoring him).....what I'm about to tell you is classified
Top Secret.....

TIGHT SHOT on Scott and Jordan as they get comfortable and get serious.

SCENE 17

SPENCER

Now, just bare with me here. In July of 1947 there was a UFO crash just outside of Roswell, New Mexico. (Scott looks over at Jordan as Spencer speaks) We salvaged the crash and the bodies in conjunction with the 509th Bomb Dispersal Unit and the Air Force. We tried to learn what we could of the technology, but it was too advanced to.....

SCOTT

I know all about this. I have a copy of the Alien Autopsy video somewhere. I think it's in Beta, though.....

SPENCER

You saw a fraud.

SCOTT

(Mock surprise) What?

Jordan looks at Scott.

SPENCER

You saw what was released by us to cover up what really happened. With all the press out there to find evidence, we created that movie to hide the truth. You know, to throw them off track. They were getting too close.

Spencer leans over to the screen and the first video is playing (alien autopsy)

SPENCER

You see here? (pointing to screen) This table was made by the Sitel company in 1962...(pointing again) and this...1981...

SPENCER

This film was "uncovered" in the 1990's, when everyone watched The X-Files, as evidence from the crash in 1947... seem a little off to you? The geeks went crazy over it, and they still do.

SCENE 18

TIGHT SHOT on Spencer as he emphasizes his point by clicking a remote control towards the screen. Behind him,

video starts rolling.

SPENCER

(calm and serious) This is what no one should see.

TIGHT SHOT on Scott and Jordan as they watch.

MED SHOT on Spencer, Scott and Jordan as they watch the video, showing the autopsy room.

The video screen becomes the full screen of the camera, showing the audience the video.

This is the same style as the alien autopsy video. The camera is shaky and handheld. The color is black and white and somewhat grainy. There is a small room with the famous rotary phone and clock on the back wall. There are a few doctors—all of whom are in full surgical garb, their faces are hidden behind their surgical masks. There is an alien on the table that has been opened up with the famous "y" incision. His organs are laid about his chest and torso.

TIGHT SHOT on Scott and Jordan's face as they see that the alien is a Predator. They exchange a perplexed look and notice that Spencer is watching them, not the video. They all three exchange a look and go back to watching the video.

VIDEO. The surgeons go about their business of weighing organs and cataloging suspicious finds when all of a sudden, the door opens to the autopsy room. At first, no one in the video notices then on film one man is pierced with blades. He screams and falls dead.

TIGHT SHOT on Scott's face as he watches in horror. Camera QUICK PANS to TIGHT SHOT on Jordan's face as he also watches in horror.

VIDEO. Predator steps into the autopsy room and hunches down, extending his arms in his territorial way. The room is now in complete chaos and the Predator looks on the table and sees the Autopsied Pred. The Predator then attacks another doctor, killing him buy lifting him of the ground by his head and breaking his neck. The Predator then lets out a roar and attacks the cameraman. The camera falls to the floor. The last thing seen is the floor and sounds screaming. A predator foot passes the film lens and

a second later static blasts from the crushed camera; then, a blank screen.

SCENE 19

MED SHOT of Scott and Jordan from behind as they watch the sudden ending of the video. The lights come up and they turn around to see Spencer at the light switch.

SCOTT
Holy shit!

JORDAN
How long?

Spencer walks slowly back over to the table.

SPENCER
How long have I known?

JORDAN
How long have they been here?!?

Spencer has reached the table. They all face each other now.

SPENCER
(Placing his hands on the desk) We think since the beginning of time. Then again we're not really certain.

SCOTT
If you say they built the fucking pyramids, I'll slap the shit out of you!

SPENCER
No, no, no, something else built the pyramids. What these things are doing here is still a mystery, other than they love to hunt us for sport. However, we do have evidence that suggests they might also be running some sort of bio-experimentation on this planet.

JORDAN
Experimentation on what?

SPENCER
On their own kind. They have also run tests on some of our more famous rural species. (evil grin again)

SCOTT
Cattle mutilations?

SPENCER
And Crop Circles. They may have even created some of our
more famous, elusive creatures also.

JODAN
Such as?

SPENCER
Such as Bigfoot, Nessie, and the Abominable Snowman.

SCENE 20

Scott rolls his eyes and Jordan sits motionless.

SCOTT
And the Pentagon listens to YOU?!?

SPENCER
Look, after the Roswell massacre, we managed to hold on to
some of their technology. With it, we started a Top Secret
program called S.E.E.D.

JORDAN
S.E.E.D.?

SPENCER
Secret Experimental Embryo Development. In short, we tried
to bioengineer these things and their weapons for the
military.

SCOTT
What...And it got away from you?

SPENCER
No. We could never replicate it. At least, we haven't
yet. We've been close a few times, but these things keep
finding our labs and.....well.....shutting us down.

JORDAN
Shutting you down?

SPENCER
You saw the tape. That's happened more than once. Also,
the arms dealer you guys were watching tonight stole one of

our embryos from our most recent lab. Containment found the broken vial on the roof of the warehouse. That's why that thing was there, to take the embryo and destroy it.

SCOTT

How has all of this been kept secret? Their coming here, I mean?

SPENCER

Because the labs WERE secret!! Don't you get it?!? These things hunt us for sport and shutting down the labs was a kind of sick bonus for them.

JORDAN

Where do we fit in to all of this?

SCENE 21

SPENCER

I'm glad you asked. After the last S.E.E.D. lab was shut down, we put these things under surveillance. They've landed here a few times since 1947 and every time the corporation has sent in Special Ops to gather intel.

SCOTT

What became of the surveillance teams?

SPENCER

(just a look on his face, Scott and Jordan know)

JORDAN

When was the last team sent in?

SPENCER

Two weeks ago and all are believed to be dead.

SCOTT

Did they know what they were up against?!?

SPENCER

Yes. I briefed all of them personally, but I'm afraid they didn't stand a chance.....

JORDAN

So we're to go in now and do INTEL?

SPENCER

No. You guys are on a rescue mission. The last person sent in was there to observe only. We lost radio contact with him two days ago.

JORDAN

Why would someone want to observe.....?

SPENCER

He begged me to go, Major.

TIGHT SHOT of Jordan's face as realization washes over him.

JORDAN

You didn't.....

TIGHT SHOT of Scott's face. He doesn't understand yet.

SPENCER

He called me and asked me for a favor.....what was I supposed to do?

JORDAN

Tell him NO!!

SCOTT

What's going on?

JORDAN

He's the only brother I've got!!

SCOTT

You sent Jon in?

SPENCER

Yes. It was the only way I could get him out. Jordan, Jon's the best sniper in the world; his business is to be undetected.

JORDAN

Do you have his last coordinates?

SPENCER

Yes. (hands Jordan a file) He IS still alive.

JORDAN

I hope so, for your sake.

Jordan stands to leave. Scott is incredulous.

SCOTT

Wait a minute!! So, that's it?!? You're dropping us into a meat grinder for JON?!?

SPENCER

It's not a meat grinder. Before you leave, see this man at this address. He'll outfit you with everything you'll need for the field.

Spencer hands Jordan a piece of paper with an address scribbled on it. Jordan reads it and heads for the door.

SCENE 22

SCOTT

What, I'm supposed to go for JON?!?

SPENCER

You're supposed to go because you're under orders, Captain.

SCOTT

You are NOT my commanding officer!!

JORDAN

No, I am. Let's go.

SCOTT

You want to die for Jon? What's he EVER done for you besides put you in jeopardy? Do you remember going into hiding after he killed the Mallini Family? Do you remember your divorce and losing your kids over that? Do you REMEMBER all that you sacrificed for him?!?

JORDAN

Yes, Captain. I do. I also remember that you were there for me, every step of the way. He is my brother and there's no changing that. I'm asking you to come with me.

SCOTT

I won't endanger my life for him. I just can't do that; not even for you.

JORDAN

I'm sorry to hear that, Scott. (Jordan looks down at the

piece of paper.) Is this guy military?

SPENCER

No, Omar works for us, but don't let that discourage you. You should know that the technology he has is brand new and never been field-tested. You are the first to use it.

JORDAN

Too bad for the other teams, huh?

SPENCER

It just wasn't ready yet.

JORDAN

Nice. (looks back at Scott) Captain.

SCOTT

Jordan.....

Jordan exits and shuts the door behind him.

SCENE 23

Scott turns his gaze towards Spencer. He is livid.

SCOTT

You were always a no-good-manipulating-sonofabitch.

SPENCER

I didn't tell you to keep your ass in that chair, nor did I ask for these things to come here and start annihilating us, but hey, whatever. Well, before you are reassigned back to surveillance, you may want to see this.

Spencer hands Scott a file

SCOTT

What is it?

SPENCER

Something you may find interesting.....

SCENE 24

EXT.—WOODS—DAY

STEADYCAM POV running through the woods. Fighter Predator moves into frame running parallel to a stream. He moves quickly and steadfast to the water. He reaches the edge of the stream then stops and looks back at the camera.

SCENE 25

FIGHTER POV: He scans the woods and sees three Predator outlines moving towards him. The Main Preds are still a ways away yet. MED. SHOT of Fighter as he sidesteps towards an embankment to hide. He leans back to rest for a moment. All is quiet. CLOSE UP of Fighter as dirt falls above him. He knows that they have him now.

POV shot from above the embankment looking down on Fighter as he slowly turns and looks up to face his attackers. MED. SHOT revealing that nothing is there. Fighter scans the surrounding woods and sees that the Main Predators have vanished. Fighter Pred. looks down for a moment then runs out of frame.

SCENE 26

EXT.—WOODS—DAY

Fighter Predator runs into frame again and then suddenly stops. STEADYCAM quickly moves around Fighter as he looks up stopping with a CLOSE UP.

FIGHTER POV: Scanning the woods, a humanoid shape comes into view barely visible to Fighter, but noticeable nonetheless.

STEADYCAM moves with Fighter as he ejects his blades and moves toward the humanoid form.

SCENE 27

HUMANOID POV: Looking at Fighter approaching through a long lens. The sounds of hard breathing can be heard. It is Jon, hidden away. He has his sniper rifle pointed at Fighter.

MED. CLOSE UP of Fighter as he stops to get his bearings and contemplate his next move against the humanoid shape he sees. He is ready to attack.

JON'S POV: Fighter hunches down and readies himself to charge.

SCENE 28

CLOSE UP of Fighter as he hears motion behind him, followed by a hissing sound. He turns slowly as is knocked out of frame by a large black shape that moves as quickly as he does.

Fighter and the black shape tumble to a halt with the black shape on top of Fighter. The black shape is an Alien and is in full frame.

SCENE 29

Camera TRACKS quickly towards Jon as his eyes widen with horror at this new creature that has attacked the Fighter.

Fighter cuts the Alien with his blades spilling acid blood on the ground. Alien is still on top of Fighter and drool spills from his mouth as his lips pull back to reveal the fangs.

CLOSE UP of Fighter for the last time.

CLOSE UP of Alien's head as it moves quickly out of frame attacking.

JON'S POV: Through the sniper scope the head of the Alien bobs up and down, obscuring the gore from view. Jon's breathing is more labored as he watches this horrific event.

MED. SHOT of ALIEN as a shoulder cannon blast knocks him off of the now dead Fighter. Green blood all over.

SCENE 30

MED. SHOT of Main Preds as they move slowly down the hill to the now dead Fighter and Alien. As Jon watches them approach the bodies another Alien attacks one of the Main

Preds.(insert fight scene) A short fight later, the Alien is dead.

SCENE 31

Jon watches the Main Preds drag the bodies out of view. When they are gone he slowly moves from his position and sticks his head up. He looks around and decides it is safe.

CLOSE UP of Jon's rifle as slime drips on it from above. Jon hears the same hissing sound from above. He looks up slowly to see another Alien standing above him. CLOSE UP on Alien as it snarls at Jon. CLOSE UP of Jon's gun as he snatches it out of frame. We hear the gunshot and the scream of the Alien at the same time.

The gunshot is still echoing through the woods as we cut to a MED. SHOT of the Main Preds with their bounty trudging through the woods. They hear the shot and stop to listen. They exchange a look and one Pred drops the Alien he is dragging and heads back towards the gunshot. The other two continue onwards. As Pred walks out of frame, we DISSOLVE to:

SCENE 32

EXT.—CEMETARY—DAWN

Camera is tracking through the gravestones and is focused on Scott who is standing in front of one in particular. camera crane shot coming from back to side in frame grave and scott. music is soft.

SCOTT

(looking at grave)

You could have told me...I would have believed you.

(camera tracks extremely slow to left or right side)
... I would have believed YOU. (music intensifies)

I'm going to make everything right Major.....(ponders this).....dad.

(Places something sentimental on the grave.)

As Scott is focused on the tombstone music starts to get

heavier and rage starts to develop in Scott's eyes before
he stands his fist pounds angrily into the ground. he
stands and walks away.

(optional scene)

camera crane from above the tombstone slowly turning pans
down to side to reveile the name DUTCH on the grave.

SCENE 33

EXT.—HOUSE—DAWN

Jordan walks up to the front door of a house and knocks on
the door. Omar answers the door. He is young and looks
like a geek, but he's pretty cool and can handle his own.

OMAR
Yeah?

JORDAN
Major Jordan Paris, Spencer Trumball sent me. He said you
would hook me up.

OMAR
I was expecting you Major, come on in.

SCENE 34

Jordan enters the house. Camera stays on Omar as he
glances quickly outside to see if Jordan was followed.
looking around like a crazy paranoid and eyes peeled
closing one eye. Omar shuts the door.

INT.—OMAR'S BASEMENT—DAWN

Omar leads Jordan down the stairs to his basement.

OMAR
So you're the guinea pig, huh?

JORDAN
That's what I was told.

OMAR
Well here it is.....

Jordan looks at the basement which is cluttered with

gadgets and weapons. He doesn't know where to begin.

OMAR

Take your pick, Major. I'll explain as you go.

SCENE 35

INT.—PREDATOR SHIP—DAY

The two Main Preds walk into the ship with their bounty and stow the two dead Aliens and the dead Fighter Pred in a corner. Other Predators come to take them away, obviously to be tested.

MED. SHOT of the two Main Preds as they look at a door. The door opens and two other Predators lead in another Fighter Predator by chains. He struggles but is eventually chained to a vertical table. One Predator pushes a button and the table swivels horizontal—making the chained up Fighter lay on his back. His bio-helmet is removed and one of the Main Preds grabs a huge, space-looking syringe and jabs it into his neck. The Main Pred withdraws a blood sample and injects it into a machine that does some sort of reading.

The Fighter's mandibles wax and wane and he hisses and growls at the Main Preds. The other Main Pred (without syringe) grabs an instrument and approaches the Fighter slowly. The Main Pred stares for a moment at the growling Fighter then makes a large incision. The Fighter screams. The scream echoes into the next scene.

SCENE 36

INT.—OMAR'S BASEMENT—DAWN

Jordan is trying a shoulder canon.(governments version of it) Wherever he looks, the canon moves.

OMAR

It will target wherever you look.

JORDAN

I like it. What else have you got? (Jordan looks at a rifle up on the back wall.) What's that? (rifle is a pulse rifle from alien but toned down a bit make it recognizable.)

OMAR

Oh, that thing. (snerks and giggles) That's a MA-41S pulse rifle prototype. Probably won't be working right for another 100 years, the damn thing won't...

UNSEEN VOICE

This must be the place.

Jordan and Omar wheel around to see Scott standing at the base of the stairs.

OMAR

Don't you knock?

SCOTT

Never.

OMAR

(Grinning) You must be Captain Murphy.

SCOTT

(Returns the grin) Call me Scott.

Scott walks up to Jordan and they exchange a look of brotherhood. Jordan is grinning.

SCOTT

Sorry, sir. I got held up.

JORDAN

Welcome back.

SCOTT

(To Omar) This is nice, but have you got anything in my size?

They all grin and get to work gathering new weapons. Music crescendos.

SCENE 37

INT.-PREDATOR SHIP-DAY

Main Preds have done a number on the Fighter. He is bloody and has been severely tortured and tested on. They stop and notice the other Main Predator coming aboard the ship.

MED. SHOT of the other Main Predator walking up the ramp into the ship. He is carrying a dead Alien and that's all. He drops the Alien where the other two Aliens and the Fighter were dropped before. He exchanges a look with the other two Main Preds. One Main Pred hands whatever instrument he has in his hands to another Predator to continue testing on the barely alive Fighter.

SCENE 38

CLOSE UP of the Main Preds as they go through a door into a chamber filled their weapons. They look at the weapons and go into the room. fog on the floor and fog coming down the walls of the dark green pannel lit room. camera passes some areas of the walls as drawer-like pannels open slide and fold down into place reviling all kinds of weapons as camera pans back to preds.(dont not pan close on details of the weapons)

SCENE 39

INT.—OMAR'S BASEMENT—DAWN

Scott and Jordan gear up with Omar's weapons. They look at and try several different designs and put them on. Omar walks over and hands Scott a black case opens it in from of him. The case opens parts on it own, like automatic slides with 2 red lights to illuminate the interior. The weapon enclosed is a plasma rifle made from the technology arrived from the seed experiments over the years as the army's version of the predators' plasma canon but a lot bigger. The weapon is in 3 parts nicely packed in foam and one plutonium battery to power this weapon.

OMAR

It's our version of their plasma cannon and it's as small as we can get it.

SCOTT

SHIT!

Jordan walks over to see what's going on and his eyes widen.

OMAR

Let me show you how this works.

SCENE 40

INT.-PREDATOR SHIP

Predators are standing in different spots by the opened mechanical tables and slabs. Showing us his weapons. CLOSE UP of predator as he gets an arm gauntlet and puts it on (use arm canon animatronic) the arm canon cocks back to load something and the preds upper mandibles move outwards.

SCENE 41

INT.-OMARS BACEMENT-DAWN

As we cut in we see OMAR is just closing up the case. No dialogue here but show OMAR shaking hands and being very serious talking to Scott and pointing to the case and Scott. (music is still playing over this scene)

Jordan is loading up some stuff in the background as he walks towards camera he is inserting a knife into his ankle holster.

SCENE 42

INT.-PREDATOR SHIP

Another predator in the back ground in front of wall slate. The slate moves towards his head and opens another mechanical device over the top and on the sides of his head. Two steam spouts blast from the side and the mechanical device retracts back into the wall. The predator turns around and we see the SCANNER PREDATOR. Camera moves in for close up as the green light is just closing up. We don't see the scanner working yet.

A different predator walks towards the camera while he is inserting a knife into his ankle holster.

SCENE 43

INT.-CHOPPER-NEAR THE DROP ZONE

It is small, dark and filled with red light like the first Predator movie. Scott and Jordan are suited up with battle gear and their faces are painted, ready for combat. They have to yell over the boom of the rotors.

JORDAN

Not that it matters now, but what changed your mind?

SCOTT

When you left I was handed my father's file, what really happened.

JORDAN

You believe it?

SCOTT

I've come to realize two things. You're the only family I've got and Spencer's intel is the best in the world. He may be a corporate asshole that would send us off to die for his benefit, but he wouldn't lie about my father to get it done.

JORDAN

What did it say?

SCOTT

You know what I thought happened to my father?

JORDAN

The general said he died in Grenada under his command.

SCOTT

Well, apparently he faced one of those things in South America in '86 and defeated it.

JORDAN

(looking puzzled)

SCOTT

He cornered it and it activated a self-destruct device that took out 5 city blocks. He ended up dying in a sanatorium in Colorado. It messed up his head pretty bad.

JORDAN

I'm sorry, he was like a father to me, too.

SCOTT

I know. Hey, don't sweat it. We're going to go in, rescue Jon, and get some payback.

SCENE 44

EXT.-WOODS-DAY

DISSOLVE from previous scene to shot of woods. Wind is blowing hard from the downdraft of the rotors. Scott and Jordan repel into the frame from above. They step out of their harnesses and take cover. The chopper flies off and out of sight. Jordan digs out the coordinates. As they hit ground they sweep the area to make sure it's secure. Steadycam this shot as the cam passes different areas of the woods. Using had signals here.

JORDAN

This is the same insertion point for the last team.

SCOTT

(looking side to side)

JORDAN

Their last transmission was two clicks north of here.

SCOTT

Maybe Jon's still hanging around.

JORDAN

I doubt it. He's apt to stay mobile, especially with those things around. We're still miles from the hot zone, no worries here. Let's move out, sweep pattern, no sound.

SCOTT

Let's do it.

SCENE 45

EXT.-WOODS-DAY

As the camera pans along with them passing trees and river we come to the forest site. CLOSE UP of a charred campfire site that was burning the night before. Scott and Jordan move cautiously to investigate it and the surrounding perimeter.

SCOTT
You think it was his?

JORDAN
Not sure. It could be anyone.

Jordan pulls out his compass to take a reading. Scott notices a rock near the campsite and goes over to investigate.

SCOTT
Check this out.

JORDAN
What have you got?

SCOTT
This rock, its dissolving!

JORDAN
What?

SCOTT
It looks like some sort of acid.

JORDAN
Just leave it.

As Scott and Jordan walk a little more, fade back and forth to different areas steadycam and crane shot at end opening the next scene.

SCENE 46

JORDAN
We'll make camp here tonight. This is their last check-in point, so we're close. Set up a defensive perimeter. I'll start a fire. Maybe Jon will find us.

SCOTT
Maybe. Maybe something else will find us. Something that carries a ray-gun filled with acid? Maybe?

JORDAN
(grinning) I hope it does, then we can try out our new toys.

SCOTT
Yes, sir.

Scott walks out of frame to start collecting firewood.
Jordan walks up towards the camera and stops in full frame.

JORDAN'S POV—Scanning the woods. They are eerily quiet.

CLOSE UP of Jordan as he listens to the woods. He has heard something in the distance, but is not sure. He walks out of frame.

DISSOLVE TO:

SCENE 47

EXT.—CAMPSITE—NIGHT

The campfire is raging. Jordan is sleeping while Scott keeps watch. He hears sticks breaking and readies his plasma rifle for action. He points it into the darkness and listens.

SCOTT'S POV—The darkness of the woods is eerie and menacing. The trees in the distance are barely visible, lit by the fire's glow. A voice whispers from the darkness.

VOICE
Sssssscoooooooooooooooooooooot!

CLOSE UP of Scott as his rifle covers his face. Only his eyes are visible over the weapon. He is ready to fire.

VOICE
Don't.....shoot.....I'm.....comin'.....in.

JORDAN
(Awakens, jumps up and is in combat stance)

SCOTT
(Married to his rifle) Identify yourself!!

JORDAN
(now aimed in same direction)

VOICE
Lieutenant Jon Paris.....(heavy breathing)...first platoon.....

JORDAN
Jon?!?

JON
Jordan.....it's me. Tell the captain.....not to shoot
JON is walking into full frame wearing a gillie-suit.

SCENE 48

Jordan moves out to recover his brother from the darkness. Scott doesn't move a muscle. Jordan has disappeared from view. Then, he reappears with Jon, who is wounded and exhausted. Jordan helps his brother back to the campsite and gives him a canteen. Jon drinks voraciously.

JON
I'm glad I found you guys. How are you Scott?

SCOTT
Good Lieutenant and you?

JON
Besides a sore neck and a bad case of heartburn, I can't complain.

JORDAN
Are you injured?

JON
Not really, just burned a little. It was some kind of acid.

Jordan starts to remove the old bandage from Jon's arm applies a fresh one.

JORDAN
We saw some on the rocks a mile back.

JON
So you saw them, too.
(Looking down at the ground calm and just staring at nothing)

SCOTT

(defensive) No, but we already know about the...

JON

You don't know! THESE creatures... No one does, except me.

SCOTT

Lieutenant, we have been briefed.

JON

No, sir. You've been briefed about those predator creatures or whatever you want to call them. These are different.....fast. They have some kind of defense spray, like acid or something. I know because I killed one of them.

JORDAN

Rest now. Tomorrow we'll rendezvous with the chopper. We'll be out of here in no time.

JON

NO! We've got to leave now! These creatures are killing each other. I don't know why, and I don't care to know. What I DO know is that I'd rather be back in prison than getting in between those fuckers.

SCOTT

Where's the team?

JON

Emaciated. They were cut down like rookies. They didn't stand a chance. I got lucky...managed to kill a few of them, though.

JORDAN

Did the team run up against this different creature?

JON

No. I saw the first one yesterday, but.....

JORDAN

What?

SCENE 49

JON

I saw a lot of pod things down an embankment near the river. They had this slime on them.(pause) I don't remember much.....hit my head on something and blacked out for a second. There are more of those things here, I can feel it. (looking scared again) I want to leave.

SCOTT

C'mon bro, we're back together again. Best team in the service, relax.

Jordan has finished with Jon's bandage. Jon pulls out his large bowie knife to cut the piece off. Scott's eyes widen at the sight of Jon's knife.

SCOTT

Nice knife.

JON

Thanks.

Jon stows the knife and Jordan grabs his weapon.

JORDAN

Rest, you've earned it. You too, captain. I'll stand watch.

SCOTT

Yes, sir. Jon, I'm glad you're alive.

JON

Thank you, sir. That means a lot coming from you.

Jon lies down.

SCOTT

I'll bet it does. (lies down with rifle for a pillow.)
Smartass.

Jordan shakes his head at this exchange and places his weapon on his lap. He stares into the darkness.

SCENE 50

We fade over to Jordan waking up Scott to take watch. As Scott gets into position, Jordan lies down. Scott stares into the darkness. Camera pans down to show Scott lighting a cigar.

At the strike of the match we see a predator bio helmet (see 3rd bio, designs page) just beside Scott's head for a second as it moves back into the darkness.

Scott perks up with rifle in hand and cigar in mouth looking, panning. (camera dollies up to face)

SCOTT

(under his breath, very quietly)I must be losing my
fucking mind.

Scott then puts down the rifle at the same time Jon wakes.

JON

(half awake rolled over facing Scott) Whaaaat??

SCOTT

Nothing, get some rest.

SCENE 51

The FULL MOON is in the black sky with nothing but a breeze and sounds of crickets and waterfall in the distance.

As the Camera pans down from the moon to Jordan sleeping and up to Scott sitting in the same spot keeping SIX but he is sleeping and pan down to Jon who is also sleeping.

As the camera slowly moves into JON (fading to black) the 3rd bio mask comes into frame over Jon's head.

FADE TO BLACK

SCENE 52

EXT.-CAMPFIRE SITE--DAWN

FADE IN

Crane shot from above, (heavy fog) Scott and Jordan into frame with an empty spot where Jon was. Camera is turning slow as it drops (grim music) down to a side angle with JORDAN and Scott in frame. Scott blurred in back ground as they are awakened instantly by a scream in the distance. Music starts as Scott and Jordan are running, aiming, looking.

AHHHHHHHHHHHHHHH! NOOOOOOOO!
OH GOD NOOOOOOOO!

SCOTT
JON!

JORDAN
JON!

JON

As we get closer, past some big rocks and dead trees we come up to the exterior of a cave.

SCENE 53

EXT-CAVE--DAWN

Scott and Jordan run right into the scene of death. The camera stops in front of them as their eyes widen. The camera dollies up to their faces in horror. Camera cuts in frame to JON's face only.

JON
PLEASE GOD HELP MEEEEEE!

SCENE 54

As Jon is saying these words, the camera dollies away from his face backwards showing 3 predators on the left and 3 predators on the right. Jon is convulsing at the same time with his chest pounding and spilling blood.

SCENE 55

As we dollie back farther, we see aliens in the distance on the sides coming down the side of the cliff in an ambush. As we continue to move backwards we see Scott and Jordan come into frame.

SCENE 56

We now see Scott and Jordan's backs while they continue to watch the death scene in the background. Cut to Jon's chest ripping open and the chest buster coming out.

SCENE 57

CUT to Scott and Jordan in frame from knees to head in the back ground aliens coming up behind them. Close up of 3-4 aliens' front lips pulling back while they are slowly crawling.

SCENE 58

(SCOTT and JORDAN at the same time)

NOOOOOOOO!!!!!!

They start to fire at the predators the predators fire back and we cut close to 2 predators one is loading the buster (alive moving) into the containment cylinder) as another predator fires in Scott and Jordan's direction and 2 predators move the cylinder out of the battle.

SCENE 59

Jordan stops firing his rifle and is just standing there.
(SLOW MOTION CAMERA SPIN)

SCOTT
JORDAN!

SCENE 60

JORDAN turns and fires in Scott's direction. As this happens we steady cam up to Jordan's face with rifle in hand.

JORDAN

MOVE!!!!

Jordan starts shooting the aliens as Scott turns and does the same. Firing at the aliens as a predator blue plasma ball just misses Scott, Jordan turns towards predators and fires and Scott does the same.

SCENE 61

We cut to predators firing and coming towards Scott and Jordan. One predator is jumped by an alien from the side cliff and blurred into the background brush as another two predators come into frame.

JORDAN
MOVE OUT!

Scott and Jordan run back towards their campsite, firing backwards at the same time.

SCENE 62

EXT.—CAMPSITE—DAWN

Scott and Jordan sprint towards the campsite. They reach their goal and take cover. Scott makes for the Plasma case to begin assembling the rifle. As two aliens leap over some brush, Jordan takes them out with his gun.

Scott continues to quickly assemble the plasma riffle as we cut in to see Jordan load the proton battery into place and turn to take out another alien.

SCENE 63

INT.—PREDATOR SHIP

The Blades, Albino and Scanner predators are now cut into separate frames. As they turn to move outwards with a heavy light contrast behind them, we see details of the mask. Camera dollies and steady cams up to bios and costumes at low angles to show these are the main deadly predators.

SCENE 64

EXT.-CAMPSITE-DAWN

Scott stands up as the plasma rifle opens, extending the barrel and three exterior ports. A humming nose and lock in sound with a heavy kickback thunders through the campsite. Scott's arms jump back from the shock of the weight. Camera pans 360 around with close up of the front of the rifle and the two standing beside each other. Scott looks at Jordan with certainty.

SCOTT

We're not getting out alive

JORDAN

They're not either!.

SCOTT

Let's get some payback

They head off towards the cave where the main battle is taking place, leaving the campsite for the last time.

SCENE 65

EXT.-CAVE-DAWN

They make their way on to the battlefield and kill off a few Preds and aliens, in the heat of battle we see a predator getting devoured buy four aliens just tossing off limbs and dreads etc.

SCENE 66

During the fight, Scott and Jordan get separated. While Scott is busy with a few preds, an alien attacks Jordan from behind causing him to drop his weapon and he is dragged off, screaming. Scott notices this and can do nothing about it at the moment. His hands are totally tied.

SCENE 67

EXT.-RIVERBANK-DAWN

An alien is still dragging Jordan. This happens so fast, he can't do anything but struggle. As they reach the riverbank, the alien is struck down nonchalantly by the Scanner Predator. He quickly grabs Jordan by the throat

and reveals Jon's knife.

SCANNER PREDATOR
(deep, gravelly voice) Nice knife.

JORDAN
(Whispers) Oh my god!

SCENE 68

Jordan's face fills with rage in realization of his brother's knife, and knocks the knife from Scanner's hand. With his other hand, Scanner knocks Jordan down on the ground about 10 feet away. Jordan stands to face his death and pulls out another blade as the predator is stomping towards him. Jordan tilts his head down with eyes straight forward looking at the predator. We track behind the predator with Jordan in the background disappearing from frame as the predator's back takes over the frame where Jordan stood. We hear a scream.

SCENE 69

EXT.—CAVE—DAWN

Scott with his plasma rifle, and as the fight starts to dwindle down he makes his way towards the riverbank to help his best friend.

SCENE 70

EXT.—RIVERBANK—DAWN

As we steady cam from behind the predator, only showing the back with movements of the predator's arms and Jordan gripping something tight. We pan up to the side on an angle and start to see green light emerging from the predator's bio mask. Camera PANS down to show the Scanner's laser scanning Jordan's musculature. As he pulls on the skin, we see Jordan in full frame screaming in pain while the Scanner tugs away.

SCENE 71

The camera is now angled on the side showing us bubbles in the river like piranhas feeding, leading up to the same spot.

SCENE 72

One alien emerges from the water (NEWT ALIENS) with tail waving as 4-6 other aliens come up at the same time.

SCENE 73

Scott taking aim but can't because of Jordan. Starts to run towards scanner and knocks him in the back with a stick, breaking it in half as this happens Jordan is dragged into the rivers darkness.

SCENE 74

Scanner turns to Scott to charge, Scott then takes aim towards scanner, and Scanner is jumped by a few aliens also dragged into the water. Scott not firing the rifle.

SCOTT
Jordan!

SCENE 75

As Scott is now confronted with aliens from the side turns to take aim and is close-lined by an alien tail. Scott falls on his back, dropping the plasma rifle. Before he can do anything, BLADES predator dispatches the alien (arm cannon).as this is happening scott is dragging himself on the ground looking for a place to hide.

SCENE 76

Low angle camera as Scott watches the predators and aliens go into battles as with predators on predators. Fast camera pans back and forth of plasma blasts and predators lifted of the ground by other predators etc complete chaos.

SCENE 77

Close up of Scott's face as we see a predator foot come into frame. Scott is lifted in the air like a rag doll and tossed against a tree. The blades moves in close to look at his face as if there was no battle happening behind him.

turns Scott's head to the left then right..Infared skull scan. as we cut out of frame we see a close up of scotts head and a wisp of a blade sound (thud) blood drips down scotts face as his eyes roll back into his head.

SCENE 78

Camara pans around the back to reveal the blades penetrating the top of the head and another blade from under his collar bone.

Camera dollies back to show a silhouette of the blades predator holding Scott up by his blades bio with arms down and Scott hanging from the blades.

At a swift jerk of the blades, Scott's head falls to the ground. As Blades Predator turns to move away, he raises his arm and fires in the distance as we pan down to see Scott on the ground.

SCENE 79

EXT.—RIVERBANK—DAWN

Blades is now confronted with another Fighter Predator staring at him. He takes off his bio-helmet and Fighter does the same. As we see battle in the background, two more fighters join the lead as the Blades is sided with Albino and all the other predators. They all have weapons.

They begin to circle each other in a territorial way, mandibles flexing. They try to out-stance each other. As they circle each other, we notice that aliens start appearing behind them, watching, waiting. They finally tackle each other and start grappling. With this, the aliens dive on top and we see the predator ship leaving in the background. Alien and predator battle sounds lead into the next scene.

FADE TO BLACK

SCENE 80

FADE IN

INT.—SPENCERS OFFICE

(Screen title)
YUTANI CORPORATION TOKYO
ONE MONTH LATER.

Low camera angle of glossy floor as we pan up to see Spencer walking now in full frame down a hallway with a folder under his arm. He comes up to a door, opens it and sees a man standing there. Only the back of the man is shown, staring out a window with his arms behind him.

SPENCER
Mr. Weyland? Won't you come with me sir?

SCENE 81

We now cut to a back view of Spencer and Weyland walking back down a hallway.

SPENCER
The stockholders are most anxious to meet you. Mr. Yutani speaks very highly of you.
Weyland enters room past Spencer.

SPENCER
You'll find all the paperwork is in order and I promise to try and have you out of here as soon as possible.
Spencer glances down as he is pulling the file from under his arm showing the audience **XENOMORPH PROJECT** in type on the cover. Looks at the camera and smiles for a brief moment, then retreats into the room, as we see a back view of Spencer and a room full of people at desk.(blurred)

As the camera dollies towards the door, Spencer gently turns and speaks in a low voice as musical credits start to take over his dialogue.

SPENCER
Ladies and gentlemen, welcome. We have a new weapon for you.

Closing the door in the audience's face with a gold shinny tag on the door reading...

AREA 51

CUT TO BLACK

THE END.