



## SOLUS

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Solus.

The year is 2079.

Human colonies travel the deeper reaches of deregulated space  
in small groups of transport vessels, searching for new  
planets to inhabit and explore.

The privatised GenCon company has obliterated a once thriving  
race to a husk of existence.

There is no law. No decree. No government.

Gen Con, in all its militarised prowess, has dissipated the  
once prosperous Earth and its resources. Our planet no longer  
serves as home.

It is a time of exploration and courage.

The farther reaches of space hold dark mysteries to the  
origins of life and new species.

The colonies now seek shelter in these strange new worlds.

They must find a home.

A mysterious attack one of the small transport vessel leaves  
Ellie, a 14 year old girl and her dog Barrows, drifting in hyper  
sleep. Alone.

6 years later her pod docks on a industrial mining vessel. No  
signs of life.

She begins a new life on board.

Is she solus?

Alone?

`EXT. TEXT CRAWL - text against the black of space

**TEXT CRAWL:**

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It is a time of exploration and courage.

The farther reaches of space hold dark mysteries to the origins of life and new species.

The colonies now seek shelter in these strange new worlds.

They must journey to find a home. A new life.

TEXT FADES:

FADE IN:

A BLACK SCREEN.

STARS begin to dot the black landscape, painting the haunting vista of our world.

DISSOLVE:

`EXT. SPACE - GALAXY - de-regulated space.

DISSOLVE:

We hold on the beautiful vista of a large GALAXY.

Stars stand defined, elegant.

A handful of planets and planetoids sit glorious amongst their bright protectors.

STARS gleam brightly.

Silence.

Stillness.

We pull back, as the star systems grow smaller.

A SOLAR FLARE erupts from from heart of this galaxy cluster.

It dances bright and colourful against the black abyss.

We continue to pull back, revealing the view from a TELESCOPE.

CUT TO:

**INT. TRANSIT STATION - COLONY 237**

We see the distant galaxy through the viewfinder of a TELESCOPE.

We hold.

The legend '**2079**' appears on the screen.

The legend '**Transit Station. De-regulated space. OUTER RIM**' appears on the screen.

The legend '**Colony 237**' appears on the screen.

**ANGLE: TELESCOPE**

We pull away from the telescope to reveal a YOUNG BOY, around 10 years of age looking through the viewfinder in awe.

He is dirty, dishevelled. He is transfixed by the view in front of him.

A silent hush.

We pan around to reveal a busy **TRANSIT STATION**.

A broken old sign reads **GenCon**.

Old equipment lies unused, a sign of an old generation lost. It has been graffitied to oblivion.

It is a plain, almost industrial transport station. A wide window viewpoint looks out to the vastness of space.

The TRANSIT STATION sits alone.

Families and all walks of life crowd the small station.

They sit in small groups.

There is a whisper of voices across the room.

A small ROBOTIC MECHANISM carries CARGO BOXES around the room. People are gathering their remaining possessions. Small bags is all they have left.

The YOUNG BOY is whisked away by his mother.

We hear a computerised DING as a PUBLIC ADDRESS SYSTEM beams into life.

The female voice is cold, emotionless, robotic. A program.

**PUBLIC ADDRESS SYSTEM (O.S)**

The next transport vessel for the Hylia System leaves dock in 30 minutes. Repeat, 30 minutes.

Beat.

People continue with their conversations.  
They pay no attention. This is normal to them.

**PUBLIC ADDRESS SYSTEM (O.S)**

A reminder to all citizens that this will be the last vessel away from this system hub. The star system may be compromised. Readouts of an unknown origin have been detected. We have no time for analysis or research. Colony 237 has been scheduled to move on within the outer rim.

Beat.

We follow a MAN, around 30-40 years of age. He is dishevelled, carefree, arrogant. ALTO DE VRIES.  
He looks about him at the other citizens, nosily interfering with other people's business as he moves along.  
He is dressed in a mish-mash of items, stolen and found over the years.  
The left side of his face is burnt and scarred.

**PUBLIC ADDRESS SYSTEM (O.S)**

Please be advised that the system-jump may result in possible loss of some vessel functions temporarily. Colonists are reminded that they should not panic. It is to be expected.

ALTO DE VRIES walks by a group of small children.  
He leans in, showing off his face.  
They recoil in horror as he laughs.  
He pushes through a group of adult colonists, knocking a hand-held device from one of them.  
He doesn't look back as the colonist utters under his breath.  
They ignore his nuisance, as he makes his way across the hall.

**PUBLIC ADDRESS SYSTEM (O.S)**

Thank you for listening. We wish you all the best for your next journey.

Beat.

**PUBLIC ADDRESS SYSTEM (O.S)**

'GenCon. New Worlds. New Lives'.

We move into the scruffy ALTO DE VRIES as he slowly falls into a seat on some steps.  
He looks around him with a strange nervousness. He is an

outsider.

Beat.

An ARGUMENT between TWO WOMEN breaks out across the transport hall.

We do not hear what is said.

ALTO DE VRIES smiles to himself.

We hold on the figure of the ALTO DE VRIES sitting alone. He picks at his nails with an old BLADE, admiring his handiwork. He grimaces as he stares out at the colony, a lonely soul. ALTO DE VRIES scratches his stubble with the BLADE. His voice is gruff and cold.

**ALTO DE VRIES**

New worlds? Ha! Weren't nothing wrong with the old one. This ain't no way to live. There has to be some system we call home?

ALTO DE VRIES sits pondering, as we pull back to reveal -

**ANGLE: MALE FIGURE** (foreground)

A bearded man named SAL, early 40's to 50's, a space pirate, stands watching ALTO DE VRIES.

SAL saunters over and laughs at ALTO DE VRIES.

He wears large GOGGLES, a COWBOY HAT, an old worn brown TRENCHCOAT and large black military BOOTS.

He is an intimidating presence.

ALTO DE VRIES is clearly afraid of him.

**ALTO DE VRIES**

*(respectfully)*

Sal.

SAL leans in, leering.

ALTO DE VRIES shifts uncomfortably. He swallows nervously.

**SAL**

Get outta here Alto.

SAL moves ALTO DE VRIES on from his sitting area with a knowing look. SAL is an alpha male, a hard boiled dead beat vagabond.

ALTO DE VRIES leaves shaking his head, not looking back at SAL.

**ALTO DEVRIES**

*(sotto voce)*

Arsehole.

He pushes through a small group of colonists.  
SAL shuffles into his seat, watching.  
He pulls his goggles back on top of his head.  
His brown eyes are tired, battle scarred but kind.

**SAL**

What is it with you people? You're alive ain't  
'ya?

He laughs to himself.  
He slings one side of his trench coat outwards, dipping his  
hand inside the pocket lining.  
He pulls out a LARGE KNIFE.  
He plays with the large hunting KNIFE.  
He looks at his hands as he slowly waves it back and forth in  
front of him.  
He catches his reflection in the BLADE.  
He sighs, slamming the KNIFE into the ground next to him.

SAL preaches to no-one.

**SAL (con'd)**

I seen things. You wouldn't understand. None  
of ya. Ah. We got it easy out here. Its *too*  
damn easy on your lonesome.

He takes a swig of some kind of SYNTHESIZED LIQUOR.  
He winces at its taste.

**SAL (con'd)**

*(mockingly)*

Home. Take me home. Ah! Grow a little backbone.

Beat.

He takes the BLADE out of the ground, sheathing it under his  
coat.

**SAL (con'd)**

What I seen, home ain't no place worth fighting  
for. No sir.

SAL takes another swig from the METALLIC SILVER LIQUOR BOTTLE.

The PUBLIC ADDRESS SYSTEM continues, although we cannot  
clearly hear it.

SAL is overheard by a young mother, RACHEL.  
She walks over to him, her young daughter, KITTY, at her side.

ANGLE: RACHEL & KITTY

He looks up from his apathy to her stares.  
She wears worn, dirtied old garments. Her child's worse.  
RACHEL's figure looms over SAL as he sits alone.  
He is cast in shadow.

**RACHEL**

You can forget any talk of home Sal. We've been  
left out here to rot.

She sighs.

Silence.

We hear the clink of a metallic LIGHTER (O.S).

The flame illuminates his bearded face.

He leans forward, smoke rising above him.

He nods slowly in acceptance.

**RACHEL (con'd)**

GenCon are nothing but a bunch of pillagers.  
Thieves. Liars and murderers.

Beat.

**SAL**

All true darlin'.

KITTY stares at SAL inquisitively.

**RACHEL**

New worlds huh? A better life. For whom?

Beat.

RACHEL shakes her head animatedly.

**RACHEL (con'd)**

No-one one saw it coming. The Fall, whatever  
they called it. No one at all. Seems so long  
ag-

**SAL**

2037.

RACHEL is intrigued by SAL's interruption.  
She furrows her brow, hanging on his words.



**SAL (con'd)**

The old two-oh-three seven. When it happened. Remember it well. All too well. Don't think any man would forget it. Wouldn't wish it on any folk to. Those screams. Fighting. Trying to stay alive in a world that ain't got room for ya' no more. Tear through your heart like a jagged knife. Twist it on out. Remember where I was too. Sorta. Drunk some place in N7. K District. Real drunk too.

SAL laughs. He shakes his head, remembering the hangover.

**SAL (con'd)**

*(looking at liquor bottle)*

The good stuff, not this synthesised crap. Name escapes me. Where was it? Ah. Some shithole, old Earth you see. Wasn't one of the lucky ones on the good side of the Wall. Was chewing the ear off a pretty little thing, like yourself. She wasn't biting. Ha. Little critter. Used all my best stories too. She shifted that pretty little arse along like a god'amn prostitute. The good kind you hear? Didn't take a liking to the fact I'm a dirty, rotten, no-good son of a bitch.

Beat.

SAL sighs, laughing to himself, his body swaying.

**SAL (con'd)**

She walked on off into some other place and time, and I held my liquor like it was the last little thing on Earth.

Beat.

RACHEL and her KITTY are transfixed by SAL.  
SAL turns to them, catching their eyes.

**SAL (con'd)**

Turns out I was right.

SAL takes a swig of liquor.

**RACHEL**

I don't remember when it all happened anymore?

**SAL**

Then you're better off than me sweetheart.

Beat.

**SAL (con'd)**

I saw things no people should see. Can't unsee 'em now can I? Herding kids and families and good men into transports like cattle. Grain-eating livestock. Zap. Pack 'em in. Bolt the door down real tight. Slam that door shut. Round up the next batch. A friend'a'mine got cut real good by those sons a'bitches. Tried fighting back see? Smashed his face to pieces. Like an old dog on the farm.

SAL gets upset, his voice breaking.

**SAL (con'd)**

He was a good man. A strong man. A friend. And they ain't too easy to come by for a piece of work like my good self.

**RACHEL**

He get off world?

**SAL**

Left to die. Far as I know. One of the lucky ones I guess. Haven't seen Jericho ever again. Good looking man too, like me! So the way I sees it - any chance I meet those sons of bitches from GenCon, whether out here in this cold nightmare or back on Earth one day, I'm gonna carry out some good old fashioned, belts and braces retribution, you hear?

**RACHEL**

I hate them Sal. I hate them. Look at Kitty.

KITTY perks up, smiling.

SAL strokes her cheek tenderly, smiling at her.

**RACHEL**

She has to grow up out here? Like this? No chance. No-

**KITTY**

It's okay ma.

KITTY nuzzles up to her mother for comfort. Carefree.

RACHEL tears up, turning away.

**SAL**

*(to Kitty)*

You stick with your ma real close darlin'. Sal will look out for you. For all of us.

KITTY lets go of her mother.

She stands up on the step, staring SAL in the eye.

**KITTY**

Are you a good man?

Sal laughs.

He leans gently into KITTY, as RACHEL watches.

**SAL**

I try angel. I'll god-damn try.

She looks into his eyes, with a tinge of admiration.

RACHEL cradles her daughter KITTY close to her chest.

RACHEL suddenly remembers something.

She rifles through her bag. She takes out an official looking set of documents and cards in a hard plastic casing.

She unfolds it for SAL.

**RACHEL**

Remember these? Permits to work. C Sector. Living regs, signed off. A new life for me and my little girl. And I was on the good side of The Wall Sal. Didn't matter in the end. Good side. Bad Side. The Wall meant nothing. The suits and and uniforms destroyed it all.

SAL looks at the papers.

He laughs, studying them.

**SAL**

Politicians ain't fit to run squat. Running around with their eyes closed, hollering. Jibing. Pounding their chests.

RACHEL takes another sip.

**SAL (con'd)**

Don't matter what the people want. Need? It's the money. Its always the money. We never learnt did we?

RACHEL shakes her head contemplatively.

KITTY watches her mother. She sweetly copies her mother, shaking her head too.

SAL laughs, stroking KITTY's hair.

**SAL (con'd)**

The next gutless, shit'fer brains faceless little company man I meet is gonna hope-

SAL stops himself, looking at KITTY.

**SAL (con'd)**

Who am I kiddin'? We all on our lonesome. Earth's all gone now. All gone.

RACHEL sits closer to him, he offers her a swig of drink.

She squeezes out a smile.

**RACHEL**

Thanks Sal. One of the perks now right?

**SAL**

Right. Right.

Beat.

**SAL**

There are worse habits sweetheart.

RACHEL slumps forward next to him, uncomfortable at the smoke in the air.

SAL takes a long hard drag of his tobacco.

**RACHEL (con'd)**

*(longing)*

There has to be another colony out here Sal?  
There just has to. I-

RACHEL rifles through her bag of belongings, looking for something.

**SAL**

If I can't see it, don't believe it. We haven't seen another colony for years. They're all gone. To me they're just particles, dust, drifting. Rolling away in that black sea 'a death. And darkness. And misery.

Beat.

**SAL (con'd)**

Memories. Is all you got.

Beat.

RACHEL looks saddened by SAL's views.

**SAL (con'd)**

Memories aren't something I concern myself with.

RACHEL takes an old COMB from her bag, brushing her young daughter KITTY's dishevelled, worn hair as she sits in front of her mother.

**RACHEL**

What about family? Our colony. We got each of us.

SAL stubs his CIGARETTE under his boot.

**SAL**

We're alone little girl. 'An don't believe nothing else, you hear? I got my eyes on the people. I'll do right by 'ya, I get the chance. Guess we got lucky huh? Nothing wrong with living it rough a while. Wherever I lay my hat.

RACHEL doesn't know how to take SAL. He seems happy to be alone.

She walks away, looking back at him, trying to understand him.

RACHEL takes her daughter by the hand. Leading her away.

**RACHEL**

Come on now.

RACHEL looks back at SAL, shooting a hollow smile.

SAL tips his HAT to her.

KITTY waves at SAL playfully.

He tips his hat again, smiling.

SAL shuffles back lying down, resting on his old cowboy hat.  
He closes his eyes. Momentarily content.

**SAL**  
*(sarcastic)*  
Sal's happy wherever.

SAL sighs.

We track slowly through the crowds and to the large open  
WINDOW overlooking the star system.

We hold.

Show the vastness, coldness and beauty of space in its  
exposition.

CUT TO:

`EXT. SPACE - L.S

We look back at the TRANSIT STATION.  
The TRANSIT STATION is joined to a small shuttle by a metal,  
corrugated tunnelling tube.  
The stars frame the small SHUTTLE beautifully.

ANGLE: SHUTTLE

The metal rivets and cutaways stand out. Rusted tight.  
The lumbering mass of the TRANSIT STATION is old and decrepit.

CUT TO:

`EXT. SPACE - M.S

A SMALL CREW can be seen in the window of the shuttle SELENE,  
making preparations for their departure.  
They measure readouts and correlate data on a number of  
screens and work stations.  
They are dressed in smart uniform.

Rows of small lights begin to turn on along the TRANSIT  
STATION exterior. One by one.  
They move towards the SELENE shuttle, surrounding it.

We hold on the illuminated outline of the SELENE against the STARS.

FADE TO BLACK:

`INT. TRANSIT STATION - SELENE shuttle dock

FADE IN:

Lines of families and citizens board the shuttle.  
They shuffle slowly, in pairs.  
They talk amongst themselves, this is familiar to them.  
Their whispers are lost in the air.

A young GIRL plays with a NEWTON'S CRADLE, a swinging metal ball mechanism, as she sits on the floor waiting.  
We hold on the object as it swings back and forth.  
The clink of the metal balls rings out, followed by the YOUNG GIRL's fascination of it.  
A moment of calm amidst the shuffling people.

The last few citizens board the shuttle, shuffling carefree.

Beat.

The SHUTTLE DOOR begins to slowly close.  
SAL saunters up the ramp to the shuttle, his small bag slung haphazardly over his back.

SAL looks back at the deserted transit station, tilting his hat.

**SAL**

See'ya on the other side.

He laughs, a little crazy.  
The door to the shuttle slowly crawls down.  
We hold on the shut door.  
We hear a hum of ENGINES on the other side.  
The COLONY is gone.

CUT TO:

`EXT. SPACE -

The SHUTTLE SELENE jumps through space.  
SPACE bends slightly as the ship disappears.  
We hold on the transit station, alone. Quiet.  
The stars rule the sky once more.

FADE TO BLACK:

`EXT. SPACE - **CREDIT SEQUENCE**

FADE IN:

A long journey through the stars, space and time.  
The title **SOLUS** appears on the screen. Small and discreet.

A sweeping movement through galaxies and star systems, through planets and supernova.

Wonderful colours and deep dark recesses are journeyed through.

HAUNTING STRINGS.  
A SPACE OPERA.

FADE TO BLACK:

`SPACE - **CHELL SYSTEM** - present

FADE IN:

We HOLD on a **F.S** PLANET. It sits triumphant against the star system.

We slowly pan around.

The stars move as we 360 pan the vista.

We hold on the shot of a new small transport vessel, the **CENTURION II**.

**ANGLE: CENTURION II**

It's name just rust and wear.

Old technology ship, bruised and battered.

The legend '**2079. Chell system, deregulated space**'.

We hold on the small vessel as it sits still.

The legend '**Colony 421**' appears on the screen.

A STAR shoots across the black canvas.

CUT TO:

`INT. SPACE VESSEL - **CENTURION II** - **COLONY 421**

We look out to the cold reaches of space from a small PORTHOLE.

The perfect cylinder of the PORTHOLE frames the stars.

We pull back and track through the small vessel.

CUT TO:



`INT. CENTURION II - HANGAR BAY

The HANGAR BAY is empty, cold, oppressive. The cold and rusted metal is decaying.

Steam pipes are leaking into the atmosphere, hanging like a blanket of moisture.

Equipment sits rusted tight.

Metallic equipment on chains swings by itself, clinking with each collision.

A strange BLUE LIGHT emanates from a screen panel.

The atmosphere is heavy.

A small layer of moisture sits along the BLUE LIGHT.

We make our way into a small hub of the MAIN DECK.

CUT TO:

`INT. CENTURION II - MAIN DECK

The MAIN DECK is full of civilians of **Colony 421** and crew working on the ship.

The space is narrow and small for the amount of people.

Men play cards and drink, huddled on upturned crates.

The women stand in packs, laying the world to rights.

Children play, avoiding adult contact.

They run like free men and women.

We PAN over to a small metal door, locked. A RED LIGHT flashes next to it.

An old, distressed INTERCOM PANEL sits on the wall.

An gruff, unknown voice come onto the INTERCOM SPEAKER SYSTEM.

**CAPTAIN (O.S)**

Ladies and gentlemen repairs on the hull are fully under way.

Beat.

People cheer.

The relief cuts through the MAIN DECK.

**CAPTAIN (O.S) (con'd)**

Lets pray we get out of this neck of the woods before someone finds us out here. Please be calm and patient. We will be making the jump soon, I promise you. None of us want to be in this mad hole. Sit tight, we'll be away soon.

We follow everyone's reaction.  
One woman overreacts.  
Another MAN looks on disparagingly.

**WOMAN**

Please come on we have to get out of here. Its  
too dangerous out in this system. It's taking  
too long. Please.

**MAN**

*(upbeat, surprised)*  
You heard the man. They're fixing it.

The WOMAN is hysterical. She grabs her children, walking  
through the crowd.

**WOMAN**

How long? Come on please. How long out here?

People move out of her way.  
The CHILDREN follow their mother to heel. They look sad and  
tired.

They pass a young girl sitting on her own, in a small recess  
of the MAIN DECK as they leave the area.

**ANGLE: ELLIE**

ELLIE, 14 years old sits on her own.  
She is playing with her Labrador dog, BARROWS, her friend.  
ELLIE wears glasses and is a bit of a tom boy.  
She wears an old greyed jumpsuit, worn and slightly too large  
for her.  
She watches the people react in front of her.  
No-one takes any notice of her.  
She sits alone in her own world.

She turns to a small PORTHOLE, watching the crew members  
space walk on the outer hull of the ship.  
We hold on ELLIE watching them, fascinated.  
BARROWS stays by her side. Loyal.

We move through the PORTHOLE.

DISSOLVE:

`EXT. CENTURION II - HULL - L.S

DISSOLVE:

The PORTHOLE perfectly frames a SPACE HELMET.

We pull back.

Two CREW MEMBERS work on a damaged section of the hull.  
They work calmly.  
The scene is deathly quiet in the coldness of space.  
Their figures are insignificant in scale to the CENTURION II  
and space itself.

**ANGLE: PLANET**

We hold on a beautiful RED PLANET and its small moon in the  
distance of space.  
We see but don't hear the equipment welding the HULL exterior.  
The SPARKS dance against the black backdrop.  
We hold on the FACES of the TWO CREW MEMBERS.  
Their EYES burn intently with their work.

FADE TO BLACK:

`INT. CENTURION II - CONTROL ROOM

FADE IN:

We move into the CONTROL ROOM of the ship.  
A VIEWING WINDOW watches the cold space in front of the ship.  
A strong, battered middle aged man stands at the outdated  
control desk. He is the CAPTAIN.  
We hold on a worn old badge on his greyed jumpsuit - CAPTAIN  
ADEL.  
The numerous monitors are blinking, running processes.  
The room is dimly lit, close quarters.  
The red lights of the panels and buttons reflect on the crew.  
We hold on a close-up of this futuristic technology.

CAPTAIN ADEL engages an intercom on the panel.

**CAPTAIN ADEL**

Hows it looking out there boys?

Beat.

Static hiss.  
A swift BEEP establishes a connection.

**ENGINEER 1 (INTERCOM)**

Patching up the plates now.

His VOICE is tinny, constrained by his SPACESUIT.

Beat.

**ENGINEER 1 (INTERCOM)**

Few adjustments to calibrate integrity. Fuel line needs bracing too. Rods are pretty shot. Another hour at the least. Over.

**CAPTAIN ADEL**

Okay appreciated. You boys take care out there.

**ENGINEER 2 (INTERCOM) (con'd)**

We hear that. Over and out.

The INTERCOM is stopped.

CAPTAIN ADEL looks out longingly into the reaches of space. He looks over to his CREW, lost in thought.

**CAPTAIN ADEL**

We ready to jump Turro?

**TURRO**

Co-ordinate destination ranges input into system Captain. Didn't think we'd be dancing with the devil again so soon.

The CAPTAIN listens to TURRO intently. His trusted advisor.

**CAPTAIN ADEL**

It's not ideal I know.

Beat.

**TURRO (con'd)**

Just waiting for the walkers out there boss. Once the boys are in we're good to go.

Beat.

**TURRO (con'd)**

*(longing)*

Lets hope we have a little more luck in the next system.

The CAPTAIN sighs at this assertion.

A young FEMALE NAVIGATOR, mid 20's, walks up to the CAPTAIN. She has short hair, parted and wears a tight jumpsuit. Pretty and bold.

**LEXA**

Captain we're getting trace readings of a jump in the next sys-.

**CAPTAIN**

A colony vessel?

**LEXA**

Could be. Readings highlight a surge of F Drive gamma but they're too weak. May have been days ago. May be nothing.

TURRO smiles to himself as he overhears. The CAPTAIN looks at the readings on the panel in front of him.

**CAPTAIN**

Another colony. My God.

**LEXA**

I don't mean to insight false hope. But we need it.

Beat.

**TURRO**

*(jokingly)*

You teasing us again Lex?

Beat.

**TURRO (con'd)**

That'll be the third colony we *almost* found.

LEXA cracks a smile, her face lightening up. Her beauty is matched by her boldness.

**LEXA**

Tease? Only for you big stuff.

TURRO puts his hand over his heart, closing his eyes in contentment. LEXA laughs coyly. The CAPTAIN ignores their prods at each other. He continues to look out to the stars.

**CAPTAIN**

This whole colony needs it.

Beat.

**CAPTAIN**

We can't go on looking forever. We have to make a stand somewhere out there. Pitch up, ride it out.

He looks out to the vista of space, standing proud at the helm of his ship.

His silhouette sits framed by the large viewing panel in front of him.

**CAPTAIN (con'd)**

I don't like being in this system any longer than we have to. Something doesn't sit right with me.

Beat.

**TURRO**

You think this system is rogue boss? Privateers? Contact? It's quiet. I like it that way personally.

**CAPTAIN**

Just a feeling. Could be nothing. Probably worse.

They stand in defeat for a second.

TURRO and LEXA looks at each other.

TURRO throws his hands up in despair, jokingly.

**CAPTAIN (con'd)**

Just a Captain's paranoia. You do your jobs. Get this baby ready. We won't have any problems.

Beat.

**CAPTAIN (con'd)**

Leave the worrying up to me.

We hear the electronic hiss of the door (O.S).

The CAPTAIN beams a smile, almost out of character.

**CAPTAIN (con'd)**

Now here's trouble.

ELLIE and BARROWS surge into the CONTROL ROOM.

**ELLIE**

Dad!

BARROWS barks.

ELLIE pats TURRO on the back, he turns, laughing.

**TURRO**

Hey kiddo.

She smiles.

**TURRO (con'd)**

You behaving yourself?

**ELLIE**

Of course.

BARROWS runs up to TURRO.

TURRO lies on the ground play fighting with the dog.

ELLIE runs up to her FATHER, hugging him strongly.

CAPTAIN ADEL closes his eyes in delight.

**ELLIE (con'd)**

And my Dad's the Captain, so you behave yourself!

TURRO and LEXA laugh heartily.

The CAPTAIN picks up his daughter and holds her in the air.  
He brushes her hair to the side lovingly.

**CAPTAIN**

You're more like your mother everyday  
young lady?

ELLIE smiles, hugging her father strongly.

**ELLIE**

Thank you.

The CAPTAIN puts ELLIE down.

His eyes wander to the console.

**CAPTAIN**

We're making a jump soon Ellie.

Beat.

**CAPTAIN (con'd)**

*(whispering)*

I need to do my, you know, my Captain thing.

LEXA and TURRO laugh, overhearing.

CAPTAIN ADEL stands up straight and resolute jokingly.

ELLIE laughs.

**ELLIE**

Okay dad.

She gives a military salute.

BARROWS follow her as she walks out of the CONTROL ROOM.

**TURRO**

I never seen such happiness around..

Beat.

He gestures to the ship and the outside world.

**TURRO (con'd)**

All this madness.

The CAPTAIN smiles as he watches ELLIE go.

**CAPTAIN**

I don't think she understands it all yet. She's never known anything other than this ship. She shouldn't have to worry.

**LEXA**

I think she'll surprise you.

**CAPTAIN**

Yeah.

**TURRO**

Ah sure.

TURRO, a large bulky, muscled man, hammers away at a stripped down panel and wiring.

He wipes the sweat from his dirty, greased face with his arm.



**TURRO (con'd)**

She'll surprise us all that kid.

CUT TO:

`INT. CENTURION II - main deck

Hordes of families sat gathered in the MAIN DECK.  
They are keeping themselves occupied. Talking, reading to  
their young.  
ELLIE and BARROWS move through the crowd, observing the people  
as they do so.

**ELLIE**

Come on Barrows. Come boy.

BARROWS barks.

The MAIN DECK suddenly falls into total darkness.  
The lights kick back in, flickering and strobing as they leave  
the room.  
ELLIE looks back worried.  
The colony sit up, alarmed.  
The lights steady themselves.  
ELLIE seems unsure.  
She turns and walks out of the room.  
The door shuts behind her.

CUT TO:

`INT. CENTURION II - MEDICAL BAY

ELLIE and BARROWS walk into the medical bay.  
It is clean white, empty, silent.  
The room is sterile, an opposite to the main ship.  
The architecture is beautiful straight edges. PURE WHITE,  
ALMOST REFLECTIVE.

ELLIE and BARROWS' shadows trail along the panelled walls.

A LARGE MECHANICAL ARM sits unused next to a steel gurney.  
A wall of computer panels sits turned off.  
ELLIE looks at a STASIS CHAMBER in the corner of the room.  
She stares into the strange liquid, almost like a clear,  
tinted-blue mercury.  
She jumps up onto the cold steel of a medical table.  
She looks at herself in the reflection.  
She tidies her hair as she does so.

**ELLIE**

It's so quiet in here.

BARROWS barks and whimpers.

**ELLIE (con'd)**

*(laughing)*

Apart from you.

She ruffles his collar and pets him roughly, playfully.

The INTERCOM hisses into life.

**CAPTAIN ADEL (intercom)**

Sorry about that interference. We're getting a strong surge of electrostatic energy out here. Nothing to worry about. Jump preparations are continuing as planned. Adel out.

The INTERCOM transmission ends.

**ELLIE**

He always says that.

Beat.

**ELLIE (con'd)**

He just doesn't want us to worry that we're in a deep, dark lonely part of space.

ELLIE looks onward pensively.

**ELLIE (con'd)**

*(sotto voce)*

All alone.

ELLIE laughs to herself.

She walks through the medical bay, looking at an assortment of crude looking medical devices.

**ELLIE (con'd)**

If I get in trouble huh, you'll protect me won't you boy.

BARROWS stands defiant and on guard.

ELLIE is examining objects around the room. She picks them up, putting them down uninterested. She stops on a MEDICAL SAW.

She catches her reflection in the blade.

SUDDEN DARKNESS.

**ELLIE**

What's going on?

The LIGHTS FLICKER on and off.

ELLIE and BARROWS are silhouettes against the white wall, their FIGURES strobing with the lights.

**ELLIE (con'd)**

It's okay boy. Its okay.

BOOM.

A DEEP, HAUNTING BASSY GROWL (O.S) envelops the ship.  
It grows louder, nearer.  
The strobing lights flicker erratically.

ELLIE cautiously begins to walk towards the MAIN DECK.  
SHADOWS flicker unnaturally.  
She opens the DOOR.

CUT TO:

`INT. MAIN DECK - doorway

The families are all in mass hysteria, panicking.  
The lights continue to come on and off as the DEEP BOOMING PRESENCE grows nearer, all around them.  
Their figures disappear to shadow, then return. Eerie.  
THE INTERCOM rings on and off with static.

ELLIE turns back to the MEDICAL BAY, shutting the door.

CUT TO:

`INT. CENTURION II - CONTROL ROOM

The front window of the CONTROL ROOM is covered in SHADOW.  
Sparks fly and panels fail.  
A monitor flashes with an error messages.  
Lines of code scroll down the screen.  
The small ship falling apart around them.

CAPTAIN ADEL tries to react, instructing his CREW MEMBERS, unheard..

Darkness.

Horrible screeching, inhuman is heard (O.S).

**CAPTAIN ADEL**

Turro. Get us up and running, whatever systems we have. Get the boys inside. Now.

**TURRO**

They're not finis-

**CAPTAIN ADEL**

Now Turro. We need auxillary power.

TURRO nods in affirmation.

**CAPTAIN ADEL (con'd)**

I have to find my daughter.

**TURRO**

No problem.

Beat.

CAPTAIN ADEL pats TURRO on the back as he leaves.

**TURRO (con'd)**

Lex I need a hand over here.

**LEXA**

Right with ya.

TURRO engages the intercom to the TWO REPAIRMEN CREW.  
LEXA scrambles to assess the damage on a panel.  
She stares intently as she looks back over her shoulder to  
TURRO.

The CAPTAIN rushes through the door.

CUT TO:

`INT. CENTURION II - MAIN DECK - tracking shot

**ANGLE: CAPTAIN**

We track with CAPTAIN rushing.  
An ecstatic WOMAN kills his stride.  
She pulls at his arm in desperation.

**WOMAN**

Captain?

Her voice breaks in fear.  
CAPTAIN ADEL raises his hands. Comforting. Pleading.

**CAPTAIN ADEL**  
Don't worry. Please.

Their FIGURES stands amongst the panic in the main deck.  
We can barely hear their voices over the attack.

**CAPTAIN ADEL**  
*(defiant)*  
Stay here.

The WOMAN nods, scared. Confused.

The CAPTAIN rushes through the ship as his world crumbles  
around him.

**CAPTAIN ADEL**  
Ellie. Ellie where are you sweetheart?

A bystander, BUCK, a young crew member, barely 20 years of  
age, stops the CAPTAIN.

**BUCK**  
Jesus John what the hell is happening?

**CAPTAIN ADEL**  
Someone found us. They found us! I don't know  
how.

**BUCK**  
My God.

They duck from a loud BANG around them.

**CAPTAIN ADEL**  
Have you seen Ellie? Have you seen my daughter?

The CAPTAIN is scared.  
He tries to remain composed.

**BUCK**  
Medical, I think. God. What can we do?

A PIPE screams out with a hiss next to them.

**CAPTAIN ADEL**  
Get everyone together in the main deck. I'm  
counting on you Buck.

CAPTAIN ADEL starts to run away.  
He stops, turning back.

**CAPTAIN ADEL (con'd)**  
Keep everyone calm. As best you can.

Beat.

**CAPTAIN ADEL (con'd)**  
I'm getting everyone out of here.

CUT TO:

`INT. CENTURION II - MEDICAL BAY

The CAPTAIN bursts through the MEDICAL BAY door.

**CAPTAIN ADEL**  
Ellie! Where are you?

We hear a shuffling (O.S).  
The CAPTAIN follows the noise.  
He looks under a table, finding ELLIE. She is sat cross-  
legged, stiff as a board.  
The CAPTAIN holds out his arms to his daughter. She springs  
to life as she sees him.  
They hug.  
The CAPTAIN speaks on an intercom to the CONTROL ROOM.  
He motions to ELLIE to stay there.

**CAPTAIN ADEL (INTERCOM)**  
Damage report?

Beat.  
Static hiss.

**CONTROL ROOM (INTERCOM)**  
Hull breach. Lifeline systems shutting down,  
one by one. I got leaks. Destabilisation. It's  
not pretty. I'm trying to patch the reserve  
power to the main deck. I have to seal the  
control room.

**CAPTAIN ADEL (INTERCOM)**  
Get out of the-.

**CONTROL ROOM (INTERCOM)**  
I can't do that Captain. The manual  
override....I have to make sure we seal the  
main deck off. I can't do that from anywhere  
else.

The CAPTAIN falls back against the wall.  
He shuts his eyes.  
HE slowly leans back in to the INTERCOM.

**CAPTAIN (INTERCOM)**  
Understood Turro.

Beat.

ELLIE hangs on to her father for support. Gripping him tightly.  
Her eyes are scared.  
BARROWS, her dog, stands next to her, on guard.

**CAPTAIN (INTERCOM)**  
Thank you. I-

The CAPTAIN doesn't know what to say.

**CONTROL ROOM (INTERCOM)**  
Aye captain. You just take care of that kid.

Beat.

**CONTROL ROOM (INTERCOM) (con'd)**  
Sealing Control room door. It's been a pleasure John. Over.

The INTERCOM is turned off at the other end.  
The CAPTAIN slams the INTERCOM button with his fist and grabs ELLIE.

**CAPTAIN**  
Let's get off this ship huh?

ELLIE smiles.

**TRACKING: CAPTAIN & ELLIE**

Amidst the strobing lights and horrible screeches (O.S) of the unknown assailants on the ship, to the DOCKING BAY.

CUT TO:

`INT. CENTURION II - DOCKING BAY

The CAPTAIN, ELLIE and BARROWS rush into the DOCKING BAY.  
The room shakes under the booming attack of the oppressors.  
Metal chains swing and flail around.

They dodge them as they move through the bay.  
The lights flicker on and off.  
Sparks fly from machinery.  
Beautiful sparks against the dark room.  
The lights finally die.  
The room glows a deep red as the emergency power kicks in.  
Their figures silhouette against the red lighting.

CUT TO:

`INT. CENTURION II - MAIN DECK

Mass hysteria in the darkness of the room.  
The room strobes in light, then darkness again.  
Light and dark.  
FLASH images of the colony.  
People cling to each other for comfort.  
Some sit rigid in fear.  
Sparks begin to fly over the colony.  
The screeching of crunching metal.  
The deep booming of the attacker rings out throughout the  
DECK.  
We hear a heavy banging on the exterior of the hull.

**MAN**

My God.

A MOTHER shields her crying child from the madness.  
Tears roll down her cheek as she tries to remain strong.

FLASHES on hull wall, people inside.  
Panic.

CUT TO:

`INT. CENTURION II - DOCKING BAY

The CAPTAIN stops at a HYPER SLEEP PODULE. Two of them damaged  
from a metal rivet impaling them.  
Two remain intact.  
He programs in some numbers into the control panel.  
ELLIE sits cross legged on the floor.  
She closes her eyes, mumbling to herself. Rocking back and  
forth.  
The CAPTAIN sees her. The fear emanates from his eyes.

**CAPTAIN ADEL**

Ellie. Come here. Please.



ELLIE gets up.  
She traverses the destruction around her.

**ELLIE**

Dad I don't want to-

**CAPTAIN ADEL**

*(begging)*

Sweetheart get in please.

ELLIE reluctantly gets in the PODULE.  
She lies down nervously, looking back at her father.  
CAPTAIN ADEL programs in her co-ordinates.

**ELLIE**

Dad? Come on, get in.

The CAPTAIN sighs.

**CAPTAIN ADEL**

I have to stay on board honey. People are scared.

Beat.

**CAPTAIN ADEL (con'd)**

I'm the captain, I have a duty to our people.

ELLIE's eyes are wide with fear.

**ELLIE**

Daddy please! What about me? I can stay.

**CAPTAIN ADEL**

Sweetheart I can't, I'm sorry.

BARROWS barks.

ELLIE calls out to him, not seeing him.

**ELLIE**

Barrows. Come on boy.

BARROWS jumps up into the PODULE.

They sit side by side in the PODULE.  
ELLIE pets her dog.

**ELLIE**

There there boy. It's okay. It's okay.

BARROWS whines, unsure.  
They cling to each other for comfort.

The CAPTAIN slowly lowers the clear front panel of the PODULE.  
ELLIE and BARROWS lie trapped in confinement.

CUT TO:

`INT. PODULE - **POV**

We look back at the CAPTAIN.

**ANGLE: ELLIE**

ELLIE raises her hand to the glass, feeling for her father.  
The CAPTAIN stands above them, he lays his palm on the panel  
above ELLIE's.  
He has a tear in his eye.  
ELLIE's voice is muted by the glass.

**ELLIE**

Goodbye Dad.

Beat.

**ELLIE (con'd)**

I love you.

The CAPTAIN slowly takes his hand away.  
ELLIE lowers her hand.  
Her breathing is shallow, tense.  
She begins to cry.

CUT TO:

`INT. CENTURION II - DOCKING BAY

The CAPTAIN readies the PODULE. Final preparations.  
He carefully manoeuvres the PODULE onto the jettison track.  
He lines it up.  
He double checks the panel.  
He sighs.  
He looks back at all the madness surrounding him.

**CAPTAIN ADEL**

See you soon Ellie.

Beat.

**CAPTAIN ADEL (con'd)**

I'll be seeing you soon.

The PODULE is jettisoned into space.  
CAPTAIN ADEL stands alone in the HANGAR BAY.

CUT TO:

`EXT. SPACE - CHELL SYSTEM - POD

A serene scene of a hyper sleep ELLIE and her companion as they slowly drift away into space.  
It sits still as if nothing is happening around them.

**ANGLE: CENTURION REPAIRMEN**

The two REPAIRMEN drift through space, their lifelines severed by the unknown attacker.  
They flail hopelessly. Beautifully horrific.

We cut between the dark carnage of the vessel and the serene stillness of ELLIE's face in the pod. A juxtaposition of tranquillity and madness.

CUT TO:

`EXT. SPACE - CENTURION II

The screams (O.S) begin to overlay the beautiful shots of ELLIE.  
They grow louder, more disturbing.

FADE TO BLACK:

DISSOLVE:

`EXT. SPACE - CHELL SYSTEM - POD

FADE IN:

More shots of ELLIE and BARROWS asleep.  
We focus (C.U) on ELLIE's closed eyes.  
They drift in silence.  
Asleep.  
Peaceful.  
Alone.

FADE TO BLACK:

`EXT. SPACE - UNKNOWN

FADE IN:

The legend '**6 years later**' appears on the screen.  
A wide shot of a still star system.

We hold on the star formation.  
A beautiful snap shot of a dangerous world.

The legend '**Location: Unknown, 2085**' appears on the screen.  
ELLIE's pod slowly drifts across the stars.  
We hold on her face.  
Slow and haunting, big strings.

CUT TO:

`EXT. SPACE - UNKNOWN

We hold on ELLIE and BARROWS.  
A picture of tranquillity.  
We follow the PODULE as it slowly ambles against the black sky.  
A small RED light begins to blink intermittently on the PODULE.  
The RED LIGHT highlights their FIGURES in the PODULE.

As the PODULE slowly moves across the screen, we pull back to reveal a mining/industrial vessel.  
It is colossal.  
It looks old, rusted, worn. Uninhabited.

We watch the framed scene of the PODULE sitting amongst the brown metal of the INDUSTRIAL SHIP.

CUT TO:

`EXT. SPACE - UNKNOWN MINING VESSEL

We pan around the MINING VESSEL in its entirety.  
Its size is overbearing.  
We track around the VESSEL back to the PODULE.

THE PODULE grows closer to the MINING VESSEL.  
The PODULE is being pulled into the MINING VESSEL.

**ANGLE: MINING VESSEL**

A large BAY DOOR slowly and mysteriously opens on the MINING VESSEL.

We FOLLOW the PODULE as it enters the VESSEL.

CUT TO:

`INT. PODULE

The PODULE enters into the darkness of the VESSEL.  
The SHADOW of the VESSEL hangs over the PODULE as it moves through.

FADE TO BLACK:

`INT. MINING VESSEL - DOCKING BAY

FADE IN:

We sit inside the colossal VESSEL.  
The PODULE slowly comes to a halt in a mechanical arm, which houses its descent to ground level.  
The OUTER BAY DOOR slowly closes in the background.  
The MECHANICAL ARM hisses and crunches to a halt.  
The PODULE sits alone in the large BAY.

Beat.

We track around the DOCKING BAY.  
Old machinery sits rusted tight.  
There is a dense moisture in the air.  
The atmosphere is steamed, cloying.

We move into the PODULE.  
The RED LIGHT stops.  
The MECHANICAL ARM springs into life.  
It turns the PODULE upright.

We see the frozen FIGURES of ELLIE and BARROWS standing up, looking out over the DOCKING BAY.

Beat.

A BLUE LIGHT blinks and then holds illuminated on the PODULE.  
The MECHANICAL ARM turns and a BEAM OF ELECTRICAL BLUE LIGHT scans the PODULE.  
Back and forth, highlighting their FIGURES as it passes them.  
The MECHANICAL ARM comes to a halt after two or three passes.

Beat.

The MECHANICAL ARM moves away.

The front panel of the PODULE slowly raises.  
We see this action from a number of angles.

A gentle fog emanates from the HYPER SLEEP PODULE.  
A dreamy action in cold metal hell.

CUT TO:

`INT. PODULE - POV

We look out from the PODULE.  
We scan the room L to R, then back.  
Still.  
Quiet.

Beat.

We hear a COUGH (O.S).

CUT TO:

`INT. MINING VESSEL - DOCKING BAY

ELLIE falls to the floor in front of her.  
She lies there momentarily.  
BARROWS sniffs around him.  
He is unsure of his footing.  
He nudges ELLIE.  
ELLIE sits up, coughing.  
She looks about her. Scared

Beat.

BARROWS barks.  
It rings out in the large interior of the VESSEL.  
ELLIE hugs BARROWS for comfort.

Beat.

ELLIE promptly checks BARROWS to see if he is okay.  
She rifles his fur, ringing wet from the PODULE sleep.  
They are the only two around.

**ELLIE**

It's okay boy.

She scans the surroundings further.  
She squints her eyes, trying to focus.  
Her vision is blurred.

**ELLIE (con'd)**

It'll be okay.

ELLIE stands transfixed, her eyes burning in thought.  
She thinks back to the attack on the vessel.

FADE TO BLACK:

**FLASHBACK**

FADE IN:

We flash cut through still images of the attack on CENTURION II.

The music is haunting, overlaying the deep booming of the attack.

DARKNESS:

Screams. Red light stabs.

DARKNESS:

Screeches. Alien form flashes. Horrifying.

DARKNESS:

Pulsating light. Sparks flying.

DARKNESS:

Metal bending and screeching.

DARKNESS:

Close up of wide open, fearful eyes.

DARKNESS:

The TRANSIT STATION sits still.

DARKNESS:

A barbaric ROAR. A man is ripped to pieces.

FADE TO BLACK:

`INT. MINING VESSEL - DOCKING BAY

FADE IN:

ELLIE cries as BARROWS whines and nudges her in support.  
ELLIE stands up, looking about the VESSEL.  
She takes nervous, tentative steps in a strange world.

**ELLIE**

What happened boy huh?

BARROWS whines.

**ELLIE (con'd)**

We can't be the only ones around.

Beat.

We pull back (M.S) to the HYPER SLEEP PODULE as ELLIE and  
BARROWS move away.

**ELLIE (con'd)**

Come on. Let's take a look around.

They walk off slowly pacing.  
A light from below cuts through the segmented metal  
flooring, casting shadows upwards. Surreal.

CUT TO:

`INT. MINING VESSEL - tracking shot

We move through some of the rooms of the ship.

Silence. Painfully loud silence.

No sign of any crew or life on board.

We look up through the floor to see the FIGURES of ELLIE and  
BARROWS walking along a narrow corridor.  
They inch forward through the quiet, empty corridors and  
passages.  
Their steps echo.  
Their breathing magnified.

CUT TO:

`INT. MINING VESSEL - steep stairwell

ELLIE decides to take a look around this strange ship.  
They walk down a strange tight carousel of a staircase.



Old and twisted, Gothic.  
The metal is rusted and worn.  
Parts of the railing are broken and twisted.

The camera pushes tight to their FIGURES as they go round and round, down and down.  
The build up is slow.  
Long tracking shots of the narrow hallways and close quarters.  
No signs of life.  
ELLIE is perturbed by the silence.  
ELLIE screams out, in echo.

**ELLIE**

Hello? Hello? Please. Anyone?

Her cries ring out unanswered.

ELLIE slumps back against a cold wall at the bottom of the stairwell.

We hear a metallic CLANG at the top of the stairs. It rings out.  
ELLIE sits up, scared.  
She can't move.  
BARROWS growls.  
BARROWS runs up the stairs.

**ELLIE**

No. Come back.

Silence.

ELLIE stands, staring at the top of the stairwell.

Beat.

We hold on the entrance. The black of the doorway is an empty, unrevealing void.

Silence.

ELLIE raises her hands to her hair, closing her eyes.

Beat.

BARROWS pokes his head out over the stairwell.  
ELLIE is relieved.  
He stands triumphant.  
ELLIE smiles, as BARROWS races back down.

She hugs him as he almost knocks her over.

**ELLIE**

Don't do that okay! You scared me.

ELLIE and BARROWS edge out of the small corridor.  
ELLIE tries to look through the small paned panel of the next door but she is too small.  
We hold on her feet as she stands on her toes.

CUT TO:

`INT. MINING VESSEL - ANNEX - FAN ROOM

We follow TWO SHADOWS as they emerge from a doorway into a small confined annex.

The room is cylindrical, some kind of testing shaft.

A large STEEL FAN sits at the end of the CORRIDOR. Turned off.

Beams of light cut through, with the shadow of the blades on the floor and walls. Ominous.

ELLIE looks along the corridor. We hold on her figure in the tubular annex.

ELLIE and BARROWS walk through the FAN section.

ELLIE slowly edges toward the FAN.

BARROWS strides through.

ELLIE smiles.

Her feet gently pace forward.

ELLIE looks up at the BLADE above her as she passes through.

The BLADES shivers slightly, with a loud, piercing creaking noise.

ELLIE eyes open, terrified.

She sneaks through quickly.

ELLIE and BARROWS walk off on the other side of the fan, their figures partially hidden by the large metal blades.

CUT TO:

`INT. MINING VESSEL - NEST

ELLIE walks into the next room carefree.  
She looks back at BARROWS who is refusing to move.  
He bears his teeth.  
ELLIE looks shocked.

ELLIE walks further into the room.

**ELLIE**

It doesn't smell too good does it?

It is scattered with mess. Old cans, cartons and degradation  
lie on the floor.  
ELLIE wades through them.  
The wall is coated is a strange, earthen matter. Organic.  
ELLIE walks up to it.  
She runs her finger across it.  
She looks at the tip of her finger, it oozes like a clear  
gelatinous substance.

**ELLIE**

Okay that's disgusting.

ELLIE shakes her hands off.

**ELLIE (con'd)**

*(to herself)*

What did you expect?

She laughs to herself.

She runs her hands over her jumpsuit legs.

**ELLIE (con'd)**

See boy its okay.

BARROWS whines and trudges into the nest room.

ELLIE looks into a small recess in the wall.

She stands back, shocked.

We slowly track past and over ELLIE into the recess.

The floor is splattered with deep red blood and entrails.  
It looks old, decaying slightly.

A strange fibrous skin lies on the floor. It is pitch black, with small, almost invisible, scales. The light catches it, illuminating the leathered, scaly skin.

ELLIE leans in.

BARROWS barks and growls, making ELLIE jump.

**ELLIE**

Not in here. No. Let's go.

ELLIE backs out slowly, her eyes fixed on this nest.

We hear a shuffling (O.S).

ELLIE, with back to camera, slowly turns.

FADE TO BLACK:

`INT. MINING VESSEL - CORRIDOR - tracking

ANGLE: ELLIE, instant pick up

ELLIE is quickly walking through the VESSEL with BARROWS, hugging the walls.

Her breathing is shallow, tense.

She throws a glance over her shoulder repeatedly.

She mutters incomprehensibly to herself.

BARROWS leads the trail.

The CORRIDORS are wide and empty.

ELLIE and BARROWS are dwarfed by the scale of the MINING VESSEL.

They pass through a series of corridors and tunnels, hexagonal annexes and cutaways.

**ELLIE**

Where is everyone?

ELLIE is almost breathless.

She looks over her shoulder constantly, trying to navigate the narrow corridors and steep stairwells.

CUT TO:

`INT. MINING VESSEL - NEST

We hold on the skin on the floor.

The room is musty and dark.

We hear a shallow breathing. Strange, inhuman (O.S).

The skin is ripped away out of shot.

We hold on the pool of BLOOD & CARCASS REMNANTS.

CUT TO:

`INT. MAIN DECK

The MAIN DECK is huge.  
Ramps lead up to engineering platforms.  
Tall metal cylinders stand 40 feet in the air.

Gasses and compression tubes run along wall to panels and ports.

**ELLIE**

Jesus.

ELLIE's figure is a small pin in this metallic labyrinth.

DISSOLVE TO:

`INT. MAIN DECK

DISSOLVE:

A FEW HOURS LATER.

BARROWS runs across the room, chasing a ball.

We pan around to ELLIE, coaxing him back.

**ELLIE**

Ha ha. Come on boy. You're getting old. I can beat you.

BARROWS retrieves the BALL and hurtles back to ELLIE.

ELLIE throws the BALL hard, further than before.

**ANGLE: BALL**

We watch the ball hit the metallic floor and roll along. We follow.

BARROWS chases relentlessly.

The BALL disappears out of shot, along with BARROWS.

ELLIE looks on.

She waits.

Silence.

BARROWS does not return.

**ELLIE**

Come on boy. I was kidding!

Beat.

ELLIE whistles.

**ELLIE (con'd)**

Barrows, come here boy.

**ANGLE: ELLIE (C.U)**

We track behind ELLIE's frame along the path of the BALL.

BARROWS sits rigid in a small alcove, off a small access ramp.

HE stares at a DOORWAY.

He is silent, watching.

HE whimpers, scared.

ELLIE is confused.

CUT TO:

**INT. MINING VESSEL - ELEVATOR**

ELLIE and BARROWS find an elevator access room. The ELEVATOR only goes up to one destination.

The ELEVATOR LEVEL above is a light that pans from left to right to go up.

ELLIE pushes the BUTTON.

BARROWS and ELLIE are framed by the large white ELEVATOR DOOR partition.

We hear a gentle whir (O.S).

The doors slowly open.

ELLIE and BARROWS get in the lift.

It is large, enough room for 6-8 people.

ELLIE looks up at the PANEL to the ELEVATOR ROOF ACCESS above her.

ELLIE feels a little claustrophobic.

She hammers the BUTTON in the ELEVATOR.

The DOOR closes her in.

They move up, at least 100feet. The sides of the lift wall are a metal mesh, where light juts in intermittently.

Their SHADOWS hug the wall.

Arrive at destination as doors open.

Nothing.

CUT TO:

`INT. MINING VESSEL - COMMAND CENTRE

BARROWS runs into a wide open room.  
The air seems clean.

A wall of monitors, still blinking, some displaying footage of access areas sits on a large side wall.  
ELLIE walks into the room, taken aback.

A large communications terminal and desk sit at the front of the room.

A single red light slowly fades in and out.

ELLIE begins to walk over to the panel.

She turns back and shuts the door to the COMMAND ROOM.

The door hisses as it immediately shuts tight.

CUT TO:

`INT. MINING VESSEL

We flash cut through a series of corridors and rooms.  
Cold.  
Quiet.  
Empty.

CUT TO:

`INT. MINING VESSEL - COMMAND CENTRE

ELLIE sits in front of the computer panel.  
Her small figure is dwarfed next to the computer systems.  
BARROWS ambles around the room, almost pacing it.

ELLIE punches in different keys on the console.  
We watch her fingers fly over the console keys.

A small line of text suddenly bleeps onto the main screen in front of her.

We see ELLIE watch the screen L.S.

The screen begins running lines of code, fast, unintelligible.  
ELLIE tries to follow, her eyes flicking left to right.

**ELLIE**

There must be some information on here.

A RED LIGHT on the console slowly pulsates intermittently.  
The RED LIGHT reflects in ELLIE's glasses.

ELLIE rolls a control ball across to a set of files.  
The SCREEN begins to load slowly.

She finds a set of logs. They are 3 months apart.

**ELLIE**

What's this last one?

She clicks on a file.  
A sharp hiss of static fills the screen.  
ELLIE rocks back a little.

We watch a video play out.

**ANGLE: VIDEO SCREEN**

**VIDEO**

This is Dr. BULLTRUM. System checks are fine.  
Mineral samples registered and tested. Hylian  
system, outer rim. Last run.

The DR. BULTRUM character is strange. His voice is hollow,  
emotionless. He wears scientific clothing, worn and old.



**VIDEO (con'd)**

Recovery unit returned with new wealth of samples and data from nearby planetoid. ID LD245. Remote, unpalatable atmosphere. Returned a new organic material. Shall be confined for testing and quarantine. Very interesting times indeed. Full research and analysis, as per GenCon regulations, are due in the coming days. I shall report my findings to the Board.

Beat.

**VIDEO (con'd)**

A human colony has boarded. Erm, yes 237 that's right. We are allowing them to use our vessel for a short period. I know it is against company regulation but we're the last of a dying breed in this ship. Last research mission. I thought we would entertain their need. It is on my whim, so be it.

The console suddenly flashes. The signal and picture distorted and static flashes in.

The VIDEO begins to play again.

DR. BULLSTRUM is full screen. He is scared, looking over his shoulder.

**VIDEO (con'd)**

*(rushed, fearful)*

Please, send a support crew now. Co ordinates HY Quadrant 4, sector 7. Unknown life force. Hostile. The crew is dead. I - . Please hurry.

DR. BULLTRUM pleads with the camera.

**VIDEO (con'd)**

Please help us.

DR. BULLTRUM suddenly look up above the camera.

**VIDEO (con'd)**

No. No.

A shadow looms over his figure, hiding him.  
The VIDEO cuts off.

**ELLIE**

Oh my God.

ELLIE doesn't know how to react.

ELLIE clicks on another file.

The MINING VESSEL is on an intercept course with a planet cluster.

A series of data and projections show the intercept course.

**ELLIE (con'd)**

Basic life and support systems engaged. Silent running. The vessel is on a direct course for planetoid. 3 days.

Beat.

**ELLIE (con'd)**

Who disabled the other functions?

ELLIE stands up and looks out from the viewing window. The black sky is empty ahead of them.

CUT TO:

`INT. MINING VESSEL - CORRIDOR

ELLIE making her way around with BARROWS.  
Creepy.

**ANGLE: CEILING DOWN**

The camera searches ahead, POV.  
ELLIE looks ahead of her, intent.  
Shadows are cast ahead on the wall.

**ELLIE**

Hello.

Beat.

**ELLIE**

Doctor?

No response.

ELLIE and BARROWS continue down the hallway.  
Hear metal pipes clinking (O.S). They rattle and roll along the floor.

ELLIE looks about her, unsure.

ELLIE comes to a large red JUNCTION BOX on the wall.

She opens the catch.

Random items. Engineering equipment.

ELLIE finds a FLASHLIGHT.

The beam is low. She smacks the FLASHLIGHT.

The beam cuts across the wide hallway brightly.

We see a new level of detail on the piping and walls.

The beam of light cuts through the condensation hanging in the air.

Tight angles, close up.

**ELLIE**

I can't find my way around here.

Beat.

ELLIE looks side to side, wondering where to go.

She sighs.

**ELLIE (con'd)**

Damn, we need to go back to the console.

She turns back along the corridor.

The figures of ELLIE and BARROWS trail along the light stream.

CUT TO:

`INT. MINING VESSEL - ELEVATOR CORRIDOR

ELLIE moves purposefully through the corridor.

BARROWS leads, his figure jutting through the FLASHLIGHT beam.

They enter the elevator.

ELLIE has her FLASHLIGHT pointed at the roof of the elevator.

ELLIE looks around her.

Her shadow hangs on the wall.

BARROWS scratches at the door.

The ELEVATOR whirs as it slowly crawls upwards.

BANG.

Fake scare as she gets out.

BARROWS barking and jumping at a shadow.

CUT TO:

`INT. MINING VESSEL - COMMAND CENTRE

ELLIE accesses the system to locate supplies, any kind of weapons.

ELLIE looks at a MAP of the ship on the CONSOLE SCREEN.

ELLIE takes a piece of PAPER from a nearby desk and scribbles down a crude, basic diagram of the layout of the MINING VESSEL.

ELLIE studies the layout quickly.

**ELLIE**

Mess hall. Let's start there. There has to be someone around.

BARROWS enthusiastically spins around ELLIE's legs.

She folds the paper and tucks it into her jumpsuit.

She takes a second to steady herself.

ELLIE jogs back to the door.

CUT TO:

`INT. MINING VESSEL - MESS HALL

**ANGLE: ELLIE**

ELLIE walks into the large open mess hall.

It looks like a military barracks. Shiny metallic tables, in long rows and rows.

Their footsteps ring out in the open room.

**ELLIE**

You hungry boy? Guess we better settle in.

ELLIE and BARROWS run carefree through the tables.

We pan across the room as we track their progress.

ELLIE stops at a doorway.

**ELLIE**

Hello?

She walks into the PANTRY.

CUT TO:

`INT. MINING VESSEL - MESS HALL/PANTRY

**ANGLE: ELLIE**

We hold on ELLIE's eyes wide open.

Shelves and shelves of sachets, tins and canisters of liquid line the shelving.

She opens a cold store.

Her BREATH hangs in the air.

She smiles.

ELLIE kneels down in front of BARROWS.

**ELLIE**

Hungry boy?

BARROWS barks, his tongue wagging playfully.  
ELLIE smiles, ruffling his fur.

CUT TO:

`INT. MESS HALL

ELLIE and BARROWS next to her sit alone in this vast row of tables.

**ANGLE: M.S PAN L-R**

We pan across the empty tables and chairs to give a real sense of loneliness and alienation.

ELLIE eats quickly, contented.

DISSOLVE:

`INT. MINING VESSEL - MESS HALL

DISSOLVE:

ELLIE and BARROWS are relaxed, post meal.  
ELLIE takes the map from her POCKET, unfolding it and laying it out on the metal table.  
She catches her reflection in the table.

She stares herself down.

**ELLIE**

Just me and you now Ellie.

ELLIE sighs.

ELLIE studies the map intently.  
We watch her finger trace along a route.

**ANGLE: CEILING DOWN**

ELLIE stops suddenly.

She looks to the right from the corner of her eye.

SHE sits dead still.

FLASH OF A SHADOW.

ELLIE puts the map in her pocket quickly and quietly.

She stands up.

BARROWS is still eating.

**ELLIE**

Come on boy.

She stares over to where the SHADOW moved across the floor.

We hold on her questioning eyes.  
Her brow furrows in confusion.

CUT TO:

`INT. MINING VESSEL - OPEN CORRIDOR

ELLIE follows some large piping along the wall.

STEAM bursts sporadically from vents.  
The air is dense with moisture.  
The metal floor collect drops of condensation, pooling on the floor.  
The drops ring out.

A RED LIGHT flashes throughout the area.

Large pipes and venting run throughout the corridor.

ELLIE walks through the steam, checking behind her.

She follows the corridor to a large door. She hits the panel.

The door only opens a few feet from the floor. It sticks in the mechanism.

She slides under the door.

CUT TO:

`INT. MINING VESSEL - ENGINE ROOM

ELLIE stands up, looking around.

The room is colossal, with a cavernous height.

Tall cylindrical tubes run to the ceiling. Symmetrical, perfect design.

ELLIE walks up to a large engineering junction.  
Her shadow in front of her. She looks at it.  
It moves slightly, even though she is still.  
She steps back.  
She looks again.  
Perfectly still.

**ELLIE**

*(nonchalant)*

Losing my mind.

ELLIE walks between the columns, her figure minute.

**FROM ABOVE:**

ELLIE walks through the room.

She passes all manner of mechanical pulleys and cisterns. They hum away gently.

ELLIE finds the CORE of the power block.

It is a huge structure - a wall of energy floating.

The RED LIGHT is almost overbearing. Her face is painted in light.

We hold on the core. It is inanimate but almost flows like a mercurial liquid.

She stares at it, overwhelmed by its size and power.

Her face painted red from the light.

CUT TO:

`INT. CENTURION II - FLASHBACK

Flashback of attack on her shuttle.

FLASH CUTS through images of the attack on the CENTURION II.

More intense. Vivid, surreal.

CUT TO:

`EXT. SPACE

The MINING VESSEL slowly crawls through space.  
Exposition shot of a large ICY BLUE PLANET in the bottom  
left half of the screen.  
It is large and cold.

SCREEN WIPE RIGHT TO LEFT:

`INT. MINING VESSEL - CORRIDOR ANNEX - STAIRWAY

ELLIE slumps down at the top of the stairwell.  
She points her FLASHLIGHT down the stairs.  
The metal of the banister ruts are cast in shadow on the wall.

ELLIE sighs.

**ELLIE**

Why did you leave me Dad? I can't do this on my  
own.

A tear rolls down her cheek.

BARROWS whines next to her.  
She takes comfort in him.

**ELLIE (con'd)**

Just us two. Everyone else is gone. Long gone  
now.

Beat. She sighs, defeated.



**ELLIE (con'd)**

I can't even remember Dad's face. I can't. I don't-

Beat.

**ELLIE (con'd)**

Why am I left alone?

**ANGLE: LOOK DOWN ABOVE ELLIE**

ELLIE sits with legs sprawled out in front of her.  
BARRROWS lies across her lap.

She stares at the bottom of the stairwell below her.

Her eyes flicker.  
She closes her eyes.  
Asleep.

FADE TO BLACK:

`EXT. SPACE - MINING VESSEL

FADE IN:

Stillness, quiet.  
We slowly crawl in towards the VESSEL.

FADE TO BLACK:

`INT. MINING VESSEL - PARTICLE RESEARCH ROOM

FADE IN:

ELLIE stands in a small holding room.  
A series of scientific stations are untouched.  
Equipment for monitoring mineral and organic samples take over  
the small workspace.  
Centrifuges, testing tubes, all manner of hardware.

ELLIE walks up to a large open panel window.  
ZERO G ENVIRONMENT AHEAD.

ELLIE engages the console.

She stands in front of the glass, hands pressed against it.

CUT TO:

`INT. MINING VESSEL - ZERO G - PARTICLE RESEARCH

ELLIE enters the ZERO G room.  
Her figure dances weightlessly around the room.  
She smiles, playing carefree.  
She is happy.

CUT TO:

`INT. MINING VESSEL - corridors

We track through the corridors slowly, stalking.  
We stop.  
The CREATURE'S legs frame the front of the corridor.  
Waiting.

CUT TO:

`INT. MINING VESSEL - ZERO G - PARTICLE RESEARCH

ELLIE rolls and back flips in a moment of childish abandon.  
She is 14 years old again.  
There is nowhere else she wants to be.  
Her figure glides weightless and free.  
She laughs giddily.

CUT TO:

`INT. MINING VESSEL - PARTICLE RESEARCH

We watch ELLIE from the RESEARCH ROOM.  
Her figure framed by the glass window.  
A calming, beautiful scene of wanton abandon.

FADE TO BLACK:

`INT. MINING VESSEL - ANNEX

FADE IN:

ELLIE and BARROWS slowly walk through the small annex.  
ELLIE takes the map from her pocket.  
She traces a route with her finger.

**ELLIE**

Lets go find the medical bay.

Beat.

**ELLIE (con'd)**

Maybe the DR. is still alive. I need to talk to that man.

ELLIE and BARROWS continue walking, carefully. Silently.

**ANGLE: WALL**

We watch their shadows trail along the wall.

CUT TO:

`INT. MINING VESSEL - MEDICAL BAY

**ANGLE: ELLIE**

ELLIE and BARROWS look around.

Some medical equipment is missing from the cabinets. She finds some food rations - a number of pills and sachets in a small locker.

ELLIE and BARROWS hide under a surgery table and they enjoy their feast of synthesized food.

We hear a strange, unnatural rustling (O.S).  
ELLIE sits tight, transfixed.  
She holds her BREATH.

We hear slow, heavy lumbering footsteps (O.S).  
ELLIE looks out from the table.

BANG.

She sees a set of legs. Black, spidery, bony legs. They move slowly, stalking, searching.  
ELLIE recoils in horror.  
ELLIE doesn't move.

She holds BARROWS close to her.

We hear a harsh, raspy and animalistic breathing (O.S).

It grows louder, deeper.

ELLIE backs away from the sound, quietly moving to under the next table.

She looks at BARROWS, who is scared to the spot.

She whispers him over. Her eyes pleading.

**ELLIE**

Ssh.

ELLIE whispers desperately.

She grabs BARROW's collar and they move under the next surgical table.

We hear the CREATURE stalking (O.S).

The INTERCOM in the room buzzes slightly.

ELLIE reacts.

A VOICE comes onto the monitor.

**VOICE (INTERCOM)**

The door behind you. Wait. Wait.

The BREATHING (O.S) continues. Searching.

We can see the CREATURE's legs move around the room.

ELLIE looks to the door behind them.

**VOICE (INTERCOM)**

I've set the door to open on my mark. It can't see you. It moves on auditory response. Be quiet. Be silent.

Beat.

ELLIE gets ready to move.

The BREATHING of the CREATURE is rabid (O.S). Louder.

**VOICE (INTERCOM)**

Go. Now.

ELLIE and BARROWS run for the DOOR.

We hear a horrific ROAR (O.S) and screeching sound.

ELLIE and BARROWS burst through.

The DOOR slams down behind them.

CUT TO:

`INT. MINING VESSEL - corridor

ELLIE steams through the corridor.

The room is too dark.

ELLIE's breathing is loud and shallow.

Her FLASHLIGHT wavers nervously.

We hold on the long corridor.

FADE TO BLACK:

INT. MINING VESSEL - PERSONNEL QUARTERS

FADE IN:

ELLIE walks into a wide, cold room.  
Rows of small BEDS that retract from the wall. Some are still out.

The emptiness fills the room.  
Lockers and storage units line an entire wall.

There are photos of loved ones etc on the lockers.

ELLIE looks through belongings of crew.

ELLIE looks through a series of lockers.

**ANGLE: INSIDE LOCKER**

We look back at ELLIE as she searches through the lockers.  
She starts at the top, slowly looking through them.  
We pan down with ELLIE.

She finds a photo of a MAN. It looks like her father.  
We hold on the photo and ELLIE's reaction.

ELLIE closes the locker door.

ELLIE sits on a bed for respite.  
She sees a small video interface, pushing the small disc into the port.  
ELLIE sits back as a video plays out.  
A mother and her young son sit in their home. They look happy.

**VIDEO (MOTHER)**

Hey honey. When are you coming home?! We miss you. Don't we Matthew?

MATTHEW beams a wide smile.  
ELLIE smiles too at the young boy.

**VIDEO (MATTHEW)**

Daddy come home! I miss you.

The mother cradles her son.

**ANGLE: ELLIE**

The video flickers on ELLIE's face. Reflected in her glasses.

**VIDEO (MOTHER)**

Look after yourself sweetheart. We're proud of your work and think off all the great things your work will accomplish for the colonies. We'll see you soon. I love you.

The mother blows a kiss at the screen.  
MATTHEW waves enthusiastically.

ELLIE turns off the console.

She walks over to a small bag, laid out on a table surface. It doesn't look like it belongs there.

She looks through the items. She finds an ID card. **IDA SCOTT, COLONY 237.**

ELLIE studies the card, confused.

**ELLIE**

Another colony was here?

She puts the card in her pocket.

ELLIE hears a shuffling in a small room adjoining the PERSONNEL QUARTERS.

The light in the room is low.

ELLIE slowly walks across to a small access door.

'Storage K-12'.

She opens the door.

We watch her slowly cross the threshold.

Her feet step gently.

We hold on the bag of items on the surface.

CUT TO:

`INT. MINING VESSEL - SALVAGE ROOM

The room is dark and sits in shadow.

ELLIE turns on the FLASHLIGHT, sparking the room into life. An old LIGHT fixture swings back and forth, casting a poorly dim light over the room in stages. Not enough to light sufficiently.

Sections of metal fencing hold different sub-rooms and containers for salvage and general storage.

ELLIE carries the FLASHLIGHT close to her. The room is dark and cold.

Light cuts through the small interweaving metal of the fence.

ELLIE looks through the salvage.

BANG.

The CREATURE's HAND stabs at the light.

Total darkness.

We hear the breathing of ELLIE and the CREATURE interposed (O.S).

We hear tiny footsteps, interposed with hulking, heavy steps. The barbed feet of the CREATURE catch on the metal floor, screeching and scraping.

ELLIE ducks down, scanning with the FLASHLIGHT.

She scans the rooms.

**ELLIE**

He can't see me. He can't see me.

Pure terror.

Her light cuts through the fencing.

Flashes of the CREATURE. Undetermined. Moves too fast.

ELLIE slowly backs into a corner, next to a line of metal containers.

The FLASHLIGHT catches her shoes.

She slips them off silently and slowly.

ELLIE scans the room with the light.

FLASHES of the CREATURE.

ELLIE sidles up against one of the metal containers. She eases off the lid. It creaks slightly.

She flicks the FLASHLIGHT around.

Clear.

She climbs into the container.

CUT TO:

`INT. CONTAINER

ELLIE pulls the lid back across her.  
The FLASHLIGHT illuminates the confined space.  
ELLIE's figure sits F.S.

She closes her eyes. Her breathing quickens.

We hear a ROAR and screeching (O.S).

**ELLIE**

*(whispered begging)*  
Go away. Please.

Silence.

BOOM.

ELLIE jumps.

A metal container has its lid ripped off (O.S).

CUT TO:

`INT. MINING VESSEL - SALVAGE ROOM

The CREATURE rips off the lid of a container down the line from where ELLIE is hiding.

**ANGLE: CREATURE**

We pan right to left, looking down the line of CONTAINERS.

The CREATURE slowly rips the lids off. It ROARS in anger.

We only see the ARMS and SIDE OF TORSO of the CREATURE.



CUT TO:

`INT. CONTAINER

ELLIE is trembling in fear.  
The lens of the TORCHLIGHT shakes vigorously with her hands.

**ELLIE**

Go away. Please.

She closes her eyes, throwing her head back in pained expression.

The container next to ELLIE's is opened.

**ELLIE**

*(in defeat)*

No. No.

We hear a LOUD BARK (O.S).

ELLIE turns.

The BARKING and GROWLING is strong and aggressive.

BARROWS scurries away (O.S).

The CREATURE appears to follow (O.S).

CUT TO:

`EXT. MINING VESSEL - SALVAGE ROOM

We track through the quiet, empty room.  
We hold on the container where ELLIE is hiding.

CUT TO:

`INT. CONTAINER

ELLIE sits rigid, scared to move.  
Her breath is shallow and tense.  
The rhythm repeats and repeats.

FADE TO BLACK:

`INT. MINING VESSEL - SALVAGE ROOM

FADE IN:

The DARKNESS of the SALVAGE ROOM suddenly lifts.

A FLASHLIGHT cuts across the room, searching.

**ANGLE: UNKNOWN FIGURE**

The UNKNOWN FIGURE looks around the sections of the room.

**UNKNOWN FIGURE**  
*(whispering)*  
Where are you?

Beat.

**UNKNOWN FIGURE (con'd)**  
*(whispering to himself)*  
It's okay now. Come.

Beat.

We hear a sheet of metal sliding (O.S).

The UNKNOWN FIGURE spins around, the FLASHLIGHT following the sound.

The UNKNOWN FIGURE runs away.

CUT TO:

`INT. MINING VESSEL - CONTAINER

ELLIE slowly gets out.  
She is shaking in fear.  
She sits still on the container, her flashlight shaking in her hand.  
It points nowhere, ELLIE is lost in fright.

**ELLIE C.U**

We hold on ELLIE's eyes.

CUT TO:

`INT. MINING VESSEL - MAIN HALL

We hold on the door. We can see the beam of light along the corridor.

ELLIE walks into the room cautiously. Alone.

ELLIE looks out of the colossal bay window. Shows how insignificant she is.

She look for BARROWS.

**ELLIE**

Where are you boy?

She whistles.

**ELLIE (con'd)**

Where are you?

She guides her path of sight with the FLASHLIGHT.

Looking inside doorways and cupboards etc.

CUT TO:

`INT. MINING VESSEL - corridor

Ellie walking along corridor hurriedly.  
STEAM bursts through vents as they move along.  
ELLIE is almost running, looking over her shoulder.  
She turns around.  
ELLIE recoils in horror. A set of pipes in front of her are  
strange and almost Gothic in design. Like the CREATURE.  
False alarm.

She sighs to herself.  
She pushes on forward.

BANG.

We hear the LOUD SCREECH of the CREATURE in the adjoining  
hallway.  
ELLIE edges tight against the wall up to the corner.  
Silent stepping.  
She peeks around.

**ANGLE: ON ELLIE**

ELLIE sees the CREATURE, unseen by the audience.  
Pure terror in her eyes.

CUT TO:

`INT. MINING VESSEL - corridor

ELLIE treads carefully back the way she came.  
She steps backwards, looking at the corner where the CREATURE  
will appear from.  
She turns into another tight-knit annex.

Supply and engineering crates line the walls.  
ELLIE looks up to a rung of duct lines.

CUT TO:

`INT. MINING VESSEL - air ducts

ELLIE tries pushing herself up into an air vent.  
She is tense, looking around her.  
We hear a LOUD NOISE fairly close.

**ELLIE**  
(*desperate*)  
Come on.

ELLIE slips, struggling.

ELLIE pushes a small cabinet under the shaft and climbs up.  
We hold on her feet dangling in the air as she pulls herself  
up.

CUT TO:

`INT. MINING VESSEL - corridor - POV

We look down the corridor where ELLIE has just left.  
We focus on the crate she used to stand on.  
We slowly move forward to the hole in the air duct.  
We hold on the opening.  
We hear the harsh breathing of the CREATURE (O.S).

CUT TO:

`INT. MINING VESSEL - air ducts

**ANGLE: ELLIE**

ELLIE crawls along the duct. The thin metal sheeting slightly  
bows under her weight.  
She edges towards an intersection.  
She peeks across nervously.

BOOM.

BARROWS barks, as he sits right in front of her.  
ELLIE jumps back in fear.

BARROWS perks up, whimpering.

**ELLIE**

Good boy.

ELLIE and BARROWS continue to make their way along the tight air duct.

CUT TO:

`INT. MINING VESSEL - ISOLATION ROOM

**ANGLE: ELLIE**

ELLIE jumps down blind into a strange room.  
The wall is padded, like a solitary confinement room.  
BARROWS barks at her, out of shot.

**ELLIE**

*(not looking)*  
Quiet boy.

She strokes him tenderly.

CUT TO:

`INT. MINING VESSEL - air ducts - POV

**ANGLE: POV CREATURE**

We track along the tight narrow air duct.  
A small light source can be seen further down the shaft.

We hear the intense, inhuman breathing (O.S) of the CREATURE.  
It SCREECHES madly (O.S).

CUT TO:

`INT. MINING VESSEL - ISOLATION ROOM

ELLIE and BARROWS react to the noise.  
ELLIE sees a small panel on the wall.  
She unscrews the support screws as fast as she can, looking back up to where they fell in.

**ELLIE**

Come on. Come on. Please.

ELLIE removes the last screw.  
She slides the panel away. The metal catches on the fitting, screeching loudly.

We hear a ROAR (O.S).

ELLIE's eyes are wide with fear.

She pushes BARROWS into the shaft.

ELLIE gets in.

We hear a loud thud (O.S) behind them in the isolation room.

**ELLIE**

Oh God.

She throws herself into the shaft.

CUT TO:

`INT. MINING VESSEL - SHAFT

BARROWS is nowhere to be seen.

ELLIE crawls along on all fours, pushing with all of her might.

The SHAFT has a steep decline about 15 metres ahead.

ELLIE sighs in relief.

BOOM.

The entrance to the SHAFT is pulled away with monstrous force.

We see a pair of STRANGE, ALIEN ARMS ripping at the entrance. Stabbing, searching, clawing like an animal.

**ANGLE: ELLIE C.U**

ELLIE's feet hang back in danger. She crawls quicker, clawing herself forward.

A monstrous ROAR behind her (O.S).

ELLIE whimpers as she crawls.

The CREATURE's arms try to pull her back, just missing her.

ELLIE makes it to the decline. She looks back at this CREATURE, unseen.

We can only see its long black arms, slashing around wildly.

ELLIE slides down the SHAFT backwards, looking at where the CREATURE will follow.

Nothing.

She pulls down some of the structure around her as she falls, creating an obstruction.

She falls out of sight.

CUT TO:

`INT. MINING VESSEL - ENGINEER'S ROOM

ELLIE just escapes the CREATURE as she falls into a room.

ELLIE sits relieved. Looking up at the small shaft.

Nothing.

ELLIE relaxes, closing her eyes.

BARROWS sits next to her, unharmed.

ELLIE smiles in relief.

ELLIE doesn't take her eyes off of the SHAFT ENTRANCE.

BARROWS slowly begins to growl, his anger rising.

ELLIE slowly turns.

A MAN sits in the room. Staring at her.

ELLIE sits motionless. Scared to move.

FADE TO BLACK:

`INT. MINING VESSEL - ENGINEER'S ROOM

FADE IN:

Ellie sits rooted to the spot.

She looks around her for an escape, keeping the MAN in her periphery.

We hold on the face of the MAN.

His eyes burn intently behind his old glasses.

He does not react.  
Eerie and intimidating.

The MAN is in his 50's. He wears large glasses, one lens cracked and worn, and has greying, unkempt hair. He wears a scientific coat bearing the GENCON logo. It is DR. BULLTRUM from the video.

He smiles obscurely at ELLIE.

Beat.

**DR. BULLTRUM**  
Greetings little girl.

ELLIE is nervous. She backs up against the wall.

**DR. BULLTRUM (con'd)**  
Come. Don't be frightened. You are safe in here.

The MAN smiles strangely.

**ELLIE**  
You're-

**DR. BULLTRUM**  
Dr. Bulltrum dear. Elliot Bulltrum. Chief Science and Research Officer on this ship. GenCon class III vessel, last of its kind.

Beat.

**DR. BULLTRUM**  
*(sighs)*  
The last of its kind. Bit old and beat up if you hadn't noticed. A lot of bad miles on the road. Mineral and resource mining and reproduction.

Beat.

**DR. BULLTRUM (con'd)**  
*(matter of factly)*  
Small crew. All dead now.

ELLIE is nervous.  
She straightens up slightly.



Beat.

**DR. BULLTRUM**

And you are?

ELLIE clears her throat.

**ELLIE**

Eleanor Adel sir. Ellie. Colony four twenty one. Centurion II. My father was the Captain.

**DR. BULLTRUM**

Captain? There hasn't been a rank of that nature used since The Fall?

**ELLIE**

Dad was old fashioned. Ship must have a Captain. He lead our colony. He was the Captain.

DR. BULLTRUM smiles at ELLIE's frankness.

**DR. BULLTRUM**

And where is the good Captain then? Your colony?

**ELLIE**

*(stoic)*

Dead. Like your crew.

DR. BULLTRUM quietens.

**DR. BULLTRUM**

I am sorry.

**ELLIE**

Me too Doctor. But he held out against the attack for as long as he could. I'm proud of him.

The DR's interest piques.

**DR. BULLTRUM**

Attack? On a colony vessel?

**ELLIE**

I don't really remember. We were jumping around the Outer Rim. Dad thought we were getting

**ELLIE (con'd)**

somewhere. Finally close to a new start. Then it just happened. Darkness. Screaming. Out of nowhere.

ELLIE stops to compose herself.

DR. BULLTRUM walks over to her, taking her hand.

**DR. BULLTRUM**

Go on.

**ELLIE**

We- It happened so fast. I was hiding and Dad found me. Put me into hypersleep. I woke up on this ship.

**DR. BULLTRUM**

Fascinating. Pirates and the like are too afraid of these systems. Its a minefield out here. Black holes. Dying stars and supernova. Hmm.

**ELLIE**

It wasn't any pirate sir. Or any of the like.

Beat.

**ELLIE**

There was a deep, booming roar. It wasn't human. Nothing I've ever heard or read about.

**DR. BULLTRUM**

Well its gone now.

Hold on ELLIE's face.

**ELLIE**

No sir, I don't think it has. There's-

Beat.

**ELLIE**

Something on this ship now. Some life form. Powerful. Quick.

DR. BULLTRUM feigns surprise.  
He shakes his head determined.

**DR. BULLTRUM**

I don't think so. I've been here for months on this run.

ELLIE doesn't seem convinced.

**ELLIE**

Then where is the crew sir?

DR. BULLTRUM looks at ELLIE intently.  
The DR. ignores her question.

**DR. BULLTRUM**

Come on. Let's get out of this place.

DR. BULLTRUM leads ELLIE away, looking back at the SHAFT she feel in from.

ELLIE has to trust him, against her better judgement.

The DR. accesses the door panel with a KEYCARD.

The panel blinks as it grants them access.

CUT TO:

`INT. MINING VESSEL - CORRIDORS - MAINTENANCE

ELLIE and DR. BULLTRUM edge along the narrow corridor.  
The DR. leads the way.  
ELLIE stays close behind.

**DR. BULLTRUM**

The hangar bay is this way. We can try and find a way off for you.

**ELLIE**

What about you?

The DR. stops, turning to ELLIE.

**DR. BULLTRUM**

I must see that this ends. One way or another.

ELLIE is surprised.

**ELLIE**

So there is a problem?

**DR. BULLTRUM**

Nothing to concern yourself with dear. You must leave. Company regulations permitting.

**ELLIE**

Okay doc. Lead the way.

ELLIE and the DR. continue to traverse the ship as quietly and quickly as possible.

CUT TO:

`INT. MINING VESSEL - HANGAR BAY

ELLIE walks into the HANGAR BAY again.  
She sees the POD she arrived in.

**ELLIE**

Back to square one.

The DR. walks into shot.

**DR. BULLTRUM**

Not quite. Stay here.

**ELLIE**

But-

The DR. scurries off quickly.

ELLIE stands on a small access ramp on the left of the HANGAR BAY.  
She watches the DR. disappear in the distance.

**ELLIE**

All alone again.

She waves her FLASHLIGHT across the portion of the hangar bay she is on.  
BARROWS has disappeared from her side again.  
ELLIE notices, searching for him.

**ELLIE (con'd)**

Barrows? Where are you? Stupid dog.

We hear a LOUD CRUNCH OF METAL (O.S).  
The DR. walks quickly back to ELLIE.

**DR. BULLTRUM**

We may be in trouble. Silence.

BOOM.

The CREATURE (*unseen*) stands behind her.

ELLIE knows it is there.

She stands rigid. Her body trembles in fear.

Loud footsteps drag along the metal grating (O.S).

The DR. motions to stay quiet, raising his finger to his lips.

He edges off, away from ELLIE.

**ELLIE**

(*whispers hopelessly*)

Come back!

She stands still, rigid.

We hear (O.S) heavy, shallow and unnatural breathing sounds.

ELLIE grabs the railing next to her, and slides down and under to the next level below.

She is silent.

**ANGLE: ABOVE ELLIE**

The CREATURE seems to be searching for her.

**ELLIE**

(*whispers*)

It can't see me. Think.

We hear a scuffling of feet (O.S).

BARROWS returns.

ELLIE smiles, holding him close.

She checks him over. Uninjured.

ELLIE inches step by step to a small DECONTAMINATION ROOM on the other side of the hangar.

She coaxes BARROWS to do the same. He stays rigid.

ELLIE motions at him frantically.

**ELLIE**

(*whispers*)

Come on boy.

BARROWS barks, scared and unsure.

ELLIE stands straight. She sighs in defeat.

**ANGLE: CREATURE**

The noise registers with the CREATURE as it begins to move. Again, we don't see anything.

BARROWS runs over to ELLIE.  
She grabs him, running.

The CREATURE scurries mercilessly fast across the HANGAR BAY (O.S).

CUT TO:

`INT. MINING VESSEL - DECONTAMINATION ROOM

ELLIE and BARROWS make it to the decontamination/quarantine room.  
As ELLIE slams the door button, the door jams.

**ELLIE**

Not now Jesus.

We hear a deafening ROAR (O.S).  
The DOOR gasses hiss and give away their position.

ELLIE hammers at the button.

**ELLIE (con'd)**

Please.

CUT TO:

`INT. MINING VESSEL - OUTSIDE DECONTAMINATION ROOM - POV

POV we move into the door in front of ELLIE and BARROWS, getting closer, more quickly.  
We sway side to side with motion.

CUT TO:

`INT. MINING VESSEL - DECONTAMINATION ROOM

ELLIE looks about her sharply.

BOOM.

A LONG SPIDERY ARM of the CREATURE reaches under the half closed door. Searching. Ripping at thin air.

BARROWS growls hard.

**ELLIE**

Come on!

The DOOR slams down fast, trapping the CREATURE's arm.  
A pained ROAR echoes through the HANGAR BAY.  
ELLIE edges back away from the door.  
She sits against the wall.

**ELLIE**

*(screaming)*

Go away!

The CREATURE frees its ARM.  
The door falls down. Sealed.

ELLIE closes her eyes. Beat.

CUT TO:

`INT. MINING VESSEL - OUTSIDE DECONTAMINATION ROOM - POV

We hold on the closed door.  
We pull back slowly, widening the frame of the door against  
the HANGAR BAY.

CUT TO:

`INT. MINING VESSEL - DECONTAMINATION ROOM

ELLIE curls up on the floor.  
BARROWS lays down across her.  
She strokes him.

**ELLIE**

We'll stay right here. I'll stay awake.

Beat.

**ELLIE (con'd)**

We'll be okay. We'll be okay.

CUT TO:

`INT. MINING VESSEL - DECONTAMINATION ROOM - POV

We hold on the door ELLIE is hiding behind.  
We stay still.  
Watching.

CUT TO:

`INT. MINING VESSEL - DECONTAMINATION ROOM

ELLIE breathes a sigh of relief as she lies down.  
BARROWS runs to the DOOR, barking and scratching at the base  
of the door.  
ELLIE musters a smile.

**ELLIE**

You got him boy. You got him.

BARROWS runs back to ELLIE.  
She takes comfort in petting her friend.

FADE TO BLACK:

`INT. MINING VESSEL - DECONTAMINATION ROOM

FADE IN:

ELLIE awakes some time later.  
She opens her eyes slowly, unaware of her environment.  
The door to the room is open.  
She takes a second to gather her senses and surroundings.

Beat.

ELLIE runs to the control, hammering it. It won't close.

She is frightened.

A VOICE crackles into life from the command console in the  
room. DR. BULLTRUM.

ELLIE stands back from the door.

**VOICE (INTERCOM)**

I wouldn't bother trying Ellie. Access is  
granted freely on this ship.



The short transmission ends abruptly.  
ELLIE is distracted by this.

**ELLIE**

Doctor? What's he doing? Why?

She beckons BARROWS and they move away from the area.

CUT TO:

`INT. MINING VESSEL - DECONTAMINATION ROOM

ELLIE calls the DR. on the INTERCOM.

**ELLIE**

What the hell are you doing?

Silence.  
Static hisses.

**ELLIE (con'd)**

*(firmly)*

We need to talk. Meet me in the mess hall. Now.

CUT TO:

`INT. MINING VESSEL - MESS HALL

ELLIE and DR. BULLTRUM sit opposite each other in the centre of the mess hall tables.

They eat from sachets and drink.

ELLIE opens a sachet for BARROWS, placing the contents on a tray for him. He laps at the food content.

The DR. eats carefree, as ELLIE is more cautious surveying the room.

**ELLIE**

Doctor. What really is on this ship? Why did you leave us? Why?

Dr. BULLTRUM stops eating, looking ELLIE in the eye.

**DR. BULLTRUM**

I'm sorry Ellie. I-

Beat.

**DR. BULLTRUM (con'd)**

I had to make sure the specimen survived. It is a completely new life form. Magnificent. I found it. Like you and your dog, I have vested interest in its survival. Its pursuit of life.

ELLIE is appalled.

**ELLIE**

You wanted to let it kill me?

The DR. nods his head, ashamed.

**DR. BULLTRUM**

It's a perfect machine. A complete animal. A species we have never seen or heard of. I wanted to preserve it. Monitor it. I was wrong. I set the ship to hit a planetoid. Would give me enough time to study it from afar. But I was wrong. It cannot be tamed. Taught. It is a scourge of life. A beast. Your arrival changed my plans but its too late to change the course.

**ELLIE**

There must be time.

The DR. shakes his head.

**DR. BULLTRUM**

I'm afraid not. I played with a power I didn't understand. I am sorry Ellie. I should not have put you in harms way.

Beat.

**DR. BULLTRUM (con'd)**

This beast fascinated me.

ELLIE is disgusted.

**ELLIE**

You sound as if you like it?

**DR BULLTRUM**

I admire it. Fast. Powerful. Calculating.

ELLIE slides her tray off to the side.

**ELLIE**

Aren't you scared of it?

**DR. BULLTRUM**

It's only human nature to fear the unknown. The dark. Death.

ELLIE and DR. BULLTRUM discuss their plight and the creature.  
She doesn't trust him.

**ELLIE**

You were wrong okay. I haven't got time to hold a grudge. We need to get off this ship.

Beat.

**ELLIE (con'd)**

*(appealing)*

Please. Just help us. That's all I ask.

The DR. registers some humanity.

**DR. BULLTRUM**

Of course. We can look through the Selene, a shuttle in the hangar bay.

They stand up.  
Their figures just dots in the large MESS HALL.

CUT TO:

`INT. MINING VESSEL - DECK HALL

BARROWS chased by the creature and has to outrun it back to ELLIE. Tense.  
The screen flashes to black every 1-2 secs.  
Confusion, tension. Stylistic.  
Heavy breathing from the CREATURE (O.S).  
Use of light and dark, shadow, silhouette.

Manage to shut out the creature as BARROWS just makes it.

CUT TO:

`INT. MINING VESSEL - DECK HALL ANNEX

ELLIE hugs BARROWS as he makes it.  
The CREATURE is locked on the other side.  
ELLIE stands on her toes to look through the viewing panel.  
Nothing.

She turns back to BARROWS.

**ELLIE**

You're one tough dog huh boy?

BOOM.

The door is smashed against.

ELLIE falls back.

We hold on the DOOR. Dented, damaged.

BARROWS growls, protecting ELLIE.

Silence.

We hold on ELLIE breathing heavy.

FADE TO BLACK:

`INT. MINING VESSEL - DREAM SEQUENCE - ELEVATOR

FADE IN:

ELLIE casually walks up to the elevator and gets inside.

She looks at the buttons.

She presses the button.

We hear a piece of metal slide above her (O.S).

ELLIE looks up slowly.

We hear a strange hissing sound.

We hold F.S on ELLIE's reaction.

BANG.

ELLIE is ruthlessly dragged up into the vent.

We hold on the empty elevator chamber.

Beat.

We hear(O.S) gut wrenching bones crunching and gagging.

Gallons of blood drop from the ELEVATOR SHAFT.

BLOOD pools on the floor. The dark red standing out against the clean metal floor.

ELLIE's corpse drops to the floor with a loud thud.

We hold on the horrific mess.

BLOOD drips slowly from the edges of the SHAFT.

We hold on the dark recess of the SHAFT. Empty.

FADE TO BLACK:

`INT. MINING VESSEL - DECK HALL

FADE IN:

ELLIE wakes up.  
She gasps for air.  
She looks around her.  
Alone in the large room.  
She cries.  
She looks at her reflection on the table.  
She studies herself. Her eyes are strong.  
BARROWS paces the room on guard.

Thinking back to her father.  
Flashes of his face from the PODULE on CENTURION II.

**ELLIE**

What do I do Dad?

CUT TO:

`INT. MINING VESSEL - HANGAR BAY

ELLIE, BARROWS and DR. BULLTRUM walk into the large hangar bay.  
The DR. leads them.

**DR. BULLTRUM**

There are a few docking pods that were used by a salvage team in the rear of the hull. They were killed but the pods should still be active.

ELLIE nods.

**ELLIE**

Will you come with me?

**DR. BULLTRUM**

I must remain dear.

**ELLIE**

What about the SELENE shuttle? Where did the crew go? You can use that?

**DR. BULLTRUM**

I think we can presume a fate has befallen them. I wouldn't suggest looking for them. R what is left of them.

ELLIE seems adamant.

The DR. works furiously on the PODS as ELLIE searches the surrounding room.

CUT TO:

`INT. MINING VESSEL - HANGAR BAY ANNEX

**ANGLE: ELLIE REACTION**

ELLIE finds the deceased crew.  
Sucked dry and made into some kind of horrific triptych sculpture. Absurd Gothic.  
The skeletons are bloodied and twisted. Contortions of the human form.

ELLIE is shocked.  
The DR. seems secretly impressed. A hidden smile.

The SELENE shuttle is there.  
Empty.

**ELLIE**

Why didn't you tell me about this? Another colony were here?

ELLIE finds the NEWTON'S CRADLE of the small kid from the TRANSIT STATION. Still.

ELLIE walks up to it, examining it.  
She sets it in motion.

AS IT SWINGS BACK AND FORTH IT CUTS TO SHOTS OF HER DYING IN HER DREAM.

CUT TO:

`INT. MINING VESSEL - ANNEX - FAN ROOM

ELLIE, BARROWS and the DR. walk along the cylindrical FAN ROOM shaft.

The do not talk.  
Their footsteps sound heavy and laboured.

We slowly advance.

**ELLIE**

Wait, what was that?

The DR. looks curious.

**DR. BULLTRUM**

I didn't hear any-

The CREATURE roars (O.S). Close.

They begin to run along the fan corridor.  
We hear an intense shuffling (O.S).

ELLIE turns back as they near the FAN.  
She see the CREATURE (O.S).

**ELLIE**

Run. Now.

They run through to the other side of the FAN.  
We can see the SHADOW of the CREATURE approaching.  
BARROWS leaps through the stopped FAN.  
The DR. runs through, as ELLIE slips.  
The CREATURE draws nearer.

ELLIE gets up, limping, wincing in pain.

**DR. BULLTRUM**

Ellie. Don't look back. Run.

ELLIE limps quickly.  
A loud SCREECH fills the corridor.  
ELLIE continues to run, not looking back.  
We hear the breathing of the CREATURE (O.S) approach, closer  
and closer.

The DR. works on the FAN motor controls.  
We hold on his eyes, through his old glasses.  
He works fast.

ELLIE closes in on the FAN.  
The CREATURE is 15 feet away from ELLIE.

**DR. BULLTRUM**

Come on, that's it. That's it.

ELLIE jumps throguh the FAN as it begins to slowly whir, rhythmically spinning and growing in speed.

The CREATURE roars as it is stuck on the other side.

ELLIE slumps down.

The CREATURE POV watches them from behind he spinnig fan blades.

The shadows of all are eerier and segmented by the blades.

CUT TO:

`INT. MINING VESSEL - corridor

Ellie in a hallway. Thin steel grating on the floor. Look up from below for a cool shot of her figure walking, bare feet on the cold metal floor.

DR. BULLTRUM manages to hurt the alien with a medical saw, but it is a temporary respite from the chase.

CUT TO:

`INT. MINING VESSEL - HANGAR BAY

The DR. has the preparations complete.

**DR. BULLTRUM**

Ellie come here. It is time.

ELLIE walks over slowly, taking a last look at the hell around her.

`INT. SPACE - MINING VESSEL - HYPERSLEEP POD

ELLIE and BARROWS climb into the pod.

Dr. BULLTRUM's programs their sleep stasis.

ELLIE takes the DR.'s hand.

**ELLIE**

Thank you. For everything.

The DR. is surprised at her. He smiles the first time in a long time.

**DR. BULLTRUM**

It is my pleasure. I'm sorry for -



ELLIE nods okay.

**DR. BULLTRUM (con'd)**

All the care in the world for you and your companion.

**ELLIE**

Goodbye Dr. Be seeing you.

The DR. closes the lid on the POD.

CUT TO:

`EXT. SPACE - MINING VESSEL - HYPER SLEEP POD

Jettisoned into space. They slowly leave the large MINING VESSEL.

They are serene, at peace once more.

CUT TO:

`EXT. SPACE - MINING VESSEL

The MINING VESSEL sits quiet in the background. Alone.

CUT TO:

`INT. MINING VESSEL - COMMAND CENTRE

DR. BULLTRUM decides to stay and fight the alien, the two forms silhouetted against the large open viewing window. or at least buy Ellie time.

We can see the approaching planet in the background, large and oppressive.

Wants to make up for his indiscretions beforehand.

CUT TO:

`EXT. SPACE - MINING VESSEL - HYPER SLEEP POD

ELLIE's pod is drifting away from the shuttle. Serene face shots and haunting strings.

We see the COMMAND CENTRE viewing window from afar.

CUT TO:

`INT. MINING VESSEL

DR. BULLTRUM has a stand off with the alien. Still impressed by it. They stand in front of each other.

**ANGLE: DR**

DR. BULLTRUM whispers into the face of the creature. We don't hear it. We watch the DR.'s lips move (HFR).

The CREATURE ROARS in front of Dr. BULLTRUM.

DR. BULLTRUM smiles.

**DR. BULLTRUM**

Yes. Good. You are perfect. Perfect, yes.

He laughs.

CUT TO:

`EXT. SPACE - MINING VESSEL

The MINING VESSEL is pulled in to the orbit of the planet. The ship begins to burn up. The colours are extraordinary and beautiful. It is a beautiful vista of chaos.

The MINING VESSEL roars as it struggles to steady itself.

CUT TO:

`INT. MINING VESSEL - COMMAND CENTRE

The COMMAND CENTRE is burning hot and bright from the crashing atmosphere.

The LIGHT burns onto the figures of the CREATURE and DR. BULLTRUM.

DR. BULLTRUM steadies himself on a railing and gets onto one knee.

We watching in admiration as they plummet towards their deaths.

**DR. BULLTRUM**

It's beautiful. Look at it.

DR. BULLTRUM gets up to look and stands in front of the CREATURE.

They study each other.

The CREATURE ROARS magnificently.

DR. BULLTRUM laughs manically, desperate.

**DR. BULLTRUM (con'd)**  
End of the road.

The MINING VESSEL is crashing through the atmosphere as the CREATURE stands over DR. BULLTRUM.

DR. BULLTRUM closes his eyes.  
His face is cast in glorious burning light.

CUT TO:

`EXT. SPACE - HYPERSLEEP POD

ELLIE's pod slowly travels through space, with the MINING VESSEL burning up in the atmosphere in the background.

We hold on the POD.

Beat.

A sharp pin of LIGHT encases the POD.  
ELLIE and BARROWS are illuminated, angelic.

The POD suddenly disappears as space folds in on itself.  
We hold on the empty background of the stars.  
Darkness.

FADE TO BLACK:

`EXT. SPACE

FADE IN:

The legend '**Hylia System**' appears on the screen.  
We hold on the stars as they sit still.

We pan across the vista.  
ELLIE's pod slowly moves across the screen.  
We move in closer to see her life form.

CUT TO:

`INT. HYPERSLLEEP POD

We hold on ELLIE's face.  
Serene.

CUT TO:

`EXT. SPACE

We pull back to reveal the large industrial vessel ELLIE just left. Quiet, sitting alone.

We hold on the shot of the POD sitting next to the MINING VESSEL.

FADE TO BLACK:

`EXT. SPACE - HYLIAN SYSTEM

FADE IN:

We Hold on ELLIE and BARROWS.  
A picture of tranquillity.  
We follow the PODULE as it slowly ambles against the black sky.  
A small RED light begins to blink intermittently on the PODULE.  
The RED LIGHT highlights their FIGURES in the PODULE.

As the PODULE slowly moves across the screen, we pull back to reveal a huge mining/industrial vessel.  
It is colossal.  
It looks old, rusted, worn. Uninhabited.  
We watch the framed scene of the PODULE sitting amongst the brown metal of the INDUSTRIAL SHIP.

CUT TO:

`INT. SPACE - POD

**ANGLE: POD**

Flashes of darkness cover ELLIE's face.

**ANGLE: CREATURE**

The CREATURE's arms are held out, trying to grab ELLIE.

We hold on ELLIE's face. Serene.

The shadows of the CREATURE's arms move nearer, searching.  
Haunting strings. Scratching, unnerving.  
We hold on the frame of the pod.

DARKNESS:

ELLIE's eyes open fast. Fear. Hold on eyes.

DARKNESS:

CREATURE's arms smash through the POD frontage.

DARKNESS:

ELLIE's mutilated corpse lies still in the POD.

MUSIC CRESCENDOS.

CUT TO:

`INT. POD

ELLIE lies asleep and peaceful.

CUT TO:

`EXT. SPACE - MINING VESSEL

We pan around the MINING VESSEL in its entirety.  
Its size is overbearing.  
We track around the VESSEL to the PODULE.

THE PODULE grows closer to the MINING VESSEL.  
The PODULE is being pulled into the MINING VESSEL.

A large BAY DOOR slowly, mysteriously opens on the MINING  
VESSEL.

We FOLLOW the PODULE as it enters the VESSEL.

CUT TO:

`INT. PODULE

The PODULE enters into the darkness of the VESSEL.  
The SHADOW of the VESSEL hangs over the PODULE as it moves  
though.

FADE TO BLACK:

`INT. MINING VESSEL - DOCKING BAY

FADE IN:

We sit inside the colossal VESSEL.  
The PODULE slowly comes to a halt in a mechanical arm, which houses its descent to ground level.  
The OUTER BAY DOOR slowly closes in the background.  
The MECHANICAL ARM hisses and crunches to a halt.  
The PODULE sits alone in the large BAY.

Beat.

WE track around the DOCKING BAY.  
Old machinery sits rusted tight.  
There is a dense moisture in the air.  
The atmosphere is steamed, cloying.

We move into the PODULE.  
The RED LIGHT stops.  
The MECHANICAL ARM springs into life.  
IT turns the PODULE upright.  
We see the frozen FIGURES of ELLIE and BARROWS standing up, looking out over the DOCKING BAY.

Beat.

A BLUE LIGHT blinks on the PODULE.  
The MECHANICAL ARM turns and a BEAM OF ELECTRICAL BLUE LIGHT scans the PODULE.  
Back and forth, highlighting their FIGURES as it passes them.  
The MECHANICAL ARM comes to a halt.

Beat.

The front panel of the PODULE slowly raises.  
We see this action from a number of angles.

A gentle surreal mist emanates from the HYPER SLEEP PODULE.

CUT TO:

`INT. MINING VESSEL - DOCKING BAY

ELLIE wakes up.  
She looks around her in shock.

She sits down and looks about her.  
A smile gently forms on her lips.

CUT TO:

`INT. MINING VESSEL - DOCKING WINDOW

We hold on the BRIGHT STARS.  
A SHIP tracks into shot.  
We pull back to reveal the hull in its entirety.

The SELENE approaches the MINING VESSEL.

ELLIE watches transfixed from the bay window.

ELLIE shouting and waving at SELENE.

**ELLIE**

No. Don't land. Go. Go.

Beat.

**ELLIE (con'd)**

Go!

ELLIE runs out of the room with BARROWS chasing after her.

CUT TO:

`EXT. SPACE - HYLIAN SYSTEM

We hold on the BRIGHT STARS.

The SELENE approaches the MINING VESSEL.

SPACE STORM.

Beautiful, vibrant, tense.

CUT TO:

`EXT. MINING VESSEL

The SELENE slowly draws nearer to the DOCKING BAY of the  
MINING VESSEL.

The door slowly opens to the MINING VESSEL.

The SELENE docks.

CUT TO:

`INT. MINING VESSEL - DOCKING BAY AIRLOCK

ELLIE waits for the DOCKING BAY to pressurise.  
She stands looking through the small window.

**ELLIE**

*(impatient)*

Come on.

We hear a CONTROL PANEL activate .

**CONTROL PANEL**

Pressure restored to cargo bay.

ELLIE hammers the button to open the door.

CUT TO:

`INT. MINING VESSEL - DOCKING BAY

The INTERIOR DOORS close on the DOCKING BAY.  
The room re-pressurizes as the SELENE comes to a halt on the  
landing platform.

ELLIE enters the room.

She sneaks into cover.

ELLIE hides, as she watches the SELENE's doors open.

CUT TO:

`INT. MINING VESSEL - DOCKING BAY

ELLIE sits behind a row of large crates.  
The SHUTTLE RAMP slowly descends.  
The mechanism grinds as it does so.

Beat.

Pairs of colonists slowly walk down the ramp, excited, talking  
amongst themselves.  
They take in their brave new world.

**ANGLE: ELLIE**

**ELLIE**

The colony.

She breaths a sigh of relief.  
She beams a smile. Help.



**ELLIE**

Thank God.

She watches intently, scared and unsure to reveal herself.

CUT TO:

`INT. SELENE - BOARDING RAMP

We hold on the ramp.  
We hear chatter (O.S).  
Colonists continue to get off the ship, following in waves.  
They look around, taking in the large interior of the MINING  
VESSEL.  
Their chatter echoes throughout the interior.

We hold on the ramp.  
Empty.

We track a PAIR OF FEET walking along slowly. Big boots.  
We pan up to reveal SAL.

SAL lumbers off the shuttle.

TIGHT on SAL.

**SAL**

Jesus, what a shithole.

ELLIE observes them, as they gather in a cluster in the centre  
of the room.  
A bunch of wearied travellers.  
SAL takes the lead, walking out of the room.

FADE TO BLACK:

`INT. MINING VESSEL - MESS HALL

FADE IN:

The colonists sit in lines in the MESS HALL.  
The room is buzzing with chatter. A polar opposite to earlier.  
They devour food, happy, chatting.  
Children play with their friends, running along the room and  
hiding under tables.

ALTO DE VRIES sits alone, piling food onto his tray.  
He eats barbarically.

We hold on this colony at home.

ELLIE walks into the room with BARROWS.  
The colonists, turn, in a hush.

She walks up to them.

No-one addresses her.  
ELLIE is uncomfortable.

We pan across to SAL, who studies ELLIE.

ELLIE nears the tables.

The colonists don't know how to react.

SAL stands up, looking back at his fellow colonists in  
disdain.

He waves her over.

**SAL**

There's a seat here darlin'. Come on, I won't  
bite.

ELLIE smiles nervously.

FADE TO BLACK:

`INT. MINING VESSEL - MESS HALL

FADE IN:

ELLIE does not eat.  
She looks at the colonists around her, enjoying the company of  
others.  
Some of the colonists don't hide the fact that they are  
looking.  
ELLIE tries to smile it off.

Beat.

SAL takes a swig of liquor between mouthfuls.  
He sits across from ELLIE.

**SAL**

You not eating girl?

ELLIE shakes her head.

**SAL**

What's your name girl?

ELLIE looks him in the eye.

**ELLIE**

Eleanor. Everyone calls me Ellie.

SAL smiles.

**SAL**

Ellie it is then.

She smiles at him. He tips his hat to her.

ELLIE instantly feels at ease.

**SAL**

I'm Sal. But that ain't what most of these  
good folks call me!

The colony seems happy.

Rows and rows of the families and colony eating together.  
Happiness and contentment.

The other children take an interest in ELLIE.  
They stand behind her, looking.  
ELLIE looks over her shoulder.

**ELLIE**

Hey.

They run off laughing.

ELLIE doesn't know how to react at the attention.

ELLIE takes her MAP from her pocket, studying it, lost in her  
own world.

SAL finishes eating and leans in to ELLIE.

**SAL**

How long you been out here?

ELLIE shrugs.

**ELLIE**

A few days? A week. I'm not sure.

**SAL**

Must have been lonely up here?

ELLIE smiles nervously. She looks away.

SAL diverts.

**SAL (con'd)**

*(to Barrows)*

So who's this big old boy then?

SAL strokes BARROWS. He enjoys the attention.

**ELLIE**

That's Barrows. He's my best friend.

SAL laughs.

**SAL**

Barrows huh? That's an unusual name for a dog?!

**ELLIE**

Guess so. But he's the best company.

SAL continues to stroke BARROWS.

**SAL**

You doing okay? It's hard being alo-

**ELLIE**

That's actually been the least of my problems?

ELLIE is serious.

SAL laughs.

**SAL**

Really? How so?

Beat.

**ELLIE**

We aren't alone on this ship.

SAL frowns concerned.

People continue to eat and laugh and talk, around this revelation.

SAL motions to ELLIE with a nod to come away from the others.

**SAL**

Pardon the distraction, but. Not alone. What do you mean?

ELLIE looks frankly at SAL, trusting him.

**ELLIE**

There's a creature, a life form on this ship. None too friendly.

SAL sniggers.

**SAL**

Seriously. Don't be yankin' old Sal around.

ELLIE looks intently at SAL, her eyes burning with the truth.

**ELLIE**

I've spent the last few days running, hiding from this thing.

Beat.

**ELLIE (con'd)**

It killed the whole crew. It's just me, Barrows and the Dr. I don't know where he is now. I left this place. But I was brought back again. I don't know how. I don't understand okay.

SAL nods as she talks.

**SAL**

Go on.

**ELLIE**

We need to everyone off of this ship, or we'll all going to die.

SAL is taken back. He believes her.

Beat.

**SAL**

I'll be damned.

He takes a swig of liquor.

**SAL (con'd)**

We better let these good folks know.

SAL leads ELLIE back to the colonists.

CUT TO:

`INT. MINING VESSEL - CORRIDORS

We hold on still frames of the corridors around the ship.  
Empty.  
Painful silence.  
Steam pipes erupt sporadically.

We hold on condensation droplets pooling on a floor.  
The droplets echo loudly.

We hold on a long, wide corridor.  
We pan across to reveal the SHADOW of the CREATURE on the wall.  
It begins to move.

SHADOW of MONSTER stalking.

Intense. Claustrophobic.

We hear the breathing, pulsating life force bursting from the CREATURE as it prowls through the ship.

CUT TO:

`INT. MINING VESSEL - NEST ROOM

We hold on the CREATURE as it sheds its young skin.  
It screams in pain, tortured.  
The birth of the adult CREATURE.

CUT TO:

`INT. MINING VESSEL - MESS HALL

SAL tries to get some attention.  
Most of the colonists do not register this attempt.  
SAL looks back at ELLIE.

He slams down a cup on the metal table.  
The sound is harsh and stymies the colonists out of their stupor.  
They all turn, looking at SAL and ELLIE.

**SAL**

Listen up. Listen good you hear?

Beat.

**SAL (con'd)**

Ellie here has some information for us. I suggest we pay attention.

ELLIE stands nervously behind SAL.

**SAL (con'd)**

Seems we ain't alone on this old junk pile.

The people look at each other worried, chatting amongst themselves.

A WOMAN stands up.

**WOMAN**

What'you mean not alone? The crew? Mercs? What?

SAL stares at her impatiently.

**SAL**

Wrong. Crews all dead lady.

ELLIE watches the reaction.  
They shout out towards ELLIE.

**MAN**

She told you this? Come on Sal. What's going on?

**SAL**

I told you. Ellie here has been here for days. Trying to survive.

Beat.

**SAL (con'd)**

We got a big 'ol life form on board. Don't take kindly to our kind.

They laugh, mainly at ELLIE.

SAL looks back at ELLIE. He nods.

ELLIE steps forward.  
She tries to speak, nothing.

She clears her throat.

**ELLIE**

*(quiet)*

There's some kind of creature on here. Fast.  
Strong.

The colonists shout amongst each other again.

**MAN**

Speak up! What did you say?

ELLIE seems scared of the attention.

SAL nods at her encouragingly.

**SAL**

Go on darlin', its okay.

ELLIE tries again.

**ELLIE**

There's a monster, some kind of creature on  
this ship. The crew is all dead, apart from the  
doctor. Dr. Bulltrum. Science officer.

The colonists stands quiet. Confused.

**ELLIE (con'd)**

We need to get off this ship now. Or we're all  
dead.

SAL pats on her the back affectionately.

He whispers into her ear.

**SAL**

Well done Ellie.

She smiles over her shoulder at him.

A MAN stands up, walking over towards Ellie.

He motions for the attention of the colonists.

He addresses them and ELLIE simultaneously.

**MAN**

So we're to understand that there's a creature,  
running around this ship, picking off  
the crew.

The colonists laugh.

ELLIE looks pained.



**MAN (con'd)**

That we're all gonna die, horribly.

Beat.

**MAN (con'd)**

Yet you, and your dog, have survived all this time, on your own. No weapons, nothing.

ELLIE nods.

The colonists laugh harder.

**MAN**

*(laughing)*

Come on now, Ellie.

Beat.

He continues walking towards ELLIE.

**MAN (con'd)**

Cut the shit with us okay?

The MAN stares down ELLIE. She backs off frightened.  
SAL pushes him away.

**SAL**

Get outta here. Leave the poor girl alone. Show some respect. She's tired and alone.

Beat.

**ELLIE**

I can show you.

The MAN turns back.

**ELLIE**

If you want to see what happened to the crew, I'll show you.

SAL smiles.

**SAL**

Well what you waiting for, lets go now shall we?

ALTO DE VRIES, SAL and a few random colonists volunteer to take a look.

ELLIE leads them out of the room.

She tucks her hand into her pocket.

She pulls out the ID CARD, looking at it.

She looks over to SAL.

She tucks it back into her pocket.

CUT TO:

`INT. MINING VESSEL - HANGAR BAY ANNEX

ELLIE, followed by SAL, then the others walk into the small annex of the HANGAR BAY.

ELLIE rounds the corner, pointing.

She stops dead in her tracks, shocked.

Gone.

ELLIE thinks she is losing her mind.

ELLIE begins to cry, slumping to the floor.

SAL comforts her.

ALTO DE VRIES laughs maniacally.

The MAN from the MESS HALL shakes his head.

**MAN**

Come on Sal. She's just some kid who has lost it.

SAL looks angered, he berates the others.

**SAL**

Have a heart. This poor girl has been alone for god knows how long. Show some respect. I believe her. I say we pack up, ship out.

Beat.

**SAL (con'd)**

You telling me this vessel don't have a crew? Where are they? She killed 'em?

SAL points at ELLIE.

The MAN shrugs.

**SAL (con'd)**

Come on. Lets take what we need and do what the lady says.

ALTO DE VRIES looks ELLIE up and down.

SAL looks over her protectively.

**SAL**

You got a problem Alto?

ALTO shrugs.

**ALTO DE VRIES**

Nah, no problem Sal.

Beat.

**ALTO DE VRIES**

Just not too happy 'bout being ejected from my new home.

ELLIE stands up for herself.

**ELLIE**

Home?

**ALTO DE VRIES**

Its where you are ain't it sweetheart?

ELLIE shakes her head.

**ELLIE**

This isn't our home anymore. It never was.

CUT TO:

`INT. MINING VESSEL

We hold on an ominous corridor.  
We watch a shadow of the CREATURE stand in front.  
We hold.

CUT TO:

`INT. MESS HALL

The colonists and ELLIE arrive back in the MESS HALL.  
People stare anxiously.

**ALTO DE VRIES**

Nothing. Nothing at all.

ELLIE just shakes her head, defeated.

The colonists seem happy.  
ELLIE cant explain.

**WOMAN**

Where is the med lab? A few of the colony need some treatments.

**ELLIE**

I'll show you.

ELLIE takes them.

CUT TO:

`INT. MINING VESSEL - MEDICAL BAY

ELLIE, SAL and a handful of the colony are now in the MEDICAL BAY.

They look through the instruments and the storage lockers.

A WOMAN pulls out supplies as fast as she can.

**WOMAN**

I'll get these on the ship.

SAL nods.

SAL plays with the MEDICAL SAW. He turns it over in his hands.

He watches his reflection in the circular, jagged blade.

BOOM.

The lights go out.

A DEEP RED LIGHT takes over.

**WOMAN**

What's going on?

SAL looks at ELLIE.

**ELLIE**

Here we go.

**SAL**

Come on. We're getting out of here. It ain't right.

They go to leave for the MAIN HALL/DOCKING BAY.

We hear a LOUD, MONSTROUS ROAR from the CREATURE nearby (O.S).

ELLIE looks at SAL.

**SAL**

Follow me. Everyone. Now. Stay close.

**ELLIE**

It can't see. Move silently and carefully. Dead quiet.

SAL nods, taking lead.

ELLIE looks saddened that she wasn't believed as she hangs back.

SAL looks back to her with discomfort in his eyes. He feels fatherly towards her.

The colonists now listen.

They leave the room close together, stepping gently.

CUT TO:

`INT. MINING VESSEL - MAIN HALL/DOCKING BAY

The group from the MEDICAL BAY are now looking over the SELENE.

They move items along the shuttle ramp, quietly, quickly. ELLIE urges them to be quiet.

**ELLIE**

*(whisper)*

Quiet. Everyone.

**WOMAN**

You're not one of us, don't tell me what to do.

SAL ticks off the WOMAN who says that with a stare.

Beat.

SAL stands in front of everyone.

**SAL**

I'll go to the Mess Hall and get everyone else.

Beat.

**SAL (con'd)**

Get the shuttle ready. We're gone.

ELLIE nods, helping the WOMAN colonist with the goods. She apologises with a look.

ELLIE smiles at her.

SAL leaves the DOCKING BAY.

CUT TO:

`INT. MINING VESSEL

SAL slowly makes his way along a now ominous, dark corridor.  
We watch his feet tread lightly.

**ANGLE: SAL**

His face concentrates.  
He looks around him, breathing quiet, shallow.

CUT TO:

`INT. MINING VESSEL - DOCKING BAY

The handful of colonists continue to load the SELENE.

Metal chains swing from the ceiling partitions. Eerie.

Quiet.

BOOM.

ALTO DE VRIES is attacked in front of everyone. Quickly.  
Savagely. His body is held up with ease.  
Impaled by the CREATURES ARM and slammed against the hull of  
the SELENE.  
We hold on his lifeless body.

The CREATURE sits tight, watching the panic from afar.

PANIC.

Hide.  
Still.

SAL and the other colonists enter the room.  
Shock.

SAL throws his BLADE at the monster, infuriating it.  
He laughs like the space pirate he is.  
He buys them some time.

ELLIE calls out for SAL.

**ELLIE**

Sal no! Sal. Sal please.

SAL runs towards the CREATURE.

**SAL**

See 'ya around kiddo.

As they hide behind some industrial crates for cover, ELLIE peeks out.

We hear SAL scream (O.S). Brutal and graphic.

Some of the colonists scream, running up the ramp to leave on the SELENE.

They believe ELLIE now, she takes control.  
Need to get on that shuttle asap.

CUT TO:

`INT. MINING VESSEL - DOCKING BAY

The CREATURE attacks the shuttle itself. Damages it.

Throws it out of the DOCKING DOOR.  
What to do?

Hold on ELLIE. Scared but strong.

**ELLIE**

Get back to the MESS HALL. Get everyone together.

Beat.

**ELLIE (con'd)**

I'll get us out of here.

Hold on her eyes.

Pull back.

Hold on her figure.

BOOM.

**CUT TO BLACK:**

THE END:

SOLUS.

CREDITS.