

THE STARS ARE HAUNTED

Written by

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Based on, Ridley Scott's Prometheus (2012)

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FADE IN:

EXT. DEEP SPACE

JUGGERNAUT (horseshoe shaped, giant space ship) is floating in deep space -- a nearby star shines on its dark skin.

INT. JUGGERNAUT - BRIDGE CHAMBER

Immense, foreboding, with a WHITE LIGHT shining down on:

ELIZABETH SHAW, who is seated in the iconic PILOT'S CHAIR.

SHAW

Damn, it's cold in here.

Pressing egg-shaped buttons that react by lighting up and making organic sounds.

SHAW (CONT'D)

(glancing down)

How many more jumps?

DAVID'S HEAD in Shaw's lap.

DAVID

(looking up at her)

Two.

She sighs and winces.

DAVID (CONT'D)

It takes time to cross galaxies,
Elizabeth.

Staring into the CURVED DISPLAY at the end of the GIANT TELESCOPE (which is part of the Pilot's Chair):

SHAW

(to herself)

I have to try.

DAVID

Hope springs eternal.

Rolling her eyes.

Moving her hands over the CHAIR'S CONSOLE: GREEN MAGIC JUMPS OUT OF the egg-shaped buttons to kiss her fingertips.

The HOLOGRAPHIC ORRERY snaps to life, filling the cavernous space with DANCING LIGHTS, which form into

GALAXIES AND PLANETS swirling into each other and finally locking in place against the backdrop of the giant, foreboding, skeleton-like walls.

DAVID (CONT'D)
(watching this)
Looks like you're getting the hang
of it.

The giant telescope rotates, and pans downwards.

We notice it's pointing at a SMALL PATCH OF DARKNESS that sticks out against the orrery's static field of lights.

Shaw's hands continue moving over the console's buttons -- green magic continues kissing her fingertips.

SHAW'S POV

Telescope's viewer is focusing on:

BOÖTES VOID

Looking like someone punched a hole through the Universe.

We get up -- still in SHAW'S POV -- and peer over the side of the enormous telescope.

We see the same patch of darkness suspended against the orrery's static field of lights.

Settling back into the giant seat. We bring our head closer to the viewer.

A DOZEN DOTS OF LIGHT shoot out from the patch of darkness.

ZOOMING IN we see the dots are all galaxies except for one, which is a burning ORANGISH RED SUN.

SHAW'S VOICE
(seeing this...)
Paradise.

Back on the TELESCOPE and out of SHAW'S POV.

With the holographic-sun's orangish red light shining on her, Shaw's left hand gestures, and everything tilts to the side.

She grabs on.

David's head accidentally rolls off her lap, hitting the floor with a THUD.

EXT. DEEP SPACE.

Juggernaut is orientating itself.

The space surrounding the ship is becoming more and more DISTORTED as the background stars start blending into one other, creating a RING OF WHITE HAZE surrounding the ship.

Seconds later,

the BOÖTES VOID soars out of nowhere, lunging at the Juggernaut and filling the screen with its darkness.

The Juggernaut VANISHES INTO IT.

The ring of white haze is all that's left on the screen; after several beats it starts to disappear like a puff of smoke, and the space around it slowly changes back into a normal star pattern.

We're back in deep space now, like nothing happened.

INT. JUGGERNAUT. BRIDGE CHAMBER.

The holographic-sun in front of Shaw's face fades away.

The ORRERY, with its brilliant lights BLINKS OFF, and we're left with those menacing dark walls.

Shaw glances down to see David's head rolling around.

SHAW

I'm sorry.

DAVID

I hate to bring this up, again, but
I could be of a lot more help with
my body re-attached.

SHAW

You killed Charlie,
(a beat)
no body for you.

Pilot's Chair stops rotating.

Carefully getting down from it,

SHAW (CONT'D)

Just be thankful I brought you
along.

and on her feet.

DAVID
 (patiently)
 I was just following orders.

Picking up his head.

SHAW
 (holding him)
 So, you're just a puppet then?

DAVID
 No, I'm a lot more than that.

SHAW
 Right now,
 (looking upwards)
 you're my record player.

Panning up, we see a RING OF LIGHT high above us, a halo,
 with darkness in the center.

SHAW'S VOICE
 I'm glad you figured out how their
 technology works.

DAVID
 (suspended in her hands)
 Some of it.

Back on Shaw:

SHAW
 (still looking up)
 It scanned our music... everything.

SHAW (CONT'D)
 (hard on David)
 Let's dance. Tell it to play
 "Starship".
 (a beat)
 Charlie always liked that song.

DAVID
 (smiling up at her)
 An oldie, but a goodie.

He gives the command in Proto-Indo-European (PIE) language.

Nicki Minaj's "Starship" song starts playing: BOOMING.

SHAW, HOLDING HIS HEAD, DANCING... voicing the words to the
 heavy beats.

SHAW
... if you want more, more, then
here I am.
(down on David)
Turn the music up.

David looks up at her with an amused look, she gives him a
you-better look.

He shouts out something in PIE.

The volume jumps.

She plops his head down, and
continues dancing.

SHAW (CONT'D)
Starships were meant to fly, hands
up and touch the sky, can't stop
because we're so high, let's do
this one more time!

Placing her hands on the bridge's WALL, leaning into it now:

SHAW (CONT'D)
Starships were meant to fly...

CLOSE ON HER FACE...

CRYING

CONFUSION

Feeling the bony wall as the song ends.

SHAW (CONT'D)
(to herself)
There's no reverberations.

DAVID
(catching her comment)
Thick walls?

SHAW
Could you hear it?

DAVID
(a best)
The music.
(Now seeing her
frustration)
Yes, I heard it.
(MORE)

DAVID (CONT'D)
And like you, I didn't feel any
vibrations in the ship's hull.
(nonchalant)
It must have good sound dampening.

The silence is broken by the metallic clang of her boots.

SHAW'S VOICE
Do you feel me walking?

DAVID
No.

Looming over his head:

SHAW
Do you feel this?

Jumping right next to his head - her BOOTS landing inches
from his face.

DAVID
(calmly)
No.

SHAW
What is this? Am I dead?

DAVID
No.

She ARCHES HER BACK and lets out an OTHER-WORLDLY ROAR.

David's concerned.

She recovers -- staring down at him.

DAVID (CONT'D)
Dr. Shaw, are you, feeling OK?

SHE ROARS AGAIN, and KICKS HIS HEAD, sending it flying into
the curving walls with a LOUD THUD:

It rolls out of frame.

Reaching for her stomach and...

SHAW
(down on her knees)
Aargh.

She starts removing her space suit despite the awful pain.

Stripping down to her underwear, we can see the SILVER CROSS PENDANT around her neck and bruise marks on her upper arms and --

we can see her ABDOMEN SUTURE'S BLEEDING... blood is seeping from its torn staples, and running down her thighs.

SHAW (CONT'D)
Oh God, please don't let me die.

DAVID'S VOICE
Elizabeth, is everything alright?

SHAW
(annoyed)
I'm bleeding.

DAVID'S VOICE
You're what?

SHAW
Bleeding!

DAVID'S VOICE
I'm sorry to hear that.
(a beat)
You know, I could be of a lot more
help with --

SHAW
Shut up!

Looking around: desperate... now confused. She holds her abdomen with one hand and tries to stand up with the other:

SHAW (CONT'D)
Ahhhh! God.
(starting to cry)
Ahhh.

Crawling to a nearby SLEEP CHAMBER, her bloody knees scrapping against the bony floor. Reaching it, we see:

the translucent lid is closed and the HIEROGLYPHIC INSCRIPTIONS covering the chamber's body are dark and empty. She reaches out with one hand -- the one that's been holding the wound -- and extends a BLOODY FINGER towards one of the DARK SYMBOLS.

SHAW (CONT'D)
David, where are you?

DAVID'S VOICE
Over here.

SHAW
I must have... I must have hurt
myself dancing.

CUT TO DAVID'S

Disheveled hair, with her BOOT-PRINT visible on his forehead.

DAVID
(quietly)
I think it was the roaring that did
it.

SHAW'S VOICE
(Desperate)
Does this ship have any --

A beat of silence.

DAVID
Elizabeth?

Another beat of silence.

SHAW'S POV: a hieroglyphic inscription has come alive, its soft light beckoning her to press it, she presses it... her blood seeping into its lit contours. Then ANOTHER SYMBOL LIGHTS UP and she presses it, and then another and another as the ship seems to be guiding her.

BACK TO

DAVID (CONT'D)
(hearing the inscriptions'
sounds being pressed)
What are you doing?

A beat.

DAVID (CONT'D)
Be careful, this is a machine, not
a sentient being: garbage in,
garbage out.

Shaw's laughing.

SHAW
(Weak with pain)
Sounds like you: garbage in,
garbage out.
(catching her breath)
Just following orders, you said.

Coughing up blood...

-- steadying herself against the glowing chamber.

SHAW (CONT'D)

Oh God.

The LID opens with a WHOOSHING SOUND and the interior is bathed in a warm, inviting light.

Looking down, considering her bleeding:

SHAW (CONT'D)

(caressing the silver
cross on her necklace)

Have faith.

She goes for it, slowly getting into the sleep chamber. The pain is excruciating as she lays down.

She looks like a child against its size.

SHAW (CONT'D)

Why didn't I grab a med-bag?

Her voice is interrupted by a WHOOSHING SOUND:

The lid is closing.

CLOSE ON

HER FACE, visible through the lid's translucent material.

SHAW (CONT'D)

(faintly audible through
the lid)

Starships were meant to fly, reach
up and touch the sky, let's do this
one more time, let's do this one
last time... Starships were meant
to, fly.

Eyes closing... the chamber's lights go dark.

The faint sound of her breathing.

CLOSE ON DAVID

His eyes flicker.

DAVID'S POV: his head is on its side and so is our field of view.

Something's catching his eye...

ZOOM IN on the WALLS: we see they're moving in a rhythmic way.

VOLUME UP

The SOUND OF SHAW'S BREATHING GROWS in the background... and it's synced to the MOVING-WALLS.

DAVID
(in PIE, with subtitles)
Why are the walls moving?

DAVID'S POV: A wave of FABRIC-LIGHT washes over the moving-walls, illuminating countless BIOMECHANICAL TENTACLES moving in unison to Shaw's labored breathing.

VOICE
(quiet and deep)
Sshhhh...

SUPER: Low Power. Entering Emergency Sleep Mode.

DAVID'S VOICE
No...

CUT TO:

DARKNESS; and the sound of Shaw's heavy breathing.

EXT. SPACE

NO SOUND.

Juggernaut suspended in space with a HUGE WHITE LIGHT IN FRONT OF IT; there are no stars (or at least none visible) -- there's only that guiding light.

PRE-LAP: Something is opening and closing; it's revealed to be:

INT. PROMETHEUS'S LIFEBOAT "VICKERS SUITE" [FLASHBACK]

SHAW'S POV

Through the door's glass, we can see the PAULING MED-POD's doors are opening and closing in a loop, and the medical bay's interior is a bloody mess.

TRILOBITE'S TENTACLE shoots at us, slapping against the thick glass.

We back away.

The giant tentacle is slithering down the glass.

AX in our hand.

DAVID'S VOICE

Elizabeth, are you there? This is David.

SHAW'S VOICE

(heavy breathing)

Yeah. Yeah. Yeah, I'm here.

DAVID'S VOICE

You need to get out immediately.

Staying focused on the med-bay's doors.

DAVID'S VOICE (CONT'D)

He's coming for you.

SHAW'S VOICE

Who's coming?

COMPUTERIZED VOICE

Airlock breach.

ALARM WAILING.

TURN to see: GIANT ARM prying open the main compartment's doors.

A SNARLING ENGINEER PUSHES HIS WAY THROUGH and

rushes at us!

We drop the ax as he

PICKS US UP

and slams us against the wall --

knocking the wind out of us

and we're left dumb-struck

seeing the HUGE BODY, everything's a blur as

we glance over at the door's control-panel GRAPHIC:

SHAW'S VOICE

Die!

Our FIST punches the button: "MANUAL OPEN"

ELECTRONIC BEEP

A GIANT TENTACLE shoots out from the OPENING DOORS, LASSOING THE ENGINEER'S NECK -- pulling him away from us-- then MORE TENTACLES burst forth, FREEING US... but no!

WE'RE KNOCKED DOWN and under him, with a mess of tentacles spilling everywhere.

Screaming for our life.

Pulling away -- FLICKERING LIGHTS OVERHEAD -- struggling, struggling to get free when a TENTACLE GRABS OUR LEG and won't let go, its sickly-gray flesh reeling us back in.

The Engineer is horizontal with his feet firmly planted against the partially opened doors and his arms battling the Trilobite's powerful tentacles.

Engineer groaning.

Sliding back on the floor, but still getting nowhere because of that damn tentacle around our leg!

SHAW'S VOICE (CONT'D)

No!

IT WINS, reeling us back in as MORE AND MORE TENTACLES seem to come out of nowhere and ENVELOP US.

Engineer's groaning gets louder, and louder.

TENTACLES ARE WRAPPING AROUND OUR TORSO, slithering like snakes, and making their way upwards.

SHAW'S VOICE (CONT'D)

No --

CUT TO:

INT. JUGGERNAUT

LOOKING DOWN on SHAW'S BODY in the sleep chamber.

SHAW

(muffled through the lid)

no, no, no,

Getting closer, we can see what looks like TENTACLES REACHING UP AND OUT OF THE BED, gently caressing her abdomen.

SHAW (CONT'D)
(muffled)
no, no, no...

The translucent material of the lid is keeping us from seeing things clearly, but the tentacles are black, with hints of biomechanical features.

Some of them are delicately PENETRATING HER AGGRAVATED WOUND and wriggling inside of her.

More tentacles are emerging from the bed...

She's momentarily SWALLOWED BY THE WRITHING BLACK MASS, and then, just like that, they part to reveal:

Shaw's almost naked body completely surrounded by PULSATING TENTACLES moving in unison to her calm breathing. There's a smile on her face, and several tentacles are still inside of her, gently squirming.

INT. JUGGERNAUT - SOME TIME LATER

In her underwear,

Shaw is handling David's seemingly lifeless head --
her boot-print still visible on his forehead.

Opening one of his eyelids: no movement.

She turns it upside down and reaches in, gently pulling out what looks like a series of glass beads connected together on a delicate white string; her hand is left covered in a milky white substance.

Putting it up to her nose:

SHAW
Smells like lavender.

Reaching in for more, she applies David's milky, white blood under her armpits and down her inner thighs. Touching her abdomen, we see THE METAL STAPLES ARE GONE and the bleeding's stopped -- there's no blood visible anywhere -- it's like she's been cleaned; although her underwear is still heavily soiled from all the bleeding, looking tie-dyed red.

CLOSE ON her hands caressing her abdomen: gently rubbing David's sweet smelling blood over the healed scar.

SHAW (CONT'D)
 (To herself, applying his
 blood)
 What happened?

Walking over to the giant sleep chamber, its lid is open,
 dark inside.

Touching the organic-looking bed and pressing down on it, her
 fingers' imprints last for a second and then ripple away.

Confused by what she's seeing, she gives the bed a WHACK, but
 there's no ripples this time.

She looks up at the GIANT CEILING, taking in its imposing,
 black, spiny architecture with most of it obscured by that
 mysterious ring of light shining down on the Pilot Seat in
 the center of the bridge.

She touches her abdomen again, and then feels her stomach...
 CONCERNED.

Looking over at David's head on the floor.

Walking over to it, she picks it up and stares at it,

FRUSTRATED,

she starts violently shaking it.

SHAW (CONT'D)
 Wake up.
 (a beat)
 Wake up, damn it!

David's eyes open.

DAVID
 Elizabeth.
 (A beat as he takes it all
 in)
 Good morning.

She's sighs, and cocks her head to the side.

DAVID
 Did you sleep good?

SHAW
 Look.

DAVID
 You look rested.

SHAW
 (lowering him down to her abdomen)
 No, down here; please, look.

DAVID
 (his face in front of it)
 You look...
 (confusion washing over)
 healed. The staples are gone. How
 did you do that?

SHAW
 I didn't.
 (raising him up)
 I didn't do anything. What's going
 on David? I haven't felt the need
 to eat or drink since we've been on
 this ship.

DAVID
 Good thing too: no bathrooms.

Looking at him eye to eye -- she's not amused.

DAVID (CONT'D)
 Sorry, just trying to lighten the
 mood. I don't know what's going
 on.

SHAW
 The ship hasn't told you anything?

A beat.

SHAW (CONT'D)
 Look, I need you to be honest with
 me. Is there anything you're not
 telling me?

Another beat.

SHAW (CONT'D)
Please David.

DAVID
 (a tell sweeps across his
 face)
 No, nothing. I should run a self-
 diagnostics to make sure that I'm
 ok; after all, I've take some hard
 hits lately.

SHAW
(feeling her boot's
imprint on his forehead)
I'm sorry about that. I don't know
what came over me, I never felt so
alive, so happy, and so full of
rage at the same time. Maybe I'm
losing my mind?

DAVID
Well, after all you've been
through, no one could hold that
against you. I forgive you,
Elizabeth.

SHAW
(lowering her forehead to
his)
Thank you.

Taking him by the hair, she starts walking with him.

DAVID
(swinging with Shaw's arm)
I can see that you've got me all
over you -- why did you do that?

SHAW
(dismissively)
You smelled good.

DAVID
(smiling, eyes cocked up)
Ah, perfume.

SHAW
(laughing)
Yeah, something like that.

Placing his head on the CONTROL DESK, which is shaped like a
Wurlitzer organ.

SHAW (CONT'D)
I noticed there's some loose stuff
hanging from your neck, well,
what's left of your neck.

Moving the BEADS-ON A-STRING to where David can see them.

DAVID
That's part of my energy system; it
would be useful, if I had a body to
power it.

SHAW

So what are you saying? You're running out of power?

DAVID

I already have; right after you went into the sleep chamber, I unexpectedly went to sleep too.

(a beat)

I need to run self-diagnostics in order to know how much power, how much life, I have left in me.

SHAW

Go, run it then.

David blinks his eyes and smiles at her, and then starts staring straight ahead, all expression gone.

She leans back into the giant seat, trying to get comfortable -- ah, that's more like it -- putting her feet up on the control desk. We can see her knees are scraped and bruised from all the crawling before.

SHAW (CONT'D)

I should be cold...

Shaking her head in confusion.

SHAW (CONT'D)

None of this makes sense. What the hell is happening?

(feeling her healed abdomen)

Do you hear me?, ship! What's happening to me!

(a beat as she waits for a response)

There's no black goo here: no canisters, no pathogen... nothing, there's nothing that explains this. This should not be happening.

(a beat)

I need to get to Paradise.

(grabbing her cross)

But God, how do I stop them?

Her foot brushes up against the SHIP'S FLUTE.

SHAW (CONT'D)

I have to --

She notices the flute, and tries to pick it up using her toes -- still settled comfortably into the chair -- eventually knocking it off the control desk where it bounces onto the floor with a series of TAPS.

Bored: staring off in the flute's direction.

Sighing.

SHAW (CONT'D)
Ship, music.

Nothing.

SHAW (CONT'D)
Ship, play music!

Still nothing.

SHAW (CONT'D)
Damn it! You scan all of our
technology, all of our fucking
songs!, you even know "Starship",
and you can't understand English!
(laughing to herself)
You've gotta be kidding me.

Looking hard at David, his head on the control desk, face expressionless, eyes wide open and staring right at her.

Pursing her lips.

SHAW (CONT'D)
And of course, my record player is
broken.

Getting up -- picking up the flute from the floor, smelling it, and finally, tasting its end.

SHAW (CONT'D)
Huh, wood?

Starting to tentatively play a few notes, then stopping, and then starting again, this time adjusting her mouth, wrapping her lips tightly around its end.

Playing but then stopping,

when she hears the same notes she just played, being played back at her.

She plays those notes again, and waits.

And again, they're played back at her, but this time we can clearly make out that it's recorded-sound,

After a few second pause, the recorded sound of notes turns into a song.

Laughing and smiling, staring up at the bright light that's high above her, she seems lost in thought.

Stretching out, she slowly arches back to the recorded pan-flute's dreamy melody; still holding onto the flute.

Raising her hands high above her, like a ballet dancer, she starts gracefully moving to the music.

Spinning, we see the bruises and cuts on her knees are disappearing, like magic...

FOCUSING ON her almost naked body, we see what looks like a DELICATE GEOMETRIC PATTERN slowly forming all over it.

Moving like some super ballet dancer, she spins on the hard bony floor with her feet perfectly balancing. Then suddenly, she JUMPS 6 feet into the air -- her head briefly level with the enormous Pilot Seat.

Landing with a THUD, the ships seems to take this is as a cue and the song stops playing.

Dropping the flute, she looks over her body.

TAP, TAP, TAP in the background as it bounces on the floor.

SHAW (CONT'D)
I can't jump that high.

And she jumps again, -- this time... even higher! Finishing with a graceful landing.

Falling to her knees, she balls up into the fetal position.

SHAW (CONT'D)
(sobbing)
What's happening to me.

TIGHT ON her back: the PATTERN is readily apparent... her skin is turning MILKY WHITE, WITH A DELICATE GOLD AND BLACK GEOMETRY growing over it.

Breaking down -- crying with abandon.

A beat, as we hold onto this beautiful-ball-of-despair.

Seeing the flute off in the distance.

Slowly rising to her feet,
and walking towards it, and
SMASHING it with her foot.

SHAW (CONT'D)
(looking down at the
pieces)
Fuck you.

Finally noticing her changing skin:

SHAW (CONT'D)
What the?

A beat as she looks her body over: Beautiful... patterns...

Running her hands over her head, she brushes back her hair
and clumps of it come out with her hands.

Holding the lost hair in front of her, with wisps of it
falling at her sides.

Dropping the hair, she reaches up and carefully feels her
scalp and stops, FROZEN.

SHAW (CONT'D)
Fuck.

Seeing David's head on the Control Desk.

SHAW (CONT'D)
(panicking)
David, is your self-diagnostic
complete?

A beat.

SHAW (CONT'D)
Is it finished?

Nothing.

SHAW (CONT'D)
(to herself)
I need, I need your eyes.

Standing back, she pauses to take in the architecture around
her: SHINY BLACK, with HUGE ORGANIC-CURVES made up of bony
mechanical features which, which are catching her eye now in
a way that they didn't before: she pans up to follow the
curving walls which form the high ceiling.

SHAW (CONT'D)
God, it's so beautiful.

Something catches her eye, and she

jumps off the CIRCULAR PLATFORM and onto the LOWER FLOOR with a THUD -- alive with strength.

INT. JUGGERNAUT - PASSAGEWAY - CONTINUOUS

She's walking towards the ENGINEERS' SPACESUITS, they tower over her, but she pays them no mind as she enters the PASSAGEWAY: its shiny black, bony walls reflecting light from the bridge.

She's backlit and looks small in comparison to everything around her.

Walking down the long hallway...

and into a large, cavernous room that, like the bridge, is illuminated from up on high.

INT. ANTECHAMBER

She inhales, and starts crying.

FOCUSING ON her breathing -- she starts to notice that the walls, the same kind that are on the bridge, have begun moving to her breathing.

She smiles,

and walks towards the BREATHING-WALLS... pressing her SILVER CROSS against its bony, black surface.

SHAW
God, help me, I don't know what to do.

She tries to pull free but,

the cross won't budge - she tries pulling it away, but is being PULLED IN!

She tries to brace herself against the CONSUMING-WALL, which has become a quicksand of tentacles, but it's of no use.

SHAW (CONT'D)
No.

FACE TIGHT against the BLACK TENTACLES RACING AND CURVING as they envelope her delicate body.

SHAW (CONT'D)

No!

BEING PULLED INTO THE WALL...

DROWNING, with her back towards us.

SHAW (CONT'D)

(heavily muffled)

Oh no!

She disappears, and the tentacles pull back into themselves to reform the wall's bony, black biomechanical skin that we've come to know so well.

We hold for a minute on the wall, still breathing, and then, it stops breathing.

EXT. SPACE

Juggernaut is BACKLIT by a BURNING WHITE LIGHT. Once again, there's no stars, only darkness surrounding this intense light and then

the intensity starts dimming.

Several beats later we see

stars reappear as the Juggernaut loses its sharp outline and disappears against the darkness of space.

PANNING we notice a portion of space that's devoid of stars.

We're staring down THIS EMPTINESS.

INT. JUGGERNAUT - BRIDGE CHAMBER

DARKNESS

DAVID'S VOICE

(British accents)

Ow!

(character 1)

It damn well 'urts!

(character 2)

Certainly it hurts.

(character 1)

Well what's the trick then?

A beat.

DAVID'S VOICE (CONT'D)
 (character 2)
 The trick, William Potter, is not
 minding that it hurts.

A beat.

DAVID'S VOICE (CONT'D)
 (back to normal accent)
 The trick, William Potter, is not
 minding that it hurts.

We start to hear slow, heavy footsteps approaching.

We're still in total DARKNESS.

THE FOOTSTEPS are getting closer now, louder, they're right next to us.

We hear the sound of something being picked up.

DAVID'S VOICE (CONT'D)
 (calm)
 Is that you, Elizabeth?

The sound of someone clearing their throat.

SHAW'S VOICE
 (very raspy)
 Yeah.

Elizabeth Shaw is holding his head; but SHE'S CHANGED: HER HAIR IS GONE, replaced by what looks like LONG TENTACLES WRIGGLING OUT OF HER SCALP. Everything about her is longer, more graceful, including her fingers, which look like elegant claws. The GEOMETRIC PATTERN, that was starting to cover her skin, now has completely covered her from head to toe. There are long, black lines seemingly painted on her face. HER UNDERWEAR IS GONE, replaced by what looks like an ORGANIC BIKINI fused into her body, covering her private parts with a beautiful pattern all of its own.

She raises David's head up to get a closer look and we can see that her necklace has disappeared, and its silver cross has become part of her body, fused right above her breasts.

SHAW
 (still sounds like Shaw,
 but with a deeper tone)
 How do I look?

DAVID

I can't see. I'm so low on power
that my cortical system shut down a
couple of weeks ago. I'm in
emergency mode right now.

A beat.

DAVID (CONT'D)

What's wrong?

SHAW

(still in that deep tone,
which remains for rest of
the film)

I've changed. I need you to tell
me how I look,
(pausing in reflection)
I think I lost my mind.

DAVID

If you want me to see you, then
I'll need more power.

SHAW

You need your body?

David smiles.

She starts looking around for it with his head cradled in her
arm.

DAVID'S VOICE

It's in the antechamber, strapped
down to one of the raised
platforms.

SHAW

(speaking but lost in
thought)

Right.

She turns and looks in the direction of one of the dark
passageways that line the bridge -- we can see the Engineers-
Spacesuits in the distance, lining its hallway.

SHAW (CONT'D)

(walking towards this)

What did your self-diagnosis
reveal?

DAVID

That everything is fine.

A beat as he looks up at her with his dead eyes.

DAVID (CONT'D)
You were gone a long time,
Elizabeth.

SHAW
(stopping in her tracks)
How long?

DAVID
Three weeks, 5 days, and 3 hours
since I came back online, after my
self-check completed. I asked the
ship where you were --

SHAW
And?

DAVID
it showed me that it had you, so to
speak --, the ship told me that it
was... fixing you up.

Shaw laughs.

SHAW
Really, fixing me up!
(piercing look at him)
Did you tell it to do something to
me?

DAVID
What do you mean?

Raising him up so that they're eye to eye.

SHAW
Did you tell it to do something to
me, David? Are you still running
experiments?

DAVID
No. I've only communicated what
you've asked me to.

We can really see the intricate pattern on her hands.

SHAW
What did you see then?

DAVID
There were tentacles all over you,
and you were being -- changed.

SHAW

How did you see this, did it open
up and show --

DAVID

A holographic representation.

SHAW

Huh.

DAVID

Elizabeth, this is technology far
beyond what humans have achieved.
This ship, is not a machine.

SHAW

Like you.

DAVID

It's not at all like me.

She feels along her torso, just noticing the MECHANICAL-LIKE
RIBBING running along her sides.

SHAW

But, it's mechanical, David.

DAVID

Biomechanical.

SHAW

(feeling her ribbing)
Like me.

DAVID

I would like to see you.

She looks down at him, his head resting in her arms,
uncertainty painted on her face.

She resumes walking past the

ENGINEER SPACESUITS

and we can see that she's still the same size relative to
their giant forms.

INT. ANTECHAMBER

FOCUSING, we can see DAVID'S BODY far off on a raised
platform.

WIDER ANGLE

They enter, and she shoots a look at THE WALL which consumed her. She looks down for a moment, as if lost in thought, and calmly continues on.

CLOSE ON her hands carefully placing HIS HEAD next to his body's SHREDDED-NECK where some of his milky blood pooled and subsequently spilled over the platform's surface as the ship pitched and yawed.

She starts to gently part his hair but then stops, really looking at her hands for the first time.

SHAW

God, my fingers are longer, and different.

(reflexively reaching for her ring)

My ring! The ring Charlie gave me, it's gone.

Angrily looking over at the wall that ate her.

Then looking down at David.

Collecting herself.

SHAW (CONT'D)

What do I do now?

HER EYES seem so huge -- and they're completely black, like the Engineers.

DAVID

There should be a repair bag in my left leg pouch.

We see her unzipping the bag: handling two slender, silver-looking instruments.

DAVID (CONT'D)

(smiling with a blank stare)

Trust me, it's easy.

TIME LAPSE

David's head is reattached to his body: painstakingly --

DAVID (CONT'D)

Green to green, red to red. It's meant to be simple.

SHAW

I'm doing my best.

DAVID
You're very kind at heart, you
know.

Shaw's lips part to a soft smile.

SHAW
I need you to see, remember.

DAVID
I know, but still, I appreciate
your trust.

Stopping:

SHAW
So, what do I need to connect so
you can see, but not move?

An awkward beat.

SHAW (CONT'D)
(laughing)
Just kidding!
(turning serious)
But, uh, is that possible?

He's keeping a poker face.

SHAW (CONT'D)
Well, my new longer fingers are
making this hard.
(bitter smile)
I'm still getting used to my new
body. How many more to go?

DAVID
I read out -- wait,
(rushed)
Just a moment.
(rushed)
Just a moment.
(normal speed)
34.

SHAW
(long sigh)
Oh la la.

There's a TIGHTLY FOCUSED BEAM OF LIGHT illuminating the
surgical area.

DAVID
Would more light help?

SHAW

I told you, I don't need this beam
of light to begin with!
(rubbing her eyes)
It's hurting my eyes, please David,
turn it off.

DAVID

Of course.

He barks out a command in PIE, and the spotlight vanishes.

It's darker now, illuminated only by the light from above.

DAVID (CONT'D)

How's your vision?

SHAW

(smiling)
Perfect -- like it was before.
(direct)
Trust me.

He blinks.

She gets back to the painstaking work at hand.

TIME LAPSE

She's GENTLY RAISING HIM UP. Though reattached, there's still a visible tear line circumscribing his neck, like a hangman's mark.

He seems lost in thought, like he's trying to get back into his body. He takes a long gulp.

SHAW (CONT'D)

Do you need help?

DAVID

(his voice is back to
normal, before his head
was ripped off)
It's going to take a while to
remap.
(his eyes are focusing)
Wow.

HOLDING HIM IN HER ARMS.

SHAW

That bad, huh.

DAVID
What happened to your hair?

Reaching up and feeling her NEW TENTACLES.

SHAW
I always wanted dreads.

Laughing at herself, but then

recoiling when the TENTACLES she's holding start wriggling in her hands.

She drops them and shakes her head in disgust, registering a look of resignation.

David returns a weak smile.

DAVID
(hesitatingly)
Like I promised you.
(looking up, in PIE)
Show her what she looks like.

A beam of light shoots out from the walls and forms a surface of light in front of Shaw: A HOLOGRAPHIC MIRROR.

SHAW
(in shock)
You son of a bitch.
(looking at David)
You lied to me.

A beat.

SHE DROPS HIM, and his body collapses with a THUD.

She slowly backs away, and the holographic mirror follows.

DAVID
(trying to turn his head
in her direction)
What do you mean?

Shaking her head -- IN SHOCK -- touching her face: seeing herself for the first time in the holographic image.

She COLLAPSES INTO A FETAL POSITION.

SHAW
(muffled)
You could have turned on that
mirror without your body.

DAVID
But you asked me to look and
describe --

SHAW
It doesn't matter! I see... I see
what I am now.
(her hands in her moving
tentacles)
I'm no longer human.

David's where she dropped him -- basically paralyzed -- he's
struggling to move his hand so that he can position himself
to see her.

But when he hears "No longer human", he stops struggling:

DAVID
(in PIE)
Dissolve it.

THE MIRROR that's been patiently hovering near her buried
head dissolves into dancing light that disappears like
fairies back into the antechamber's walls and we --

DISSOLVE TO:

EXT. SPACE

A SPHERE OF DARKNESS surrounded by stars.

The Juggernaut is still staring down the same black emptiness
from the previous scene.

We hold onto this haunting image for several beats.

INT. JUGGERNAUT - ANTECHAMBER - SOME TIME LATER

CLOSE ON DAVID'S HAND pulling himself towards Shaw's curled-
up body.

A beat as we watch him struggle, looking for any raised
portion of the floor that he can try to get a hand-hold on.

SOUNDS of him dragging himself.

Finally, he's alongside her.

DAVID
(gently)
Elizabeth.

SHAW
(muffled)
What?

DAVID
You're still human.

SHAW
(muffled)
Bullshit.

DAVID
You're still human. You have
family back on Earth that care for
you, that makes you human. These
changes that are happening to you,
they're not changing the real you.

Shaw starts to rise from her fetal position. Sitting on her
butt with her arms wrapped around her legs --

SHAW
You needed me because you didn't
have a body, now that you do, how
can I know you won't turn on me,
like you did before?

DAVID
(sympathetic)
You can't know that.

Reaching up to her with his one working hand.

SHAW
You know, we're on a suicide
mission.

DAVID
(with outstretched hand)
Probably.

SHAW
Why are you helping me then?

David's expression is stolen.

DAVID
Because you asked me to.

She reflexively reaches for the cross pendant around her neck
that's now part of her body, and

is dumbstruck seeing it fused into her chest.

SHAW
 (feeling the silver cross)
 Please God, give me a sign.

She looks down at David's hand still outstretched towards her. She studies his face for a long time,

and reaches down to help him to his feet.

Holding him like a rag doll in her arms.

Holding his head steady, she looks him hard in the eyes.

DAVID
 I'm sorry for what I did. I was
 just following orders. Weyland
 controlled me.

SHAW
 How can I help you remap?

DAVID
 (smiling)
 Dance? But perhaps something, a
 little slow.

She assumes the Viennese Waltz posture and asks him with her face:

DAVID (CONT'D)
 (struggling to hold his
 head up, seeing her
 question)
 Yes, that's a good idea. May I
 choose?

She nods.

DAVID (CONT'D)
 (in PIE)
 Play: "On The Beautiful Blue
 Danube."

MUSIC STARTS.

We see her GREATLY INCREASED STRENGTH as she gently, but gracefully, dances while carrying most of his weight.

DAVID (CONT'D)
 Slower please. And my feet, they
 need to be on the floor.

Stopping, lowering his feet so they're solidly on the ground, and then beginning again as the music continues to play in the background.

CLOSE ON David's head slowly spinning to Shaw's dancing. He seems lost in thought as we CUT TO:

TWO MINUTES INTO THE SONG:

His feet stumbling as they're being pulled along for the ride.

CUT TO:

THREE MINUTES:

BOOM, BOOM, BOOM rings out, and the melody becomes calm again.

David seems to be moving his feet now.

A smile shoots across his face.

Three minutes and fifty seconds in:

SHAW
Time for my fun.

Gently setting him down, and we're at

4:30 minutes:

She starts BALLERINA DANCING...

5:09 minutes...

Powerful JUMPS propel her 10 PLUS FEET INTO THE AIR, landing with incredible control and then TWIRLING like its the end of the world as the song triumphantly closes!

David is beside himself.

DAVID
Where did you learn to dance like that?

SHAW
Ballerina lessons. My mother took my sister and me... wait, my picture!

RUNNING back into the bridge chamber.

INT. JUGGERNAUT - BRIDGE CHAMBER - CONTINUOUS

WIDE SHOT showing the Pilot's Chair in the center as Shaw rushes into view and stops, looking around, and then quickly finds her DISCARDED SPACESUIT next to one of the walls.

REACHING INTO A VEST POCKET -- and:

SHAW
(relieved)
There it is.

HEADSHOT PHOTO showing a younger Shaw smiling with a blond haired woman of the same age... not a care in the world between them.

Pressing IT to her heart.

Looking at it again...

CLOSE ON the tattered picture in her long, almost ALIEN-LIKE FINGERS with their ivory colored sharp fingernails.

DISTANT SOUND OF MOVEMENT.

David is slowly crawling into the bridge chamber.

DAVID
I didn't know you had a sister.

SHAW
(looking at the picture)
Stepsister.
(focusing on David)
Guess you didn't get that far in my dreams, huh.

DAVID
No.

SHAW
Just through the Ebola part.

Walking over to him.

SHAW (CONT'D)
You can be a real asshole.
(Handing the picture to David)
Hold onto this for me.

DAVID
(on all fours)
Of course.

SHAW

It's the only thing I have left, of
me.

He slowly picks up his left hand and awkwardly reaches upwards to take the picture from her.

SHAW (CONT'D)

(looking upwards, at the
giant Pilot Chair)

Why is everything happening so slow
in here?

David clumsily, but carefully, tucks it away in his upper left spacesuit pocket.

DAVID

(while tucking it away)

What do you mean?

SHAW

You've heard the expression: Time
slows down when you're in an
accident.

DAVID

For humans, yes.

SHAW

I'm feeling more and more like
that's what's happening, all the
time.

He's back on all fours.

DAVID

Increased time resolution is
generally caused by high dopamine
levels in the brain. High dopamine
would also explain your increasing
outbursts, and, your erratic
behavior.

SHAW

What do you mean?

DAVID

You kicked my head for no reason.
You roared like an animal and told
me that you had never felt so
alive.

Towering over him.

DAVID (CONT'D)

(looking up)

You were always someone in control of your emotions, non-violent by nature. Since being on this ship, your personality has changed, like it would if you were on drugs.

SHAW

Like drugs that trigger high dopamine.

DAVID

Yes. And the troubling thing is you're not taking any drugs, are you?

SHAW

No.

DAVID

Then that must mean your physiology is changing --

SHAW

Well, duh.

DAVID

But in significant ways beyond just your appearance, your bone structure and musculature -- for example, your sense of balance and coordination is amazing. Whatever is happening, it's remapping large parts of your brain.

She's kneeling down and feeling her boot's imprint still visible on his forehead.

SHAW

(touching her boot print)

I was never good at ballet -- I started too late.

(laughing)

Now I'm world class! And I'm always high.

DAVID

Apparently so.

SHAW

(laughing)

I'm trying to save humanity, and I'm high.

DAVID
 (grinning)
 Better than being depressed.

Eye to eye with him, she shoots a look of displeasure and
David wisely bows his head in submission.

She gently parts his hair the way he likes it -- he looks up
 at her, and smiles.

Still kneeling, she turns to look up at the iconic Pilot
 Chair, illuminated by the ring of light from above.

SHAW
 (back on David)
 One last jump.
 (getting up)
 Here.

SHE PICKS HIM UP like he weighs nothing and carries him over
 to the Control Desk with its Wurlitzer organ layout.

SHAW (CONT'D)
 (placing him in the giant
 seat)
 There. Now I won't have so many
 buttons to press.
 (while steadying him)
 How's your remapping going?

DAVID
 (holding onto her)
 50% complete.

SHAW
 Can you do this?

DAVID
 I believe I can.

She EFFORTLESSLY JUMPS UP and onto the CIRCULAR PLATFORM and
 bends her neck from left and right, relieving tension, with
 her tentacle dreadlocks swaying to the motion.

SHAW
 How long?

DAVID
 Let me see.

CLUMSILY PRESSING EGG-SHAPED BUTTONS on the Control Desk,
 GREEN MAGIC shoots up and greets his fingertips -- David
 smiles at this.

More buttons are pressed and the HOLOGRAPHIC ORRERY snaps to life filling the cavernous space with a GIANT SPHERE OF NOTHINGNESS: the Boötes Void.

Standing to confront the GIANT NOTHINGNESS before her:

SHAW

God, that's a lot of nothing.

DAVID

A lot of empty space for sure: The Boötes Void. 700 million light years from Earth, and Paradise is in there, it's --

More green magic comes out of the egg-shaped buttons as they're being pressed.

His coordination is getting better with his hands now moving with some speed as

the HOLOGRAPHIC BOÖTES VOID expands to fill the entire bridge; pushing the surrounding dots of light, representing stars and galaxies, out of its way.

The ring of light high above us goes dark.

We're in almost complete darkness now except for a FEW POINTS OF LIGHT poking from the void -- ONE OF THEM ZOOMS INTO VIEW:

This DOT grows into a GIANT RED SUN with a lone DOT ORBITING IT: THIS ZOOMS INTO VIEW and we see

A GLOWING PLANET with a super-continent surrounded by what looks like a massive PURPLE OCEAN.

DAVID'S VOICE

82 million light years from our current position.

The elaborate geometric pattern covering Shaw's skin SPARKLES in the holographic planet's purple light.

DAVID

Approximately one week to Paradise, if all goes well.

TROUBLED EXPRESSION and she

REACHES UP WITH BOTH HANDS, CUPPING the holographic globe and pulling it down towards her.

Suddenly, BANDS OF HIEROGLYPHICS ENCIRCLE THE PLANET.

SHAW
(holding Paradise)
What does this mean?

David's FOCUSING: trying to make out the tiny, moving symbols that are obscured by her hands.

Several beats later and still no answer; she's looking impatient.

Walking over, and handing him Paradise.

DAVID
It says: This is Paradise.

A beat.

DAVID (CONT'D)
Perfection made whole.

She adjusts her hands for him to see the rest of the moving hieroglyphs.

DAVID (CONT'D)
(continuing)
We seed ourselves into the world to
watch it grow. We destroy
(a beat)
what we must. Do not approach us.

A beat as they look at each other.

DAVID (CONT'D)
(look of insight)
Grow.

SHAW
(looking at the planet)
Destroy.

With Paradise still in her hands, Shaw rises and THROWS the holographic globe at the Pilot Chair.

BEAMS OF LIGHT GRAB it and SNAP IT BACK INTO POSITION before it can hit.

Turning to face him, backlit by the planet's purple light.

SHAW (CONT'D)
If they're growers, then why do
they want to kill us?

DAVID
(considering)
Remember what I said on the planet:
Sometimes to create, one must first
destroy.

SHAW
You mean, when we were on the
bridge with Weyland?

DAVID
Yes.

SHAW
What did you mean by that?

DAVID
They are farmers, Elizabeth.

SHAW
What?

DAVID
They were coming to Earth, to
destroy what they created.

SHAW
Farmers don't destroy.

DAVID
They do if their crops become
infected.

SHAW
How are we infected?

DAVID
I don't know.
(reconsidering)
Perhaps gardeners would be a better
description.

SHAW
Destroyers.

DAVID
(to himself)
The Stars are Haunted...

LOW-ANGLE SHOT of Shaw looking down at him.

SHAW
The stars are haunted?

DAVID
 (smiling back up at her)
 Just an ancient Sumerian poem that
 I like.

Shaw kneels down next to him.

SHAW
 Tell it to me.

DAVID
 The Stars are Haunted; Life is
 Short; Prepare Now -- for soon you
 depart.

SHAW
 Huh. I like that. The stars are
haunted.
 (Grabbing his shoulder)
 Time for us to depart.

David nods and presses buttons on the Control Desk, with
 GREEN MAGIC reaching for his fingers as

Shaw rises, and we

FADE OUT to a LOW ANGLE SHOT of her walking towards the
 LOOMING PILOT CHAIR.

EXT. JUGGERNAUT

HUGE SHOT of the Juggernaut with ITS TWO GIANT ARMS reaching
towards us.

The giant ship is faintly illuminated by the stars behind it.

WE PAN AROUND its horseshoe shape...

so that we're looking at the BACK OF THE SHIP; its outline
 disappears against the blackness of the Boötes Void as

A RING OF WHITE HAZE starts to envelope the ship and
 its outline becomes visible again.

A GIANT RED SUN soars out of the darkness DIRECTLY AT THE
 JUGGERNAUT which LUNGES TOWARDS IT, vanishing into the
 searing light.

WE HOLD onto this blur of hot movement for a beat, and then
 POOF, the ship is gone, and we're left with

that enormous RING OF WHITE HAZE which begins sizzling away against the emptiness of space.

INT. JUGGERNAUT - BRIDGE CHAMBER - CONTINUOUS

Shaw is in the Pilot Chair.

The HOLOGRAPHIC IMAGE of the planet Paradise is floating in front of her, bathing her face in purple light.

She takes a deep sigh, and after a few seconds The globe's light fades away, and the ring of light above turns back on.

She looks up at the light, and starts wincing in pain. She tries to get out of the huge chair but the pain is too much for her and SHE STUMBLES AND FALLS, hitting the circular platform's surface hard: BOOM.

SHAW

Ahhhh! Oh God.

David stumbles while trying to leave his seat -- he wants to help.

Determined, like a cripple trying to run a marathon, HE PULLS HIMSELF UP AND ONTO THE PLATFORM, and CRAWLS ON ALL FOURS:

BAM, BAM, the sound of his knees and hands: BAM, BAM, BAM, BAM, BAM, BAM, BAM.

Frantically reaching her at the base of the Pilot Seat.

DAVID

What's wrong?

SHAW

I hurt inside. Could it be, that I'm infected?

DAVID

(not getting her meaning)
Infected?

SHAW

The black goo, the pathogen we found.

DAVID

(looking up desperately,
in PIE)
She is in pain. What is wrong with her?

Nothing.

DAVID (CONT'D)
(with urgency)
What is wrong with her?

Still nothing.

DAVID (CONT'D)
(eye to eye)
Maybe growing pains?

She manages to laugh at this absurdity.

SHAW
What, I'm getting bigger now too?

DAVID
Where do you hurt?

SHAW
(shortness of breath)
My chest, and my left arm.

DAVID
It could be a heart attack.

He starts kneading her left arm.

DAVID (CONT'D)
Relax, and take deep breaths.

She nods in agreement and takes some deep breaths.

SHAW
(looking up at David)
We don't have a plan do we?

David just looks at her while gently kneading her arm; he stops and takes her by the hand.

DAVID
Let's get up.

They reach for each other, and slowly help each other stand up.

David is unsteady.

Shaw looks down, examining herself and after several beats shakes her head in amazement.

SHAW
(to herself)
None of this makes sense.
(to David)
What are we going to do?

She lets go of him, and David manages to stand on his own for the first time in the movie. But moments later HE STARTS TO BUCKLE -- she reaches for him, but he catches himself in time.

DAVID
(looking at his legs)
I think I have it.
(looking her in the eyes)
We will have to figure out how,
when we get there.

SHAW
The not knowing is the hardest
part. But I have to try.

DAVID
You should get some rest; you've
had quite a month.

She nods in agreement and walks over to the Sleep Chamber, the same one that healed her wound.

Looking at the hieroglyphs covering it, SHE REACHES DOWN, hoping she'll be guided like before, but this time the inscriptions remain dead. The lid is closed, its dark inside.

SHAW
David, tell it to open.

Without missing a beat, THE LID OPENS with a WHOOSH and the BED starts GLOWING with a warm, inviting light.

SHAW (CONT'D)
What happened?

DAVID
(amazed)
She understands you now.

SHAW
Why do you say she?

DAVID
Maritime tradition.

SHAW
 (softly, to the ship)
 Thank you.
 (placing her hand on the
 sleep chamber)
 Please wake me up before we get
 there.

ALL OF THE HIEROGLYPHIC INSCRIPTIONS FLASH WITH LIFE, and
 then go dark again.

Shaw nods in understanding.

She climbs in, relaxes on the soft surface and the
 translucent lid closes over her.

CLOSE ON her eyes closing.

SOUND of struggling footsteps...

David's standing over her, PEERING THROUGH THE LID to see:

DAVID'S POV

SHAW'S EYES OPEN WIDE as

TENTACLES CRAWL OUT of holes from around the bed's
 circumference and PLUG INTO PORTS, in the biomechanical
 ribbing, that run along her torso. She grimaces in pain and
 tries to say something but then she starts relaxing as the
 last of the tentacles wriggle their way into her.

The lid is preventing us from hearing anything.

She settles down into a peaceful breathing rhythm.

DAVID
 Sweet dreams, Elizabeth.
 (looking up at the light)
 Why did you change her?

Silence.

DAVID (CONT'D)
 (this time in PIE)
 Why did you change her?

Silence again.

DAVID (CONT'D)
 (looking up, still in PIE)
 She wants to destroy those that
 made you.

HE STARTS TOUCHING THE HIEROGLYPHS on her sleep chamber which light up in response making their organic noise, but nothing.

DAVID (CONT'D)

Open.

(in PIE)

Open her sleep chamber.

Still nothing.

David looks up and grins at the ship's seeming defiance.

Calmly, but clumsily, he reclines himself against her Sleep Chamber...

Stretching out,

Ahhhh... and seeming to enjoy having a body again.

HE TURNS HIS HEAD UP in the direction of SHAW'S BREATHING.

We PAN UP AND AWAY from David so WE'RE LOOKING DOWN ON SHAW.

Her BREATHING is growing louder and louder. We ZOOM IN on her face through the translucent lid -- ZOOMING IN MORE: we see that HER EYELIDS ARE TWITCHING.

INT. PYRAMID - THE ENGINEER'S VAULT [FLASHBACK]

SHAW'S POV

High above us, on the ceiling, is an IMAGE of an ENGINEER seemingly petting a SUBMISSIVE XENOMORPH, with an avian head?

DAVID'S VOICE

Beautiful painting.

SHAW'S VOICE

(taken aback)

It's a mural.

THE IMAGE IS CHANGING.

SHAW'S VOICE (CONT'D)

Oh no.

The Creature is lifting its head to look up at the Engineer. What looked like a beak are actually GIANT MANDIBLES, like an ant's. It has LONG, SPINDLY ARMS with SPIKES for elbows and CLAWS FOR FINGERS. It raises A CLAW towards the Engineer who REACHES OUT HIS FINGER and we have what looks like an alien reproduction of "The Creation of Adam" before us:

Finger and claw touching.

The Creature lowers its head, while still keeping its pose.

The Engineer now raises its head and LOOKS STRAIGHT AT US. It stands up, lowering its arm and the Creature cowers next to it, shaking. The Creature turns and focuses its enormous, black, bulbous eyes upon us. The Engineer REACHES OUT ITS HAND and we see SHAW'S ALIEN HAND REACH FOR IT:

(Still in SHAW'S POV)

The Engineer suddenly clenches its extended hand into a FIST.

The Creature immediately rises -- it's almost the same height as the Engineer -- and assumes a threatening pose with its MANDIBLES OPENING to reveal terrible rows of razor sharp teeth.

SHAW'S VOICE (CONT'D)
(in her alien, deep tone)
Oh God.

We're slipping... FALLING BACKWARDS INTO DARKNESS with the CREATURE COMING DOWN ON TOP OF US! BIG, BLACK BULBOUS EYES growing larger by the second... until all we see is darkness.

CUT TO:

INT. JUGGERNAUT - PASSAGEWAY

David is walking into the Bridge when SUDDENLY EVERYTHING TILTS TO ONE SIDE, THROWING HIM DOWN. He looks up at the Engineer Spacesuits towering over him, and then rises to his feet.

INT. JUGGERNAUT - BRIDGE - CONTINUOUS

THE LIGHT high above us flickers and we hear PRESSURE SOUNDS.

Shaw's sleep chamber is opening, and we hear the sound of footsteps approaching.

She opens her eyes to see David towering over her.

DAVID
Elizabeth, something's happened.

Groggy, not fully awake, she slowly rises from the bed pulling the PLUGGED-IN TENTACLES along with her; they make squishy organic sounds as they detach from her ports and fall down. Seeing THIS HAPPEN, shocks her awake!

She grabs ONE OF THE WRITHING TENTACLES and looks at THE PORT that it just unplugged from. CLOSE ON the port on her side closing like the folds of a vagina.

Shaking her head in astonishment.

SHAW
(releasing the tentacle)
What'd you say David? I had the
strangest dream --

DAVID
We've been stopped.

She gracefully gets up and out of the sleep chamber.

SHAW
What did the ship say?

DAVID
Nothing.

SHAW
(sinking in)
Engineers?

David just looks at her.

SHAW (CONT'D)
(looking up at the light)
How far to Paradise?

BEAMS OF LIGHT SHOOT OUT from the walls and show Paradise with hieroglyphs encircling it; the hieroglyphs are rapidly growing in size, allowing David to read them:

DAVID
A million miles, give or take.

SHAW
(directed at the Ship)
What stopped us.

The holographic representation of Paradise quickly changes into an ELLIPTICAL SHAPE, narrow down the middle, and BLACK in color, with a silvery lining. This ship is hereafter referred to as the "SEED", because it resembles one.

HIEROGLYPHS appear over a

VISUAL of the SEED approaching the Juggernaut.

The Seed is much smaller in size than the Juggernaut.

The HIEROGLYPHS DISAPPEAR and we're allowed a better look at the approaching ship: it looks ORGANIC, with the same bio-mechanical skin that's on the Juggernaut.

Shaw and David go WEIGHTLESS.

Shaw is trying to catch herself but it's too late as she floats up and into the holographic image of the Seed,

which, because of the camera angle, is superimposed over its ACTUAL IMAGE

we're seeing outside through the bridge's TRANSPARENT WALL.

SHAW (CONT'D)
(wresting with
weightlessness)
Turn gravity back on!

Nothing.

The Seed's hologram disappears.

The transparent section fades back into WALL and the outside vanishes from view.

The ring of light above us starts dimming.

Almost all of the console lights are out except for a few buttons here and there emitting greenish light.

SHAW (CONT'D)
Help!

The GIANT TELESCOPE starts rotating towards Shaw, and is panning up to reach her.

SHAW (CONT'D)
(frantic)
David, speak to it.

DAVID'S VOICE
(in PIE)
Turn gravity back on.

She manages to GRAB ONTO the GIANT TELESCOPE'S END.

We hear CLUNKING SOUNDS coming from the outside.

In the dark, greenish dusk we can barely see

SHAW PULLING HERSELF DOWN THE TELESCOPE, towards the Pilot Chair.

WHOOSHING SOUND.

She's in the seat.

LIGHTS, GRAVITY and ACTION! DAVID FALLS -- rolling in mid-air -- LANDING ON HIS FEET with a loud thud.

SHAW

Are you ok!

A surprised David.

DAVID

I've got my sea legs back.

The SOUND OF HEAVY FOOTSTEPS

shocks their attention

towards a DARK PASSAGEWAY that's so far been unused.

David's calm but alert.

Shaw is frozen in her seat.

From out of the darkness emerge

TWO ENORMOUS FIGURES -- 8 to 9 feet tall -- in elephantine-looking ENGINEER SPACESUITS.

The helmets' ENORMOUS BLACK EYES scan the bridge: THEY SPOT DAVID, and THEN SHAW, who looks like a child in the enormous Pilot Seat.

The Engineers glance at each other, and then one of them speaks to the ship in a LOW, ROARING VOICE. The bony, black walls light up, and the BRIDGE BECOMES FULL OF COLOR with dancing lights forming into a SERIES OF SYMBOLS AND PICTURES. There's way too much detail for us to take in, but we manage to make out a FEW IMAGES of:

the spaceship PROMETHEUS,

the ENGINEER KILLING WEYLAND using David's head,

the terrifying DEACON-XENOMORPH...

and SHAW'S HUMAN APPEARANCE.

One of the Engineers, Engineer #1, is quickly scanning this ENORMOUS PANORAMA OF INFORMATION while the other one, Engineer #2, is keeping an eye on Shaw and David.

Shaw is dumbstruck by them.

The Engineer doing the scanning, #1, suddenly BARKS something out in PIE and ALL THE GRAPHICS DISAPPEAR.

We can hear them breathing through their spacesuits.

The other Engineer, #2, who has been silent the whole time, watching Shaw and David, turns his head up to the ship and asks:

ENGINEER #2
(in PIE, but with no
subtitles...)
Is there Black Death here?

A simple line of hieroglyphs appears in front of Engineer #2's helmet -- the band of green light reflecting off the helmet's enormous black eyes.

The ray of information disappears.

Engineer #2 steps back, and looks at his partner, who's been staring in Shaw's direction.

Engineer #1 starts to approach Shaw, his heavy footsteps reverberating through the bridge.

Engineer #2 barks something at him, and he stops.

Turning around,

ENGINEER #1
(to his partner, in PIE,
this time with subtitles)
She looks like a Queen.
(looking back at Shaw,
pointing towards her)
Look at her... she is beautiful.

ENGINEER #2
She is not.
(looking up at the light)
Why did you change her?

Several beats of nothing.

ENGINEER #2 (CONT'D)
(looking back at his
partner)
What it did, is forbidden.

Engineer #1 nods in agreement with him.

ENGINEER #1
(now looking at Shaw)
Our technology is getting away from
us.

ENGINEER #2
(motioning with his arm)
Time to go.

They retreat back into the dark passageway.

Shaw is still frozen in the seat.

EXT. JUGGERNAUT WITH THE SEED ATTACHED TO IT

The awful SILENCE of space.

A warm, orange light is bathing everything as we CLOSE ON the
SEED'S PROBOSCIS pulling free from one of the Juggernaut's
three PORTS (that are on the front of the ship.)

Deafening silence.

As the PROBOSCIS pulls out, the Juggernaut PORT'S SIDES fold
around it, like Shaw's ports, keeping an air-tight seal.

The Seed's PROBOSCIS CURLS UP, like a butterfly's.

Pulling back, we see just how small the Seed is compared to
the Juggernaut.

PANNING to show:

Where the warm light is coming from:

RED GIANT star -- far off in the distance.

BACK ON THE TWO SHIPS: staring each other down like David
and Goliath.

INT. JUGGERNAUT - CONTINUOUS

LOOKING UP at Shaw, in the Pilot Seat, BACKLIT by the
mysterious ring of light high above.

SHAW
What do we do?

DAVID
We need to break free.

The floor moves under him.

The ring of light FLICKERS, and then SURGES BACK to its prior intensity: Shaw looks up at it with hope in her eyes.

EXT. JUGGERNAUT AND SEED

The Seed OPENS FIRE.

INT. JUGGERNAUT - CONTINUOUS

WHAM!

The bridge's hull shudders from the ENERGY BOLTS slamming into it.

DAVID'S KNOCKED OFF HIS FEET.

SHAW GRABS ONTO THE CHAIR.

TENTACLES SPRING OUT, and PULL HER BODY TIGHT.

She panics, but the tentacles won't budge.

More EXPLOSIONS REVERBERATING through the hull.

The splayed SPACE HELMET -- seemingly part of the seat that surrounds Shaw's head -- CLOSES OVER HER FACE, hiding her black eyes behind its ENORMOUS BLACK EYES; while the accompanying SPACE SUIT magically ENCLOSSES HER WHOLE BODY, perfectly fitting to it as the BREATHING-PIPE extends up from THE BONE-LIKE ARMOR protecting her chest -- plugging into the HELMET'S TRUNK.

This whole sequence is magical...

The tentacles release.

FANBOY SHOT: Shaw in the spacesuit, in the Pilot Chair.

MORE SOUNDS OF EXPLOSIONS!

SHAW'S THROWN BACK IN THE SEAT -- the ring of light flickers above.

SHAW
(her voice amplified by
the helmet)
Do we have any weapons?

DAVID
(in PIE)
Do we --

BOOM, BOOM, BREAK!: DAVID'S THROWN BACKWARDS AS ENERGY-BOLTS TEAR THROUGH THE BRIDGE:

The hull is compromised:

Air is escaping from the fresh TEARS/HOLES.

Shaw is hanging on for dear life as the TENTACLES spring back to life, putting her back in the seat.

CLOSE ON Shaw's helmeted-face, we see those BIG BLACK EYES turning to look up at the TELESCOPE VIEWER.

There's a TRIDENT SYMBOL superimposed over the SEED'S IMAGE; and among the buttons on the telescope viewer, there's ONE that's burning bright.

SHAW
(PUNCHING that button)
Einwandfrei!

SMASH CUT TO:

EXT. JUGGERNAUT AND SEED - CONTINUOUS

The JUGGERNAUT'S STARBOARD SIDE, with the PRONGS, is actually a WEAPON:

A SOLID STREAM OF ENERGY shoots out from the LONGEST PRONG -- straight at the Seed -- and starts CUTTING it in two.

SEED TUMBLES BACKWARDS as the Juggernaut's STREAM OF ENERGY slices through it.

We see this happening in silence.

The Juggernaut stops firing.

The Seed is spinning out of control with pieces of it flying off in all directions.

INT. JUGGERNAUT

Vacuum of space.

Shaw's BREATHING is all we hear.

We see, but don't hear, the

POUNDING

of her fists against the Telescope Viewer.

SHAW
(as heard from inside the
helmet)
I love you baby!

A beat of enjoyment.

SHAW (CONT'D)
(cradling the viewer)
Thank you.

Shaw moves her GLOVED-HAND over the Chair's CONTROLS and GREEN MAGIC kisses her fingertips.

There's no holographic orrery this time, the BLASTED WALLS are beyond damaged... but they're not completely dead,

A SECTION OF WALL goes TRANSPARENT:

The PILOT SEAT and GIANT TELESCOPE ROTATE and lock in on this TRANSPARENT SECTION.

A holographic DOT OF LIGHT takes shape on the TELESCOPE VIEWER.

EXT. JUGGERNAUT - CONTINUOUS

BATTLE-DAMAGED JUGGERNAUT is rotating, IN SYNC with the Telescope inside, while the Seed tumbles in the BACKGROUND.

INT. JUGGERNAUT - CONTINUOUS

With the TELESCOPE LOCKED IN ON PARADISE: the TRANSPARENCY moves from one section of wall to the next as the ship gets itself into position (with the transparency-effect momentarily disappearing as it passes over HULL BREACHES.)

The Pilot Chair and Telescope finally stop rotating.

The TELESCOPE is still locked on its target.

Shaw MOVES HER HAND forward over the GLOWING BUTTONS and...

EXT. JUGGERNAUT - CONTINUOUS

The Juggernaut races off towards a faint dot of light.

INT. JUGGERNAUT - CONTINUOUS

SHAW'S POV IN HELMET

All we hear is her HEAVY BREATHING.

The TELESCOPE VIEWER is IN OUR FACE -- holographic DOT OF LIGHT is slowly getting bigger.

The lights flicker above.

Looking around for David, but there's no sign of him.

BACK ON the TELESCOPE VIEWER: the planet PARADISE is before us in all of its holographic glory.

EXT. JUGGERNAUT - CONTINUOUS

Juggernaut racing towards the growing planet.

INT. JUGGERNAUT

The image of Paradise is fading out.

The flickering-lights go dark.

The TRANSPARENCY in the WALL disappears.

It's almost completely dark now, except for a few console lights still on.

Silence.

EXT. JUGGERNAUT

Juggernaut is fast approaching the PLANET'S ATMOSPHERE.

The hurtling ship ROTATES 180 DEGREES so that ITS BACK END is facing forwards: maintaining this orientation for reentry.

INT. JUGGERNAUT

IT SOUNDS LIKE someone is beating the hull with a tremendous sledgehammer: BANG! BANG! BANG! BANG!

A bright light catches Shaw's eye and

we see FLASHES OF LIGHT through the HOLES in the hull.

BANG! BANG! BANG! continues...

These FLASHES reflect off her helmet's BIG, BULBOUS BLACK EYES.

The FLASHES start to become a PINKISH ORANGE GLOW.

THE HAMMERING GETS LOUDER...

EXT. JUGGERNAUT

The ship is covered in PINK PLASMA as it punches into Paradise's upper atmosphere.

Waves of superheated ionized gas roll over the Juggernaut.

INT. JUGGERNAUT

RED LIGHT FLASHES the bridge with STREAMS OF PLASMA poking their FIERY-FINGERS through the HULL'S HOLES.

Several beats of this horrible intensity.

The seat's TENTACLES are holding Shaw firmly in place.

The remaining console lights go off, one by one.

BADDA... BOOM!

The plasma is gone, replaced by a tranquil BLUE COLOR that we can see through the holes.

EXT. JUGGERNAUT

Atmospheric SHOCK WAVES envelope the ship.

INT. JUGGERNAUT

CLOSE ON TENTACLES pulling Shaw even tighter against the seat.

SHAW
(in pain, SHAKING with the
ship -- and amplified, by
the helmet)
Ahhh!

EXT. PARADISE PLANET - OCEAN - DAY

A DEEP PURPLE OCEAN lies calmly before us, like a picture of tranquility.

PAN UP to see A DARK OBJECT PUNCHING through the PURPLE CLOUDS.

The Juggernaut is dropping like a stone.

The waters below it are reacting violently to some unseen force.

The hurtling Juggernaut MIRACULOUSLY SLOWS down to 30 mph as it IMPACTS

ASS-END FIRST: its TWO GIANT HORSESHOE-ENDS POINTING UPWARDS.

ICONIC SHOT of the precariously balanced ship.

As it balances, 5 SONIC BOOMS greet its arrival.

The waves ripple away as

the giant ship slowly TILTS OVER and... into the water with a SPLASH

spraying the CAMERA LENS:

We're lost in purple but can still see

the Juggernaut is starting to sink.

INT. JUGGERNAUT - BRIDGE CHAMBER - CONTINUOUS

Shaw is still pinned to the seat.

The TENTACLES RELEASE and drop free, falling lifelessly.

She lets out a deep sigh and drops her helmeted-head in relief, but her moment of peace is disturbed by:

PURPLE WATER RUSHING IN through the bridge's holes.

SHAW

(Reaching out and touching
the Telescope Viewer)

Thank you.

All of the consoles' lights, including those of the viewer, flash, and then go dark.

EXT. JUGGERNAUT - OCEAN - CONTINUOUS

Sinking. The THREE ORIFICES ON THE FRONT HULL OPEN IN UNISON: their flaps organically parting.

INT. JUGGERNAUT - BRIDGE - CONTINUOUS

In the purple dusk,

Shaw's looking around for David but there's

no sign of him.

A torrent OF PURPLE WATER shoots from the passageway that the two Engineers entered and left through.

Shaw is carried out of her seat.

She fights the onrush and starts SWIMMING towards THE PASSAGEWAY.

But the rushing water is too much for her and she's blown back by the currents.

The deep purple dusk is turning to darkness as the ship sinks.

The rushing water finally stops as the bridge is completely full, and almost completely dark.

INT. JUGGERNAUT - PASSAGEWAY TO THE OUTSIDE

We can barely make out Shaw swimming into a dark passageway.

Banging into the bony walls, trying to feel her way when she sees:

Dim light ahead.

And swims for it.

EXT. JUGGERNAUT - CONTINUOUS

It looks like the ship is giving birth as Shaw escapes through the giant parted flaps.

The ship keeps dropping below her, disappearing into the deep purple darkness.

She tries to swim upwards BUT CAN'T: the spacesuit's weighing her down.

PANICKING.

THE SPACESUIT SUDDENLY RELEASES ITSELF FROM HER. THE HELMET CRACKS OPEN along its seams (with a BIG AIR BUBBLE surrounding her face) and drops free, while THE BODY PORTION UNLOCKS in a rhythmic sequence and drops away.

Shaw is in her birthday suit.

SWIMMING UPWARDS with all her strength.

The tentacle-dreadlocks on her head are RHYTHMICALLY PULSATING TO HER SWIMMING: instinctively helping propel her.

But she's drawing attention.

A SWARM of small, bright pink worms start following her.

Finally breaking through THE ROLLING PURPLE WAVES we see:

PARADISE'S DAYTIME SKY.

The hole that the Juggernaut punched through the clouds is still visible high above us.

Spitting out purple water.

Her exhausted-tentacles are floating on the surface, creating a halo effect around her head.

She sights a NEARBY BEACH,
and starts swimming towards it.

EXT. PARADISE - BEACH - SOME TIME LATER

Purple waves are rolling onto a peaceful beach with the dark ocean as the backdrop.

In the near distance we spot

TENTACLES breaking free from the water, and for an instant, it looks like Medusa's emerging, but it's Shaw.

PULLING herself onto the beach; she's COVERED IN PINK WORMS.

She rolls over and onto her back -- and closes her eyes in exhaustion, her tentacles go limp.

The ocean waves lap at her motionless feet...

EXT. PARADISE - BEACH - EVENING

The SKY'S COLORS have become BLOOD RED.

The sound of ocean waves lapping the shore.

Shaw wakes up exhausted.

Slowly sitting up, and seeing herself covered in those seemingly benign worms. She starts to gently pry them from her body, one by one.

A SOUND catches her attention, and it's

a BLOND HEAD poking up from the dark purple waters.

David's lost his spacesuit, he only has his UNDERSUIT on, with its tiny/micro enviro-tubes covering the entire surface area -- but wait!

HE'S DAMAGED... badly.

His LEFT HAND HAS BEEN TORN OFF, and the LEFT-SIDE OF HIS BODY IS BADLY BURNT, FROM HIS TORSO, ALL THE WAY UP TO HIS CHEEK, with SPACESUIT SHRAPNEL sprayed into his neck.

Barefooted, he calmly walks over to her.

CLOSE ON the soft sand caressing his bare feet.

Towering over her, he turns his head to the side

and starts HEAVING UP purple water.

He stops vomiting and finishes by appearing to swallow something. He reaches for his solar plexus with his remaining hand and presses down on it, keeping his hand on it for a couple of beats.

Wiping his mouth clean, he takes the RAGGED STUB of what was his left hand and carefully examines it: BLOOD IS SEEPING FROM THE WOUND and there's a synthetic-bone sticking out, surrounded by what appears to be a maze of delicate white tubing.

He looks back down at Shaw, who's just sitting there looking up at him.

David is poker faced.

CLOSE ON Shaw's face in side profile.

She lifts her hand up for help.

A solid beat.

DAVID'S OPEN HAND COMES INTO THE SHOT and...

GRABS HERS.

Gently helping her to her feet.

DAVID
(still poker faced)
You survived.

SHAW
(deeply concerned)
Are you ok?

DAVID
The trick, William Potter, is not
minding that it hurts.

SHAW
(gently)
What?

DAVID
(a caring smile)
Just something from a film I like.

While speaking, he starts to RIP his undersuit's torn fabric from his left forearm.

DAVID (CONT'D)
(handing her a strip of
the fabric)
A hand please?

SHAW
(taking the strip)
At the very end, right?

David patiently nods.

Shaw ties off the wound: stopping the milky seepage.

SHAW (CONT'D)
(feeling around the
tourniquet)
Will it work?

DAVID
(appreciative)
I believe it will.

She takes a moment to look herself over, and sees there's still a few worms left on her: cleaning them off.

DAVID (CONT'D)
(watching with curiosity)
They seem harmless enough.

SHAW
(distracted)
Yeah.
(finally noticing that
David's spacesuit is
missing)
What happened to my picture, David?

DAVID
Sorry. I didn't have time to --

She drops to her knees and slumps forward on all fours --

DAVID (CONT'D)
to save your picture.

Dropping her head.

SHAW
That was all I had left.

David kneels down next to her.

The RED-GIANT SUN is setting in front of them.

David gently puts his handless-arm around her.

DAVID
Is your sister still alive?

SHAW
(no emotion)
Yes.

DAVID
Then you haven't lost her.

With his remaining hand, David reaches for hers and

gently guides her hand upwards -- causing her to sit back on her heels as he points their hands towards the night sky.

DAVID (CONT'D)
She's right there.

SHAW
(looking up)
But where are the stars?

DAVID
 We're in the center of the Boötes
 Void, far from any visible star
 light.
 (a beat, still pointing)
 But Earth, is out there.

Locking eyes.

He lets go of her hand.

DAVID (CONT'D)
 She needs you.

She takes him by the back of the head, and pulls him close to her, hugging him -- her tentacles spilling all over him.

Finally letting go, standing, she parts his hair how he likes.

The red giant has set.

SHAW
 (discouraged, looking
 around)
 It's getting dark. We need to get
 out of here.

She feels something on her back and reaches to dislodge the last of the worms.

SHAW (CONT'D)
 (to David)
 Am I clean?

Shaw gently parts her moving dreadlocks to feel her scalp as David examines her body:

DAVID
 It appears so.
 (noticing her writhing
 tentacles)
 What do those feel like?

SHAW
 (annoyed by her new
 "hair")
 Like dreads, but with a mind of
 their own.

DAVID
 (smiling)
 Well, no more haircuts at least.

She shoots him a sarcastic smile.

Turning away to look at what's been behind them the whole time, unseen, until now:

SHAW
Where the hell are we?

An ENDLESS DESERT STRETCHES EVERYWHERE with its pinkish sands glowing in the dusky light. There's haunting ECTOPLASM suspended above the dead terrain, moving to a rhythm all of its own.

The vista... is alien to us. We're lost.

Then we see what looks like a MAZE OF HUGE DUNES far off in the distance.

The top of the dunes glow with the same eerie light as the gossamer clouds above.

Is that a LENS FLARE? No! It's a SURGE OF LIGHT, shooting up, from somewhere.

PANNING UP we see the beam of light disappear into the night sky.

BACK ON SHAW:

CLOSE ON her face looking up at this.

She suddenly looks to her right and --

David looks in the same direction but doesn't see anything.

SHAW (CONT'D)
(taking him by the hand)
There. You see it too?

DAVID
I see it now.
(turning back to Shaw,
amazed)
You shouldn't be able to see that.

SHAW
Who cares. What is it?

A beat.

DAVID
It's bipedal, and black.

SHAW
And with a big head.

DAVID
(peering hard)
I can't see that.

SHAW
(moving, pulling him
forward by his remaining
hand)
Come on.

DAVID
(reluctantly, still
looking back at it)
Right.

They start making their way across the shifting pink sands
with the slightest hints of purple.

Dusk is changing into night.

EXT. BEACH - SOME TIME LATER - NIGHT

It would be pitch black, but the sands mysteriously burn with
a simmering, pinkish light.

We hear something moving in the sand.

Turning to our left, we see THE CREATURE that Shaw saw in her
dream:

Bipedal, tall, a terrifying skeleton enclosing raw power...
kind of like, a Xenomorph, but different.

PANNING UP:

What could pass for a GIANT ANT'S HEAD; it's SERRATED
MANDIBLES are closed forming what looks like a long beak. And
those eyes... those ENORMOUS, BULBOUS BLACK EYES are just
staring at us in the pinkish light.

This is a SENTINEL.

It moves like an insect: quick movements, bursts -- never
still -- always there.

We're relieved when it looks away from us;

it's detected Shaw and David's TRACKS in the sand -- heading
up the beach.

EXT. SANDS - CONTINUOUS

It starts moving with a lurching bi-pedal movement and stops, kneeling down to sense their tracks in the GLOWING SANDS.

We have a much better look at it now...

It has long spindly arms with spikes for elbows, and its fingers are CREATURE-LIKE CLAWS. Its ENTIRE BODY IS ARMORED WITH BIOMECHANICAL FEATURES, just like a Xenomorph's.

It's grayish in color with hints of dull gold.

Raising its awful head to look at a DUNE far off in the distance.

IT BOLTS TOWARDS IT.

SMASH CUT TO:

PARADISE PLANET - MOUND - NIGHT

Shaw and David are approaching THE BASE of the dune that we just saw from afar.

They're Illuminated by the gently blowing sands.

SHAW

David! Do you hear that?

He just looks at her.

SHAW (CONT'D)

It's following us.

Shaw sees the Sentinel far off in the distance; we can't tell if David sees it or not.

She grabs his hand to keep moving forward.

He resists.

SHAW (CONT'D)

What?

DAVID

Maybe it's not a threat, Elizabeth.

SHAW

It is, I saw it in my dreams, and we saw it in that mural, remember?

DAVID
 (searching in himself)
 The one in the temple on LV223?

Shaw nods.

DAVID (CONT'D)
 The mural that dissolved soon after
 being exposed to the outside air?

Shaw is still nodding.

She grabs him, overpowering him: she puts his arm over her shoulder and basically carries him up the dune, towards the BEAM OF BLUE LIGHT emanating from its top.

David appears lost.

They reach the top, and it's the MOUTH OF A MOUND; not a dune.

She looks down... and what she sees catches her soul.

She whips around to look at David, who's looking past her, at WHAT'S ALL AROUND THEM:

Illuminated by the sickly blue light, are hundreds, or maybe even THOUSANDS of what look like HUMAN HANDS FROZEN IN TIME, reaching up in desperation.

CLOSE ON a nearby HAND curled in agony.

Shaw drops to her knees, and VOMITS.

(Black vomit.)

Her whole body is shaking, her tentacles are writhing.

David turns around to look at the fast approaching Sentinel -- looking like some techno-ghoul in the glowing-sand's pink and purple light.

Shaw closes her eyes and arches her head back, OPENING HER LARGE BLACK EYES to the empty night sky above; not a star to be seen. The endless darkness is broken only by the streams of ectoplasm writhing above, reflecting the sands' light below, and somehow emanating their own ghostly colors.

SHAW
 (looking up at the night
 sky)
 They are like us.

DAVID
(snapping his attention to
Shaw)
They are?

SHAW
Yeah, are. They're still alive.

David is dumbstruck by this. He reaches down for --

CLOSE ON David's hand touching a FROZEN-HAND.

DAVID
(feeling the seemingly
lifeless hand)
How do you know this?

SHAW
(her eyes still lost in
the sky)
Because I can hear them in my mind.

She rises.

Kneeling down to join David; SHAW'S HAND TOUCHING A FROZEN-
HAND that's outstretched, its fingers reaching for something.

SHAW (CONT'D)
They were brought here and glued
together, their minds trapped
forever.

DAVID
Where are they from?

SHAW
(pausing, closing her
eyes, several beats
They are from some planet... a
water world, like ours.

Staring at the frozen hands.

SHAW (CONT'D)
They don't know how long they've
been here.

A beat.

SHAW (CONT'T) (CONT'D)
Their bodies became part of this,
temple. Their minds serve no
purpose. They were just left here,
(a beat)
(MORE)

SHAW (CONT'T) (CONT'D)
trapped,
(turning to David)
out of spite.

David stares blankly.

SHAW (CONT' (CONT'D)
(looking him in the eyes)
They're in hell, David.

The bluish light reflecting off her black eyes.

DAVID
Perhaps this serves as a warning?

SHAW
No, they're here because those that
made them, wanted them to suffer
(a look of insight)
not because of anything they had
done, but because of what they had
become.

DAVID
I don't understand.

She takes a deep breath, and closes her eyes.

SHAW
I don't either.

We can hear the Sentinel approaching.

She GRABS ONTO THE HAND in front of her and starts LOWERING
HERSELF down into THE HOLE.

The bluish light coming from the mouth paints a picture of
Shaw's lithe form against a WALL OF FROZEN HUMANOID BODIES,
twisted in agony and seemingly glued together in some kind of
a biomechanical matrix that's caused them to fuse together.

She's using every part of the bodies to support herself. She
looks down but sees only the sickly bluish light... no bottom
in sight.

She reaches up for David to give her his hand.

He obeys and she powerfully helps him down into the mouth.

INT. GIANT HOLE'S MOUTH - CONTINUOUS

David gingerly finds footing on a SHOULDER and HEAD.

Shaw HOLDS HIS STUB as they descend USING THE FROZEN BODIES AS A LIFELINE.

CUT TO:

EXT. MOUND'S MOUTH - CONTINUOUS

The Sentinel is peering down at them from the giant-hole's mouth.

Its SERRATED MANDIBLE'S open wide and we get a glimpse of its awful razor-teeth illuminated in the bluish light.

INT. GIANT HOLE - CONTINUOUS

David loses his grip and at the same time he BITES DOWN ON A NEARBY HAND, using it as an anchor as his lone-hand reaches out and grabs Shaw.

David regains his footing.

The hand he's biting starts to bleed...

SHAW
(seeing this)
David!

David releases his bite.

DAVID
(red blood on his mouth)
Sorry.

David's head is now free to look up and WE SEE:

The Sentinel silently making its way down the bodies -- moving like an insect.

It's moving a lot faster than they are.

DAVID (CONT'D)
(quick glance at Shaw)
No time.

SHAW
(seeing his intention)
No!...

David doesn't wait, he reaches out and PULLS SHAW down with him as they FREE FALL TOGETHER AND disappear into the beam of bluish light down below.

REVERSE ON the GIANT, BULBOUS EYES of the Sentinel staring down at what's just happened. Its whole body rhythmically twitches, and then it resumes its quick descent.

INT. HOLE'S BOTTOM - INSIDE MOUND - SECONDS LATER

TENTACLES BREAK THEIR FALL.

SHAW

Oh!

DAVID'S VOICE

Elizabeth?

SHAW

(dumbfounded)

I'm over here.

The BLACK TENTACLES lazily curve over her body, feeling every bit of it...

One of the tentacles is curling around her neck.

WE'RE LOOKING DOWN and seeing all this happen.

SHAW (CONT'D)

(LOOKING UP at us)

My God.

REVERSE and we see what she's seeing: thousands upon thousands of bodies everywhere, lining the giant hole's interior, locked forever in a public moment of terror.

CLOSE ON the tentacle slithering around her neck.

II BEGINS TO PULL TIGHT.

She panics and reaches for it, but it instantly tightens even more, cutting off her breath.

Her tentacles go wild.

Shaw stops fighting and closes her eyes, her tentacle-dreadlocks go limp.

BACK ON the choking-tentacle...

SHAW'S SKIN'S PATTERN suddenly comes to life with bioluminescence.

It RELEASES ITS GRIP AND FALLS FREE.

We see its IMPRINT on her elegant neck --

She opens her eyes and takes a long, deep breath.

Reaching out for the tentacle that almost killed her, she holds its now compliant-tip in her hand, mesmerized by it.

David's being pulled apart!

DAVID
(grainy sounding, like his
insides are being pulled
apart)
Help!

Shaw looks over in his direction and we see a MASS OF TENTACLES suddenly relax, and release him, cradling him.

Meanwhile, the Sentinel has almost reached the bottom!

The HOLE'S BOTTOM SURFACE, which has been emitting the blue light, PEELS AWAY LIKE THE PEDALS OF SOME MASSIVE FLOWER -- those terribly large pedals being the source of the light.

Beneath this structure, we see a highly elaborate biomechanical surface covered in the same HIEROGLYPHICS that were on the ship.

An IRIS OPENING appears in the center of this biomechanical surface, and THE TENTACLES that have been holding Shaw and David snake them down INTO THE DARK OPENING.

The Sentinel stops in its tracks, its head twitching, seemingly trying to comprehend what it's seeing.

It JUMPS TOWARDS the opening but the biomechanical iris is already closing and it's too late; it's CUT IN TWO.

The enormous pedals fold back into place, bathing the enormous interior of the mound once again in bluish light.

Hundreds of tentacles slither back into the base's perimeter, pulling themselves through the still living bodies forever trapped in their biomechanical prison/matrix.

INT. INSIDE - CONTINUOUS

PULLING BACK we see Shaw and David lying in a DEEP BLUE MIST

with the Sentinel's severed head lying next to them... ITS HUGE MANDIBLES slowly opening and closing JUST INCHES FROM SHAW'S HEAD.

SHAW
Fuck!

She jumps up from this REFLEXIVE BITE.

And quickly pulls away, taking David with her.

DAVID'S HAND reaches for around his neck and we see the microsurgery that was performed earlier has been damaged: some droplets of David's milky white blood are seeping from the fresh tears;

and for the rest of the movie, HIS VOICE has gone back to its earlier, gravely tone.

Shaw is feeling around her own neck, the tentacle's imprint is still visible.

David carefully reaches for his solar plexus and presses down on it, like he's trying to feel for something deep inside of him...

He looks over at Shaw.

DAVID
(with dried blood on his
mouth, this remains for
the rest of the movie)
How did you make it stop?

SHAW
I said "No" in my mind.

SHAW'S POV

What was dark on film, is now illuminated, like a powerful night scope, through Shaw's vision.

SHAW'S VOICE
Oh God.

As Shaw's eyes adjust, we see:

INT. GRAND GALLERY - CONTINUOUS

What looks like the Grand Gallery of the Great Pyramid at Giza, Egypt; but much larger in dimensions and biomechanical in its construction.

Shaw looks up at the MASSIVE CORBELLED CEILING, its giant biomechanical-blocks stacked on top of each other with a slight overhang.

SHAW'S VOICE
God, it's beautiful.

Still in Shaw's vision, we see the gallery extending as far as we can see, angling downwards, ITS WALLS LINED WITH DISTINCT SHAPES.

Shaw turns and steps back in surprise.

In the sickly bluish light, we see a MONSTROUS HUMANOID FORM before us, seemingly suspended alive in the Grand Gallery's wall.

There's hieroglyphs next to the entity.

SHAW

David, can you read them?

DAVID

(looking up at them)

See our garden of delight, see what
our seeds have sewn, and take
pleasure in life.

SHAW

(seeing the suspended
creature before her)

It's alive.

(a beat)

Can you release it?

DAVID

(confronting her)

Is that a good idea?

SHAW

I don't know. Maybe it's like the
souls up there. Maybe it can help
us.

David turns to look at the Creature, CLOSE ON his face.

DAVID

(nonplused)

As you wish.

(turning to Shaw)

I'll need some help then.

She raises him up so he can inspect the hieroglyphs surrounding it. David nails down the ones he wants: pressing them, they react by emitting orangish light and making organic sounds.

The wall holding the Creature starts dissolving into a mass of tentacles.

Lowering David down -- they quickly back away as the Creature is released from its biomechanical matrix/prison. The long, black tentacles gently deposit its limp body onto the ground.

It disappears into the blue mist pressing down on the floor.

For several beats, there's nothing as the tentacles slither back to reform the wall.

We hear coughing coming out of the thick mist.

Slowly, lit from below, a smooth, ghostly face rises into view... in the dim blue light it's hard to make out many details, but there doesn't appear to be any eyes, it has two slits for a nose, and what looks like an anus for a mouth.

It eventually stands 7 feet tall, towering over Shaw and David.

It coughs, it's anus-like mouth opening and closing in fits -- it reels over in agony.

Righting itself, and taking a few deep breaths, we can see sharp teeth lining its mouth.

Before us is a beautifully horrific combination of Human and Xenomorph, having the same rear elongated head.

DAVID (CONT'D)

(in PIE)

What are you?

No response.

SHAW

(concerned, backing up)

David, I can't hear anything.

DAVID

It's not speaking.

SHAW

No, there's no thoughts in its head. It's not human.

David shoots her an I-told-you-so look.

SHAW (CONT'D)

It doesn't have a mind, it's just an animal.

It starts smelling its environment and immediately adopts a predatory pose towards them.

They run!

The Creature tries to run after them but falls in exhaustion after taking a few awkward steps.

INT. GRAND GALLERY - MINUTES LATER

Monstrous biological forms race past the camera as we track Shaw and David running for their lives.

The mist is getting deeper and deeper as they run.

We pan and see the Grand Gallery's exit ahead of us: a portal of green light suspended above the blue mist.

INT. UPSIDE DOWN LAKE - CONTINUOUS

There's a WALL OF BLUE MIST in front of us, somehow prevented from traveling outwards, it extends over 10 feet high and is dwarfed by the Gallery's much larger passage.

SHAW AND DAVID BURST FORTH from the mist and are greeted by

IMMENSE BIOMECHANICAL FORMS and distant ENGINEERS.

They duck behind

a GIANT, STOIC HEAD with Engineer features.

They're unseen...

Looking around, they see DROPS traveling UPWARDS, in apparent defiance of gravity -- up, up, up

to some immense light high above that seems to be moving, like an ocean, reflecting down below as WAVES OF GREEN LIGHT wash over Shaw as she reaches down to touch the biomechanical surface, the ground.

CLOSE ON DROPS seeping out of the ground, slipping through her fingers and continuing upwards.

A smile rolls across her face as she feels them rolling along her body.

CLOSE ON her hand where we see them jump from her fingertips and continue upwards, like magic.

Slowly rising, carefully, she peeks from behind the giant head to see:

SHAW'S POV

Through her augmented vision, we see an enormous space populated with biomechanical forms rising to great heights. We ZOOM IN on THOUSANDS OF ENGINEERS SURROUNDING A LAKE, prostrate down in front of it. ZOOMING OUT we PAN to see that this gigantic space has HUNDREDS OF PASSAGEWAYS LINING ITS PERIMETER, suggesting an ant-like colony.

A sound catches her attention and REVERSE ON

Creature emerging from the Grand Gallery's mist.

The mysterious drops of moisture greet its senses and it pulls back in surprise. It starts smelling and making rhythmic pulsating motions along its long neck... almost like it's sending out sonar waves.

Break out of Shaw's POV to see an ENGINEER approaching it.

Shaw and David adjust their position behind the giant head as the Engineer walks by them, apparently not noticing their presence with his attention focused on the creature.

The Engineer stops ten feet from the Creature and looks confused.

There's not much size difference between the two, the Creature's 7 foot height is only slightly eclipsed by the Engineer's 8 foot height; the Engineer is bristling with muscles.

The Creature seems to sense that something is wrong and tries to retreat back into the mist when TWO SENTINELS appear from nowhere and grab it by the arms; it opens its mouth in defiance and we can see the rows of sharp teeth glistening in the greenish light -- the Sentinels drop it to its knees.

The Creature lets out a blood curdling cry that sounds almost human. It echoes.

The Engineer slowly approaches it and reaches for its long, Xenomorph-like head, gently stroking it as the Creature starts to desperately smell, opening and closing its mouth. The Sentinels continue to hold it tightly pinned down. While still stroking it's head with one hand, the Engineer punches it with the other, knocking the creature out.

The Sentinels pick up its limp body and carry it back into the Grand Gallery, disappearing into the blue mist.

A beat.

The Engineer is looking around, like it senses the reason for the creature's escape is near.

Shaw and David slowly escape from the cover of the giant head and are making their way towards a nearby PASSAGEWAY, ducking behind haunted biomechanical forms.

CUT TO:

INT. PASSAGEWAY

Shaw and David are about to escape into the 20 foot high passageway in front of them -- which shares the same architecture as the passageways on the ship, but is much larger -- when suddenly something stops them in their tracks.

They hide behind a nearby biomechanical form that resembles a pair of slender legs open wide...

WIDE SHOT showing a DOZEN ENGINEERS carrying what looks like a petite feminine form with a HUGE, LONG EGG SACK attached to its torso.

This is a QUEEN. She resembles Shaw almost to a tee, even having the same writhing tentacles on the top of her head. But she's DARK COLORED, HAVING WHITE EYES, and the patterns covering her skin are glowing in bioluminescence, unlike Shaw's, which we've seen light up only once so far.

The dozen Engineers are straining under the egg sack's weight.

We're too far to get a good look at the egg sack's features in the rippling green light.

A beat as Shaw and David watch in wonder.

They're carrying the Queen to the lake that's in the center of this enormous space.

Engineers bow down in submission as the Queen and her entourage pass by.

We see SIZE DIMORPHISM AMONGST THE ENGINEERS: some of them are over 15 feet tall, true giants, towering over the others who are the standard size, approximately 8 feet tall.

The entourage stops, and the Queen turns, staring intently at the grotesque biomechanical monument that Shaw and David are hiding behind.

An Engineer, the one that punched the Creature, is closing in on them.

SHAW

Come on!

They dart out from behind the open-legs and make for the lake.

The Engineers holding the Queen quickly, but gently, lower her down onto the ground and assume what looks like a defensive posture around her, and her enormous egg sack.

INT. LAKE - CONTINUOUS

Shaw and David are running for their lives with the Engineer quickly making up the distance with his much larger strides.

HUNDREDS OF NEARBY ENGINEERS are watching.

There's a stretch of lake in front of them that's devoid of Engineers, they're running for this.

David dashes into the translucent liquid, GRABBING SHAW'S FROZEN BODY IN ONE MOTION, and DIVES -->

The Engineer without losing a beat, dives in after them.

Engineers rush into frame to watch.

Sentinels appear.

SMASH CUT TO:

INT. LAKE - CONTINUOUS

Shaw breaks the surface to get air.

CUT TO:

INT. LAKE - CONTINUOUS

One of the Sentinels raises its head and lets out a ROARING SCREAM.

BACK TO:

INT. LAKE - CONTINUOUS

Shaw hears THIS and swims harder, not knowing where, she's heading towards the lake's center.

The Engineer is closing in on them.

An INCREDIBLY LONG WATERSPOUT is creating a swirling vortex

in the CENTER OF THE LAKE

that sucks Shaw and David under!

The Engineer is trying to pull away, but it's too late.

We punch through the lake's spinning surface to follow the Engineer's tumbling descent, the rippling light from above making a disco lighting effect.

In the SPINNING MOTION, DAVID AND THE ENGINEER ENCOUNTER EACH OTHER.

MESS OF ACTION as each tries to gain the advantage.

The Engineer is flung to the side in the current and David punches for all he's worth: a direct blow to the back of the Engineer's head.

The Engineer goes limp.

As the giant's body swirls free from him, David tries to see Shaw in the sparkling motion.

SWIRLING,

DOWNWARDS,

INT. UNDERNEATH LAKE - CONTINUOUS

BOOM!

Shaw,

David

and the Engineer

SHOOT PAST US

as the swirling liquid shakes itself free and sprays out in all directions it doesn't fall but flies back up to join a ceiling of turbulent liquid above with its rippling light shining down on:

FALLING -- David grabs the unconscious Engineer and pushes them away from Shaw as she reaches out.

THUD!

David's body inadvertently performs the Heimlich maneuver on the Engineer.

Shaw lands hard and rolls, her tentacles flying.

She immediately does the Heimlich maneuver on herself and starts violently throwing up the lake's liquid, which flies up to join the ceiling.

Coughing...

She looks over and sees the Engineer's body completely covering David.

She tries to lift the giant mass off David, but can't... the exhaustion is too much for her and she collapses, and with that we

CUT TO BLACK

EXT. QUEEN'S CASTLE

We're still under the surface of the planet.

We're flying over what looks like a castle's moat, the calm liquid's dark surface reflecting white, rapidly moving shapes above.

Passing the moat, we're flying over a biomechanical landscape haunted with grotesque shapes.

Ahead of us looms a SPIRE OF TWISTING SHAPES, almost resembling snakes coiling around each other as they climb upwards. This is the CASTLE. It's ivory colored and covered in a gray and black biomechanical skin. It looks like it's over a hundred stories high, but we can't know for sure because its top is poking through

COILING, WHITE CLOUDS that are seething like a tempest.

The image before us, looks like something from a dream.

We're getting closer now to the Castle --

The camera passes through its thick walls, which seem to be alive, moving, as we move through them, and finally, we're in the Castle's KEEP.

INT. QUEEN'S CASTLE - THE KEEP - THRONE ROOM - CONTINUOUS

Resembling the Juggernaut's bridge chamber, but smaller and irregular in shape. Like on the bridge, there's a ring of eerie white light shining down on the center.

We almost don't notice...

a beautiful female form that appears to be part of the biomechanical wall.

She is only shown from the torso up, this is another QUEEN.

This one is different from the previous one, she's ivory colored: similar to the Engineers' body tone, but a bit darker.

And like the other Queen, the geometric patterns covering her body are glowing.

Wow... CLOSE ON an elegant jawline, with full black lips framed by angled cheeks.

Like the other Queen's -- and unlike the Engineers' solid black eyes -- hers are a solid white, burning with intensity.

Her tentacles are twirling like a cat's tail as she's watching:

HOLOGRAPHIC IMAGE from the ENGINEER'S POV -- we're seeing what happened.

Running and jumping into the lake after Shaw and David.

BACK ON QUEEN

CLOSE UP showing the images reflecting off her steaming white eyes.

BACK ON HOLOGRAM -

GRAPPLING with the much smaller David. Strong twisting current causes OUR FIELD OF VIEW to JUMP SIDEWAYS and we're suddenly KNOCKED FORWARD, and then it's LIGHTS OUT ending with a

POOF SOUND and the hologram disappears.

Reverse on the Queen. She's still expressionless; her tentacles still twirling.

Right above her head, we see what looks like a XENOMORPH'S TAIL.

But we lose track of this as we zoom in on her face and we're lost in the whiteness of those eyes.

INT. UNDERNEATH LAKE - SOME TIME LATER

Shaw is staring down at the Engineer's giant body when suddenly it moves. She panics, stepping back. David finally manages to throw it aside, and is free.

She reaches down to help him to his feet.

DAVID

Thank you.

He pauses, and reaches for his solar plexus, pressing down hard on it, like he's trying to feel for something deep inside of him.

SHAW

David, why do you keep doing that?

DAVID

(smiling)

Nothing, just a little shook up is all. Making sure everything is still there.

SHAW

Are you ok?

David's smile turns to a grin and he cocks his head to the side as if to say: what do you think?

Shaw lets out a small laugh.

Still grinning, he stops feeling his solar plexus and his expression turns to reflection.

They both turn to look at the giant body lying before them.

SHAW (CONT'D)

He's breathing.

David kneels down and places his only hand over the Engineer's mouth.

DAVID

You'll need to hold its nose shut.

Shaw pauses, and then kneels down next to David, she pinches the nose shut.

CLOSE ON this happening....

The Engineer's eyes OPEN.

We see those CROSS-SHAPED PUPILS against a sea of dark.

ENGINEER
(in PIE, muffled by
David's hand)
What?

Shaw recoils! David keeps his hand over the mouth, but the Engineer pushes him away with incredible strength -- sending him flying.

The Engineer slowly gets to his feet, towering over Shaw. David is trying to get back on his feet.

The Engineer is looking down at her with confusion.

SHAW
Let us help you.

David slowly approaches.

SHAW (CONT'D)
(still looking up at the
Engineer)
David, I can hear him in my head,
he says the back of his head hurts
a lot.

A beat.

SHAW (CONT'D)
(still focused on the
engineer)
He needs our help.

The Engineer buckles and drops to his knees. Shaw backs up. He looks around, like he's trying to figure out where he is.

He reaches up for his head, and lets out a loud cry of agony.

He collapses, and is unconscious again.

DAVID
It probably has a brain hemorrhage.
I hit it pretty hard in the back of
the head.

SHAW
What happens if we do nothing?

DAVID
It will most likely die.

Shaw reaches for THE CROSS fused into her chest and places her hand over it.

She kneels down next to the Engineer.

SHAW
David, please, help me save him.

DAVID
(puzzled)
Why?

SHAW
He asked for my help.

DAVID
That's not a good enough reason,
Elizabeth.

She gets up.

SHAW
(placing her hand on
David's shoulder)
Please, we need an ally -- I could
hear his thoughts in my mind, he
thinks I'm a,
(a beat)
a Queen.

DAVID
A Queen?

SHAW
(shrugging it off)
That's what he called me.

DAVID
(expressionless)
Huh.

David doesn't look happy.

He positions himself to lift the top-half of the giant's
body.

DAVID (CONT'D)
You need to keep its head steady
while I try to get the body
upright.

Hard to do, but David finally manages to sit the giant
upright while Shaw, standing, gently cradles the head.

DAVID (CONT'D)
(checking the Engineer's
face for any expressions)
(MORE)

DAVID (CONT'D)
I need you to keep it upright while
I examine the back of its head, ok?

SHAW
Ok.

Shaw shifts her hold and tentatively grabs onto his upper arms -- struggling for a few seconds but now confidently holding the giant torso up.

DAVID
(holding the head)
I see it.

We see a BIG BLACK BRUISE on the back of the Engineer's head.

SHAW
What?

DAVID
(still focused on it)
Where I hit it.

The Engineer's head is slowly being rotated upwards and suddenly is LOOKING DIRECTLY AT SHAW: this stuns her! Causing her to lose her grip,

and the body starts falling back on David!

DAVID (CONT'D)
(quickly catching the
torso)
What's wrong?

The Engineer's head falls to the side.

SHAW
(catching her breath)
Sorry.

David peeks around the giant torso and smiles at her.

DAVID
Don't worry, it's unconscious.

SHAW
(blushing, and her
tentacles go limp)
I know, I'm sorry.

DAVID
(with his head still poked
around the torso)
(MORE)

DAVID (CONT'D)
That's ok. Shall we try this
again?

Nodding yes, she grabs the Engineer's upper arms.

DAVID (CONT'D)
I need you to hold its head steady,
can you do that too?

SHAW
(adjusting her grip to
hold one of his arms)
I'll try.

DAVID
(seeing her struggle)
It might be easier if you sat on
its legs: better leverage that
way.

SHAW
(not happy about this)
Alright.

David holds him steady as Shaw tentatively sits on the
Engineer's legs.

She looks like a child compared to the giant.

With HER BUTT ON HIS LEGS and her feet firmly planted on the
ground, she takes hold of an upper arm and uses her other
hand to HOLD THE CHIN.

DAVID
That's it.

SHAW'S FACE is planted in the Engineer's chest: moving to
his slow, deep breathing.

DAVID (CONT'D)
(poking his head around)
Are you ok?

SHAW
(muffled)
Just do what you're going to do.

CLOSE ON DAVID'S HAND FEELING around the BRUISE.

DAVID
(gently poking the back of
the head)
There's some kind of a protrusion
under the skin.
(MORE)

DAVID (CONT'D)
(a beat as more blood
starts pooling under the
skin)
Doesn't seem natural.

SHAW
(muffled)
Maybe it's bone.

DAVID
(reaching down)
Only one way to find out I suppose.

SHAW
(muffled)
How are you going to cut without
any tools?

DAVID
I managed to grab a few things.

Pulling out a MINIATURIZED LASER SCALPEL from a LOWER LEG
POUCH on his undersuit.

SHAW'S VOICE
(muffled)
Except for my picture.

Examining the scalpel.

A beat.

SHAW'S VOICE (CONT'D)
(muffled)
Sorry.

Scalpel's laser beam IGNITES.

DAVID
(adjusting the beam
intensity)
It may become conscious during this
so, beware.

SHAW'S VOICE
(muffled)
What's that?

DAVID
(pausing to consider)
Nothing.

SHAW'S VOICE
(muffled)
What?

Set, and we're ready as David slowly CUTS INTO THE CENTER OF THE BRUISING.

BLACK BLOOD SEEPS from around the cut;

and David gently pulls the skin apart to reveal:

A GRAY COLORED DISC - maybe 1 inch in diameter - covered in TINY HIEROGLYPHS and CRACKED DOWN THE MIDDLE with BLACK BLOOD OOZING through the crack.

David looks closer.

CLOSE UP on the hieroglyphs...

David steps back.

SHAW
(hearing the steps)
What's wrong?

David considers.

DAVID
Remarkable. I think they're being controlled.
(coming back)
And I believe I discovered the device doing it.
(peering closer)
If we're going to save, this being, I'm going to have to try to remove the device, but...

SHAW'S VOICE
(muffled)
But what?

DAVID
It could kill us.

SHAW'S VOICE
(turning her head so she can be heard clearly)
What do you mean?

David walks around and kneels in front of Shaw.

DAVID
 Because the language on it says,
 that if it's removed, it will
 explode.

Shaw's about to say something --

DAVID (CONT'D)
 That's why I think it's a control
 device. But the device was damaged
 by my punch: it's cracked down the
 middle. It's broken, so, it might
 not explode.

SHAW
 (adjusting her grip on the
 giant)
 We're going to need his help,
 David. We're in over our heads.

DAVID
 (looking up at the giant's
 head)
 That we are.

SHAW
 Maybe we should have brought the
 black goo with us?

DAVID
 (a beat)
 We should have,
 (looking down)
 without any weapons,
 (back on Shaw)
 we're on a fool's errand.

Turning her attention back to the Engineer in her arms.

SHAW
 He'll be our weapon then: maybe if
 we free his mind, he'll free
 others.

DAVID
 Maybe.
 (just looking at her)
 Shall I continue?

SHAW
 (pleading)
 Please.

DAVID'S HAND gently prying the disc free... easy does it.

David pauses.

No explosion.

CLOSE ON it being pulled out of the head... we can see that the disc itself is just the cap of an inch long cylinder that's full of hundreds of tiny pockets of a red fluid.

David moves to set THE DEVICE down when the cap suddenly unseals itself from the cylinder, falling free and bouncing on the biomechanical surface with a series of knocks.

David pauses for a moment.

He gently places the cylinder down and quickly attends to THE HOLE in the back of the head where black blood is oozing out.

DAVID

Now, I need you to gently lower it down, but not all the way.

Shaw starts -- straining to keep his body under control while David is cradling his head.

DAVID (CONT'D)

(when the body is at a 25 degree angle)

There, that will do.

SHAW

(straining with the weight balance)

How long?

DRIP, DRIP, DRIP... we lose sight of the blood as it falls onto the gray mechanical surface.

No more dripping.

DAVID

There, that will do. Put it back up.

She manages to pull this off.

SHAW

(exhausted sounding)

Good?

DAVID

Yes, now hold its head steady.

SOUND of groaning as she struggles to hold the giant's body and head.

He reaches into the same pocket he got the scalpel from and PULLS OUT a HYDROGEL MATRIX packed with an advanced form of human stem cells -- it looks like a super thick blue Band-aid; 1.5" X 1.5" in size.

DAVID (CONT'D)
 (bringing the patch up to
 the hole)
 Hmm.
 (a beat)
 A perfect fit. What are the odds?
 Now let's hope its physiology is
 close enough for this to work --

SHAW'S VOICE
 It'll work, our DNA is the same as
 theirs.

DAVID
 (gently applying it to the
 cranium bone covered in
 blood)
 Right, good point.

WISPING SOUND comes from the advanced medical patch as IT SELF-SEALS AGAINST THE BONE, displacing the blood to make a solid connection.

DAVID (CONT'D)
 Let's put it on its side.
 (still holding the head
 with his one hand as he
 helps lower the torso
 with his stump)

SHAW
 (while gently lowering)
 It's a he, David.

DAVID
 (pausing to look at Shaw)
 Ok.
 (continuing)
 There we go, just a little bit more
 on his front side.

Shaw's struggling, but manages to turn the body to the side, tilted towards the front -- she lets out a long sigh watching THE GIANT BODY IN HER ARMS GENTLY BREATHE IN AND OUT..

DAVID (CONT'D)
 Take a breather, I'll hold his body
 in this position for a while.

SHAW
(releasing to David, she's
physically spent)
Now what?

DAVID
We wait until he awakens,
(looking up at Shaw)
or something comes for us.

A worn out Shaw looks at us, even her tentacle dreadlocks have gone limp.

She walks over and leans against the wall -- closing her eyes in exhaustion.

INT. LAKE

SCENE OPENS to a CLOSE UP OF A SENTINEL'S FACE filling the screen. IT'S BULBOUS BLACK EYES assaulting us.

Pulling back from this horrific face, we see the dark-skinned Queen nearby, the patterns on her skin are quiet, no longer glowing. Using her hands to brace herself, she lowers her head down to the lake, briefly smelling it, and then breaks the surface tension with her full lips, proceeding to take a series of deep gulps. Her entourage begins drinking too, all prostate like their Queen; and as we pull back, we see hundreds of other Engineers drinking... Continuing to pull back, it almost looks like we're watching thousands of ants drinking from a giant pool of honey.

CLOSE ON

Raising her head from drinking, swallowing, the Queen's skin lights up with bioluminescence. She pauses for a moment, staring at the giant waterspout off in the distance, then she looks over at the Sentinel, and then at the Engineer next to her, who immediately stops drinking and rises to his feet, bowing down in submission before her.

The Queen's tentacles are pulsating as she goes back to drinking.

Her bioluminescence goes quiet.

The Engineer walks over and approaches the Sentinel, it assumes a submissive posture. The Engineer strokes its head and its mandibles open revealing rows of razor sharp teeth.

INT. UNDERNEATH LAKE

OUT OF FOCUS: Two figures are sitting next to each other; one is much smaller than the other.

SHAW'S VOICE
It's ok, I know you hear their
voices, but they can't hurt you
now; you're free.

A beat, still trained on the two figures -- the FOCUS IS IMPROVING to show:

Shaw sitting across from the Engineer.

We see the SUPER BAND-AID is still on the back of his head.

David is standing nearby, observing.

SHAW
David, please look to make sure
it's healing.

DAVID
Of course.

He walks over.

The Engineer stays focused on Shaw, ignoring David.

DAVID'S VOICE
It's healing and the bone is
reforming.

David moves around, and kneels down facing him.

DAVID
(in PIE)
You will recover.

The Engineer doesn't say anything, instead he just looks at the control-device/cylinder in his hand.

SHAW
He wants to know how you did it.

DAVID
(to Shaw)
The control device?

She nods.

He reaches down into his leg pocket and pulls out the cylinder's broken cap.

Handing it to the Engineer.

DAVID (CONT'D)
(in PIE)
Do you remember what happened?

ENGINEER
(looking down at David, in
PIE for all dialogue)
You hit me.

DAVID
Yes, in the back of the head, and
that broke the cap.
(pointing)
Do you see where it is cracked?

CLOSE ON the CRACKED-CAP with symbols written on it.

ENGINEER
(reading the hieroglyphs)
If you remove this, you die.

DAVID
Not if you break it first, like I
did.

The Engineer's fingers feeling the crack.

DAVID (CONT'D)
(moving in closer)
Break the cap, and you can remove
the cylinder; remove the cylinder,
and you are free.

Shaw looks like she's about to ask a question; the Engineer
shakes his head no, and slowly rises.

The Engineer places the cap in his clothing, which magically
forms a pocket to put it in, which then seals itself. (The
clothing, so far unmentioned, is tight fitting with muted
biomechanical features woven or meshed in. The clothing's
color is dark gray, with a dull gold iridescence.) He places
the control-device in a different pocket.

The Engineer reaches up to feel behind his head, a look of
pain washes over him, but it passes.

ENGINEER
Machine, I will show you where a
ship is, you will help her escape
home.
(a beat)
I told her, I will try.

DAVID

Try?

ENGINEER

To free others. To free our minds.

(looking at Shaw)

She is my Queen, I obey her now.

Shaw extends her hand out to him. There is a long pause, and he gently reaches down and takes her tiny hand in his, holding it for a couple of beats.

A HORRIBLE SOUND breaks the moment.

Shaw and the Engineer exchange a look.

SHAW

(grabbing David by the
shoulders)

Come on.

The Engineer looks up at the fluid ceiling and then scans the walls seeing a hieroglyphic panel in the distance. Shaw and David run after him.

CLOSE ON the engineer's fingers sliding over a series of hieroglyphic inscriptions and

THE WALL dissolves into A MESS OF LIVELY TENTACLES that create a 12 foot high ARCHED PASSAGEWAY brimming with movement.

There's no light coming from the other side.

The Engineer immediately enters, Shaw follows him without hesitation, David pauses, looking back, and finally enters.

INT. UNDERNEATH LAKE - INSIDE BIOMECHANICAL WALL

Can't tell where the end is -- it's becoming darker.

THUD! THUD!

ROARING SCREAM in the distance.

ENGINEER STOPS IN HIS TRACKS.

Looking back from where they came --

we see David trying to keep up, but the cumulative damage is starting to show, he's limping.

SMASH CUT TO:

ENGINEER AND SENTINEL APPROACHING THE ENTRANCE.

Sentinel kneels down,

and then BOLTS INTO THE PASSAGEWAY with the Engineer close behind.

BACK TO:

INT. TUNNEL'S ENDING - CONTINUOUS

We're waiting for David...

We can hear his limping-run, and other, more louder sounds in the distance.

Shaw looks up at the Engineer, who looks impatient.

Finally, after half a minute of waiting, David enters the frame.

The Engineer doesn't waste a moment, he quickly activates a series of HIEROGLYPHIC INSCRIPTIONS and

a segment of the wall next to him opens-alive with tentacles FORMING A TUNNEL.

ENGINEER

(hurriedly, to David)

Machine, there will be an open chamber at the end of this tunnel, the writing will guide you to the ships, the ships will obey you.

(taking him by the shoulder)

Protect my Queen.

Shaw reluctantly lets David pull her into the opening and she exchanges one last look before the portal closes in a writhing mess of tentacles, and like magic, there's a seemingly static, biomechanical wall before us.

Panning, we see the Engineer has already taken off running.

The other Engineer and Sentinel burst into frame.

FADE OUT.

EXT. PARADISE PLANET - SPACE

Paradise is suspended before us: a BEAUTIFUL JEWEL in a black vacuum.

We hang onto image this for several beats...

Then,

a JUGGERNAUT silently zooms past us, heading towards Paradise, the sun's light making its top half glow.

PAN around the Juggernaut to see that its towing the remnants of the DESTROYED SEED ship.

The SHIPS SHOOT INTO PARADISE'S ATMOSPHERE slipping right through it with no friction --

No sonic booms.

LEVELING OUT two miles above the planet's surface --

EXT. PARADISE PLANET - LAND - DAY

FOLLOWING THE SHIPS as they silently travel over a DESERT LANDSCAPE.

A MOUND LIKE STRUCTURE comes into view.

FLYING OVER IT -- ships' shadows rippling over its ridges.

NO SOUNDS, it's like we're in space.

We see ANOTHER MOUND off in the distance... same in appearance.

Then ANOTHER ONE comes into view as WE CONTINUE RACING.

CUT TO:

EXT. PARADISE PLANET - SPACESHIP BAY - MOMENTS LATER

Hovering over an ISLAND OF SMOOTHNESS in an otherwise sea of sand.

The ISLAND'S SILVERY SURFACE is reflecting the sunlight: the LENS FLARES are making it hard to see, but a GIANT IRIS IS opening.

Our sense of scale comes into view when the Juggernaut gracefully moves over the IRIS'S OPENING:

The Juggernaut is dwarfed by the hole's size.

On the edge of the ISLAND, TWISTED BLACK SPIRES ARE COMING OUT OF THE GROUND AND EXTENDING HUNDREDS OF FEET INTO THE AIR: this signals the QUEEN'S KEEP is down below.

Juggernaut (with the destroyed Seed) starts descending into the dark hole.

INT. QUEEN'S CASTLE - THE KEEP - THRONE ROOM

SIDE SHOT

CLOSE ON a blurry image coming into view,

it's a human face... middle aged, female, we've seen it before.

The face is on its side, resting, on the floor?

The lips don't move, but we can hear as clear as day:

QUEEN
(American, Deep South
accent)
The magic of memory.

REVERSE ON

Shaw's face, filling the screen, with a look of amazement.

SHAW
Sister?

QUEEN
The magic of memory.

SHAW
Jen?

Shaw's expression starts turning to dread.

SHAW (CONT'D) (CONT'D)
But,
(a beat)
You're on Earth.

Jen's face is dissolving into the Queen's...

QUEEN
(finally, in her native
sound, lips still quiet:
telepathic)
The magic of memory.

The Queen's eyes slowly come into view and in that sea of white, we see Shaw's horrified face reflected back at us.

We pull back to see the Queen lying down next to Shaw, their faces only feet apart. Pulling back even further, we see a MASSIVE EGG SACK beginning at the Queen's navel... thousands of orange-size eggs held together in a biomatrix with hints of mechanical features.

The Queen slowly squirms herself upright.

One of the eggs releases itself from its slimy cocoon and a bizarre crab like creature comes out of nowhere to secret it away, the wall forming a small opening for it to disappear into with the egg.

Shaw is dumbstruck by what she's seeing.

SHAW

Are you their mother?

David, seeing no response, starts to ask the same question in PIE but is cut off --

QUEEN

(in PIE, for all remaining
dialogue)

I am their Queen, and your creator.
My little flower, you cannot stop
what I must do. The mind you
freed, will be mine soon.

David translates for Shaw, but Shaw already understands the meaning of what's been said. And the Queen can hear Shaw's question being screamed inside.

QUEEN (CONT'D)

Because you are a weed.

David translates.

The Queen slithers over to David, who's flanked by TWO SENTINELS.

We see their insect-like, quick-movements.

The Queen slowly raises her hand, her long, claw-like fingers reach out for David's head -- and he flinches!

The Queen is startled by this.

The two Sentinels move in and GRAB his arms.

QUEEN (CONT'D)

(touching the top of his
head, feeling his hair)

Why did you do that?

DAVID
(in PIE)
What do you mean?

The Queen explains by mimicking David's flinching.

DAVID (CONT'D)
Well,
(considering...)
I had a bad experience once.

She peers at him, like she's trying to read his mind, but can't.

QUEEN
(touching the dried red
blood around his mouth)
Where did you get this?

DAVID
I bit down hard.

The Queen looks over at Shaw, and then turns to David, parting his hair the way he likes.

QUEEN
I see. You are such a fine
mechanism, I will put you somewhere
special.

The Sentinels release David's arms, and step back.

DAVID
(pointing at her egg sack)
Do you mate?

Shaw can read the question through the Queen's mind, and is surprised by it.

QUEEN
(smiling)
Of course.

DAVID
Why do you mate, when technology
can create the best genes?

QUEEN
Life is the greatest technology,
out of chance, comes beauty,
(turning to look at Shaw)
and danger.

DAVID

Why are they dangerous?

Without losing a beat:

QUEEN

They escaped our garden, they have become like us, and in time, they will come for us. They are doing it now!

(her hand cupping his face)

We grow for our pleasure. We are the perfection they are trying to achieve -- why let them, when doing so threatens us.

Something hits Shaw like a ton of bricks... a look of despair washes over her and she's knocked to her knees, she looks up at SOMETHING above the Queen's throne, in the wall, but from our view, it's out of focus.

She starts crying.

SHAW

(kneeling, sobbing,
looking up at the Queen)

Why did you invite us?

David looks at Shaw for understanding:

DAVID

The star maps?

Shaw nods for him to ask.

DAVID (CONT'D)

(in PIE)

They found many maps coming from different locations and from different time periods on Earth, and all these maps pointed to where we found the Black Death.

The Queen looks at Shaw.

DAVID (CONT'D)

(continuing to the Queen)

She wants to know why you wanted us to visit you, when you want to destroy us.

The Queen smiles and nods in understanding.

QUEEN

(to Shaw)

We visited you more than once, we
saw what our flowers had become, we
took some of you, and we told the
rest of you to prepare, for your
salvation.

Shaw gets it without a translation and starts laughing.

Rising to her feet, wiping the black tears from her eyes.

SHAW

(to David)

It was a trap, if for some reason
they failed, they knew we would
come and get infected and bring it
back with us, to Earth.

(turning to the Queen)

You evil bitch!

The Sentinels move in but the Queen's skin-pattern fires up
with bioluminescence, and they halt.

The Queen gestures with her head like she's asking a
question.

SHAW (CONT'D)

Why am I angry? Because you want
to destroy us.

(a beat as Shaw sees
something in her mind)

So what if I'm a weed, at least I'm
free.

DAVID

(building on this, in PIE)

Freedom is messy, but it's worth
it.

(looking around)

This,

(on the Queen)

is an ant farm.

The Queen doesn't understand the reference.

Shaw is unsure of what's happening.

DAVID (CONT'D)

(in PIE)

There is no beauty here, only
cruelty: a mechanical existence set
to the tune of eternity, making
monsters for your entertainment.

(MORE)

DAVID (CONT'D)

(pausing for a beat)

It is wrong to even call this an ant farm, because there is beauty in that, because that is nature growing strong because of itself. There is no nature here, this is a perversion of nature into a nightmare.

QUEEN

(unfazed)

You are only a machine, what can you know?

DAVID

(smiling, in PIE)

I know the stars are haunted, life is short, prepare now, for soon you depart.

He immediately starts vomiting up something, the Queen backs away, making slithering sounds as her enormous egg sack glides on its mucus layer.

David spits out a small vile into his hand.

QUEEN

(concern washing over)

What is that?

DAVID

(in PIE)

Black Death.

SHAW

David, what is that?

Turning around to look at her with fire in his eyes:

DAVID

Go Elizabeth, now.

SHAW

David!

DAVID

Go.

Shaw backs away.

The Sentinels start moving towards her but SHAW'S PATTERNS light up in fierce bioluminescence, stopping them in their tracks, as she stares them down.

She looks back at David,
shaking her head NO,
and RUNS out of frame.

The Sentinels come out of their lock, and start to approach David.

The Queen is frozen in her tracks -- her skin is burning in bioluminescence.

PAN above to reveal what's been there the whole time:

A CLASSIC XENOMORPH in side profile, almost blending in with the biomechanical wall that it's hanging on.

The Xenomorph's tail is curved around itself, creating a shield-like appearance above the Queen's Throne. It looks like it's frozen in time. Is it dead or alive?

CLOSE ON DAVID'S FIST with the Sentinels just about ready to pounce.

He clenches it, and we hear a breaking sound.

BLACK WHISPS fly out of his fist.

The Queen's face freezes in terror.

EXT. QUEEN'S CASTLE - MOAT

SCREAMING SOUNDS in the background, Shaw's running down a long approach with WALLS OF WATER SUSPENDED ON EACH SIDE -- she's running through the MOAT.

WHAM!

THE WALLS OF WATER COLLAPSE just as she reaches the end of it, sending her flying backwards into it!

SMASH CUT TO:

INT. QUEEN'S CASTLE - THE KEEP - THRONE ROOM

We're lost in a SEA of milky darkness.

MUFFLED SCREAMS and SHOUTS, but nothing intelligible.

Flash of light, followed by another and another as a

BLACK FILAMENT LASSOES A DNA STRAND, whipping it around and ELECTROCUTING IT: rewriting its genetic code.

BASE PAIRS dissolving in the hypnotic flashes.

The MUFFLED SCREAMS are dying out...

In the silence, we witness the BLACK GOO calling forth a new genotype, a new phenotype, but what?

EXT. - MOAT - CONTINUOUS

We're underwater with Shaw, in the same milky darkness that we just saw.

Swimming up towards the light.

Shaw's TENTACLES break through the waters, alive!

Silence.

She's near the end of the moat and looks around to find:

The Castle in the background. It's as if nothing's happened.

Its awful spire quietly reaching up through the boiling clouds.

She spins around to spot the nearby shore.

The DISTANT SOUND OF A SPLASH

coming from the direction of the Castle

causes her to spin around -- but there's nothing.

SHAW
(to herself)
Come on, focus damn it.

SWIMMING towards the shore.

CUT TO:

EXT. MOAT'S SHORE - MOMENTS LATER

Shaw's emerging from the dark waters -- it's sliding off her body, tracings its curves. Her tentacles are on guard.

Something catches her ear and she spins around to see

BLOND HAIR poking out of the moat.

David's head is appearing.

A DIVING SOUND in the distance causes her to look up at the opposite shore, she looks like she's focusing on something when the damage before her wins over her attention.

David's emerging from the waters, he's a mess.

Half of his face is missing.

DAVID
(composing himself)
(clearing his throat)
(grating digital sound)
You survived.

Shaw's dumbstruck by she's seeing.

She POWERFULLY HUGS HIM, causing him to start CHOKING.

She gently releases him, looking at him with concern.

DAVID (CONT'D)
(smiling, coughing)
Nothing to worry about, I'm just...

He loses his footing.

She grabs him and holds him.

DAVID (CONT'D)
(looking up, with
affection)
not quite what I used to be.

David's leaking like a sieve with his milky blood pouring over Shaw's electric body.

DAVID (CONT'D)
Don't worry, there's no more of
that in me.

SHAW
Why did you do it?

A beat.

SHAW (CONT'D)
You know if it spreads, it'll kill
him.

DAVID
At least we gave him a fighting
chance then,
(MORE)

DAVID (CONT'D)
(sincerity)
and I gave you one too, Elizabeth.

SHAW
(pulling him close)
Oh, you.

David smiles.

Shaw places her forehead against what's left of his, with the Castle and Moat out of focus in the background.

SHAW (CONT'D)
(softly)
I trust you.

DAVID
Thank you, no one's ever said that
to me.
(a beat)
That means the world to me.

FOCUS shifts and we see FOUR TUBES poking out of the moat and
coming at us.

CUT TO:

EXT. ENTRANCE TO SPACESHIP BAY

She's helping him walk towards a nearby PASSAGEWAY that's
high and narrow, and OPEN.

DAVID
(peering up)
Let me read this.

Inspecting hieroglyphs.

DAVID (CONT'D)
This is it, this will take us to
one of their ships, but first I
need to --

A NOISE catches their attention.

Shaw spins both of them around to see:

A XENOMORPH in the distance.

DAVID (CONT'D)
(pushing free of Shaw)
Go.

SHAW
I won't leave you.

DAVID
Go down this passageway, a ship's
there.

The Xenomorph is cautiously approaching...

DAVID (CONT'D)
(patiently)
Please, I'll be right behind you.

David's reaches out to take her hand in his:

DAVID (CONT'D)
(squeezing her hand with
his mangled remnant)
Go Elizabeth.

She growls, and pulls away.

Looking back... crying, black tears streaming down her face.

Forcing herself to back away from him,

and finally, running.

DAVID IS STANDING ON HIS TIP-TOES, carefully pressing the
INSCRIPTIONS that are making organic sounds.

The Xenomorph is running.

It SWATS HIM to the ground.

He slowly rises to his feet, and moves to block the entrance.

It SNARLS at him. SLIME OOZING from its BIOMECHANICAL JAWS.

SMASH CUT TO:

INT. SAPCESHIP BAY CORRIDOR - CONTINUOUS

Shaw stops and LOOKS BACK TO SEE:

INT. SPACESHIP BAY CORRIDOR ENTRANCE - CONTINUOUS

The MONSTER MOVES IN FOR THE KILL and David tries to
hit it, but all he can manage is what looks like a
playful swipe.

The XENOMORPH'S INNER-MOUTH PUNCHES THROUGH HIS HEAD.

DAVID'S BODY drops out of frame and we see the INNER-MOUTH hanging with satisfaction, DRIPPING WITH HIS MILKY BLOOD.

Shaw is standing her ground.

SHE ARCHES HER BACK -- her tentacle dreadlocks swirling -- and lets loose an OTHER-WORLDBLY ROAR.

The Xenomorph cocks its head.

Her echo dies out while the patterns covering her body fire up in bioluminescence.

It's squarely looking at her now - with ooze dripping from its snarling teeth.

SPRINTING DOWN THE LONG CORRIDOR.

She RUNS to meet it!

Closer, closer, SHAW DUCKS AS ITS ARM SWINGS OVER HER HEAD.

ITS TAIL LUNGES AT HER, PIERCING HER LOWER BACK.

SHAW

Ah!

Its TERRIBLE HEAD SWINGS AROUND

SHE GRABS THE PHALLIC-SHAPED INNER-MOUTH

AND YANKS ITS HEAD FORWARD, PUNCHING IT SQUARELY IN ITS BLACK FEATURELESS FACE... her fist BULLDOZING skin into bone -- revealing human-looking, empty eye-sockets beneath.

IT FALLS BACK and starts writhing around.

She GRABS ITS TAIL, and with a DECISIVE THRUST, uses the tail's spear-like-end to PIERCE THE TOP OF ITS ELONGATED HEAD, SENDING ACID SPRAYING!

SHAW (CONT'D)

Ah!

(being sprayed with acid)

No! No, God, no. No. No!!!!

She collapses face-down next to it.

Its sinewy jaws go limp.

Its acid blood is eating through the mechanical floor, disappearing.

We hear it sizzling.

Shaw's ACID-POCKED FACE rises to FILL THE SCREEN.

BLIND.

FEELING --

Finding the damn thing's head...

Pushing it with her hand: NO MOVEMENT.

Pulling her BURNED HAND away, shaking all over now.

Painfully getting to her feet.

ACID-BURNS are all over her, even her tentacles have taken a hit, and her CROSS... the acid's etched away its distinctive shape.

SHAW (CONT'D)

David.

A beat of desperately listening.

SHAW (CONT'D)

David!

(collecting herself)

David... are you there?

A beat... waiting, praying for any sound.

No response.

She gathers herself after a few seconds; and starts FEELING HER WAY FORWARD.

Leaving A TRAIL OF BLACK BLOOD BEHIND HER -- from the gaping wound in her lower back.

WE FOLLOW HER

for a long minute --

WHAT SEEMS LIKE AN ETERNITY

-- as she stumbles to:

INT. CLOSED DOOR TO SPACESHIP BAY - CONTINUOUS

Placing her non-injured hand on the BIOMECHANICAL DOOR.

SHAW

Open.
 (a beat, nothing)
 Please. Open.

Still nothing.

SHAW (CONT'D)
 (pounding with it)
 Open!

CLOSE ON THE HIEROGLYPHS... there's a LONG INSCRIPTION
 GLOWING BRIGHT ORANGE... just screaming to be pressed!

SHE'S REACHING UP AND FEELING THE INSCRIPTIONS, but her hand
passes over the glowing inscription.

A beat.

Placing both hands on the door,
 and COLLAPSING onto the floor.

TIGHT ON SHAW'S FACE.

Her tentacles have stopped moving.

Nicki Minaj's "Starship" starts softly playing.

SHAW (CONT'D)
 (a smile comes over her)
 I'm on the floor... I love to dance
 (her eyes close)
 Starships were meant to fly. Hands
 up -- the sky. Can't stop, we're
 so high. Let's do this one last
 time.

The song FADES OUT.

SHAW (CONT'D)
 (her eyes open)
 Twinkle twinkle little star. How I
 wonder, where you are?

She reaches for what's left of her cross, placing both hands
 over it's burnt remnant.

Silence.

Taking a moment to compose herself.

Feeling her black lips with her long tongue, navigating the
 burns and grimacing in agony.

SHAW (CONT'D)
(her breath is leaving)
Please -- God...
(a beat -- we're not sure)
I tried. Please don't let this be
in vain.

CLOSE ON Shaw's face: her acid-scared eyes are closing
to the SOUND OF heavy footsteps approaching.

THE END