

<i>White</i>	6/13/94
<i>1st Revision (Blue)</i>	7/21/94
<i>White Revision (Shooting Script)</i>	8/02/94

*** NOTE ***

Due to the fact that nearly 90% of the script has been revised, the entire script has been issued on white. Please see asterisked lines for actual revisions made.

SPECIES

by

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PROLOGUE

On November 15, 1974, the world's largest Radio Telescope at the Arecibo Observatory in Puerto Rico transmitted a brief message destined for the fringes of the galaxy telling of the existence and nature of human life.

The message:

- 1) A 1679-bit picture portraying a counting scheme
- 2) A description of fundamental terrestrial biochemistry including five biologically significant atoms: Hydrogen, Carbon, Oxygen, Nitrogen, and Phosphorous
- 3) A schematic of the DNA double helix
- 4) A representation of a human being including dimensions
- 5) A depiction of the solar system showing that human beings inhabit the third planet
- 6) A schematic representation of the Arecibo Observatory and a description of its dimensions

FADE IN:

1 EARTH ORBIT 1

The silent expanse of space.

CAMERA PANS

The Hubble space telescope comes into view. Behind it, the earth, a shining blue sphere streaked with white clouds.

Suddenly, the telescope's gyros rotate the long cylinder toward a distant spot...and lock in...as the great apparatus sweeps by -- CRACKLING SOUND...

2 EXT. ARECIBO TELESCOPE SITE - DAY 2

The great radio telescopes at Arecibo. The tracking arm moves to focus in on something. The two twenty foot carriage houses move in opposite directions creating a symmetrical balance.

As the mechanism comes to rest -- the CRACKLING SOUND again.

2A EXT. ARECIBO TECHNICAL FACILITY - DAY 2A*

Establishing shot of facility.

3 INT. SETI FACILITY - DAY 3

In a trailer just off the big dishes, a grad STUDENT sits sipping a Cup-O-Soup.

The giant computers humming, reading out data. Suddenly, a flashing red light blinks on.

The graduate student puts down his soup and goes to check data sheets (this happens about once every three days)...he glances at the computer screen and hits a key to get a hard copy. The printer jumps into activity spilling out reams of information. The grad student's face goes dead serious. He looks at a sheet and a cold chill runs through him. Just audible: "Holy shit!"

4 OMIT 4 4*

5 EXT. NSA HEADQUARTERS, FORT MEADE, MARYLAND - DAY 5*

An aerial shot of the NSA. *

5A INT. COMPUTER ROOM - DAY

5A*

Camera tracks through a super computer room.

SUPERIMPOSED: 1993

6 INT. NSA HEADQUARTERS - NO SENSE OF DAY OR NIGHT

6 *

In a top security room, a dozen CRYPTOGRAPHERS click away at terminals. All working to decode the message.

PULL IN on one...he taps in a solution. Suddenly the screen twirls with a sequence of abstract colored shapes. The guy's eyes go wide. "Holy shit!"

7 INT. LAB - NIGHT

7 *

TWO YEARS LATER

Inside some kind of glass enclosure BLUE EYES blink open. They belong to the face of a twelve year-old girl, SIL.

Wires and electrodes connect her to monitoring equipment.

We watch her rise from her bed. Scattered around her are some children's books.

PULL BACK to show the transparent room is in a lab. Between us and her, SCIENTISTS in lab coats move back and forth.

On the other side of the glass, Sil looks around her. She wears only a hospital gown. TECHNICIANS pass through the f.g. It is all cold, impersonal. She is caged, a human animal in a zoo.

Sil tries to catch the eye of the youngest TECH, the one with sandy hair -- he guiltily avoids her gaze. She taps the glass lightly. He doesn't respond.

Something is happening. The technicians avoid her eyes - only furtive looks. She glances up to the control booth - intense faces stare coldly down at her.

She turns to the lab door. Two MEN enter... CLOSE on a canister that reads "CYANIDE". Two more canisters are carried in...screwed into nozzles that feed through the glass into Sil's enclosure. Most of the technicians leave.

(MORE)

7 (CONTINUED)

7

Sil watches...rising fear.

Technician gives a quick look to the glass booth overhead...a nod from above (FITCH)...and the technician opens the valves on the canisters...a thick white gas starts to fill the enclosure.

Sil's panicked eyes. She holds her breath against the rushing gas.

Technicians and guards watch as the enclosure fills with white fog. It's over.

CRACK!!!!...Sil's fist punches a hole through the thick glass. Stunned reaction!...CRACK!...Her foot kicks out more!

Guards and technicians panic as cyanide is released into the room. Closest one keels over dead...others turn to run, drop within yards! Writhe on the floor.

Sil has broken through and is climbing out of the hole in the glass...

Still holding her breath she dashes through the lab.

8 INT. CORRIDOR - CONTINUOUS

8

Full run. ALARMS sounding!

END OF THE HALL

A guard comes through the fire door. Sil shows amazing strength -- shoves him backward. He goes flying. Hits hard. We hear his neck SNAP! Drops limp.

9 EXT. LAB - NIGHT

9

Sil comes into the NIGHT. Sparkling, beautiful. She faces a high security fence. She scrambles up and over it with amazing agility. There is nothing beyond the fence but desert scrub.

She looks up at the starry night. Breathes the clear air of freedom. She runs! She is amazingly swift.

BEHIND HER

Building is going off with deafening ALARMS. LIGHTS are slamming on. Exits spill with LIGHT as teams of guards rush out.

- 10 EXT. DESERT - NIGHT 10
- WITH SIL - HER POV. She races through the scrub.
Behind her MOVING LIGHTS.
- She is far from them. 2 HELICOPTERS rise from around the building. Their blinding LIGHTS already searching. Someone shoots off parachute flares. Their brilliance lights up the sky. *
- Sil running...sky is filled with WHIR of copter blades various distances. *
- 10A EXT. LAB GROUNDS - NIGHT 10A*
- Two helicopters take off.
- 11 EXT. DESERT - HELICOPTER - NIGHT 11
- PILOT'S POV - MOVING LOW and FAST OVER the SCRUB - Gets a bead on something moving through the brush. He opens up with HEAVY FIRE -- a coyote darts out from a bush and is pulverized. *
- 12 EXT. DESERT - RAILROAD - NIGHT 12
- SOMEWHERE ELSE -- Sil keeps running... Suddenly a ROARING LIGHT comes right at her. She is paralyzed in its beam. It thunders forward --
- BLARE of a TRAIN AIR HORN -- She looks at her feet -- metal rails. She leaps backward off the tracks as the train RUMBLES past.
- In the gap between the cars she jumps for the train and then she is gone. *
- 12A EXT. DESERT - RAILROAD - NIGHT 12A*
- Train goes through the Desert. (Aerial shot)
- A helicopter "Night-Sun" light strafes over the scene.
- 13 INT. LAB OBSERVATION ROOM - NIGHT 13 *
- PANIC and HYSTERIA. In the observation booth, XAVIER FITCH, head of the project, is huddled over the phone his hand to her ear. His eyes are set with tension. *

(MORE)

13 (CONTINUED)

13

FITCH

Give me McConnellly at the
N.S.C...

He waits while his call is connected. Looks down at
the chaos in the lab.

FITCH

Sir, this is Xavier Fitch,
Visitor Base One. You asked
to be kept in the loop on all
pertinent developments. We
have a serious emergency on
our hands.

FADE OUT:

14 NIGHTMARE 1

14

...the barest ripple of light...as if through dark
water... We're descending, rotating slowly...in a thick
golden fluid...

From the CAMERA POV -- Sound of BREATHING...heavy...
strange... Ahead a faint LIGHT waves in the darkness...

It becomes a pumping mass of transparent jelly
illuminated by rills of undulating bio-lights. A tiny
creature drifts close and touches its hanging tentacles
-- sudden SPARKING and CRACKLING and the small creature
is fried. With one wave, the jelly consumes it.

*crackle
crackle
crackle
crackle
crackle*

Suddenly BREATHING ACCELERATES...

From below -- something prehistoric coming at us --
picking up speed -- an arrow-shaped creature darts
toward us --

Over the panicked breathing -- the EXAGGERATED WHOOSH
of its charge. It opens its mouth to reveal hundreds
of needle sharp teeth.

A pair of BLUE EYES start open!

15 INT. BOX CAR - NIGHT

15

Sil, lies in the straw of a boxcar.

She is flush, damp with sweat, still breathing hard
from her NIGHTMARE. Suddenly something is moving
toward her in the straw. The WHOOSH of movement! A
dark shape coming at her.

(MORE)

15 (CONTINUED)

15

Her startled blue eyes.

*

The grizzled face of a Hobo, lunging at her.
IN SLOW MOTION -- his teeth -- gold fillings flash in
the dark. WHAP!...Something hits him hard in the
chest. His body snaps straight -- his face twists in
agony -- he flops back down, dead

*

*

Sil sits there in shock recovering. She notices
something. Her eyes sharpen, pupils contract.

A fast food container -- half-eaten hamburger inside
gives off, throws up PASTEL COLORED FUMES.

*

She reaches out for it and hungrily tears into the
food.

*

*

16 EXT. OPEN LANDSCAPE - NIGHT

16

Train barrels through the night.

17 INT. BOXCAR - LATER

17

Slow drip of blood into a dark puddle. Hobo's twisted
body lies slumped in the straw...sitting next to him,
Sil rummages through the hobo's bag for clothes.

*

18 EXT. DESERT - DAWN

18

Red sun rises. Helicopters and search parties spread
across the landscape...No sign of Sil...

19 EXT. RAILROAD TRACKS - DAY

19

Fitch looks up and down the tracks. Lab building can
be seen in very far distance. Helicopters still
scouring terrain. Fitch looks at rails, shakes his
head, a grim expression on his face. Two AIDES stand
with him.

FITCH

A couple of trains came through
here 'round about the time she escaped.

*

*

AIDE #1

Think she could have gotten
this far in that time?

*

*

(MORE)

19 (CONTINUED)

19

Fitch nods "yes".

*

AIDE #2

*

Is she that fast?

*

FITCH

She's that fast.

20 EXT. SWITCHING YARD - BRIGHAM CITY, UTAH - DAY

20 *

Sil, now dressed in the hobo's clothes, hops down from boxcar, heads toward station.

21 INT./EXT. RAILROAD STATION (BRIGHAM CITY, UTAH) - DAY

21 *

This is an average small town stop.

Sil stands in the entrance, looks around fascinated at everything....

Hot dogs turn on a roaster... Her eyes sharpen...

*

SIL'S POV: PINK FUMES drift up from a hot dog passed over the counter.

*

*

She is very hungry.

22 INT. STATION SNACK SHOP - DAY

22

SIL'S HAND takes a dozen packets of beef jerky and six of cookies down from the rack.

She moves frightened, unsure, toward the front of the store...around an aisle and -- is suddenly eye to eye with a BOY her own age...they look at each other a moment...She is stunned -- she has never seen another child before. He stares at her oversized, dirty clothes while he takes a bite out of a candy bar.

*

MOTHER

*

(said lovingly)

*

Don't eat your candy 'til
I pay for it.

*

*

The boy goes to his MOTHER at the cash register. MAN ahead of them pays with cash. Sil watches.

Mother leans down and kisses the top of her beloved son's head while she waits her turn.

*

(MORE)

22 (CONTINUED)

22

Sil sees what it means to be loved and cared for. She already knows what not being loved means.

*
*

Sil watches fascinated...

Mother hands credit card over counter. It's processed -- ZIP-ZAP.

*
*

Sil and boy watch each other as boy munches the chocolate.

Pair leave the store and Sil realizes clerk is extending hand toward her for money.

CLERK

You going to buy those --?

She doesn't know what to do.

Suddenly a noisy bunch of teen-agers come in, distracting the store keeper -- Sil drops the packets and runs out the door.

23 EXT. PLATFORM - DAY

23

Sil watches the boy and his mother board the train. Each carries a suitcase. PORTER helps them on.

ATTENDANT is loading suitcases in on train. When his back is turned, Sil walks by, scoops up bag, and keeps on walking.

Sil carries her stolen bag onto the train.

*

24 INT. TRAIN - DAY

24

Sil watches the boy and his mother go into a sleeping compartment. She slips in the one nearest her.

25 INT. SLEEPING COMPARTMENT - DAY

25

Sil looks around. Two facing seats, pull down bunk. Separate tiny bathroom with toilet and shower. Out the window Sil sees a man looking for his lost luggage.

*
*

25A EXT. PLATFORM - DAY

25A*

Train pulls out of station as man searches for his bag.

25B INT. SLEEPING COMPARTMENT - DAY

25B *

She opens the bag. Inside -- a little portable TV and business papers. She flips the TV on. Surprised when it LIGHTS UP. She likes it. Flips it off, on again. Sil dumps the papers out of the bag.

Loud speaker announcement comes on.

ANNOUNCER (V.O)

Dining car will be closed for food service until Las Vegas. All new passengers please have your tickets ready.

26 INT. TRAIN CORRIDOR - DAY

26

She carries the empty bag down the aisle.

*

*

27 INT. DINING CAR - DAY

27

Sil, bag in hand, comes into the dining car. Nobody there.

*

She goes behind the snack bar, starts searching for food. Yanks hard. Drawer SPLINTERS open. Money inside. She takes it.

*

28 INT. TRAIN - DAY

28

FOOD STORAGE AREA

Sil pulls open the refrigerator door. Food! She starts stuffing empty bag with milk, box of raw hamburger patties, bags of frozen French fries, box drinks, pudding containers. CONDUCTOR comes through dining car. She hides as he passes.

*

*

29 INT. TRAIN CORRIDOR - DAY

29

Sil struggles with the overloaded bag.

*

Conductor comes up behind her fast, lurching with action of train -- roughly grabs the handle of her bag.

*

Sil turns to him, frozen with fear.

CONDUCTOR

Let me help you with that.

(MORE)

29 (CONTINUED)

29

Sil recovers, smiles amicably, lets him carry it for her.

30 EXT. DESERT - DAY

30

Train roars past.

31 INT. SIL'S SLEEPING COMPARTMENT - DAY

31

FEMALE CONDUCTOR knocks, Sil opens door.

FEMALE CONDUCTOR

Ticket.

Sil offers her money she took out of cash drawer in dining car.

FEMALE CONDUCTOR

Are you travelling by yourself?

*
*
*

Sil nods.

FEMALE CONDUCTOR

You're twelve?

Sil nods.

FEMALE CONDUCTOR

Someone going to meet you in Los Angeles?

Sil nods. Conductor smiles, winks.

FEMALE CONDUCTOR

We'll say you're eleven. That way you only have to pay half fare.

32 EXT. RAILROAD SIDING - DAY

32

Wooden door of a railroad car slides back to reveal the grotesquely twisted body of the hobo.

Fitch and TWO AIDES stand outside the car looking in. All solemn-faced.

AIDE #1

Our little girl did this?

(MORE)

32 (CONTINUED)

32

FITCH
She's not a little girl. DNA
typing of material under the
hobo's fingernails proves it
was her.

Aide #2 nods.

AIDE #1
She could be anywhere. Chicago,
Las Vegas, Los Angeles. Anywhere.

AIDE #2
We should stop all the trains.

FITCH
And have the railroad and local
police asking a million questions
we can't answer?
(he shakes his head
"no way")
We'll put key personnel at
every stop along these lines.
I want a team to track her...
hunt her down.

*

Aide #1 shakes his head.

AIDE #1
What have we done?!

Fitch looks out at endless plains. What have they
done?...

33 EXT. TRAIN - DUSK

33 *

MOVING with train as it curves across open country.
Metal and glass glint in the darkness.

PULL IN on sleeper car window that FLICKERS with
shifting light of TV.

Disembodied voice of TV:

WOMAN'S VOICE (V.O.)
You came all the way up here to
get a cup of my wonderful coffee.

It's one of those coffee commercials, heavy with sexual
subtext. CAMERA MOVES toward window...

(MORE)

33 CONTINUED

33

MAN'S VOICE (V.O)
Does that sound unlikely?

WOMAN'S VOICE (V.O)
Not entirely.

34 INT. SLEEPER CAR - NIGHT

34

Dark except for the TV. CAMERA EXPLORES... floor...
empty milk containers, residue dripping into rug...
empty frozen French fry bags...

MAN'S VOICE (V.O)
What else would I want?

WOMAN'S VOICE (V.O.)
(archly)
I really can't imagine.

CAMERA MOVES...up chair... There, in the eerie light of
the TV, the twelve year old SIL puts a raw hamburger
patty in her mouth as her eyes take in every bit of the
flickering image. On TV an ad for Best Western Motels
"When you're tired and need a room for the night -
check in." Sil's face is heavy with twenty pounds of
extra weight.

CAMERA CONTINUES its journey...Down the other side of
the chair...across the floor...dozens of empty pudding
containers...empty box drinks dribbling final drops
from their straws...

ON THE TV. Sudden burst of energy. Blondes --
brunettes -- redheads -- one after the other -- shaking
their hair.

EXCITED VOICE (V.O.)
CURLS -- GIRLS!!!

REVERSE. Light FLICKERS across the bloated face and
watching eyes of the young Sil...

35 EXT. HARVARD UNIVERSITY - DAY

35

The expansive grounds of the prestigious college...

36 INT. LARGE LECTURE HALL - DAY

36 *

SLIDE: Three nearly nude warriors, the smiling one in

(MORE)

36 (CONTINUED)

36

he center is STEPHEN ARDEN, Harvard professor.

*

Arden has a laser pointer. He smiles to the adoring girls in the front row.

ARDEN

Those things worn around the waist are penis guards, the women fashion them for their men to protect their...

(played to the girls)

Well, we all know what they protect..

*

Doodles the pointer on the screen, drawing undue attention to his own penis protector. Titters from the auditorium.

One of Professor Arden's COLLEAGUES comes in. Whispers to Professor Arden at the podium. Arden immediately leaves by a back door. The Colleague speaks into a microphone.

*
*
*
*

COLLEAGUE

That will be all for today's lecture - Professor Arden has been called away on important business.

*

37 EXT. RIVER - DAY

37

ROAR OF WATER...A raft full of red life-vested WOMEN takes a stomach-dropping plunge. SHRIEKS! Raft shoots through a set of rapids.

YELLS and HOWLS of delight from the exhilarated women.

OVERHEAD a helicopter banks along the twisting river, spots the raft, and swoops in.

37A INT. HELICOPTER - DAY

37A*

Helicopter's POV of raft.

38 EXT. ON THE RIVER - DAY

38

HELICOPTER
LOUDSPEAKER

If Dr. Laura Baker is on that raft, please raise your hands.

*

39 EXT. RIVER - DAY

39

Everybody turns to a beautiful redhead at the tiller. LAURA BAKER is stunned: what could anyone want with her out here? She raises both her arms.

40 INT. PSYCHIATRIST OFFICE - DAY

40

An awkward young man in his early twenties, DAN SMITHSON, lies on the couch. A woman psychiatrist, DR. ROTH, sits behind him.

*

ROTH
Are they still teasing you
at work?

*

There is a knock on the door.

ROTH
I won't answer that. Whoever
it is can come back at the
end of the hour...this teasing
makes others feel better -- if
someone else is less, it makes
them feel more.

The KNOCKING gets louder. Dan's somewhat distracted.

DAN
They know I won't fight back.

A voice from the other side of the door.

VOICE (O.S.)
Dr., please open the door
immediately. It's an emergency.

*

Roth frowns, opens the door to a MAN who flashes government credentials.

MAN
Sorry I have to interrupt.
We need your help Dan.

*

Dan smiles deeply, glad to be needed.

*

41 EXT. GREENWICH VILLAGE MEWS - DAY

41 *

PRESS LENNOX comes out his townhouse carrying his pet cat Lorca and a travel bag. He pulls the door shut behind him. He walks over to his next door neighbor MRS. MORRIS and hands the cat to her.

*

*

*

*

(MORE)

41 (CONTINUED)

41

PRESS

Thanks for looking after my cat.

*

Mrs. Morris scratches the cat's neck and it purrs with satisfaction.

*

*

MRS. MORRIS

We'll take good care of you,
won't we Lorca?

*

*

*

A grey sedan at the curb sounds its horn. Press ignores the honking.

*

*

PRESS

I shouldn't be away long.
Talk to you when I get back.

*

*

*

Press walks to the sedan. He gets in the passenger side and gives Mrs. Morris a wave as the car speeds off. Mrs. Morris makes the cat's paw wave goodbye back.

*

*

*

*

42-44 OMIT 42, 43, 44

42-44 ***

45 NIGHTMARE 2

45

A few people are standing at a station, waiting for the train. They all look like little Sils. The train shoots out of the smoke-spewing tunnel. The locomotive is decorated with five skulls -- lined up one behind the other, forming the propulsion unit. Crab-like arms shoot out of it and gather up all the little Sils trying to run away. Once they are caught they are hurled through the air into a container located behind the skulls. A red mass oozes through the teeth, which chew in rhythm with the moving piston rods. Huffing and hissing, the train turns its evil eyes towards the side of the platform (looks into CAMERA).

The train begins to move. The connection of one element with another resembles an accordion or a pair of bellows -- first it stretches out, then the second element shoots forward, and thus it continues down the line. Once the five caterpillar parts are moving, the train disappears into a tunnel very rapidly. The eyes in the skulls turn around before completely disappearing and cast one last glance into the camera.

BLUE EYES OPEN!

*

CUT TO:

46 INT. SIL'S COMPARTMENT - NIGHT

46

Pull back to show Sil slumped in chair of her sleeping compartment.

She feels something crawling under her skin. She looks at her hands...something moving...like worms crawling just below the surface...

Sil's horrified face...what is happening to her?...

She stumbles to the bathroom door...opens it and staggers in --

47 INT. BATHROOM - NIGHT

47

IN THE MIRROR - HARSH FLUORESCENT LIGHT

Her face is now writhing in motion...skin is alive with activity...

She's terrified, panicked... she rips at one of the moving bumps on her cheek... a worm-like creature forces its way out of the scratch...followed by another...from other places on her face worms break their way through her skin ... more and more...from her hands...arms...legs...through her clothing...

She starts to cry, shakes with fear -- what's happening?!

Worms are long now, still coming out, reaching around...She is frightened, sobbing.

The first ones writhe up toward the ceiling, attach themselves, bore in...more follow them up...

Sil's eyes express her terror and helplessness as she is hoisted up off her feet...hangs there, crying, as worms weave around her... She disappears from view as they spin a web that covers her...the strands quickly meld, dry, and glisten with a glass-like sheen.

Finally, the completed chrysalis hangs still and silent in the tiny bathroom.

*

48 EXT. DESERT RESEARCH CENTER - NIGHT

48

A concrete building in the middle of the southwestern desert -- causeways, cylinders, gray glass, totally

(MORE)

48 (CONTINUED)

48

modern -- implying totally modern activities within. A helicopter sets down. Press gets out of it.

49 INT. FITCH'S OFFICE - NIGHT

49 *

Laura, Arden, and Dan are seated, waiting. Press is shown into the room. Everyone checks Press out.

*
*

PRESS
(facetiously)
Are these assigned seats?

*
*
*

Laura smiles at Press as he takes a seat. SHOTS of eye contact. Dan waits nervously. Arden appraises Press then stares at Laura. Press checks out Arden checking out Laura. Laura gives them a curt smile, that says "Boys, I know what you're thinking". Dan decides he should break the ice.

*
*
*
*
*
*

DAN
I'm Dan Smithson. I don't know why I'm here, but they say they needed me, that it was very important.

ARDEN
What do you do, Dan?

DAN
I'm an empath. Sometimes they show me awful things people have done. And I try to tell them why.

*

PRESS
What qualifies you for that?

DAN
I feel things deeply. They say I have direct access to my emotions.

PRESS
What am I feeling?

DAN
You're like the rest of us...curious.

(MORE)

49 (CONTINUED)

49

ARDEN
 (addressed almost
 exclusively to Laura)
 Stephan Arden, Harvard Anthropology
 Department. Expert in cross
 cultural behavior.

Laura leans over to Arden with a sweet smile.

LAURA
 Laura Baker. Molecular biologist.
 Why do you think they called
 us here?

Press, slumped in a chair, speaks out of the corner of
 his mouth. :

PRESS
 If I'm here, the excrement
 has definitely hit the fan.
 Preston Lennox.

*

ARDEN
 What exactly is your particular
 area of specialty?

*
*

PRESS
 Let's just say I'm a freelance
 "solution" for some of our
 government's problems.

*
*
*
*

ARDEN
 What kind of problems are we
 talking about Mr. Lennox?

*
*
*

PRESS
 Problems nobody likes to talk
 about.

*
*
*

50 INT. SLEEPING COMPARTMENT - NIGHT

50

Empty wrappers and milk cartons litter the floor. All
 this barely illuminated by light of little TV.

*

KNOCK on the compartment door.

FEMALE CONDUCTOR (V.O.)
 : You in there, honey? Little
 late for TV.

Everything dead still...sound of door opening...

(MORE)

50 (CONTINUED)

50

Door starts to open...Conductor comes in, winces at the mess. Shakes her head.

*
*

FEMALE CONDUCTOR

You here, honey?

She looks at the partially open bathroom door...
tilts her head around to see if anyone's inside...moves
closer...pushes door back.

50A INT. BATHROOM - NIGHT

50A*

As she does, shadow of the door moves along chrysalis,
the mottled surface behind is brightened by the light.

Conductor looks at the thing in amazement...what the
hell is this?

Slowly she approaches the gleaming chrysalis. Just
under its glass-like surface, bubbles of red fluid flow
through a maze of capillaries.

She stares at it in amazement... Beneath the glistening
shell, hint of a face and then it's gone.

Conductor, astonished, takes this in -- a face just
barely distinguishable... She leans over to get a
better look---

POP! Something...a dark alien hand EXPLODES out of the
side of chrysalis -- catches the woman and yanks her
forward! Her head disappears into the hole. Her body
lashes around and struggles to get free. Suddenly her
head is wrenched to one side and she goes still...a
moment...and she falls backward to the floor.

She lies there -- a bleeding gash in her forehead,
green ooze flowing down her face.

From out of the chrysalis, Sil sticks her head --
Her face is calm.

Our girl's come out of her cocoon...A beautiful
butterfly -- figuratively. She's metamorphosed into a
stunning woman, 22, with blonde hair and steel blue
eyes. Sil sniffs the air...her eyes sharpen and she
looks around.

She steps out of her chrysalis...reborn.

50B INT. SLEEPING COMPARTMENT - NIGHT

50B*

Sil comes out of the bathroom dressed in the conductor's clothes and wearing her fanny pack. She sits down and stares out the window into the night.

51 INT. COMMAND ROOM 1 - NIGHT

51

Team is seated. In addition to our four: Press, Laura, Dan, and Dr. Arden --

A COMPUTER TECHNICIAN sits at the console of the high definition computer screen. He dials up images, but never speaks.

Fitch comes into the room, acknowledges Press with a nod. Press sneers: right.

Other three stare at him. They want an answer. They know it's coming. Fitch doesn't waste any time on the amenities.

FITCH

I'm Xavier Fitch. I'm in command of this operation. Lights out.

*

A mini-movie starts on the giant computer screens.

FITCH

November 1974, a small group from SETI, Search for Extra-Terrestrial Intelligence, used the giant radio dishes at Arecibo to send out a message to whoever might be listening. Sent about a quarter of a kilobyte. Including structure of human DNA, map of our solar system, population of earth, helpful facts like that.

ON SCREEN: Arecibo Radio Telescope.

FITCH

(cont.)

January 1993. Arecibo received a signal back from an extra-terrestrial, non-natural source. It was also picked up at the

(MORE)

*

(MORE)

51 (CONTINUED)

51

FITCH

(cont.)

Very Large Array in New Mexico
and at the Parks Observatory
in Australia.

*
*
*

DAN

They're out there!

*
*

All four jaws drop and they shoot looks.

*

ARDEN

Makes sense they'd travel by
information. It's ridiculous
to think they'd come here in
some sort of big metal can.

LAURA

Intelligent life beyond this
planet?

*
*
*

The group listens intently, except Press. Slumped in
his seat, he can't figure out why he's here yet.

FITCH

There were two distinct
communications. The first
message turned out to be
a superior catalyst for methane --
we now have the potential to
produce an infinite amount of
energy from this clean burning
fuel -- this convinced us we
were dealing with a friendly
civilization...

*

(pause)

The second message turned out
to be a new sequence of DNA and
the rather friendly instruction
to combine it with ours.

Fitch motions to a pile of heavy binders on his desk.

FITCH

(cont.)

Here's some technical data on
the whole operation. You can
get feedback on it from
Dr. Baker.

*

Laura acknowledges that this is her specialty when the
others look to her. Arden adds an extra few seconds to

(MORE)

51 (CONTINUED)

51

his smile. Press remains unimpressed.

FITCH

(cont.)

The new, combined DNA sequence
was injected into a hundred
human ova.

SCREEN: A hundred human ova on a coded (three letters)
grid. SHOTS of the needle injecting DNA in iridescent
color.

GRID: Only seven divide. Two are taken out...dropped
into liquid nitrogen.

FITCH

(cont.)

Four petered out - two were
stored in liquid nitrogen -
we allowed one to grow.

Last one expands rapidly -- it's code name is SIL.

ON THE SCREEN -- VIDEO IMAGE

A glass container of fluid, something inside growing --
fast. It becomes recognizable as a human fetus.

FITCH

(cont.)

After two hours...two days...

A new born floats in the container...

ARDEN

My God!

LAURA

Growth is amazing!

Sil, four years old, inside her glass enclosure.

FITCH

A week.

DAN

It's a girl.

FITCH

Yes, we decided to make it a
girl. So it would be more
docile and controllable.

(MORE)

51 (CONTINUED)

51

LAURA'S FACE: it figures.

PRESS
More docile and controllable?!
You guys don't get out much,
do you?

LAURA
You kept her caged like that?!

FITCH
We agreed it would be safer to
keep her in isolation...Two
weeks.

Sil as twelve year old in her glass enclosure.

*

Arden watches her movements.

ARDEN
She can speak.

*

LAURA
How do you know that?

*

ARDEN
(leans toward Laura)
Watch her eyes, they move
from person to person.
She's reading their lips.

*

LAURA
You really think so?

DAN
She's hiding something.

FITCH
You're right, Dan.

*

Earlier footage comes up. Sil, asleep, under a blanket
on her bed.

FITCH
Watch carefully.

Suddenly a sharp spike-like object juts up out of her
back. And then abruptly drops back in her body, no
sign that it was ever there.

PRESS
What the hell was that?!

(MORE)

51 (CONTINUED)

51

ARDEN

Back up the tape.

The image is re-run in slow motion.

ARDEN

Watch her face - look at
her eyes. REM - Rapid
Eye Movement. She's dreaming.

LAURA

Maybe what happened was some
sort of anxiety reaction to
her dream.

PRESS

Made me pretty anxious.

FITCH

Well it made the research team
pretty anxious, too. Decision
was made to terminate the
experiment, run more research
to determine what we were dealing
with. And this is what happened --

ON THE SCREEN - CRACK! and we start to see the replay
of the escape.

All eyes on the screen.

LAURA

You were going to gas her?

FITCH

That was the decision.

On the screen flashes the scene of the hobo's body.

FITCH

(cont.)

Yesterday morning the body of
a transient was found in a boxcar
on a siding near Salt Lake City.

Dan winces at gruesome sight.

FITCH

(cont.)

Preliminary DNA tests conclude
he had been killed by our creature.

(MORE)

51 (CONTINUED)

51

ARDEN
You haven't found any more bodies?

FITCH
Not yet.

DAN
You will. She's a predator.
Her eyes are in front.
Predators have their eyes in
front so they can judge the
distance to their prey.

Press touches eyes his own eyes and gives a "how about
that" expression.

LAURA
Dan's right.

ARDEN
And where did you learn that
fact, Dan?

DAN
I saw it on a documentary on
the Discovery Channel.

The lights go back on. Fitch turns toward Press, who
remains calmly slumped in his chair.

FITCH
Mr. Lennox, as a nonscientist
are you at all clear on
what's happening?

PRESS
I think so. You made a monster
with a formula from outer space,
and now it's escaped and is
killing people. You want us
to hunt it down and kill it.

LAURA
There's no way we can capture
her and keep her alive to study
her?

PRESS
Laura, I think this is strictly
search and destroy. They never
asked me to find anyone they
didn't want killed.

*
*

*
*
*

*
*
*

*
*

- 52 INT./EXT. SLEEPING COMPARTMENT - EARLY MORNING 52
Sil looking out through crack in the curtain. Outside
the train window, a moving, back view of Union Station. *
- 52A INT. SLEEPING COMPARTMENT - DAY 52A*
In the compartment, Sil, dressed in the train
conductor's uniform, gets ready to go out. *
- 52B EXT. PLATFORM - DAY 52B*
Sil gets off the train and follows the other
disembarking passengers down the ramp into the
underground tunnel into the station.
- 52C INT. TUNNEL - DAY 52C*
Sil walks confidently. A LITTLE GIRL smiles at her,
walks close by, holding her mother's hand.
Sil notices an ominous suited MAN in dark glasses
coming toward her. She tenses. The man steps up to
the little girl and her mother, speaks, and leads them
to the side.
Sil looks over to see a group of men (walkie talkies)
herding a group of CHILDREN between the ages of 8 and
14 -- all girls -- into a room.
Sil looks at the boy she saw in the train station
store. He looks back at her curiously. She stands
tall in her conductor's uniform and walks away down the
tunnel.
- 53 INT. UNION STATION - MAIN HALL - DAY 53*
Sil walks through the main hall to the exit. *
- 54 EXT. UNION STATION - DAY 54
Sil walks into a thin scattering of people.
- 55 EXT. DOWNTOWN STREET - DAY 55
Sil, with many more people around her.

- 56 INT. BROADWAY ARCADE - DAY 56 *
- Packed with people, Sil is just barely distinguishable.
And then, she is lost in the crowd. *
- 57 EXT. UNION STATION - RAILWAY YARD/HELICOPTER - DAY 57 *
- Helicopter lands. *
- 57A EXT. UNION STATION RAILYARD - DAY 57A*
- Team ducks out of the helicopter.
- 58 INT. SLEEPING COMPARTMENT - DAY 58
- One by one our group comes through the compartment
door, they register disgust. PRESS: Whew!
- Place is a mess. Pudding cups, drink containers,
wrappers litter the floor. TV is still on. Fitch
LOWERS the SOUND. *
- 58A INT. BATHROOM - TRAIN - DAY 58A*
- Conductor's body, in bra and panties, lies macabrely on
the floor.
- Dan pokes his head around the door, senses around him.
- DAN
Something bad happened here.
- PRESS
No shit.
- FITCH
Crushed her larynx.
- PRESS
(looking around
the compartment)
Our girl's definitely not
on a diet.
- LAURA
She's storing up calories
for something.
- FITCH
Any ideas what this is?

(MORE)

58A (CONTINUED)

58A

Arden stares fascinated at the remnants of Sil's cocoon...moves toward it...

ARDEN

It's a chrysalis, a cocoon.

PRESS

So what are we looking for?
Some sort of giant moth.

LAURA

Well, whatever it is, she'll
be fully grown now.

FITCH

How do you know?

LAURA

Purpose of a cocoon. Maturation,
molting, growth.

PRESS

Maybe that's how she got by
our people. We were looking
for a child.

Laura puts her hand to her face.

LAURA

Uhh, the smell. I can't
stand it in here anymore.

Press, surprisingly gentlemanly, puts his arm around
Laura and leads her out.

59 EXT. TRAIN YARD - DAY

59

Team regrouped outside.

FITCH

Any idea on the cocoon?

LAURA

(breathing heavily to
purge the stench)
I think she's used it to jump
start through puberty, quickly
develop into a full adult.

*
*

Arden lays out trash he gathered inside -- a drink
container, straw through the top. Empty package of

(MORE)

59 (CONTINUED)

59

French fries. Pudding container.

ARDEN

What takes us years, maybe
she's done in hours.

PRESS

Get the conductor's credit
cards and ID in your computer.
There's no sign of them on the
train. Let's assume she took them.

AIDE #2

I'll see to that.

DAN

She's killing people and yet
she doesn't feel a sense of
remorse.

ARDEN

LA is perfect for her. The city
of the future. A totally mobile
population. Anything goes.
Everybody's a stranger. Very
little is taboo or unacceptable.
Whatever she does, no one's going
to notice.

FITCH

Yeah, well. Whatever. So,
Los Angeles is where the battle
is gonna be fought and won.

60 INT. BRIDAL SHOP - BROADWAY - DAY

60 *

Sil dressed in clothes of the train conductor flips
through a rack of bridal gowns and bridesmaid dresses.
She picks out a dress.

AT THE COUNTER Sil, dressed in her new dress, hands the
SHOPWOMAN all her money. Woman counts it.

WOMAN

You want to be more careful.
Not everybody is as honest as me.

Sil looks puzzled.

(MORE)

60 (CONTINUED)

60

WOMAN
Are you foreign?

SIL
Yes.

The woman hands Sil back her change.

*

WOMAN
Do you speak English?

SIL
Yes. I can talk.

WOMAN
Be careful here.

SIL
(very serious)
Yes, I know.

61 EXT. BILTMORE - DAY

61 *

Main entrance. Van and two grey sedans pull up and start unloading.

*

62 INT. HOTEL LOBBY - DAY

62

Aide comes over and gives members of the team their keys.

Group starts for the elevator.

FITCH
Our laboratory, Visitor Base One, is being moved two blocks from here to some empty virus research labs at the university. We're moving our equipment as we speak. It'll be operational by eight o'clock. Check into your rooms. Everyone out front in fifteen minutes.

*

ARDEN
And what exactly are we going to do when we go over to this laboratory.

*
*
*
*

(MORE)

62 (CONTINUED)

62

FITCH

Process the evidence we
collected from the train.

*
*
*

LAURA

Couldn't we try growing the
creature with just its own DNA.
Make up a version without
including ours this time.
Investigate its vulnerabilities.

ARDEN

Makes sense...the human life form
may be a mask. If we could see
it without the camouflage --

FITCH

You're right. Then, at least,
we'd know what we're dealing with.

*

Elevator shows up. The group steps in.

63 EXT. DOWNTOWN LOS ANGELES - LATE AFTERNOON

63

Sil walks the streets in her bridesmaid dress. An
adolescent girl in a woman's body. She drinks in
everything.

*

She looks down to see a homeless guy lying in a
doorway. Looks up to see a woman in a window three
stories overhead. Images of L.A.'s weird humanity.

*

A guy in a motorized wheel chair passes by. She gawks
after him.

A door opens. MUSIC pours out. Guy and girl come out
of club, kissing. He paws her, she doesn't mind. She
turns him on his heel and kisses him deep, tongue in
his mouth. Sil watches fascinated.

64 EXT. HOLLYWOOD BOULEVARD - MAGIC HOUR

64 *

Sil sees sexuality everywhere. HOOKERS on the street,
advertising billboards, magazine racks. Strip joints.
And CHILDREN everywhere, too.

At the bus stop, back of a KNOCK-OUT, YOUNG WOMAN,
tight cut off jeans, long, beautiful legs in high
heels. YOUNG GUY next to her with tattoos. Knock out

(MORE)

64 (CONTINUED)

64

turns -- she is holding an INFANT. She cuddles it, guy looks at it proudly. Sil watches...

A PREGNANT WOMAN goes by leading 3 CHILDREN. Sil watches...

A WOMAN pushes a stroller with TWINS. Sil sees they are identical.

Frederick's of Hollywood - Sil stares at the displays of lingerie.

65 EXT. SUNSET BOULEVARD - MAGIC HOUR

65 *

A COP questions a HOOKER about a murder while in the street TWO MEN argue over an accident, cars still in center of the street.

COP
(yells)
Shut up, Move those cars!

Sil walks into lobby of Motel. She carries two shopping bags.

*

66 INT. MOTEL LOBBY - NIGHT

66 *

Sil takes some cash out of her pocket and pushes it toward ON-DUTY GUY. He smiles at her.

*

*

Sil smiles shyly back.

66A EXT. LAB - LOS ANGELES - NIGHT

66A *

Establishing shot of laboratory.

67 INT. LAB - CONTROL ROOM - NIGHT

67

Laura is operating two joy sticks (from the observation room) which control the very precise mechanism that injects the DNA into the cellular host (all this is happening in a heavily reinforced glass isolation chamber) A LAB WORKER stands to the side watching the work. Video cameras record everything that goes on. A high-resolution camera attached to the side of the microscope produces images of the cells being pierced. Laura comments on what she's doing.

*

*

*

*

*

*

*

*

*

*

(MORE)

67 (CONTINUED)

67

LAURA

When we pierce the cells
the foreign DNA will be
introduced to the specimen.

*

Laura starts the process.

LAURA

This way we have the smallest
reliance on the human host.

Everybody watches the monitor as a needle moves to
pierce the specimen. The needle is just about to make
contact when the screen goes blank.

*
*
*

LAURA

(disgusted)

Damn it. The camera's gone down.
Do we have a replacement?

*
*
*
*

LAB WORKER

We have a stand-by camera here
but it will take some time to
get a technician over to replace it.

*
*
*
*

LAURA

We have this problem all the time
at my lab - it's a relatively
simple operation to replace the
camera.

*
*
*
*
*

FITCH

Are you telling me you can do it?

*
*

LAURA

Sure I can. I just need an
extra pair of hands to help me.

*
*
*

PRESS

Let's not have a big conversation
about it, I'm your man. Let's do it.

*
*
*

The Lab Worker unpacks a new camera and hands it to
Laura. Laura and Press go through the heavy fire-proof
door into the isolation chamber. Fitch hits a button
sealing them in.

*
*
*
*

68 INT. CHAMBER*- NIGHT

68 *

Press and Laura go to the disabled equipment. The
mechanism is enclosed in a securely built glass box.

*
*

(MORE)

68 (CONTINUED)

68

The top is hinged and the lid is locked in place with heavy wing nuts. Laura attempts to undo the wing nuts but they are on too tight. Press helps her and they open the lid. Laura, with Press' help, quickly replaces the camera.

*
*
*
*
*

69 INT. CONTROL ROOM - NIGHT

69

Fitch looks at the monitor. Suddenly a picture comes up on the dark screen.

*
*

MONITOR: The alien DNA introduction has already taken place and growth is proceeding with a rapidity never seen before in earthly biology.

*
*
*

FITCH

*
*

Christ, it's already started.
Get the top back on!!

*

70 INT. CHAMBER - NIGHT

70 *

INSIDE the glass box the organism rapidly expands... like a rising brown crust...disorganized mess starts to push out and define itself.

*
*

Press and Laura see what's happening. They slam the lid down on the rapidly expanding mass. Press fumbles with the wing nuts. He manages to get one on but the second one slips out of his hand and falls on the floor. Press and Laura dive to the floor searching for the lost wing nut as the mass rapidly expands. The first wing nut is not done up properly and the locking mechanism slips to the side - the top can now open.

*
*
*
*
*
*
*

71 INT. CONTROL ROOM - NIGHT

71

DAN and ARDEN gape in amazement.

DAN

I think Laura and Press
should come back in here.

*

72 INT. CHAMBER - NIGHT

72 *

Press frantically hunts around on the floor for the wing nut. He finds it and hastily screws it on as the mass solidifies and continues to grow. Eyes differentiate... ears sprout... mouth slits...

*
*

73 INT. CONTROL ROOM - NIGHT

73

By now the rapidly growing creature has overwhelmed the camera on the microscope. Another monitor displays the glass enclosure. They see the creature trying to break out of the enclosure.

*
*
*
*

FITCH

I'm not sure doing this
was such a good idea.

DAN

What is it?

ARDEN

That's the big question, Dan.

74 INT. CHAMBER - NIGHT

74 *

LAURA

I've never seen anything
like this.

*
*

Her voice drops off as she stares in amazement...
Flattened up against the top of the tube, a bat-like
face.

PRESS

Jesus! Let's get out of here.

*

75 INT. CONTROL ROOM - NIGHT

75

All faces are riveted on the video screen.

DAN

I don't like this.

He falls silent as --

76 INT. CHAMBER - NIGHT

76

Creature in the tube opens its mouth - pointed teeth --
SHRIEKS at them.

*

Blur of motion -- Press and Laura instinctively
recoil....

CLICK!...a spike hits the glass...snaps back...CLICK!

*

(MORE)

76 (CONTINUED)

76

Tail strikes again -- CRACK!!!!...glass shatters.

*

SUDDEN MOVEMENT!...Laura SCREAMS -- as the creature throws itself right at Press. Press ducks -- just misses his head! The creature rattles as it falls to the floor -- thing quickly rights itself. HISSES!...backs under a table.

*

*

*

*

77-78 OMIT 77, 78

77,73**

79 INT. CONTROL ROOM - NIGHT

79

Fitch hits the automatic clock -- which zeros and starts counting down from 2 minutes. Emergency SIRENS and FLASHING red lights.

FITCH

(on intercom)

If you can't destroy it in two minutes, I'll have to burn the room.

80 INT. CHAMBER - NIGHT

80 *

Press turns to him.

PRESS

*

What?

*

FITCH (V.O.)

*

I'll have to burn the room. You've got less than two minutes to kill the thing.

*

*

*

*

PRESS

*

Bullshit.

*

Press tries to open the door.

*

PRESS

*

Open the door.

*

81 INT. CONTROL ROOM - NIGHT

81

FITCH

I can't do that--it might escape. I have to follow protocol.

(MORE)

81 (CONTINUED)

81

PRESS
(on intercom)
What fucking protocol?!

FITCH
Protocols by which we're
running these experiments.

PRESS
Why didn't you tell us that
before we went in here?!

DAN
I think you should let them out.

FITCH
(ignoring Dan)
There is nothing I can do now.
You're wasting time.

82 INT. CHAMBER - NIGHT

82 *

SCURRYING SOUND from somewhere under the table. Laura
backs up.

83 INT. CONTROL ROOM - NIGHT

83

DAN
I'm scared.

Fitch's mouth is set hard.

*

LAB WORKER
There's a gas line to the
isolation box. Disconnect it.
Use it as a flame thrower.

*
*
*
*

They all look at the clock: a minute, forty seconds.

*

84-85 OMIT 84, 85

84-85 **

86 INT. CHAMBER - NIGHT

86 *

PRESS
YOU SON OF A BITCH!

Press goes to the gas line, rips it off the connection
to the glass isolation box...Laura opens the valve to

*
*

(MORE)

86 (CONTINUED)

86

the line...gas HISSES out. Press sets fire to the
escaping gas with his BIC lighter. A sheet of flame.

*
*

PRESS

*
*

Where the hell's it gone?

Press down on his hands and knees. Thing is nowhere to
be seen...

*
*

HISS!...from somewhere...Press leaps back. Thing is
attached to a table leg.

*
*

It scurries along the bottom of a table top.

*

LAURA

. Don't let it eat anything!

Press looks under the table. PRESS' POV: The creature
sits in the shadows splintering off pieces of wood.
Little arms voraciously stuffing the wood in its mouth.

*
*
*

Press fires the gas jet at the creature. It scuttles
away. Press looks up at the clock: a minute fifteen
to go. He yanks the table away. It's gone!

*
*
*

PRESS

*

Fitch, open the fucking
door!

87 INT. CONTROL ROOM - NIGHT

87

Fitch holds his ground.

88 INT. CHAMBER - NIGHT

88

Laura SCREAMS!!! Thing's hopped up on her dress,
clutching the fabric with its pincers -- Press jumps --
rips thing off Laura. They hit the floor. They roll --
- it's on top of him...Press holds it off -- spike
stabs at his face -- he dodges just in time...

Press is scurrying around looking for a way to fry the
thing without burning Laura.

*
*

Creature flails out with its tentacle as Press kicks
backward across the floor toward the corner.

HISS!...Claws threaten and SNAP! Press flings the
thing off. It skids along the floor -- hits the wall,
lands in the corner.

(MORE)

88 (CONTINUED)

88

Press glances over at the clock: 7...6...5 seconds to go! They're dead!

*
*
*

89 INT. CONTROL ROOM - NIGHT

89

Dan's eyes dart wildly around, Arden looks desperately at Press.

4...3...2...

Fitch brings his hand down on the incineration button!

Suddenly -- Dan springs across the room, slams into Fitch before he can hit the button. They bounce against the console and fall to the ground out of sight. Sounds of struggle.

90 INT. CHAMBER - NIGHT

90 *
*
*

Press POV: Fitch's arm reaches up from behind the console... searching for the button.

91 INT. CONTROL ROOM - NIGHT

91

Dan's hand comes up and yanks Fitch's arm away.

Arden throws the switch and the door slides open.

ARDEN
(screaming)
Go - get out of there!

*
*
*

Laura and Press hurry through. Arden throws the switch back -- door slides back shut -- just as the creature hurls itself at the closing door.

*
*
*

92 INT. CONTROL ROOM/LAB ABLAZE - NIGHT

92

Press leaps over and slams his palm down on the incineration button! WHOOSH!!...Jets of gas turn the room into a raging inferno.

Press sits down at one of the console chairs and takes a dozen deep breaths. Behind the window, the lab is immolated. Laura leans on the console, lungs straining for air.

(MORE)

92 (CONTINUED)

92

PRESS
(between breaths)
You okay?

Laura gives him an unhurried look...for the first time
she likes what she sees.

LAURA
Yeah...peachy.

PRESS
(to Dan)
In your whole life, -- if
anyone -- ever treats you
badly, I want you to call me.

Fitch looks grim. Danny beams with prides. Bites his
lip to hide his smile.

FITCH
I hope you realize I had
no choice. It was the
protocol to burn the room
in two minutes if anything
went wrong.

93 INT. MOTEL ROOM - NIGHT

93

CAMERA TRACKS along magazine images of women. From
naked to fully dressed. Number of sources from porn,
to Ms., to high fashion -- they mix surprisingly well.
Layers of a woman's dress piece by piece. And with
them the postures that attract men.

CAMERA PULLS BACK to show Sil, naked except for high
heels...examining herself in the mirror...considering
her body as a commodity -- for male consumption.

She turns to the bed where her newly purchased clothes
are spread out...it's a question of packaging...she
picks out a pair of black panties.

94 INT. MOTEL ROOM - NIGHT

94

Sil, now dressed, looks at herself in mirror, turns to
go out. Notices device on night table. Remote.
Curious, she picks it up. She doesn't have a clue what
it's for. She turns it over, shakes it, accidentally
presses button. Behind her --

(MORE)

94 (CONTINUED)

94

NOISE and LIGHT shoot on.

Sil spins around in fright -- to see the TV on. An old friend -- she smiles.

She shakes remote and presses button. Channel changes. Shakes it and presses other buttons. TV jumps off and on again, sound goes up and down. She surfs through the channels. Pauses to watch an infomercial on earthquake preparedness, then moves on. Stops at things with sexual content. Watches.

95 INT. MOTEL LOBBY - NIGHT

95

Sil comes downstairs, past the on duty guy.

*

ON DUTY
Need your credit card -
incidentals, long-distance
calls, damage to the room,
you know...

Sil looks puzzled.

ON DUTY
Your credit card. Zip-Zap.

SIL
Zip-Zap?

Guy smiles.

ON DUTY
Yeah, zip-zap. Amex, Visa,
Mastercard - plastic.

*
*

Sil catches on. She hands him a card and he takes an imprint of it as she walks out the door.

*
*

96 EXT. MOTEL/SUNSET BLVD. - NIGHT

96

Sil walks down the street. The on duty guy runs after her.

ON DUTY
Hey, you wouldn't want to
have this thing falling
into the wrong hands.

(MORE)

96 (CONTINUED)

96

He waves the card in her face, smiling at her helpfully.

SIL

No I wouldn't. Where is
a good place to meet a man?

*

ON DUTY

A guy?

*

SIL

Yes, a man.

*

ON DUTY

Lots of guys at ID around
the corner. It's a club.
You won't have any problem
finding somebody there.

*

*

*

*

Sil smiles.

SIL

Good.

*

Sil walks away.

ON DUTY

You can't miss it. You'll
see the line.

*

*

*

97 INT. MOTEL LOBBY - NIGHT

97

Guy comes back in and punches credit card into system.
Waits for authorization.

98 INT. PRESS' HOTEL ROOM- NIGHT

98

Press is snoozing, the TV tuned to the Sports Channel.
On the coffee table -- photos of the killings, empty
beer bottles.

Phone RINGS... Press wakes and answers it.

PRESS

(into phone)

Yeah?

98A INT. LOBBY HOUSE PHONE AREA - NIGHT

98A*

FITCH

The conductor's stolen
credit card has turned
up at a motel in Hollywood.
Van's out front now. Let's
go!

98B INT. PRESS' ROOM - NIGHT

98B*

Press shakes the sleep out of his head. He hates this
guy.

99 EXT. FRONT OF HOTEL - NIGHT

99

Fitch hustles them in van. Everybody climbs aboard.
Danny, barefoot, carrying his shoes and socks.

100 EXT. ID CLUB - NIGHT

100 *

Sil walks up to the club entrance. A line to get in.
Big muscled BOUNCER beckons -

BOUNCER

Hey you. Legs. You're in.

*

Sil smiles and enters club.

101 INT. ID CLUB - NIGHT

101 *

Huge room alive with motion. Flashing lights.
Undulating dancers. A mating ground.

ID, the biggest club in L.A., converted from an old
movie palace.

*

In the center is a circular bar ringed by TV monitors
displaying sexy images from old movies. Above the TV's
two athletic, near naked dancers gyrate to the pounding
music.

*
*
*
*
*

Flash and motion. Sexual energy suffuses everywhere.
WOMEN display. MEN cruise.

BAR

Line of seated WOMEN. They jounce with the music, play

(MORE)

101 (CONTINUED)

101

with their hair, dip their fingers in their drinks,
bite their lips...

TRACK to find Sil. She looks around...Amid the tank
tops and short black skirts, she is least on display.
She fights for attention, slides her crossed leg up
revealing more thigh.

Looks down line again. WOMAN goes by with bare mid-
drift. Sil takes that in, gets up -- pulls off blouse
and sits there in just her bra. Incredibly, she fits
in better.

She glances around...catches a GUY'S eye. But she
doesn't break her stare...Makes him uncomfortable, he
drops his look into his drink.

SIL: What went wrong?...she looks up the bar...
GUY approaches...WOMAN in front of him smiles, as he
steps up she drops her gaze, bobs her hair. This makes
him smile, he feels dominant and pushes in next to her,
starts a conversation.

Transaction is not lost on Sil.

GOOD LOOKING GUY comes up next to her to get a drink.
Guy looks at her -- she smiles invitingly. Then drops
her eyes. He shoots her his best smile back.

GUY

Hi. Where you from?

SIL

I'm foreign.

GUY

Really?

Just then a DRUNKEN GIRL, almost hanging out of her
black leather vest, weaves toward them and falls into
the guy. He catches hold of her to keep her from going
down. She turns and smiles at him.

GIRL

(drunkenly)

I've got a party to go
to and no one to take me.

Guy responds instantly.

GUY

I'll take you.

(MORE)

101 (CONTINUED)

101

GIRL
(flirtatiously)
Will you?...
(climbs to her
feet, smiling)
I have to go to the little
girl's room. Wait here,
I'll be right back.

Guy is happy. Sil no longer exists for him. Sil is
stunned -- looks at the guy...the other girl... She's
just been out-competed.

102 INT. CLUB STAIRS/CORRIDOR - NIGHT

102

Drunken girl staggers down them to the lower passage
that leads to the Lady's Room.

Sil comes down the stairs and follows her into the
restroom.

*
*
*
*
*

103 INT. LADIES' ROOM - NIGHT

103

White tile. Bright in here.

Drunken girl at the mirror. Her hand inside her bra -
rearranging herself to her best advantage. Turns to
see --

Sil at the open door staring at her. Girl throws her a
self-satisfied smirk.

GIRL
Whatever works, right?

Sil looks at her with icy hate. Girl shrugs.

GIRL
Hey, all's fair in love and
war.

Sil glares, disappears...Door swings shut.

Girl goes into one of the stalls.

STALL

Girl sits on the toilet singing to herself.

(MORE)

103 (CONTINUED)

103

GIRL
(sings)
Put your hands all over
my body. Erotic, erotic.
Put your hands --

CRASH!...as something smashes through the wall behind her. Girl's eyes shocked wide as it pierces her back...

She SHRIEKS as she is yanked backward. A HORRIFYING RIPPING as blood spatters the wall behind her.

*

104 INT. CLUB CORRIDOR - NIGHT

104

Sil steps out of the door of a utility room and calmly walks down the corridor and back upstairs.

105 INT. CLUB DANCE FLOOR - NIGHT

105

Sil walks by the Good Looking Guy who stands waiting, eyes glued on the stairs for the return of his lady fair. Sil walks on...Fuck him. She sees another Good looking guy, ROBBIE. He stands confidently, slowly surveying the night's crowd. He has the narrow-eyed gaze of a predator. He hunts here often. Sil walks up to him.

SIL
I've got a party to go
to and no one to take me.

ROBBIE
Where is this party?

SIL
I don't know.

106 EXT. MOTEL - NIGHT

106

The van roars into the forecourt of the motel. Press, Fitch, Laura, Arden, and Dan leap out.

107 INT. MOTEL LOBBY - NIGHT

107

The group watches a playback of the security cameras. A blurry picture of Sil.

*

*

PRESS
Can't see much on that.

*

*

(MORE)

107 (CONTINUED)

107

FITCH

Do you have any idea where
she went?

ON DUTY

She said she wanted a good
place to meet a man. I sort
of mentioned/suggested a club
around the corner - ID.

*

Somehow everybody registers this. Room goes silent!

*

FITCH

Get the tape back to the lab.
Enhance it - see if we can
get a better look at her.

*

*

*

*

108 EXT. ID CLUB - NIGHT

108 *

Van SCREECHES up.

Press is the first one out. He pushes through the
crowd out front. Rest of group do their best to keep
up.

AT THE DOOR

The bouncer looks dismissively at Press.

*

BOUNCER

Tonight's guest list only.
Get in line.

PRESS

Government, get out of
the way.

BOUNCER

Wait a minute --

Press pushes forward. Bouncer intercepts him.

SCREAM from inside club and suddenly PEOPLE are pouring
out.

Bouncer lets go of Press as he sees stream of AIDES and
SECURITY coming.

(MORE)

108 (CONTINUED)

108

FITCH
ROUND UP EVERYBODY!
AND I MEAN EVERYBODY!
NOBODY LEAVES THE CLUB
AND I MEAN NOBODY!

DOORWAY

Press, group behind him, forces his way through the
fleeing CLUBGOERS.

109 INT. ID CLUB - NIGHT

109

PEOPLE are running and screaming and huddling together
in groups to discuss the rumor of a dead girl in the
toilets.

Press runs in opposite direction with the rest of the
team behind him.

110 INT. LADY'S ROOM - NIGHT

110

Press is first one in. He moves to half open stall -
glances at girl's body. Looks at hole in the wall. *

Press is going the other way as others come in.

111 INT. CORRIDOR - NIGHT

111

Press comes up the hall the other way. Throws open the
door to the utility closet. Empty, just the light
coming through from the bathroom.

112 EXT. ID CAR PARK - NIGHT

112 *

Robbie comes around and gets in his convertible. Gives
Sil, who already sits in the passenger seat, a big
smile. The top goes down. *

112A INT. ROBBIE'S CAR - NIGHT

112A*

VARIOUS QUICK SHOTS intercut with Sil watching
attentively.

Key goes in ignition -- Turns -- Engine turns over and
starts -- Put in drive -- Brake off -- gas pedal --

(MORE)

112A (CONTINUED)

112A

signal on -- he pulls out -- They're off. Sil now knows how to drive a car.

Helicopter passes overhead. It's "Night-Sun" light sweeps over the car park.

ROBBIE

There's always some action in this part of town.

113 EXT. ROBBIE'S HOUSE - NIGHT

113

CLOSE UP. Robbie works the garage door remote. Sil watches. The door opens and Robbie's car drives in and parks.

*
*

114 INT. ROBBIE'S HOUSE - NIGHT

114

High in the Hollywood Hills. City view. Impressive in a flashy and obvious way.

Robbie guides Sil through the door. Snaps his fingers. Soft lights go on. Snaps again. Music.

ROBBIE

Like it?

Sil nods agreeably.

SIL

Yes.

Robbie mock fans himself.

ROBBIE

I'm still sweaty from that place -- it was so crowded. I feel like a shower. You want one?

Sil doesn't know what he's talking about. She smiles hesitantly.

ROBBIE

Tell you what -- I'm gonna take one. You wanna get in or take one later, no problem.

He smiles. He starts to tear off his clothes, heads to

(MORE)

114 (CONTINUED)

114

the ensuite bathroom and gets into the shower. Sil follows at a distance.

*

114A INT. BATHROOM - NIGHT

114A*

Sil watches Robbie in the shower from the doorway.

115 INT. CORRIDOR - ID CLUB - NIGHT

115 *

Press questions the bouncer.

PRESS

A blue-eyed blonde, five foot ten inches tall in a black skirt, black blouse. Who'd she leave with?

*

BOUNCER

Blue-eyed blonde leaves with a guy, hardly news around here.

*

PRESS

Name the regulars, top attractions -- no losers.

Arden comes in and listens to the last part of this.

ARDEN

Assume he's socially adept -- he'd have to help her out because she's inexperienced.

Press gives an annoyed look at Arden's interruption and goes on.

PRESS

We're looking for a friendly guy, not a total asshole.

BOUNCER

I'm thinking, I'm thinking. Robbie left with a blonde.

PRESS

Mr. Nice Guy, Robbie - he's on your mailing list, right?

116 INT. ROBBIE'S BEDROOM - NIGHT

116

Sil hears Robbie turn the shower off. He comes into the bedroom wearing sweatpants. He's toweling his hair. Smiles at Sil.

*
*
*

ROBBIE
Take off your clothes. I
want to see you.

Sil obliges. Unhooks her bra...

ROBBIE
Very nice.

Suddenly she frowns. Her pupils contract.

HER POV: A GREEN MIST rises off his body. Sil stops dead. Mood abruptly changes.

SIL
Drive me back.

ROBBIE
What are you talking about?!
You knew what we came here for.

SIL
And now I don't want to.

ROBBIE
Alright, you said no. It's
duly noted. Now come here.

SIL
I want to go.

ROBBIE
Too late baby. You're not
leaving.

Sil stares at him, deciding... He advances on her -- moves in front of her and blocks the exit.

ROBBIE
I said you're not leaving!

Sil looks at him a long moment...

SIL
All right.

(MORE)

116 (CONTINUED)

116

He puts his arms around her.

ROBBIE

That's better.

He kisses her...mouths open and he takes in her tongue...and then, a strange expression comes over his face and he struggles desperately to free himself.

Total panic as Sil's tongue BURSTS out of the back of his head. Barbs unfold on the pointed tongue and it retracts talking part of Robbie's head with it.

117 INT. ROBBIE'S BATHROOM/SHOWER - LATER

117

Sil puts her face into the flow, pushes her hair back, washes away Robbie's blood and everything else about him.

118 EXT. ROBBIE'S STREET - NIGHT

118

In the hills. CAMERA moves to show massive support and Fitch's Special Team Vehicles just out of sight.

*

119 EXT. JUST BELOW ROBBIE'S HOUSE - NIGHT

119

The house is on stilts projected out over a steep drop-off. Below, the lights of the city spread out to the glowing rectangles of downtown.

Press moves deftly around the side of the house. the diagonal struts are silhouetted against the twinkling background. Press leaps up and grabs hold of a lower strut. Pulls himself onto the cantilevered deck. Two guys dressed in SWAT-like outfits follow him up.

*

ON THE DECK

Press motions for the other two to wait. He tries the sliding door...Open... He takes his gun out and slips inside.

120 INT. ROBBIE'S LIVING ROOM - NIGHT

120

Press silently crosses the living room, gun at the ready. He hears the sound of WATER RUNNING.

He moves stealthily...cautiously...listening for the source of the water.

121 INT. ROBBIE'S HALLWAY - NIGHT

121

Press edges up the wall so he can't be seen from the bedroom...closer...closer... SOUND is coming from master bathroom.

122 INT. ROBBIE'S BEDROOM - NIGHT

122

Press comes into the bedroom, barely breathing... There on the floor is Robbie's body. Half his head torn off. Press takes that in and moves forward toward the bathroom and shower.

He tiptoes up to the bathroom door and swings it gently open...slips inside...all fogged up...

123 INT. ROBBIE'S BATHROOM - NIGHT

123

Shower is running full. Press eases over just behind the shower door, sets himself...and pulls it open.

Charges in -- ready to fire -- Empty! Water running and nobody there--

124 INT. ROBBIE'S BEDROOM - NIGHT

124

GROUP standing around Robbie's body.

FITCH

What's happening?! Kills a girl at the club. Comes home with this guy and kills him.

ARDEN

I'd say she fits the classic definition of a psychopath. There is nothing to inhibit her, no moral sense, no social structure.

LAURA

She wasn't exactly smothered with a mother's love or taught good manners.

ARDEN

She'll kill if she feels threatened or wants something
(MORE)

(MORE)

124 (CONTINUED)

124

ARDEN

(cont.)

She'll kill anybody who gets
in her way.

FITCH

Gets in her way of what?!

LAURA

Her life cycle. I think
she's trying to mate - reproduce.

She lets a moment go by for that to sink in.

FITCH

O.K. Then why did she kill
the girl at the club?

LAURA

Sexual competition?

PRESS

She's certainly hard on the
competition.

FITCH

And now she's managed to mate?

Press glances down and shakes his head.

PRESS

Doesn't look like a
successful mating to me.

LAURA

And how would you know that?

PRESS

(wryly)

He's still got his pants on.

DAN

She must be so frustrated.

ARDEN

Who isn't?

FITCH

What's her problem? He was
here, she was here.

(MORE)

124 (CONTINUED)

124

LAURA

Maybe she rejected him.
We can test him for hereditary
diseases. Bad heart. Defects
that would make him an unacceptable
mate. She probably has special
senses. Rats can sense diseased
or genetic damage in potential mates.

*

124A INT. BATHROOM - NIGHT

124A*

Press checks the medicine cabinet. Sees hypodermic
needles. Pulls one out and walks back into the
bedroom.

124B INT. BEDROOM - NIGHT

124B*

PRESS

What are these for?

LAURA

Maybe he was a diabetic.

Laura goes into the bathroom. Fitch and Press follow.

124C INT. BATHROOM - NIGHT

124C*

Laura finds a used Insulin vial in the trash pail.

LAURA

Insulin. Definitely
diabetic. That would
have disqualified him.

They walk back into the bedroom.

125 INT. BEDROOM - NIGHT

125 *
*

FITCH

Why didn't she just walk
out? Why'd she have to kill
him?

PRESS

He was standing in front of
the door.

(MORE)

125 (CONTINUED)

125

DAN
Some men don't like to be
rejected. They get insistent.

FITCH
(to Aide #1)
Put and A.P.B. out on this
guy's car.

AIDE #1
It's already happened.

FITCH
We're going back to the
motel. I want to check it
out thoroughly.

*
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*

126 EXT. MOTEL SUNSET BLVD. - NIGHT

126

Sil driving Robbie's car on Sunset...slows as she
approaches motel...SECURITY MEN everywhere...she drives
past.

127 OMIT 127

127 *

128 INT. MOTEL ROOM - NIGHT

128

Press looks through everything Sil left behind. Laura
stands in center of the room, looks around. Just
stands there seeing what she can see.

PRESS
What do you think, Dan?

DAN
Um, what do I think? I
don't think she'll come
here while all our cars
are lined up out front.

FITCH
That's assuming she could
find the place.

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*

128A INT. MOTEL ROOM BATHROOM - NIGHT

128A*

Laura walks into the bathroom. Something catches her
eye.

Glint of red on the toilet seat. CLOSE UP: Spot of

(MORE)

128A (CONTINUED)

128A

blood. Laura pulls on rubber gloves, takes a specimen with a cotton swab.

DAN
(from the door)
What is it?

*

*

LAURA
Maybe menstrual blood.

129 DREAM 3

129

Sil, in her native form, has met her male counterpart. This is copulation on Sil's planet and it is exquisite.

BLUE EYES blink open!

*

130 EXT. BEACH PARKING LOT - SUNRISE

*

Sil picks up her head to see the beach and Pacific Ocean beyond. She is parked in Robbie's car in a lot next to the Santa Monica Pier.

*

*

*

Sil wears Robbie's jacket over her shoulders. She looks out fascinated at the waves as they roll in.

*

*

131 OMIT 131

131 *

132 EXT. APIAN WAY, SANTA MONICA - EARLY MORNING

132 *

Sil drives along when suddenly engine dies. Sil is puzzled, coasts over. Looks around -- we see gas gauge reads empty. She doesn't understand. Tries to start it. No success. She gets out and starts walking toward Venice.

*

133 INT. COMMAND ROOM 1 - DAY

133

The team is back at headquarters. Everybody has their eyes fixed on Arden.

He clicks the fast-forward to show us the video footage of the woman at the counter, enhanced, but not very.

FITCH
The video enhancement isn't
all that great...

*

*

(MORE)

133 (CONTINUED)

133

LAURA

She looks like she's about,
what do you say, twenty...
twenty-three?

ARDEN

Her reproductive system should
be fully activated.

LAURA

Her biological clock must be on
hyper-drive.

ARDEN

I think Laura's right. She's here
for only one purpose to mate and
reproduce. That's what she was
doing at the club, that's what
she'll go on trying to do until
she succeeds.

Arden hits some more keys on the computer.

ARDEN

(cont.)

I want to show you some examples
of what we are potentially up
against if this creature manages
to reproduce.

Arden hits another key on the keyboard.

ARDEN

(cont.)

I'm going to access Harvard's
computer through Internet.
This is a pre-existing program.
A new species introduced into
a closed ecological system. We
designed this model at Harvard
three years ago with some
descriptive examples.

Arden accesses the program.

ARDEN

(cont.)

The Maori's migration to New
Zealand approximately 1000
years ago.

(MORE)

133 (CONTINUED)

133

Arden types in some more instructions. A map of the islands of New Zealand comes up on the screen.

*

DAN

*

That's a map of New Zealand.

*

The group watches the screen.

*

ARDEN

The Moas were large flightless ostrich-type birds. Tame, docile herbivores. 200 pounds, plus. Something like a giant chicken. Survived on the islands for millions of years. The Maoris were a Polynesian people that migrated to the islands about 1000 A.D. and started eating Moas. Indigenous species in green, predators in red.

COMPUTER SCREEN

Counter starts at 1000 and rolls over by tens.

Map covered with green except along high mountain ridges. Red starts at a few protected bays on the East side of the islands. Small patches of red as Maoris establish their colonies.

Counter whirs through 1100...Red expands and green retreats in front of it... movement speeds up... green rises a little on the mountain ridges but not much and red swamps it there.

Counter races through 1300... Few outposts of green remain in isolated valleys... but not for long...

Counter hits 1500... red enters the passes and floods into last valleys... green is swallowed up... few dots of green in most remote areas... they disappear.

Clock stops at 1740... map covered in red except in highest mountain ridges...

ARDEN

*

And finally, the extinction of the Moa.

PRESS

A lot of chicken dinners.

(MORE)

133 (CONTINUED)

133

ARDEN

And egg salad...It's the
history of life.

*
*

PRESS

Brutal.

*

ARDEN

A species expands until
something stops them. In
this case, they ran out of
Moas.

*

Arden hits more keys.

ARDEN

And here's what it looks like
for the human race using the
same program now that Sil is
amongst us.

*
*
*
*
*

A world map comes up on the screen. The counter is at
1995. It moves by months -- fast. Red mite in Los
Angeles.

*

ARDEN

Parameters: 1995: predator makes
first contact with indigenous
species. Let's assume she has
one male offspring. Offspring
matures in six months...
Successfully impregnates thirty
females. Gestation period -
say two weeks. For argument's
sake, from these thirty pregnancies
let's have fifteen male offspring,
fifteen female. Also assume alien
species exists with no natural
predators. Each generation to
proceed at this rate of procreation.

*
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*

POW! The red mite in every place an airplane flies.

ARDEN

(cont.)

Predator establishes every
place with an air link.

*

Red mites spread out from centers. At the same time,
red establishes settlements in remote area. Vibration-
like expansion and contraction in cities. Suddenly,
red sweeps across Africa.

(MORE)

133 (CONTINUED)

133

The counter is at April, 2002. Establishment of spreading red area in Antarctica, where there is virtually no green. At the same time, red spreads from uninhabited center of Australia. Red engulfs both and sweeps up the Pacific Islands. Resistance in Japan is no more than a green pulse. Red takes island after island and moves on to China, spreads across it.

The team's eyes are glued to the map.

Red closes tight in remaining major cities. Hold-outs of green disappear with little blips. Strangely, there is a slight expansion of green in Finland as the rest of the world is engulfed and then, sadly, Finland, too, is swamped. Only red everywhere.

The counter stops at 2012.

DAN

Where are we?

LAURA

We're the green.

DAN

There is no green.

PRESS

That's the point, Dan.

134 EXT. SANTA MONICA STREET - DAY

134

Sil walks along the street. A KID is about to cross on his skateboard. Decides he can beat on-coming traffic. Kicks off.

Down the street, a Toyota light truck zooms along. The kid on the skateboard falters, trips in a rut. Guy in the truck swerves to miss him. Car SKIDS.

Sil's eyes open as the truck SCREECHES violently toward her. She cries out, holds her arms out in desperation. The truck hits her - sending Sil flying. The driver leaps out of the truck and takes off - Hit and run.

JOHN CAREY, in his '66 Mustang happens to be driving by - he sees the accident, screeches his car to a stop. John leaps out and kneels down beside her - panicking - not sure what to do. His heart is pumping.

(MORE)

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*

134 (CONTINUED)

134

Incredibly, the woman is in one piece. There's blood on the side of her face, her shoulder is ripped open, but she's breathing. PEOPLE run to help.

*
*
*
*

JOHN

Oh God!

He runs to his car, grabs the phone, presses "911".

*

JOHN

(into phone)

Yes it's an emergency.
A woman's been hit by a car.
Send an ambulance. Christ,
I don't know where I am.
Somewhere near Venice.

*
*
*
*
*
*

134A EXT. APIAN WAY, SANTA MONICA - DAY

134A*

A Santa Monica Police car pulls up behind Robbie's abandoned car. A COP gets out and walks to the car, looks inside. The keys are still in the ignition.

134B INT. COMMAND ROOM - DAY

134B*

Laura on the computer checking police reports. Press and Dan look over her shoulder. Arden looks through some documents.

Fitch gets off the phone and addresses the group.

FITCH

They just found the murdered
guy's car in Santa Monica.
It ran out of gas.

135-138 OMIT 135, 136, 137, 138

135-138 ****

139 INT. HOSPITAL WAITING ROOM - DAY

139

John Carey is standing at the Admitting station.

*

JOHN

I don't know her name.

CLERK

Do you think she's got insurance?

*
*
*

(MORE)

139 (CONTINUED)

139

JOHN

I don't know. Put it
on my credit card for the
time being.

*
*
*
*

He hands the ADMITTING CLERK his credit card.

*

140 INT. EMERGENCY ROOM - DAY

140

Sil revives on the gurney and sees the swirling chaos
of the triage center. A YOUNG DOCTOR is taking a blood
sample out of her arm as a privacy curtain is whipped
around them.

*
*
*
*

YOUNG DOCTOR

(to nurse)

Get a lab work-up on this
-- right away!

She looks at her hurt shoulder. She's still
disoriented from the accident. What she knows is that
she doesn't want to stay here.

*

Sil regards her damaged shoulder. By sheer force of
concentration, the skin on her shoulder starts to heal.
The bones start to rearrange themselves. The blood on
her face and shoulder evaporates.

*

The doctor can't believe his eyes.

YOUNG DOCTOR

What's happening?

Sil stares right at him.

YOUNG DOCTOR

Y-y-your shoulder was --
what -- what's happening
here?

A NURSE grabs the doctor by the shoulder.

NURSE

Doctor! A child burn victim.
Just came in!

Doctor is still gaping at Sil, as nurse tries to lead
him away.

(MORE)

140 (CONTINUED)

140

DOCTOR
Jesus Christ! What's going
on?!

Sil gets up from the stretcher and walks out.

DOCTOR
(to nurse)
Did you see --

Nurse, urgently, locks him down and pulls hard.

NURSE
Doctor, please, the
child's in pain!!!

Doctor reluctantly lets himself be dragged away. Did
he even see it?!

141 INT. HOSPITAL WAITING ROOM - DAY

141

John Carey is pacing. He sees Sil coming straight
toward him. He can't believe his eyes.

JOHN
You're okay?...

He takes her hand, full of sympathy. Sil instantly
likes his look.

SIL
I'm okay.

JOHN
You're okay? I was sure
you were badly hurt.

SIL
I'm okay.

JOHN
You are?! It's a miracle.

Sil nods, considers him.

SIL
Can we go?

JOHN
You wanna go? You feel
(MORE)

*
*
*
*

(MORE)

141 (CONTINUED)

141

JOHN
(cont.)
well enough? The doctor
said you can go?

*
*
*
*

SIL
Yes.

*
*

141A EXT. APIAN WAY, SANTA MONICA - DAY

141A*

The street around Robbie's car is cordoned off.

Fitch and the team look over the car. Aide #1 comes up
to the group.

AIDE #1
A report's come in. A doctor
at Santa Monica Emergency
called in with some weird
story. We should check it out.
It's just a couple of miles from here.

FITCH
Laura and Press. Take a car -
check it out.

142 OMIT 142, now SCENE 184a.

142 *

143-144 OMIT 143, 144

143-144 **

145 EXT. JOHN CAREY'S HOUSE - EARLY EVENING

145 *

John Carey's house in the Palisades. A perfect place
to lounge and relax. John and Sil sit at a table on
the patio.

*
*
*

JOHN
I love this place. It's
a break from business and
traffic and people. You
feel as if you aren't in
L.A. any more...

John pours them both a fruit juice. Sil looks at the
hot tub.

*
*
*
*

SIL
What's that?

(MORE)

145 (CONTINUED)

145

She points to the hot tub.

*

JOHN
That? What do you mean,
the jacuzzi?

*

*

*

SIL
Jacuzzi. Right.

*

*

John produces a Polaroid camera.

*

JOHN
Here -- let's immortalize
the moment.

*

*

*

He puts the camera on the railing, adjusts the timer.
He throws an arm around Sil and the camera flashes.
Sil's eyes blink rapidly. She trembles for a moment.
John retrieves the camera. He notices how fascinated
Sil is by the process.

He pulls out the developing picture. Sil is transfixed
by seeing the image of herself and John forming.

He hands her the picture. The picture's not great.
They are too small in the frame but she recognizes
herself.

*

*

*

146,147 OMIT 146, 147 (now in SCENE 145)

146-147**

148 INT. HOSPITAL CORRIDOR - LATE DAY

148

The Young Doctor who dealt with Sil is walking with
Press and Laura, who are now very tense with the
possibility that they're on to something.

DOCTOR
I see a lotta wild stuff in
here, right? I probably
work too hard. I see these
crack-heads walk around with
gunshot wounds...But I never
saw anything like this.
This girl reformed her bone
structure. She did something
I literally have no way of
explaining.

LAURA
You did a blood test --

(MORE)

148 (CONTINUED)

148

YOUNG DOCTOR
Ah, yes. We drew some
blood. But we didn't do
anything with it when she
took off.

LAURA
Can I see it?

149 INT. MEDICAL LAB - LATE DAY

149 *

Laura's bent over, looking to a microscope. A LAB
TECHNICIAN sits next to her.

*
*

149A INT. MEDICAL LAB - LATE DAY

149A*

CLOSE UP through microscope of Sil's blood.

149B INT. MEDICAL LAB - LATE DAY

149B*

Laura looks up from microscope.

LAURA
It's her.

YOUNG DOCTOR
Who?

PRESS
Who checked her in?

150 INT. ADMISSIONS DESK - LOBBY - NIGHT

150 *

Press looks over the ADMITTING CLERK'S shoulder as she
checks through Sil's admitting documentation.

*
*

ADMITTING CLERK
We haven't got a name or an
address for her. She had no
insurance so this guy put it
on his own credit card.

*
*
*
*
*

The clerk punches up some numbers.

*

ADMITTING CLERK
Here's the file. John F. Carey.

*
*

Press looks at the screen.

*

(MORE)

150 (CONTINUED)

150

ON SCREEN: The details of John Carey's credit card.

PRESS

You didn't get his driver's license, home address, social security number, anything like that?

ADMITTING CLERK

No sir. I had just got as far as filling out the credit card information when she walked out and said she didn't need any treatment. He took back his card and they walked outta here together.

PRESS

Can you do me a print out of the file.

ADMITTING CLERK

No problem.

Admitting clerk presses a key. The printer starts printing. CU printer printing out information as follows: John F. Carey. Nations Bank Visa card no. 4463-0242-0453-8446. Expiration 01-96.

151 EXT. HOSPITAL PARKING LOT - NIGHT

151

Press and Laura drive out of the lot.

152 INT. CAR NEAR HOSPITAL - NIGHT

152

Laura works away at the computer accessing the credit card company's files. She brings up John Carey's name on the computer. Press drives.

LAURA

Here we are. It's an address in the Palisades. His phone number's here too.

PRESS

Tell Fitch where we're headed and try and get Carey on the phone.

153 EXT. STREET - NIGHT 153
Press' car roars past.

154 OMIT 154 154 *

155 EXT. JOHN CAREY'S PATIO - NIGHT 155
Sil, with no clothes on, climbs into the hot tub. John
Carey stands at the side in a towel (trunks
underneath). *

SIL *

Come on in. *

John reluctantly drops his towel and steps down into
the tub. Sil moves to him, starts to take off his *

trunks. *

JOHN *

What are you doing? *

SIL *

You don't need those. *

The phone rings. The answering machine picks up. *

155A INT. CAR - NIGHT 155A*

LAURA
His machine's on. Should
I leave a message?

PRESS
(with a grin)
Sure, tell him he may be about
to copulate with a monster from
outer space.

LAURA
Thanks smarty-pants.

She hangs up the mobile phone.

156 EXT. STREET - NIGHT 156
Press takes curves on Sunset at full speed.

157 EXT. JOHN CAREY'S PATIO - NIGHT

157

John tenderly kisses Sil. Sil smiles. She's enjoying this.

JOHN
You don't say much...

Sil smiles, the same smile seeming to ask the rhetorical question, "Does that matter?"

SIL
You know, I like you.

JOHN
I know.

SIL
I don't think it's too soon for us to be together.

JOHN
It's not too soon.

John and Sil are kissing tenderly. She kisses John harder, starts reaching for his crotch.

JOHN
(half-laughing)
Hey, that's a little too fast.

SIL
I want you to be inside me.

JOHN
I seem to have a problem.

SIL
What do you mean?

JOHN
We'll get there, baby.
There's no hurry. Just relax... Take it easy, okay...

She kisses him again. He pulls back for a moment.

JOHN
You're so passionate.
I love that.

*
*
*
*
*
*
*

158 EXT. STREET - NIGHT

158

Press is pushing the car to the limit. He FISHTAILS around a corner. Laura hangs on, steadying herself in the sliding car. Press starts looking for John Carey's street number. He finds the house and brings the car to a silent stop.

*
*
*

159 EXT. JOHN CAREY'S PATIO - HOT TUB - NIGHT

159

Sil kisses John again. He pulls back for a beat.

Both damp with sweat. Flush. She moves forward, slides her legs around his body -- She stops, hears something...she listens...

SOUND of footsteps on the front path. Sil listens to the approaching footsteps very carefully...

160 EXT. JOHN CAREY'S FRONT DOOR - NIGHT

160

Press looks at the front door - tries to open it. It's locked.

*
*
*

161 EXT. JOHN CAREY'S PATIO - HOT TUB - NIGHT

161 *

John sees Sil listening.

*

JOHN

What is it?

*
*

John listens. He thinks he hears a sound. He gets up to get out of the hot tub.

*
*

JOHN

I think someone's at the door.

*
*

SIL

Don't go. Please.
I want a baby.

*

JOHN

What -- Excuse me?

*

He gets up to go. She pulls him back. He struggles to get away. Sil grabs him and forces him under the water. His head smashes into the underwater light. The light splinters and goes out.

*
*
*
*

UNDERWATER SHOT: John struggles.

(MORE)

161 (CONTINUED)

161

ON SURFACE: Sil holds him underwater as she listens.
In the darkness, Sil transforms into the creature.

*

162 EXT. JOHN CAREY'S FRONT DOOR - NIGHT

162

Press and Laura creep around the side of Carey's house.
Press looks in the window. He can't see anybody.
Press tries the sliding glass door. It's unlocked.
Press slides the door open.

*
*
*
*

He creeps inside. Laura follows.

*

163 INT. HOT TUB - NIGHT

163

UNDERWATER: John fights for his life. His shocked
expression as tentacles shoot out of Sil's breasts and
envelope him. A tentacle enters his mouth and goes
down his throat. John Carey sinks out of sight.

*
*
*
*

164 INT. JOHN CAREY'S HOUSE - NIGHT

164

Press, gun held at the ready, moves through the house.
Laura stays close behind. Both glance around
nervously.

165 EXT. JOHN CAREY'S PATIO - UNDERWATER - NIGHT

165 *

Sil surges out of the tub leaving the dead John Carey
floating in the water.

165A INT. JOHN CAREY'S HOUSE - NIGHT

165A*

Press sees LIGHT coming from the patio, tells Laura to
stay put. She ignores Press. He creeps toward the
French doors that lead outside.

166 OMIT 166

166 *

167 EXT. JOHN CAREY'S PATIO - NIGHT

167

Press slowly opens the door and looks outside. He sees
the body in the hot tub, floating on the bubbling water
-- head down.

*
*

He looks around... SOUND OF MOVEMENT in the wooded area
behind. The gate from the courtyard to the wooded area
behind the house swings as though someone just went

*
*

(MORE)

167 (CONTINUED)

167

through it. Press slowly moves forward. He motions
for Laura to stay by the house.

*
*

He advances slowly through the gate into the woods
behind the house. Laura waits a moment...then decides
to follow him.

*
*
*

168 EXT. JOHN CAREY'S BACKYARD - AMID THE TREES - NIGHT

168

Press creeps through the wood. Trees throw long dark
shadows. Press' shoes move lightly over the moldering
leaves...

BEHIND

Laura watches Press go behind a tree and disappear into
the darkness...she hears something behind her...she's
sorry she came in here... Her heart is pounding as she
turns and looks... Long narrow slits of light come
through the trees from the house...

She waits...watches...nothing...hurries forward to find
Press...

UP AHEAD

Press puts his foot down carefully trying to muffle his
steps -- A SOUND -- Press stops and listens... A chill
runs through him as he realizes it's coming from
overhead...

Suddenly Press lurches forward, grabs a tress, swings
off the ground, yanks himself up, and leaps to a branch
where he stands, hand against the trunk, gun level --

Something comes at Press fast from out of the darkness
-- a squirrel runs toward him along a limb, leaps the
gap to another branch and scurries away.

Press holds fire, exhales...

IN THE TREES... Gun still held out, Press heroically
silhouetted in the branches.

169 EXT. FENCE - NIGHT

169

CLOSE ON: Neighbor's wooden fence...Blue eyes peer
through a knothole. Visceral sense that this is what

*

(MORE)

169 (CONTINUED)

169

she's been looking for. All her attention concentrated on Press. The face disappears.

170 OMIT 170

170 *

171 EXT. JOHN CAREY'S BACKYARD - NIGHT

171

LAURA comes out of the trees, stands below Press. Watching him with a smile.

LAURA
Very impressive. You
can come down now, Tarzan.

Press does a fancy swing to the ground. Suddenly yard is alive with lights and people. Fitch rushes toward Press and Laura.

*
*

DAN
She was here?!

*

PRESS
Was.

Fitch yells out orders.

FITCH
I want six blocks in all
directions cordoned off.

*
*

ARDEN
Check this guy to see if
there is any evidence
they've had sex.

*
*
*
*

FITCH
I want helicopters. I
want search lights. I
want dogs!

*
*
*
*

Men jump to obey his order.

DAN
Blood used to scare me....
I'm getting used to it now.

172-174 OMIT 172, 173, 174

172-174 ** *

A175 EXT. SKY/HELICOPTER - NIGHT

A175 *

A helicopter passes overhead, searching.

175 EXT. 24-HOUR MARKET - NIGHT

175

A few cars are moving in and out of the lot, ringed with vegetation. Sil crouches in some bushes; looks like her most desperate self.

SIL'S POV: She watches PEOPLE enter and leave the market. She fixes on one particular WOMAN, in her late twenties.

The WOMAN goes to her car with a bag of groceries. Sil waits for the woman to get into the driver's seat, then she leaps from her hiding place and practically dives into the passenger's seat.

176 INT. WOMAN'S CAR - 24-HOUR MARKET - NIGHT

176

The woman, totally terrorized, by the naked Sil.

SIL
(commandingly)
Give me your clothes!

In a panic, the woman tries to get out of the car, but Sil grabs her.

177,178 OMIT 177, 178

177,178 **

179 EXT. NEIGHBOR'S FENCE - NIGHT

179

The crime scene. Boards have been removed from the neighbor's fence showing the other end of Sil's burrow. One of the INVESTIGATORS pulls himself up out of the hole, just having crawled through. Everybody is watching him.

DIRT-COVERED
INVESTIGATOR
It goes all the way through.

PRESS
Christ, what is she - some
sort of giant gopher?

*
*
*

Fitch, disgusted, walks out, headed for the van. The rest of the team follows.

180 EXT. FRONT OF JOHN CAREY'S HOUSE - NIGHT

180

The team comes out and moves toward the van.

(MORE)

180 (CONTINUED)

180

ARDEN

We got closer this time.

FITCH

Closer? What do you think
this is, horseshoes?
Is that what I tell the
National Security Council
when they asks for results?

*

*

PRESS

Fitch, you made her, you lost
her -- it's your fuck-up.

Fitch doesn't want to hear this, he switches focus.

FITCH

Can anybody tell me what her
next move is?

DAN

(proudly)

I found this on the living
room table.

He hands the polaroid to Press who studies the
photograph.

*

*

PRESS

Well, I doubt if we'll get any
more off this than we did off
the video monitor.

*

*

*

*

*

He hands the polaroid to Fitch.

FITCH

It's a pity John Carey wasn't
a better photographer.

*

*

*

*

Fitch hands the photo back to Press.

181 EXT. STREET - JOHN CAREY'S HOUSE - NIGHT

181

Aide #1 hangs up his car phone and comes over to Fitch.

*

AIDE #1

The criminologists say there
is no evidence of semen in the
hot tub water.

*

*

*

*

(MORE)

181 (CONTINUED)

181

LAURA

She probably hasn't managed
to mate then.

*

DAN

I think we interrupted her.

FITCH

(annoyed)

Yes, I think we did!! Give
me something I can use!
(aimed at Dan)

PRESS

What have you come up with, Fitch?!

Fitch ignores him. We see this last exchange from an
unknown POV in a car's rear view mirror.

*

182 INT. WOMAN'S CAR - CAREY STREET - NIGHT

182

ON SIL, lost in a crowd of on-lookers, watching from
marketing woman's car from down the street, taking
special cognizance of Press. The abducted woman
struggles under the hatch-back cover

*

*

183 EXT. JOHN CAREY'S HOUSE - NIGHT

183 *

*

CLOSE ON: Team's mouths, reminding us Sil is master
lip-reader.

FITCH

We're all beat. We'll go back
to the hotel, get some rest.
Tomorrow night we'll go back
to the ID, stake it out!

*

*

*

*

*

PRESS

She's not stupid. She doesn't
need to repeat herself.

ARDEN

I doubt if she'll go back there.
That place yielded a poor specimen.
She will have progressed in
her skills at selecting a mate.

*

*

*

*

*

(MORE)

183 (CONTINUED)

183

FITCH

Look, she's been in this city
three days. It's what she
knows! And I'd rather try
the ID than sit around
the Command Center reminiscing
about how close we got.

*

He ends conversation by getting in the van. Press
holds the Polaroid Dan found.

PRESS

Good detective work, kid.

Dan smiles gratefully.

184 INT. WOMAN'S CAR - CAREY STREET - NIGHT

184

SIL watches as Fitch, Dan, Arden and the Aides get into
the van. Laura and Press get into the car. As they
pass her, she pulls out and follows Laura and Press.

*
*
*

184A INT. CAR - NIGHT

184A*

Laura drives. Press rides with feet up.

Laura's thinking out loud.

LAURA

99% of our genes are common
to all living things. A
dictionary of what's been
useful on this planet. They
carry instructions for all
sorts of things - gills of fish
- webbed feet of a frog - all
silent. Turned off. Junk from
the past. Maybe she's acquired
the ability to turn them on and
off - access our genetic history.

PRESS

So we could be fighting the whole
animal kingdom?

LAURA

Maybe worse - things that never
developed, things that are extinct
that we don't even know about.

(MORE)

184A (CONTINUED)

184A

Laura thinks a moment.

LAURA

(cont.)

She'd make an excellent biological weapon if someone out there thought we were some kind of galactic weed that was going to spread through the universe.

PRESS

So what you're saying is she's the cure and we're the disease.

Laura gives him a sideways glance. He gives her a sideways glance back. They've actually started to like each other.

He punches Laura's name into car's mobile computer. Her file comes up on the screen.

PRESS

Baker, Laura...17 Wildwood Road, Simi Valley...Nice out there?

LAURA

I like it.

They smile at each other.

185 EXT. HOTEL - NIGHT

185*

Sil watches van unload at hotel entrance.

186 INT. HOTEL LOBBY - NIGHT

186*

The group goes into the lobby together.

*

ARDEN

(to Laura)

Anyone hungry?

LAURA

No thanks. I'm beat. I'm going to try to get some sleep.

DAN

I'll have something to eat with you.

(MORE)

186 (CONTINUED)

186

ARDEN

Thanks, Dan.

Laura goes to the elevator. Press goes to the newsstand. It's closed but the papers are waiting for the shop to open. He picks up the Times and puts his money on the stack of papers. He walks across the lobby to the elevator. He pushes the elevator button, it opens, he goes in. The doors close. An electronic sign says what floor the elevator's at.

*
*
*
*
*
*
*

Sil steps into FRAME, reads the sign and sees the number where Press gets off.

187 OMIT 187

187 *

188 INT. PRESS' HOTEL ROOM - NIGHT

188

A knock on the door.

*

Press opens the door. Sil stands there. Press shows her inside. Once in the door, she comes toward him, a powerful seductive look in her eyes. She takes his face in her hands. She kisses him. He looks at her, surprised.

*

She looks at him pleadingly with those big, blue eyes.

Suddenly they're on the bed. Making love. Press below looking up. Her eyes jump wide! Shock and horror! Press is transforming into a creature that looks like a male version of the Sil. He puts his arm around her and pulls her to him as spikes erupt from his chest impaling her.

*
*
*
*
*

BLUE EYES jump wide awake.

*

189 INT. ABDUCTED WOMAN'S BEDROOM - DAWN

189

Sil lies there on strange bed...looks at photo of woman she abducted on bedside table. Sil is shocked, troubled. She shakes it off. She turns over to face the woman she abducted who is lying beside her - tied and bound in silver tape, the woman is terrified.

*
*
*

SIL

Do you ever have nightmares?

*
*

Terrified woman nods...she's having one right now.

*

(MORE)

189 (CONTINUED)

189

SIL

I have them. I think
they tell me who I am.

WOMAN

Why are you doing this to me?

Sil shrugs.

SIL

To save my life. I don't know
where I'm from. I don't know
what I am. What I'm doing here.
Do you?

WOMAN

No.

SIL

Why do you think you're here?

WOMAN

(pleading)

I don't know...please let me go!
I wouldn't hurt you. I promise
I wouldn't hurt you.

SIL

Yes, you would. You just
don't know it yet.

Sil walks out of the room. The woman lies on the bed
terrified. Sil comes back into the room with a pair of
pruning shears. Woman eyes them with terror. Some
relief as Sil ignores her. Sil places her hand on top
of the bedside table. Puts the shears to her thumb and
cuts it off.

Bound woman watches in shock as Sil concentrates and
thumb slowly re-grows. Sil takes her severed thumb and
puts it in the woman's hand bag that sits on the
bedside table. Woman struggles hopelessly. Her eyes
jump wide as Sil takes the woman's hand and puts the
shears to her thumb. The woman struggles frantically
against her bonds. Agonized tears fall from her eyes
as Sil cuts her thumb off.

190 OMIT 190 (Combined w/ SCENE 189)

190 *

- 191 EXT. WOMAN'S HOUSE - DAY 191
 Sil comes out of the woman's house. Throws woman's red
 tipped thumb into trash can on curb-today's pick-up
 day.
 Sil gets in woman's car. She has the woman's hand bag *
 - she puts it on the seat beside her. *
- 192 OMIT 192 192 *
- 193 EXT. GAS STATION - DAY 193
 Sil fills up gas containers.
- 193A EXT. MULHOLLAND DRIVE - DAY 193A*
 Sil stops her car and looks out across valley. She
 sees an electrical transformer down below her.
- 194 EXT. LITTLE STREET - VALLEY - DAY 194
 Sil park's woman's car on little street. She takes the *
 handbag with her. *
- 195 EXT. GARAGE - VENTURA BLVD. - DAY 195
 Sil walks through lot behind service station where they
 store cars. She watches as MECHANIC goes into garage.
 She gets in one of the cars, keys waiting, and pulls
 out. She's so casual, nobody questions it.
- 196 EXT. HOTEL - NIGHT 196
 Fitch, Press, Laura, Arden, and Dan get into the van.
- 197 INT./EXT. VAN/ID CLUB - NIGHT 197 *
 Through the windshield we see the ID Club. Colored *
 lights strafe and flash its exterior.
- 198 INT. ID CLUB - NIGHT 198 *
 Press and Laura stand in a corner out of the way
 watching the crowd. It's sweltering here, air thick
 with smoke. Fitch talks to manager of club. *

(MORE)

198 (CONTINUED)

198

Across the room, Arden and Dan stand to one side. Arden watches Laura and Press talking.

DAN
I think Laura and Press
like each other, don't you?

ARDEN
Whatever you say, Dan... There's
too much smoke in here for me.
I need some air. I'm going to
lie down in the van for a while,
take a rest...this is a waste of time.

Arden walks away from Dan.

ARDEN
(passing Laura and Press)
Does this feel like a wild
goose chase to you?

PRESS
Uh huh...

Arden cuts out the side exit. Dan stands watching
Arden leave.

PRESS
(to Laura)
So what do you think our
creature's looking for,
mate-wise?

LAURA
Who knows, most females choose
for resources, dominance in the
group. In more sophisticated
cultures, when given a chance
to choose for themselves -- women
consider humor, ability to express
intimacy, sensitivity to their
feelings.

PRESS
And our girl.

LAURA
I think she'll choose for qualities
to help her offspring survive in a
hostile environment. Good reflexes,
daring, shrewdness.

(MORE)

198 (CONTINUED)

198

Dan stands on his own - he doesn't like being alone.
He decides to go out to the van & see Arden. He opens
the exit and goes out.

*
*

199 EXT. ID CLUB - NIGHT

199 *

Dan comes out the side door. Colored lights bounce
around the ID.

*

Dan looks around for Arden. He hears something coming
from the back of the building, moves toward it.

AROUND THE BACK

We hear him before we see him.

DAN (O.S.)

Arden?

*

Dark here. Trash cans. Smell of rotten food. Dan
grimaces against the smell. There is the SOUND of
movement from the darkness. Dan moves forward.

DAN

Dr. Arden?

No answer, but more movement. Dan wishes he'd never
come back here. He's scared.

A bar of turquoise strafes over him. Behind him, the
blacktop reflects bright orange. Again, there is a
NOISE in the darkness. It moves toward him.

Dan backs up slowly. He's starting to shake.
SUDDENLY, something emerges out of the darkness -- two
white-ringed eyes start at him curiously. A raccoon.
A second looks over the shoulder of the first.

Dan stands there petrified. The raccoons decide Dan's
not very interesting and hop down off the can,
returning to their scavenging. Relieved, Dan turns
around...Sil stands right in front of him!

He blanches, goes white with fear. He's frozen to the
spot. They look at each other...

DAN

You're her.

Dan puts up his hands, waits for the blow. Sil looks
into his fearful eyes, considers his gesture of

(MORE)

199 (CONTINUED)

199

submission, considers the fact that he poses no threat to her. She doesn't strike. It is the first time she refrains from killing. Their eyes are locked, and then she dashes into the darkness.

DAN

(screams)

She's here, she's here!

Arden hears Dan's cries, sits up in the van - sees Sil get into the stolen car. Government people come pouring out from everywhere. Sil's car has been blocked in - someone has parked behind her. She smashes into the car that blocks her pushing it out of the way - the abducted woman lies on the seat beside Sil.

Press bolts out of the club door. Laura is right behind him. They see Sil's car as it pushes the other car out of the way.

Massive confusion. Arden's out of the van. Nobody knows where to go. High illumination LIGHTS snap on.

Press steps in front of a car that drives into the parking lot. The DRIVER brakes. Car lurches to a stop just in front of Press' knees.

PRESS

Get out!

Press pulls him out.

DRIVER

(sharply)

Yes, sir.

He gets out and Press jumps in. Laura is already getting in the passenger's side. They SCREECH OFF after Sil!

200-202 OMIT 200, 201, & 202 (Combined w/ SCENE 199)

200-202 **

203 EXT. STREET - NIGHT

203

Sil in the car she stole. She speeds off up Hollywood Blvd. Press and Laura rocket up the street. They can see the disappearing taillights of Sil's car. Sil turns off onto Nichols Canyon.

204 INT. PRESS/LAURA CAR - NIGHT

204

LAURA
(into radio mic)
We're going up Nichols Canyon.
Try to block her at Mulholland.

*

He pulls the wheel hard, careening up the twisting road.

205 EXT. SUBURBS - NIGHT

205

A helicopter sweeps overhead. Low and fast. Search and destroy.

*

206 INT. SIL'S CAR - NIGHT

206 *

Next to her, the woman she kidnapped, tied and gagged, lies out of sight, the seat laid back to hide her.

*

On the back seat are the gas cans. Their lids are off - gas sloshes everywhere - some over the woman's face.

*

Sil turns onto Mulholland Drive. The bound woman is terrified. Two choppers loom up over the ridge. Sil looks up to see helicopters. Car is suddenly brighter than day, as lead helicopter SNAPS its LIGHTS ON!

*

207-209 OMIT 207, 208, & 209

207-209 ***

210 EXT. MULHOLLAND - NIGHT

210

Helicopter banks, looking for Sil's car. Sil's car skids on a corner and goes down the embankment and barrels directly down the slope -- making its own road in the heavy brush.

*

*

211 EXT. MULHOLLAND - NIGHT

211

ABOVE -- ON MULHOLLAND

Press and Laura's car skids to a halt. They jump out and stand watching. Press is taken aback. Not what he expected.

*

*

212 INT. SIL'S CAR - CRASHSITE - NIGHT

212

Sil careens straight downhill through the brush. She yanks the bound woman upright, yanks the tape off her mouth. Terrified woman looks into the backseat --

(MORE)

212 (CONTINUED)

212

SCREAMS! Gas goes everywhere. The car is now a bomb.

Woman's hysterical SCREAMS are lost in the CRUNCHING and SCRATCHING of brush and the THWACK of helicopter blades.

Sil kicks off the loosened car door and rolls out... into the heavy foliage.

Car continues it's bumpy ride down the hill. Woman in front doesn't know what to do. She doesn't have to. KABLOOM!...car hits the electrical transformer and virtually disintegrates as car and gas go up!

*
*

213 EXT. BRUSH - NIGHT

213

Black tangle is suddenly ILLUMINATED brighter than day. Sil races along an animal trail in the underbrush. Out of sight.

214 EXT. MULHOLLAND - NIGHT

214

Press and Laura watch from above. Press is bewildered.

PRESS

Doesn't make any sense. She didn't have a chance that way.

LAURA

Maybe she's not as smart as we thought.

He gives her a look.

PRESS

She's been ahead of us every step of the way.

215 EXT. CRASHSITE - NIGHT

215

Helicopters swoop in for the overkill. Beneath them, their backwash creates a path of churning brush.

216 EXT. BRUSH - NIGHT

216

Sil hugs the ground as everything around her is whipped into a raging frenzy.

217 EXT. CRASHSITE - NIGHT

217

Helicopter drops a fire bomb on the burning car for good measure. FIREBALL mushrooms into the sky. Second comes in and doubles the inferno.

218 EXT. MULHOLLAND - NIGHT

218

LAURA

Well, they've insured we won't find any remains.

PRESS

Isn't that better than having any of her survive?

219 EXT. CRASHSITE - NIGHT

219

SCREAM of police cars and fire SIRENS! First helicopter drops a third bomb - overshoots - and a line of fire RIPS through the brush, across a backyard, and SLAMS into a little wooden house. ROAR as it goes up!

*

220 EXT. BOTTOM OF THE HILL - NIGHT

220

FLASH from the explosion illuminates Sil's outline as she darts between two houses.

220A EXT. SMALL STREET - NIGHT

220A *

Sil slips out onto the small street where the woman's car waits where she left it. She eases the door open and slides in. Starts it up and drives off.

221 EXT. VENTURA BOULEVARD - NIGHT

221

She turns onto Ventura Blvd., drives away. Two fire engines pass.

222 EXT. WOMAN'S HOUSE - NIGHT

222

The car in the carport.

223 INT. WOMAN'S HOUSE - NIGHT

223

Sil stands in front of a brightly lit bathroom mirror. She has a towel around her shoulders. Her hair is black now, cut short, and still wet from dyeing. Sil examines herself in the mirror.

(MORE)

223 (CONTINUED)

223

The phone rings. Sil comes out of the bathroom into the bedroom dye dripping off her hair. The answering machine picks up.

*

WOMAN'S VOICE

*

(personality plus)

I can't come to the phone right now, but if you leave a message I'll get back to you just as soon as I can.

Sil stares at the machine.

224 EXT. MULHOLLAND - NEAR CRASH SITE - NIGHT

224

The team is assembled.

AIDE #2

We've blocked the road from Woodrow Wilson to Laurel Canyon. The news crews are going ape-shit. We've got to tell them something.

*
*
*
*
*
*

FITCH

Tell them what you like. Just don't tell them the truth.

*
*
*

PRESS

I don't buy it - her conveniently turning up at the club just like that.

*
*
*
*

FITCH

Trust your eyes. Seeing is believing.

*
*
*

AIDE #1 comes up to the group.

*

AIDE #1

We found what looks like a thumb. It was entangled in the fireproofing of the door that broke off.

*
*
*
*
*

LAURA

Let me see it.

*
*

Laura looks at the severed thumb.

*

(MORE)

224 (CONTINUED)

224

LAURA
Let's check and make sure.
If it's her's then it will
be genetically identifiable.

FITCH
The job's done, Lennox.
Tomorrow you can all go back
to your lives. Congratulations
on a job well done..

*

He says it like he's glad to have these assholes out of
his life and walks off.

225: INT. HOTEL BAR - NIGHT

225

A small BAND is playing. Some well-dressed COUPLES are
dancing.

The four team members, who have now become friends, are
seated at a table, dressed a little more nicely than
usual and they are clinking glasses.

DAN
(proudly)
I guess we won.

Arden smiles tolerantly at Dan. He exchanges a look
with Laura.

LAURA
We won. Science lost.

PRESS
I didn't think we'd get her
this way. Not this easy.

ARDEN
You sound like you're gonna
miss her --

PRESS
I had respect for her, that's all.

ARDEN
Look this may have been a hellish
job, but I enjoyed working with
you three. Why don't we have at
least a drink or two. On the
government.

(MORE)

225 (CONTINUED)

225

PRESS
Don't mind if I do.

LAURA
Why not?!

She looks at Press, he smiles back. Arden realizes he hasn't got a chance. Oh, well. He looks around for a waiter.

DAN
I don't drink.

ARDEN
Don't worry, Dan. Tonight you will.

ACROSS THE ROOM

They are being watched by a woman at a lone table. Sil, her hair short and dark.

LAURA
Excuse me.

Laura gets up from the table and exits the room. The dark haired woman watches her leave.

226 INT. RESTROOM - NIGHT

226

Laura goes into the restroom. Goes up to the mirror. Freshens her make-up.

Sil in her new incarnation walks through the door. Laura looks over, Sil smiles. Laura smiles back. Laura takes out perfume. Sil sniffs the air.

SIL
Could I try some of that?

LAURA
Got a hot date?...sure.

Daubs some on Sil.

SIL
Do you have a hot date?

LAURA
Let's hope.

She smiles and goes out.

227 INT. BAR - NIGHT

227

Laura sits down. The WAITER brings a round of drinks.
Dan takes a sip of his drink.

DAN
And what do you call this?

LAURA
Long Island Iced Tea.

DAN
Has it got any tea in it?

Arden smiles and shakes his head.

ARDEN
No.

Laura looks over at the band, then at Press.

LAURA
You want to dance?

PRESS
Me?

LAURA
Yes - you.

Sil watches Laura and Press go out onto the dance floor.

LAURA
So you don't have a family...
you got a girl back in New
York?

PRESS
They don't hang around long.
I keep too many secrets from
them.

LAURA
I know what you do. Doesn't
scare me...

PRESS
You're no ordinary woman.

Sil continues watching.

(MORE)

227 (CONTINUED)

227

LAURA

How did you get into finding people?

PRESS

My father taught me.

LAURA

He hunted people down?

PRESS

No, he needed hunting down.
My big sister used to send
me out to find him before
my mother did. Saved everybody
a lot of grief.

LAURA

So for all of your abilities
at finding people, you haven't
done a very good job for yourself.

PRESS

I guess not.

LAURA

I wouldn't want to never
see you again.

They look at each other, slow down.

PRESS

I don't know what to say.

LAURA

(hurt)

I guess you just said it.

She leaves the dance floor and goes back to the table.
Sil watches, maybe she has a chance. AT THE TABLE.
The waiter's there.

ARDEN

Laura, that's your drink
there, Citron on the rocks.
The beer's yours Press.

Press gets into his seat. Drinks from the bottle. Dan
is on his third drink -- he gulps it down.

DAN

Another cup of tea please.

(MORE)

227 (CONTINUED)

227

Arden calls the waiter back.

ARDEN

Another Long Island Iced Tea
for my friend here, please.

WAITER

Yes sir.

*
*

Sil gets up from where she is seated and moves closer
to the group. She can hear every word they say.

DAN

Arden and I have been arguing
about Sil. I think Fitch was
wrong - I think Sil was smart.

*
*
*
*

A self-satisfied smile from Sil. This man appreciates
her.

ARDEN

Dan, Fitch had the whole thing
sorted out. Don't worry about
it.

*
*
*
*

PRESS

I'm not sure Fitch knows shit
from clay.

*
*
*

DAN

Why are you so angry with
Mr. Fitch?

PRESS

Danny boy, I'm not angry at
Mr. Fitch, I just don't like
him. I agree with you...

*
*

Press turns to Arden.

PRESS

(cont.)

What if the smartest thing
our alien friend could do was
to pretend to be dumb? She
sets it up to look like she's
dead because that's the only
way we'll stop looking for her.

ARDEN

It's an elegant theory.
(MORE)

(MORE)

227 (CONTINUED)

227

ARDEN

(cont.)

Where's the proof. The tests
on the thumb proved it was her.

*

LAURA

Press has an investment in
this girl. As long as she's
out there, he's got his job,
his mission -- that's what keeps
him warm at night.

*

Laura's pissed at being rejected by Press. She downs
her drink.

LAURA:

I'm off to bed.

She gets up from the table and leaves. Sil can't
believe her luck.

ARDEN

A woman of spirit.

DAN

I wish somebody liked me
that much. I'd be on cloud nine.

Press goes after her.

ANOTHER ANGLE. Sil, watching Press from across the
room. She's disappointed when she sees Press get up to
follow Laura.

227A INT. BILTMORE LOBBY - NIGHT

*

Press steps into an elevator alone. He holds the door
as it's about to close on this very attractive woman.

228 INT. ELEVATOR - NIGHT

228

*

NICOLE

Hate to be in one of these
things during an earthquake.

Press hits the button for the 10th floor.

PRESS

That's a fact. What floor
you going to?

(MORE)

228 (CONTINUED)

228

NICOLE
14 please.

Press sniffs the air, half recognizes the smell. Takes
a look at her.

PRESS
I like your perfume.

NICOLE
(hopefully)
You do? My name's Nicole.

*

PRESS
Press Lennox.

*

NICOLE
New in town?

PRESS
Yeah. The good news is,
it's back to New York tomorrow.

The elevator stops at the tenth floor.

PRESS
'Scuse me. I get out here.

Nicole almost winces with disappointment. She lets him
pass out of the elevator. Then, as it closes, she
pushes the button for the floor they're on so that the
elevator won't move.

229 INT. CORRIDOR - NIGHT

229

Press is knocking on Laura's door. Laura opens it.
She opens it wider, waves him in.

From the elevator door, Nicole can see which room he's
entered.

230 INT. LAURA'S ROOM - NIGHT

230

Laura stares at him.

LAURA
What is it?

PRESS
I'm sorry.

(MORE)

230 (CONTINUED)

230

He steps closer to her. He starts kissing her. Gives her a sexy bite on the neck. She responds hungrily, kissing him back.

LAURA
Mating is dangerous. A kiss
is assurance neither party
will bite

Bite. Kiss. Bite.

LAURA
-- teeth and mouth used
in a non-aggressive way.

Nibble. Kiss. Nibble. She puts his hands on her breasts.

LAURA
Most men try to skip this.
They don't know it, but
seduction is their best
weapon.

PRESS
For what?

LAURA
Impregnate the female...
and preferably a young, healthy
female. Women have to test and
select. Convince men to
make a commitment. Men
have to seduce.

They're on the bed, kissing each other hard.

PRESS
I guess I pass the test.

231 INT. CORRIDOR - NIGHT

231

Nicole is moving down the corridor. Suddenly she recoils in horrifying dismay. She HEARS and senses what's going on behind the door that Press entered.

232 INT. LAURA'S HOTEL ROOM - NIGHT

232

Laura and Press begin to kiss.

*

233 INT. CORRIDOR - NIGHT

233

*
*

Sil seems to hear/feel each touch, each move. She's shaking the sound/thought of it out her head. She's maddened with jealousy and desire. Disheartened she turns and runs, crying into the elevator.

234 INT. HOTEL BAR - NIGHT

234

Nicole walks into the hotel bar. She's not noticed by Dan and Arden. They're a bit drunk.

DAN

But I've never -- never
been with a girl.

ARDEN

Everybody has a first time Dan.
In every culture there's an
initiation rite. Having sex
is part of becoming fully human.

DAN

Women think I'm weird.

ARDEN

See those two over there --

He points to two well-dressed CAREER GIRLS slurping
down their screwdrivers.

ARDEN

I'll bet they like
unusual people like us.

Suddenly, Nicole moves across the room to a place at
the end of the bar. For a second she, or some effect
that she has, catches Dan's attention.

DAN

I don't know, Dr. Arden...

ARDEN

Nonsense. I'm going to chat
with them. They look very
nice, very intelligent.

Dan looks past him, gets another glint of Nicole's
presence in the room, something he can't articulate.
He sweats slightly.

(MORE)

234 (CONTINUED)

234

Arden gets up and goes to the two women, SHIRLEY and MARIE.

ARDEN

Ladies, my friend and I have to know -- what are two interesting, glamorous-looking women doing without dates?

Dan has now gotten uncomfortable enough to step up and interrupt.

DAN

Excuse me, Dr. Arden --

ARDEN

Ladies, this is my friend, Dan Smithson. I don't know --

DAN

I don't feel well in here, there's something wrong.

ARDEN

Don't be afraid, Dan, we're doing fine here. These girls are nice. One of them said she's very attracted to you.

DAN

I have to go. I wish you'd leave, too.

ARDEN

I'm gonna stay here for a while, Dan.

DAN

Okay. See you tomorrow. I'm going to bed.

ARDEN

See you tomorrow. Sleep well.

Dan walks out of the bar, toward the lobby. He turns back one more time -- Arden is still into it with the career girls.

ARDEN

I teach at Harvard,
Comparative Anthropology.

(MORE)

234 (CONTINUED)

234

MARIE

I lived in Boston once,
for a year - froze my butt
off.

All this verbiage is going on in the background,
Arden's attention has been caught by the woman alone at
the end of the bar crying -- Nicole.

ARDEN

Will you two ladies excuse me?
I'll be right back.

OTHER END OF THE BAR

Arden comes up.

Some GUYS are standing near Nicole, trying to get her
attention, but she is not responding -- she's seething.
And then Arden moves in closer to her. She gives him
an accommodating look.

ARDEN

I have absolutely no
right to barge in on you.
If you want your privacy --

NICOLE

Come on in.

Arden puts out his hand.

ARDEN

Stephan Arden. I teach
Anthropology at Harvard
University.

NICOLE

I'm Nicole, from anywhere.

ARDEN

I don't know why people start
off by announcing what they
do for a living. I guess it's
a way of finding out whether
two people have common interests,
something they share, so they
can get comfortable quickly.
What do you do for a living?

NICOLE

What comes naturally.

(MORE)

234 (CONTINUED)

234

Arden notices the tone of her voice.

ARDEN

Nicole, are you upset about something?

NICOLE

It's hard to accept it when you want someone and they don't want you.

ARDEN

You know the old cliché...
men -- can't live with them,
can't shoot 'em.

Nicole laughs cynically.

ARDEN

Go on, say what's on your mind.

NICOLE

What's on my mind?

(Sil thinks)

Nothing - I just want a
good time.

ARDEN

A good time, eh? Well, I'm
all for that. Let's start
with what you're doing in L.A.

NICOLE

Visiting. What are you
doing here?

ARDEN

Just visiting too.

NICOLE

Just visiting?

She turns and looks directly into his eyes.

NICOLE

Then tonight's my lucky night.

(MORE)

235 INT. LOBBY - NIGHT

235

NICOLE/SIL and Arden trotting through the lobby in each other's arms, kissing as they go. They get into the elevator.

236 INT. DAN'S ROOM - NIGHT

236

Dan lies on the bed - still dressed in his clothes - dozing off while watching TV.
ON THE SCREEN: a commercial for a hair color product.
"Change your look - brunette today - blonde tomorrow"

237 INT. HOTEL CORRIDOR - NIGHT

237

Sil and Arden walk down the corridor. As they pass Laura's room Sil senses Press and Laura lying together. She seethes with jealousy. Further down the corridor, they enter Arden's room.

238 INT. ARDEN'S ROOM - NIGHT

238

Sil kisses Arden passionately and aggressively. She starts tearing at his clothes, undressing him. Arden can't believe his good luck. In no time, they have each other undressed. Sil pulls Arden towards her and they begin to make love.

ARDEN
(gasping)
What about protection?

SIL
Don't worry, it's safe.

239 INT. DAN'S ROOM - NIGHT

239

Dan thrashing about in his sleep.

INTERCUT

-- A flash image of Sil at the ID

*

-- A flash image of Sil/Nicole at the bar.

He wakes with a start. Something disturbing has come to him in his sleep. He sits up on the edge of the bed and thinks for a moment, then hurries out the door.

240 INT. ARDEN'S ROOM - NIGHT

240

Arden, carried along in the lust of the moment thrusts away deep inside Sil. Sil cries out with pleasure and satisfaction; fulfilled. For a split second she feels like a natural woman.

241 INT. CORRIDOR AT ARDEN'S ROOM - NIGHT

241

Dan stands outside Arden's room. Sounds of intense lovemaking come through the door.

242 INT. LAURA'S ROOM - NIGHT

242

Press and Laura curled together in post coital bliss. A loud knocking at the door.

DAN (V.O.)

Laura, it's Dan.

243 INT. CORRIDOR AT LAURA'S ROOM - NIGHT

243

DAN

Laura, it's Dan! Please open the door.

244 INT. LAURA'S ROOM - NIGHT

244

Press leaps out of bed, embarrassed to be caught in Laura's room.

PRESS

Christ, what does he want?

Grabs his trousers.

245 INT. CORRIDOR AT LAURA'S DOOR - NIGHT

245

DAN

Laura, quick, it's urgent.
I gotta talk with you.

LAURA (V.O.)

(through the door)
Hang on a minute, Dan.

(MORE)

245 (CONTINUED)

245

The door opens. An annoyed, shirtless Press sticks his head out. Laura pulling on clothes behind him.

DAN

(embarrassed)

Oh, there you are. I've just been to your room and you weren't there.

PRESS

(pissed, as he fastens his pants)

No Dan, I was here. What's the problem?

DAN

I've just had this terrible feeling. I was in bed and I woke up with these strange thoughts that something was very wrong. I think Sil is here.

PRESS

What makes you think that?

DAN

Well, I felt very upset so I got up and went to Dr. Arden's room and there was somebody in there with him.

PRESS

Did you knock?

DAN

No, I was too scared. There was a lot of noise, they were having sex. I know it's Sil.

CUT TO:

246 INT. ARDEN'S ROOM - NIGHT

246

Arden lies behind Sil. He hugs her to him.

ARDEN

I enjoyed that immensely!

(MORE)

246 (CONTINUED)

Overwhelmed with emotion, Sil turns on her back.

SIL
I...I felt it.

ARDEN
What...?

SIL
It's started.

ARDEN
What's started?

SIL
Life.

Arden smiles affectionately at her, caresses her face.

ARDEN
Darling, there's a
superstition in many
cultures that women know
the exact moment of
conception, but --

SIL
Don't you believe me?

She takes his hand and clutches it to her stomach.

SIL
Feel.

SOUND EFFECT: a heart, or something like a heart, is
PUMPING. Yes, there's life inside that belly and it's
instantaneously there. Arden is horrified.

ARDEN
Holy shit.

A loud knocking on the door.

PRESS (V.O.)
Arden. Dr. Arden!

Sil senses/sees through the door and realizes she is
trapped.

(MORE)

247 INT. CORRIDOR AT ARDEN'S DOOR - NIGHT

247

Dan, Laura, and Press stand in the corridor outside Arden's room. Fitch joins the group.

LAURA

We think he's in his room
but he hasn't answered.

Press steps back a few paces.

PRESS

I hope you haven't got
this wrong, Dan.

Press takes a running, flying kick at the door but it only half comes off its hinges.

248 INT. ARDEN'S ROOM - NIGHT

248

Sil's defenses instantly go up. She morphs into Sil the monster.

*

249 INT. CORRIDOR AT ARDEN'S ROOM - NIGHT

249

Responding to Arden's screams, Press steps back for a second attack. Suddenly, Sil explodes through the wall beside them. Everyone frozen in shock as they see Arden's twisted body. Sil disappears around the corner towards the fire stairs.

*

*

Press races down the hallway after Sil.

*

*

Press goes to the elevator and pushes the "Down" button.

PRESS

(yelling)

Laura, come with me... we'll
go to the basement. Cut her
off down there. You two go
down the stairs. Be careful!

*

*

*

The elevator door opens.

250 INT. ELEVATOR - NIGHT

250

Press and Laura jump in. Press pushes "Parking 1".
The elevator doors close and it descends.

CUT TO:

251 INT. STAIRWELL - NIGHT

251

Dan and Fitch nervously descend the dimly lit stairs.
Fitch has his gun out.

FITCH
If they can make it, we'll
have her trapped. The fire
doors can only be opened
from the inside at the
bottom exit.

*
*
*
*

252 INT. DESCENDING ELEVATOR - NIGHT

252

PRESS
If she's pregnant we gotta
get to her before she gives birth.

*
*
*

LAURA
Who knows what kind of
reproductive system she has.
She could have a dozen children
or lay a thousand eggs...

*
*
*
*

253 INT. PARKING 1 - NIGHT

253

Poorly lit subterranean garage.

The elevator opens. The door from the fire stairs lays
in a twisted mess. Sil's been and gone.

*
*

PRESS
Shit - she went straight
through the steel door.

*
*
*

LAURA
What's it going to take to
stop her?
(yelling)
She got past us!

*
*
*
*
*

PRESS
There're weapons in the van.

*
*

253A INT. STAIRWELL - NIGHT

253A*

Fitch and Dan running down the stairs, four at a time.

254 OMIT 254

254

255 INT. PARKING 1 - NIGHT

255

Press and Laura rush to the van - Press breaks a window
and opens the side door.

PRESS
Grab a couple of flashlights!

Press grabs a sawn-off shot gun, stuffs shells in his
pocket. Laura's got a flame thrower and a flashlight.

Press attaches a combat knife to his belt, then swings
a flamethrower over his back.

Fitch and Dan rush out of the stairwell.

FITCH
You saw her?

LAURA
No, she got here before we did.

DAN
Look at the door.

LAURA
(yelling)
Grab some weapons from the
van.

FITCH
Which way did she go?

LAURA
I don't know. Press took
off.

Suddenly a blood curdling scream echoes through the
underground car park. The sound seems to come from a
concrete stairwell that Press went down. Laura, Dan,
and Fitch take off in the direction the scream came
from.

CUT TO:

256 OMIT 256 (now SCENE 253a)

256 *

257 OMIT 257 (now in SCENE 255)

257 *

258 INT. BASEMENT - NIGHT

258

*

Press slowly descends a set of creaky iron stairs into the hotel's boiler room. Flamethrower and shotgun at the ready. Sil could be anywhere. Down here there's even less light than there was in the parking structure.

*
*
*

259 INT. BOILER ROOM - NIGHT

259

Laura comes to the top of the stairs behind Press. Press spins around when he hears the noise - thinks it is Sil. Nearly zaps Laura.

Fitch and Dan also appear. Fitch has a flamethrower.

FITCH

What was that scream?

*
*

PRESS

I don't know.

*
*

They creep around a corner in the boiler room and see the disfigured body of a worker.

*
*

PRESS

I guess she's 'round here somewhere.

*
*
*

260 INT. BOTTOM OF BASEMENT STAIRS/BOILER ROOM - NIGHT

260

Press, Laura, Fitch and Dan creep around the boiler room. No sign of Sil.

*
*

FITCH

If she's down here we've got her trapped.

*

Off to one side is another smaller concrete room containing the hotel's electrical circuit breakers. The door is ajar. Press slowly pushes the door open - peers inside.

*

*
*

261 INT. ELECTRICAL ROOM - NIGHT

261

Slowly he enters the room. It's dark as hell in here. Sil doesn't appear to be in here either. Press runs his flashlight over the walls.

*

262-266 OMIT 262, 263, 264, 265, 266

262-266 *****

267 INT. ELECTRICAL ROOM - NIGHT

267

Sil's disappeared. Press spots a hole. They realize they have it all wrong. Sil has dug her way through the concrete.

*
*
*
*

PRESS

She's dug her way out.

FITCH

She's dug her way out?

PRESS

Through the concrete -
what the hell is this thing?

*

Laura goes to the hole.

PRESS

I guess we'll have to follow her.

*
*

FITCH

I guess.

Laura, Dan, and Fitch follow Press into the hole.

268 INT. UNDERGROUND SEWER - NIGHT

268

Press' flashlight cuts the darkness as he crawls out of Sil's burrow into the sewer. Searching flashlight beams discover a narrow walkway along the edge of the sewer wall, but no sign of Sil. The others follow.

PRESS

Which way do you think she
went, Dan?

DAN

(concentrating)

I'm not sure. I can't be
certain.

FITCH

(very tense)

Well, think about it will
you for Christ sake! I
thought you had some extra-
(MORE)

(MORE)

268 (CONTINUED)

268

FITCH

(cont.)

sensory powers that would
tell us this sort of thing.

DAN

(under pressure)

I think she went that way.

Press starts to move down the walkway in the direction
Dan has indicated. Laura follows. Fitch goes in the
opposite direction.

FITCH

I'll go this way. Dan,
come with me.

Dan is scared. He stays put.

DAN

I'm not so sure, Mr. Fitch.

Fitch looks around. Dan's not behind him. Everyone
terrified, listening for any sound of Sil.

Press and Laura inch their way along the walkway. Sil
could be anywhere.

DAN

(calls out to Fitch)

I may have got it wrong.
I think we should go back
and get help.

Bubbles in the water at Dan's feet.

DAN

I think there's something
down here.

Dan cowers back against the wall as more bubbles erupt.
Dan's scared.

Fitch has heard a noise further up the tunnel. He
stops, listens.

BLOOP! BLOOP!

Bubbles in the sewer water below Fitch. They catch his
attention. Is it Sil?

(MORE)

268 (CONTINUED)

268

Dan looks around the sewer tunnel. He's got a bad feeling about everything down here.

More bubbles at Fitch's feet as he slowly leans forward to get a better look.

Suddenly, from out of the slime, a dark mass BURSTS upwards toward Fitch. Sil, mouth open, shark-like rows of teeth - razor sharp - lunges at Fitch, catching him full face.

Fitch goes down in a spray of blood as Sil takes off half his face. Dan catches a quick flash of Sil, she looks larger than before. Her offspring is on it's way. Dan reacts in horror to Fitch's screams.

Press and Laura charge back along the walkway to try and help - too late.

Sil has disappeared. Fitch's half-eaten, lifeless corpse floats in the sewer. Dan, very angry, picks up Fitch's flame thrower that's fallen on the walkway.

*

DAN
I never thought I could
feel like I wanted to
kill something.

Press, Laura, and Dan advance along the sewer determined to hunt down Sil before it's too late.

The tunnel takes a turn to the right. Everyone stops. Press leads the group forward, committed to finding Sil.

Tension.

In the blackness, Sil clings to the roof of the tunnel, wrapping herself around pipes that enter the sewer through the roof. Her body swells as her offspring continues to grow at an alarming rate. Sil is almost invisible. Press and co. pass right underneath her. They are such easy prey. They go about twenty feet past her when Dan stops.

DAN
Stop! She's so close!

Press searches the walls and ceiling with his flashlight. He turns and looks back down the sewer where they have just been. Beams of light pass over the area where Sil hides.

(MORE)

268 (CONTINUED)

268

One more pass of Press' flashlight. He catches a glint
off her eyes in the beam. Sil springs into the sewer.
Press lets go with a blast from his flamethrower but
Sil has gone. She swims away under water.

*
*

Press and co. run back down the sewer.

*

PRESS

She looks a hell of a
lot bigger to me.

LAURA

She's definitely pregnant.

The group in pursuit of Sil's wake in the water. Sil's
way ahead of them - the wake goes around a corner.

*
*

In the beams of their lights they see Sil. Earth flies
from a crevice - Sil must be in there.

*
*

Press races down the sewer tunnel to Sil's burrow and
thrusts his flamethrower into the entrance. A wall of
flame shoots down the hole.

DAN

I think you got her Press.

*
*

PRESS

We've got to make sure.

*
*

With his flashlight, Press crawls through the rubble
down the blackened burrow - air on his face.

*
*

269 OMIT 269

269 *

270 INT. BURROW - NIGHT

270

Press crawling towards camera.

*
*

PRESS

(over his shoulder)
Feels like a draught coming
up the hole - I think we're
out of luck... she's escaped.

*

271 INT. SUBTERRANEAN CAVERN - NIGHT

271 *

A rat comes into frame - the camera follows it as it
scurries around the edge of a pool of oily tar. The

*

(MORE)

271 (CONTINUED)

271

rat climbs up over some rocks and stops. It pauses to watch something in a small cave down below.

RAT'S POV: Sil hides, her face racked in agony. She lies on her side like some sort of weird contortionist. She arches her back until she is bent almost double. The skin between her breasts stretches under enormous tension and finally splits exposing her alien birth canal. The bones encasing her offspring separate as Sil tries to expel the thing from within her.

272 INT. CAVERN - BURROW EXIT - NIGHT

272

Press comes out of the burrow followed by the others. they stand there in disbelief as they shine their flashlights around the cavern. Fallen rocks from earthquakes over the eons. On the floor are pools of oil mixed with tar.

LAURA

It's like the La Brea
tar pits.

DAN

Careful or we'll get
stuck in it. We'll
finish up like the fossils
you see in a museum.

*

Press swings his flashlight around when he hears a noise. A rat scurries off into the darkness.

*

273 INT. CAVERN - SIL'S BIRTHING PLACE - NIGHT

273

Writhing in contortions Sil hyperventilates as she summons all her energy to force her offspring out.

Suddenly a child's head is expelled and behind it comes the body of what look like a human baby - a beautiful baby boy. The bright, beady eyes of the rat watch the child from the darkness.

274 INT. CAVERN - NIGHT

274

Press, Laura, and Dan search the cave.

PRESS

This is a lost cause.

(MORE)

274 (CONTINUED)

274

DAN

She could be anywhere.

PRESS

So nobody gets lost in here
 both of you wait here -
 I'm gonna take a look around.

Press takes off.

Dan and Laura stand still. Their flashlight beams
 searching for Sil. Dan looks around behind him. He's
 sensed something back there but somehow it doesn't
 scare him. He walks away from Laura.

LAURA

Dan, what are you doing?
 Come back here.

DAN

I'm not scared Laura -
 just wait there.

275,276

OMIT 275, 276

275,276 **

277

INT. CAVERN/SIL'S BIRTHING PLACE/LOWER LEDGE - NIGHT

277 *

Dan climbs over some rocks up onto a small ledge. He
 stands on tip-toes and manages to see up onto a higher
 ledge. In the beam of his flashlight he sees Sil's
 child. He puts down his flamethrower.

DAN

Don't be scared.

The naked little boy cringes.

DAN

I won't hurt you -
 don't be scared.

278

INT. CAVERN - NIGHT

278

Laura stands there looking in the direction Dan
 disappeared.

LAURA

(calling out)

Dan, what are you doing?
 Where are you?

279 INT. ANOTHER PART OF CAVERN - NIGHT

279

Press still searching for Sil, hears Laura's calls.

LAURA (V.O.)
Come back here, Dan!

PRESS
(calling out)
Laura, are you o.k.?

280 INT. CAVERN - SIL'S BIRTHING PLACE/LOWER LEDGE - NIGHT

280 *

DAN
(calling out)
I'm over here! I'm o.k.!

281 INT. CAVERN - NIGHT

281

LAURA
(calling out)
What are you doing, Dan?!

282 INT. CAVERN - SIL'S BIRTHING PLACE/LOWER LEDGE - NIGHT

282 *

DAN
There's a little baby boy
here.

*
*

LAURA (V.O.)
There's a what?

*

DAN
I'm going to climb up a
different way. I can't get
to it from here.

*
*
*

LAURA (V.O.)
Dan, don't do anything.

*
*
*

282A INT. CAVERN - NIGHT

282A *

Just then her flashlight starts to flicker. Laura
bangs it with her hand. It goes out. Laura's world is
now darkness.

(MORE)

282A

282A

LAURA
Dan, my lights gone out.
I can't see.

DAN (V.O.)
Stay there, I'll be back for
you in a minute.

282B INT. CAVERN - SIL'S BIRTHING PLACE/LOWER LEDGE - NIGHT 282B*

Unable to climb up directly to the child, Dan takes a new route over some rocks around to the side.

Out of sight of Dan, the child grows at an alarming rate, changing from a newborn to three years old.

282C INT. CAVERN - NIGHT

282C*

LAURA
Dan! Where are you?
Come back here!

282D INT. ANOTHER PART OF CAVERN - NIGHT

282D*

Press searches with his flashlight. He catches a glimpse of what looks like Sil - he looks again. She has gone. Press looks around him. Sil could be anywhere.

282E INT. CAVERN - SIL'S BIRTHING PLACE/UPPER LEDGE - NIGHT 282E*

The vicious eyes of the rat moving in on the baby. The rat bares its teeth. It's about to take a bite out of the child when suddenly a barbed tongue shoots out of the baby's mouth spearing the shocked rat. The tongue retracts into the baby's mouth. The baby crunches the rat in two bites and it's gone. The baby smiles. Dan's head finally appears over a pile of rocks.

Dan climbs onto the ledge. The baby gurgles as Dan approaches. It doesn't seem scared of Dan at all. Dan slowly comes toward the child.

He slowly takes off his jacket and holds it out. He goes to put it around the child's body.

Suddenly the horrible barbed tongue shoots out at Dan catching him on his shoulder. Dan screams as he falls backwards off the ledge down onto the ledge below. His flashlight goes flying and rolls into a small crevice.

283 INT. ANOTHER PART OF CAVERN - NIGHT

283

Press hears Dan's yells.

*

LAURA (V.O.)

*

(yelling)

*

Press - come back here!

*

Press runs back around the edge of the pool. He trips on a rock and goes flying.

*

*

284 INT. CAVERN - NIGHT

284

LAURA

*

Press, something's happened to Dan.

*

*

Laura hears Dan's cries. Laura rushes forward to help Dan but in the darkness she fails to see the pool of tar between her and Dan.

285 INT. CAVERN - POOL OF TAR/OIL - NIGHT

285

She stumbles and falls into the tar pool. She tries to get to her feet but the tar is like molasses.

Laura flails around trying to free herself.

85A INT. CAVERN - SIL'S BIRTHING PLACE/UPPER LEDGE - NIGHT

285A*

The baby boy now looks five years old: He starts to change into a male creature version of Sil.

286 INT. CAVERN - SIL'S BIRTHING PLACE/LOWER LEDGE - NIGHT

286 *

Dan scrambles around trying to find his flashlight. He sees the light shining out of the crevice. He grabs the flashlight, turns it back on, wildly searching for Sil. He swings the light around and there in the beam he sees a male version of Sil. The monster flies at Dan but Dan ducks. Frantically, he swings his light around searching the ground for his flamethrower. He spots it and dives for it. The monster lunges at Dan just as he gets his hand on his flamethrower. Dan swings his weapon around and blasts it in the face. The creature reels back in flames - it blindly staggers backwards and falls off a ledge down into the pool of oil and tar below. Dan pursues the monster and blasts

*

*

*

*

(MORE)

286 (CONTINUED)

286

away with his flamethrower. The flames engulf the monster. It sizzles and burns, struggling in the tar and oil. Dan doesn't realize Laura is trapped in the tar. The surface of the pool catches fire. The flames fan out across the oily lake.

286A INT. CAVERN - POOL OF TAR/OIL - NIGHT

286A*

Laura struggles at the edge of the pool, still trapped in the tar, as the flames race towards her.

287 INT. CAVERN - OTHER SIDE OF POOL OF TAR - NIGHT

287

Press runs around the edge of the burning pool.

*
*

288 INT. CAVERN - POOL OF TAR/OIL - NIGHT

288

He gets to Laura and helps to free her just as the fire reaches her.

*
*

They struggle up onto some rocks away from the flames. From nowhere Sil appears above them and charges. Tentacles shoot out of Sil's breasts and try and wrap themselves around Press. Razor teeth stabbing the air by his face. Somehow Press manages to evade Sil's ferocious attack. He climbs up the rocks onto a small ledge overlooking the burning pool.

*
*
*
*
*
*
*

Press is too close to Sil for Laura to use the flamethrower. Press takes the combat knife off his belt. He manages to sever one of Sil's flailing tentacles. A horrible yellow liquid shoots out like a hose let go under pressure.

*
*

Sil roars in agony. Press has his back to the edge of the drop as Sil charges - all of her spikes thrust out - trying to impale Press. Press defends himself with his knife. He manages to imbed the knife in Sil's upper torso. Sil is on top of Press. She has her surviving tentacle half-wrapped around him. With one horrendous heave he manages to push Sil off him and over the edge of the cliff. Sil manages to hang on to his leg with her tentacle. It looks as if Press will be dragged with her down into the burning lake. Press hangs on with both hands clawing at the rock and earth as he is dragged to the edge of the precipice.

Suddenly Dan is there. He finds Press' knife and hacks at the tentacle wrapped around Press' ankle. One final

(MORE)

288 (CONTINUED)

288

chop and he succeeds, just as Sil managed to get hold of the rock. As she falls Sil hangs onto the rock, taking a large piece of it with her into the burning pool. Press grabs the flamethrower off Laura and hurls it down on top of Sil. A BIG EXPLOSION as it disintegrates and immolates Sil. *

Press, Dan, and Laura watch in silence.

A rat scurries away into a crevice carrying what looks like a piece of Sil's severed tentacle.

PRESS
Thanks again, Dan.

DAN
I think I like my new job.

Laura's covered in oil, tar, and Sil's bile.

LAURA
How will I ever get this crap off?

289 EXT. BEACH - SUNSET

289 *

A Pacific sunset on a clear day. Laura and Press sit looking out at the ocean. Press holds the polaroid of Sil and John Carey. He stares at it. *

LAURA
It was a fight over the most important thing in the world.

PRESS
What was that?

LAURA
Babies.

PRESS
(what, me?)
Babies?

LAURA
Yeah, the next generation.
Whether it was going to be hers or ours.

(MORE)

289 (CONTINUED)

289

He looks at the photo.

*
*

PRESS

She was half us - half
something else.

LAURA

Which do you think was
the predatory half? Hers
or ours?

PRESS

I don't know.

She smiles at him a beat.

PRESS

What beautiful eyes you have.

LAURA

... and in front...

They kiss.

THE END.