

THE CHRONICLES OF RIDDICK

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FADE IN ON:

INT.-OFFICE TOWER-UPPER MANHATTAN-DAY

A MAN stands before a bay of endless windows, gazing down through a low hanging sea of smog. Beneath yellow clouds, skeletons of cities litter a vast scorched desert.

VOICE (OVER)

Nice day.

The MAN (50's) at the window turns to face us. Dark skin. Tailored suit and finely trimmed hair. Only the Ankh hanging from his neck gives any sign he is a Cleric. This is IMAM.

IMAM

Are you meant to be funny?

The new arrival is Asian, lithe, lanky. He wears colorless shirt and pants. GUERIN (20's) smiles a beat too long before his hands go to knees, bowing away his impudence.

GUERIN

I would never dare, Imam-san.

See something of the coiled leopard in Guerin as he follows Imam to the center of the large, circular room.

IMAM

Windows.

The endless panes of glass grow opaque, darkening the air. Imam faces Guerin over a marble podium, wide as a well-top.

GUERIN

Pricey tech.

IMAM

(ignoring him)

Hunter-Gratzner.

As he speaks, the air just above the podium glows into life, the image of a ship taking form.

IMAM

Do you know it? .

GUERIN

Should I?

Imam just shrugs. Something sad about his eyes.

IMAM
Commercial transport. Cattle class.
Crashed.

GUERIN
Those cans crash all the time.

IMAM
On Harcades Six.

A slight widening of Guerin's eyes. Almost imperceptible.

GUERIN
The hammerhead planet.

IMAM
Have you ever seen a hammerhead,
Mister Guerin?

GUERIN
In the zoo. Once was enough.

IMAM
Yes.

Something he's not saying. Looks back to the podium.

IMAM
Crew and passenger list.

The podium obliges, scrolling through turning holographic
dossiers as a SUB-AUDIBLE VOICE spews characteristics.

GUERIN
(off his watch)
Meter's running.

A Cop, a Beauty, an Importer, and now a familiar face. Long
hair and flowing robes can't hide that it's Imam.

GUERIN
You were on Harcades Six? You a
space explorer, father?

IMAM
Hardly.

The holographic dossiers continue scrolling past. Imam seems
lost in the past despite himself.

IMAM
Pause.

Over the podium a single image now turns. It's a twelve year old girl. Short cropped hair. Pixie's face. Call her JACK.

IMAM

This girl and I were the only surviving passengers.

GUERIN

That's not true. Everyone's heard the stories.

IMAM

(ignoring him)

We made it to New Mecca. She didn't last long. The rape camps....

GUERIN

There weren't just two survivors. There was someone else.

IMAM

I said the girl and I were the only surviving **passengers**.

(grim smile)

The ship also carried cargo.

GUERIN

(hushed)

Riddick.

Imam just stares at him. A long beat, then...

GUERIN

You're kidding, right?

No answer. Only Imam's impassive stare.

GUERIN

I'm not a bounty hunter.

IMAM

I'm not interested in his head. I want him to join your team.

Its Guerin's turn to stare.

GUERIN

Now **you're** being funny.

IMAM

Not in the least.

GUERIN

No one's gotten close to Riddick.
No one who's ever come back.

Guerin just opens his hands.

GUERIN

They say he guts you head to toe.
That he wears your skin for days.

IMAM

You are a retriever, Mister Guerin.
I have an object I wish you to
retrieve for me. Riddick can be
useful. He knows the terrain.

GUERIN

Riddick's a ghost. Even if I wanted
to, I'd never find him.

IMAM

Track the girl. He had...affection
for her.

GUERIN

You just said she was dead.

IMAM

Find the one who killed her.

Imam holds out a portable data reader with a tiny screen.

IMAM

This will show you the way. Even
the dead can spit up their secrets.

Guerin stares a beat. Taking measure.

GUERIN

Five hundred million credits. Plus
expenses.

Imam bows. Guerin shakes his head, accepts the data reader.

GUERIN

This is nuts. What the hell kind of
mission is this? What do you want
me to retrieve?

Imam smiles. Everything but his eyes.

IMAM

Tell me, Mr. Guerin, are you afraid
of the dark?

EXT.-UPPER MANHATTAN-MIDTOWN-NIGHT-WALKING

WITH GUERIN as we he moves through virtually empty streets.
Glass skyscrapers tower, piled storefronts hurling skyward.

The few pedestrians are assailed by floating holographic
adds. Only Guerin appears not to be trailed by the
intelligent, colorful clouds. Folks give him a wide birth.

Guerin turns down an ally. Stops before a single metal door.

INT.-MATSUDA-PEPSI MALL-MERCENARY BIZARRE-CONTINUOUS

Guerin descends a narrow staircase. The walls on either side
are stacked with windows, like upright coffins, and in each
stands a man, woman or child. Guerin emerges into...

INT.-MATSUDA-PEPSI MALL-MERCENARY BIZARRE- CONTINUOUS

A dark interior courtyard, illuminated by scattered pools of
light. An OLD MAN approaches, leaning heavily on a cane.

OLD MAN

They said you were dead.

Guerin just shrugs. The Old Man nods approvingly.

OLD MAN

Expensive to be dead these days.

Guerin removes Imam's small data reader from his tunic.

GUERIN

(off its screen)

Merc female. Six recorded battle
Ops. Teched out with combat and
pleasure enhancements. Reflex
augmentation, metabolic overload.
Old packages, maybe 55 or 56.
Damaged, probably needs refit.

OLD MAN

I can do better.

GUERIN

I don't want better.

The Old Man shrugs, typing with lightning speed into a tiny
screen set into the handle of his cane.

OLD MAN

See what we can do.

Two figures cross the courtyard now. One is a large GUARD, the other a stunning Indian woman with a shaved head.

OLD MAN

Feel free.

Guerin raises the reader. A small circle beneath the woman's bare shoulder begins to glow. Guerin's face is illuminated by the data flashing on his tiny screen.

GUERIN

History checks out. Show me.

The woman stands perfectly still.

OLD MAN

You heard the man.

WOMAN

Shove that cane up your open ass.

The old man LAUGHS as the Guard lifts a small plastic card depresses its center with his thumb.

The woman SCREAMS as metal quills emerge from her skin, defensive armor turning her into a lethal human porcupine.

GUERIN

(checks his reader)

Not her.

The Old Man SIGHS, types into his cane as the Guard begins walking the woman off.

OLD MAN

How did that Chuka work out for you. He last both campaigns?

Guerin just looks at him.

OLD MAN

You should have spent more.

Another pair approach across the courtyard. This woman is younger, maybe eighteen, feral as she is beautiful. KIRA.

OLD MAN

She matches, this one. But you don't want her. Too..independent.

Guerin ~~has~~ already begun his scanning process, the implant in Kira's arm glowing as he checks his read-out.

GUERIN

Let's see her battle enhancem-

Before he can finish his sentence, her hands are open before her face, razor nails extending from nine of her ten fingers. Green eyes stare through lethal fans.

KIRA

(lethal)

I broke a nail.

She retracts her claws.

GUERIN

Did you serve as a rape guard at
Lazenchoir Camp, New Mecca?

Her eyes narrow, but only for a heartbeat. Then the light is back in her eyes as she smiles a wanton smile.

KIRA

Your dime. I can be whoever you
want me to be.

The language Guerin spits now is guttural, an unwieldy blend of Arabic, Russian, and something else.

GUERIN

(subtitled)

Were you a Worsener? Were you a
guard in the rape camps, whore?

Kira's quick response is in the same ugly tongue.

KIRA

(subtitled)

Blow this restraining bolt, I'll
show you, man-pig.

Guerin stares at her a beat. Nods, satisfied.

GUERIN

Let's see what she can do.

OLD MAN

Pay double.

GUERIN

Done.

The Old Man looks from Kira to her Guard.

OLD MAN
Kill him.

Before the Guard has a chance to speak, Kira's nails are out.

KIRA'S MOUTH-CLOSE.

KIRA
I'm behind you.

The Guard spins, her VOICE issuing from right behind his head. When he spins back she is, impossibly, in his face.

KIRA
For last night. Kiss-kiss.

Kira's hands move up, disembowelling the Guard before his eyes can even widen in shock. He crumbles to the ground.

GUERIN
I'll take her.

The Old Man tosses Guerin Kira's control card.

OLD MAN
My advice. This time, stay dead.

The restraining collar is tight around her neck.

INT.-TOYS R US HILTON-HOTEL ROOM-EVENING

Sparse. New Asian. Guerin ENTERS, following Kira, the restraining collar tight around her neck.

KIRA
So, I'm a sex slave now? Seems like
a waste of good coin.

Kira climbs on the bed pulling her clothes half off. Body posed provocatively. Face endlessly bored.

KIRA
You're ex-military, right? How do
you like it?
(extends a nail)
Who gets to bleed?

But Guerin has moved to the window.

GUERIN
Get dressed.

Kira stares at him, actually puzzled.

KIRA
OK, kinky, huh?

GUERIN
On New Mecca. There was a girl.

No answer. He hits the control card. Her collar spasms.

KIRA
(finding breath)
There were a lot of girls. They
last longer than the boys.

Guerin pulls a transparency out of his jacket, flips it to Kira. She stares at it without picking it up. Jack.

KIRA
Am I supposed to know her?

GUERIN
You killed her.

Kira just shrugs. Okay. But she's not meeting his eyes. More here than she's telling.

GUERIN
People say a lot of things when
they're dying. Especially kids.

Kira still says nothing.

GUERIN
They're always calling out for
someone to save them. Mommy? Daddy?
Did this one beg?

Guerin's standing over her.

GUERIN
Come on...
(off her control card)
Kira. Who did she beg for? Remember
and it might buy you your freedom.

Kira is staring beyond Guerin, out the window.

KIRA
She begged for a ghost.

Her eyes are hard steel.

KIRA
Might as well have begged for Santa
Claus. **The** Riddick was not coming
to save her.

Guerin has crossed the room, pulled a Stoli bulb from the
cool-shelf, bites open the seal, drinking.

GUERIN
Anything she might have said.
Something you took off her. A
totem. Some way to find him.

KIRA
This is a joke, right?

GUERIN
Room service will bring you a
tracking computer. Money's no
object.

Guerin starts towards the door. Holds up her control card.

GUERIN
Timer's on automatic. Fail by dawn,
it blows your head off.

Guerin's hand is on the door to the adjacent suite.

KIRA
Come on, man. I can't help you.

GUERIN
(spreads his fingers)
Pow.

INT.-KIRA'S HOTEL ROOM-SHOWER-LATER

Small. Jets on all sides shoot steaming sprays. Her first
shower in eons. Kira's perfect body is mapped by scars.

Kira rubs the soap swab over her torso, working an area on
her left side vigorously. Slowly, a small square seam is
revealed in her flesh.

Kira gingerly pulls away a skin patch, revealing a surgically
constructed indentation. From within she removes something,
holds it up to the water.

Clutched in her hand is a small string around which hang tiny
ivory squares. Teeth. A child's teeth.

INT.-KIRA'S HOTEL ROOM-LATER

A hovering HOTEL holograph through the window illuminates the loop of teeth resting on the desk. Kira, still naked, works a computer, replete with scanning treys.

MONITOR-CLOSE. Moving strings of code scroll over a logo that reads GENTECH SERVICES and a rapidly escalating cost meter.

COMPUTER

DNA sep complete, beginning
location sequence.

MONITOR-CLOSE. The image becomes an AT&T BIO-INFORMATION SERVICES logo; an uplink prompt; then a global schematic of the earth. The cost meter is raging at light speed.

COMPUTER

Processing your request. Please
stand by.

MONITOR-CLOSE. The global scematic zooms into a map of North America, narrows its location again on the Midwest.

Kira looks at her finger. PUSH IN on a small drop of BLOOD.

Kira licks away the taste of crimson. RACK PAST HER as the computer starts to BEEP.

MONITOR-CLOSE. LOCATION CONFIRMED.

INT.-KIRA'S HOTEL ROOM-MORNING

Guerin ENTERS from the adjoining suite. Empty. No Kira. He quickly pulls the control card.

KIRA

I'm just wondering what you'll look
like after he rips your skin off.

Guerin looks up. Kira hangs in the corner of the ceiling, hands over her shoulders, embedded in the wall by her claws.

GUERIN

Did you find him?

Kira drops to the ground, nails retracting. Stretches. She sleeps that way.

KIRA

Can you get us to Chicago?

EXT.-UPPER/LOWER NEW YORK-WIDE-ESTABLISHING-DAY

Spacecraft move like bees between the barren planet's surface and higher Manhattan, a silver city constructed atop a giant mushroom-like pedestal that towers above the smog line.

In the distance other mushrooms can be seen, occasional towers above endless desert stretching towards the horizon. A small shuttle hurls towards us and past, WIPING FRAME.

EXT.-LOWER DESERT-DAY

Perpetually afternoon, sunlight struggling to penetrate the thick yellow clouds. Kira and Guerin cross the fast blowing sand, away from the small shuttle now parked behind them.

In the b.g., the giant mushroom base of upper Chicago's support pedestal disappears into the hanging smog above.

KIRA
(slowing)
Nice day.

Guerin shoots her a look.

KIRA
What?

Guerin touches something in his pocket and the shuttle EXPLODES, the BLAST quickly swallowed in the HOWLING wind.

KIRA
Guess we're not going home that way.

PULL BACK AND UP as the two figures head towards the entrance archway of a barricaded city dug into the sand.

INT.-NEW CHICAGO-ENTRANCE ARCHWAY

A swinging sign reads: New Chicago, founded 2035. Folks move through the city gate. Different than those above. Pale. Too skinny. Poor.

KIRA
Give us your unwashed, your huddled masses.

As they pass under the arch, the implant in Kira's arm glows. Instantly, holo-ads for weapons and girl-porn swoop her.

KIRA
You visit **one** porn planet...

Then she looks at Guerin's arm. No glowing implant, only a small rose-shaped scar. No holo adds swoop down on him.

KIRA
How rich are you?

Guerin doesn't answer. They continue on into...

EXT.-NEW CHICAGO-CONTINUOUS

MOVE WITH THEM to see this civilization is actually built on the roofs of once great skyscrapers, now all but buried in post apocalyptic sand.

KIRA
I hate earth.

ANGLE ON: A STREET-SIDE STAND, where a VENDOR has lined up a number of SHOT GLASSES filled with a THICK, DARK LIQUID. Guerin lifts one. Sniffs it.

KIRA
Snake blood.

Guerin puts it down.

VENDOR
(subtitled: in Thai)
What do you want?

Kira picks up a shot glass, downs the red liquid. Casually, she leans across the counter. A drop of BRIGHT RED BLOOD stains her lips. Smiles.

KIRA
(subtitles: in Thai)
I want to see the pit.

EXT.-THE PIT-NIGHT

The Vendor leads them to the door of what appears to be a simple bulkhead built into one of the rooftops.

KIRA
This is it.
(off the Vendor)
He won't go in. Pay him.

Guerin hands some bills to the Vendor, who immediately disappears into the night.

She opens the door. SOUND blasts out -- pounding music, the load ROAR of a rowdy gathering.

A steep, narrow staircase leads way underground.

INT.-THE PIT-NIGHT

At the bottom of the staircase is another DOORWAY, this one blocked by the largest THAI MAN in history wearing a CUBS hat. He regards them coldly.

KIRA

Him too.

Guerin hands over more bills The man steps aside.

Despite its unassuming exterior, this place is HUGE -- like an underground aircraft hangar. The sound is deafening.

There are makeshift bars, men drinking and betting, whores drifting through the crowd. It is a cultural mix -- Asian, white, black -- a cacophony of languages.

A cooing Thai WHORE runs a hand up Kira's arm. Kira seems tempted.

GUERIN

(subtitles: in Thai)

Another time.

Clearing the crowd, we see that dug even further into the ground is a deep, caged PIT. Seats are packed with an eager audience.

KIRA

Fun spot.

He looks at her. She's serious. Kira leads Guerin towards the seats.

KIRA

About to get more fun.

FOUR ROUGH-LOOKING THAI MEN suddenly block their way. One of them holds a GLASS OF BEER.

LEAD TOUGH GUY

(in broken English)

No Topsiders here. You go.

Guerin's eyes flick to Kira.

LEAD TOUGH GUY

You GO.

Kira runs a fingernail down the man's beer glass.

CLOSE ON: her FINGERNAIL as it CUTS A LINE in the glass.

KIRA
(subtitles: in Thai)
I'm not a Topsider...

One of the other men instinctively steps forward -- only to find Kira's RAZOR-TIPPED NAILS in his face. He freezes.

KIRA
(subtitles: in Thai)
I'm death. Come to see the show.

Wordless, the men back away as Kira and Guerin find seats.

GUERIN
You been here before?

KIRA
Not precisely.

GUERIN
What makes you think he's here?

Suddenly the place goes DARK. The crowd hushes.

KIRA
This is where people die.

A SPOTLIGHT hits the center of the ring.

A MAN stands in the middle. He is young, maybe twenty. Japanese -- terrified.

He panics. He runs to the edge of the ring and JUMPS onto the fence. The fence CRACKLES WITH ELECTRICITY and the young man is blown to the ground.

A GRIZZLED THAI MAN at the edge of the caged pit throws an old SWORD onto the packed dirt floor. Shaking, the young Japanese man picks it up, trying to look everywhere at once.

The LIGHTS click on and off TWICE.

ANGLE ON: THE CROWD as plexi half walls rise in front of the fence. The Plexiglas is night vision equipped, revealing the dark pit in red highlights.

GUERIN'S POV: ETCHED IN RED -- In the pit, the young man's eyes have gone VERY WIDE. He grips the sword tightly.

In the silence, we hear his panicked BREATHING clearly.

The MAN who gave him the sword leans toward the cage, leering. He hits a BUTTON.

BRRRAAAANNNNGGGG -- A LOUD ALARM. Then dead silence. What fills the air now is an eerie CLICKING.

KIRA-CLOSE. Something about her posture changes.

GUERIN

What is it?

For just a moment, as she turns to him, see an emotion we didn't think she could have. Fear. But it's gone as quickly as it was there, replaced by a grim smile.

KIRA

Watch.

Along the walls below the crowd, THREE HATCHES slide open. Unseen CREATURES RACE from each. They are RED BLURS.

The young man SWINGS the sword...but you only get one chance. The creatures BARREL into him.

The young man is swept under, his SCREAMS turning wet.

KIRA

Hammerheads.

As fast as they came, the creatures dart back into the hatches. One drags a leg into the darkness.

Another one's got an arm.

The LIGHTS snap back on.

The crowd BURSTS into searing, screaming APPLAUSE.

GUERIN

Nice.

Then -- a LOW, RUMBLING TONE emits from speakers around the ring. The DEEP BASS shakes the walls.

Again, the crowd hushes -- anticipatory. THE LIGHTS GO OUT.

KIRA

The main event.

The LIGHTS come back on. A MAN stands in the center of the circle. A big man.

Clearly an audience favorite, the crowd CHEERS. The man wears a vest -- his bare arms packed with muscle. A thick mane of wild black hair frames his bearded face.

He turns in Guerin and Kira's direction. Almost as if he senses something. ROUND BLACK GOGGLES cover his eyes.

GUERIN

Is it...

KIRA

Son of a bitch.

GUERIN

Riddick.

The leering Thai man throws a weapon into the ring. No sword this time. The weapon is a battered WOOD STAFF.

Riddick picks it up. He gives the weapons-man a look -- "This is all I get?"

The Thai man spits on the ground. Obviously, he's not a fan. The lights go OUT -- PLUNGING THE CROWD INTO DARKNESS.

ANGLE ON RIDDICK -- He slips off his goggles.

RIDDICK-POV. Outlines of silver, like glowing mercury has been poured into the cracks of the world.

BRRRAAAANNNNGGGG -- The alarm clangs. Riddick DROPS to the ground, lying flat.

Around the ring -- FOUR HATCHES slide open this time. Four HAMMERHEADS rush in.

KIRA-POV. Lit red through the night vision dividers. The creatures run for the center of the circle to get their dinner. And then, confused -- they stop.

The creatures tilt their heads, searching for prey. Riddick remains still -- they can't see him. Waiting, waiting...

Riddick leaps up behind one of the hammerheads, giant arm going around its throat, CRACKING the beast's neck.

Riddick drops again. The others spin, looking about blindly, then fall on their dead companion, ripping him to shreds.

Riddick rises. He walks up behind the animals -- who are now tearing into the carcasses of their fallen brother -- and casually TAPS one of them with the staff.

The hammerhead SNAPS around.

Riddick holds out his arms -- "Come and get me."

The animal lunges forward -- NEEDLE TEETH SPREADING WIDE.

Riddick jams the staff into its mouth sideways. The teeth SNAP SHUT and Riddick twists the staff sharply. The animal's head goes with it, neatly snapping its neck.

The animal collapses, SNAPPING THE STAFF with its fall. Riddick is left with a jagged half-staff.

The remaining two hammerheads turn to Riddick.

One lunges and Riddick rolls onto his back, letting the creature leap over him. He shoves the jagged stick into the animal's throat.

The crowd CHEERS as the bleeding animal stumbles into the fence with a BURST OF ELECTRICITY.

One to go. No weapons left.

RIDDICK-POV. With his silvered vision, Riddick watches the animal approach him warily. Its head moves from side to side and Riddick moves with it.

It lunges. Riddick grabs it by the hammered protrusions of its skull and twists -- using its own momentum against it, Riddick THROWS the animal into the fence.

The fence SPARKS and CRACKLES. The hammerhead gets to its feet, dazed. But it's too late.

Riddick is already behind it.

He grabs the creature's head again and puts a boot to the back of its neck. Pulling back and kicking down simultaneously, the creature dies with a SNAP.

And the crowd goes WILD. Riddick sneers at the weapons-man as the ROAR of the crowd fills the room.

Sulky, the weapons-man turns on the LIGHTS.

And Riddick senses something again-- we don't know how, maybe even he doesn't know how -- but he turns, scanning the audience.

INT.-PIT BACKSTAGE-MINUTES LATER

Kira and Guerin are moving through the labyrinth of corridors, past dingy terminals of jacked-in wireheads.

KIRA
Hey, slow down. You planning to
just walk up, say hi?

GUERIN
Something like that.

Kira stops. Guerin turns to her.

KIRA
I'm not interested in dying.

GUERIN
(off her control card)
One way or another.

Not much she can say to that.

KIRA
You said I find him, I go my own
way.

GUERIN
Not what I said, what you wanted to
hear.

Kira just shakes her head.

GUERIN
After the mission is complete, you
get to buy yourself a brand new
necklace. Not before.

A familiar giant moves through an exit door in the distance.
Guerin pursues. Kira has no choice but to follow.

EXT.-ALLEYWAY

Dark. Subterranean. Guerin emerges, trailed by Kira. Just a
couple of junkies slamming synthetics. No sign of Riddick.

KIRA
There.

A familiar back is disappearing around the corner.

GUERIN
Come on.

That's when Guerin feels a hand on his shoulder. He turns, is suddenly lifted off his feet and slammed into the brick wall by the tremendous hand around his neck.

RIDDICK

There's always somebody with ambition.

Kira is a reach away, backed against the ally by a glinting shiv in Riddick's other hand. We've never seen her so tense.

RIDDICK

What's the bounty up to? You figure you're the one who'll capture the monster. Bring him in, shaking the chains. Be the hero. Let me tell you about heroes. Heroes are the ones who piss themselves on the way out. Heroes are the ones who end up dead.

Though still choking Guerin, he turns now to Kira. Riddick moves with lightning speed, pulling off his goggles and re-pinning her neck in a heartbeat. Holds her eyes. A long beat.

RIDDICK

...You. Explain.

She manages to answer, VOICE steady despite the blood from her throat starting to bead onto Riddick's silver blade.

KIRA

He's got a job.

Riddick squeezes Guerin's throat even tighter.

KIRA

He wants you for it.

RIDDICK

Tell me the rest.

KIRA

That's it. That's all I know.

Riddick holds Kira's eyes a beat longer. Then he whips his gaze back to Guerin.

RIDDICK

I'm the last thing you'll ever see.

GUERIN-CLOSE. On his eyes, tiny flashing words: UPLINK. ENGAGED.

RIDDICK
(darkening)
Shit.

He eases the pressure on Guerin's throat just enough so that the man slides to standing. GASPING, finds breath.

RIDDICK
Where's the uplink?

GUERIN
In orbit. Everything I've seen, your new look, your location, it's being transmitted to a storage satellite. The moment my pulse flatlines, the moment these camera lenses come out of my eyes without print confirmation and proper deactivation codes, all the data gets downloaded to World Police.

KIRA
Whoa. Really? That's pretty cool.

GUERIN
You'd have to keep me alive, torture me for the codes, cut off my hands and then remove the lenses using my fingertips.

Riddick starts to smile. Guerin talks fast.

GUERIN
I'd eat a cyanide tooth before you got half way. Its in your best interests to keep me alive.

A long beat. Then Riddick lets go of Guerin's neck. He sheaths his shiv, moving like water.

RIDDICK
What do you want?

GUERIN
I've got an Op for you. We're done, I give you the lenses and you slip back into obscurity.

Riddick just stares at him. Then looks again at Kira.

RIDDICK
What's in it for you?

Kira takes a beat before answering, eyes fixed on Riddick.

KIRA
Freedom.

RIDDICK
Been offered freedom before?

Kira's silence is answer enough.

RIDDICK
It's always a lie.

KIRA
Either way. It's better than the truth.

Riddick is still staring at her. Doesn't even look at Guerin as he finally speaks.

RIDDICK
I was starting to hate this place,
anyway.
(pulls on his goggles)
Too much sun.

INT.-NEW CHICAGO-ENHANCEMENT PARLOR-DAY

Sandy ground. Half broken girders draped with stained oil cloths filter the sickly light.

Leather stools are arranged like standing barber's chairs. Men and women are worked on by TECHNICIANS in leather smocks.

Kira sits on one of the stools, a technician completing the repairs on her damaged nail. She extends and retracts it. SNICKKK. Perfect.

GUERIN
(standing over her)
Ghost her.

Riddick stands against the wall. Glances up at Guerin's words. What passes for surprise.

TECHNICIAN
Bullshit!

GUERIN
Do it.

TECHNICIAN
Right. Then I'll just burn my
license and march off to jail.

Riddick looks down at the rose shaped scar on his own
shoulder as Guerin rubs his own.

GUERIN
Take out her tracker...

Guerin hands over a credit chit. The Technician's eyes widen.

GUERIN
...And you get to retire.

TECHNICIAN
Oh man, oh man.

A long, nervous beat. Then the Technician lifts an ugly
looking electric implement, a dentist's drill from hell.

TECHNICIAN
I don't have enough pain
suppressors in stock.

Guerin shrugs. Kira glances up at him, looks away.

TECHNICIAN
And I ain't going to lock-up, lady,
so don't you scream.

Riddick watches the tool head for Kira's arm. He turns and
starts outside, into the howling wind.

GUERIN (OVER)
Hey, killer.

Riddick doesn't turn.

GUERIN
Don't go far.

Taps his left orbit. Smiles.

GUERIN
I've got my eye on you.

Riddick is already gone.

EXT.-ENHANCEMENT PARLOR-MINUTES LATER

Riddick sits on a metal table alone in what is essentially an outdoor drinking area. Other folks crowd other tables. A GIANT talks to his CRONY too LOUDLY in the b.g.

GIANT
Gotta have ice.

Kira and Guerin emerge from the parlor. The Giant is now speaking to the rest of the bar area. Louder still.

GIANT
CAN'T GET ICE IN THE DESERT, CAN
YOU GENTS?
(to himself)
No sir. Not where we've been.

Kira's face is ashen, rubbing her upper arm. When she moves her hand, we see a fresh wound, like a still bleeding rose, cut deep into her triceps, apparently penetrating the bone.

GUERIN
(to Riddick)
Time to go.

RIDDICK
Guerin.

Riddick rises. Guerin turns.

RIDDICK
This is over. I will kill you.

He downs a glass of whiskey.

RIDDICK
Guaranteed.

Guerin stares at him a beat. Then he smiles.

GUERIN
That so?

Guerin walks away from Riddick, towards the still ever more agitated Giant.

KIRA
What's he doing?

But Riddick just looks away. By his expression, he knows.

RIDDICK
Posturing.

GIANT
I'm talkin' about out past the
radiation fields of Detroit Valley.
Things we heard. Things we saw.

GUERIN
Excuse me.

GIANT
There were trees out there once,
boys. Not now. Not anymore.

Guerin has lifted a piece of old rusted metal, a car fender
once, weighs it in his hand. Heavy.

GIANT
-- Once you see it...You can't come
back. Not all the way.

The Giant finally fixes on Guerin.

GIANT
Do I know you?

GUERIN
Soon.

And Guerin swings with all his might, CRACKING the man in the
side of the head with the metal bar, blood running fast from
his ear and his eye.

GUERIN
Hello.

ON KIRA as she grabs a drink from an ogling patrons' table.

KIRA
This is going to be good.

RIDDICK
(grim)
Not really.

ON GUERIN as he drops the metal pipe. Now just opens his
arms, palms out. And turns to hold Riddick's gaze.

RIDDICK
Asshole.

The Giant grabs Guerin's hair. He pulls a knife from his other hand and plunges the blade towards Guerin's throat.

Only to be stopped by Riddick. The Giant's knife is now on the ground. Riddick is holding his fist in his hand.

CRONY rushes Riddick who SWATS him away with a backhand, sending the fellow SMASHING into a table near Kira.

RIDDICK

Have a drink and sit down.

For a moment, the air is DEAD SILENT. Giant reaches into his jacket, fingers finding something there.

RIDDICK

It's a better idea than the one you're having. Much better.

ANGLE ON KIRA -- watching Riddick avidly -- drinking it in.

The Giant's enraged glare narrows on Riddick.

RIDDICK

Don't.

Giant's hand moves fast, drawing a small cross bow and firing as Riddick literally SNAPS the man's arm backward at the elbow. The arrow flies directly into the Giant's own throat.

The man falls dead.

The silence is broken by Kira's silvery LAUGHTER, which rings through the air. She begins to CLAP. Slowly, pointedly.

GUERIN

(straightening his collar)

You were saying?

Riddick walks up to Guerin, holds his eyes, face to face. Riddick smiles, not a pretty sight.

Guerin has to turn away, starts walking off towards the DESCENDING GLOW OF A SHIP in the distance.

KIRA

(coming up)

Guy's going to get us killed.

RIDDICK

We'll do that all by ourselves.

Riddick starts after Guerin as, in the b.g., Crony begins to stir. PUSH IN on Kira as she watches Riddick walk away.

CRONY (OVER)

Hey, bitch-

Kira moves her hand OFF SCREEN. SNICKK. Checks her extended nail. Nods approvingly and starts after the other two.

PAN RIGHT. Crony stands, spiked club in one hand, other hand around his freshly slit throat, eyes wide to his own dying.

INT.-GANTRY-MINUTES LATER

Riddick and Kira follow Guerin down a docking corridor lit by glowing lights. Ahead, people are busy beyond an open hatch.

KIRA

Guess I kind of imagined us meeting like this.

Riddick looks at her strangely. She talks fast.

KIRA

I mean who hasn't wanted to match up against the great Riddick?

RIDDICK

No one who's still alive.

Kira seems to have trouble taking her eyes off him.

KIRA

I wonder where we're going?

Kira steps through the hatch. Riddick reaches up, blocking one of the lights, leaving his face in darkness.

RIDDICK

Home.

INT.-GUERIN'S SHIP-CONTINUOUS

KIRA-CLOSE. Riddick steps INTO FRAME beside her.

KIRA

On the eighth day God created mercenaries.

REVERSE. About ten men and women move about, claiming glass and metal tubes that ring the chamber. No one seems older than twenty-five. Rough trade.

PREACHER (OVER)

God damn. This is some fuego shee-
ite. No credit drought.

A skinny white MAN with a cross hanging around his neck is inspecting one of the tubes. Call him PREACHER.

PREACHER

Cryosystems are linked to the
ramscoops. Won't get to freezing
'til we've broken orbit.

Another Merc, this one twice his size, smiles grimly as he SLAPS Preacher's hand, climbs into his own tube. DOC.

DOC

Shake some teeth out of year head
keep you from gabbing all the time.

PREACHER

Damn, they hire anyone these days,
how you been, Doc? How's the Worm?

DOC

Gone, man. Last campaign on IO took
him out past the dying point.

PREACHER

Liked that ugly son of a bitch.
Hey, you know what this mission is?

DOC

I know what it pays.

A kid CROSSES, hardly sixteen, a holographic concert hanging in the air in front of his face. Oblivious.

PREACHER

Check out junior. Wirehead, where's
your skull plug? Your ass?

The kid ignores him, claims a tube. Another fellow, giant biceps, Delta accent, climbs into his own. This is YARDARM.

YARDARM

Yo, Preach, say a prayer for me so
my tube don't go and break up.

PREACHER

Go suck yourself, Yardarm. I got no
breath to waste on you.

DOC
Didn't we shank this southern ugly
on the Kessler-Farkas run?

YARDARM
You fell in love with me, Doc, you
just so blast dumb you can't
recall.

DOC
(laughing)
Yeah. That musta been it.

Riddick takes the nearest tube. Across the room a wiry man is
staring at him. This is OBENTO.

YARDARM
Obento? Yo, native, when you ever
been so quiet?

Obento just keeps staring at Riddick as all their tubes
begins to close. (OVER) An ALARM.

YARDARM
Obento, you dick, I'm talking-.

Riddick's tube seals in front of him, shutting out all sound.
In the tube directly across the cabin he can see Kira.

WITH RIDDICK as the ship EXPLODES upwards, shaking with
terrible, increasing ferocity. A blue flash. Riddick's view
of Kira frosts over and the world goes to BLACK.

EXT.-SPACE-CONTINUOUS

The bullet ship cuts thrusters. Spindly masts deploy, like
skeletal fingers, extending impossibly far from the hull.

Then, mighty ram sails unfurl, ten times the ship's size,
spreading like glowing golden sheets in the dark of space.

Light fills the sails, hurling the ship with ever increasing
speed towards the star fields beyond.

INT.-GUERIN'S SHIP-CRYOSLEEP CHAMBER-SIX MONTHS LATER

Lights flicker on inside Kira's tube as she comes awake. All
around her, other tubes are opening, mercs stepping out onto
the deck plates.

Kira's tube HISSES open and Kira emerges, groggy, to join the
rest of the group. Stretches her arms like a cat.

VOICE (OVER)

Meow.

A MAN has fallen in on Kira's other side. Lean, powerful build and bright, intelligent eyes. RIP.

RIP

Cryosleep makes me horny. How about you?

The look she offers is pure death. Made worse by her smile.

KIRA

How rough do you like it?

RIP

(laughing)

Okay, got it. Roger Pale. Biologist. Rip will do.

KIRA

Nice nickname.

RIP

Folks die around me.

(off her look)

What? You perfect?

PREACHER (OVER)

What happened to shades?

All follow Preacher's gaze. Riddick's tube is empty, its glass hatch hanging open.

That's when they hear it. A low SCRAPING sound coming from the darkness of the cryo-engine stacks. Rip looks at Kira.

DOC

Where's your friend?

OBENTO

He's no one's friend.

Doc shoots Obento a puzzled look. (OVER) The SCRAPING continues.

YARDARM

What is this shit?

Yardarm and Doc start heading towards the sound, into the darkness. Preacher, Tuck and Obento follow.

DOC

Maybe something got in before we took off. A radiator or a mutie.

YARDARM

Popped his tube, ate him whole.

PREACHER

More dosh for us.

The group is moving as one now, into the darkness. The SCRAPING is getting louder, coming from the blackness ahead.

TUCK

Not even breakfast and already we got us something to kill.

OBENTO

Something got in, yes. No one you can kill. Don't you know who he is...

Doc hits an emergency light, the dark corner suddenly illuminated in the bright halogen glow. See what they see.

OBENTO

Riddick.

On a bench sits a man who is has just completed shaving his face, makes the last SCRAPE across his now bald head with a glinting knife. He looks up at them with silvered eyes.

RIDDICK

Turn out the light.

All just stand, immobile. The beat lasts. Suddenly Riddick is right in Doc's face, impossibly fast across the room.

Riddick stares into Doc's eyes. Then he bites down two, three times in slow succession. He turns out the light himself.

Riddick pushes past them. The group stands, perfectly still, their faces stunned, silent, in the meager engine light.

DOC

Oh shit.

INT.-GUERIN'S SHIP-CONTINUOUS

The group is moving down the long corridor that leads from the cryosleep room.

YARDARM

I didn't even think he was real, no sir.

TUCK

I knew a guy took a team of eleven green berets to hunt him down.

DOC

How'd that go?

TUCK

I comforted his wife.

Tuck and Doc low five. Rip turns to Kira.

RIP

You with him?

Kira just smiles.

PREACHER

Damn you just got ugly.

KIRA

Snap goes my heart.

PREACHER

Guerin must be crazy. Want us to go on a planet run with that thing.

YARDARM

Don't you no never mind. That wolf ain't in no hen house.

DOC

Tough talk, Southern, put me in your last will before you try him.

They turn into...

INT.-RAMSAIL SHIP-MESS HALL

Riddick is going for his chow as the group ENTERS. The young Merc (BILLY), cuts right in front of him.

BILLY

Move out, pops.

Riddick just watches him pass. Something tugs at the corners of his mouth. A smile?

VOICE (OVER)
You are choosing how to kill him?

Riddick turns to face a small Asian woman, silent until now. Around her simple robe hangs a curving scabbard.

RIDDICK
I'm choosing my lunch.

YARDARM-CLOSE. Can't take his eyes off Riddick. Puts both hands under the table, doing something we cannot see.

WOMAN
(bowing)
I am Yoko. You are Zanato. The
Eater of Skins.

RIDDICK
You've been listening to too many
fairy tales.

Yoko starts to respond. Riddick silences her with a gesture. Touches the deck plate as the RUMBLE becomes audible.

Riddick crosses to a wall panel, hits a stud.

RIDDICK
Full view.

The wall becomes transparent. Stars shine in space. One, two, three, four projectiles rocket from under the ship.

Follow their thruster trails until they ignite far below, illuminating the surface of a planet in distant blackness.

RACK FOCUS to Kira's reflection, also looking through the transparent wall, face oddly pale, turning away as she speaks.

KIRA
Where are we?

RIDDICK
(not turning)
Where we shouldn't be.

GUERIN (OVER)
Ladies and Gentlemen. Good morning.
Here is the mission profile.

Guerin has entered. People pay him various amounts of attention. He hits a wall stud.

GUERIN

Normal view.

The wall grows opaque again.

GUERIN

As you know, half payment was deposited into your accounts upon take off. You will receive the balance at conclusion of the Op. This is a team mission, so you do not divide up the fees of any team members who are killed in action.

YARDARM

Oh that's **bullshit**.

Guerin ignores him.

GUERIN

The Op is a retrieval. Target is speculated to be approximately one foot around. Its signature has been downloaded into your trackers.

Guerin holds up a small tracking device.

GUERIN

Target is unstable and cannot be exposed to light frequencies above 24,000 RPS.

Rip looks up.

RIP

It can't be in sunlight?

RIDDICK

That shouldn't be a problem.

Guerin glances at Riddick, continues.

GUERIN

There is insufficient solar wind in this system to redeploy the ramsails should we retract them. Proximity to target does not offer suitable landing sites so delivery into the mission environment will be by drop capsule.

DOC
(overlap)
Screw that!

YARDARM
(overlap)
Broke a bone last hard drop.

TUCK
(overlap)
I need a raise or some shit.

GUERIN
(talking over them)
As such you must return to your
drop caps when you complete the Op
for remote magnetic retrieval.

TUCK
What is it, soldier man?

GUERIN
Excuse me?

RIP
Our target. What? Is? It?

GUERIN
That is not part of your
information profile.

DOC
Love that 'need to know' crap.

PREACHER
(grabs his groin)
Need to know this!

TUCK
Screw you, too, GI.

Guerin smiles.

GUERIN
Terrain and resistance factors
exceed maximum levels.

YARDARM
What else is new?

TUCK
(psyched)
Just tell us what we have to shoot
and let us get go to work.

PREACHER
(overlap, psyched)
So we can get to getting paid.

GUERIN
The planet below us in Harcades
Six.

The group REACT, wind going out of them. Only Billy seems oblivious, SINGING off key to his floating concert.

KIRA-CLOSE. The blood drains from her face. Riddick notices. Even though he doesn't move, somehow manages a slight nod.

KIRA
Hammerheads.

RIDDICK
Hammerheads are the easy part.

INT.-GUERIN'S QUARTERS-LATER

Small. But elegant as we ENTER with Kira. Guerin turns to face her. He's holding her collar control in his hand.

KIRA
What do you want?

GUERIN
So impolite? I thought we were
becoming friends.

Kira can't help but LAUGH.

KIRA
You're a piece of work. Harcades
Six is quarantined.

GUERIN
Technically, yes. But my employer
has acquired a shipping route that
crosses the planet's orbital plane.
I assume the price was...
(smiles)
Astronomical. We have ten days.

KIRA
What happens then? Midnight, you
turn back into a dickhead?

GUERIN
The eclipse ends.

Kira pales.

KIRA
You're saying it's going to be
night down there for seven days?

GUERIN
Is there a problem?

KIRA
Just not what I expected is all.

Guerin tosses her the control card.

GUERIN
A gesture of good faith.

Kira stares at the card. Then hits the button in the center.
Her collar breaks open. She pulls it off, rubs her neck.

GUERIN
Anything goes wrong, you're my fail-
safe.

KIRA
Why should I listen to you anymore?

GUERIN
What do you think would happen if I
told Riddick who killed his
precious Jack?

Guerin puts his finger to his lips. Smiles.

GUERIN
Shhh.

Guerin slides something across the desk. A small
communicator, uplink light flashing.

GUERIN
Why don't we keep in touch?

INT.-GUERIN'S SHIP-DROP ROOM

WITH KIRA as she enters to find the mercs loading their packs, picking and choosing weaponry. The center of the room is crowded with open human-size ball bearings.

ON RIDDICK as he clocks Kira, her lack of collar. He finishes packing the barest essentials into his hi-tech bandoleer belt, snaps the fasteners closed.

RIP

Yo, Tuck, you see any night finder goggles in all this kit?

Billy is still SINGING awfully along with his holo-videos.

PREACHER

Kid, you really need to shut up.

Tuck holds up a small glass orb, shows it to Rip.

TUCK

No need. Luminescent retrofit packages for the body armor.

Tuck squeezes the orb and it glows with burning light, like a tiny sun, bright even in the light of the room.

TUCK

Star light, star bright.

RIP

What the hell is down there worth this kind of bankroll?

Obento has approached Riddick who glances up at him.

OBENTO

Yes. What are we seeking?

Folks grow quiet.

OBENTO

We have all heard the stories. World Space Alliance attempted six missions after you crash landed. All they ever got back was one robot pod with hammerhead DNA. You're the only one who has ever gotten a team off Harcades alive. What is down there that is of such value? What can we expect?

RIDDICK

Don't know what you can expect. I expect most of you to die.

The moment hangs, silent. Billy resumes SINGING loudly again, and off key, rattling everyone's nerves.

PREACHER

Okay, I am so done with you now.

Preacher reaches forward and pulls a small cord on the kid's belt, the holo image disintegrating in mid-air.

RIDDICK

Mistake.

Billy shoves the much larger Preacher, hard, in the chest. What happens next is a blur. Preacher's cudgel wielding hand moves as impossibly fast as Billy's draw. The kid's gun is now right on the larger man's forehead. Billy smiles.

BILLY

Bye now, flea dick.

Billy begins to squeeze the trigger when suddenly Preacher is flying backwards from the smallest two fingered touch. Yoko's other arm wields a humming, impossibly thin samurai blade that splits Billy's gun in two.

Yoko stands between the two of them. Sheaths her blade. Looks from one to the other. The moment lasts a beat.

PREACHER

(rising)

Well, look who's boss.

Billy stares down at his split open gun. Back up at Yoko.

BILLY

Cool.

He reactivates his HOLOMAN and returns to his pack, the tension broken. (OVER) A KLAXON.

INT.-DROP ROOM-MOMENTS LATER

Riddick ENTERS his ball bearing. Opens his arms as if on a crucifix. Steel clamps lock around wrists and feet. A metal exoskeleton bends him forward, drawing his knees up, forcing his arms inward into a hug. The metal ball slides closed.

EXT.-RAM SHIP-NIGHT-CONTINUOUS

A squad of silver balls are SHOT from the hull of the ship towards the surface of the planet.

INT.-BALL BEARINGS-SERIES OF SHOTS

The hideous nature of the ride, reflected on Kira's face; Doc's; even Billy's. This kind of drop takes a toll on even the most seasoned mercs.

RIDDICK-CLOSE. Unfazed. Maybe even amused as we....

IMPACT WITH RIDDICK.

EXT.-PLANET-ARTIFICAL DAY-CONTINUOUS

Desert lit by what might be moonlight. Riddick's ball rolls TOWARDS RETREATING CAMERA as the other balls hit in the b.g., EXPLODING through the sand and rolling towards us.

Riddick's ball finally stops. Then, HISSING, opens to reveal a crouched Riddick extended now by his unfolding exoskeleton.

All around him the other balls do the same, producing the rest of the team as Riddick emerges. See what he sees --

EXT.-SMALL DESERT-ARTIFICAL DAY

A sandy clearing abuts a thick forest. The artificial suns hanging overhead light a corridor deep into the leafless, skeletal woods. Landscape out of nightmare. What's worse are the SOUNDS coming from beyond the edges of darkness.

DOC

What the hell is that?

The group have gathered around Riddick, looking into the blackness, hearts stilled by the CLICKING, HISSING noises.

RIDDICK

Wings. Teeth. And talons maybe.

PREACHER

Nice spot.

RIDDICK

Just wait.

HOLD on Riddick as he stares at the horizon. He frowns.

KIRA

What?

But Riddick has already begun walking towards a wind whipped dune in the distance.

KIRA
What is it?

RIDDICK
(not slowing)
A ship.

EXT.-DESERT-MINUTES LATER

The group have gathered around a large, armored shuttle, half buried in the sand. Riddick examines the ship's markings.

YOKO
Perhaps Guerin isn't the only one
seeking treasure on this world.

RIP
Or we aren't his first try.

Riddick kneels, picks up a hand full of sand, watches it blow, calculating the drift.

RIDDICK
By the drift, this has been here at
least a week.

Riddick begins following the drift line in the sand.

YOKO
A week. What happened to the crew?

Riddick has stopped at a particular spot. Crouches again.

RIDDICK
Let's guess.

Riddick plunges both hands deep into the sand. Pulls something from under the piling dune. A human bone.

RIDDICK
Hammerhead killed this one.
(pulls another bone)
Hammerhead.
(pulls a third bone)
Not a hammerhead.

KIRA
Then what?

RIDDICK

I don't know.

Kira LAUGHS a short, angry laugh.

KIRA

Well, that's a first.

She walks off. Others follow. Rip has begun taking bone samples on a small DNA reader.

Riddick stands, looking into the darkness, towards the terrible SOUNDS coming from beyond the light.

YOKO

Are you frightened, Zanato?

He turns, looks at her.

RIDDICK

Nostalgic.

EXT.-SMALL DESERT-ARTIFICIAL DAY-LATER

Riddick is completing a lean-to of branches, set off in isolation. PULL BACK TO REVEAL...

We are in Kira's POV. She emerges from one of several small metal tents to join Billy, Obento and Doc around a freshly dug sand pit.

Obento tosses a bulb into the pit, creating a sourceless fire. Doc moves among them, injecting each with a hypo-spray.

DOC

Takes about six hours to metabolize you to the lower oxygen levels. Try and stay pretty still until then.

KIRA

And me thinking I wanted to dance.

Kira is still watching Riddick. Doc follows her gaze.

DOC

(off the hypo)
Wouldn't take any. Just said no.

BILLY

What's up with old guy? I mean why do we need a geriatric along?

OBENTO
Riddick.

Billy just stares at him blankly.

KIRA
Riddick? The Riddick?

Still nothing.

KIRA
The siege on the Imperial Fortress
of Serus Eight. Christ, everybody
knows about it. He killed and
skinned a hundred warriors.

DOC
Not Serus Eight, Jouloun. And he
didn't lay siege on the castle. He
escaped it. He slaughtered a
hundred Sedition Guards to escape.

OBENTO
It wasn't a castle.

Obento finishes tending to the fire.

OBENTO
It was a prison. Slam World. And he
killed a hundred guards to lead a
thousand inmates to freedom.

Something about his tone. Billy just shakes his head.

BILLY
Whatever. After he's dead, I'm so
taking his shades.

He reinitializes his holo-man. Gone, back into the ether.
Doc's expression seems to say: kids these days.

SMASH CUT TO:

RIDDICK'S EYES-CLOSE. In mirrored pupils, writhing shapes,
high-lit in low light. A roiling world of monsters.

PULL OUT TO REVEAL...

EXT.-EDGE OF DARKNESS-LATER

Riddick stands staring out into the blackness. (OVER) The
terrible SOUNDS continue. Riddick turns away from the
darkness, donning his goggles, starting towards...

EXT.-CAMP FIRE-SAME

The group stand together, drawn to the brighter light of the fire. All glance nervously at the boarder of darkness.

Riddick ENTERS FRAME. Preacher offers him a cup.

PREACHER

S'more?

Riddick takes his bottle instead. Downs it in a single chugging gulp.

TUCK

What's out there, man?

YARDARM has turned slightly away from the fire, begun moving his hand across his wrist like a surreptitious piano player.

RIDDICK

You want to know what's out there?

Riddick hurls the empty bottle straight at Yardarm's head. Yardarm looks up just in time, catches it.

YARDARM

What the hell?

But Riddick is suddenly directly in front of him, impossible speed, holding the hand with the bottle aloft.

YARDARM

Hey-

YARDARM'S WRIST-CLOSE. Embedded in the flesh is a small monitor screen. A prompt flashes: Searching For Uplink.

RIDDICK

You tried on the ship but I guess
you couldn't get a signal. Maybe
better luck down here? Love letter?
Dear ma, you should see the place?

Yardarm tries to swing, but Riddick has him by the throat with his other hand. Toggles the small screen on Yardarm's wrist.

YARDARM'S MONITOR-CLOSE. Message Follows: Have located Riddick. What is current bounty? Please respond.

RIDDICK

Tsk, tsk, tsk.

YARDARM
(desperate)
Look, I didn't get a signal-

RIDDICK
(lethal)
Shhh.

Riddick turns to Tuck.

RIDDICK
You want to know what's out there?

And with that, Riddick lifts Yardarm over his head and literally hurls him five yards, into the darkness.

RIDDICK
During the day, they live
underground. But at night...

That's when Yardarm starts to SCREAM.

RIDDICK
Light burns them. Strong enough, it
can even kill them.

The CLICKING in the dark has grown cacophonous. Almost loud enough to swallow the SCREAMS. Riddick opens his hand.

RIDDICK
Sun grenade.

Kira tosses him a small metal ball that Riddick initiates and then hurls into the darkness.

EXT.-BEYOND THE DARKNESS-CONTINUOUS

In the flash of the light grenade, a dozen hammerheads incinerate. But beyond, ambient light reveals hundreds more, a living sea of flesh around the writhing, bleeding Yardarm.

YARDARM
Help. Please. Help me.

The grenade's secondary glow fades, revealing that one of Yardarm's legs is gone, arms hanging by threads of flesh. The hammerheads rock with anxious hunger in the dying light.

YARDARM
(small)
Please.

As the light finally vanishes, the hammerheads rear back and pounce. Yardarm's WALLS fill the dark, then grow silent.

RIDDICK
That's what's out there.

Riddick looks at the group, turns and walks off.

EXT.-ABANDONED SHUTTLE-LATER

Billy is wandering around the grounded craft, hand dancing, clearly high on a neuroleptic jag. He stops short.

A beat. Listens. Movement behind him, unseen. Something there. His eyes become focused as he draws his gun.

Billy rounds the shuttle. He doesn't even see the shape in the shadowy crevice emerge as he passes. Closer. Closer.

Billy spins, gun drawn to face Riddick, Billy's gun already in his hand. Riddick hands it back, barrel first.

RIDDICK
You should be careful. Somebody
might get hurt.

Billy stares at him. Anyone else would be frightened of the proximity. Not Billy. He just shakes his head.

BILLY
What's with all the spooky ghost
shit, grampa?

Riddick stares at him a beat. Starts to turn away.

BILLY
You really killed as many people as
they say?

RIDDICK
Depends on how many they say.

Riddick starts to turn away.

BILLY
That's a tat, right? That how they
did it back in the day?

Billy is pointing inside Riddick's elbow. There is a small silver tattoo of a five-pointed object, like flowing mercury.

BILLY
What is it?

Riddick stares at him. Looks up over Billy's shoulder. A watching figure leans against a nearby tree. Kira.

RIDDICK
A kid's toy.

BILLY
Some 'be my valentine'?

RIDDICK
Something like that.

BILLY
So, who is she? You got a special friend?

Riddick holds his eyes.

RIDDICK
No. Not anymore.

Billy just shrugs, resumes drift-dancing around the shuttle. When Riddick looks back up again, Kira is gone.

INT.-RIDDICK'S LEAN-TO-LATER-MYSTERIOUS POV

Someone watches Riddick checking shadows. POV closes. Riddick spins, throws the assailant on the ground under him.

KIRA
You're fast. Faster than I thought.

Riddick says nothing.

KIRA
I needed to see.

RIDDICK
What do you want?

Kira stares up at him, her face a breath away from his. Then she licks his lips with her tongue.

KIRA
How about you?

Riddick lets the pressure off her pinned wrists.

KIRA
We could team up, you and me. I've got everything you're missing...

Kira is opening her top with her free hand. She's good at this. Expert, even. Not expecting...

RIDDICK

Go to sleep.

Kira opens her mouth to speak. Closes it again.

KIRA

Riddick-

RIDDICK

Now.

The disappointment is visible in her eyes for only a second before she hardens again. Her smile goes right to his groin.

KIRA

Your loss.

The way she moves, the way she looks at him as she goes, it's hard not to imagine she's right. He watches her go.

EXT.-KIRA'S TENT-HOURS LATER

Kira emerges, cracking her neck. She clocks Doc and Preacher coming back from the direction of the abandoned shuttle.

KIRA

Did you think the cat was away? Now
what were you two rats playing at?

RIDDICK emerges from his lean-to. Looks around. Then, wordlessly, begins walking towards the tree line.

YOKO

(off Riddick)

All right, people, five by five.

Kira watches as the group begin to follow Riddick.

BILLY

(passing)

Who died and made him boss?

Kira hangs back a beat as the rest of the group passes her. No one hears her answer.

KIRA

Everyone.

Kira glances back at the darkness, then follows.

ON THE GROUP-WALKING-CONTINUOUS

The mercs are a few paces behind Riddick as he heads towards the edge of the forest.

TUCK

Get this shit over with, go home,
get me some Peking duck.

Obento stares at him.

TUCK

What? I like duck.

Obento just LAUGHS, raises his hand.

PREACHER

All the swag, I'm buying myself an
island somewhere. Maybe Manhattan.

DOC

Give it to me, I'll buy you a nice
funeral. Choirgirls and everything.

PREACHER

Why you always so sunny day?

THE EDGE OF THE FOREST-CONTINUOUS

Riddick has stopped. Stares into the lit corridor of skeletal, leafless trees. Seed pods fall from high branches.

Yoko glances up from the flashing TRACKER in her hand, raises a fist silently, stopping the team.

BILLY

What's the slow down, geezer?
Scared?

With that, Billy slaps his guns, initializes his holo-man and steps past Riddick, walking beyond the tree line.

BILLY

Not me.

KIRA

Not mom's keenest metal, is he?

Yoko turns to Riddick.

YOKO

You sense something?

RIDDICK

Look up.

HIGH ANGLE ON A SEED POD as it falls, twirling, CAMERA FALLS with it towards Billy walking in the lit corridor below.

THE SEED POD is heading straight for his head, just misses his face and grazes his arm.

BILLY looks down at his forearm, an inch deep ravine cut into his flesh there.

ON THE SEED POD. Tiny ridges are razor sharp. WIDER. They drift down everywhere, like shrapnel.

Billy stares at his wound. Then BAYS, a kid at a concert.

BILLY

Woohoh!

Billy hits a stud on his chest and plates of liquid metal body armor spread down his legs, arms, head. Walks on.

EXT.-EDGE OF FOREST-CONTINUOUS

OBENTO

Whole planet is trying to kill us.

RIDDICK

What else is new?

Riddick begins walking forward, into the forest, seed pods missing him as they fall, as if he is blessed.

YOKO has activated her body armor, red and ornate. She steps beyond the tree line, kicks a skeletal trunk.

A storm of seed pods fall towards her. She draws her blade, thin as ribbon, whipping it rigid as she moves like dancing lightning.

The pods fall, sliced and diced all around her as she re-sheaths her weapon.

YOKO

Then we will kill it back.

Yoko turns and heads into the forest. (OVER) The SOUNDS of body armor deploying. WIDER as the group follows.

EXT.-FOREST-WALKING-MINUTES LATER

Yoko and Rip walk just behind Riddick. To both sides of the lighted corridor, SOUNDS of movement in the darkness.

YOKO

What are we looking for, Zanato?

Riddick doesn't slow.

RIDDICK

Why ask me?

YOKO

I would like to stay alive.

They walk on in silence. Then...

RIDDICK

Last time we landed it was night too. Eclipse was planetary then, not lunar. But dark here is dark.

Riddick SNAPS off a thin white branch with lightning speed, turns it over in his hand. Begins picking his teeth.

RIDDICK

After us, they kept coming back. Can't overlook a new life form at today's prices. But guess what, no one survived. So they sealed the planet off. But they kept watching on long range telemetry. And then one day, the sun came back up.

RIP

I heard the rumors. Space lore. In daylight, this world is a paradise.

RIDDICK

You read much Milton?

YOKO

Impossible. All this, this horror...

RIDDICK

Gone, overnight. Except for a couple of deserts, during daylight this planet is a regular bouncing garden of eden.

Rip and Yoko can't help but look at the lifeless trees, at the horrible skittering and endless darkness.

RIDDICK

In the time it took for the sun to rise the whole planet had re-grown.

Riddick lets the thought hang there.

YOKO

What if Guerin has found the key to this world's regeneration?

RIP

Turn a barren planet into paradise in a single night?

YOKO

What would that be worth?

RIDDICK

Never matters what you're looking for. Just what you'll do to get it.

They are passing Billy who stands by the edge of darkness, peeing into the lower brush.

RIDDICK

I wouldn't get too close.

Billy flips him off, not even looking. Riddick nearly smiles.

Overhead the canopy of branches is growing thicker, more matted, bony fingers intertwining to block out the sun.

YOKO

It's darker here.

The edge of night itself has grown closer. The SOUNDS from beyond grow increasingly menacing.

RIDDICK

Try modulating the suns.

Yoko glances up at him, surprised.

RIDDICK

You're Samurai. Guerin would have trusted you with the remote.

Yoko raises an eyebrow. Reaches into her tunic, removes a small uplink. Works the keyboard.

THE ARTIFICIAL SUNS grow slightly marginally brighter. Not much help.

YOKO
Remind me not to get on your bad side.

RIDDICK
You'd never have time to know it.

(OVER) A blood curdling SCREAM. PUSH IN ON RIDDICK as he turns to see...

PREACHER stands trying to shake off what is essentially a carnivorous albino spider that is gnawing through his body armor and wrist. Though the creature is smoking from the ambient light, there is enough shadow here for it to survive.

DOC
(droll)
You need to calm down.

PREACHER
Screw calm down, get this thing off me oh god it's eating through my skin shit mother--

Doc shoves him against a rocky outcropping, grabbing his hand and pulling it into a column of streaming artificial sun. Light incinerates the beast with a nasty HISSING SCREAM.

YOKO
Into the light.

Yoko is moving the group into the center of the corridor where the canopy is thinnest and sun brightest.

DOC
(examining the wound)
Nasty little thing. Went right for the artery.

Blood is gushing from Preacher's wrist. Doc takes a field cauterizer, touches it to the wound. Preacher grimaces through the smoke of his burning flesh.

RIDDICK
They smell dinner.

All look at him. Riddick glances up.

THE UNDERSIDES OF THE BRANCHES are moving as if alive, covered now with thousands of the skittering beasts, all attracted to the smell of Preacher's burning flesh.

BILLY
Screw this.

Billy is at the rear of the group, separated from the rest by about ten feet. Something tucked into his shoulder. A small rocket launcher, arming lights in final countdown.

RIDDICK
Bad idea. Shut it down.

BILLY
Fuck you, grandpa.

A photon shell BLOWS skyward, burning away the branch canopy in a controlled blast like ember devouring rice paper.

Billy's face is illuminated by glow overhead. Smiles as twilight fills with the SCREAMS of the tiny burning beasts.

BILLY
Got a problem with that, pops?

RIDDICK
So do you.

Riddick reaches up towards his goggles.

RIDDICK
Smoke.

Riddick rips off his goggles just as the controlled burn ends and the sky is blanketed in opaque black smoke, blocking the artificial sunlight and engulfing the world in darkness.

RIDDICK-POV. In glowing highlights, obscured by thick wafts of black smoke, the hammerheads explode into the sudden darkness, a dozen of them, all on the attack.

A creature jumps for Riddick, its maw opening, horrible. He grabs it, snaps his neck. Kira stands perfectly still.

RIDDICK
(grabbing her)
Wake up.

He spins her so they are back to back and she bites back the fear, extending her claws as Riddick pulls his shiv.

BACK TO SCENE. The group fights in the dappled blackness. We see now why they are the best. Like a single killing machine.

BILLY wields two pulse pistols, blowing away the creatures with lightning accuracy as they race through the darkness.

YOKO's sword slices through animal flesh in lethal ballet.

RIP FIRES shot after shot from a small hand-held cannon.

PREACHER AND DOC use wrist-mounted blasters, back to back, as creatures climb down the side of trees.

TUCK AND OBENTO use humming, electric cudgel and crossbow, dispatching more horrors coming low across the ground.

This Group could take on an army. And win.

RIDDICK-POV. As he kills another monster, turns to see Kira slashing the carcass of a dead hammerhead, literally tearing it apart. Something on her face as she stops. Blood lust.

BACK TO SCENE. The group scans the oddly still and silent darkness. Nothing. See them. Energized. Vigilant.

KIRA

What's that sound?

RIDDICK-POV. Coming down the now dark corridor they travelled bounds an army of maybe a hundred more hammerheads, racing towards them. Over the monsters' heads, an airborne swarm of hundreds more, bearing down on our group.

BACK TO SCENE

RIDDICK

Run.

EXT.-FOREST-SMOKEY NIGHT

The group sprints through the smoky darkness. But the monsters are closing.

Dead ahead, the world falls off into a mysterious solid black horizon rising up from the skeletal trees.

TUCK is maybe a pace behind the rest, his incredible bulk making him just the smallest bit slower. Too slow.

A hammerhead leaps on his shoulder. Tuck's SCREAM is cut short as the beast simply tears him apart. More hammerheads converge on his body and, gnashing, feast.

RIDDICK-POV. Turns over his shoulder to see the monsters are virtually on top of them. One leaps towards Kira.

BACK TO SCENE. Riddick grabs the monster in midair and SNAPS its neck, slowing him down. Another hammerhead races past him, now inches away from Kira.

The beast leaps towards Kira. Suddenly the hammerhead SCREAMS and disintegrates.

The group races past hammerheads SCREAMING and disintegrating on all sides. As if the monsters have hit some invisible fence beyond which only the humans can run.

Riddick stops, turns, shiv poised and ready.

RIDDICK-POV. Hundreds of hammerheads are held at bay by a shimmering field of silver light, visible only to Riddick.

The monsters gnash, whip their tails, coming up to the field like children pressed against store glass. Occasional beasts come too close, vanish in flashes of silver light.

The monsters stare at Riddick as the world begins to lighten. They look up, then scatter as the smoke finally clears.

BACK TO SCENE

Riddick pulls on his goggles. Looks up. The smoke is all but gone, suns once again bathing the world in artificial light.

Riddick turns to find the group all staring at him, looking around nervously, gathering themselves.

RIDDICK

There's a field of non-visible
light keeping them out.

KIRA

Keeping them out of where?

Riddick looks past them. The smoke is clearing more slowly there, finally blowing away now TO REVEAL...

EXT.-OBSIDIAN CITY-ESTABLISHING

An onyx wall, no higher than twenty feet, but as wide as the eye can see. Openings reveal turning corridors that lead deep into the black labyrinth.

RIDDICK

Looks like somebody lives here.

INT.-GUERIN'S SHIP-CONTROL ROOM

Small. Walled by monitor banks. Guerin sits at the helm, face bathed in the pale, red glow of the com-lights.

YOKO (OVER)
(pissed)
There were no sentients in the mission profile, Guerin.

Guerin is staring at a monitor. A graphic shows desert, forest, the artificial suns and then a large black rectangle. In the center of the rectangle is a single flashing X.

GUERIN
We didn't know. There's level six white noise over that area. We assumed it was naturally occurring.

EXT.-CITY'S EDGE-ROOFLINE

Riddick has climbed atop the wall, crouches above the city. Artificial light illuminates a corridor of the black stone, cut with snaking passages, stretching towards the horizon.

GUERIN (OVER)
We simply had no telemetry. I saw no need to mention it in the briefing.

TILT DOWN TO REVEAL...

EXT.-CITY'S EDGE-CONTINUOUS

Kira and Rip stand with Yoko as she talks on the com-link.

KIRA
Hi. Have you met me? I'm an **asshole**.

YOKO
(into the com)
Level six white noise. Then how did you locate our target?

GUERIN (OVER)
(uncomfortable)
The seed has a radiation signature.

Yoko looks up at Rip.

RIP
(mouthing)
Seed?

YOKO
What the hell gives off a signal
you can read through a level six
snow storm?

INT.-GUERIN'S SHIP-CONTINUOUS

GUERIN
(more uncomfortable)
Look, just penetrate the city and
secure the objective.

EXT.-CITY'S EDGE-CONTINUOUS

Rip is holding Yoko's eyes. Raises his hand, rubs his thumb
and forefingers together. Yoko nods.

YOKO
We will now take double our fees.

GUERIN (OVER)
Done.

Yoko frowns at Rip who shakes his head. Too much cash, too
fast. Rip glances up at the city, wary.

EXT.-CITY'S EDGE-CONTINUOUS-DIFFERENT AREA

Doc is checking the rest of the group. Obento's got a nasty
talon scrape. Preacher's chest-plate has been cut through.

PREACHER
Tuck.

The group bow their heads a beat. Even Billy. Then it's back
to business as usual, checking and re-packing their gear.

(OVER) Something MOVING on the wall above them. Kira looks up
just as a figure drops INTO FRAME. Riddick.

KIRA
See anything?

But Riddick is just staring down at Billy.

BILLY
What do you want?

Despite his tough image, this kid is shaken.

BILLY
You gonna say something?

RIDDICK
Don't have to.

The kid tries to hold Riddick's gaze, finally just looks away. Obento shakes his head.

OBENTO
What do you think lives in there?

CUT TO:

RIDDICK'S GOGGLES-CLOSE. The black shape of the city reflects off their mirrored surfaces. PULL BACK TO REVEAL...

EXT.-EDGE OF CITY-ARTIFICIAL DAY

Riddick stands staring into the city. The group have formed behind him. A bit more rag tag, but still a formidable sight.

PREACHER
Hawaii, maybe.

Doc glances at him.

PREACHER
What I'm gonna buy with the cash I make off this cluster-hump mission.

Billy turns on his holo-man.

YOKO
Do you think it is abandoned?

RIDDICK
No.

Simple as that. Riddick turns to look at Kira.

RIDDICK
You want to go in there?

KIRA
Why you asking me?

Riddick just keeps staring at her. Finally she looks away. He steps into one of the passages...

INT.-OBSIDIAN CITY-HIGH ANGLE-CONTINUOUS

The group moves between onyx walls, about two yards wide, artificial sun glinting off smooth surfaces.

DOC
Place is huge.

Other passages lead off to both sides, some short and turning, others leading beyond the light into the darkness.

RIDDICK
Rats in a maze.

INT.-OBSIDIAN CITY-CONTINUOUS

Yoko holds her tracker, following the signal. Riddick stops, stares down one of the corridors leading off into darkness.

YOKO
Do you see something?

Riddick just looks at her. The group continues on.

DOC
Who do you think they are? The things that built this place?

RIP
Look there.

Rip points out several doors set half way up the walls, giant jams protruding from beneath them.

RIP
No steps. They're jumpers.

KIRA
And advanced. Advanced enough to build some kind of force field, to keep out the things in the dark.

BILLY
So where are they? What happened to them?

RIDDICK
Something got in anyway.

Riddick has stopped again, is staring down another passage that leads to the darkness.

KIRA
They're tracking us, aren't they?

DOC
What's tracking us?

YOKO
Whatever they are, they're keeping
out of the light.

OBENTO
More hammerheads, perhaps.

RIDDICK
No.

BILLY
How the hell do you know?

RIDDICK
Smells wrong.

The passage opens onto...

EXT.-CITY-MAIN COURT-ARTIFICIAL DAY

A series of black monoliths, spreading back, like a hallway
of dominos fanning towards a shadowy terminus.

PREACHER
Push one, think they all fall over?

DOC
(shouting)
Anybody home?

Others glare at him as his VOICE ECHOES away.

DOC
Guess not.

Riddick inspects the first monolith. Etched on its surface is
a giant rendering of hairless feline biped. Ten feet tall.
Utterly inhuman and yet somehow noble.

RIP (OVER)
I'd say we've met our builders.

Riddick glances at Rip who is inspecting the opposing
monolith, on it a similar etching.

RIP
I wonder if these are actual size.

OBENTO

Could these be the creatures that
are stalking us?

RIP

No.

(point up)

This city has no ceilings. These
creatures didn't fear the light.

RIDDICK

And whatever is following us does.

Yoko looks out into the darkness.

YOKO

If what hides in those shadows
killed creatures this mighty, I am
in no hurry to meet them.

Billy smiles. Actually draws and twirls his guns.

BILLY

Bring it on.

PREACHER

You're not just young. You're
actually stupid, aren't you?

BILLY

Anytime, this planet or the next.

KIRA (OVER)

Hey, guys. I think you should get
over here.

EXT.-SQUARE-HIGH ANGLE-MOMENTS LATER

The group emerge from the end of the corridor of monoliths
into what appears to be a giant circular courtyard.

In the center stands Kira, facing a giant orrery. Model
planet, suns and moon hang without apparent suspension.

RIDDICK

Deja Vu.

BILLY

Check it out. A planetarium.

Billy moves his hand around one of three glowing suns.

BILLY
No wires.

The group walk amidst the floating model.

RIP
This appears to be this planet's
orbital path. Suns. Moons.

DOC
Teacher's pet?

RIP
Hell, yes. She was hot.

Billy is inspecting the model of the planet. Cold. Barren.

BILLY
You Are Here.

And with that, he touches the globe and it moves slightly,
all the other bodies making slight positional adjustments.

BILLY
(backing off)
Whoa.

Riddick is scanning the array of celestial bodies.

RIDDICK
Not just here. You are now.

All look at him. Then Rip nods.

RIP
He's right. Look at the alignment.
The planet's sunlight is blocked by
the moon. This model is in eclipse.

Rip reaches forward, touches the model of the planet and
begins to slide it forward, clearing the moon's shadow.

As the model's sun strikes it, a point on the model planet's
surface flares like a diamond. Then the model transforms,
suddenly covered by thick green forest.

BILLY
Oh that is way cool.

RIP
Did you see it?

Rip moves the planet back slightly, forest retreating from growing dark. Finds the moment of the single diamond flash.

RIP

I'm willing to bet that's Guerin's seed.

YOKO

It's why we can't expose it to sunlight. This planet creates something during its night cycle...

RIP

Some kind of seed pod. And when dawn hits it, bam, you've got yourself a brand new world.

PREACHER

You're saying this thing can re-grow an entire planet overnight?

Doc and Preacher are looking at each other as they speak.

DOC

We are being deeply underpaid.

OBENTO (OVER)

What do these mean?

The group turn. Obento is standing in a corner where another, smaller orrery hangs. This one relates Harcades to a string of distant words. Lines and symbols hang in space between.

BILLY

I don't know what the symbols are. But those lines are vectors.

All look at him.

BILLY

What? You can't think **and** shoot?

KIRA

Usually not, no.

BILLY

They suggest a trajectory into outer space.

OBENTO

Perhaps that is what happened to our builders.

(MORE)

OBENTO (cont'd)

Perhaps they grew tired of living
behind force fields and abandoned
their own world.

PREACHER

Yeah. Maybe they took one of those
seed things...

DOC

And went to start a whole new
planet all on their own.

Preacher's surreptitious smile to Doc says, not a bad idea.

BILLY

Or, you know, these vectors could
show something arriving.

Riddick has stopped listening, staring into the dark beyond.
He pulls off his goggles. PUSH IN ON HIS MIRRORED EYES.

RIDDICK

Weapons.

All look at him.

DOC

What?

RIDDICK

(drawing his shiv)

Now!

That's when they hear the FLAPPING of WINGS. Lots of wings.
And SHRIEKS. Something is coming towards them in the dark.

Weapons deploy. The group stands waiting. Ready.

THE DARKNESS explodes with a flock of terrible hammer bats
that actually soar out into the light towards our group.

The creatures SHRIEK, burning up, yet almost making it to the
group before incinerating in the light.

YOKO

They wanted us badly to chase us
into the light that way.

RIDDICK

They weren't chasing us. They were
being chased.

All look at Riddick as he pulls back on his goggles.

RIDDICK
Let's keep moving.

EXT.-CITY-WALKING-ARTIFICIAL DAY

The group navigates the corridors. Yoko's got the tracker in her hand. Kira glances into the darkness.

KIRA
They're still following.

Not a question. A statement.

RIDDICK
They're staying just far enough out
so I can't see them.

KIRA
Like they know.

Riddick just shrugs.

KIRA
So what's the tat?

Riddick stares at her. She points inside Riddick's elbow. A long beat. Then, surprisingly, he answers.

RIDDICK
A kid's toy. They usually come in
twos. Jacks.

KIRA
(getting it)
Jack.

It takes Kira a beat to recover, keeps walking.

KIRA
So, who's Jack?

RIDDICK
Who's Jack?

KIRA
Yeah.

The two have stopped walking. Riddick's expression is impassive. He might be waiting for her to speak. Then...

RIDDICK
No one. Not anymore.

YOKO (OVER)
Riddick you hear that?

Riddick is still holding Kira's eyes as, finally, he answers Yoko, on point in the b.g.

RIDDICK
Yes.

Kira looks away, welcoming the distraction.

KIRA
I don't hear anything.

RIDDICK
Water.

EXT.-ARCHWAY-NIGHT

WITH RIDDICK and the group as they pass under a giant stone arch. OVER THEIR SHOULDER to see...

EXT.-LAKE-CONTINUOUS

An immense body of water bisected by the corridor of light, stretches beyond the darkness on both sides. A distant onyx shore can be seen miles across the still black water.

BILLY
Surf's up. Shakum 'ra.

Preacher points a finger at Billy and shoots.

PREACHER
Bang.

Yoko checks her tracker, glances at Rip who nods grudgingly.

RIP
I hate the water.

Rip reaches into his pack, removes a fountain pen-size cylinder, and throws it towards the surface of the lake.

THE CYLINDER-CLOSE. Expands as it twirls, spilling liquid metal that forms a rail-less raft.

PREACHER
(off the black water)
All of Peru.

Doc shoots him a look.

PREACHER

What? You can't buy Peru?

The group boards the raft and Obento touches a set of navigational studs built into the stern.

RIDDICK

(soft)

Charon to our crossing.

But Obento hears, glances up at him.

OBENTO

What were the words over the gate?

Riddick doesn't turn as he answers.

RIDDICK

Abandon hope all ye who enter here.

Obento nods as, HUMMING, the craft begins gliding forward across the oily stillness, growing small.

EXT.-RAFT-MOVING-CONTINUOUS

Despite the illumination of the artificial suns, the water below them is pitch black.

DOC

(grim)

Anyone got a fishing rod?

No one is amused. Riddick stares intently over the side at the water. He puts his face inches from the gliding wake.

BILLY

(taunting)

I wouldn't get too close.

Riddick barely graces him with a glance. Instead he pulls off his goggles.

RIDDICK-POV. Several feet beneath the surface, the silvery force field is visible.

OBENTO

You think there's anything down there?

Riddick looks at him. Then plunges his head into the water.

RIDDICK-POV-UNDERWATER. Beneath the shimmering force field shapes move. Giant, small, endless, gaping aquatic forms.

A GIANT MAW rushes him, whipping away at the last second to avoid the silvery field. Smaller trailing beasts are not so fast, hitting the light and exploding in quick flashes.

BACK TO SCENE. Riddick pulls his head, dripping, from the water, replacing his goggles as he turns to Obento.

RIDDICK

Yep.

The whole group just gapes at him. Stunned.

BILLY

No more hide and seek.

Billy pulls a grenade out of his tunic. Presses the activation stud and hurls it straight up into the air.

FOLLOW THE GRENADE as it reaches its apex. HOLD in midair as the grenade falls, hitting the water below, illuminating the lake with a tremendous flash of underwater lightning.

See it for a moment. This tiny raft atop an undersea world miles wide, its depths alive with terrible gliding monsters.

EXT.-RAFT-LATER

They are approaching the shore. The group is at the front of the raft. Riddick sits alone at rear. Kira comes to join him.

KIRA

So, who was she? This Jack of yours?

Riddick looks at her.

RIDDICK

Just a kid got stuck on this planet with me. Last place in the universe for a kid.

KIRA

You get her out of here without a scratch, that it, hero?

Something odd about Kira's expression. Like someone gouging away at her own scab. Riddick nods.

RIDDICK

No. She was cut and hiding it. Had to transfuse her in flight.

Riddick taps his tattoo.

RIDDICK
The insertion point. To remind me.

Riddick looks like he's done. But Kira isn't letting up.

KIRA
So what happened to her? You take
her home, keep her safe and warm?

RIDDICK
I misplaced her.

KIRA
You what?

No response from Riddick. Kira absentmindedly touches her
side. She seems entirely unaware of the gesture.

KIRA
Let me get this straight. You go
all savior on this kid, then just
forget her somewhere out in space?

Riddick says nothing.

KIRA
You seen the universe, Riddick? Do
you know what it can do?

So much in a single word...

RIDDICK
Yes.

KIRA
So whatever happened to her, you
can't hold anyone else responsible.

The ship BUMPS against the shore.

KIRA
Whatever happened to her, it's
really your fault.

Kira gets up and leaves.

RIDDICK
Yeah. It is.

EXT.-SHORE-NIGHT

The group disembarks on an upward sloping shore. (OVER) The
SOUND of the boat retracting into Rip's cylinder.

OBENTO
(into the darkness)
Here, Cerebus. Here, boy.
(to Riddick)
No three-headed dog.

Riddick is staring down a corridor into the darkness.
Something seems to flicker red in the distance, then gone.

RIDDICK
Not yet.

YOKO
The dark here seems...thicker.

RIP
That's impossible, you know?

YOKO
It doesn't make it not true.

Yoko has drawn her tracker, checks the small display.

YOKO
We're close. I'd say less than half
a mile.

She points towards the upward sloping city.

YOKO
That way.
(turning)
Kira!

REVERSE. Kira stands on the shore of the lake, her back to
the group, apparently staring back at the distant shore.

KIRA
(without turning)
Coming.

ON KIRA. She's not just staring at the water. In her hands,
hidden by her body, Kira holds Guerin's transponder low
before her. Typing in data.

TRANSPONDER SCREEN-CLOSE. A tiny graphic of the lake flashes
and then is replaced by an UPLINK COMPLETE prompt.

Kira slips the transponder into her sleeve. She turns,
finding herself face to face with...Riddick.

KIRA
(stepping back)
Jesus.

RIDDICK
He can't hear you. Not here.

A beat. Did he see her? Then, finally...

RIDDICK
Let's go.

He turns and starts walking. A beat. Kira follows.

CUT TO:

EXT.-A DEEP CRATER

Filled with shadows. On the distant bottom, artificial structures glint in the meager light. RACK FOCUS.

A TRACKER-CLOSE.

On its tiny screen, a flashing target graphic. WIDER...

EXT.-CRATER RIM

The group stand around Yoko, tracker in her hand.

YOKO
Target signature confirmed.

KIRA
(grim)
It's never right here. It's always down there.

PREACHER
Of course.

DOC
And it's got company.

Doc gestures to the shadows that hug the walls, spread across the bottom of the crater. Shapes move within them, awful, illusive. About the size of wingless vultures, with hammerhead-like skin and wasp-like stingers.

KIRA
Are they what's been following us?

RIDDICK
No. Too small.

EXT.-CRATER RIDGE-MINUTES LATER

The group have set up a small base camp. Yoko and Obento initialize a small generator, WHIRRING into life.

YOKO

We'll split into two teams. Sentry will guard the anti-grav generator, Extraction will acquire the target.

RIDDICK

I can get it alone. Safer that way.

PREACHER

Bullshit. Me and Doc, we're the extraction team.

Yoko looks at him.

PREACHER

Anyway, who's to say he ain't going to just take it and run?

OBENTO

Precisely where is it he is going to run to?

Doc is kneeling, checking a pallet of hi-tech digging tools, sun proof bags, grapple gun, extractors.

DOC

This is what we do. Riddick wants to come along, no hardship.

PREACHER

More the merrier.

Riddick isn't smiling.

RIDDICK

You're not slowing me down.

EXT.-CRATER RIM-MINUTES LATER

Riddick, Preacher and Doc have donned lightest day packs. Obento moves from one to the next, hands each a set of four HUMMING small metal discs.

RIDDICK

How long were you on slam world?

Obento looks at him. Surprised.

OBENTO
Ten years. District violation.
Processing error added five more.

Obento offers the slightest bow of thanks.

OBENTO
I was at half sentence. When you
broke us out.

RIDDICK
You serve alone?

OBENTO
My wife and son too.

Riddick doesn't have to ask. Obento just shakes his head.

OBENTO
Time's hard time on Slam. Guess I
don't have to tell you that.

Obento smiles a terribly sad smile.

OBENTO
No matter. We each are only free in
this life. For a short time.

KIRA (OVER)
I'll take a set of anti-gravs.

Kira walks up, wearing a light day pack.

KIRA
Think I'm watching from the cheap
seats? I don't trust any of you.

Kira turns to Riddick.

KIRA
Especially him. He's got a habit of
leaving people behind.

EXT.-CRATER WALL-CLIMBING-WIDE

Four figures are descending the towering jagged crater wall.
PUSH IN-

EXT.-CRATER WALL-CLIMBING-CONTINUOUS

The antigrav pads create connectivity between the climbers'
hands and feet and the crater wall.

Kira and Riddick climb a few yards below Preacher and Doc. All climb carefully, avoiding any shadow or crevice of dark.

KIRA
Why did you leave her?

Riddick just keeps climbing.

KIRA
You did all that to get her off the planet, why did you leave her?

RIDDICK
I thought she was safe.

Kira takes a beat before answering.

KIRA
No one's ever safe.

That's when, OVERHEAD, Preacher slips, slides a couple of feet, before making contact with the pads again, face to face with Riddick. Preacher looks scared by their proximity.

RIDDICK
Roll left.

PREACHER
What?

RIDDICK
Do it.

Preacher obliges, fast, hanging by one foot and hand pad as Riddick's hand shoots out and grabs something lumping from a crevice to where Preacher's face was seconds earlier.

Riddick holds the writhing hammer-wasp in his hand, hurls it into a shaft of light where it SCREAMS and burns to ash.

PREACHER
Thanks.

Riddick just keeps climbing. They are now about twenty yards from the crater floor. Riddick lets go, dropping the rest of the way and landing with impossible grace.

KIRA
You gotta admire that.

The rest of the group continue climbing downward.

EXT.-CRATER FLOOR-MINUTES LATER

Kira, then Preacher and Doc drop to the ground. A floor of familiar onyx material has been poured at the crater's base.

Scaffolding has been erected. Doorways lead off into what appear to be blasted out caverns cut into the walls.

KIRA

Stuff looks like it was built after whatever made this crater hit.

DOC

Like they were studying it.

PREACHER

But I thought this seed thing was part of the planet.

In the crater's center, Riddick stands looking over something we cannot see. The group approach.

Riddick is standing over the opening to a small cave below them. They gather around, look down.

INT.-SEED CAVE-CONTINUOUS

THE SEED-CLOSE. No larger than a baseball on the cave floor. A blue so deep it might be black save for highlights.

The seed is held in place by tendrils, thick bony, almost like musculature, stretching into the ground.

EXT.-CRATER FLOOR-CONTINUOUS

DOC

Looks like the planet wants to hold on to it.

RIDDICK

Or it wants to hold on to the planet.

Preacher removes a small orb from his pack, squeezes it into life. It glows like a tiny sun. Drops it into the cave below.

INT.-CAVE-CONTINUOUS

SCURRYING as the shadows around the seed clear of the familiar, unseen hammer-wasps.

EXT.-~~CRA~~TER FLOOR-CONTINUOUS

DOC
Set?

PREACHER
As mud in the sun.

KIRA
I'll take watch up here.

Riddick looks up at Kira.

KIRA
What?

The moment lasts.

DOC
You coming along?

Riddick is still holding Kira's eyes. Then he turns and steps into the hole, dropping into the cave.

DOC
Guess that's a yes.

PREACHER
Talkative, ain't he?

Doc and Preacher follow him into the cave.

INT.-SEED CAVE-CONTINUOUS-MINUTES LATER

Doc's tool pallet lays on the floor. Preacher and Doc work over the seed with tiny lasers and picks. No progress.

PREACHER
I can't block the tendon
regeneration.

DOC
Couldn't lift it with a crane.

Riddick stands in the corner, arms crossed. Watching.

RIDDICK
How's the **extracting** going?

Doc looks up at him. Then Doc stands, gestures to the seed with an open hand. Be my guest.

Riddick crosses. Appraises the seed. Then steps forward, grabs the tendons on each side. Instantly the seed's musculature wraps around his arms.

And Riddick pulls. What ensues is an impossible battle of strength. The tendons holding the seed are like coiling, angry stone. Riddick strains with inhuman effort.

The tendrils are digging into Riddick's forearms, stony fingers piercing his flesh. Blood runs down the tendrils, now touching the seed.

THE SEED-CLOSE. As the blood hits it, changes color, going to a smoky, living blue for a moment as the blood is absorbed.

(OVER) A terrible ROARING from above. As if every beast on the planet is somehow SCREAMING simultaneously.

EXT.-CRATER FLOOR-CONTINUOUS

(OVER) The ROAR of the world continues, then begins to subside. Kira listens, her expression darkening.

A HAND grabs the edge of the pit, someone beginning to pull themselves back up. Kira looks down, expression inscrutable.

INT.-SEED CAVE-CONTINUOUS

Riddick is still struggling with the seed. More tendrils wrap around his arms. He strains with impossible force.

Slowly at first, then with ever-increasing speed, the stony tendons begin to break and crumble until the seed is free.

Riddick lifts the object in his hand. Turns it over. Something on his face. Hard to tell. Might be awe.

That's when the grapple hook hits the seed, whips it out of Riddick's hand. Riddick looks up.

RIDDICK-POV. Doc and Preacher stare down at Riddick from the top of the cave opening, seed in his hand. Doc smiles.

DOC

Thanks.

Doc points a silver gun and fires, a liquid metal net BLOWING into Riddick and slamming him, secured, into the cave wall.

DOC

Some monster.

And Doc and Preacher are gone.

Riddick strains against the net. No luck. Tries again. The liquid metal is just too strong.

A beat. Riddick kneels, looks at the light orb on the other side of the net. Reaches for it. Too far.

Riddick pulls his arm back in. Then, taking his wrist in his other hand he jerks down, dislocating his own arm.

Fighting agony, he reaches through the net, his dislocated arm now an inch longer, manages to grab the orb.

Riddick slams his shoulder against the wall, re-locating the joint. Face horribly stoic. Looks beyond the net.

In the deepest corners of the cave, shapes move in the now deeper shadows. (OVER) The HISS-CLICKING of the hammer-wasps.

Riddick takes his hands, wipes the blood off his still bleeding forearms. Spreads it on the net.

Riddick closes his hand around the orb, shutting out all light. He pulls off his goggles.

RIDDICK-POV. The creatures waste no time, racing across the cave floor and leaping onto the metal net.

The small monsters gnaw on the blood-stained steel, razor-teeth biting through the mesh, metal strands tearing away.

The net is covered with them now, like bugs on a screen, one plump one finally breaks through, leaping towards Riddick.

RIDDICK
(pulling on his goggles)
Let there be light.

Riddick opens his palm, the tiny orb's glow filling the room, immolating the nearest beasts, sending the more distant ones scurrying into the shadowy corners.

Riddick presses the orb into an indentation in the center of his bandolier belt, the cross straps now filling with light. He grabs the edge of the pit, pulling himself up to...

EXT.-CRATER FLOOR-CONTINUOUS

Riddick climbs out of the cave. No sign of Preacher or Doc. See what he sees.

ON THE CRATER WALL. Kira is hanging about a third of the way up the rocky face. No movement. Neck at a bad angle.

(OVER) GUNSHOTS. And SCREAMS. Coming from the crater lip above. Riddick looks down at his climbing pads. Shattered.

That's when the light begins to change.

EXT.-SKY-CONTINUOUS

The first of the four artificial suns flares. Then it begins to dim, now begins to flicker out entirely.

EXT.-CRATER FLOOR-CONTINUOUS

The shadows lengthen across the cavern floor. In the darkness, where crater walls meet floor, things begin to move, SKITTERING in from the dark corridors.

Riddick races to the crater wall and jumps, grabbing an outcropping of rock in bare hands. Riddick starts to climb.

EXT.-CRATER WALL-WIDE SHOT

Riddick scales the crater wall, angling towards Kira, her arms and legs hanging akimbo. The first sun goes dark.

EXT.-CRATER WALL-CONTINUOUS

Riddick has reached Kira, hanging by the back of her tunic. He swings to her, close now, face to face.

A red welt on her neck. But still breathing. An orb plugged into the center plate of her armor has been damaged, dripping glowing fluid.

Riddick forces the broken ball into its socket, her body armor glowing suddenly with running veins of light.

Then he SLAPS her. Hard. Again. On the third try Kira grabs his wrist, stopping him in mid-swing as her eyes come open.

KIRA

My hero.

Riddick says nothing.

KIRA

I tried to go after them.

Kira gestures to the welt on her neck.

KIRA

Double cross.

RIDDICK

Why?

She just stares at him.

KIRA

What are you talking about?

That's when the second sun flares, begins to dim. (OVER) More GUNSHOTS. And SCREAMS.

RIDDICK

Why?

KIRA

We better get topside.

Riddick says nothing. Kira's starting to talk fast.

KIRA

My pads are dead. They must have blown the generator.

He's still just staring at her.

RIDDICK

Why?

KIRA

You don't think I-

Riddick's hand shoots out, ripping her off the ledge holding her over the distant crater floor. Kira is perfectly still.

RIDDICK

You think I won't kill you?

KIRA

Riddick, I swear-.

RIDDICK

Don't. Just pray.

And with that he hauls her back in so she is clinging to his back. Riddick starts climbing again, now double the weight. The light sources in their tunics make them glow like angels.

KIRA-POV. The second sun goes black.

Riddick's arms are straining, his muscles bulging with each impossible length. Kira looks down...

EXT.-CRATER FLOOR-CONTINUOUS-TWILIGHT-TWO SUNS

KIRA'S POV. Darkness now covers the crater floor. Shifting shapes can now be seen in the blackness, pacing the rising darkness at the bottom of the crater wall.

EXT.-CRATER WALL-CLIMBING-CONTINUOUS

KIRA

Hurry.

RIDDICK'S HAND. Slips. Kira loses purchase, her broken light source falling from her armor and plummeting towards...

EXT.-CRATER FLOOR-CONTINUOUS

The light ball hits, revealing a living sea. Literally, thousands of the hammerwasps recoil from the light, then swarm around its edge, into the dark and up the crater wall.

OVERHEAD the third sun is flaring, begins to dim. The wave of darkness is giving chase, rising towards them, faster...

EXT.-CRATER WALL-CONTINUOUS-TWILIGHT-ONE SUN

Riddick is straining. The line of darkness is on their feet, gnashing beasts are literally at their heels.

KIRA

Climb faster.

The fourth sun flares, is going dark. (OVER) The SCREAMS above continue, now punctuated by another sound, inhuman, something between a RASP and a ROAR.

KIRA

Riddick!

Something has got her foot, pulling her down. Pulling Riddick with them. Riddick hurls a hand over the crater lip, pulls with inhuman force as Kira kicks, wrenching them up onto...

EXT.-CRATER WALL-CONTINUOUS-NIGHT

Riddick pulls himself standing, Kira rising beside him, as overhead the final sun flickers, then goes out, drowning the world in darkness.

Riddick pulls the orb from his bandoleer, cracking it in his hand, pouring a luminescent maginot line of liquid light behind them.

Orb dripping light in hand, he steps forward and pulls off his goggles. Riddick looks towards...

EXT.-CRATER RIM-BASE CAMP-NIGHT-RIDDICK VISION

Or what's left of it. Base camp is a blood bath. The machinery is shattered, the supplies in ruins.

Only Yoko is standing, her sword a whizzing glow. As she takes a hit, goes down, see what she is defending against.

Enormous monsters, evocative of reptilian tigers, surround the group, crawling over the wreckage. One is feeding on Obento, ripping him with giant jaws.

Billy lays atop a still Rip, blood streaming from his good hand, shooting the amassing beasts valiantly.

Riddick hurls his damaged orb towards the melee. The monsters closest to the light source scatter.

All but one. A single large predator looks up, its paws pinning Yoko to the ground, seemingly undaunted by the light as it sears its flesh.

It seems to look directly at Riddick. Malevolent. Intelligent. One of its eyes is a deep glowing red. The beat lasts. Then it ROARS, a sound of rage and challenge.

With impossible speed, the creature tears out Yoko's throat in a single gnash before it bounds off into the darkness.

EXT.-CITY-MINUTES LATER

Riddick pulls open an immense door, looks into a giant, cavernous space with silvered eyes.

RIDDICK

Looks clear.

Kira gives him an odd look, drags Rip in. Billy follows, half holding his forearm to his elbow, an orb now plugged into his chest-plate, illuminating his armor.

BILLY

We didn't see them come. They just started shooting.

Riddick takes a last look outside. Closes the giant door. Kira is propping up Rip. Checking his vitals.

KIRA

Alive.

Riddick tapes Billy's arm. The kid's pale, shocky.

BILLY

Shot us up. Overloaded the suns.
Then those things came. Oh man, did
you see? Did you see them?

The horror on his face. He really is little more than a kid.

RIDDICK

I saw them.

BILLY

Oh man. Oh man.

Riddick glances at Billy's back. Blood spills from a set of
deep fang marks. Not good.

RIDDICK

I have to cauterize this.

The kid glances up at him. Riddick is searching a bag of
equipment. Finds a metal rod. It sparks with electricity.

RIDDICK

Understand?

Billy nods. Riddick pulls the kid towards him, a sitting hug.
Reaches around his back with the rod, holding the boy's eyes.

BILLY

(scared)

How do they work? Your glasses?

Riddick amps the cauterizer to full, singeing air.

RIDDICK

They're subtronic light inducers.
Filter uv and hv bands. Like shades
closed to only let in shadow.

Riddick hits the kid's back with the cauterizer. His SCREAM
is bloodcurdling, trying to pull away. Riddick won't let go.

RIDDICK

They just do what normal eyes do.
Let me be outside during the day.
See a sunrise. A sunset.

The kid is shaking, smoke rising from his back until he
finally slumps unconsciously in Riddick's arms.

RIDDICK

You don't want to need them. Trust me.

Riddick leans him against a wall. Kira holds up Riddick's damaged and leaking light orb.

KIRA

This one, the one the kid's wearing. That's all the light we have left. They destroyed the rest.

Riddick just nods.

KIRA

They got the seed. We're dead and they're getting away.

RIDDICK

No. They're not.

EXT.-CITY-NIGHT

Preacher and Doc, orbs in their chest-plates, armor glowing, hurry down the sloping corridors, making for the dark surface of the lake. Doc carries the seed bag in his hand.

PREACHER

You sure you can get that shuttle fired up?

DOC

I wanted another ex-wife, I would have proposed.

PREACHER

And Guerin won't see us if we take off on the dark side?

DOC

Preacher, I swear...

Doc trails off.

PREACHER

What?

Doc just raises a hand. Then Preacher hears it too. Padding steps. Like they are being paced.

DOC

Get moving.

PREACHER

I am moving.

Preacher and Doc draw their weapons, increase their speed.
(OVER) The sounds of MOTION in the darkness.

PREACHER

What's that?

A single red eye glints in the darkness and then is gone.

DOC

Don't spook me, man.

Preacher and Doc go back to back. Suddenly something drops in from above lifting Doc, SCREAMING, into the air.

TILT UP TO REVEAL - Riddick stands on one of the elevated platforms holding Doc suspended in front of him.

RIDDICK

I've been looking for you.

PREACHER has no idea what just happened. Then he hears something, a VOICE, close as a whisper.

KIRA

Preacher.

He spins right, SHOOTS at the sound. Now the VOICE comes, intimate, from the other side.

KIRA

Preacher.

He spins left, SHOOTS again. That's when the VOICE comes from right behind him.

KIRA

Do you know how to pray?

And then, she starts to LAUGH. Preacher begins to run. Her LAUGHTER seems right behind him, on his heels. He's in full sprint now. Racing, breathless running directly into...

Kira stands right in front of him. Preacher stops short, inches away from her smiling face. His eyes go wide.

KIRA

Guess not.

TILT DOWN as Kira retracts her blades from his gut.

PREACHER
No. Please.

KIRA
Yes.

She extends her razor claws again, hands moving fast across his neck.

EXT.-TERRACE-NIGHT

Riddick is still holding Doc aloft by his throat, letting him get just enough air to breathe. Barely.

RIDDICK
Beg.

Doc tries to speak but Riddick won't take the pressure off his throat so he can't make any sound.

RIDDICK
I said beg.

Doc is frantic. Trying to make any sound at all. His eyes pleading, desperate.

RIDDICK
Can't hear you.

As Doc's vain attempts at communication increase in intensity, Riddick takes the seed bag from Doc's hand.

RIDDICK
Shortsighted.

Now Riddick takes Doc's light orb, slides it into his tunic, extinguishing all light. All around, motion in the darkness. Doc's face is inches away from Riddick's glowing eyes.

RIDDICK
One rule: stay in the light.

Riddick lifts Doc high over head. And tosses him down into the darkness. Doc's SCREAMS last only for a second before they grow wet and then silent.

RIDDICK-POV. The giant monsters feed on Doc, pulling him apart, fighting over the bigger pieces.

KIRA
(to his left)
I got my dead guy, you get yours?

Riddick turns right, directly into her face as she reveals Preacher's glowing orb now in her hand.

KIRA
Show off. It's why I like you.

But Riddick isn't smiling.

RIDDICK
Why?

Kira just stares at him.

RIDDICK
I asked you before. I'm asking you again.

Kira says nothing.

RIDDICK
No way they could have taken us both out at the same time.

KIRA
I'm flattered.

RIDDICK
You were in on it.

Riddick SLAMS her wrists against the wall with a hand, grabs her throat by the other.

KIRA
Harder.

RIDDICK
You were climbing with them when they double crossed you.

Kira is staring at Riddick.

RIDDICK
Talk. Now.

A long beat. Kira wets her lips.

KIRA
Easy to see they were planning their own game. I hooked up with them. I was going to let them kill everyone else. Then I was going to do them and come back for you.

She's trying to hide her fear. Almost pulls it off.

KIRA
But you don't believe that, do you?

He just keeps staring at her.

KIRA
I'm tired of all the foreplay.

Kira arches her head back, bearing even more of her throat. There are tears in her eyes. Fear? Or something else.

KIRA
Go on! Do it! DO IT!

What Riddick does next is as odd as it is remarkable. He lets go of her wrists, her throat. Steps back, looks at her.

KIRA
Riddick?

There is something about her, suddenly so small, almost child-like. Something she is about to say. Then she hardens again.

KIRA
You're not going to kill me, I guess we should get moving.

And with that she jumps down, starts off.

RIDDICK
Why?

She doesn't turn as she answers, now, her voice is an odd blend of sadness and irony.

KIRA
I wanted to save you.

She starts off. Riddick stares after a beat. Then follows.

EXT.-CITY-NIGHT-WALKING-MOMENTS LATER

Kira and Riddick walk the narrow corridors, close, each in the glow of the orbs in their hands. Everywhere issue the sounds of the creatures, behind, in front, racing high walls.

Kira turns. Riddick has stopped a few feet back, perfectly still. Glances up. In the darkness of the roofline something glints. A single red eye.

What happens next is nearly too fast to see. A terrible ROAR. Then, from the roofline, two albino monsters leap in kamikaze synchronization.

One beast bites Kira's orb as it rolls, the other Riddick's, both burning alive as they crush the devices in their mighty jaws. The world is plunged into darkness.

PUSH IN ON RIDDICK as he pulls off his goggles.

RIDDICK-POV. The Red-Eyed monster stands atop the roof. Stares right at Riddick as it arches its neck and ROARS. More beasts fill the roofline, leap onto the street below.

The alley is a writhing gauntlet of angry flesh separating Kira and Riddick from the giant doorway at its end.

KIRA
(extending her claws)
I can't see.

Riddick pulls his shiv.

RIDDICK
I think that was the idea.

(OVER) Red Eye ROARS again. A command. The beasts attack.

Riddick is already on the move, slashing monsters as he makes his way towards Kira.

RIDDICK-POV. A monster is directly in front of her, coiling back to spring as she stands, claws extended, blind.

RIDDICK
Your right.

Kira slashes right, catching the beast as it springs towards her. Riddick takes one out with his shiv as he moves to her.

RIDDICK
Down and left.

Kira slashes down and left, catching another as Riddick backs into her, moving them towards the doorway, slashing another as it springs for his throat.

RIDDICK
Two. Both left, one up, one down.

Kira moves as he directs her, getting both beasts, but not before one grazes her side with its teeth.

Kira SCREAMS. (OVER) The sound of something HITTING the ground, scattering, like small bits of ivory.

The monsters are coming faster now. Riddick's shouted ORDERS choreograph her moves as he implements his. The monsters are coming in a wave as Riddick hauls open the door to...

INT.-CHAMBER-CONTINUOUS

Riddick slams the door closed and Rip bolts it with a giant hanging block. Rip stands there, grim smile. Alive.

RIP
Heard you coming. Left the light on. You get them?

Riddick's silence is answer enough.

RIP
Good.

Rip gestures into the giant room. The single remaining orb illuminates Billy who is working over a piece of machinery.

RIP
Billy's trying to get the com working.

(OVER) The beasts can be heard GROWLING outside the door.

RIP
Well, I guess we know what killed the creatures that lived here.

Rip walks towards the light. Riddick turns to Kira who is examining a bloody wound in her side. Her concern seems to be greater than the severity of her injury.

RIDDICK
Looking for these?

Riddick reaches out his fist, opens his hand, palm up. Within are two small pieces of ivory. Teeth.

RIDDICK
Why don't you make it easy on both of us?

Kira says nothing. Just extends her claws. Terrified.

RIDDICK
Why don't you tell me how I wouldn't understand.
(MORE)

RIDDICK (cont'd)

How dark the world can be. How we end up doing things we couldn't have even imagined. How we become nightmares instead of people. Why don't you justify it all. Why don't you? Why don't you try?

Kira is petrified. Riddick holds his glare. And then, impossibly, he turns and starts away.

KIRA

Give them back. They're mine.

And suddenly he's in her face again, having moved at impossible speed, leaning into her.

RIDDICK

Not anymore.

He walks away from Kira who stands there, trembling. Alone.

INT.-CAVERN ROOM-LATER

A SINGLE LIGHT ORB-CLOSE.

RIP (OVER)

That's it. That's all the light we have left.

WIDER. Riddick and Rip stand by one of the walls, looking at Billy tinkering by the light. Kira stands over him.

RIP

That and three light grenades. They planned it well.

RIDDICK

Not well enough.

RIP

We can't go back the way we came. We'd never make it to the pods. Not enough light.

Riddick glances up. (OVERHEAD) Feet pad on the roof.

RIP

We could try and wait them out.

RIDDICK

Nine more days of darkness. How long until they figure a way in...

Riddick trails off. He's staring at the wall. Large panels are etched with images of the city's giant builders. Adjacent panels show images of monsters like Red Eye.

RIDDICK

That kamikaze move they made.
They're smarter than the
hammerheads.

RIP

Smart enough that they're out there
and we're in here.

Riddick stares again at the wall panels, looks down at his open hand, at two small ivory teeth.

RIDDICK

I think I know what happened.

Riddick notes overlaid symbols like those in the orrery. They vary only slightly between the predators and builders.

RIDDICK

I think I know what these symbols
represent.

He closes his fist around the teeth.

RIDDICK

DNA.

Riddick touches the symbols.

RIP

Those monsters didn't kill the
creatures who built this city. They
are the creatures that built this
city. What they've become.

Rip just stares at him.

RIP

How? What could have mutated an
entire race?

BILLY (OVER)

We're screwed.

Riddick and Rip look up to see Billy holding the com-link.

BILLY

The uplink's crystal's rended. This
couldn't call around the corner.

The moment sinks in. Trapped.

BILLY

How are we going to get out of here?

RIDDICK

Ask her.

Riddick is looking at Kira who has come closer, still standing a few feet off.

RIDDICK

She's been communicating with Guerin the whole time.

All stare. A beat. Then Kira reaches into her pocket.

KIRA

I was wondering why you let me live.

What's odd about her smile is how much disappointment it reflects. She looks up into Riddick's eyes.

KIRA

Should have realized. I was useful.

She removes the uplink transponder.

KIRA

I was supposed to look for an alternate landing sight in the dark area. Where he could set the ship down without lowering the ramsails.

BILLY

You piece of-

KIRA

In case things went wrong. I was the fail-safe. That's all.

RIP

Doesn't matter, there's nowhere big enough to land the ship.

But Riddick's just staring at Kira.

RIDDICK

Sure there is.

Kira is staring back at Riddick. Nods.

KIRA
The lake.

BILLY
You can't land a ship on water.

RIP
(getting it)
The cryotube generators-

KIRA
Not water-

RIDDICK
Ice.

Riddick crosses to Kira.

RIDDICK
Signal him to land.

KIRA
Your word.

RIDDICK
Do it.

KIRA
Your word you won't kill me.

Riddick stares at her. Then nods his ascent.

He turns and walks away. Kira stares after him. Looks almost like she's about to cry. Then she activates the uplink.

INT.-GUERIN'S SHIP BRIDGE-MINUTES LATER

Guerin sits in the red glow of the com.

GUERIN
Where the hell have you been?
What's going on down there?

INT.-CAVERN ROOM-CONTINUOUS

KIRA
(into the transponder)
We've got your precious seed. But
you're going to have to come and
get it. Bring her down now.

GUERIN
Who's we? What's-

Kira disengages the signal. PULL BACK. They are standing by a large door at the far end of the chamber.

KIRA
Happy?

She looks at Riddick a beat. Then looks away.

RIP
Now what?

BILLY
If I was watching right, the lake should be through here.

KIRA
If you were watching right? You had that holo-thing on all the time.

BILLY
I was watching.

Riddick stares at him. Then he nods.

RIDDICK
We'll do it the kid's way.

Billy seems as surprised as the rest. Riddick moves to the door. Stands close and closes his eyes. Listening. Finally...

KIRA
How many?

He doesn't answer.

KIRA
Riddick. How many?

Finally he looks at her again.

RIDDICK
A lot.

Riddick takes a beat.

RIDDICK
They want the seed back.

He reaches into his pocket, removes the seed bag. Takes out the orb. Holds it at the door.

(OVER) Hear the beasts frantically scratch and HOWLING on the other side. Desperate.

BILLY
How are we gonna get past them?

Riddick tosses Kira the seed.

RIDDICK
Bait.

INT.-LIBRARY-LATER

Pitch black. Then as our eyes adjust, find the faint form of Kira sitting alone in the blackness, the seed on her lap.

In the distance, the outline of the door at the far end of the chamber is open. All around her, the SOUNDS of shapes moving in the darkness. Kira manages a terrified smile.

KIRA
Here kitty, kitty.

RIDDICK-POV. Sitting on a high ledge, a bundle of their last light grenades in his hand. Below, Kira is encircled by the creeping beasts coming across the floor, down the walls.

KIRA
Okay.

Riddick glances across the room as the final few beasts file in from the adjacent chamber. A mass of approaching monsters.

KIRA
All right.

But Riddick looks again at the door. The monsters are closing on Kira. Feel what passes for their breath on her face.

KIRA
Come on, Riddick.

Riddick is still staring at the door. A final form fills the door frame. Stares up at Riddick with one red eye.

KIRA
(deploying her nails)
Oh God.

Riddick and the beast hold each other's stares. Then the beast turns, disappearing the way it came in a heartbeat.

KIRA
(small)
Please.

They are everywhere. Mouths open, rows of fangs.

KIRA
(smaller)
I'm sorry...

The other beasts leap towards her as one.

KIRA
(tiny)
Riddick-

Riddick hurls the homemade bundle of their remaining light grenades into the air and it explodes.

A BLINDING FLASH, amplified by the reflective walls, reveals and then incinerates the beasts.

INT.-LIBRARY-MOMENTS LATER

A glowing orb emerges from an alcove revealing Rip and Billy. Kira stands a few feet away with the seed. Shaking.

RIDDICK
(arriving)
Put it away.

Kira stares at him as if at a stranger. She puts the seed back in the bag and (OVER) the BAYING quiets.

RIDDICK
I'll take that.

KIRA
I'll hang on to it.

Face off.

KIRA
What you gonna do, kill me for it?

RIDDICK
They're things worse than dying.

KIRA
You don't know half of them.

The two just stare at each other. Riddick cocks his head. Smiling, Kira extends the claws on both hands.

BILLY
Hey, hey, I got an idea. I'll hold on to it. Call me Geneva.

Both look at Billy. He smiles, shrugs. Worth a try. Then...

RIDDICK
Give it to him.

BILLY
What?

KIRA
You're kidding, right?

RIDDICK
Give it to the kid. Neutral ground.

The moment lasts. Finally...

KIRA
Sure. He's okay. Why not?

She hands over the seed. Billy stares at it incredulously. Looks up at Riddick. Opens his mouth. Closes it again.

RIDDICK
Yeah. He's okay.

Riddick takes off his goggles, puts them around the kid's neck. Smiles.

RIDDICK
Why not?

Riddick unblocks the giant door. Rip holds up the single light orb.

KIRA
That red-eyed thing is still in there.

RIDDICK
Probably not alone.

Riddick pulls open the door to the inner chamber.

RIDDICK
Move fast.

INT.-LIBRARY ADJACENT CHAMBER-MOMENTS LATER

The group, with only the single, glowing orb, race through the long, narrow chamber.

Glimpse what our group cannot. In passing illumination, the walls bear an expansive mural of hell come to this planet.

The twisting de-evolution of builders into beasts, all writhing before a fallen sunburst that may well be the seed.

(OVER) A SOUND. Riddick spins.

RIDDICK-POV. Climbing down the wall are Red Eye and four of the other cats, leaping to the floor and giving chase.

Dead ahead, a stone arch opens into the black night. Rip hurls a familiar cylinder out the open archway.

THE RAFT spins into form in midair, slightly illuminated by the metal's endemic glow, SPLASHES to the black water below.

RIDDICK-POV. THE MONSTERS are right behind them.

RIDDICK

Jump!

Billy, Kira, Rip and Riddick all leap through the archway, falling thirty feet towards the raft. (OVER) A SCREAM.

EXT.-LAKE-RAFT-NIGHT-CONTINUOUS

Distant star light reflecting off the lake gives the world a faint luminescence. Riddick comes up in a roll facing behind.

RIDDICK-POV. One of the monsters has its mighty jaws around Rip's legs, trying to pull him into the water.

The creature hangs half in the water, haunches long enough to fall below the protective light field, already being devoured by the undersea demons. Still it continues to ravage Rip.

Riddick scrambles forward, grabs Rip's hand. Rip stares at him, eyes wide.

RIP

It hurts. Oh God, Riddick, it hurts.

(OVER) A terrible HOWL. Red Eye stands in the open archway, staring down at the Riddick, flanked by two more monsters.

RIP

Son of a bitch.

As Kira GUNS the engine, a second monster leaps onto Rip, finishing the work of the first, dragging him into the water.

RIDDICK

No.

Whatever grabs Rip from below, all we know of it is the expression of pure horror on Rip's face. Then, in a roiling broth, Rip is into the water and gone.

KIRA

Riddick?

Riddick is staring at the water. Red Eye HOWLS again. He holds the monster's eyes.

KIRA

Riddick?

Finally, he turns to her.

KIRA

That force field. Does it go over our heads, too?

THE SKY is an aviary of flying monsters, visible only as outlines against the dim star light as they devour each other. The night ECHOES with a symphony of horrible CRIES.

One giant flying demon is plunging towards them, a prehistoric outline coming fast in a death dive.

BILLY

(drawing his guns)

Riddick....

But at the last moment, hardly ten feet over their heads, it swoops away, followed by a SCREAMING swarm of hammer bats.

RIDDICK-POV. Stares up at the night. The silvery field spreads overhead, protecting them. And beyond...

Riddick can see the night the way the others can't. So much worse. Infinite beasts, all feeding on each other. Legion.

RIDDICK

You'd die to get off this place.

A single star in the sky is growing brighter. Brighter still, the light of the anti-grav thrusters revealing Guerin's ship.

KIRA

It's about time.

The thrusters make their own sun. Flying beasts that can't clear in time, burst like bugs on a zapper.

THE RAMSHIP fires a series of glowing blue projectiles, which emit a blue pulse, like that of the cryotubes, into the water.

THE LAKE glows blue for a second and then, in virtually an instant, ice races across its surface. Frozen solid.

THE RAFT-CLOSE. The bottom freezes, Billy pulling up his feet just in time.

EXT.-FROZEN LAKE-SHORE LINE-CONTINUOUS

Red Eye stands with two other beasts, anxiously pacing the shore. Looks up as the ice line rushes towards land.

Red Eye stares at the encroaching ice as it stops about fifteen feet out. A lethal moat between him and the icy surface.

Red Eye ROARS again, and then leaps, impossibly clearing the dark ribbon water and landing on the ice.

Red Eye begins stalking towards the glow of the settling ship in the distance.

EXT.-FROZEN LAKE-CONTINUOUS

THE RAMSHIP shuts off its drive, drifting ever so gently down, giant struts lighting on the dark surface.

BILLY

Why'd he cut his thrusters?

KIRA

They'll melt the ice, genius.

BILLY

Bitch.

EXT.-FROZEN LAKE SURFACE-MINUTES LATER

Riddick stands alone on the ice as a gangplank lowers from the ship. Billy and Kira wait on the raft in the b.g.

Guerin emerges. He seems startlingly clean compared to the bruised and bloodied Riddick.

GUERIN

You survived.

RIDDICK

Nice and comfy up there?

GUERIN
Where's the seed?

RIDDICK
Give me the lenses.

GUERIN
When we're on the ship. I gave you
my word.

RIDDICK
Now. I trust my word. Not yours.

Guerin shrugs. Then he reaches into his eyes and removes the
two lens cameras.

GUERIN
See?

RIDDICK
That a joke?

Guerin looks at the lenses, still standing on the gangway.

GUERIN
I'm not going out there. That's
what I pay you for.

He opens his hand.

GUERIN
Come and get them.

Riddick starts towards him.

EXT.-RAFT-SIMULTANEOUS

Kira and Billy sit together in the raft. Kira HUMS.

BILLY
Do you have to do that? It's
annoying.

KIRA
You kidding?

BILLY
Listen. Do you hear something?

Kira glances absently towards the dark shore. Is that a shape
coming across the dark ice? Or just the mist?

BILLY

I wish I could see what was going on.

Billy is craning his neck, trying to get a look at the interaction between Guerin and Riddick. Too dark.

KIRA

You know, you're kind of cute in a barely post-pubescent sort of way.

Billy looks at her. Startled. Kira has reached up, now strokes his cheek gently.

KIRA

What do you think? Think we've got time. I'm quick.

Billy just stares at her. Shakes it off.

BILLY

Cut the shit.

She's even closer now, tilted face right up in his. Her VOICE comes first in one ear, then the other. Close. Inviting.

KIRA

Billy. Billy.

Billy reaches for his gun.

BILLY

I'm serious. Cut it out.

Kira sighs, shakes her head, the business coming back into her glinting eyes.

KIRA

Suit yourself. I tried to be nice about it. Give me the seed.

BILLY

What?

KIRA

Give me the seed.

His words never come. Kira's hand moves like light, nails extending, slitting his throat in a single move.

KIRA

You were going to say no.

Kira reaches down, takes the seed pouch from Billy's hand. Removes the seed, turns it over in her hand, puts it back.

SEED-CLOSE. Some of Billy's blood spills onto its blue surface and is absorbed. The seed glows a beat. Thirsty.

(OVER) The SOUND of a world of creatures as they all SCREAM.

EXT.-FROZEN LAKE-GUERIN'S SHIP-NIGHT

Riddick is facing Guerin. Guerin reaches out with the lenses. Riddick looks down as he takes them.

(OVER) The SOUND of the SCREAMING beasts fills the air. All the distraction Guerin needs.

Guerin moves fast, gun out, barrel SMASHING into Riddick's face, then across his head, sending him to the ice.

GUERIN
I was going to wait until we were
on the ship.

Guerin shrugs.

GUERIN
Better this way. All I need of you
is from the neck up.

Guerin looks into the night. SHOUTS.

GUERIN
Kira. Get the seed.

Riddick is laying on the ground.

GUERIN
What did she tell you? She was my
back up? Don't you get it? We were
in it together.

RIDDICK-POV. In the raft, Billy lays dead over the side, blood pooling on the ice like a growing black stain.

GUERIN
She betrayed you, Riddick.

THE SHIP'S THRUSTERS begin to RUMBLE and glow.

GUERIN
Kira?

Guerin is startled. Spins. Bad idea. Riddick is on him in a second, throwing Guerin off the gangplank and onto the ice.

Riddick grabs him by the hair. SLAMS his head into the ice once, then again. Takes his gun, levels it at him.

RIDDICK-POV. Behind Guerin the ship starts to rise.

GUERIN (OVER)
Stop her, Riddick.

Riddick looks down at Guerin.

GUERIN
Don't let her get away.

The ice is beginning to crack in the heat of the thrusters.

GUERIN
Don't you know who she is?

Guerin stares up at Riddick.

GUERIN
She killed your precious Jack.

Riddick stares at him. A long beat. Gun still in his hand.
HOLD on Riddick's EYES.

RIDDICK
No.

And he FIRES, again and again, blowing holes in the ice. The ice CRACKS, plating, Guerin starting to fall through.

RIDDICK
No.

One final SHOT and the ice CRACKS again. Guerin slips into the dark water, SCREAMS, as something devours him from below.

RIDDICK
She didn't kill Jack.

THE SHIP has risen about thirty feet, its light diminishing. The gangplank still hangs, maybe fifteen feet lower.

The ice is CRACKING beneath his feet. As the ice gives way below him, Riddick leaps, grabbing onto the bottom of the extended plank.

THE SHIP is rising as Riddick pulls himself, hand over hand, up the hanging gangplank. He looks up.

A figure stands just inside the hatch, staring down at him. It's Kira, hand on a remote thruster control. Her eyes glint.

Riddick's grip is slipping fast. No way to survive.

INT.-RAMSHIP-CONTINUOUS

Kira holds her hands up, extends all ten razor nails, again two lethal fans. And smiles a tremendously satisfied smile.

Kira reaches down, fast, OUT OF FRAME. Hear her nails SKEWERING flesh.

TILT DOWN to reveal Kira has dug her nails through Riddick's arm, now lifting him into the ship and retracting her claws.

She retracts her claws. The two stand there, close.

KIRA

I told you I'd save you.

RIDDICK

Yeah. You did.

Her smile grows so wide it belies the shine in her eyes.

RIDDICK

I always knew you'd turn out to be a good kid.

And the water spilling down her cheeks is the first in a very long time.

RIDDICK

You saved me. Jack.

Kira's warm smile turns into a grimace. Her eyes grow wide, a trickle of blood running out of her mouth.

Riddick spins. See what he sees. Red Eye moves from the shadows behind her, jaws dripping with blood.

Mouth opens in a ROAR. Packed with teeth.

THE SEED-CLOSE. Bagged in the corner. GLOWS. (OVER) Beasts on the planet's surface below SCREAM.

And something extraordinary happens. Red Eye mutates before Riddick's very eyes, bones and muscles TEARING as the creature stands up right.

THE SEED-CLOSE. Glow again. (OVER) Again the beasts SCREAM.

And Red Eye completes his change. He has become something that is, impossibly, more bipedal. More human.

Red Eye attacks. Riddick blocks a number of the creature's blows and kicks the thing, hard in the face.

No effect. It attacks again, swinging clawed hands. Riddick, pressed harder this time, blocks it again and grabs its arm, twisting it back.

Red Eye HOWLS, and spiky thorns the size of lion's teeth POP OUT all over its body. They puncture Riddick's hands.

Riddick's display of fighting skills is a literal BLUR of flying arms and feet, hampered, though, by wounded hands.

Riddick is pounding the beast. But the thing is just too big, too powerful. It gets Riddick by the throat.

Red Eye throws Riddick down onto the deck. Leans over him, teeth bared. Grimace that might be a smile.

Riddick glances out the open hatch again, only inches from his face. Creatures swoop away in the passing darkness.

A beat. Riddick manages to free a hand and whip it across the jagged metal edge of the hatch frame.

Blood sprays out of his severed palm artery, into the creature's face. It reacts, ROARING. All Riddick needs.

Riddick rolls, good hand slamming the remote engine control, MAXIMIZING the thrusters. The ship hurls upwards.

RIDDICK-POV. Red Eye ROARS again. Riddick's blood glows in his night vision. It rears back to strike.

That's when a winged beast swoops into the open hatch, attracted to Riddick's blood, grabs Red Eye.

The two creatures struggle, the winged thing no match for Red Eye, who tears it apart.

Riddick is GUNNING the remote engine control as Red Eye turns to him. The thing almost smiles.

Riddick is staring out of the open hatch. Dark clouds are whipping past, slowly growing light.

Red Eye coils and then, with a victorious ROAR, leaps towards Riddick just as the sun becomes visible out the open hatch.

Red Eye's face is inches away from Riddick's when Riddick hits a control stud.

RIDDICK

Full view.

And the walls becomes transparent, filling the room with bright, streaming sunlight.

Red Eye SCREAMS as the rays of the sun fill the ship, burning into him. The beast SCREAMS again, finally devoured by light.

INT.-GUERIN'S SHIP-MOMENTS LATER

Riddick sits on the floor, a mortally wounded Kira pulled close to him, sunlight shining through the transparent hull. She smiles into his eyes.

KIRA

Kill it?

Riddick says nothing.

KIRA

Stupid question.

She's having trouble hanging on. The breath is going out of her. So fragile, this life. So fast.

KIRA

Blood.

She's looking down at his hand, the flow of claret stemmed by a tightly held rag.

KIRA

That's how I found you, you know?
After the transfusion, you left
genetic markers inside me. Kind of
romantic, don't you think?

Kira smiles a child's smile. Jack's smile.

KIRA

I never had the money to track you.
Then Guerin showed up. I wanted to
show you I was as good as you...

Kira starts to fade. Pulls herself back.

KIRA

How long? Did you know?

RIDDICK
Right from the start. You still
smell the same.

Kira nods.

KIRA
Can you forgive me for killing her?

Riddick is silent.

KIRA
She couldn't survive it, Riddick.
The things they do to you. The
things they make you do. You can't
imagine. I had to kill her. I
couldn't be her anymore. I had to
become you instead.

RIDDICK
I shouldn't have left you. I didn't
know. I thought you were safe.

But she's really only half here by now, half gone.

KIRA
Forgive me?

RIDDICK
I forgive you.

Kira smiles.

KIRA
Why did you come anyway?

RIDDICK
You were never as good as me, Jack.
You were always better. You just
got lost along the way. I know how
that happens. But, given the
chance, I knew you'd do the right
thing. Thought I might help you
remember that. You were always a
good kid.

Her eyes have closed.

RIDDICK
Jack?

Lids flutter open. Butterflies with no more time.

KIRA

Before everything. Me and Imam. We were going to go to New Mecca. We were going to find a square of land and plant a tree. That's all. Just one goddamned tree.

And with that, Kira dies. Riddick holds her long after she's gone. Might be tears in his eyes, might just be the light.

EXT.-EARTH-LOWER PRAIRIE-DAY

A single figure walks across an endless desert of shanty towns built into the husks of burned Seattle's skyscrapers.

Overhead the smog-line hangs thick and stained by sunset.

WITH THE FIGURE as he comes to the edge of the desert, ending now in a jagged cliff overlooking more wrecked city below.

CAMERA TURNS AROUND THE FIGURE as he reaches into his tunic. In his hand is a small object wrapped in a familiar pouch.

RIDDICK

Just one goddamned tree.

Riddick pulls the seed from the pouch, sunlight hitting it, creating, on its surface like a migration of tiny sparks.

RIDDICK

Here you go, Jack.

Riddick hurls it into the chasm.

THE SEED'S internal reaction is increasing with glowing ferocity as it soars to the distant desert below.

The seed hits the sand and just keeps going, burrowing deeply into the Earth's surface, creating a crater not unlike the one in the center of the obsidian city.

From within the crater, a pulse of blue spreads across the surface of the world, disappearing into the horizon.

Then, in its wake, fast-growing forest, blue lakes, Earth's original architecture being restored in a heartbeat.

HOLD ON RIDDICK as he stares at the Earth being reborn.

WHIP PULL BACK with the emerging landscape, hundreds of miles, all the way back to...

EXT.-UPPER MANHATTAN BOARD ROOM-DAY

Back where we started. A familiar figure stands in the window watching as the Earth is transformed into a lush garden.

Imam's reflection smiles.

FADE TO BLACK.