

SPACE: ABOVE AND BEYOND

"Who Monitors the Birds?"

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Director:  
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Episode 3S11  
Story 4508  
11/10/95 (White)  
11/14/95 (Blue-Full)  
11/15/95 (Pink)  
11/21/95 (Green)

11/14/95

SPACE: ABOVE AND BEYOND

"Who Monitors the Birds?"

SETS

INTERIORS /

SARATOGA/

FIRING RANGE  
ORIENTATION ROOM  
SLEEPING QUARTERS

IN VITRO FACILITY/

BIRTHING ROOM  
CLASSROOM  
DORM ROOM  
SHOWERS  
HALLWAYS/STAIRWELL

EXTERIORS /

LAKE

WOODS/

HILL  
ELEVATED AREA  
RENDEZVOUS AREA  
RIDGE CLEARING  
FOXHOLE  
ROCKY AREA  
CANYON CREVICE

JUNGLE 1 & 2  
UNDERWATER  
IN VITRO FACILITY

11/15/95

SPACE: ABOVE AND BEYOND

"Who Monitors th Birds?"

CAST

COOPER HAWKES  
NATHAN WEST  
SHANE VANSSEN  
VANESSA DAMPHOUSSE  
PAUL WANG

JACK COLQUITT  
WOMAN  
MONITOR #1  
MONITOR #2  
FRIGHTENED IN VITRO  
ALIEN IN FOXHOLE

TEASER

A SLOW EERIE FADE IN unveils two shadowy moons hiding behind a curtain of stars. Something is unsettling about this star field, as if the blackness of Space has a sheen. As if the stars in the Heavens were backward.

The moons and the stars begin to ripple, thus REVEALING WE are actually looking upon a reflection of the sky in a body of black water.

Stealthily rising from beneath the surface are two dark figures in wet suits and underwater breathing equipment. With restrained fluid movement, they proceed PAST FRAME.

1 EXT. A LAKE - EXTREMELY WIDE - NIGHT

1

Deathly silence envelopes the lake, surrounding woods and mountains. Above, the two dusty moons are reluctant sentries to the figures below. The two men remove their gear and equipment before caching it in the nearby ground.

They proceed quietly into the woods. PAN DOWN to CLOSE of Chig tracks. They look to one another and proceed quietly into the woods. (X)  
(X)  
(X)

CUT TO:

2 EXT. WOODS - NIGHT

2

A slight portentous breeze whistles through the trees. O.S., FOOTSTEPS APPROACH. ENTERING FRAME is an ALIEN SOLDIER. It pauses, searches the area, while a second ALIEN appears in the b.g.

The first soldier turns back, as if signaling "all clear." After a beat, a third enemy soldier ENTERS FRAME.

The third Alien is distinctly marked. The armor is primarily black, except the area from the shoulder to elbow, which is colored a deep maroon. The sense is this is an officer. Important.

From the darkness, a SHOT RINGS OUT!

The Alien Officer is violently jerked backwards. Another SHOT pierces the helmet. Green mist sprays, backlit by the moons.

The two foot soldiers are startled, frantically trying to get a bead on the origin of the weapons fire. TWO more rifle SHOTS. Each round tears into its target. The Alien in the b.g. falls to its knees. An assurance round kills it.

(CONTINUED)

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2 CONTINUED:

2

Before the f.g. Alien can move, another shot takes its life.  
As it falls toward CAMERA... WE BEGIN TO MOVE. FAST. Past the  
dead soldiers, over the assassinated officer, INTO THE WOODS.

(CONTINUED)

2 CONTINUED: (2)

2

The CAMERA FLIES past trees, THROUGH thick brush, until finally settling on seemingly another tangled mass of vegetation. Beat. The hard cold steel of an assassin's rifle moves ever so slightly, REVEALING the location of the snipers. Two figures, camouflaged upon the cold ground.

A figure removes the camouflaged sniper's hood, EXPOSING MAJ. JACK COLQUITT, face heavily camouflaged, night vision goggles, helmet. He turns to his partner.

The second sniper hood is removed REVEALING COOPER HAWKES in the same garb. Cooper places on his night vision goggles. (X)  
With a nod to the Major, the two snipers move out of position. (X)

3 EXT. KILLING GROUNDS - NIGHT

3

The three Alien soldiers lie dead on the ground. Green "blood" dot the nearby foliage.

In the b.g., two figures cautiously approach. Silent.

CLOSE - OFFICER ALIEN

Colquitt ENTERS FRAME, kneeling down to confirm the kill. With weapon ready, he reaches out, checking the enemy soldier. He is indeed terminated. Colquitt begins to work quickly, dismantling the communications package that is part of the Alien armor - the "horn."

Cooper stands watch over the bodies, searching the surrounding area for any signs of chigs. His eyes are drawn to the soldiers he assassinated. Though his face remains impassive, his eyes reflect what every soldier knows... it could just as easily be him, dead on the ground.

Suddenly, one of the chig soldier jerks. Cooper whirls, leveling his firearm. Colquitt reaches up, deflecting his weapon. Colquitt unsheaths his K-bar and plunges it into the alien, assuring the enemy's death.

With the "alien horn" secured in his pack, Colquitt motions to Cooper with a nod and they quietly exit.

4 EXT. WOODS - NIGHT

4

CAMERA is MOVING with Hawkes and Colquitt as they make an escape. Their pace is rapid, but not rushed. Their movements are fluid and patient. THEY CLEAR FRAME.

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5 EXT. HILL - WOODS - NIGHT

5

The two snipers hustle down a hill TOWARD CAMERA, black silhouettes against the trees.

6 EXT. RENDEZVOUS AREA - WOODS - NIGHT

6

Hawkes and Colquitt continue through the dark forest. Colquitt pulls up. He checks his watch then produces a small hand held flat black box. Colquitt punches some buttons and covers the dim illuminated readout. They remove their Sniper hoods

(X)

Hawkes scans the area, keeping watch.

INSERT - READOUT

"EXTRACTION AT 208884. 00:43"

RETURN

Colquitt clears the command. He taps Hawkes and gestures with a nod, "follow me." Hawkes understands.

Suddenly... Colquitt's chest ERUPTS from a bullet impact. He falls to the cold ground. Hawkes is startled. He hits the deck as GUNSHOTS RAIN from the outlying darkness.

HAWKES

eyes wide with fear, crawls quickly on his knees and elbows, searching for cover.

CAMERA MOVES with him along the ground as he makes it behind the cover of a tree.

Hawkes is immediately up and FIRING, spraying gunfire around the area. In the pause, he takes off. Sprinting.

HAWKES

running. Trying to reload as he escapes. His chest is about to burst from exertion and fear. GUNFIRE ECHOES. The impacts tear at the ground beneath his feet.

7 EXT. ELEVATED AREA - WOODS - NIGHT

7

Alien troopers are dark f.g. objects, FIRING upon the lone Marine figure running below.

8 EXT. RENDEZVOUS AREA - WOODS - NIGHT

8

Hawkes continues to rabbit run, evading the WEAPONS FIRE.

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9 EXT. ELEVATED AREA - WOODS - NIGHT

9

The enemy FIRES upon Hawkes. Suddenly, Hawkes, in the b.g., jerks as if hit. The Marine slams to the ground. The enemy ceases FIRE.

10 EXT. RENDEZVOUS AREA - WOODS - NIGHT

10

Hawkes lies awkwardly, motionless in the dirt. A cold wind blows in the renewed silence.

11 EXT. ELEVATED AREA - WOODS - NIGHT

11

The silhouetted enemy figures pause, studying their still target. Colquitt's body lies dead thirty yards away from Cooper.

As the Alien unit, three soldiers, move out from their position and proceed down the hill toward the Marines, the two moons casting a pale deadly light...

FADE OUT:

END TEASER



ACT ONE

12 EXT. RENDEZVOUS AREA - WOODS - NIGHT

12

CAMERA IS DIRECTLY OVER the sprawled body of an American Marine (X)  
in the dirt.

O.S., FOOTSTEPS. Leaves gently CRACKLING from the enemy  
soldiers' approach.

CAMERA RISES and ADJUSTS to REVEAL the immediate scene.  
Colquitt's body lies in the b.g., closest to the advancing  
Aliens. CAMERA MOVES toward Colquitt's body. CREEPING.  
EERIE. TENSE.

THREE CHIG SOLDIERS

pause before Colquitt's corpse, as if afraid of the dead  
Marine. One raises its weapon and FIRES into the body to  
assure termination.

HAWKES

The GUNSHOT causes a flinch. CAMERA PUSHES INTO Hawkes, who  
quickly recovers from the disorientation of regaining  
consciousness and remains still.

EXTREMELY CLOSE - COOPER

almost imperceptably moves his head to the side, looking back  
toward Colquitt.

HAWKES' POV - ENEMY SOLDIERS (NIGHT VISION GOGGLES)

The image is green and grainy. An overlaying grid of  
information registers on the side.

The enemies stand over Colquitt's body. One draws a large (X)  
machete-type knife. Very mean.

The Chig raises the weapon above its head and brings it down  
with great force... into a body obscured by the night vision  
image as well as ground cover...

HAWKES

shifts quickly toward his nearby rifle. Then freezes.

HAWKES POV - ENEMY SOLDIERS (NIGHT VISION GOGGLES)

The Alien again chops at Colquitt's body.

(CONTINUED)

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12 CONTINUED:

12

HAWKES

inches toward his gun.

CLOSE - HAWKES' RIFLE

He grabs it. Freezes.

HAWKES POV - ENEMY SOLDIERS (NIGHT VISION GOGGLES)

The Alien plunges the knife OUT OF FRAME into Colquitt and jerks upward. As it reaches in to remove the heart...

HAWKES

pulls his gun to him, hidden beneath his body.

WIDER

Satisfied with their butchery of Major Colquitt, the enemy soldiers turn their attention further ahead toward Cooper Hawkes.

The Aliens move, approaching the prone body.

CLOSE - HAWKES

CAMERA MOVES down Cooper's body toward his hand. Hawkes' index finger slowly reaches for the rifle's trigger. O.s., FOOTSTEPS APPROACH.

EXTREMELY CLOSE - COOPER'S FACE

A bead of cold sweat runs down Hawkes' cheek.

WIDER

The enemy nears.

One soldier raises his weapon, preparing to FIRE the assurance shot. As the weapon aims at Hawkes...

HAWKES

with blinding speed, rises to his elbows. FIRING. BLAM!  
BLAM!

ENEMY SOLDIERS

The Chig with the raised weapon is BLASTED BACKWARD! Another takes an impact dead square. It crumples to the ground.

(CONTINUED)

12 CONTINUED: (2)

12

HAWKES

continues to FIRE. Suddenly, the weapon jams. He cranks the bolt. Nothing.

REMAINING CHIG

startled, raises its weapon.

HAWKES

is up on his feet, charging. He draws his K-bar as he runs. Hawkes dives at the enemy.

The Chig weapon FIRES as Hawkes drives his shoulder into the soldier's hips. The two enemies fall. The Alien weapon FIRING harmlessly into the air.

Hawkes is immediately up, straddling the alien. Before the creature can counter, the Marine plunges his knife into the Alien's neck. Again and again.

Gas from the Alien life support system VIOLENTLY HISSES. The Alien struggles, convulses and dies.

Cooper stands, looking over his enemy. Hawkes breathes hard, fear and adrenalin racing through his veins. His eyes are glazed with the residue of savagery, which he quickly must shake to regain composure.

He looks to his K-bar, covered with an emerald green fluid. CAMERA PUSHES IN on Hawkes as he stares into the blade. Finally, he sticks it in the dirt to wipe away the Alien blood before returning the knife to its sheath.

Cooper looks for his helmet and finds it on the ground. Examining it, he finds a large indentation from a weapon impact. He reacts as if "that was close."

(X)

Hawkes hair has been cut very short for this mission. With the camouflage, sweat and military cut, he appears quite the warrior.

Hawkes touches the area of his head which would be beneath the indentation. His fingers are sticky with blood.

He also becomes aware of blood from a wound on his shoulder. Hawkes winces from the pain. The lieutenant turns toward Colquitt's body, then slowly moves to it.

(CONTINUED)

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12 CONTINUED: (3)

12

COLQUITT'S BODY/HAWKES - LOW ANGLE

The Major lies amongst some high grass, obscuring the butchery. The tips of the foliage are stained with blood. It appears the figure is headless.

Hawkes appears over his partner. No wince or revulsion. He looks about the area and finds what he was searching for. Hawkes squats down and produces the Major's dog tags.

The Marine studies them.

CAMERA PUSHES IN to Hawkes, seemingly recalling. OVERLAPPING... THE SOUNDS OF WEAPONS FIRE... WHICH CONTINUES OVER...

INSERT - DOG TAGS

held in Cooper's hand. "COLQUITT. JOHN R. MAJOR."

CUT TO:

13 INT. FIRING RANGE - SARATOGA - DAY (PAST)

13

CLOSE - NAME BADGE

reading "Colquitt." O.S., the GUN FIRE CONTINUES...

CLOSE - SHARP SHOOTER BADGE

The pin indicating marksman hangs below the medal ribbons.

COLQUITT

Hair is high and tight. Eyes are clear and steel gray. The experience and survival of intense battle is easily readable on this Marine's face. He's studying something O.S., hard and interested, yet through a stoic expression.

HAWKES, VANSSEN AND WEST - LOW ANGLE

stand in individual cubicles, FIRING down range. BAM! BAM! (X)  
CAMERA MOVES across them, HOLDING ON Hawkes. Cooper FIRES!

HAWKES' TARGET

Down range, a silhouette of an Alien foot soldier is hit again and again.

CLOSE - TARGET

The hits are so tightly patterned that they almost appear as one mark. Bullseye after bullseye.

(CONTINUED)

13 CONTINUED:

13

HAWKES

As he shoots his weapon...

COLQUITT

is very interested in the Lieutenant's abilities. The Major's eyes turn from the target... to Hawkes.

CUT TO:

14 EXT. RENDEZVOUS AREA - WOODS - NIGHT (PRESENT)

14

CLOSE - COLQUITT

his face lies surrounded by the dirt of his grave. Cooper's hand reaches INTO FRAME and places one of Colquitt's dog tags in his mouth. He keeps the other tag. Hawkes then covers the remainder of the face with dirt. (X)  
(X)

WIDER

Hawkes places Colquitt's equipment, including his rifle into the grave before throwing dirt upon it and completing the burial.

The Lieutenant sits back and looks over his superior officer's grave. Hawkes appears to want to say a few words, but doesn't know what and so, gives up.

He moves to his fallen back pack, stumbling, dizzy from his injury. Hawkes drops to his knees, struggling to maintain consciousness.

Opening the alice pack, Hawkes produces a small first aid kit. He squeezes an iodine rust colored cream and slaps it onto the head wound.

Hawkes pauses, looks inside the kit and produces an ampule filled with an amber liquid. At the base of the ampule is a sterilized needle. He removes the protective cap and jabs the needle into his bicep, the fluid drains.

Hawkes appears to have immediate easing of pain. After another breath, he begins searching the surrounding area with his night vision goggles.

On the ground, he finds the small flat black box and punches some buttons.

(CONTINUED)

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14 CONTINUED:

14

INSERT - READ OUT

"ENEMY ENCOUNTER. 1 CASUALTY."

HAWKES

punches some buttons.

INSERT - READ OUT'

"REQUEST NEW EXTRACTION #'S."

HAWKES

He waits a moment.

INSERT - READOUT

"EXTRACTION AT 201881. 02:15."

HAWKES

pockets the satellite communications box, picks up his rifle and other gear. He moves out.

CUT TO:

15 EXT. JUNGLE - NIGHT

15

Eerie and strange SOUNDS emit from the area. Primordial life unseen in the darkness. Hawkes maneuvers quickly through the thick foliage, crouched. Gun at waist level. He moves through FRAME.

16 EXT. JUNGLE #2 - NIGHT

16

Hawkes continues through the jungle. He pauses to consult a digital compass.

Beneath him, in the thick, SOMETHING MOVES. He tenses, trains his weapon at the ground. Something small and dark scurries through the underbrush. It's gone. Cooper takes a breath and moves ahead.

17 EXT. LAKE - NIGHT - (CGI)

17 (X)

The two moons are lower on the horizon as night passes. The still black lake rests below.

(CONTINUED)

17 CONTINUED:

17

HAWKES

creeps through the woods toward the lake. He looks about, searching the silence with his eyes and ears.

He checks his watch.

INSERT - HAWKES' WATCH

01:58.

HAWKES

checks the area. Seeing a tree which will provide cover, he moves toward it.

Suddenly... GUNFIRE EXPLODES all around him. He races to the tree, which is splintered with impacts.

Hawkes sets his rifle on "rock 'n roll" and takes off FIRING as he runs toward a rock for cover.

FROM THE WOODS

Dark forms, Alien foot soldiers, move out after him.

A BOULDER

Hawkes dives for cover just as rounds spray the boulder where he was positioned less than a second ago. As he hits the ground, his pack and gear break loose from the impact.

Cooper abandons his gear and slips behind the boulder. Alien weapons FIRE ERUPT all around his fallen equipment.

Behind the boulder, up on his knees, Cooper returns FIRE until the incoming FIRE becomes too intense. Hawkes is forced to take cover.

COOPER'S POV - HIS GEAR

lies in the open. The flat black box that is his link to rescue is too far away to be retrieved.

OUTLYING WOODS

The six Alien soldiers descend upon Hawkes' position, FIRING as they approach.

HAWKES

seaches for an out. He looks ahead.

(CONTINUED)

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17 CONTINUED: (2)

17

HAWKES' POV - THE LAKE

still, the water appears peaceful.

HAWKES

CAMERA PUSHES IN on him as bullets fly. A quick INTERNAL FLASH...

CUT TO:

18 INT. ISSCV - SUPPLY ROOM - DAY (FROM THE PILOT)

18

Damphousse approaches the Alien prisoner with a water bottle.

INSERT - WATER BOTTLE (FROM THE PILOT)

(X)

Clearly marked as it nears the Alien "gill-like" opening.

ALIEN (FROM THE PILOT)

green blood oozes from the neck as it dies.

CUT TO:

19 EXT. WOODS - NIGHT (PRESENT)

19

With his weapon strapped on his back, Hawkes breaks for the water, CAMERA LEADING HIM as, in the b.g., FLASHES ERUPT from the Alien's weapons.

Bullets impact upon the water as Hawkes leaves the shore and tears into the water.

When it is deep enough, he dives beneath the surface.

20 EXT. UNDERWATER - NIGHT

20

Hawkes swims beneath the water. The Alien GUNFIRE is muffled and SURREAL above the surface.

In boots and combat gear, this feat is difficult.

Hawkes arms strain to pull his body through the water. He continues to swim. As he APPROACHES CAMERA...

DISSOLVE TO:



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21 INT. BIRTHING ROOM - IN VITRO FACILITY - NIGHT (PAST) 21

An identification marker indicates "IN VITRO FACILITY #15,  
PHILADELPHIA, PENNSYLVANNIA."

CAMERA MOVES below the marker REVEALING a digital clock...

MONTH: 05 DAY: 15 YEAR: 2057. (X)

ACCEL. GESTATION DURATION: 2 YRS. 14 DAYS. 3 HOURS. (X)

AMNIOTIC FLUID (X)

in a square glass case, waves upon the surface. The fluid level is dropping. Just above the BOTTOM of the FRAME, a head bobs, hair long. An umbilical cord floats in the fluid, attached to the back of a young adult male's head.

WIDER

With the fluid level decreased, the tank is tilted from a standing vertical position to a horizontal position.

The room is lit by a single surgical overhead lamp. The outlying area is grungy and old. Green tile. The feel of a mortuary or 1940's laboratory which has not been maintained.

Doctors in green smocks and face masks perform the procedure.

The tank tips toward a porcelin table with drainage capability around its edges. The body within the tank spills out, very matter of factly, upon the cold porcelin table.

HAWKES

white cheesy vernax covers his naked body, including the inside of his nostrils. His eyes struggle to open as he GASP for air. His hair is waist length.

A doctor's hand ENTERS FRAME and removes the nasal plugs with a suction bulb. As the newborn begins to breath, the doctor's hands return and places a plastic clamp on the upper umbilical cord.

SCISSORS

are grasped by latex covered hands. As the gleaming scissors move toward the umbilical cord and is about to cut it...

CUT TO:

22 EXT. LAKE - NIGHT 22

Hawkes SPRINGS from the water onto the shore away from the point of the firefight.

(CONTINUED)

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22 CONTINUED:

22

He GASPS violently for air, on the verge of vomiting until...  
an EXPLOSION ERUPTS nearby. He's knocked to the ground.  
Immediately, he is up and running...

23 EXT. WOODS - NIGHT

23

CAMERA LEADS, LOW ANGLE, as Cooper escapes into the woods,  
dazed. An animal, hunted.

O.S., GUNFIRE SNAPS above his head.

He zig zags while running...

24 EXT. A CLEARING/RIDGE - NIGHT

24

Hawkes has no recourse but to sprint into a clearing towards a  
rocky ridge.

AN ARTILLERY SHELL EXPLODES in the field, lighting the area. (X)  
He runs faster, GASPING for air.

ANOTHER ANGLE - LOW

As Hawkes races toward CAMERA, another shell EXPLODES! It's a  
close call. Cooper's body is sent flying OVER CAMERA as the  
IMPACT RESONATES.

FOXHOLE

A natural indentation in the ground. Hawkes body lands hard  
and rolls to the base of the hole. O.S., GUNFIRE and EXPLOSION  
SOUNDS INTENSIFY, casting psychodelic flashes in the sky and  
smoke above him.

He tries his weapon. Water has corrupted the firing  
mechanisms. It's useless. In frustration, he tosses it down.  
Hawkes struggles to clear his head.

Suddenly, he spots something O.S., up upon the ridge. CAMERA  
MOVES INTO HIM and his puzzled and shocked reaction.

COOPER'S POV - RIDGE LINE

high on the hill, backlit by strobing flashing bomb EXPLOSIONS  
below the ridge, smoke swirling hauntingly, is the form of a  
woman.

She stands, pure silhouette, hands at her side, in a skirt and  
civilian clothes. The woman simply stares at Cooper.

(CONTINUED)

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24 CONTINUED:

24

HAWKES

cannot believe what he is seeing. He tries to focus.

HAWKES POV - RIDGE LINE

The woman is gone.

HAWKES

lowers his head to the safety of the ground. He is drenched with water. Breaths are hard and deep. Above him, WEAPONS FIRE ERUPTS.

He finally has a moment to be scared.

FADE OUT:

END ACT ONE

ACT TWO

25 EXT. FOXHOLE - CLEARING/RIDGE - NIGHT

25

An artillery shell EXPLOSION rocks the ground. Dirt and debris are shot into the air.

Beat. Another EXPLOSION. This one closer. The enemy is "walking in" the artillery toward the foxhole. Beat. Another EXPLOSION. CAMERA RACES from the point of impact toward the natural foxhole.

Cooper realizes the shelling is zeroing in on him. In fact, O.S., ANOTHER EXPLOSION is louder. Closer. Dirt and debris rain down on him. Cooper checks his watch.

INSERT - COOPER'S WATCH

02:40. He's missed the designated rendezvous.

COOPER

looks up, knowing he must alter his position.

COOPER'S POV - CLEARING

There is not much cover. He knows he'll be in the open, vulnerable to Chig fire as soon as he climbs out.

COOPER

His breaths become faster as he summons the strength. These breaths soon become a count... three... two... one...

He moves, gruelingly up the hill. As he reaches the lip of the foxhole, A MORTAR EXPLOSION erupts upon the spot where he was just a moment ago.

Cooper once again tears off into the darkness. O.S., from the outlying area, gunfire SCREAMS and PINGS around him.

26 EXT. CLEARING/RIDGE - NIGHT - COOPER

26

His arms are pumping, legs moving, literally for his life. CAMERA MOVES with him as artillery FIRE and GUNSHOTS begin to flash around him. He continues running as the FLASHING appears to assume a strange rythmn... strobing... a flash per second.

CLOSE - COOPER

Even as he runs, his eyes are distant, the flashing lights seeming to incite another memory. FLASH... FLASH... FLASH...

CUT TO:

27 INT. CLASSROOM - IN VITRO FACILITY - DAY - PROJECTOR 27

FLASH... FLASH... FLASHING INTO CAMERA. After a moment, CAMERA ADJUSTS, REVEALING twenty newly born In Vitroes, all aged 18, sitting in a classroom watching the screen.

The classroom appears run down and by no means high tech and sterile. A very cold uncaring feel exists, accentuated by the blank stoic expressions on the adult infants.

Against the outlying walls of the room stand three MONITORS in lab coats. They take notes on clipboards.

CAMERA ARCS around the room until finally seeing what is being projected on a screen. Black and white graphics read...

"Good Morning." With a FLASH... the slide changes... "Today is (X)  
January 1, 2058." Another FLASH... "Happy New Year." (X)

While keeping the screen IN FRAME, CAMERA proceeds to move toward the students in the classroom. "You have been alive eight months." FLASH... "The Monitors are pleased with you."

CAMERA MOVES until finding Cooper Hawkes at his desk, eyes locked on the screen. His hair is its usual length. The Light flashes across his face.

SCREEN

"To be monitored is to be free." FLASH. "Spared the agony of decision."

COOPER

studies his lesson. A Monitor moves INTO FRAME behind him.

SCREEN

"Released from the burden of choice..." FLASH. "In Vitroes need only react."

COOPER

stoic. Reading...

SCREEN

"To react how America wants you to react." FLASH. "America loves you." FLASH. "Only America loves you." FLASH. "This is why..." FLASH. "You are monitored."

COOPER

a blank slate. The Monitor moves off. A FLASH is reflected in Cooper's face...

(CONTINUED)

27 CONTINUED:

27

SCREEN

"One day..." FLASH. "You will return her love." FLASH. "And defeat those..." FLASH. "Trying to harm her."

COOPER

A slight nod of agreement. The Light Flashes...

SCREEN

"Terrorists." FLASH. "Silicates." FLASH. "Subversives." (X)  
FLASH. "Today's lesson will now begin..."

COOPER

Picks up his pen, as do the others, in startling uniform motion. A Flash of light...

SCREEN

"There are 687 methods..." FLASH. "...of killing a human being." FLASH. "Method number one..."

COOPER

The light reflects as the slide changes.

SCREEN

displays a graphic of a human hand.

COOPER

As he looks to his hand...

CUT TO:

28 EXT. ROCKY AREA - NIGHT

28

Cooper races INTO FRAME ducking behind a boulder for cover. The GUNFIRE is now distant and sporadic as he has eluded the enemy. He breathes heavily.

O.S., a SOUND. Cooper freezes, listens. Again, MOVEMENT beyond the rock. Hawkes slowly squats down to peer out from behind the rock, careful not to be seen at eye level.

COOPER'S POV - ALIEN SOLDIER

A Chig foot soldier, holding an Alien rifle, cautiously searches the area for his enemy.

(CONTINUED)

28 CONTINUED:

28

COOPER

leans back behind the cover of the rock. He quickly considers. After a beat, he looks to his hand. Just as he had years ago in the In Vitro classroom.

CHIG FOOT SOLDIER - LOW ANGLE

proceeds through the crevices of the small canyon, leading with his rifle into dark areas where Hawkes may be hidden.

O.S. a SOUND. The Alien tenses, looks right.

Suddenly, above and behind the soldier, to the left, Hawkes appears. He leaps off the boulder and onto the Alien soldier.

WIDER

They crash to the ground, each soldier struggling for his life. The Chig soldier whips his arm back, connecting with Cooper's wounded shoulder. Hawkes SCREAMS, but through sheer will, holds onto his superior position atop the Alien soldier.

With the skills of a trained killer, Hawkes plants his knee against the back of the Alien soldier. The Marine wraps one arm around the enemy's face and his other arm around the back of the enemy's head. With all his strength, Hawkes pulls his arms in opposite directions, SNAPPING the neck of the Alien. The body turns limp. In the action. Cooper loses his night vision goggles. (X)  
(X)

Cooper, drained, tumbles off his enemy. He is literally GASPING for breath, fighting through the pain of his wounds.

Cooper checks to see if others are approaching. He forces himself to work quickly, securing the enemy's rifle. Hawkes stands, looking at the bizarre device. He holds it like a rifle, as he's seen the enemy hold its own weapon. (X)

Hawkes steadies himself to shoot. Nothing. He double checks the weapon. Clearly, he cannot make heads or tails of the thing. He clutches it again. Nothing.

Defeated, he lowers the weapon. BAM! BAM! BAM! The gun FIRES in his hand, nearly blasting off his foot.

Hawkes checks around as the GUNSHOTS ECHO in the night. Pissed off, he rechecks the gun. "How the fuck did I do that?" (Calm down BS&P, this is merely screen direction.) He tries again. Pointless. He flings the gun into the canyon.

Hawkes looks to the dead Alien on the ground. The helmet is half off. Green guts lie about the enemy's shoulders, having decomposed by exposure to the atmosphere.

(CONTINUED)

"Who Monitors the Birds?" 3S11 (Blue-Full) 11/14/95 19A.

28 CONTINUED: (2)

28

Hawkes removes the helmet.

(CONTINUED)



28 CONTINUED: (3)

28

Curious, he tips it upside down and looks inside.

HAWKES POV - ALIEN HELMET

tubes and wiring. It appears pretty complex.

COOPER

stares into the helmet, fascinated. Then... as nearly anyone might, Cooper checks about and places the helmet over his head. Of course, it appears ridiculous.

COOPER'S NECK

An air seal rubber strip snaps tight around his neck.

COOPER

clutches at his neck trying to pull it off. He yanks at the helmet hard with both hands. Nothing. His movements become increasingly panicked and he struggles to get the goddamned thing off.

Green lights approach. He turns and heads off into the boulders, in the direction he tossed the rifle, still wearing the Alien helmet.

(X)

29 EXT. CANYON CREVICE - NIGHT

29

The bizarre Alien/Hawkes ENTERS FRAME, sliding into the canyon. With obstructed vision, he crawls, taking cover behind a rock. He sits, back to the boulder and yanks furiously at the helmet. Cooper finally resorts to banging his head against the rock, jarring the helmet loose. With a vacuum seal OPENING SOUND, the helmet finally is removed.

Cooper's face is covered with a clear greasy substance. Two thin tubes are clamped into his nostrils, connected to the helmet. He yanks them out, repulsed and tries to suppress his GAGGING. He breathes deeply, quickly trying to replace the Alien atmosphere with oxygen.

Cooper's head reels from the foreign gasses injected into him. He tosses the helmet away.

THE HELMET

rolls, settling near the alien rifle.

HAWKES

looks toward the enemy equipment, considering his next move. Something seems to occur to him.

(CONTINUED)

"Who Monitors the Birds?" 3S11 (Blue-Full) 11/14/95 21.

29 CONTINUED:

29

HAWKES' POV - THE ALIEN RIFLE

sits in the dirt. A useless weapon.

HAWKES

CAMERA PUSHES IN ON HIM as he recalls the location of a useful weapon.

CUT TO:

30 EXT. ORIGINAL RENDEZVOUS AREA - WOODS - NIGHT

30

Cooper's hands dig furiously into the dirt. After a moment, Colquitt's rifle barrel is exposed.

WIDER

Cooper continues digging until the the gun can be removed from the grave. He cleans it off, brushing away the dirt. Setting the rifle aside, Cooper begins to once again conceal the grave.

He pauses, dizzy. He reaches for the back of his head and winces with slightly delirious pain and exhaustion. Hawkes looks to the rifle.

(X)

HAWKES' POV - RIFLE

(X)

on the gun barrel is written a name. "COLQUITT."

(X)

HAWKES

A SLIGHT PUSH IN as he recalls...

CUT TO:

31 INT. INTERROGATION ROOM - SARATOGA - NIGHT - PAPER

31 (X)

an official military document is held by a pair of hands. Across the head of the letter is clearly marked "HONORABLE DISCHARGE. COOPER HAWKES."

COOPER

looks up from the paper and across the table. His hair is its usual length.

MAJOR COLQUITT

studies the Lieutenant.

(CONTINUED)

31 CONTINUED:

31

COLQUITT

I know a judge sentenced you to the Marines.

(nods to the paper)

That's the ticket out. Go on this mission... and the old man'll sign it.

Hesitant, and yet interested, Cooper looks at the paper again, then back to the Major.

COLQUITT (CONT'D)

You're the best natural shooter aboard the Saratoga. A mission of this intensity requires long term training, but... intelligence reports it has to be executed in the next seventy-two hours, and my partner just bought it at Clotho....

Cooper considers the paper, then looks back to Colquitt who reads the Lieutenant's interest. The Major leans forward, covert.

COLQUITT (CONT'D)

The Fleet Imagery Interpretation Unit has detected the presence of a high ranking enemy officer on the planet Tigris. This individual is believed to have commanded the attack on the Vesta colony.

Cooper listens closely.

COLQUITT (CONT'D)

The assignment is to be inserted On Planet, proceed toward the designated location via a series of connected waterways, find this... individual, and terminate the target.

Cooper nods, understanding.

COLQUITT (CONT'D)

It's a high risk assignment, but it is one I believe is worth taking. That's why I can offer this unique... reward if successful.

Cooper looks back at the paper, considering.

(CONTINUED)

31 CONTINUED: (2)

31

COLQUITT (CONT'D)  
Understand, Lieutenant... whether  
you accept this assignment or  
not... the mission does not  
exist, nor will it ever have  
existed. If you accept it, the  
others in the 58th squadron will  
not have prior knowledge of your  
departure, nor will they ever  
know the nature of your  
disappearance.

Cooper doesn't like the sound of that, however, the temptation  
in his hands is overpowering.

COLQUITT (CONT'D)  
It's your decision, Lieutenant.  
The choice is up to you.

As Hawkes' eyes move from the Major to the "Honorable  
Discharge."

CUT TO:

32 EXT. ORIGINAL RENDEZVOUS AREA - WOODS - NIGHT

32

Cooper kneels over Colquitt's burial site. Dizzy, he swoons  
and steadies himself with both hands on the ground. After a  
beat he drops onto the grave, exhausted. His eyes close.

CAMERA CREEPS INTO HIM as a cold ominous wind blows across  
Hawkes. Suddenly, as if sensing a presence, his eyes pop open.  
His expression reflects seeing something unnerving O.S.

COOPER'S POV - A WOMAN

a silhouette, backlit by a nightmarish soft light. The figure  
sits on a rock about fifteen yards away. Shoulder length hair  
blows gently in the cold breeze. From the eerie rim light that  
hugs her body, it is clear her legs are bare beneath a short  
skirt.

An elbow rests on each knee. Arms crossing her body, each hand  
sensually holds the opposite shoulder. Her posture reflects an  
erotic curiosity about Cooper.

COOPER

manages to lift his head, confused... somewhat frightened.

(CONTINUED)

32 CONTINUED:

32

THE WOMAN

straightens, arching her back in a tight black T Shirt. She leans back on the rock. The wind blows at her skirt. Still unable to see her face, it is clear she is soliciting Hawkes.

Head cocked toward him, her legs begin to part before teasingly coming back together.

COOPER

raises himself to his knees. He stands. Compelled, he moves toward the woman.

COOPER'S POV - THE WOMAN

MOVING toward her, the woman gently, tauntingly rocks her knees apart and together as she slowly runs her hands along her arms, as if warming them from the chill. Her face is still obscured by the darkness.

COOPER

moves to within six feet of her, stands before her.

THE WOMAN

Her hands slide from her arms and extend outward to him. As her hands hit the light...

CLOSE - WOMAN'S HANDS

are pale white. Dry and cracked, textured like the skin of a white worm. Her fingernails are split and blackened.

COOPER

is taken aback. He looks back at the woman's face.

THE WOMAN

leans into the light REVEALING a cronish smile of pale cracked lips and sharp yellowed teeth. Her eyes are an unearthly orange with small pupils. The hair along her face is greasy and clinging to her face.

WOMAN  
(mouthing)  
Come with me.

COOPER

jerks back, horrified. He backs away, but something keeps him from taking his eyes off of her.

(CONTINUED)

32 CONTINUED: (2)

32

COOPER'S POV - THE WOMAN

MOVING AWAY from her, the vision smoothly returns to her original position, as if confident there will be another opportunity to entice.

COOPER

stumbles over Colquitt's rifle. With one move, he bends down, retrieves the gun and runs into the woods.

33 EXT. WOODS - NIGHT

33

Cooper tears off into the woods, checking over his shoulder to see if he is being followed by the woman.

He pulls up, assured the vision is gone. As he catches his breath, a flashlight turns on in the distance. Cooper hits the deck.

ON THE GROUND

Cooper looks in the direction of the light. He slowly raises the telescopic scope and looks through.

SCOPE MATTE

cross hairs and green night vision filters. A long lens brings two alien soldiers into closer view. One turns on the Satellite box and we see the red light spill. (X)  
(X)  
(X)

COOPER

looks through the scope, watching.

SCOPE MATTE

the enemy soldiers hold the flat black box which gives and receives commands to the support team. They move, obscured by some natural obstructions. (X)

COOPER

slowly, patiently crawls on his stomach, using his elbows and knees, inching forward.

ANOTHER ANGLE

Cooper crawls on the ground. The Aliens' true distance may be seen in this ANGLE. They continue to rummage through the gear.

(CONTINUED)

"Who Monitors the Birds?" 3S11 (Blue-Full) 11/14/95 26.

33 CONTINUED:

33

COOPER

continues to inch along the ground.

SCOPE MATTE

the enemy is still out of view. Only a small fraction of the body can be seen at any one moment.

COOPER

slowly proceeds along the ground, like a veteran sniper. After a few more yards, he pauses. Still. He looks down the scope.

SCOPE MATTE

The enemy move in and out of view. Suddenly, one of the soldiers stop, sensing something. He turns directly toward CAMERA, as if zeroing in on Cooper.

COOPER

tenses. He has to make a quick decision.

CHIG SOLDIERS

As one straightens to move...

COOPER

waits... waits... CAMERA PUSHES IN ON HIM. He FIRES.

WIDE

One Alien falls to the ground. The other is startled.

COOPER

slides the bolt, quickly, fluidly. He FIRES again.

WIDE

The second Alien is thrown backwards. Dead.

COOPER

is up on his feet, moving quickly, alert for any sign of other Chig soldiers. He hustles to the site.

34 EXT. MORE WOODS - NIGHT

34

Cooper cautiously approaches the dead soldiers, weapon trained on them; prepared for any indication of movement or life.

(CONTINUED)

"Who Monitors the Birds?" 3S11 (Blue-Full) 11/14/95 27.

34 CONTINUED:

34

Cooper scans the area in the darkness.

(X)

He finds the flat black box and holds it to see in the darkness. He hits some commands. Waits... Nothing.

He hits the commands once again. His expression turns concerned. He looks at the readout.

INSERT - READOUT

"No response. Satellite Out of Range."

RETURN

Hawkes feels like throwing the box, but knows better. He looks about. Alone... and realizing he will remain in this condition for a dangerous amount of time.

He looks up at the brightening horizon...

35 EXT. WOODS - NIGHT/DAWN

35

The lone Marine appears miniscule against the land. As the pre-dawn light begins to turn the sky pink...

FADE OUT:

END ACT TWO



"Who Monitors the Birds?" 3S11 (Blue-Full) 11/14/95 28.

ACT THREE

36 EXT. WOODS - MORNING - EXTREMELY WIDE - (CGI) 36 (X)

The Planet's Sun rises over the purple silhouetted mountains spraying light over the trees. One of the oddly shaped moons remains dim in the sky.

36A EXT. WOODS - MORNING - CLOSER 36A (X)

CAMERA CREEPS SLOWLY through the brush and thick foliage. AFTER A MOMENT, CAMERA stops... HOLDS... All WE CAN SEE are trees and ground cover until...CAMERA SLIGHTLY PANS, pointing our direction to the perfectly camouflaged Marine motionless amongst the plant life. He was there the entire time.

Cooper once again tries the satellite communications box, entering some commands. Pause. Nothing. CAMERA MOVES in CLOSE to his face, exhausted and hungry. The expression, however, is more than just fatigue. Sadness and loneliness are clearly readable.

37 EXT. WOODS - MORNING - WIDE 37

Cooper remains still. Hidden. Silent. CAMERA HOLDS on this tableau to accentuate the isolation.

CUT TO:

38 INT. SLEEPING QUARTERS - SARATOGA - NIGHT - (RECENT PAST) 38

The "Wild Cards: Expect No Mercy" emblem is displayed on the bunk frame. CAMERA MOVES from it to DISCOVER the 58th squadron asleep and safe in their bunks. CAMERA MOVES PAST West and Wang. CROSSES to Damphousse and Vansen.

It CONTINUES to MOVE until holding on Hawkes in his bunk, eyes closed. Suddenly, they slowly open and are immediately trained on the others. Hawkes slowly removes a blanket and sits up. He's asleep in fatigue pants and a T-Shirt. He quietly places the boots at his bedside upon his feet.

Silent, Cooper stands and moves toward the locker to secure some gear. He begins to head out the door... then pauses. Hawkes turns back to the others with a touch of guilt for leaving like the Baltimore Colts.

He looks at Nathan and Wang, as he moves back toward Damphousse and says a quiet, one sided farewell. His eyes turn to Vansen.

COOPER'S POV - SHANE

asleep in her bunk.

(CONTINUED)

"Who Monitors the Birds?" 3S11 (Blue-Full) 11/14/95 29.

38 CONTINUED:

38

COOPER

He would love to wake her. To kiss her. Just say good-bye. Not only can he not, but he doesn't know how. He turns and MOVES OFF.

WIDER

The squadron remains asleep as Cooper walks out the door.

CUT TO:

39 EXT. WOODS - DAY - COOPER

39

He is lost in the sad memory. O.S., a strange deep primordial CAW in the sky. Initially it doesn't register, the SOUND of a life form on the planet. After another deep SCREECH, Cooper looks up to the sky.

COOPER'S POV - THE SKY (CGI)

obscured by the tree tops, a birdlike creature circles in the sky. It has a definite Pterodactyloid quality.

COOPER

initially is curious at the new sight, until his eyes look away. His expression turns anxious as he is taken back into his past. Once again, a bird CAW, O.S.

CUT TO:

40 EXT. THE SKY - DAY - (THE PAST)

40

A familiar terrestrial bird flies in a deep blue sky. Free.

41 INT. DORM ROOM - IN VITRO FACILITY - DAY - CLOSE -  
COOPER HAWKES

41 (X)

watches the bird, fascinated.

(X)

THE SKY

The bird continues to soar.

COOPER

unconsciously smiles while watching the bird.

(X)

(CONTINUED)

"Who Monitors the Birds?" 3S11 (Blue-Full) 11/14/95 30.

41 CONTINUED:

41

Cooper continues to smile at the bird. Then, his expression changes. Something very troubling has occurred to him. As he subtly cocks his head... (X)

CUT TO:

42 INT. IN VITRO CLASSROOM - DAY - COOPER

42

sits at his desk, still troubled. He is clearly not focused on the MONITOR who addresses the class. CAMERA MOVES OFF OF HIM to REVEAL a Monitor before a projection screen. Another Monitor stands to the side, writing on a clipboard.

On the screen is an outline of a human form. Various parts of the body are indicated with an "x."

MONITOR

The human body has 112 parts which may be used as natural weapons if confronted with unarmed hand to hand combat...

COOPER

is growing increasingly troubled. He eyes the monitor, then looks away. Cooper cannot solve the puzzle in his head.

MONITOR (CONT'D)

Most of these points may be found in the hands and arms...the base of the palm, for example...

Without looking at the Monitor, with apparently great courage, Cooper slowly raises his hand and holds it in the air.

THE MONITOR

indicates the areas he speaks of on the screen.

WIDER

Cooper's hand is raised in the air. From the anxious reactions of the others, this is a rare and strange act. All eyes flash from Cooper to the Monitor.

THE MONITOR

finally turns and sees Cooper's raised hand. He glares at Cooper, disapproving of the action.

(CONTINUED)

"Who Monitors the Birds?" 3S11 (Blue-Full) 11/14/95 31.

42 CONTINUED:

42

COOPER

his eyes turn respectfully to the Monitor and with great sincerity...

COOPER  
Monitor? Who... who monitors the  
birds?

THE MONITOR

CAMERA CREEPS IN on the stoic Monitor. Then, quietly stern...

MONITOR  
I monitor the birds.

COOPER

The answer doesn't sit well, instinctively. He knows it's a lie.

COOPER  
Who... who monitors... you?

THE MONITOR

his eyes makes a subtle shift to the Monitor with the clipboard. The two men exchange a stoic look. They have a serious problem. Cooper.

CUT TO:

43 EXT. THE WOODS - AFTERNOON - (THE PRESENT)

43

Cooper's expression is the same as it was in the classroom. Hands clutched around his rifle, his focus is toward the ground and distant. O.S., the flying CREATURE continues its CALL.

Stepping INTO THE IMMEDIATE F.G., is an alien foot soldier on patrol, unaware of Cooper's position.

Hawkes freezes. The soldier pauses a moment, then CLEARS FRAME. CAMERA PUSHES INTO HAWKES as he slowly eases his gun to a firing position.

COOPER'S POV - CHIG SOLDIER

obscured by the trees, nevertheless an easy shot as it walks away.

(CONTINUED)

43 CONTINUED:

43

COOPER

continues to raise his weapon until he is in position to look down the sight.

COOPER'S POV - CHIG SOLDIER

continues its patrol. O.S., the flying creature's CRY echoes in the sky. The enemy soldier pauses and arches back to look up into the heavens. The Alien watches the bird.

COOPER

the Chig would be a turkey shoot, but Hawkes hesitates. He lifts his head away from the scope.

COOPER'S POV - CHIG SOLDIER

watches the bird, just as Cooper had.

SKY

(X)

the bird flies

(X)

COOPER

watches the enemy, just as he had watched the bird.

COOPER'S POV - CHIG SOLDIER

looks away, pausing for a beat... then continues into the forest.

COOPER

lowers his weapon and pulls it in close to his body. A quiet wind blows. Cooper closes his eyes.

CUT TO:

44 INT. DORM ROOM - IN VITRO FACILITY - NIGHT (THE PAST)

44

Thick crossed wires re-enforce a 6"x18" glass window. Behind the enclosure, stars twinkle, calling, in the evening sky.

CAMERA ADJUSTS to REVEAL the eighteen year old Cooper Hawkes looking up and out of the window. He's wishing to answer the call. A pale streak of moonlight falls upon his face.

He sighs and moves away toward a small bed in the dark room. The walls are painted gray cinder block. Three other In Vitroes share the room. All are asleep.

(CONTINUED)

"Who Monitors the Birds?" 3S11 (Blue-Full) 11/14/95 32A.

44 CONTINUED:

44

Hawkes climbs into bed and pulls up the thin blanket. As he punches up the pillow, he pauses. From under the pillow, Cooper produces a piece of folded paper.

(CONTINUED)

44 CONTINUED: (2)

44

Puzzled, he holds it in his hand for a few beats, looking at it, as if hesitant to open the note.

His eyes turn to the others in the room, looking to discover the author, or see if anyone is watching.

COOPER'S POV - THE ROOM

everyone is asleep. The room is quiet.

COOPER

Finally, he opens the letter. CAMERA PUSHES IN ON HIM as he reads.

CLOSE - LETTER

It is hand written in block letters, kind of creepy. Anonymous...it is cowardly. WE FOCUS on the wording that would leap out to Cooper.

"...Overheard the Monitors..."

COOPER

reading the note, his eyes darting over the words.

CLOSE - LETTER

"...talk of dissolving In Vitro Military units..."

COOPER

reading further.

CLOSE - LETTER

"...cannot afford further problems..."

COOPER

grows tense.

CLOSE - LETTER

"...you are considered defective..."

COOPER

takes a deep nervous breath.

CLOSE - LETTER

"...you are to be erased."

(CONTINUED)

"Who Monitors the Birds?" 3S11 (Blue-Full) 11/14/95 34.

44 CONTINUED: (3)

44

COOPER

again, he looks up from the letter at the others in the room.  
This time...

COOPER'S POV - AN IN VITRO

lies in his bed, looking at Cooper, sympathetic and scared for  
him. The eyes say he is the author of the note.

COOPER

stares at the roommate before folding the paper and tucking it  
away. Cooper lies his head on the pillow and looks back to the  
window.

CUT TO:

45 EXT. PLANET'S SKY - NIGHT - (THE PRESENT) - (CGI)

45 (X)

The stars are freed of barriers. Crisp and twinkling.

46 EXT. WOODS - NIGHT

46

Cooper hasn't moved an inch all day. The SOUNDS of the  
primordial JUNGLE are taunting around him. Once again he tries  
the satellite communications box. Nothing.

He looks to his watch.

INSERT - WATCH

"20:12."

COOPER

looks up from the watch. It is a time forever burned into his  
memory.

CUT TO:

47 INT. DORM ROOM - IN VITRO FACILITY - NIGHT - CLOSE - CLOCK

47

"8:12." It is eerily quiet. A silence before a deadly storm. (X)

COOPER

lies in his bed, wide awake. Suddenly, O.S., a SOUND. He  
looks.

(CONTINUED)



"Who Monitors the Birds?" 3S11 (Blue-Full) 11/14/95 35.

47 CONTINUED:

47

COOPER'S POV - DORM ROOM DOOR

opens. Light spills inside the room from the hallway.

COOPER

A shadow falls across him as he lies in bed.

COOPER'S POV - DOORWAY

A dark silhouetted figure stands in the doorway, looking down on Cooper. It is another Monitor.

MONITOR #2

We've monitored the onset of a  
head cold. We've scheduled an  
examination and treatment.

COOPER

remains in his bed, suspicious...scared.

COOPER'S POV - DOORWAY

As the silhouetted monitor stands over him...

MONITOR #2

Now.

WIDER

Cooper gets out of bed. Hawkes subtly eyes the In Vitro author of the letter. In bed, his back to the doorway, the author feigns sleep in the presence of the Monitor. As Cooper exits the room, followed by the Monitor, CAMERA ADJUSTS to the face of the informant, whose eyes open at the SOUND of the door closing. Sickened, he stares into the darkness.

CUT TO:

48 INT. HALLWAY - IN VITRO FACILITY - NIGHT

48

Cooper moves down the hallway, wishing he had eyes in the back of his head as the Monitor follows. Cooper tries to check behind him.

After a tense walk down the corridor. The Monitor stops at a door and opens it, which, in the silence seems as LOUD as a cannon shot.

Hawkes turns. The monitor stands in the threshold holding the door open. He gestures with his head..."inside." Cooper walks into the room.

49 INT. IN VITRO BIRTHING ROOM - NIGHT

49

The room is dark until the monitor TURNS ON the lights, illuminating the birthing table. A faint spill falls upon the surgical tables and equipment along the walls. To the side is an empty gestation tank.

Hawkes pauses one step into the room. The Monitor closes the door.

MONITOR  
Get on the table.

Cooper moves to the table as the Monitor proceeds to the surgical equipment. Hawkes checks on the Monitor. CAMERA MOVES to the surgical tables. In the darkness, the Monitor collects unseen surgical tools.

MONITOR  
This'll only take a minute.

COOPER

Cooper lies on the table, tense... waiting... ready. The Monitor, a stethoscope hanging around his neck, approaches Cooper. He places the instrument to his chest, listens. CAMERA ARCS around the table as...

MONITOR  
Breathe.

Cooper takes a deep breath. He needs it. The Monitor readjusts the stethoscope, moving around Cooper's back.

MONITOR  
Again.

Cooper does so. CAMERA FOLLOWS the Monitor around Cooper's back. He places the stethoscope on Hawkes' back.

Then, RISING INTO FRAME is a large surgical knife.

MONITOR  
Breathe.

COOPER

As he follows the command, he looks to the gestation tank.

COOPER'S POV - GESTATION TANK

in the curved macabre reflection, the Monitor can be seen cocking back his arm, preparing to kill Hawkes.

(CONTINUED)

49 CONTINUED:

49

COOPER

reacts, turns.

THE MONITOR

brings the blade toward Hawkes who completes his turn, driving the base of his palm into the assassin's chin. The Monitor is driven backwards.

WIDER

Cooper leaps off the table at the Monitor. They fall back onto a gurny.

(X)

The Monitor counters swinging the blade at Hawkes, who catches the Monitor's arm and SMASHES it upon the counter. The knife is jarred loose from the Monitor's hand.

Cooper picks it up. He raises the knife.

GESTATION TANK - (CGI)

(X)

again a twisted reflection, oblique. Though we can't clearly see the action, we know Cooper STABS the Monitor. Again! AGAIN! Finally the Monitor's body turns limp and slides to the floor.

COOPER

wild eyed, crazed, he looks over the body. He bends down and searches for a plastic security card, which he removes.

50 EXT. HALLWAY - NIGHT

50

The birthing room door opens. Hawkes exits and coolly walks down the hall. His pace become quicker. Faster. Finally he breaks into a run. FASTER.

He heads toward a door at the end of the hallway. Quickly whisking the security card through the lock, Cooper then BANGS the door open.

CAMERA PUSHES IN ON HIS BACK as he stands in the doorway. Before him in the sky, the stars twinkle. Free of any bars.

CUT TO:

"Who Monitors the Birds?" 3S11 (Blue-Full) 11/14/95 38.

51 EXT. WOODS - DAY - CLOSE - COOPER

51

Hawkes wakes up, startled. His breathing is rapid as if he had just finished running for his freedom. He, however hasn't moved. Hawkes snaps out of his memory. (X)

As he turns to reorientate himself, the Whore of Death sits inches from his face with a taunting, seductive smile. Cooper jerks back, prepared to run. She holds up a white hand as if to caution him.

Freaked, he looks around. His expression indicates a bad situation. He wants to run, but cannot move...

COOPER'S POV - OUTLYING AREA - AHEAD

Six enemy foot soldiers are approaching from the front.

COOPER

looks behind him.

COOPER'S POV - OUTLYING AREA - (BEHIND)

(X)

same deal.

COOPER & THE WHORE OF DEATH

Panicked, Cooper doesn't know what to do. Confident, the Whore of Death is fully aware.

As she smiles...

FADE OUT:

END ACT THREE

ACT FOUR

52 EXT. WOODS - DAY - CLOSE - AMMO CLIP

52

is inserted into the rifle.

6 ENEMY SOLDIERS

advance slowly from the front. Still unaware of their target's location.

THE RIFLE

is set on "semi-auto."

(X)

6 ENEMY SOLDIERS

advance from behind.

A SMART GRENADE

is removed from a a belt. It's activated. CAMERA TILTS UP to Lieutenant Cooper Hawkes, 58th squadron. He means it.

With the finger on the rifle trigger in one hand, he slowly raises the other hand holding the grenade.

THE ENEMY SOLDIERS (FRONT)

continue to approach.

HAWKES

tosses the grenade into the air, then grabs his rifle and begins FIRING! The smart grenade's fins engage. It adjusts and flies off behind Cooper. As he FIRES...

ENEMY SOLDIERS (FRONT)

one is blown backwards. The others scramble for cover.

COOPER

continues FIRING, short blasts...

COOPER

(SCREAMING)

GET SOME!! HOO-YAH!!

THE SMART GRENADE - (CGI)

(X)

flies through the battle zone. The enemy breaks off, four running to the left. Two race to the right. The grenade takes the course of optimal impact. As it approaches the four chigs...

(CONTINUED)

52 CONTINUED:

52

ANOTHER ANGLE

an EXPLOSION engulfs the enemy.

COOPER

spins behind him, FIRING!

TWO CHIGS (BEHIND)

The two remaining Chig soldiers to the rear are cut down as they run from the smart grenade.

COOPER

spins back toward the front. FIRING!

FIVE CHIGS (AHEAD)

two more soldiers are killed by Cooper's GUNFIRE. Two others return FIRE from behind cover.

COOPER

the rifle turns silent. Cooper pulls the ammo clip. Empty. Enemy WEAPONS FIRE BURSTS around him. He retreats to the rear, running hard.

THREE CHIGS

take off in pursuit.

53 EXT. FOREST - DAY

53

Hawkes runs, ducking from O.S. WEAPONS FIRE, bullets SNAPPING ABOVE his head.

Hawkes runs for his life, branches whip by him as he plunges headlong into the forest cover. He checks behind him for the pursuing enemy.

COOPER'S POV - FOREST

It is quiet and empty.

RETURN

Ahead of Cooper is some cover, a rock, a tree, he cuts behind it.

54 EXT. COVER - DAY

54

As Cooper rounds the corner behind some cover...

Hawkes comes face to face with a Chig soldier. Both combatants are startled. On reflex, Cooper grabs the enemy's weapon. He pulls it away, but before any further action can be taken, an incoming artillery shell (CGI) SCREAMS past and EXPLODES.

The two soldiers are rocked to the ground and roll into a dry river bed or natural embankment, providing cover. The enemy weapon is jarred from Cooper's grasp and remains on the ridge above, unreachable.

55 EXT. NATURAL COVER - DAY

55

INTENSE O.S. SHELLING and WEAPONS FIRE pins the two enemies in the cover. They end up positioned across from one another. Both appear amped and too scared to take action. O.S., the SOUNDS of the EXPLOSIONS are close and fierce.

Eyes locked intensely on the Chig, Cooper pulls his K-bar, ready to attack.

THE ENEMY

appears more afraid. It awkwardly holds up its hands before its chest to indicate "no aggression." This doesn't feel like a natural gesture, as if it had been instructed what the gesture means to a Earthling.

COOPER

holds off, curious and yet not lowering his guard.

THE ALIEN

reaches for its "communication horn" atop its chest and removes the card attached to it. The Chig holds it out toward Cooper, hands trembling.

COOPER

Cooper doesn't move. Doesn't trust it. But something in the Alien's posture has stopped his aggression. O.S., the SHELLING CONTINUES.

THE ALIEN

gently tosses the card toward Cooper.

(CONTINUED)

55 CONTINUED:

55

COOPER

his eyes never leave the enemy as the strange piece lands near him. Hawkes feels around for it and picks up the object. He quickly looks at it, then back to the alien.

THE ALIEN

gestures awkwardly, scared. Pointing to Cooper as if "yours."

COOPER

his expression eases. He appears to believe the creature. Cooper considers a moment before sheathing his K-bar and unzips a pocket on his uniform. He pulls out a finger ring. Hawkes holds it out, sort of demonstrates that it goes on his finger and tosses it to the enemy.

THE ALIEN

holds the rings in his hand, studying it. The creature looks back to Hawkes as it clutches the gift. Neither one is aware that the shelling has ceased. In the DISTANCE, some sporadic FIRE.

COOPER

looks about, now aware of the break in action. He points deliberately to the Alien, as if "you", then to himself, as if "me", before gesturing, as if, "out."

THE ALIEN

awkwardly nods, understanding.

WIDER

as soon as this is agreed to, Hawkes tears away from the situation. The Alien heads away in the opposite direction.

CUT TO:

56 EXT. POOL OF WATER - DAY - CLOSE - WATER

56

Cooper's boots SPLASH into the water, running.

WIDER

Hawkes is deliberately running in the water as to not leave any tracks. Exhausted, he checks behind him for any sign of the enemy. Nothing. Cooper drops to his knees.

(CONTINUED)



56 CONTINUED:

56

COOPER

In great pain, he pulls the medic pack from an inside pocket. Dumping the contents out, he finds the last ampule of medication. With trembling hands, Hawkes pops off the syringe cover and jams the needle into his thigh. He quickly wraps a cut on his hand with gauze and cuts it with the K-bar knife. (X)  
(X)

Beat. Unlike the first time, the medication has barely any affect. Breathing raggedly, Cooper dips his hand into a small, eight foot, pool and cups some water. He realizes there isn't much more left in him.

WIDER

Cooper sips from his hand. Suddenly, he pauses. Something has occurred to him. He checks his knife before looking about the area... thinking. (X)  
(X)

57  
thru OMITTED  
58

CUT TO:

57  
thru  
58

59 CONTINUED:

59

Behind them, Hawkes charges. With a leap, he kicks one in the back, it fumbles its weapon as it falls forward into the pool of water. (X) (X)

As the other turns his weapon on Hawkes, the Marine grabs the Alien's rifle and pulls him into the pool of water.

60 EXT. POOL OF WATER - DAY

60

As they fall into the water, Cooper quickly grabs the top of the Alien helmet and pulls upward. Green foam bubbles violently in the water as the Alien convulses, eerily SCREAMING.

The final enemy soldier is quick to climb out of the pool, in the direction of the dead point man. Cooper hustles after him.

61 EXT. AREA NEAR TREE - DAY

61

The remaining alien makes a break for the machete weapon on the ground. Cooper charges, but the creature grabs the weapon and stabs Hawkes in the shoulder as the Marine tackles his enemy. (X) (X)

The two struggle on the ground, Cooper trying to restrain the hand holding the large blade. The Chig struggles to get free, finally pushing Hawkes away.

Hawkes falls in the dirt. He rolls as the enemy swings the blade down toward him.

Cooper is up, driving his shoulder into the creature like a linebacker. They fall hard to the ground.

Cooper quickly grabs the helmet, trying to pull it off. As the Alien counters with the blade, Hawkes rolls off the alien.

The creatures' momentum brings the knife into the trunk of a tree. It yanks to free the machete. Cooper, however, kicks hard at the creatures arm, forcing the alien to release the handle.

Cooper moves to the blade, pulls hard and frees the weapon. He turns and with a savage stroke, brings it down upon the Alien, which is O.S., GAS HISSES accompanied by the macabre SCREAM. Cooper brings the blade down again to insure the enemy is indeed dead. The creature is motionless.

Breathing hard, eyes glazed, the lieutenant stands over the Alien. Hawkes' expression turns to hurt... not from his wound. He bends down over the enemy he has just killed.

(CONTINUED)

61 CONTINUED:

61

The alien is missing the card on its "communication horn." Hawkes searches over the Alien's body and, indeed finds what he was afraid to find. Hawkes pulls his own ring INTO FRAME.

The Marine closes his eyes, sickened. He sits on the ground, drained physically and emotionally. Hawkes reaches into one of his pockets, producing the card presented to him by the creature and returns it to his enemy's body.

As Hawkes sits amongst the Dead...

DISSOLVE TO:

62 EXT. AREA NEAR TREE - NIGHT

62

Hawkes hasn't really moved from the sight. It's as if he's waiting...

ENTERING FRAME, in the f.g., is the one he awaits. The woman's hair blows in the breeze as she approaches with an erotic stride. She moves to Cooper and stands over him.

COOPER

his eyes are to the ground, but he knows she's there. He sighs, slowly turning his eyes upward.

WOMAN - LOW ANGLE

a taunting enigmatic grin. She raises a finger and point in the distant sky.

COOPER

turns to the direction in which she gestures.

COOPER'S POV - THE DISTANT SKY - (CGI)

Two Alien troop transport vehicles descend from the sky, landing beyond the treetops.

COOPER

turns back to the grotesque woman. He looks into her eyes with a mixture of detest and yet, resignation.

WOMAN

She flashes him a mocking pout. Her expression is incredibly seductive as she extends a hand toward him. CAMERA FOLLOWS IT as the hand reaches Cooper.

(CONTINUED)

62 CONTINUED:

62

He looks at the sickening flesh. Slowly, his hand RISES INTO FRAME to take hers. She softly wraps her skeletal fingers around his hand. His eyes never leave her eyes.

Suddenly... O.S., a faint electronic BEEP. A signal. With his free hand, Cooper reaches into his pocket and produces the black satellite communications box. He hits a button.

INSERT - READOUT

"EXTRACTION @ 205643. 18:42"

COOPER

his eyes flash to the deadly woman before him.

WOMAN

cocks her head as if "you weren't thinking of leaving me, were you?"

THEIR HANDS

He tries to pull away, but she clutches him.

COOPER

is unnerved by her strength. He yanks hard.

WOMAN

her expression turns cold and mean.

COOPER

yanks his hand again. She holds on. He pushes her away. But before he can stand, the woman leaps on him, straddling his waist. Hawkes kicks and struggles to become free.

WOMAN

moves with the motion without any strain. Knowing, if she wants him, he'll never get away.

WIDER

Hawkes lies in the dirt, kicking and struggling, however from this POV, the woman is not to be seen.

COOPER

continues to struggle.

(CONTINUED)

"Who Monitors the Birds?" 3S11 (Blue-Full) 11/14/95 48.

62 CONTINUED: (2)

62

WOMAN

her orange eyes glinting in the dim light, her cracked lips parting, begins to lower her face toward Cooper's. CAMERA FOLLOWS the slow excruciating descent. Hawkes' face ENTERS FRAME. His resistance decreases as he realizes...

Her lips sink, until an inch away from his. Hawkes GAGS from the apparent stench. Finally, she WHISPERS in an unnatural VOICE...

WOMAN

Until we'll meet again.

WIDE

Hawkes lies still in the dirt. The woman is gone. A cold ominous breeze cuts across the ground. O.S., in the distance, the SOUND of the Alien SPACECRAFT LAND.

COOPER

is beyond exhaustion. Numb. There is no longer fear. He stands, collects himself for a moment, then moves into the forest. Not crouching. Not hiding within the terrain or darkness.

63 EXT. ANOTHER PART OF THE WOODS - NIGHT

63

Hawkes continues to move through the woods. Blank. Unafraid. In the deep b.g., green enemy "flashlights" search for him. He doesn't acknowledge them, but continues ahead.

64 EXT. LAKESHORE - NIGHT

64

Hawkes moves to the area in which he and Colquitt cached equipment. He begins to dig and remove it.

TIME CUT:

65 EXT. LAKE - NIGHT

65

The water is once again still. Hawkes ENTERS FRAME in underwater gear. He pauses in the shin deep water. In his hand is a piece of paper.

INSERT - DOCUMENT

The Honorable Discharge.

(CONTINUED)

"Who Monitors the Birds?" 3S11 (Blue-Full) 11/14/95 49.

65 CONTINUED:

65

COOPER

looks at the paper. After a beat, he tears it in half. And then in half again. He tosses the scraps onto the lake, lowers his mask and proceeds into the water.

PAPER

floating on the water. Destroyed. Useless.

HAWKES

cooly, slowly, Hawkes continues into the black primordial lake. After a moment, he dips below the surface... and disappears.

LAKE

ripples slowly, sensuously, spread across the water. The reflected stars return. As do the two moons. As does the stillness. As does the silence.

(X)

FADE OUT:

THE END