

ALIENS

screenplay by James Cameron

story by James Cameron and David Giler & Walter Hill

2 CONTINUED

192

Without warning it moves like lightning, straight at her. Ripley spins, sprinting, as the creature leaps for her. Its feet slam, echoing, on the deck behind her. She clears a door. Hits the switch. It WHIRRS closed. BOOM. The alien hits a moment later.

3 INT. DARK CHAMBER

193

Ripley moves ferret-quick among dark, unrecognizable machines.

VARIOUS ANGLES: VERY TIGHT ON what she is doing...her feet going into stirruplike mechanisms. Velcro straps fastened over them. Fingers stabbing buttons in a sequence. Her hand closing on a complex grip-control. The HUM of powerful motors. The WHINE of hydraulics.

4 INT. CARGO LOCK

194

The Queen turns its attention from the doors to Newt as the little girl crawls into a system of trenchlike service channels which cross the deck.

5 INT. CHANNEL

195

Newt scurries like a rabbit as the looming figure of the alien appears above, SEEN THROUGH the bars. A section of grille is ripped away behind her.

6 INT. CARGO LOCK

196

The Queen spins at the sound of door motors behind her. The parting doors REVEAL an inhuman silhouette standing there.

Ripley steps out, WEARING TWO TONS OF HARDENED STEEL. THE POWER LOADER. Like medieval armor with the power of a bulldozer. She takes a step...the massive foot CRASH-CLANGS to the deck. She takes another, advancing.

RIPLEY

Get away from her, you bitch!

The Queen SCREECHES pure lethality and leaps. WALLOP! A roundhouse from one great hydraulic arm catches it on its hideous skull and slams it into a wall. It rebounds into a massive backhand. CRASH! It goes backward into heavy loading equipment.

RIPLEY

(screaming)

Come on!

The Queen emerges as a blur of rage, lashing with unbelievable fury. The battle is joined.

(CONTINUED)

Claws swipe, tail lashes. Ripley parries with radical swipes of the steel forks. They circle in a whirling blur, demolishing everything in their path. The cavernous chamber echoes with nightmarish sounds...WHINE, CRASH, CLANG, SCREECH.

They lock in a death embrace. Ripley closes the forks, crushing two of the creature's limbs. It lashes and writhes with incredible fury, coming within inches of her exposed body. She lifts it off the ground. The hind legs rip at her, slamming against the safety cage, denting it in. The striking teeth extend almost a meter from inside its fanged maw, shooting between the crash-bars. She ducks and the teeth slam into the seat cushion behind her head in a spray of drool. Yellow acid foams down the hydraulic arms toward her. The creature rips at high-pressure hoses. Purple hydraulic fluid sprays...machine blood mixing with alien blood. They topple, off balance. The Queen pins her. Ripley hits a switch. The power-loader's CUTTING TORCH flares on, directly in the thing's face. They roll together, over the lip of a RECTANGULAR PIT, A VERTICAL LOADING AIRLOCK.

97 INT. LOADING LOCK

197

They crash together five meters below, twisted in the loader's wreckage. The alien shrieks, pinned.

Ripley pulls her arm out of the controls of the loader and claws toward the panel of airlock actuating buttons. She slaps the red "INNER DOOR OVERRIDE" and latches the "HOLD" locking-key down. A KLAXON begins to sound. She hits "OUTER DOOR OPEN" and there is a hurricane shriek of air as the doors on which they are lying separate, REVEALING the infinite pit of stars, below.

All this time the alien has been lashing at her in a frenzy and she has been parrying desperately in the confined space. The airlock becomes a wind tunnel, blasting and buffeting her as she struggles to unstrap from the loader. The air of the vast ship howls past her into space as she claws her way up a service ladder.

98 INT. CARGO BAY

198

Newt screams as the hurricane airstream sucks her across the floor toward the airlock. Bishop, torn virtually in two, grips a stanchion and reaches desperately for Newt as she slides past him. He catches her arm and hangs on as she dangles doll-like, in the airblast.

INT. LOADING DOCK

The alien seizes Ripley's ankle. She locks her arms around a ladder rung, feels them almost torn out of their shoulder sockets.

The door opens farther, all of space yawning below. The loader tumbles clear, falling away. It drags the alien, still clutching one of Ripley's lucky hi-tops, into the depths of space. Its SHRIEK fades, is gone.

With all her strength Ripley fights the blasting air, crawling over the lip of the inner doorway. She releases the OVERRIDE from a second panel. The inner doors close. The turbulent air eddies and settles.

She lies on her back, drained of all strength. Gasping for breath. Weakly she turns her head, seeing Bishop still holding Newt by the arm. Encrusted with his own vanilla milkshake blood, Bishop gives her a small, grim smile.

BISHOP

Not bad for a human.

He winks. Ripley crosses to Newt.

NEWT

(weakly)

Mommy...Mommy?

RIPLEY

Right here, baby. Right here.

Ripley hugs her desperately.

00 INT. HYPERSLEEP

Ripley sits at the edge of an open hypersleep capsule in which Newt is lying. Behind them, already going under, is Hicks and in a farther capsule, Bishop, wrapped in a plastic membrane.

NEWT

Are we going to sleep all the way back?

RIPLEY

That's right.

NEWT

Can we dream?

RIPLEY

Yes, honey. I think we both can.

(CONTINUED)

NEAR DARK

written by Kathryn Bigelow and Eric Red

JESSE

...They gonna be servin' you on a bun.

CALEB

It's the best chance we got.

Jesse barely blinks.

JESSE

We'll cover ya.

The farmboy nods.
Severen shouts.

SEVEREN

Asshole's gonna get himself killed.

The Silvered One smirks at the Savage One.

JESSE

So what do we got to lose? Git goin', boy, we'll cover ya.

Jesse throws the car keys into Caleb's open palm.
The farmboy yanks the bedspread off the bed and throws it over his head.
Mae reaches out with her hand, touching Caleb's arm.
BULLETS flying left and right.
She looks into his eyes.
Caleb meets her gaze.
Another EXPLOSION of GUNSHOTS.
The farmboy spins on his feet, racing for the back window.
He leaps through the air and dives through the glass.

EXT. COTTAGE - HIDE-A-WAY TRAVEL COURTS - DAY

Caleb lands in a heap in the dirt.
The sun attacks him beneath the bedspread.
A single Policeman staking out the back starts SHOOTING at the figure under the blanket.
Caleb jumps to his feet and dodges bullets as he hurries for the Camper with the blanket flowing behind him like a cape.

His hands holding the cover beginning to burn as the wicked sun hits them.
He starts to scream.
The Camper only a few feet ahead.
He claws forward.
The Policeman takes careful aim.
A bullet glances Caleb in the chest.

He keeps moving.
Reaching the vehicle as the skin of his hands starts to smoke.
Ripping the door open and bursting inside.

INT. DODGE CAMPER - DAY

Caleb kneels down behind the dashboard to shield himself from the direct sunlight.
He grips the steering wheel and slams the keys into the ignition.
The engine FIRES up.
He smashes his foot into the gas pedal.
The sun blazes through the darkened windshield.
He moans as the subdued light hits his face.
Blackening the skin on his forehead.
He ducks below the dash.
Steering the vehicle straight ahead for the wall of the bullet-riddled bungalow.

EXT. REAR OF COTTAGE - HIDE-A-WAY TRAVEL COURTS - DAY

A tidal wave of deadly white light as the Camper breaks through the wall.
Wood and glass raining down.
The others wrap themselves in blankets they scrounge off the bed as the light spreads through the room.
The black Camper, covered with wallpaper and plaster, sitting in the middle of the floor.
Caleb throws open the doors.
Everyone is yelling loudly as they tear towards the vehicle.
Slinging their guns in the back compartments, they all help each other in.

INT. DODGE CAMPER - DAY

Jesse heaves Diamondback onto the floor, covering her with his body.
Severen gathers up his guns, clambering into the back compartment.
Caleb hauls Mae into the seat beside him by a tug on her arm.
Homer grabs onto the rear bumper, crawling up the back for the open rear window.
Screaming his lungs out as the bare sunlight bathes his small body.
BULLETS RICOCHET off the front and sides of the Camper as the assault continues from outside.
One bullet cracks the window into a giant spiderweb.

JESSE

Let's go!

Caleb drives his foot down on the accelerator.
 The car starts going.
 Homer claws his way onto the back of the vehicle, crying out as he loses his grip in the agonizing sunshine.
 Severen reaches out and drags him safely through the back window.
 They all duck down as the Camper piledrives through the front of the building.

EXT. COTTAGE - HIDE-A-WAY TRAVEL COURTS - DAY

The nose of the Camper breaks through the front of the cottage like a huge black beast.
 Felling the screen door and powderizing the flower pots in its path.
 The Policemen hold their fire for a moment and stare incredulously.
 The Dodge Camper lurches forward, carrying the frame of the cottage on its back like a shell.
 Ramming head on into a Police Car parked directly in front.
 The Policemen regain their senses, getting out of the way of the Camper.
 Pivoting and FIRING as they go.
 A deafening SOUND of SHEARING METAL as the Police Car crumples beneath the impact of the Camper.
 As the Camper charges out into the parking lot.
 Bullets dappling the sides of the vehicle, whose solid steel reinforced bodywork protects those inside like armor.
 The Camper kicks up thick trails of dust and gravel.
 Fragments of the building raining off the roof of the vehicle.
 They hurtle toward the tarmac of the open road.
 The Policemen jumping into their three remaining vehicles.
 The Camper streaking out onto the blacktop.
 The Elderly Couple standing on the front porch exchanging glances of complete awe.
 The police cars swerving into single file formation and speeding out of the area with their cherrytops flaring.
 The Small Boy wide eyed in wonderment as he walks onto the driveway and watches them disappear in the settling dust.
 The Dog trots around with the stick between its teeth, tail wagging excitedly.

EXT. TWO-LANE HIGHWAY - DUSK

Three patrol cars swoop after their fleeing quarry like birds of prey.
 The object of their pursuit driving away from a setting sun.
 Red cherrytops igniting the livid sky.
 Two of the cop cars fan out.
 Windows rolling down.
 Shotguns aimed out.

LOST (PILOT)

written by J.J. Abrams & Damon Lindelof

79 CONTINUED: (2)

JACK (CONT'D)
You shouldn't try to...

PILOT
(getting his bearings now)
I'm all right.
(points to the panel)
Transceiver's in there.

Kate goes for a compartment -- and pulls out a DAMAGED RADIO. She hands it to the Pilot. He starts to work it -- when Jack realizes:

JACK
-- Where's Charlie?

Good question. Kate moves back, out of the cockpit. The Pilot keeps trying to radio -- but:

PILOT
-- It's not working...

80 INT. FRONT SECTION OF THE PLANE - RAINSTORM - CONTINUOUS 80

Kate peeks in -- but Charlie's nowhere to be seen. Played as an eerie moment... but then she sees the door to one of the FRONT LAVS is ajar. Hears something INSIDE.

Kate climbs back -- peers into the inverted bathroom, where Charlie's leaning over the toilet bowl --

KATE
-- Hey, what're you d--?

Charlie jumps -- nervous -- turns to her -- we HOLD ON CHARLIE, he doesn't have a fast answer --

CHARLIE
-- What? Nothing --

But then: MROOOOWRRRRRRRRRRROOOOOOOOOOOOBWWRRRRRRRRRRRRRR! Oh shit: the SOUND again. Except this time it's CLOSE --

81 INT. COCKPIT - DAY 81

Jack turns -- the Pilot freezes --

PILOT JACK
-- What the hell was that? (whisper yell to the back)
Kate!

Kate's quickly climbing back in --

KATE
(sotto)
-- It's right outside --

PILOT
-- What's righ -- ?

JACK
-- Shh!

-- Whatever it is, it's RIGHT THERE -- stepping now, outside the cockpit -- they're motionless as there's ANOTHER STEP -- the WIRES in the cockpit SHAKE with the apparent "FOOT" IMPACT -- and a DARK SHAPE CROSSES the window --

Jack SLOWLY climbs up -- on one of the pilot seats -- and he uses his hand -- wipes away some of the humidity on the window in order to look outside -- but there's no way to see a thing out there.

So the Pilot gets up -- moves toward the broken window covered with LEAVES and BRANCHES --

JACK (CONT'D)
-- I wouldn't do that.

PILOT
-- Good to know.

And the Pilot puts the transceiver down on his seat as he pushes away the LEAVES and BRANCHES and PEEKS HIS HEAD OUT THE SHATTERED WINDOW.

Jack and Kate watch, terrified for a moment. Then, quietly:

KATE
...Do you s--

SUDDENLY THE PILOT'S BODY GETS YANKED UP -- BUT HIS LEGS HIT THE DASH SO WHATEVER'S GOT HIM CAN'T PULL HIM OUT AND KATE SCREAMS AND THE PILOT -- HIS UPPER BODY OUTSIDE THE COCKPIT -- DROPS THE TRANSCEIVER ONTO THE FLOOR AND HE SCREAMS BLOODYFUCKINGMURDER AS JACK MOVES TO HOLD KATE BACK -- CHARLIE SCRAMBLES UP, YELLING:

CHARLIE
-- WHAT THE HELL'S HAPPE--?!?!

-- NOW CHARLIE'S SCREAMING AS THE PILOT'S BODY GETS YANKED UP AGAIN -- BAM! -- HIS LEGS HIT THE DASH AGAIN -- THE PILOT'S SCREAMS ARE HORRIBLE -- KATE SCREAMS AGAIN AS THE PILOT FINALLY GETS YANKED OUT OF THE COCKPIT AND SUDDENLY THE THING OUTSIDE SLAMS INTO THE SIDE OF THE COCKPIT --

81 CONTINUED: (2)

Jack, Kate and Charlie all on the ground, scrambling to get out, trying to get the fuck out of the cockpit but --

Jack looks back -- sees the TRANSCEIVER has fallen off the pilot's seat. He reaches for it -- BAM! The cockpit jars again -- transceiver skitters out of Jack's grasp --

KATE CHARLIE
JACK! C'MON! LEAVE IT!

JACK
No...

But he doesn't give up -- lunges after it -- SLAM! Jack loses his footing, lands on his stomach -- transceiver's just sitting there, arm's length away and --

Jack finally gets it into his grasp -- staggering to his feet as it SHIFTS again and --

BAM!!! ONCE -- THE THREE FALL DOWN -- TWICE -- AND THEN AGAIN -- AND THE WHOLE COCKPIT DROPS --

82 EXT. FRONT SECTION OF THE PLANE - RAINSTORM - CONTINUOUS 82

-- The giant piece of jet CRASHES to the ground -- we're TIGHT so that we don't see the BEAST that's done it -- but now it makes a HORRIBLY LOUD CRY --

83 INT. FRONT SECTION OF THE PLANE - COCKPIT - RAINSTORM - CONTINUOUS 83

-- And it's so LOUD in here. Jack scrambles after Kate and Charlie, all three trying to get the fuck outta here --

84 EXT. FRONT SECTION OF THE PLANE - RAINSTORM - CONTINUOUS 84

-- And they do -- and they're RUNNING IN THE RAIN LIKE CRAZY -- another LOUD STEP and as we're TRACKING AT HIGH SPEED THROUGH THE RAIN -- WE WHIP PAN TO A SPRINTING KATE --

And we INTERCUT NOW between KATE, JACK AND CHARLIE -- ALL RUNNING LIKE NUTS --

MROOOOWRRRRRRRRRROOOOOOOOOOOBWWRRRRRRRRRRRRRR!

Christ, it's close -- THE SOUND is all around us now, no idea if we're running toward it or away from it, just PURE FUCKING FEAR AND CONFUSION and...

Lord of the Rings: Return of the King

screenplay by Fran Walsh & Philippa Boyens & Peter Jackson

CONTINUED:

GOTHMOG
Stay where you are!

INTERCUT WITH:

EXT. MINAS TIRITH BATTLEMENTS - DAY

GANDALF walks the BATTLEMENTS as huge BOULDERS rain onto the ORC ARMY below...

INTERCUT WITH:

EXT. PELENNOR FIELDS/MINAS TIRITH - DAY

GOTHMOG glances up at a WHISTLING SOUND - a huge BOULDER hurtles towards him. He side-steps CALMLY out of the way ... spitting on the BOULDER in CONTEMPT.

CUT TO:

EXT. MINAS TIRITH BATTLEMENTS - DAY

SUDDENLY! 9 NAZGÛL DIVE out of the DIM SKY, CLAD in BATTLE ARMOUR!

ANGLES ON: SOLDIERS throw themselves down as the NAZGÛL zoom overhead, emitting their PIERCING SHRIEKS! GONDORIAN SOLDIERS run for SHELTER in PANIC, covering their ears...

CLOSE ON: PIPPIN COWERING...

GANDALF
(rallying)
Stand to your posts! Do not give in to
fear. Fight!

QUICK CUTS: MIGHTY WOODEN CATAPULTS positioned within the walls of MINAS TIRITH are fired!

The NAZGÛL circle LOW over the CITY, like VULTURES seeking doomed men's flesh. SOLDIERS are plucked into the AIR by SHRIEKING NAZGÛL and dropped to their DEATHS hundreds of FEET BELOW. TOWERS and BUILDINGS are DESTROYED. CHAOS as SOLDIERS, WOMEN and CHILDREN DODGE falling MASONRY.

(CONTINUED)

CONTINUED:

CLOSE ON: GONDORIAN SOLDIERS send a rain of arrows at the approaching TOWERS and TROLLS.

GANDALF (cont'd)

Not at the towers! Aim for the Trolls!
Kill the Trolls! Bring them down!

TOO LATE! The TOWERS reach the walls, their DOORS crashing down, releasing ORCS directly onto the LOWER LEVELS.

As the ORCS swarm from the TOWER, GANDALF realises PIPPIN has come down from the CITADEL...

GANDALF (cont'd)

Peregrin Took - go back to the citadel!

PIPPIN

(stupor)

They called us out to fight...

PIPPIN looks stunned, as a HUGE ORC leaps towards him... GANDALF intercepts the BEAST, striking him with his STAFF...

GANDALF

(urgency)

This is no place for a Hobbit!

GANDALF wields his STAFF, cutting through the attacking ORC with EASE ... BEHIND him, an ORC prepares to cut down GANDALF ... PIPPIN instinctively slashes his SWORD at him.

ANGLE ON: GANDALF turns on PIPPIN, smiling despite himself.

GANDALF

Guard of the Citadel, indeed! Now,
back up the hill - quickly! Quickly!

CUT TO:

EXT. PELENNOR FIELDS - DUSK

ANGLE ON: Out of the BLACK SWIRLING BATTLE. SMOKE crawls an IRON MONSTER! A MASSIVE WHEELED BATTERING RAM ... 60 FEET HIGH and 150 FEET LONG ... pushed by 20 huge MOUNTAIN TROLLS ... a MASSIVE IRON HEAD, cast in the likeness of a SNARLING WOLF!

(CONTINUED)

Natural Born Killers (original screenplay)

written by Quentin Tarantino

VIDEO FOOTAGE

SHOT THROUGH Roger's CAMERA: IMAGE FOCUSES ON Mallory as she points to Scagnetti sitting on the floor.

MALLORY

You! Stand up!

Scagnetti gulps, then rises knowing that he has fucked with the wrong woman.

Mallory walks up to him with pistol in hand.

MALLORY

You probably thought it was pretty funny, didn't ya?

She raises Scagnetti's pistol, aiming it at its former owner. Scagnetti flinches and squirms.

MALLORY

Can you remember the last time you fucked with me? Close your eyes and remember... Are ya thinking about it? Good.

Mallory FIRES three shots into Scagnetti's chest. Roger's CAMERA JUMPS, then FOLLOWS the body TO the floor. Roger HOLDS ON Scagnetti slumped on the floor.

DUNCAN (O.S.)

Oh God! Oh God! Ohhhh...

MICKEY (O.S.)

We're sending out a hostage.
Don't touch him!

OFF SCREEN the DOOR is KICKED open.

Roger's CAMERA WHIPS AROUND TO witness Mickey and Mallory jumping into the corridor, BLASTING with their GUNS while using the hostages for shields. Roger's CAMERA MOVES OUT OF the CELL and...

INT. JAIL CORRIDOR - OUTSIDE HOLDING CELL - DAY

There are even more Deputy Sheriffs in the corridor.

CROSS FIRE whistles by as Roger dodges to catch up with the caravan.

This footage is very similar to Vietnam footage. It's shaky, real, harsh, and it captures the pandemonium of battle.

(CONTINUED)

CONTINUED:

The soundtrack is a mad mixture of YELLING, CRYING, LAUGHING, and GUNFIRE.

Hostage Deputy #1 is SHOT, and discarded by Mickey.

The wild caravan runs down the hallway, FIRING behind them.

Mickey's hit, but keeps on running and FIRING. Mallory sees this and screams.

MALLORY

Mickey!

MICKEY

Don't stop!

Roger's CAMERA RUNS along WITH them.

ROGER (O.S.)

Man, oh, man... this is better than Vietnam!

More Deputies appear at the end of the hallway. Mickey and Mallory get back to back with each other, using Duncan as a shield in front of them and Wayne behind them. Mickey FIRES from the front, Mallory FIRES from the rear.

DUNCAN

Please don't kill me! Don't kill me...

CAMERA WHIP PANS to catch a Deputy hopping around the corner. The screen flashes white with a BLAST.

Roger's hit, and the CAMERA GOES HAYWIRE, REELING OUT OF CONTROL, then THUNKING to the ground. Roger SCREAMS O.S.

CAMERA LIES ON the floor, video still transmitting. Roger rolls INTO FRAME screaming.

MICKEY (O.S.)

Get the camera! Get the fucking camera!

BACK TO COLOR 35mm

As Mickey FIRES cover for her, Mallory swipes the camera from Roger's side.

The Knoxs start running again, still holding Wayne and one last hostage.

(CONTINUED)

Frozen

written by Jennifer Lee

EXT. FJORD - DAY

Elsa runs, but is nearly blinded by the snow and wind.

EXT. CASTLE - DAY

Anna and Olaf bust open a window. The storm is so strong it sweeps the window panes away.

OLAF

Slide, Anna.

It's a long, snowy way down. But what choice do they have? They slide down the iced-covered building.

Anna arrives at the bottom, weak but uninjured. Olaf gathers snow along the way. He arrives at the bottom as a giant snowball.

OLAF (CONT'D)

We made it!

He shakes off the extra snow as Anna struggles to her feet.

EXT. FJORD - DAY

Kristoff and Sven bound off the mountain and sprint across the frozen fjord waters and right into the heart of the storm. Its white-out wind pushes them back. But they fight through.

KRISTOFF

Come on, buddy, faster.

CUT TO:

Anna and Olaf reach the shore of the fjords.

ANNA

Kristoff!

The wind lifts Olaf up and pulls him apart. He goes swirling off into the storm.

OLAF

Keep going, Anna!

Anna struggles on.

ANNA

Kristoff!

PAN TO:

Kristoff rides Sven past cracking, frozen ships. Sven struggles over the uneven surface.

KRISTOFF

Come on! Come on!

Suddenly, a mangled ship, risen by ice, capsizes over them. They give it all they've got as debris falls all around them and the mast shatters. They make it past just as the entire ship slams down and cracks the thick ice beneath their feet.

The ice opens up. Sven bravely jumps over a gap. But it's too wide. He bucks Kristoff to safety, but lands in the freezing water and disappears below.

KRISTOFF (CONT'D)

Sven? Sven!

At first there's nothing but the wind and the tumbling icy water. But suddenly, Sven surfaces and claws his way to a floating ice chunk. He calls out, signalling for Kristoff to go on.

KRISTOFF (CONT'D)

Good boy.

CUT TO:

Anna moves blindly across the fjord. Anna's hands frost over an icy blue. She stumbles on, determined. But she's running out of time.

She clutches her chest. The color in her eyes fades, the inevitable is coming.

CUT TO:

Kristoff, lost in the white-out, doesn't know which way to turn. But then he hears a faint--

ANNA (O.S.)

Kristoff.

KRISTOFF

Anna...? Anna!

WHITE OUT TO:

Black Panther

written by Ryan Cooler

Zuri puts the Panther mask on T'Challa.

M'Baku grins and places a WOODEN GORILLA MASK over his face. He clenches his fist and calls out for his Jabari soldiers to form a semicircle behind him, pointing their spears at his back.

T'Challa lifts his hand and calls out for the Dora, who fall into place behind him, making a perfect CIRCLE OF SPEARS surrounding the fighters.

Zuri raises his hand, ill-at-ease.

ZURI

Let the challenge begin!

The warriors CLASH, both with great skill. M'Baku with superior strength. T'Challa eludes a salvo of swings, then is driven back by the tip of M'Baku's spear against his shield.

Knocking M'Baku's spear free, T'Challa is HAMMERED ONTO HIS BACK but instantly springs up to dodge more attacks and counter with TWO FIERCE KICKS.

M'Baku spits blood and bangs his chest. The rest of the Jabari warriors RESPOND. T'Challa salutes the crowd and they respond LOUDER!

M'Baku charges at T'Challa, knuckle-walking, and slipping his assault, T'Challa grabs M'Baku's spear and cartwheels over it to land another KICK.

The two continue to battle, BLOCKING and TRADING BLUNT STRIKES, until M'Baku delivers a backhand that KNOCKS T'CHALLA OFF HIS FEET near the Dora's spears.

With the deadly spears at his back, T'Challa blocks COLOSSAL OVERHEAD BLOWS with his shield, then M'Baku leans with all his strength trying to impale T'Challa on the TIPS.

Clubbing M'Baku to his heels, T'Challa rushes forward for an aerial attack only to be met by a VICIOUS KICK to the chest, causing him to LOSE both his shield and spear!

M'BAKU

Where is your God, now?!

Defenseless, T'Challa DODGES SPEAR-SWIPES before M'Baku corrals him into a BEAR HUG and delivers a CRUSHING HEADBUTT.

M'Baku LAUGHS through his mask.

M'BAKU (CONT'D)

No powers. No claws. No special suit, oh! Just a boy, not fit to lead.

EXT. SEATING AREA, WARRIOR FALLS - DAY

From T'Challa's POV we see Ramonda cheering from the sidelines.

RAMONDA

Show him who you are!

EXT. CHALLENGE POOL, WARRIOR FALLS - DAY

T'Challa finds strength in RAMONDA'S VOICE. He shakes off the headbutt, stunning M'Baku with a SAVAGE ELBOW to free himself.

M'Baku retaliates, GORING T'Challa's shoulder.

T'CHALLA

I AM PRINCE T'CHALLA SON OF King
T'CHAKA!!

ON SHURI

SHURI

You can do this T'Challa!

BACK IN THE CHALLENGE POOL

T'Challa wedges M'Baku's spear UNDER HIS FOOT and PULLS M'Baku to the pool, FLIPPING his body into a SERIES OF LEG CHOKES.

M'Baku FIGHTS, but can't escape.

T'CHALLA

Yield! Don't make me kill you.

M'BAKU

I would rather die!

T'Challa TIGHTENS HIS GRIP and M'Baku begins to fade.

T'CHALLA

What would the proud Jabari do
without you?

T'Challa tightens further.

T'CHALLA (CONT'D)
 You have fought with honor, now
 yield! Your people need you.

M'Baku looks up at the Jabari warriors.

T'CHALLA (CONT'D)
 Yield, man!

M'Baku grudgingly reaches out and TAPS.

T'Challa lets him go and is barely able to stand himself as
 Zuri steps forward.

The crowd ERUPTS as struggling to catch his breath, T'Challa
 proudly lifts his arm.

ZURI
 I now present to you, King T'Challa
 the Black Panther!!

T'CHALLA
 Zuri.

ZURI
 My King.

Drums begin to play and people start to dance. T'Challa and
 Nakia stare into each other's eyes amidst the celebration
 as...

T'CHALLA
 Wakanda forever!!

The arena ECHOES THE PHRASE emphatically.

EXT. CITY OF THE DEAD - DUSK

We move in on the Hall of Kings.

INT. HALL OF KINGS, CITY OF THE DEAD - DUSK

Zuri, wearing ceremonial face paint, mixes a Heart Shaped
 Herb concoction and pours it into T'Challa's mouth as he lies
 in a dirt plot in the middle of the room.

ZURI
 Allow the Heart Shaped Herb to
 restore the powers of the Black
 Panther and take you to the
 Ancestral Plane.

Wonder Woman

screenplay by Allan Heinberg

story by Zack Snyder, Allan Heinberg and Jason Fuchs

77 EXT. WESTERN FRONT (BELGIUM) - CONTINUOUS ACTION

77

-- onto the BATTLEFIELD.

DIANA stands in her WONDER WOMAN ARMOR with THE GODKILLER SWORD in her hand, THE SHIELD on her back, and THE LASSO SHINING at her side.

She surveys the battlefield. It's quiet. Empty. She takes a step forward...

IN THE GERMAN TRENCH

A SOLDIER takes AIM at Diana -- and FIRES!

ON THE BATTLEFIELD

The bullet moves towards Diana. With her heightened perception, she watches it in SLOW MOTION, swatting it aside with her bracelet. She blocks another --

IN THE ALLIED TRENCH

Everyone watches Diana with awe. Even Charlie has to admit --

CHARLIE

How the hell'd she do that?

ON THE BATTLEFIELD

Diana continues walking across the battlefield, step-by-step, blocking bullets. Her pace begins to quicken -- and then she starts to RUN.

IN THE ALLIED TRENCH

Steve's heart pounds as he watches Diana. He motions to the team. He can't believe he's about to do this, but --

STEVE

She's drawing their fire! Let's go!

Steve and his team climb over the trench, leaving the hesitant British soldiers behind!

(CONTINUED)

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THROUGH A GERMAN SCOPE

Diana races TOWARDS them, knocking bullets aside!

IN THE GERMAN TRENCH

GERMAN SOLDIERS react, unsure of who or even what Diana is. One of the soldiers motions to others -- they lift a MORTAR, bringing it forward as the others continue to FIRE. Soldier after soldier joins in.

ON THE BATTLEFIELD

Diana runs, more bullets ricocheting off her bracelets.

IN THE GERMAN TRENCH

They FIRE a mortar into the air!

ON THE BATTLEFIELD

Diana uses her SHIELD to bat aside the MORTAR SHELLS -- they EXPLODE around her!

With her shield, Diana blocks the increasing barrage of bullets coming at her! ONE of TWO MACHINE GUN NESTS fires at Diana --

IN THE ALLIED TRENCH

Inspired, the British soldiers SURGE OVER THE TRENCH WITH A CHEER!

ON THE BATTLEFIELD

The SECOND MACHINE GUN NEST fires at Diana --

She does her best to repel the machine gun fire, but together the two are SLOWING HER DOWN, taking a toll.

Diana falls to one knee, then turns, grateful to see behind her --

Steve, the team -- and the allied soldiers! Steve raises his rifle and takes out some of the shooters, giving Diana some relief.

Charlie lays down cover fire as The Chief tosses Sameer a GRENADE.

(CONTINUED)

The Kingsman

written by Matthew Vaughn and Jane Goldman

203 INT. SECURITY LOCK - DAY.

203

Eggsy and the others stand at the door. We can hear the Security Guards on the other side, trying to get in.

EGGSY

There are a lot of guards... Okay, Here's what we're gonna do: me, Jamie and Elton engage them. We're gonna fight our way to the control room. Gaga, don't fight if you don't want to.

LADY GAGA

Oh, I'll fight, don't worry.

Eggsy hands his GLASSES to Usain Bolt.

EGGSY

Usain, put these on. You'll hear my colleague through them. Follow his directions and run like the wind.
(to Merlin, over comms)
Usain is handling the fuse box, got that Merlin?

MERLIN (V.O.)

Roger that. Can you hear me Usain?

USAIN BOLT

Loud and clear.

EGGSY

Everybody ready?

Everyone nods. Eggsy opens the door...

204 INT. SERVICE TUNNEL - DAY.

204

FOUR ARMED GUARDS are here now, and all hell breaks loose. Eggsy wrestles the First Guard. Bullets spray all over. Thank god for Eggsy's kevlar. The guard yells to his cohorts:

FIRST GUARD

Don't shoot the celebrities!
Valentine will kill you!

Usain breaks away and begins to run as Elton, Jamie and Gaga attack the other guards. Jamie is terrifyingly fast with his knives. The Second Guard loses several fingers.

Elton is a revelation -- a shockingly dirty fighter, biting and clawing as he wrestles the Third Guard to the ground.

Lady Gaga kicks the Fourth Guard in the balls, but he just picks her up and carries her back towards the cells...

