RE5IDENT EVIL: RETRIBUTION

by

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Based on Capcom's videogame "Resident Evil"

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08-21-11

READERS' NOTE --

The characters of Leon S. Kennedy, Ada Wong, Barry Burton and Sergei are all taken from the Resident Evil games.

All creatures/undead in the screenplay are also taken directly from the game.

1 DARKNESS ---

The sound of a human heartbeat. Slow. Irregular. Barely alive.

ALICE (V.O.) My name is Alice. I worked for the Umbrella Corporation in a secret high tech facility called The Hive. It was a laboratory, developing experimental viral weaponry. There was an incident, a virus escaped and everybody died. Trouble was ... they didn't stay dead.

The dark silhouette of a woman's body drifts away from us, revealing that we are --

2 DEEP UNDERWATER --

As the body drifts upwards towards the light, we see that the surface of the water is ON FIRE - burning gasoline everywhere.

ALICE (V.O.) This was the start of an apocalypse that would sweep the entire World.

3 EXT. SURFACE OF THE OCEAN DAY.

Amidst the flame, the body of the woman - ALICE - breaks the surface and then RISES OUT OF THE WATER. Seemingly levitating into the air.

We realize now that the image is playing in REVERSE. We are going back in time.

As Alice rises higher and higher into the air, blazing pieces of wreckage begin to pull themselves from the water and levitate around her.

Gobs of fire raining UPWARDS into the sky.

ALICE (V.O.) A last handful of survivors sought safety on a ship called Arcadia. We thought it was a safe haven. We thought it was free from infection. But we were wrong ... 1

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4 EXT. DECK OF THE ARCADIA DAY.

We recognize this ship from the end of RE4. It is the Arcadia, the Umbrella vessel which Alice liberated and which was just about to be attacked by Jill Valentine and her fleet of V-22 helicopters.

CLOSE ON ALICE --

as she rises over the railing of the ship. Directly in front of her, we witness the epic SLOW MOTION sight of a massive explosion COLLAPSING IN ON ITSELF. Blazing fire and wreckage consume themselves. We are watching the REVERSE CRASH of a V-22 helicopter --

Shattered chunks of twisted debris slide backwards across the deck, reforming themselves into the fuselage.

Rotor blades spin backwards, attaching themselves to the reconstituted V-22.

Shattered shards of glass reform into the windshield.

As the V-22 reassembles itself before our eyes, we WHIP PAN to $-\!-$

ALICE

As she lands on the deck. Two sawn-off SHOTGUNS spin through the air and land neatly in her hands.

Remember, everything is still playing in reverse.

ON THE HELICOPTER --

As the now fully reconstituted V-22 rises back up into the air.

INT. V-22 HELICOPTER - COCKPIT - CONTINUOUS

5

CLOSE ON the dead PILOT as blood runs up his face and back into his mouth. His eyes spring open and he comes back to life as a dozen SILVER QUARTERS emerge from his body.

The windshield in front of him reforms as the silver quarters pass back through it. Spiderwebs of cracks in the glass erase themselves.

As the V-22 rises back into the sky, we WHIP PAN to --

ALICE

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As the stream of silver quarters fly through the air towards her and neatly stack themselves back within the barrels of her shotguns.

We WHIP PAN from Alice to --

JILL VALENTINE

As she free-falls BACK UP INTO THE SKY. A rappelling cable trailing behind her as she arcs back up towards the helicopter from which she jumped.

Her guns are out, long muzzle flashes withdrawing into their barrels as dozens of spent shells spin back into her guns and re-chamber themselves. Above her, the sky is black with circling helicopters.

WHIP PAN to --

ALICE

Shotguns now holstered and two machine pistols in hand. Running across the deck in reverse, muzzle flashes withdrawing back into her gun.

CLOSE ON -- Freshly ejected shells picking themselves up off the floor, arcing through the air and rechambering themselves in Alice's pistol.

WHIP PAN to --

A SURVIVOR lying prone on the deck of the ship, wrapped in a ballistic nylon net, pulled tightly around her.

We watch in reverse, as she rises back to her feet, the net unfurls around her and flies back to the gun which had fired it - held by a menacing, black clad UMBRELLA TROOPER.

WHIP PAN to --

HELICOPTER SHOT --

Of dozens of Umbrella troopers as they rise up off the deck of the ship, seemingly pulled by their rappelling cables, fly through the air, and step back into the hovering V-22s.

6 EXT. DECK OF THE ARCADIA - CONTINUOUS

6

Everything still playing in REVERSE.

White clad SURVIVORS fly backwards through the air towards giant explosions, that in turn collapse in on themselves and reform into MISSILES. These missiles then streak backwards towards the hovering V-22s which fired them. 5

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7 HELICOPTER SHOT --

Of the Arcadia surrounded by a fleet of Umbrella V-22s. This is the very end of the last shot of RE4 - <u>but now</u> <u>it is playing in reverse.</u>

The helicopters fly backwards past the camera, disappearing from view - leaving the Arcadia alone in the tranquil Ocean - a quiet moment of peace.

THE IMAGE FREEZES.

ALICE (V.O.) Once again, the Umbrella Corporation had deceived us. And once again, myself and my friends, found ourselves fighting ... for our lives ...

The words hang there for a moment. Then suddenly --

We return to live action. The same shot - the end shot of RE4 - but now playing FORWARDS --

A menacing fleet of Umbrella V-22 helicopters HURTLE past the camera.

EXT. DECK OF THE ARCADIA - CONTINUOUS

In quick succession we watch a replay of the opening sequence, but now all playing FORWARDS and in REAL TIME, not slow motion.

Explosions rock the deck of the ship, sending white clad Survivors flying.

Dozens of heavily armed UMBRELLA TROOPERS leap from the helicopters and rappel down onto the deck of the ship.

They shoot CAPTURE NETS at the survivors, snaring many of them.

Jill Valentine rappels down, shooting at Alice as she goes.

Alice dodges Jill's bullets and returns fire.

An incoming V-22 lines up its sights on Alice.

Alice turns and fires her shotguns.

The silver quarters find their mark, punching through the windshield of the V-22 and killing the Pilot.

The stricken V-22 crashes into the deck of the Arcadia, tearing itself apart in a massive explosion.

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CONTINUED:

The force of the explosion hurls Alice off the deck of the ship.

Surrounded by blazing debris, Alice tumbles to the icy waters below.

Seen from beneath the waves, Alice impacts with the surface of the water. Now unconscious, her prone body begins to sink.

Above her, the surface of the water is ablaze with burning gasoline.

ALICE

My name is Alice ...

Alice's dark silhouette drifts towards the camera. We hear the sound of her heartbeat. Slow. Irregular. Barely alive.

ALICE (CONT'D) And this is my story ...

As her dark silhouette engulfs us, we FADE TO BLACK, and the HEART BEAT STOPS.

ALICE (CONT'D) ... the story of how I died.

CUT TO BLACK:

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8 CLOSE ON ALICE'S EYE --

As she awakens. The signature Resident Evil shot. PULL BACK to REVEAL that she is lying on the bed of a --

9 INT. ICONIC SUBURBAN HOME - BEDROOM DAY.

TODD (O.S.) Rise and shine.

Alice turns. Glances across the rumpled sheets of a double bed to see TODD. Mid thirties. Pleasant, reliable. Like the home, he has an iconic American look to him. Todd is agitated - pulling on his boxer shorts and dressing in a hurry. He wears a wedding ring. One that matches Alice's.

> TODD (CONT'D) Come on, we're late ... Alarm didn't go off. Becky isn't up yet. Mrs. Henderson's going to be pissed. You know how they get at school when we drop her off late.

5.

CONTINUED:

Alice rubs her eyes. Tired. Disoriented. TODD (CONT'D)

Baby!!

He stops dressing. Sees that Alice hasn't moved --

TODD (CONT'D) (concerned) Baby? Are you okay?

ALICE Yeah. I'll get Becky up.

TODD You look tired. You didn't sleep well?

ALICE

I'm fine.

Yeah.

TODD (not convinced) You're sure?

ALICE

He stares at her. The way husbands stare at their

wives.

ALICE (CONT'D) I'm okay ... really.

TODD

Well in that case ...

He whips the bedclothes off --

TODD (CONT'D) ... get that cute ass out of bed.

Alice rises. Catches sight of herself in a mirror --

She has RED hair now.

10 EXT. ICONIC SUBURBAN BUNGALOW - KITCHEN - LATER 10 *

CU JUICER. Alice is making fresh orange juice. She places a glass on the breakfast bar in front of BECKY. Seven years old, cute, smart - has her mom's eyes.

ALICE You want oatmeal?

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BECKY

ALICE

Pancakes?

Cereal?

BECKY

Pancakes?

ALICE Cereal then pancakes?

BECKY

Deal.

Todd enters, coffee in hand. Dressed in a crisp white shirt and dark suit.

TODD You know we're late, right?

BECKY I have to have a good breakfast. (quotes from an ad...) "Nutritious and delicious."

Todd pours himself another cup of coffee. Takes a swig. MACRO SHOT -- Two little drops of coffee fall on his crisp white shirt.

TODD

Shit ...

ALICE/BECKY

Language!!

Alice examines the damage --

ALICE There's another shirt in your closet.

TODD

I don't think so.

ALICE

At the back.

He doesn't look convinced.

ALICE (CONT'D) I picked up the dry cleaning yesterday.

TODD You're my angel. ALICE

Don't you forget it.

The two kiss.

BECKY

(disgust) Please ... get a room.

Todd walks into the living room, headed for the bedroom. He stops. The front door is wide open. That's odd.

WITHOUT WARNING AN UNDEAD LEAPS AT TODD.

TODD

Aaaaah!!

Todd reels back. A bite mark in his arm. Blood spreading across the crisp white shirt. Becky SCREAMS as her father fights with the Undead.

ALICE

Todd!!!

Todd flings the Undead away. It crashes through a glass table. But is on its feet in an instant.

TODD

Get Becky away!!

In an instant the Undead is on him.

Alice steps back, Becky in her arms, unsure of what to do. Suddenly an EXPLOSION of glass behind her. Alice turns to see another Undead, clawing for her, caught momentarily in the remains of the kitchen screen door.

A third Undead races through the open front door - comes straight at her.

11 INT. ICONIC SUBURBAN HOME - LAUNDRY ROOM - CONTINUOUS 11 *

Alice slams the door in the face of the Undead. There's no lock on the door. She holds it closed as best she can, but they want in.

> BECKY Mommy!!! What's happening?!! Where's Daddy!?

Alice can't hold the door much longer. Instead, she lets go, and pulls over a shelving unit. Bottles of conditioner and boxes of Tide go everywhere, but the shelves fall across the door, jamming it for a moment.

11 CONTINUED:

The Undead reach through the gap, but can't quite squeeze through. Their arms claw the air wildly - reaching for Alice and Becky.

Alice looks around desperately. There's one tiny window in the laundry room. Alice grabs a small stepladder and carries it to the window.

12 EXT. ICONIC SUBURBAN HOME - CONTINUOUS

Alice's face appears at the laundry window, she knocks the mesh screen away and her arm pokes through. That's all she can fit. The window is tiny. Even Becky couldn't squeeze through.

13 INT. ICONIC SUBURBAN HOME - LAUNDRY ROOM - CONTINUOUS 13

Alice jumps down from the stepladder.

Mommy!!!

BECKY

Becky points to the door. The Undead are hammering at it, slowly shifting the shelving unit. The gap is getting wider - soon they will be in.

Alice casts around desperately. Nothing but solid walls.

She looks up.

14 INT. ICONIC SUBURBAN HOME - ATTIC

A moment of calm. It's dark up here. The sound of the chaos below is muffled. The CAMERA tracks across the rafters of the suburban bungalow.

Suddenly the handle of a MOP punches through the ceiling of the house. Again and again it hammers through the ceiling causing shafts of light to pour through from below. Alice's hands CLAW through the weakened ceiling and begin to tear pieces of it down - opening a jagged hole big enough for her to force her head through.

15 INT. ICONIC SUBURBAN HOME - LAUNDRY ROOM - CONTINUOUS 15 *

Alice jumps down off the stepladder, grabs Becky and forces her through the hole in the ceiling.

ALICE Grab a hold. Climb!! 12

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Behind Alice the shelving unit collapses - the door is almost open. The Undead claw at her, their fingers grabbing at her clothing.

ALICE (CONT'D)

Becky disappears into the attic. Alice follows close behind as the door bursts open and the Undead rush in.

16 INT. ICONIC SUBURBAN HOME - ATTIC/LAUNDRY ROOM - 16 * CONTINUOUS

Alice is half through the hole, but it is too tight. Below, the Undead grabs at her legs. She KICKS them away. The stepladder goes flying and Alice's legs flail. She almost falls. An Undead grabs her foot, gets ready to take a bite. She kicks it away and it SLAMS into the washing machine, smashing the glass and sending soapy water everywhere. As more Undead pour into the laundry, with a Herculean effort, Alice pulls herself up --

ALICE

Aaaaah!!

As the Undead grab for her, she disappears into the ceiling above.

17 INT. ICONIC SUBURBAN HOME - ATTIC - CONTINUOUS

Alice rolls onto her side, exhausted. A beat of calm. Then Becky's face suddenly appears beside her. Alice can't help but jump.

> BECKY Mommy!! I think there's

something up here ...

18 INT. ICONIC SUBURBAN HOME - ATTIC - MOMENTS LATER

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17 *

Alice peers around a corner, Becky behind her, ready for trouble. The attic is a maze of storage boxes, old strollers, car seats etc. Anything could be hiding up here.

Alice advances. She sees a box of old sporting equipment. Takes out a baseball bat. Hefts it.

Up ahead - a noise - WHEEZING BREATH.

ALICE (to Becky) Get behind me ...

18 CONTINUED:

The noise is getting louder. Coming from behind a pile of cardboard boxes. Alice advances. Her fingers tighten on the bat. White knuckles. The tension unbearable ...

Alice rounds the corner and sees --THE WATER HEATER. The true source of the noise.

19 INT. ICONIC SUBURBAN HOME - CORRIDOR

A hatch in the ceiling opens and Alice's eyes appear. She gazes around. The corridor seems empty. Silently, Alice drops the retracting ladder down from the hatch. She climbs down it as stealthily as she can. Every creak of the metal ladder potentially giving away their position. Alice makes it to the bottom. Baseball bat still in hand. She glances into an apparently empty living room at the end of the corridor.

Alice signals to Becky. She's scared. Doesn't want to move. Alice signals to her again. After a moment's hesitation, Becky begins to climb down. Terrified.

Both girls are now in the corridor. The house is silent. Becky turns and KNOCKS a side table. A vase tumbles off it headed for the floor --

CLOSE ON THE VASE

As Alice catches it. Inches from the hardwood floor. Water slops out, a couple of flowers fall silently. But Alice has averted disaster. She places it quietly back on the table as --

BAM!!!!!

A bedroom door slams open and an Undead races out. Becky screams as Alice grabs her and races down the corridor.

20 INT. ICONIC SUBURBAN HOME - BEDROOM - CONTINUOUS

20 *

Back in Alice and Todd's bedroom. Back where we started. Alice slams the door in the Undead's face, and locks it. SMASH!! The Undead's arm PUNCHES straight through the door, splintering the wood.

ALICE The window!! Quick!!

Becky runs to the window. Struggles with the latch. Can't undo it in her panic. Alice helps, opens the window and pushes Becky out, as behind her, the bedroom door gives way. The Undead charges and meets --

ALICE'S BASEBALL BAT

In full swing. The Undead is taken off its feet. Its prone body SLAMS to the bedroom floor.

21 EXT. ICONIC SUBURBAN HOME - BACK YARD - MOMENTS LATER 21 *

Alice struggles out of the bedroom window. Bat in hand. Becky lies in the flower bed.

BECKY Mommy -- I hurt myself.

ALICE

Where?

Becky clutches her ankle in pain.

ALICE (CONT'D)

Try to stand.

Alice helps her up, but Becky's ankle won't hold her. She starts to fall. Alice catches her, picks her up. She has no choice but to discard the baseball bat.

Carrying her daughter, Alice crosses the back yard, past a swing set, inflatable swimming pool, discarded push bike etc. She kicks open the back gate and steps out into the street to see --

22 EXT. ICONIC SUBURBAN NEIGHBOURHOOD

Chaos.

The neighbourhood is a warzone. Houses are burning. Shots are fired. Cop cars race by, sirens blaring. Becky watches in horror as people are chased by Undead, dragged to the ground and ... Before she can see any more, Alice covers her eyes.

Alice staggers into the street shell shocked - RIGHT INTO THE PATH OF AN ONCOMING CAR!! The horn blares, the driver hits the brakes. Alice is frozen in shock. The PRIUS slides to a halt just inches away from Alice and Becky. If it weren't for the fast reflexes of the driver, they'd both be dead.

The driver leans out- it's MICHELLE RODRIGUEZ, "RAIN" from RE1, but now dressed in as a very sexy, hippie post-grad student. Her fashionably distressed shirt is adorned with a multitude of badges and buttons - from "C.N.D." to "Vegans Do It Better", from "Smash the NRA" to "The Smurfs". Greenpeace flyers are scattered across the back seat.

(CONTINUED)

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RAIN What the hell are you doing?!

ALICE (still in shock) I'm sorry ... I ... (stares at the chaos around her) What's going on?

RAIN

Alice doesn't move. Glances back at her house.

ALICE My husband ... he's still inside.

RAIN Get in the car.

As if on cue, a HUGE HOARD of Undead run around the corner.

RAIN (CONT'D)

Told you ...

Get in.

Alice bundles Becky onboard the Prius and Rain hits the * gas. An Undead grabs the backs of the car and is * dragged down the street.

23 INT. PRIUS - CONTINUOUS

Alice glances in the side mirror as the Undead is dislodged and rolls across the street. The impact would kill a human, but of course the Undead just gets back up and keeps running.

Rain floors the gas --

Buckle up.

RAIN

ALICE What is all this?

RAIN

Your guess is good as mine. One minute I'm coming back from class, the next ...

ALICE Why are those people doing this? 13.

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RAIN I don't think they're people. (Alice stares at her) Not any more.

BECKY

I'm scared Mommy.

ALICE

It's going to be okay.

As she calms her daughter, the car races through an intersection --

24 EXT. ICONIC SUBURBAN NEIGHBOURHOOD - INTERSECTION 24 *

BAMM!!! A MOVING TRUCK collides with the Prius at high * speed. The car tumbles end over end, tearing itself * apart.

25 INT. PRIUS - CONTINUOUS

As the truck slides to a halt on its roof, we see the crumpled forms of Alice and Becky inside. Still alive.

ALICE

Are you hurt?

Becky doesn't reply -- shocked. Alice locks eyes with her. Talks to her as calmly as she can --

ALICE (CONT'D) Baby ... baby, look at me ... can you move?

26 EXT. ICONIC SUBURBAN NEIGHBOURHOOD - INTERSECTION 26 *

Alice kicks out the windshield of the up-ended car. Crawls out, pulling Becky with her. Once her daughter is safe, she leans back in to help Rain.

ALICE'S P.O.V. --

She sees Rain - hanging upside down from her seat-belt. Unconscious. Maybe dead.

BECKY (O.S.) (scared) Mommie!!!!

Nothing Alice can do for Rain now. Instead she goes to help her daughter.

26 CONTINUED:

Becky stares at the chaos around her. This is the edge of the housing estate - a multiple car pile-up lies at the foot of a sign announcing that this is the gateway to "SUNDOWN MEADOWS". One home is burning out of control, another has a crashed NEWS HELICOPTER embedded in the garage - rotor blades still turning.

Alice scoops up her daughter.

ALICE

Come on.

Across the road stands a large home, seemingly untouched by the madness. Alice heads for it.

27 INT. LARGE SUBURBAN HOME DAY.

Alice kicks open the door, Becky in her arms. The place is seemingly empty. She heads for the stairs.

BECKY What are we going to do?

ALICE Don't worry. We're going to find a safe place. We're going to stay out of the way and hide. We're going to wait for help. Don't worry baby. They'll send someone. Someone will come to help us soon.

BECKY What about Daddy?

ALICE Daddy's going to be okay. He's okay. We'll see him soon.

28 INT. PRIUS DAY.

CLOSE ON RAIN --

Her eyes open - slow and painful - but not dead after all.

RAIN

Damn it ...

RAIN'S P.O.V. --

The World is upside down. Through the remains of the windshield she sees the pack of Undead race around the corner. Dozens of them. They've caught up with her.

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RAIN (CONT'D)

Rain struggles to be free of the seat-belt.

29 INT. LARGE SUBURBAN HOME - NURSERY DAY. 29

No sign of the baby or the family that once lived here. Alice hurries Becky past the empty crib and slides open the louvre doors of the closet.

ALICE Inside ... quick.

30 EXT. LARGE SUBURBAN HOME - CONTINUOUS

Oh shit!!

A handful of Undead break off from the pack and head for the house. Back at the wrecked Prius we have no idea if Rain survived or not.

31 INT. LARGE SUBURBAN HOME - LIVING ROOM - CONTINUOUS 31

The Undead race into the house. One of them climbs the stairs.

32 INT. LARGE SUBURBAN HOME - NURSERY - CLOSET

Alice and Becky hide in the closet. They listen to the Undead rampaging through the house. Becky clings to her mother.

Through the slats of the louvre doors they see an Undead enter the room. Becky whimpers. Alice holds her close. Puts her hand over Becky's mouth.

The Undead looks around the room. Upends a table. Children's toys scatter across the floor. A TOY MONKEY spins in place, clashing his cymbals together.

The Undead heads for the door. Alice heaves an inaudible sigh of relief.

Then suddenly the Undead stops. Standing on the threshold. He opens his mouth. It splits unnaturally wide, and a hideous set of MANDIBLES slowly force their way out. The Mandibles wave in the air - as if sensing for something.

Becky's eyes widen - horrified. She can't help but cry out. The Undead turns immediately.

CLOSE ON ALICE --

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Watching the Undead come back into the room. Searching for them. Alice leans into Becky. Whispers as quietly as she can - her voice hidden by the noise of the mechanical Monkey and his clashing cymbals.

> ALICE Listen to me baby, whatever happens, you stay here.

Becky stares at her - terrified. Alice forces the words out. The hardest thing a mother can do - leaving her child --

ALICE (CONT'D) I'll come back for you. I promise. I'll come back ...

Alice covers her daughter in a blanket. But before she can go --

BECKY

I love you Mommy.

Outside, the Undead is at the closet door. They can almost feel his rank breath.

ALICE (tears in her eyes) I love you too ...

33

INT. LARGE SUBURBAN HOME - NURSERY - CONTINUOUS

33

The closet doors are thrown open, hitting the Undead in the face. He reels back as Alice charges him, wailing like a banshee. She BODY SLAMS the Undead, sending it flying backwards. The Undead impacts with the crib, smashing it into pieces.

Alice slams the closet doors closed. Behind her, the Undead is already struggling to its feet, its Mandibles thrashing madly.

Alice races for the door, the Undead in close pursuit.

34 INT. LARGE SUBURBAN HOME – STAIRCASE – CONTINUOUS 34

The Undead catches her at the top of the stairs. Alice is knocked to the ground. She struggles away, kicking at the Undead, even as it claws her. Alice fights her way back to her feet. The Mandibles snapping wildly, barely missing her face.

CLOSE ON --

Alice's feet as they teeter on the edge of stairs, then suddenly SLIP!

Alice and the Undead go crashing down. The Undead SMASHES through the railing, splintering the wood. Alice falls the length of the stairs.

CLOSE ON ALICE --

At the foot of the stairs. Bruised, winded, but still alive. She looks up. Half way down the staircase, the Undead is IMPALED on a broken wooden railing. It struggles wildly, its Mandibles thrashing around, but its not going anywhere.

Alice forces herself to her feet, turns and comes face to face with $\ensuremath{{--}}$

TODD

Her husband. His once crisp white shirt is bloodied. His complexion pale.

ALICE

Without warning Todd lunges. His infected face splitting open to reveal WICKEDLY SHARP MANDIBLES. Alice is too stunned to do anything.

As the mandibles CRUNCH into her face, we --

Todd ...

SMASH CUT TO:

35 CLOSE ON ALICE'S EYE ---

As she awakens. The signature Resident Evil shot. PULL BACK to REVEAL that she is lying naked on the floor of an --

36 INT. INTERROGATION CELL

Alice's body is curled in a foetal position. Lying on the cold plexiglass floor. The plexi is lit from below and it forms distinctive the shape of the UMBRELLA LOGO.

Alice is their prisoner once again.

She sits up, shaking her head. What the hell was that?

A dream? A memory? A fantasy?

She looks around the spartan room. Hexagonal in shape (like the Umbrella Logo) the highly polished steel walls are over forty feet high. A smoked glass window is set into one wall, thirty feet above her. No way to reach it.

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19.

At floor level, a large steel door is set flush to the wall. It doesn't have hinges or even have a handle.

There's no chance of escape.

ALICE

Where am I?

But no one answers.

Alice catches sight of her reflection in the polished steel walls. <u>She now has the same dark hair that she had on the Arcadia</u>.

Suddenly a panel on the wall lowers. Alice hears the whir of unseen motors as a tray extends into the room. On it sits a simple set of plain black underwear bearing a discreet Umbrella Logo.

Alice takes the clothing and immediately the tray withdraws back into the wall. Behind her a simple steel bed slides silently out of the wall.

37 INT. INTERROGATION CELL - MOMENTS LATER

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Alice has just finished dressing when the CELL LIGHTS switch off. The cell is plunged into darkness. After a moment, a strong light turns on behind the smoked glass window. It illuminates three silhouetted figures. These are Alice's INTERROGATORS.

> INTERROGATOR 1 Why did you turn against Umbrella?

Alice doesn't reply.

INTERROGATOR 2 Who do you work for?

Alice doesn't reply.

INTERROGATOR 3 Where is Wesker?

Alice doesn't reply.

The sudden sound of high pitched feedback fills the room. It's deafening. The feedback increases in pitch, becoming unbearable.

Alice clutches her ears, trying to block it out.

But the sound just continues getting worse and worse.

Alice writhes on the floor, in intense pain.

SMASH CUT TO:

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INT. INTERROGATION CELL - FOLLOWING DAY
Alice awakes - sleeping on the simple bed.

The lights dim.

Her Interrogators appear.

INTERROGATOR 1 Why did you turn against Umbrella?

INTERROGATOR 2 Who do you work for?

INTERROGATOR 3 Where is Wesker?

Alice doesn't reply.

The sound of high pitched feedback fills the room. The feedback increases in pitch, becoming unbearable. Alice writhes on the floor, in intense pain.

> SMASH CUT TO:

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INT. INTERROGATION CELL - FOLLOWING DAY Alice awakes - sleeping on the simple bed.

The lights dim.

Her Interrogators appear.

INTERROGATOR 1 Why did you turn against Umbrella?

INTERROGATOR 2 Who do you work for?

INTERROGATOR 3 Where is Wesker?

Alice doesn't reply.

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The sound of high pitched feedback fills the room. The feedback increases in pitch, becoming unbearable. Alice writhes on the floor, in intense pain.

> SMASH CUT TO:

40 INT. INTERROGATION CELL - FOLLOWING DAY

Alice awakes - sleeping on the simple bed.

The lights dim.

Her Interrogators appear.

Wait, they DON'T appear. The light behind the smoked glass doesn't go on as usual.

No Interrogators.

No questions.

No high pitched feedback.

Instead, there is the slightest CLICK and the steel door to the cell swings open a little.

Creepy.

41 INT. CORRIDOR

Alice pushes open the cell door and finds herself in an endless corridor. Made of milky glass lit from behind it almost seems alive. The only sound is the soft HUM of an air filtration system.

Creepy.

Alice looks to the left - the corridor stretches to infinity. She looks to the right - an identical view.

INT. BARRACKS - CONTINUOUS

A high tech barracks - clearly a part of the same facility. An alarm sounds and Jill Valentine leaps into action. Around her, UMBRELLA TROOPERS grab their weapons. Jill punches up a surveillance image on a computer. She sees Alice in the corridor.

VALENTINE

She's escaped!!

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	INT. CORRIDOR - CONTINUOUS		*
	Suddenly Alice hears a faint noise. She stops and listens. A distant sound, but getting closer - like giant's footsteps.		*
	In the distance, the lights of the corridor are switching off. Plunging it into pitch darkness.		*
	Alice runs.		
	CAMERA P.O.V		*
	At the edge of the darkness. Catching up with Alice.		*
	ON ALICE		
	The darkness is almost upon her. Up ahead she sees the end of the corridor - a door. She sprints for it.		*
	And just as the darkness engulfs her, she crashes though the door and into		
45	EXT. BRANDENBURG GATE NIGHT.	45	*
	The door slams behind her and Alice finds herself in BERLIN. The square in front of the Brandenburg gate is littered with burnt out cars, army trucks and dead bodies. The buildings riddled with bullet holes. Remnants of a battle which humanity lost.		* * * *
	Alice stares at the door through which she came. But nothing emerges. She catches her breath and looks around. No sign of life, or of the Undead.		* * *
	It's quiet, creepy and scary as hell.		*
46	INT/EXT. GERMAN POLICE CAR NIGHT.	46	*
	Alice spies a jacket and a pistol in a rack at the back of the car. She opens the door AND A DEAD BODY TUMBLES OUT!!! Alice jumps back, expecting the worst, but this is not an Undead. Gingerly, she reaches back into the car and takes the weapon. She also puts the jacket over her shoulders and pulls on a pair of boots. From the courtyard cobbles she takes a discarded SWORD.		* * * * * *
	Up ahead, a PILLAR OF LIGHT suddenly appears at the heart of the courtyard. Alice walks cautiously towards it. The light appears to be coming through the cracks around the paving stones themselves. Alice leans in close to investigate, when suddenly		* * * *
	THE GROUND BENEATH HER OPENS UP LIKE A TRAP DOOR, PLUNGING HER INTO		* *

CLOSE ON THE METAL VENT --

As Alice kicks it out and clambers through into --

- 52 OMITTED
- 53 OMITTED
- 54 EXT. SHIBUYA SCRAMBLE NIGHT. 54

The lights of Shibuya burn as bright as ever. Huge jumbotron screens, neon lights, endless flashing advertisements. Everything as it should be, except there are NO PEOPLE.

The WALK/DON'T WALK signs flash for non-existent pedestrians. The traffic lights change for non existent cars and trucks.

Alice walks to the centre of the deserted SCRAMBLE. She stands alone. Dwarfed by Tokyo, seemingly the last woman on Earth. A stunning, but terrifying image.

CLOSE ON ALICE --

As something hits her cheek. She touches it. A drop of water. It's raining.

Suddenly the doors to every department store burst open as one, and the Scramble is FILLED WITH PEOPLE. Cars come around the corner. In an instant the streets are choked with pedestrians and traffic. Five thousand people and five hundred cars - all within a heartbeat.

Now the raindrops are coming thick and fast.

It seems as if Alice is the only one without an Umbrella, until a striking J-POP GIRL walks silently past her. Her outfit is soaking wet, but she seems oblivious to the rain. Her eyes seem unfocussed and distant. She stops at the very centre of the Scramble. *

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52

53

We are watching a replay of the action from the start of RE: AFTERLIFE - only now Alice is somehow witnessing it first-hand.

The J-Pop Girl lunges at the Businessman, dragging him to the ground, tearing at his throat. The Scramble is filled with sudden panic. People drop their Umbrellas and flee. The BUSINESSMAN leaps to his feet. His eyes are milky white. He bites into a passing KOGAL GIRL and the panic spreads even faster. Suddenly Undead are everywhere. Alice is exposed by the fleeing crowd.

J-Pop spots Alice. She raises her arm, points at Alice and unleashes an UNEARTHLY HOWL. Snaking MAJINI TENTACLES burst from her mouth. Flanked by Salaryman and Kogal, they make a terrifying trio.

Alerted by J-Pop's cry, all Undead eyes are on Alice. She's alone and heavily outnumbered.

Suddenly behind Alice, the front of the 109 building begins to SPLIT OPEN like a giant door!!

Blinding white shafts from within. As the Undead charge, Alice has no option but to flee into the light.

55 INT. CORRIDOR OF LIGHT - CONTINUOUS

This high-tech corridor is made of milky glass lit from behind. Similar to the one she had already encountered, but much taller and wider.

Half way down the corridor, Alice is overtaken by J-Pop and is forced to turn and fight.

The furious battle that follows, between Alice and a dozen Undead, is all played out in ONE CONTINUOUS SHOT. A breathtaking piece of choreography that will have the audience cheering. For the first time in the franchise, Alice fights with a blade and gun combined.

As the last of the Undead fall, Alice turns to see a door at the far end of the corridor - a way out.

BEHIND ALICE --

A horde of more Undead from Shibuya. More than she * could possibly fight. Alice runs - the Undead right on * her tail.

She makes it to the steel door, ducks inside and SLAMS it in the faces of the Undead just in time!!

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59

For a moment we hear Alice's breathing, and the muffled sound of the Undead hammering on the door. Then automated lights flicker on to reveal --

60 INT. UMBRELLA CONTROL ROOM NIGHT.

A vast control room. Its futuristic design looks almost like the bridge of a spaceship. A cluster of huge monitors dominate the room. The Umbrella Logo is everywhere.

Other than Alice, the room is deserted.

One wall is occupied by a large floor to ceiling window. Alice walks to it and stares out -- but it is pitch dark out there, giving no indication of where in the World she might be.

Beside the window is a series of storage lockers. Alice opens them to reveal an array of weaponry and body armor.

ALICE

RAPID FIRE MONTAGE --

Pay-dirt ...

Of Alice as she selects pieces of webbing and body armor. This combined with the black Umbrella underwear makes for a unique, sexy and deadly outfit.

A brace of machine pistols and an over-under assault rifle/grenade launcher combo completes the ensemble.

CLOSE ON ALICE --

As she walks to the opposite side of the room from the window. She levels the grenade launcher. She's going to blast her way out of here.

Her finger tightens on the trigger.

ADA WONG (O.S.) I wouldn't do that if I were you.

Alice spins to see a figure standing in a doorway - ADA WONG - Chinese descent, signature red dress hugging a refined silhouette, a pistol pointed straight at Alice.

The two women face off, guns levelled. They circle one another - like two beautiful scorpions.

59

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(interrupting) Ada Wong. Operative for the Umbrella Corporation and one of Albert Wesker's top agents. I know exactly who, and what, you are. (her finger

ALICE

My name is ...

ADA WONG (CONT'D)

tightens on the trigger) The real question is why I shouldn't just cancel your contract right now?

ADA WONG I don't work for Umbrella anymore.

ALICE And I'm supposed to just believe that?

ADA WONG Who do you think let you out of that cell? Who do you think led you here? You wouldn't have made it this far without me.

ALICE

Why?

Ada carefully lowers her gun. Places it on a table. Alice keeps hers trained - taking no chances.

> ADA WONG You have a benefactor. Someone who no longer sees eye to eye with the Umbrella Corporation. Someone who wants you out of here.

Ada punches some buttons on a computer keyboard. The monitors around the room come to life, revealing a familiar BLACK CLAD FIGURE, grinning like the Cheshire Cat --

ALICE

Wesker ...

WESKER How nice to see you again.

ALICE

I killed you.

WESKER	*
(casual)	*
A clone.	*
(smiles)	* *
You didn't really think I'd p myself in harm's way did you?	
mysell in narm s way did you:	^
ALICE	*
Why do you want to help me?	*
WESKER	*
I have my reasons. Let's jus	t *
say, for the moment, your	*
interests and mine are in	*
alignment. You want out of h	
and I want to help you.	*
ALICE	*
And where exactly is here?	*
And where exactly is here:	
WESKER	*
You are in the prime Umbrella	*
Testing Facility the bell	
of the beast.	
ALICE	
Explain Berlin Tokyo.	*
WESKER	*
Detailed recreations, nothing	
more. They go on for a few c	lty
blocks, that's all.	
ALICE	
I was outside.	
i wab outbide.	
ADA WONG	*
Were you? Saw the sky did yo	u?
ALICE	
It was night.	
WESKER	*
Stars? The moon?	
Alice thinks for a moment.	
ATTCE CHITHER TOT & HOHEHIC.	
ADA WONG	*
Thought not.	
5	
Around the room, the monitors show city	views of *
Berlin, Tokyo, New York, London and man	y others.
WESKER	*
The testing floor is a mile	
across. Three hundred feet	
high. The ceiling black. It	
always night in there.	*

(CONTINUED)

ALICE

(sill unsure) It was raining ...

ADA WONG

Sprinkler system - fitted to the ceiling for climate control. They can even make it snow if they want to.

The enormity of this sinks in with Alice.

ALICE

Why build such a place?

WESKER

The Umbrella Corporation derived its primary income from the sale of viral weaponry. Something that's impossible to test in the real World. So they built this place. Umbrella recreated the centre of New York, simulated an outbreak, recorded the whole thing, then showed the results to the Russians - and sold them the virus. Then they simulated an outbreak in Moscow ... and sold it to the Americans. An outbreak in Tokyo ...

ALICE ... they sell to the Chinese.

ADA WONG

An outbreak in China ...

ALICE

... they sell to the Japanese.

WESKER

Everyone had to have it. The Umbrella Corporation built a new arms race. Only this time it was biological rather than nuclear.

Alice glances around the control room - at the multiple * images of cityscapes playing on the monitors.

WESKER (CONT'D)

And this is where it all happened. Umbrella's greatest investment ... their greatest creation. Like I said ... the belly of the beast. 60

28.

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Alice levels her gun at the floor to ceiling window once more.

ALICE So why don't we just get the hell out of here?

Ada glances at her watch --

ADA WONG Sun-up is in less than a minute. Why don't you just see for yourself.

EXTERIOR SHOT --

Of Alice through the glass. She lowers her gun and stares out into the darkness.

ALICE'S P.O.V. --

For a moment she sees nothing but a dark void. Then the first rays of sunlight illuminate the most magnificent sight --

The clear icy blue peaks of a mountain range. But something is wrong. For the mountains are inverted. Instead of growing upwards towards the sky, they hang upside down.

The sunlight intensifies. The sun's rays filtering THROUGH the inverted icy blue peaks.

CLOSE ON ALICE --

As she realizes the truth.

ALICE

Ice ...

61

EXT. UMBRELLA FACILITY - CONTINUOUS

We see Alice at the window. Shocked. Then THE CAMERA PULLS BACK to reveal that the entire facility is DEEP UNDERWATER. Far beneath the Arctic ice flows.

Only as we get more distant from the facility, do we realize its truly vast scale. A huge steel construct that sits on the seabed, connected to the underwater cliffs of the mainland by a vast concrete bunker that strangely bears the HAMMER AND SICKLE of the old U.S.S.R.

29**.** 60

62

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INT. UMBRELLA CONTROL ROOM - CONTINUOUS

62

Alice turns away from the glass. Behind her we see the sea bed - now faintly illuminated by the rising sun filtering through the ice.

ALICE

Where exactly are we?

ADA WONG The Straits of Kamchatka ... Northern Russia.

WESKER

The old Soviet Union built submarine pens here in the eighties ... to house their Typhoon class subs. After the cold war ended the Umbrella Corporation took them over and expanded them. Built the testing floor.

ALICE And how do we get out?

ADA WONG (matter of fact) We cross the test floor, through the submarine pens, then take an elevator to the surface.

ALICE Just like that?

ADA WONG (smiles) No, not really.

ALICE I didn't think so.

ADA WONG But don't worry. We're going to have a little help ...

63 EXT. UMBRELLA FACILITY - UNDERWATER DAY.

63

64

The Camera PULLS AWAY from the vast underwater facility, and rises up THROUGH the pack ice to reveal --

64 EXT. KAMCHATKA PENINSULAR - SNOW FIELD DAY.

*

A HELICOPTER shot of the vast snowfield. A blinding white expanse.

64 CONTINUED:

Staggeringly beautiful and deadly in equal measures. And at the heart of this pristine snowscape, three tiny red dots --

65 EXT. SPRYTES - CONTINUOUS

Three bright red Sprytes churn through the snow and ice. They grind to a halt at the foot of a steep ridge. Out steps LUTHER WEST - last survivor from the prison in Los Angeles (RESIDENT EVIL: AFTERLIFE). His handsome African American face is framed by the fur collar of his military camouflage coat. His breath mists in the cold air.

LUTHER

Damn it's cold!!! You know I'm from California don't you?

Beside Luther stands another figure, also in Camouflage. It's someone we haven't seen before. Midthirties, stern jawline, leader of the resistance against Umbrella - LEON S. KENNEDY.

LEON

Let's take a look.

66 BINOCULAR P.O.V. --

A series of low concrete bunkers are clustered by the cliffs. Far below is the gradually moving pack ice of the Kamchatka Strait. The facility looks like what it is - an old Soviet military installation - the surface entrance to the submarine pens. It also looks abandoned. Further off in the distance, locked in the icy bay are dozens of abandoned Russian warships. The mothballed Soviet fleet. It's a ghostly, eerie sight.

67 EXT. KAMCHATKA PENINSULAR - RIDGE - CONTINUOUS

Leon and Luther lie flat on the crest of the ridge. Looking at the Soviet Facility below. A third man joins them - SERGEI - he's the technical specialist of the group. Luther points something out - three huge vents by the water's edge.

LUTHER

There they are.

SERGEI Intake vents for the submarine pens.

LUTHER

Looks quiet.

Leon sweeps the abandoned facility one last time.

65 *

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67

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LEON

Then what are we waiting for ...

68	EXT. KAMCHATKA PENINSULAR - SNOW FIELD DAY.	68
	The three Sprytes crest the ridge and head towards the Soviet facility.	
69	TELESCOPIC SIGHT	69
	We see the sights of a ROCKET LAUNCHER line up on the lead Spryte.	
70	EXT. SOVIET FACILITY - CONTINUOUS	70
	Suddenly a dozen UMBRELLA TROOPERS appear from concealment. Fake concrete walls drop away to reveal a huge arsenal of heavy weaponry. Rocket launchers, anti tank guns, missile pods - enough to take out a small army. Simultaneously they all OPEN FIRE.	
	The three Sprytes are blown apart in an instant.	
71	EXT. KAMCHATKA PENINSULAR - SNOW FIELD - LATER	71
	A half dozen Umbrella Troopers approach the burnt out wrecks of the Sprytes. To their surprise, the Sprytes are empty. Suddenly the bodies of the troopers pirouette and twist in the air - then fall to the ground. Multiple puncture marks leak crimson blood onto the crisp white snow.	
72	EXT. SOVIET FACILITY - CONTINUOUS	72
	The remaining Umbrella Troopers manning the anti tank guns and missile pods are also torn apart by the same SILENT GUNFIRE. Their bodies fall to the ground. A dozen men dead in a spilt second - and all without a single sound.	
73	EXT. KAMCHATKA PENINSULAR - RIDGE - CONTINUOUS	73
	Leon lowers the sights of his SNIPER RIFLE. Beside him are 6 other men - including Luther and Sergei. Each one has the same rifle, equipped with a telescopic sight and SUPPRESSOR to deaden the sound of the gunfire. Amongst the group is BARRY BURTON. Mid thirties, professional soldier, signature unlit cigar clamped between his teeth. On his hip he wears a customized .44 MAGNUM COLT ANACONDA.	
	Leon is the first to his feet	

Let's move.

74 EXT. SOVIET FACILITY DAY.

Leon and his team approach the low concrete structure on foot.

LEON Magnus check our out. Barry, Luther take care of the vents. Sergei ... you know what to do.

MAGNUS (tough Norwegian type, at home in the snow) opens a metal roller door to reveal three Sprytes painted in Umbrella colors.

Sergei removes a metal hatch to reveal a computer port. He plugs his laptop in and starts to work --

SERGEI

Running a bypass.

Leon hands him a note - a series of handwritten numbers on it --

LEON

These are the access codes Ada gave us.

SERGEI

You trust her?

Leon just smiles.

LEON Just enter the numbers ...

75

EXT. SOVIET FACILITY - INTAKE VENTS - CONTINUOUS

75

Three large towers stand by the water's edge. Each contains a huge rotating fan - sucking air down into the facility far below. Barry and Luther place explosives at the base of each tower. Barry hooks them up to a timer. Sets it for two hours. The time immediately begins counting down -- 01:59:59 -- 01:59:58 -- 01:59:57 --

BARRY What if we take longer than two hours?

LUTHER Then I hope you're good at holding your breath. 33**.** 73

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76 EXT. SOVIET FACILITY - CONTINUOUS

Sergei unplugs his computer.

SERGEI

We're in!!

To one side of the low concrete bunkers, the snow begins to move - seemingly by itself. Huge SILO DOORS open to reveal three deep shafts going straight down into the ground. Each one is hundreds of feet deep. The central shaft has four freight elevator platforms attached to its walls.

Luther stares down into the depths --

LUTHER Elevators ... I hate elevators.

INT. INTERROGATION CELL - CONTINUOUS

Checking Alice's empty cell is Jill Valentine (still in evil bad-ass mode) and a team of masked and heavily armed Umbrella Troopers. Jill is still wearing the HIGH TECH SCARAB on her chest -- which keeps her firmly under the control of the Umbrella Corporation.

MASKED TROOPER The lock's untouched. Someone

must have let her out.

VALENTINE

(angry) That was my prisoner. I want her back! Track her.

A masked FEMALE TROOPER consults a THERMAL TRACKING DEVICE. It reveals the feint outline of Alice's bare footprints --

FEMALE TROOPER We have residual thermal readings. Looks like she's 10 minutes ahead of us.

77

EXT. SOVIET FACILITY - SILO SHAFT - ELEVATOR DAY. 77

Leon and the team ride one of the elevator platforms down. It is large - built enough to carry vehicles and equipment. They are pretty deep already - the bright Arctic sky a distant circle of light far above.
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LEON

Everything down there is computer controlled, but there will be a military presence. We should expect resistance, and plenty of it. What time do you have?

LUTHER 01:55:00 in three, two, one ... mark.

The team synchronize their watches. Each team member wears an identical COUNTDOWN WATCH.

BARRY Why don't we just trigger the explosives remotely?

SERGEI Can't risk them jamming the signal.

At the bottom of the silo, the elevator enters a much smaller tube - just big enough for the elevator platform. As they are swallowed by the darkness --

LEON

Into the rabbit hole ...

78 INT. UMBRELLA CONTROL ROOM

Ada checks her COUNTDOWN WATCH - identical to the ones worn by the others. It has just activated and is ticking down -- 01:54:01 -- 01:54:00 -- 01:53:59 --

ADA WONG

They're in ...

Ada produces a small TABLET COMPUTER. A detailed WIREFRAME shows the layout of the facility, their position in it and their planned escape route.

ADA WONG (CONT'D) The strike team has secured the surface entrance here. They'll rendezvous with us halfway across the test floor and escort us out.

ALICE How considerate.

ADA WONG They have a friend of yours with them. Luther West.

80

ALICE

(excited) He's alive?!

ADA WONG We picked him up in Los Angeles.

FLASHBACK --

As Luther wanders an abandoned Sunset Boulevard. A helicopter touches down beside him. Landing right in the middle of the Sunset Strip. Onboard, he meets Leon and talks with him.

> ADA WONG (V.O.) (CONT'D) He saw them capture you at the ship -- that's how we knew Umbrella had you.

We see the end of RE4 - Luther watching from the shore as the Umbrella V-22s attack the Arcadia. Through binoculars he witnesses Alice being hauled from the water. On the deck, Jill Valentine stands over Alice's unconscious body.

<u>VALENTINE</u> They want the prisoner for		*
<u>interrogation. I'll deliver her</u> myself.		*
BACK IN THE CONTROL ROOM		*
Something has caught Alice's eye.		*
ALICE Look at this.		*
On a computer screen, a surveillance camera shows the Shibuya test area.		*
EXT. SHIBUYA SCRAMBLE - CONTINUOUS		*
Jill Valentine and her team are crossing the scramble.		*
INT. UMBRELLA CONTROL ROOM - CONTINUOUS	80	*
ADA WONG They're headed this way. ANGLE ON THE MONITOR		*
ANGLE ON THE MONITOR		

As Jill Valentine suddenly stops. She stares up at a security camera - right into the lens. Almost as if she knew that Alice were watching.

81

ALICE * Let's move. Now. INT. UMBRELLA FACILITY - BASE OF ELEVATOR SHAFT 81 A vast vaulted stone chamber carved out of the living * rock. It is dominated by huge CYRILLIC LETTERING. A * squad of heavily armed UMBRELLA TROOPS enter at speed --* UMBRELLA TROOPER 1 * Unauthorized movement of * Elevator 2! * UMBRELLA CAPTAIN * Contact topside. Find out what * the hell's going on up there. * UMBRELLA TROOPER 1 * I've already tried sir. There's * no reply from the surface. * The Umbrella Captain nods. * UMBRELLA CAPTAIN * Defensive formation!! * The Umbrella troops take aim at Elevator Shaft 2. They * * can hear the elevator platform descending. Getting * closer. Fingers tighten on triggers. UMBRELLA CAPTAIN (CONT'D) * Mark your targets. Fire at * will. * The giant elevator platform enters through the roof of * the chamber. There is no one on it. * UMBRELLA TROOPER 1 * It's empty sir. * The air goes out of the situation. * But as the elevator platform locks into place, Leon and * his team suddenly appear. THEY HAD BEEN LYING FLAT ON * THE FLOOR AT THE BACK OF THE PLATFORM. Only visible at * the last second. * Leon flings a JUMPING JACK MINE at the troopers. It * detonates silently and a split second later the * * Umbrella Captain and his squad hit the ground dead. Taken out in a storm of lethal spiked ball bearings. * LEON Barry, Luther set up a

Barry, Luther set up a perimeter. Sergei ... bring the rest of the elevators down and disable them.

(MORE)

LEON (CONT'D) If Umbrella sends reinforcements I don't want them following us down here.

Leon checks his countdown watch -- down to 01:45 already.

82 OMITTED

83

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83

EXT. NEW YORK - TIMES SQUARE NIGHT.

Alice looks around the abandoned war zone that was once Times Square. Another battle for survival that ended badly. She stares up at the black, starless void that is the "night sky". The true reality of this place sinking in.

ALICE

New York ...

ADA WONG This way. We need to cross another two test environments to get out.

Alice looks at the devastation --

ALICE Why would Umbrella still be running these tests?

ADA WONG To start with all they wanted to do was sell the Biohazard. But now they want study it. Learn how to control it ... contain it.

Alice looks up as giant banks of lights mounted in the ceiling begin to switch on. In Times Square, night turns instantly to day.

ALICE

What's going on?

ADA WONG It's the end of the scenario.

Alice looks around in awe - TIMES SQUARE NOW HAS A GIANT FLOODLIT ROOF OVER IT - it's a surreal, incredible image.

84 OMITTED

84

85 OMITTED

87 INT. UMBRELLA FACILITY - SUBMARINE PENS - CONTINUOUS 87

A long concrete corridor leads from the bottom of the elevator shafts to the submarine pens. This part of the facility is the original Soviet construction - all reinforced concrete and dim overhead lights. Its scale however is breathtaking. The submarine pens are big enough to house a half dozen TYPHOON CLASS nuclear submarines - the biggest subs ever built. Most of the bays are empty, but two Typhoons remain, now resplendent in their black and red Umbrella colors.

Two UMBRELLA TROOPERS mount a machine gun post atop one * of the submarine conning towers. Suddenly Leon appears * behind them, dispatching both with ruthless, silent * precision. Far above, on a GANTRY CRANE, Magnus takes * out another two UMBRELLA GUARDS. Leon signals to the * rest of the team, who double time it across the * submarine pens. Luther looks up at the subs in awe -- *

LUTHER

Damn!! That's some hardware ...

SERGEI

Typhoon Class. Biggest nuclear subs the Soviets ever built. Umbrella used them to secretly transport Bio-Weapons all over the globe.

LUTHER

How come you know so much about Umbrella?

SERGEI

(matter of fact) Used to work for them. For a boy from Murmansk it was a good job. Now I like to consider it ... a youthful indiscretion.

Barry claps him on the back - almost sends Sergei flying.

BARRY Well, you're on the right side now.

SERGEI

(smiles) So it would appear.

ANGLE ON LEON as he rejoins the group --

86

LEON (impatient) Let's pick up the pace! (checks his Countdown Watch) We have less than ninety minutes!

88	OMITTED	88	*
89	OMITTED	89	*
90	OMITTED	90	*
91	OMITTED	91	*
92	INT. TEST FLOOR - NEW YORK - STREET DAY.	92	*
	Alice and Ada make their way down an empty street littered with abandoned vehicles.		* *
	ALICE When do I see Luther?		
	ADA WONG The strike team will rendezvous with us in the next environment. But until then, we're on our own.		*
	ALICE (to herself) Of course		*
	SUDDENLY A FIGURE ERUPTS FROM BEHIND AN ABANDONED POLICE CAR!!		*
	An UNDEAD grabs Alice, and the two tumble to the ground. Alice struggles with the filthy Undead, finally throwing it off. Alice draws and prepares to fire		*
	ALICE'S P.O.V		
	The Undead gets to its feet and is revealed to be a filthy version of RAIN (Michelle Rodriguez) - dressed in what was once an elegant, sophisticated, sexy dress.		*
	For a moment, Alice is stunned. Then Rain bares her broken teeth, howls and lunges.		
	Almost on instingt Aligo EIDES And Dain falls back		

Almost on instinct, Alice FIRES. And Rain falls back dead.

Ada runs over --

ADA WONG

What happened?!

Still shocked, Alice looks down at Rain's body --

ALICE

I know her. Her name was Rain ... Rain Ocampo. But how can she be here? She died years ago.

ADA WONG You're sure of that?

ALICE I should be. I killed her.

ADA WONG Not her - just someone that looked like her. (off Alice's look) How do you think Umbrella populates these test scenarios? Hundreds of people dead each time they run a simulation. Pretty hard to find volunteers.

ALICE (putting the pieces together) Clones ...

ADA WONG

That's right. Umbrella has fifty standard models. They take them out of the deep freeze, and imprint them with basic memories. Just enough to ensure a correct emotional response to the threat of the Biohazard.

Ada studies Rain's dead face.

ADA WONG (CONT'D) One time she's a tourist in Beijing, the next a business woman in New York, the next ...

Alice interrupts --

ALICE ... a soldier working for Umbrella. (the truth sinks in) (MORE) * *

*

*

92

93

ALICE (CONT'D) Everyone I met in The Hive. They were all clones.

ADA WONG Of course. What could be better? The perfect soldier -limitless in number, no questions asked and loyalty guaranteed ...

93 INT. UMBRELLA CONTROL ROOM

Valentine and her troops have made it to the Control Room. One of the Troopers slides their helmet off to reveal another clone of Rain --

RAIN

No sign of them.

VALENTINE Check the surveillance tapes.

Another Trooper removes his helmet to reveal a familiar face - ONE - the African American team leader from the original RESIDENT EVIL - the one that was diced in the laser corridor.

ONE

On it.

One rewinds the surveillance footage until it shows Alice and Ada Wong in the control room.

ONE (CONT'D) She was here ... and she had help.

RAIN

That's not all.

Rain points to another screen. On it we see Leon and his team exiting the Submarine Pens.

RAIN (CONT'D)

Intruders. Just leaving the submarine pens. They're headed for the test floor.

VALENTINE They're obviously here to help our prisoner escape. Kaplan!

KAPLAN

Yes Ma'am.

Another Umbrella Trooper is revealed. It's KAPLAN - the com-tech specialist - also from RESIDENT EVIL 1 - also someone we had thought dead.

VALENTINE Arrange a little welcome party for our guests.

KAPLAN Very good Ma'am.

As Kaplan crosses to a computer terminal, he passes the MEDIC - the one that was beheaded by the lasers in RESIDENT EVIL 1 - the gang's all here. <u>Shock registers</u> with the franchise fans as they finally realize that behind the anonymous faceplate of every Umbrella Trooper in the last 3 sequels - was actually someone they knew.

94 INT. TEST FLOOR - FACADE

We are behind one of the false buildings fronts on the Test Floor. It several floors high. A spiderweb of high tech scaffolding holds it all in place.

THE CAMERA TRACKS from behind the facade and THROUGH the wall to reveal --

95 EXT. "MOSCOW" - RED SQUARE NIGHT.

The Square is deserted. No sign of life, but also no sign of the Undead. A creepy, icy mist hangs low to the ground. Leon and his strike team enter through Resurrection Gate and make their way on foot across the Square. Luther checks his countdown watch --

LUTHER

One hour left. We're behind schedule.

BARRY In a hurry to see your lady friend?

LEON We'll meet them in the next environment.

96

INT. UMBRELLA CONTROL ROOM - CONTINUOUS

Valentine and Kaplan watch Leon's progress via multiple concealed surveillance cameras mounted around and above the "Moscow" Test Grid. The cameras also have sound --

> LEON (ON CAMERA) We'll meet them in the next environment.

94

95

* *

VALENTINE Guess we know where to find our prisoner now. Kaplan ...

KAPLAN

Running Moscow Test Scenario.

As Valentine looks on, Kaplan finishes typing. The screen in front of him flashes -- <u>MOSCOW SCENARIO 12B</u> <u>ACTIVATED</u>. We see the scrolling details of an army of LAS PLAGAS UNDEAD and various hideous creatures.

> KAPLAN (CONT'D) Welcome Party has been arranged.

VALENTINE Good. Now let's move out. We have a fugitive to run down. And a traitor to kill.

97 EXT. "MOSCOW" - RED SQUARE NIGHT.

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The sound of moving vehicles brings Leon and his team to a halt.

LEON Defensive positions.

At the other side of the Square, six MOTORBIKES skid to a halt.

CLOSE ON THE RIDERS --

Their skin is cold and dead, but their eyes burn with a fiery red glow. More victims of the Las Plagas virus. The Riders gun their engines threateningly. One even starts a CHAINSAW, and begins scraping it, sparking across the ground.

ANGLE ON BARRY --

BARRY

What the hell are those thing?

LUTHER

I don't know about you. But they are not giving me a warm and fuzzy feeling inside.

SERGEI

They're infected by the Las Plagas virus. Depending on the strength of the infection, the subject retains motor skills and some degree of intelligence. (beat)

(MORE)

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CONTINUED:

SERGEI (CONT'D) It can also develop unnatural strength and speed.

BARRY

Great ...

More vehicles enter the square. FLAT BED TRUCKS and PICK-UPS mounted with HEAVY MACHINE GUNS and ROCKET LAUNCHERS. All dressed in tattered Russian military uniforms. It's like an UNDEAD ARMY. Their eyes all blaze with the distinctive Las Plagas fiery red glow.

> BARRY (CONT'D) And it gets better ...

One of the Undead RACKS BACK the slide on a giant MACHINE GUN.

LEON Fallback ... Fallback!!!

98

97

EXT. NEW YORK - STREET

Alice and Ada walk down a deserted street. In the distance, two figures approach them. Alice makes to draw her gun.

ADA WONG

ALICE

You know them?

They're okay.

Ada waves - and one of the figures waves back. As Ada and Alice drawn closer, the truth becomes clear. Alice and Ada are approaching a GIANT FLAWLESS MIRROR. It runs across the centre of the street - reflecting the cars, the buildings and Alice and Ada themselves.

> ADA WONG The edges of the test environments are all like this ... Gives the illusion of depth.

Ada waves her hand over the glass and an illuminated keypad appears.

ADA WONG (CONT'D) Most scenarios are run at the centre of an environment. The test subjects may glimpse this from a distance, but rarely get a chance to reach the edges.

She keys in a number and a MIRRORED DOOR appears in the glass.

99

ALICE How is it you know these codes?		* *
ADA WONG Hacked Umbrella security.		* *
ALICE Sounds simple.		* *
ADA WONG It wasn't.		* *
ADA WONG (CONT'D) After you.		* *
Alice steps forward		*
ALICE Through the looking glass		* *
They step through into		
EXT. THE DOME DAY.	99	*
A large steel wall rises in front of them. Ada begins to climb a set of stairs.		* *
ADA WONG This way.		* *
Alice stops in surprise. Far above, Alice sees a blue sky.		* *
ALICE It's day.		
ADA WONG It's a sky dome. It's just paint. ALICE'S P.O.V		*
Now she sees through the illusion. It's a vast domed ceiling, painted with unmoving clouds.		*
ADA WONG (CONT'D) Doesn't hold up too good if you stare at it for long.		
ALICE How did people believe it?		
ADA WONG When they were running a simulation, trust me, no one had time to look at the clouds. (MORE)		

(CONTINUED)

into --

100 EXT. ICONIC SUBURBAN NEIGHBOURHOOD DAY. 100 * A multiple car pile-up lies at the foot of a sign * announcing that this is the gateway to "SUNDOWN MEADOWS". One home is burnt out completely, another has a crashed NEWS HELICOPTER embedded in the garage. Alice and Ada don't recognize it, but of course, we have been here before. A crashed Prius lies on its * roof to further jog our memories. Alice and Ada cross the road. There is no sign of life. ADA WONG Whatever happened here, looks like we missed it. * INT. LARGE SUBURBAN HOME - NURSERY DAY. 101 101 Through the upstairs window we see Alice and Ada walking in the street below. SUDDENLY, SOMETHING MOVES IN FRONT OF THE CAMERA!! EXT. ICONIC SUBURBAN NEIGHBOURHOOD - CONTINUOUS 102 102 * ALTCE The house behind us. There's someone moving. Upstairs window. Ada casually glances to her side. Checks out the large suburban home. <u>We recognize it from before - this is</u> where Alice and Becky hid. ADA WONG I don't see anything. 103 INT. LARGE SUBURBAN HOME - LIVING ROOM DAY. 103 Alice pushes open the unlocked door. The place is a

ADA WONG (CONT'D)

Come on ... this is where we rendezvous with the others.

Alice and Ada reach the top of the stairs and emerge

Alice pushes open the unlocked door. The place is a mess. She sees the body of the Undead impaled on what remains of the staircase. Ada consults her countdown watch. Less than 50 minutes remaining --

ADA WONG We don't have time for this.

CLOSE ON ALICE --

As we see the shock register.

ADA WONG (CONT'D)

What is it?

And now Ada sees it as well. The body of Alice. Lying dead on the floor. Her face ripped apart by mandibles, but still recognizable.

ALICE They used clones of me ...

ADA WONG You were one of the twenty basic models.

ALICE

Basic models ...

Suddenly a noise from upstairs. Alice draws her gun.

ADA WONG

Alice, don't ...

But she's already climbing the stairs.

104 INT. LARGE SUBURBAN HOME - STAIRCASE

Alice pauses at the top of the stairs. The noise again. Movement. Coming from --

105 INT. LARGE SUBURBAN HOME - NURSERY 105

Alice pushes open the door to the nursery. No sign of the baby or the family that once lived here. This is where the first Alice had hidden with Becky. Alice walks past the broken crib.

ANGLE ON ALICE --

Through the louvre doors of the closet. Somebody/ something is watching her from within.

Slowly Alice makes her way to the closet. Puts her hand on the doors, and slowly slides them aside to reveal --

TODD!!! His mandibles already bursting forth. He takes Alice down as they both CRASH to the ground.

Alice struggles with the Undead Todd, his mandibles snapping right above her face.

105 CONTINUED:

Twisting to one side, Alice uses Todd's body weight and aggression against him. She FLIPS him over and he CRASHES into a dresser, splintering it into a hundred pieces.

Todd is back on his feet, charging, but Alice already has her gun levelled.

106 INT. LARGE SUBURBAN HOME - LIVING ROOM - CONTINUOUS 106

Ada Wong hears a shot. Moves to the foot of the stairs.

ADA WONG

Alice appears at the head of the staircase.

ALICE

I'm fine.

Alice?!

SUDDENLY SOMETHING BURSTS OUT AT ALICE!!!

Emerging from its hiding place on the upstairs landing. Alice is taken completely by surprise as something leaps at her --

BECKY Mommy!!! You came back!!

It's Becky -- Alice's "daughter". She is crying. Tears of joy.

> BECKY (CONT'D) I hid ... just like you told me. I did good didn't I?

Alice is speechless. But Becky doesn't seem to notice. She's just so happy to have her "mother" back.

BECKY (CONT'D) You came back!! I knew you would. I knew it.

From her vantage point at the top of the stairs, it's clear she can't see the body of her real mother, lying just 30 feet away.

BECKY (CONT'D) I love you! I love you so much

Alice sinks to the ground in shock. She sits at the top of the stairs cradling the child in her arms.

107 INT. "MOSCOW" - GUM DEPARTMENT STORE NIGHT. 107

We join Leon and the others mid-battle. They have taken shelter inside the famous Red Square landmark. Outside is a whole ARMY of Las Plagas Undead, motorized and on foot. Many of the Undead are heavily armed. They advance like a wall of rotting flesh, eyes ablaze, firing as they come. Unstoppable.

> BARRY They can't shoot for shit!!!

Gunfire explodes around them.

LUTHER Yeah, but there's plenty of them!!!

Luther unleashes a stream of machine gun fire.

ANGLE ON THE UNDEAD IN RED SQUARE --

Many of them are hit, but they just keep on coming.

ANGLE ON LUTHER --

LUTHER (CONT'D) And they don't go down easy ...

108 EXT. RED SQUARE - CONTINUOUS

On the back of a flat bed truck an Undead levels a ROCKET LAUNCHER right at the department store. He fires!!

109 INT. GUM DEPARTMENT STORE - CONTINUOUS 109 *

Leon sees it coming.

LEON RPG!!!! Down!!!

The RPG explodes, blasting a hole in the wall.

Luther is the first to recover. Undead are pouring in through the gap. He takes the first wave out with a mixture of martial arts and gunfire. Like a spinning wheel of destruction, everywhere he kicks or shoots, things die.

He clicks dry, just as an Undead leaps at him!

Leon BLASTS it out of the air. He consults his countdown watch and turns to Sergei, who's pouring over his laptop in the midst of the chaos.

SERGEI Downloading schematics now ...

LEON Downloading? You're still downloading?!!

Sergei shrugs. What can you do?

ANGLE ON SERGEI'S COMPUTER --

As the SPINNING WHEEL ICON spins away. Waiting ...

110 EXT. ICONIC SUBURBAN NEIGHBOURHOOD DAY.

110 *

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*

Ada checks her watch. For the first time, we see her nervous. Valuable minutes are melting away.

ADA WONG They should be here.

BECKY

Mommy ...

We realize she is riding on Alice's shoulders.

BECKY (CONT'D) I thought I saw Daddy. Back there ... in that house. I thought he was one of those ... (can hardly get the words out) ... those things.

Alice, hearing the anguish in Becky's voice, tries her best to be reassuring --

ALICE No. I'm sure you were mistaken. I'm sure he's okay.

Becky thinks for a moment --

BECKY So maybe he's back at our house. Waiting for us?

ALICE

(reassuring) I'm sure he is.

	BECKY Can I be down?	*
	Ada consults her countdown watch	*
	ADA WONG What the hell is taking so long?	
111	INT. MOSCOW - GUM DEPARTMENT STORE 111	*
	We are thrown headlong back into white hot battle!!	*
	ANGLE ON SERGEI	
	Working diligently on his computer as all hell breaks loose around him. Leon, Luther and Barry shooting both ways, trying to stem the tide of the attack. Smoking hot, spent cartridges rain down on Sergei's laptop. He glances up at Luther	*
	SERGEI Do you mind?	
	He gets back to the schematics - trying to find a potential escape route.	
	SERGEI (CONT'D) Trying to work here	*
112	INT. ICONIC SUBURBAN HOME DAY. 112	*
	Through the living room window we see Alice, Ada and Becky on the street outside. Becky now walks alongside Alice, holding her hand. We recognize the place as Alice, Becky and Todd's home from the start of the movie.	*
113	EXT. ICONIC SUBURBAN HOME - CONTINUOUS 113	*
	Alice is about to walk straight past her "home", when Becky suddenly bolts towards the house. She is gone before Alice can grab her.	* * *
	BECKY Come on silly!!	*
	ALICE Wait!!	*
	BECKY We have to find Daddy!	*
	Becky runs past a swing-set and a discarded pink bicycle and disappears into the house. Alice heads off in pursuit when Ada grabs her arm.	* * *

ADA WONG Do you know what you're doing?

ALICE

No.

ADA WONG Didn't think so.

114 INT. ICONIC SUBURBAN HOME DAY. 114 *

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Alice steps across the threshold. Ada follows. In the depths of the house, Becky calls for her father ---*

> BECKY (O.S.) Dad!!! Daddy!!! Daddy!!

ANGLE ON ALICE --

As she sees blood splashed on the floor and walls. Becky appears. She's visibly upset --

BECKY (CONT'D)

He's not here ...

ADA WONG

(curt and impatient) Good. So let's go!

Alice shoots her a look. Worried about what else she may say. Alice takes Becky in her arms.

ALICE

(calm and comforting) You tried. You did your best. Your daddy would be proud of you. Now we'll move on. It's for the best. I'm sure he's on the road ... we'll catch up with him.

Becky looks her "mother" in the eye".

BECKY You won't leave me will you? Like before? You won't leave me alone again.

ALICE I won't leave you.

BECKY

You promise.

I promise.

Becky seems reassured. But emotionally, Alice is getting herself in deep. Becky looks around --

BECKY

Are we coming back?

ALICE

No.

BECKY I need to take some things.

Alice is aware of a stressed Ada, checking her watch.

ALICE Just hurry. And stay where I can see you.

ANGLE ON A SIDE TABLE --

Crammed with framed pictures of Becky, Todd and Alice. At home, in the back yard, on holiday, on the beach, clowning around. A happy family.

ANGLE ON ALICE --

Looking at all the images. Taking in the picture perfect life that she never lived.

ADA WONG None of this is real.

Alice looks up. Watches Becky hurriedly stuffing things into a DORA backpack.

ALICE

It is to her.

ADA WONG I know. That's the point.

Ada watches Alice watching Becky. She can see the developing attachment.

ADA WONG (CONT'D) She's not your daughter. She's not even a real person. All these feelings she has for you. They were imprinted. They're not real. A day ago she was a blank slate. She didn't even know who you were.

Ada lets her words sink in, then after a beat --

ADA WONG (CONT'D) I could show you a room with a dozen just like her in cold storage.

Alice stares at Ada --

ADA WONG (CONT'D) I'm sorry. But it's true.

BECKY (O.S.)

Ready!

A smiling Becky is ready to go. Dora backpack and all.

BECKY (CONT'D) I was fast, wasn't I?

Alice tousles her hair.

ALICE Yes you were.

115 EXT. ICONIC SUBURBAN HOME DAY.

Alice, Becky and Ada step into the front yard. Waiting for them, standing on the manicured grass are Jill Valentine and her team. Rain sits on the swing-set, MP-5 machine gun in hand.

> VALENTINE Welcome home. Nice place you have.

She picks up a fallen pink bicycle. Stands it up straight.

VALENTINE (CONT'D) Now ... surrender or die.

ALICE There's a child here.

RAIN

Your problem ...

She racks back the MP-5, ready to fire.

RAIN (CONT'D)

... not ours.

ALICE All heart. You haven't changed.

RAIN I don't know you lady. *

VALENTINE So what's it to be?

Alice and Ada exchange the briefest of looks.

VALENTINE'S P.O.V. --

Alice walks in front of Ada, blocking her for a splitsecond. When Alice clears, Ada already has her guns out. She fires!! The Medic and another Umbrella Trooper are picked off their feet with the impact.

As Valentine and the others dive for cover, Alice grabs Becky and runs back inside.

116 INT. ICONIC SUBURBAN HOME - CONTINUOUS

Alice pulls Becky under cover.

BECKY Mommy! What are you doing?!

Alice looks at Becky. Two guns in hand.

ALICE

Mommy stuff ...

She turns and fires, letting rip with both guns.

117 EXT. ICONIC SUBURBAN HOME - CONTINUOUS

Alice's bullets riddle a parked HONDA CIVIC. One finds the gas tank and the car EXPLODES, spinning into the air. Suburbia is being torn apart!!

ANGLE ON VALENTINE --

As the Honda Civic crashes down behind her.

VALENTINE Suppressing Fire!!!

One and Rain have finished assembling a RAILGUN. An electrical powered weapon, it magnetically fires solid steel darts at a speed of 15,000 feet per second - five times the velocity of a bullet from an M16.

ONE

Yes Ma'am!!

One let's loose.

117 *

Ada and Alice dive for cover as the house is literally TORN APART around them. The walls and the ceiling are DISINTEGRATING before their eyes.

HYPER SLOW MOTION -- Reveals dozens of solid STEEL DARTS tearing through the house, destroying everything in their path. Missing our heros by inches.

119 EXT. ICONIC SUBURBAN HOME - CONTINUOUS 119 *

The Railgun stops firing.

ONE

Reload!!

Rain is already on it. She swaps out one magazine. Has another ready to go.

RAIN Breach clear!!

120 INT. ICONIC SUBURBAN HOME - CONTINUOUS

120 *

A moment of calm. Pieces of rubble and plaster fall all around. Broken light fittings swing wildly.

ADA WONG You can't stay here.

She hands Alice her small tablet computer.

ADA WONG (CONT'D) This will show you the way out. I'll hold them back as long as I can. I'll meet you at the elevator.

Alice and Ada share a look. Both know this is highly unlikely.

ALICE

Thank you.

ADA WONG

(nods) Alice ... take this.

She holds her signature HOOK GUN out to Alice --

ADA WONG (CONT'D) Might come in handy.

121 EXT. ICONIC SUBURBAN HOME

Rain slams another magazine into the Railgun.

RAIN

Set!

One opens fire again. Within a second, the house is punctured with another hundred major impacts. They're turning it into swiss cheese!!

> KAPLAN We've got movement! Behind the house. Two targets.

Ignoring the bullets that fly all around, Valentine marches over to Kaplan. On his portable computer he pulls up a SURVEILLANCE CAMERA P.O.V.

VALENTINE

Kaplan ZOOMS IN the surveillance camera. Valentine sees Alice and Becky - running away from the house.

VALENTINE (CONT'D)

Alice!

Identify.

She looks up at the house. Knows it is just Ada in there. Valentine turns to Rain --

> VALENTINE (CONT'D) Take this bitch out.

INT. ICONIC SUBURBAN HOME - CONTINUOUS 122 122 *

> Ada takes out a couple of Troopers that are trying to flank the house. She's an awesome shot. She reloads and looks up just in time to see what's coming --

> > ADA WONG

Damn ...

123	EXT. ICONIC SUBURBAN HOME	123	*
	Rain fires a portable Missile Launcher and smiles.		
	ANGLE ON THE MISSILE AS IT SPLITS APART INTO 6 MINI MISSILES!!		* *
	At the moment of impact, we		*
	CUT T	0:	*

124	EXT. ICONIC SUBURBAN NEIGHBOURHOOD - CONTINUOUS	124	*
	Behind Becky and Alice, a giant fireball hits the ceiling of the dome and rolls across the fake "sky".		* *
	ALICE They'll be coming! We have to hurry.		* * *
	As Alice urges Becky on, she casually checks beneath her clothing. ALICE HAS A GAPING WOUND IN HER LEFT SIDE!! Wincing in pain, but making sure Becky sees nothing, Alice presses her hand against the wound, trying to staunch the flow of blood.		* * * * *
	ANGLE ON BECKY AND ALICE		
	As they run down a side street, SOMEONE steps in front of CAMERA they are being followed!!		*
125	INT. "MOSCOW" - SUBWAY STATION - PLATFORM	125	*
	The illusion of the platform stretching into infinity is suddenly broken as a GLASS DOOR slides open. <u>This</u> is the edge of another test environment. Alice and Becky step out from behind the flawless mirror.		
	BECKY (shocked) Where are we?		
	SUDDENLY, sensing movement behind them, Alice turns, GUN IN HAND, to see RAIN!! Alice prepares to fire when Becky intervenes	1	
	BECKY (CONT'D) Wait!! She helped us! Don't you remember?		
	Sure enough, this is the post-grad student clone of Rain. The one that had helped Becky and her Mom escape. Alice lowers her gun.		* * *
	RAIN You two made it!		
	She hugs Alice and Becky.		
	RAIN (CONT'D) I'm so happy there's someone else left alive.		
	Alice untangles herself from the awkward hug. Rain looks around, amazed		

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RAIN (CONT'D)

What is this place?

In the distance, Alice hears the noise of GUNFIRE. The battle raging above in Red Square.

ALICE

You know how to use this?

Alice holds out one of her guns to Rain. Rain looks at it in disgust.

RAIN

I campaigned for gun control.

Alice wraps her arms around Rain. Forcing the gun into Rain's hand.

RAIN (CONT'D) I marched against the NRA!!

Alice places her hands over Rain's hands. Forcing her to point the gun.

ALICE

It's just like a computer ...

Alice's face is right besides Rain's. Cheek to cheek. Both women staring down the gun sights.

ALICE (CONT'D) ... point and click.

In the distance, a section of tiled wall explodes.

ALICE (CONT'D) Congratulations ... you're now officially a bad ass.

Rain looks at the smoking gun in her hand. Despite herself, we can see that she enjoyed that - just a little bit. Far above, the sound of battle intensifies. The noise of gunfire echoing around the abandoned subway.

> RAIN What the hell is going on here?

> > ALICE

I'll explain everything when I
get back.
 (nods to Becky)
But right now I need you to keep
her safe.

BECKY

(shocked) You're going? You said you wouldn't leave!

ALICE I'm going to be right back.

BECKY

You promised!!!

Alice kneels down beside Becky. Takes her in her arms.

ALICE

(softly) Listen to me. You can trust me. You do trust me, don't you?

Becky nods.

ALICE (CONT'D) What I say is true. I will be back for you.

Becky is on the verge of tears, but holds them back. She's one brave little girl.

ALICE (CONT'D)

Okay?

BECKY

Okay.

Alice gets up. Makes to leave --

BECKY (CONT'D)

I love you.

For a moment it just hangs out there. Alice doesn't know how to react. She looks at Becky. The brave little girl holding back the tears. Desperate for reassurance.

CLOSE ON ALICE --

ALICE

I love you too.

Alice turns and goes. With Alice as she walks away. We see the conflict play out on her face.

ANGLE ON BECKY --

Watching her "Mother" leave.

RAIN She'll be back, don't worry. Come on. Let's find some place to hide. Becky nods. Looks up at Rain --

> BECKY I met your sister.

> > RAIN (confused)

What?

BECKY She's not very nice.

126 INT. MOSCOW – GUM DEPARTMENT STORE

them!!

The battle has only intensified. Leon checks his countdown watch -- only 33 minutes to go. He dodges bullets and flying debris to make it to Sergei - still crouched over his laptop.

LEON

You have to find a way around

Sergei pours over the schematics of the Umbrella Test Floor --

SERGEI

Almost there ...

Suddenly the gunfire stops. Strangely, the sudden silence is even more unnerving than the noise of battle.

LEON Now what?

BARRY Maybe they're giving up?

Leon just stares at Barry.

127 EXT. RED SQUARE - CONTINUOUS

The wall of Undead parts to reveal --

A LICKER appears from behind a burning car. It's long tongue snakes out, sensing the air.

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128 INT. GUM DEPARTMENT STORE - CONTINUOUS

BARRY Doesn't look so bad.

129 EXT. RED SQUARE - CONTINUOUS

The Licker stretches its mouth wide, revealing rows of razor sharp teeth, like a shark. The Licker calls out to the night "sky". Its voice a weird inhuman RATTLE.

Suddenly the car behind the Licker is CRUSHED by a giant claw. PAN UP from the claw to reveal an UBER-LICKER - identical to the original creature, but TEN TIMES THE SIZE!! This thing is as big as a BATTLE TANK!!

130	INT.	GUM	DEPARTMENT	STORE -	- CONTINUOUS	130	*

Leon glances at Barry. Barry shrugs.

BARRY Can't be right all the time ...

Suddenly Sergei slams his computer shut.

SERGEI Got it!! This way!!

131 EXT. STREET BEHIND THE GUM DEPARTMENT STORE 131

A quiet backstreet. A moment of still calm - broken when a chair comes arcing through the department store window, smashing the glass out. Leon, Luther, Barry and Sergei follow close behind.

SERGEI

LEON Move, move, move!!!

This way ...

SERGEI

We can work our way around the perimeter and ...

SERGEI IS CUT SHORT AS SUDDENLY A GIANT SERRATED TONGUE WRAPS AROUND HIM!!

Screaming, Sergei is lifted upwards. Hanging directly above them is an UBER LICKER. Around it are a dozen COCOONED BODIES. These people are still alive writhing within the transparent cocoons!! The Uber Licker rips Sergei clean in half.

131 CONTINUED:

Leon and the others open fire, but their bullets do little damage. The Uber Licker, leaps down, landing in the street in front of them. They are boxed in!!

SUDDENLY headlights illuminate the Licker. The noise of a roaring car engine makes the creature turn to see -

A ROLLS ROYCE PHANTOM - pimped up Moscow style. Doing 80 and headed straight towards it. The Uber Licker ROARS as the Rolls POWERSLIDES, hitting it side on and flinging it into a department store window. Stunned, the Licker crashes around in the window display, crushing mannequins, trying to right itself.

LUTHER'S P.O.V. --

As the Rolls slides to a halt beside him. A door opens to reveal Alice at the wheel.

ALICE

(casual) Hi ...

LUTHER

Nice whip.

ALICE Well, this is Moscow.

CLOSE ON THE BACK WHEELS --

As they spin, burning rubber, and the Rolls peels out.

133 INT. PHANTOM

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Barry and Leon are in the back. Luther rides shotgun.

BARRY What the hell was that thing doing with all those people? ALICE

Cocooning them ... OFF Barry's look in the rear view --

ALICE (CONT'D) Saving them for food.

Luther cooly introduces everyone - like they were taking a relaxed Sunday joyride.

LUTHER Barry, Leon ... Alice.

ALICE Pleased to meet you. You might want to buckle up ...

(CONTINUED)

*

*

	She pulls a hand-brake turn at 70 mph, the G-Force sends the RIMS flying off the car.		*
	BARRY		
	(to Leon) I can see why we came for her		
134	EXT. GUM DEPARTMENT STORE - CONTINUOUS	134	*
	The Uber Licker finally frees itself from the store front and races in pursuit. It's PISSED!!		*
135	INT. PHANTOM - CONTINUOUS	135	
	Luther smiles at Alice		
	LUTHER Nice to see you again.		
	Alice smiles right back at him		
	ALICE Nice to be seen.		
	Leon glances back and sees the Licker coming.		*
	LEON It's gaining.		*
	ALICE		
	Not a problem. (turns to Luther - flirtatious) So Did you miss me?		
	LUTHER Really? We're going to do this right now?		
	ALICE		
	(shrugs) No time like the present.		
136	EXT. "MOSCOW" STREET <mark>S</mark> - CONTINUOUS	136	*
	The Phantom weaves between abandoned and burnt-out vehicles, but the Uber Licker just charges straight through them - simply crushing the vehicles or tossing them aside.		*
137	INT. PHANTOM - CONTINUOUS	137	
	Alice checks the rear view. The creature is getting REALLY close. Luther looks up ahead. Sees something		*

Alice ...

She doesn't seem to pay attention.

LUTHER (CONT'D) (insistent)

Alice ... Car!!

LUTHER'S P.O.V. --

Another car's headlights - coming straight for them. A COLLISION COURSE!!

LUTHER (CONT'D)

CAR!!!

But Alice just accelerates harder. She's going to ram the oncoming vehicle at suicidal speed.

Luther and the others brace for impact!

At the last second, Alice pulls a BOOTLEGGER REVERSE. <u>Developed by moonshine bootleggers when faced with a</u> <u>police roadblock, this manoeuver spins the car through</u> <u>180 degrees while it's still moving</u>. Alice executes it at 80 mph!!!

The Phantom spins around as the pursuing Licker CRASHES HEADLONG into the solid mirrored walls of the test environment!! <u>There was no oncoming car - just the</u> <u>reflection of Alice's vehicle in the mirrored wall</u>.

138 EXT. MOSCOW STREETS - CONTINUOUS

The Phantom erupts from a side street. No sign of the pursuing Licker.

139 INT. PHANTOM - CONTINUOUS

139

138

Luther and Barry are PUMPED !! High-5 one another.

BARRY Now that was some driving!!!

LUTHER Some Moscow driving!!!

Strangely, Leon doesn't seem as pleased.

LEON

(to Alice) Where's Ada?

*

+

ANGLE ON LEON --

As this sinks in.

LEON

You saw her die?

She's tough ...

ALICE

No.

Leon nods to himself.

LEON

The reflective moment is shattered as the back windshield EXPLODES into a thousand pieces.

140 EXT. MOSCOW STREETS - CONTINUOUS

The Phantom is being pursued by two flatbeds mounted with machine guns and rocket launchers - the same vehicles from the Kremlin siege. Flying through the air to land behind them are also a half dozen motorcycles - all ridden by the Las Plagas Undead.

Within a heartbeat, the Phantom is the centre of a perfect storm of gunfire.

141 INT. PHANTOM - CONTINUOUS

ALICE Boys ... if you wouldn't mind.

BARRY

Our pleasure.

He leans out of the back of the shattered back window and lets the Undead have it with both barrels.

142 EXT. MOSCOW STREETS – CONTINUOUS

Luther and Leon lean out of the side windows and join the high speed shoot-out. Behind the wheel, Alice does her best to avoid burnt-out vehicles and evade the worst of the gunfire.

140 *

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143 INT. PHANTOM - CONTINUOUS

A Las Plagas Undead riding a motorcycle pulls alongside, raises a machine gun and fires.

Alice DUCKS as the side window shatters.

144 EXT. MOSCOW STREETS - CONTINUOUS

Alice pulls on the wheel and the Phantom SIDESWIPES the Undead. He loses control of the motorcycle and CRASHES into a newsstand in spectacular fashion.

145 INT. PHANTOM - CONTINUOUS

An RPG streaks towards the Phantom. Alice JOGS the wheel to one side and it narrowly misses, exploding harmlessly in front of the Phantom. Alice drives clean THROUGH the fireball. Luther ducks back inside driven in by the flame. He turns to look at Alice.

> LUTHER Let me know when you plan on doing that again.

Alice glances in the rear view.

ALICE

Heads up ...

She jogs the wheel again as another RPG hurtles past them, EXPLODING alongside the Phantom.

146 EXT. MOSCOW STREETS - CONTINUOUS 146 *

A motorcycle comes at the Phantom head on - A COLLISION * COURSE. The Undead FIRES a machine gun over the handlebars as he comes.

147 INT. PHANTOM - CONTINUOUS

Alice sees him coming.

Down!!!

ALICE

Her warning comes just in time as the front windshield

BLOWS OUT and the car is riddled with bullets.

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148	EXT. MOSCOW STREETS - CONTINUOUS	148	*
	The motorbike and Phantom race at one another. Neither flinching. Both accelerating.	r	
149	INT. PHANTOM - CONTINUOUS	149	
	Alice throws the car into a 180 spin. She is now driving backwards!!		*
150	EXT. MOSCOW STREETS - CONTINUOUS	150	*
	At the last millisecond Alice opens her door. The Undead and his motorcycle SLAM into the heavy door, ripping it clean off and WIPING OUT in spectacular fashion!!!		*
	Alice casually spins the car through another 180 spin and resumes on her original course.		*
151	INT/EXT. PHANTOM - CONTINUOUS	151	
	Leon leans out of the open doorway to check the fate of the Undead. He sees something else instead. Something that doesn't please him.		
	LEON Guess who's back		*
152	EXT. MOSCOW STREET - CONTINUOUS	152	*
	The fallen Undead's motorcycle is CRUSHED underfoot by a GIANT CLAW.		
153	INT. PHANTOM - CONTINUOUS	153	
	Alice looks back to see the two Uber Lickers chasing them. They're gaining fast. In the lead is the MANGLED LICKER that had crashed into the giant mirror. Still alive and more pissed than ever.		* * *
	ALICE Almost there!		
	LUTHER Where?		

154	EXT. RED SQUARE - CONTINUOUS	154	
	The Phantom power-slides back into Red Square and races past a sign directing pedestrians to the subway station. Behind the car, the Uber Lickers push the pursuing undead out of the way - crashing their vehicles into the ornate walls of Resurrection Gate. For these creatures, especially the Mangled Licker, this pursuit is becoming personal!!	70	* * * * *
155	INT. PHANTOM - CONTINUOUS	155	
	ALICE Brace for impact!!!		
	She jerks the wheel to one side and		
156	EXT. RED SQUARE	156	
	The Phantom hits some construction works at the edge of the Square and jumps high in the air. SLOW TIME for an EPIC shot showing the Phantom caught twenty feet of the ground, slowly arcing through the air.	r	* * * *
	CRASH back to REAL TIME as the Phantom hits the ground at 70 mph and disappears down the steps to the Moscow Underground!!		*
157	INT. PHANTOM - CONTINUOUS	157	
	The passengers hold tight - taken on Alice's wild ride The Phantom is jolted apart with the impact of the seemingly endless stairs - Alice is still doing 50 mph and headed straight down!!	•	
158	EXT. RED SQUARE - ENTRANCE TO THE UNDERGROUND - CONTINUOUS	158	
	The two Uber Lickers follow straight down the steps in pursuit.		
159	INT. PHANTOM - CONTINUOUS	159	
	Alice sees the Lickers - gaining on them.		
	ALICE		*
	Hold on!!!!		×
160	INT. MOSCOW UNDERGROUND - STAIRS - CONTINUOUS 160		
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	The Phantom hammers down the endless stairs pursued by the giant creatures. The imagery is spectacular!!!	* *	
	At the bottom of the stairs is an archway that is under repair. Scaffolding towers hold a portion of the ceiling up.	* * *	
	Alice power slides the Rolls into the scaffolding, causing the roof to collapse, blocking the tunnel and stopping the pursuit of the Lickers.	* * *	
161	INT/EXT. PHANTOM - CONTINUOUS 161	*	
	The car is a wreck.	*	
	ALICE Everyone okay?		
	LEON We'll live.		
	Two of the remaining car doors fall off.	*	
162	OMITTED 162	*	
163	INT. SUBWAY STATION - PLATFORM 163	*	
	Alice, Leon and the others make their way through the abandoned station. There is no sign of life. Alice calls out ALICE Hello!!! We're back. You can come out now.	*	
	Rain and Becky emerge from their hiding place. Becky runs straight into Alice's arms. BECKY You came back!! I knew you would. I was so brave. (to Rain) I wasn't scared at all, was I?	*	
	RAIN You were very brave.		
	Luther looks at the little girl holding onto Alice.		
	LUTHER Who's this?		

BECKY

I'm Becky.

ALICE (to herself)

Becky.

We realize that this is the first time Alice has actually heard Becky's name.

BECKY I'm very pleased to meet you. (turns to Alice proud) This is my mom.

LUTHER

Your Mom?

Off Luther's surprised look --

ALICE

Long story.

CLOSE ON LEON'S COUNTDOWN CLOCK --

LEON

(concerned) Twenty-two minutes left.

Luther glances towards the stairs. He can still hear the sound of claw on metal -- the Lickers trying to break through.

LUTHER

There's no going back the way we came.

BARRY And we lost the map with Sergei.

ALICE

I got it.

Alice pulls out the mini computer that Ada gave her. She pulls up schematics of the test floor. Studies them. Plots a route.

> ALICE (CONT'D) There. We take this tunnel here.

She indicates one of the subway tunnels leading out of the station and into the darkness.

ALICE (CONT'D) At the end there's a service shaft that connects with the submarine pens.

LEON

Then let's go.

	INT. MOSCOW UNDERGROUND		*
	Behind the abandoned Rolls Royce, the rubble blocking off the Lickers is beginning to move. A GIANT CLAW PUNCHES THROUGH!!		* * *
164	INT. SUBWAY TUNNEL	164	*
	Alice and the others make their way down the tunnel. Dark silhouettes against the distant light of the subway station.		
	ALICE		
	How did you end up working for		*
	Wesker? LEON		*
	(snaps)		*
	I don't work for him.		*
	Leon stares at Alice for a moment. Hard to read his thoughts.		*
	LEON (CONT'D) But things on the surface have changed. Everyone thought it was important to have you with us. (beat) But I don't know if I would have risked so much for one person. ALICE I'm sorry. About Ada. You and		* * * * * *
	she		
	LEON Don't fish. I don't know you well enough.		
	Alice nods. Know when to back off		
	ALICE Okay then		

165	INT. SUBWAY TUNNEL - LATER	165	
	The tunnel dead ends. A metal staircase leads upwards Alice lowers Ada's computer and glances up.	•	* *
	ALICE Access shaft to the submarine pens.		*
	Alice leads the way		*
	ALICE (CONT'D) Come on.		*
	Unseen by the others, Alice checks her wound again. After the violent action in the car it is much, much worse - <u>she's bleeding out</u> .		* * *
	DISTANT ANGLE		
	On the tiny human figures. Being watched from afar. Suddenly something moves - A FAMILIAR HINT OF TOOTH AN CLAW. THE LICKERS ARE BACK!!	D	*
166	INT. SUBWAY STATION - PLATFORM	166	*
	Jill Valentine and her team march across the platform. Kaplan consults his wrist computer.		*
	KAPLAN They've reached the submarine pens. Headed for the elevators.		
	VALENTINE Bring up the power grid.		
	KAPLAN Yes Ma'am.		
167	INT. SUBMARINE PENS	167	
	Alice, Leon and the others emerge from a shaft close t the Typhoon subs. Leon checks his countdown watch.	0	
	LEON Eleven minutes we're going to be okay.		
	They head for the elevator shaft.		
168	INT. UMBRELLA FACILITY - BASE OF ELEVATOR SHAFT	168	
	LUTHER Get on board.		

(CONTINUED)

Luther helps Becky, Rain and the others climb onto the giant freight platform.

BARRY

Hold on.

Barry stands by the controls.

BARRY (CONT'D) Next stop, menswear and sporting goods.

He hits a switch and the elevator platform begins to rise. They're getting out of here!

It makes it seven feet and then JOLTS to a halt and the lights in the chamber GO OUT. They are replaced by dim, strobing EMERGENCY LIGHTS. The room suddenly takes on a dark, menacing feel.

LEON

Barry! What is it?

BARRY I don't know.

LUTHER Main control panel's down there.

Luther indicates a metal box by the tunnel to the submarine pens.

LUTHER (CONT'D)

Hold on.

Luther hops off the platform.

LEON

Go with him.

Alice nods. Follows Luther. Covers him while Luther opens the control panel. Leon appears behind Alice and Luther. He's on edge. Leon stares into the submarine pens. No sign of their pursuers.

> LUTHER Looks like somebody cut the power remotely.

> LEON Can you get it back online?

LUTHER (shakes his head) Maybe Sergei could have, but ...

Leon glances at his countdown watch.

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LEON

Nine minutes. Looks like we're going with Plan B. (off Luther's look) There's a reason we planted those explosives.

SUDDENLY BECKY SCREAMS!!!

Alice turns to see a horrifying sight. Caught in the flickering strobe lights, an Uber Licker hangs above the elevator platform.

ON THE ELEVATOR PLATFORM --

Barry draws his weapons, but the Uber Licker SPITS forth a stream of ACID BILE from its gaping jaws. Used to dissolve the flesh of its prey in preparation for consumption, this acid immediately begins eating into Barry's skin and clothing.

BARRY

Aaaaaaah!!!!

BECKY'S P.O.V. --

As the Uber Licker wraps its tongue around her in a second, rendering her helpless.

RAIN

No!!!

Rain charges valiantly, gun blazing - just as Alice taught her. The Uber Licker mauls Rain with its Giant Claws. She screams in pain, as the Uber Licker flings her around like a rag doll!! Moments later, it hurls her crumpled body across the room.

ANGLE ON ALICE --

Trying to get a shot, but the Uber Licker is gone in a flash - taking Becky with it. Luther races over to Rain's body. Checks her pulse --

LUTHER

She's dead.

On the elevator platform Leon kneels over Barry. He has stripped off his combat armor and webbing before the acid could burn through - it lies in a smoking pile on the ground. But one side of his face is badly burnt.

LEON

Talk to me Barry.

BARRY

Feel like shit ...

Leon unwraps a sterile medi-pad. Presses it to Barry's burnt face.

LEON Here ... this should help. Hold it in place.

Barry shudders in pain. Looks Leon in the eye. Dead serious --

BARRY Tell me. Honestly. How bad is it?

LEON

You know ...

Leon hesitates. Barry braces himself for the worst --

LEON (CONT'D) ... I think that thing improved your looks.

Barry laughs, but it's painful.

BARRY Son of a bitch ... Don't make me laugh!!

Leon looks at his countdown watch.

LEON Seven minutes then we're out of here. You hang on in there ... we'll get you help topside.

Barry nods. Leon stands to see Alice preparing her weapons. She glances up at the AIR VENT into which the Uber Licker dragged Becky. A narrow metal ladder leads up to it.

> LEON (CONT'D) What are you doing?

ALICE I'm going to get her.

LEON (shakes his head) I didn't lose this many friends to have you just walk away.

ALICE I plan on coming back.

Leon blocks her way.

*

LEON Don't do this. You're more important than she is.

ALICE Well, that's where you're wrong.

LEON This is a mistake.

ALICE (deadly serious) Step aside.

Leon knows this can only end in a fight. Reluctantly, he steps away. Alice walks to the base of the ladder. Luther hands her a flashlight.

LUTHER

Take this.

ALICE

(smiles) Don't be leaving without me.

LUTHER In seven minutes we won't have a choice.

He takes off his Countdown Watch.

LUTHER (CONT'D)

Here.

Luther fastens it to her wrist. It clicks over from 7 minutes to 6:59 -- 6:58 --

LUTHER (CONT'D)

Don't be late ...

Alice nods. She starts to climb. Luther watches as she disappears into the air vent.

LUTHER (CONT'D) (under his breath) Good luck.

SUDDENLY GUNFIRE EXPLODES AROUND HIM!!!

BARRY

We have guests!!!

As Luther and Leon take cover, they see that Jill Valentine and her team have reached the submarine pens - and they don't plan on taking prisoners.

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169 INT. AIR VENTS - JUNCTION

The muffled sound of gunfire far below.

CLOSE ON -- Alice's eyes as they appear over the lip of an air shaft. It's dark, airless, claustrophobic and very, very scary. There could be absolutely anything hiding up here.

The shaft stretches into infinity both ways, no sign of which way to go. Then Alice sees something - lying in the shaft. She goes over to the object and picks it up. It's Becky's discarded backpack.

As Alice steps forward, she suddenly stumbles and almost falls. Her head spins. She grabs her wounded side. She has lost so much blood, she is on the verge of blacking out.

Taking a moment to steady herself, Alice grits her teeth and presses on.

170 INT. UMBRELLA FACILITY - BASE OF ELEVATOR SHAFT 170

Leon and Luther are engaged in a vicious firefight with Jill Valentine's team. Even Barry, half blind and badly wounded is helping out. In fact, he seems to be more deadly than ever --

BARRY

That's right!!!

He downs an Umbrella Trooper with a burst of gunfire.

BARRY (CONT'D) You like that?!!

171 INT. SUBMARINE PENS - CONTINUOUS

Jill and her team are making no headway.

VALENTINE Bring up the Railgun!!

One and Rain begin to unpack the deadly piece of hardware.

172 INT. BASE OF ELEVATOR SHAFT – CONTINUOUS 172

As Luther and Barry continue to fire, Leon checks his countdown watch. 2:46 -- 2:45 -- 2:44 --

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174

LEON (to Luther) Your friend better hurry up!!

173 INT. AIR VENTS

Another shaft appears directly above her - going straight up. The walls of this shaft are coated in a trail of glistening slime.

Alice covers her flashlight and peers into the darkness above her. There's a cool blue light coming from another shaft thirty feet above. It illuminates Becky -- wrapped in a COCOON, struggling to be free. Alice is about to step forward when she suddenly senses something.

ANGLE ON ALICE --

Seen from far above. The Mangled Uber Licker lurks in the shadows - waiting to pounce. It has set Becky as a trap for Alice. The cunning feral creature wants revenge.

174 INT. BASE OF ELEVATOR SHAFT

The concrete walls of the elevator chamber are being turned to swiss cheese by the Railgun. Leon checks his countdown watch. 1:47 -- 1:46 -- 1:45 -- Leon turns to Luther and Barry, shouting to be heard over the gunfire --

LEON

Get back to the elevator. Less than two minutes. We have to move. Now!

Luther heads out, but Barry doesn't move.

BARRY You go. I'm just going to wait here awhile.

LEON

Barry ...

BARRY

When the countdown hits zero, you have to be on that elevator, and someone has to stay here. Besides ...

He lets loose another huge volley of machine-gun fire.

BARRY (CONT'D) ... I'm kinda enjoying myself!!

Barry turns around. Leon is still standing there.

BARRY (CONT'D) You still here? Go!!

175 INT. AIR VENTS

Alice holds Ada's hookgun in her hand. The vertical shaft is directly above her. Alice takes a deep breath and --

FIRES.

176 INT. VERTICAL SHAFT - CONTINUOUS 176 *

CLOSE ON --

The grappling hook as it wraps around a metal pipe.

CRASH ZOOM BACK --

To reveal the Mangled Uber Licker, lying in wait for Alice. The Creature turns as the cable attached to the grappling hook PULLS TIGHT and drags Alice into the air at 70 mph. She FLIES through the air, arcing over the Uber Licker, firing as she goes.

As Alice lands, the Licker collapses behind her - dead.

ALICE

Becky!!!

Alice tears away at the cocoon holding Becky prisoner. Becky can barely contain herself --

BECKY

Thank you ... I knew you'd come. I knew you wouldn't leave me ...

Suddenly behind them the Mangled Licker rises to its feet!!! Alice turns as the Licker lets loose a deathly WAIL and finally collapses. Dead at last.

But moments later, the Licker's death rattle is answered. The sound of distant cries - rapidly growing closer. Other Lickers are coming!!

Alice picks up Becky and runs into --

INT. CRYOSTASIS CHAMBER

Alice looks around. She is in a giant circular chamber * that rises a hundred feet high. The walls are lined * with hundreds of human clones, ready to be awoken. *

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Alice can't help but hesitate when she sees a dozen sleeping clones, all an exact copy of herself. Then beside them, a dozen blue copies of Rain. And beside her a dozen copies of One, Kaplan and the Medic.

177 INT. BASE OF ELEVATOR SHAFT

Leon and Luther clamber onto the elevator platform. Leon looks back at Barry - still heroically holding back the Umbrella troops.

LEON

(to Luther) Strap yourself down.

Luther wraps his belt tightly around the elevator handrail. Whatever they're expecting - it's going to be intense.

178 INT. CRYOSTASIS CHAMBER

Still fleeing the sound of the pursuing Lickers, Alice (carrying Becky in her arms) rounds a corner and stops dead. Up ahead, she senses movement. Nothing visible, just the slightest flicker in the shadows - but to trained eyes ...

Meanwhile, Becky is looking at the foreground - a dozen cryo-tubes, each holding a dozen clones of Alice. Of her mother.

BECKY

(shocked) Who are they?

Alice doesn't reply. She's watching the shadows - more movement. At least a dozen Lickers and Uber Lickers emerging from the shadows, cutting off their escape route. They are everywhere. Becky is still looking at the clones of Alice --

BECKY (CONT'D) Who ... are they?

She stares at Alice. Trying to comprehend.

BECKY (CONT'D)

Who are you?

Alice doesn't know what to say. She drops something at her feet. A belt of grenades - incendiaries.

BECKY (CONT'D) You are my mommy ... aren't you?

CLOSE ON ALICE

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178

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As the Lickers charge. Moments from death, the words finally come to her --

ALICE

I am now.

WITH THE LICKERS --

Leaping for Alice and Becky.

ON ALICE --

As she raises Ada's hookgun. And FIRES.

In an instant, Alice and Becky are pulled from the clutches of the Lickers. As they hurtle upwards, Alice draws her pistol and fires again, hitting the belt of grenades!!

WITH ALICE AND BECKY --

Winched upwards in the most awesome TRAILER SHOT as the room EXPLODES into a lake of napalm fire below them. The Lickers are consumed in an instant.

179INT. BASE OF ELEVATOR SHAFT179

Leon looks at his countdown watch. 00:02 -- 00:01 -- 00:00 --

180 EXT. TOPSIDE - SOVIET FACILITY - INTAKE VENTS - 180 CONTINUOUS

> The three large towers standing by the water's edge. Each contains a huge rotating fan - sucking air down into the facility far below.

CLOSE ON --

The explosives that Luther and Barry set earlier. Their counters reach 00:00, and they are TORN APART by the shaped charges.

181 INT. INTAKE VENTS - CONTINUOUS 181

The vents rupture and millions of gallons of freezing seawater FLOOD IN!!

EXT. UNDERWATER - UMBRELLA FACILITY - CONTINUOUS

With the pressure of the structure compromised, the giant underwater structure can no longer maintain its integrity. It begins to IMPLODE.

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182	INT. TEST FLOOR - NEW YORK - TIMES SQUARE	182	*
	A moment of calm. Undead wander through the abandoned streets. Then suddenly, the rapidly building noise of water. A lot of water. A giant TIDAL WAVE of seawater sweeps across the test floor, destroying		*
	everything in its path. Down the length of Times		*
	Square, it picks up cars and people, tossing them aside	е	*
	like toys.		*
183	EXT. BRANDENBURG GATE	183	*
	The massive wave of seawater is over two hundred feet		*
	high when it hits the Brandenburg Gate, tearing Victoria (the Roman Goddess of Victory), her chariot		*
	and its four horses from their perch.		*
184	OMITTED	184	*
185	INT. TEST FLOOR - "MOSCOW" - RED SQUARE	185	*
	Las Plagas Undead try to outrun the tidal wave, but are swept away as the mountain of water SWEEPS through the Moscow streets and CRASHES against the Kremlin.		
100		100	
186	INT. SUBMARINE PENS	186	
	Jill Valentine hears the roar of the oncoming water.		
	VALENTINE		
	Run!!		
	Valentine and Rain flee, but One stays at his post, blasting away at Barry, engaged in some personal vendetta. At the last minute he looks up to see the oncoming tidal wave and is SWEPT AWAY in an instant.		
187	INT. BASE OF ELEVATOR SHAFT	187	
	Barry relaxes, lights up his signature cigar and take drag.	a	
	BARRY		
	(satisfied) Yeah		
	A second later, he is gone, buried by the raging torrent of water.		

188 INT. ELEVATOR PLATFORM

ON LUTHER --

LUTHER

(shocked) She didn't make it ...

Leon shouts above the noise of the oncoming wall of water $\ensuremath{{--}}$

LEON

Hold on!!

The seawater hits the bottom of the elevator shaft and SURGES UPWARDS - taking the freight platform with it. Like the cork in a bottle of champagne - driven upwards by the force of the liquid. Leon and Luther are half drowned, but holding on for dear life.

LUTHER'S P.O.V. --

As he sees Alice kick out the cover of an air shaft, far above.

LUTHER

Alice!!

But the freight platform is gaining fast.

ON ALICE --

As she leaps, Becky held in her arms.

Alice hits the edge of the platform. Becky tumbles to safety, but Alice falls back -- into the raging waters.

CLOSE ON LEON --

As he grabs Alice and drags her to safety.

Nice timing.

LEON

189 INT. ELEVATOR SHAFT

From far above, we see the freight platform driven upwards at high speed.

190 INT. ELEVATOR PLATFORM

Alice clings to Becky and the railing beside Leon.

188

190

ALICE

(to Leon) I thought I told you not to leave without me.

Luther smiles.

LUTHER Glad you could make it.

ANGLE ON LEON --

As he flips a panel on the elevator control, to reveal a switch that says, --

EMERGENCY BRAKE

191 EXT. SOVIET FACILITY - SILO SHAFT

The freight platform hurtles out into the broader silo, propelled by a huge high pressure geyser of seawater. But as the geyser loses velocity and falls away, the platform begins to slow, stop, and then fall.

192 EXT. ELEVATOR PLATFORM – CONTINUOUS 192

Leon hits the switch for the Emergency Brakes, and the platform locks in place. He glances up. Still another thirty feet from the surface. A metal access ladder runs up the silo wall.

LEON

Now we climb.

193 EXT. SOVIET FACILITY DAY.

As Alice and the others crest the top of the silo, we can see they are already suffering from severe exposure to the deep cold.

LEON

(to Luther) Get them to shelter!!

194 INT. UMBRELLA SPRYTE

Luther bundles Alice and Becky into one of the Umbrella Sprytes they discovered before their descent. He starts the engine and cranks the heaters to max. In the back he finds black and red Umbrella Jackets that he breaks out for the girls.

191

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195	EXT. SOVIET FACILITY	195	
	Leon patches into a communications tower. Types out a quick message		
	"FLASH TRAFFIC. URGENT. TARGET ACQUIRED. LSK."		
	He looks up. In the distance a huge storm is approaching fast. A churning wall of snow travelling at 100 mph, consuming everything in its path.		
196	INT. UMBRELLA SPRYTE	196	*
	Leon joins Luther, Alice and Becky.		
	LEON Storm. 3 miles out. We'd better hurry. Looks like it's going to be a whiteout.		
	Luther hits the gas, and the Spryte pulls out.		*
197	EXT. KAMCHATKA PENINSULAR - AERIAL SHOT	197	
	2,000 feet above the ice. The tiny black and red Spryte pulls onto the frozen pack ice of the bay, leaving the Soviet Facility far behind.		*
198	BENEATH THE PACK ICE	198	
	We see the bottom of the Spryte through the ice. The ice groans, but doesn't crack.		*
199	INT. UMBRELLA SPRYTE	199	*
199	ALICE I'm guessing you didn't drive from Los Angeles?	199	
	LUTHER There's a town across the bay. We landed at the airport there. Quickest way back is to cross the pack ice. Should be there in six hours. So sit back and relax.		
	But Alice seems distracted. She is staring up at a flock of birds flying overhead - fleeing from the storm.		

LUTHER (CONT'D)

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Alice nods.

LUTHER (CONT'D) What are you looking at?

ALICE

The sky ... (beat) The real world.

LUTHER You had doubts?

ALICE

Just checking.

200 EXT. PACK ICE

> The Spryte churns its way across the frozen sea. Past the mothballed Russian Fleet. In the distance, the storm sweeps towards them. Only now do we begin to appreciate its vast scale. The Spryte looks like a tiny toy.

201 INT. UMBRELLA SPRYTE

The storm is almost upon them.

LEON

(to Luther) Hit the lights.

- 202 EXT. PACK ICE - AERIAL SHOT 202 The storm hits the Spryte, consuming it in a heartbeat.
- 203 INT. UMBRELLA SPRYTE

The vehicle is buffeted by the 100 mph winds. Even with the floodlights on, visibility is virtually zero. It's a total WHITEOUT. But Luther doesn't slow the vehicle. Leon turns to Alice and Becky.

> LEON (reassuring) Don't worry. We steer by compass. The pack ice is flat nothing to run into out here.

204 INT. UMBRELLA SPRYTE - LATER

> The whiteout still rages around them. Becky has fallen asleep in Alice's arms. Alice is also fast asleep.

> > (CONTINUED)

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204 CONTINUED:

Intertwined and at peace, they really do look like mother and daughter.

Suddenly the Spryte lurches violently to one side. Waking them.

LUTHER

What the hell!!!

LEON

Stop!!

Luther brakes and the Spryte slides to a halt.

ALICE What is it?

LEON

I'm not sure.

The Spryte lurches again, almost tipping onto its side.

205 EXT. PACK ICE - CONTINUOUS

Cracks appear in the pack ice - spreading beneath the Spryte, causing it to lurch violently to one side.

AN OVERHEAD SHOT --

Reveals that the pack ice all around the sno cat is breaking. Beneath the vehicle, something is RISING OUT OF THE ICE!!!

206 INT. UMBRELLA SPRYTE

A GIANT BLACK MONOLITH rises out of the ice right beside the Spryte.

LUTHER What the hell is that?!

A huge piece of pack ice is overturned by the Monolith taking the Spryte with it. Alice, Becky, Leon and * Luther are tossed around like rag dolls as the vehicle FLIPS OVER and lands on its roof!

207 INT. UMBRELLA SPRYTE - CONTINUOUS

The World is upside down. Alice finds Becky in the chaos.

ALICE Becky!!! Are you hurt?

BECKY

No ... I'm okay.

(CONTINUED)

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ALICE

You're sure?

BECKY I'm okay ... really.

Behind her, Luther groans.

LUTHER

Shit ...

ALICE

Luther?

LUTHER Think I broke my arm.

ALICE (indicates Becky) Stay here with her.

208 EXT. PACK ICE

Alice crawls from the wrecked Spryte to see --

Freezing cold water pouring from the Monolith. It stands thirty feet above the surface of the broken ice. Only now do we see what it really is. The conning tower of a giant Typhoon Class submarine. One of the two from the submarine pens of the Umbrella base.

Alice is joined by Leon. They watch as a hatch opens at the bottom of the tower and two silhouetted figures emerge. They advance through the swirling snowstorm -it's Jill Valentine and Rain.

ALICE

Only the two of you?

VALENTINE It'll be enough.

Rain produces a high tech syringe. She INJECTS the contents into her own neck.

CLOSE ON THE TUBE --

As the bright red liquid disappears into her bloodstream. A small CREATURE writhes within.

LEON The Las Plagas parasite.

Rain's whole body CONTORTS. Her veins bulge unnaturally. Her eyes BLAZE with an unearthly red light. As one, the two women attack - Valentine and Rain - lightning fast and deadly.

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Jill Valentine comes for Alice. Alice fires, but Jill leaps and TWISTS in the air - her signature move - the bullets missing her by microns.

ON RAIN --

As she charges Leon. He fires, hitting Rain multiple times. Rain halts, but doesn't fall. We see ripples in her flesh. Something is moving under the surface of the skin - like dozen of beetles making their way across Rain's body to her arms and down to her hands. Then they finally reach her finger tips and drop out of the end of the fingers!!

CLOSE ON THE GROUND --

As dozens of bullets fall to the pavement. Purged from the Rain's body. Rain rears her head and howls in triumph. Leon raises his gun to fire again, but Rain is TOO FAST. A spinning kick sends him flying.

ON JILL VALENTINE --

As she lands, knocking aside Alice's weapons. The two engage in a fierce battle. Alice now armed with two ice axes and Valentine with a telescoping metallic staff. But whatever move Alice makes, Jill seems to predict it, block it or avoid it. It's an EPIC FIGHT SCENE. Alternating between rapid fire cuts and SUPER SLO MO for maximum impact!! But the fight ends with Alice, out-matched and out-classed, being FLUNG through the air.

209 INT. UMBRELLA SPRYTE - CONTINUOUS

Alice CRASHES half through the windshield. Becky reacts in shock, then screams as Alice is dragged back out by Valentine --

BECKY

Mommy!!

Luther pushes Becky behind the overturned seats of the Spryte.

LUTHER

Hide back there.

210 EXT. PACK ICE - CONTINUOUS

Rain and Leon continue their furious hand to hand combat. Leon unleashes his full arsenal - kicks, punches, blocks, jabs - but all to no avail. The Las Plagas has made Rain unnaturally strong and fast.

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211 EXT. UMBRELLA SPRYTE - CONTINUOUS

Valentine pummels Alice mercilessly. One blow lands in Alice's bloody side. The pain is excruciating.

Sensing weakness, Valentine hits the wound over and over again. The pain is so great, Alice almost passes out. She pitches forward and is caught by Valentine. She lifts Alice by the throat.

The tracks of the overturned Spryte are still spinning. They are fitted with razor sharp blades designed to cut into thick snow and ice. Valentine forces Alice's face towards the deadly spinning blades. Alice fights for her life, but the blades come CLOSER and CLOSER.

212 EXT. PACK ICE - CONTINUOUS

Leon is becoming exhausted. He musters the last of his strength and launches one final, devastating attack on Rain. She blocks with minimal effort and KICKS Leon squarely in the chest. He FLIES through the air and SLAMS into the conning tower of the submarine.

213 EXT. UMBRELLA SPRYTE - CONTINUOUS

Alice fights for her life. Her face is a FRACTION OF AN INCH from the rotating blades. In a matter of seconds they will tear her flesh clean off.

CLOSE ON ALICE --

Suddenly the fight goes out of her. Her hands drop away from Valentine's.

CLOSE ON JILL VALENTINE --

Realizing she has won. She forces Alice's face into the blades -- but then suddenly STOPS. She looks down in surprise.

VALENTINE'S P.O.V. --

Alice has her hand on the HIGH TECH SCARAB mounted on Jill's chest. With one sharp move Alice RIPS it free!!! Valentine slumps to the ground. Like a marionette who's strings have been suddenly cut.

Alice flings the Scarab away. It lands in the snow, but immediately FLIPS itself back up and begins to race back to Valentine - like a parasite looking for its host.

WITH THE SCARAB --

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Scuttling across the snow and ice -- headed for the helpless Jill Valentine. It reaches Jill, leaps, but at the last second Alice BLASTS IT TO OBLIVION.

214 EXT. PACK ICE - CONTINUOUS

Leon slumps at the foot of the submarine. Bruised and broken. As Rain approaches, he struggles to his feet. He swings one last time, putting every fibre of his body into a killer blow aimed straight at Rain's head.

Just to have his hand caught by hers.

Rain smiles and tightens her fist. We hear Leon's knuckles shattering under the pressure. He buckles and falls. Rain towers above him, ready to finish Leon off, when suddenly she is SLAMMED to one side by Luther -- wielding the only weapon he could find - a fire extinguisher from the Spryte.

ON RAIN --

As she stands back up. The damage to her head immediately HEALING ITSELF.

ON LUTHER --

As he attempts to take another swing. But Rain moves lightning fast - sending the extinguisher flying. She strikes at Luther's chest with one OPEN PALM.

IN SUPER SLOW MOTION --

A wide shot of Rain and Luther. A tableau caught in time. We see Rain make contact with Luther's chest. Time has slowed so much that the flurries of snow are hung motionless in the air.

Suddenly the camera ACCELERATES. Diving between the snowflakes and disappearing WITHIN Luther's body.

215 WITHIN LUTHER - CONTINUOUS --

We see the effects of Rain's OPEN PALM strike. A SHOCKWAVE moves through his chest, breaking ribs and pulverizing his internal organs. The shockwave reaches his heart and it STOPS beating.

216 EXT. PACK ICE - CONTINUOUS

Luther falls to the ground dead.

ALICE

Luther!!!

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Enraged, Alice charges Rain, shooting as she goes. But Rain just absorbs the bullets.

IN SUPER SLOW MOTION --

A wide shot of Rain and Alice. A tableau caught in time. Alice running and shooting. Rain readying her deadly Open Palm Strike.

Rain strikes. Alice tries to block, but only partially deflects the blow. Time has slowed so much that the flurries of snow are hung motionless in the air. Suddenly the camera ACCELERATES. Diving between the snowflakes and disappearing WITHIN Alice's body.

217 WITHIN ALICE - CONTINUOUS --

We see the effects of Rain's OPEN PALM strike partially deflected, but still incredibly powerful!! A SHOCKWAVE moves through her chest, breaking ribs and pulverizing her internal organs. The shockwave reaches her heart. Already badly weakened, Alice's heart wavers, then a moment later it STOPS beating altogether.

218 EXT. PACK ICE - CONTINUOUS

Alice falls to her knees.

CLOSE ON ALICE --

Her dead eyes. Suddenly the spark of life returns. Her heart begins to beat again. Alice struggles painfully back to her feet. And is immediately HAMMERED by a flurry of blows from Rain. A spinning kick sends Alice flies through the air, dropping her weapons and landing on the ice. Sliding to a halt, Alice is barely clinging to life. All the fight has gone out of her.

ON RAIN --

As she approaches through the flurries of snow. Ready to finish Alice off.

ON ALICE --

As she struggles to her feet. Without weapons and helpless.

ON JILL VALENTINE --

VALENTINE

Alice!!!

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Jill Valentine is still recovering, but no longer under control of the Umbrella Corporation. She slides her gun across the ice to Alice. Alice kicks it into the air with her foot and CATCHES it mid spin. Rain sneers at the weapon --

RAIN

You can't kill me.

ALICE

I don't need to.

Alice fires - unloading the whole clip in a matter of seconds. But not one shot is aimed at Rain. Instead, Alice shoots out the ice under Rain's feet. The pack ice, already weakened by the submarine, CRACKS and begins to BREAK APART.

Rain slips into the freezing water below. Try as she might, she just can't get a purchase on the ice. Her mutated powers rendered useless, she slips deeper and deeper into the water. Dragged down by her boots, clothing and equipment. She grabs at floating pieces of ice, but her efforts are futile --

RAIN I'm coming back for you!! You wait ... I'm coming back!

ALICE

I look forward to it.

And with that, Rain slips beneath the surface.

219 UNDERWATER --

We watch Rain slip off the ice and sink far below. Still very much alive, mutated and indestructible, but helpless to stop her descent into the depths.

After a moment she is gone. Lost in the darkness, headed for the seabed.

220 EXT. PACK ICE

Exhausted, Alice sinks to the ground. Becky runs to her side.

BECKY

Mommy!!

ALICE I'm okay ... don't worry.

For the first time, Becky sees the bloody wound in Alice's side.

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BECKY

You're hurt!!

ALICE I'm just fine. I'll be okay ...

But she doesn't look it. Around them, the storm suddenly seems to intensify. Alice looks to the sky. Dozens of FLOATING LIGHTS illuminate the storm from within - it looks like a giant spaceship descending from the heavens.

BECKY

What is it?!

Leon and Jill struggle to Alice's side through the strengthening whiteout.

LEON I called for back-up ...

Then the source of the lights becomes apparent. Not one giant spaceship, but dozens of individual helicopters. Their rotor blades driving flurries of snow across the ice. Alice tries to stand, but has no strength left. Instead, near death, she pitches over and we --

> FADE TO BLACK:

221 CLOSE ON ALICE'S EYE --

As she awakens. The signature Resident Evil shot. Pull back to reveal --

222 INT. HELICOPTER

The cargo hold of the helicopter has been outfitted as a mobile medical bay.

Alice's P.O.V. --

Still blurred. Coming slowly back to full consciousness. Her wounds are now cleaned and bandaged. Jill Valentine leans over her --

VALENTINE Glad to have you back ...

Suddenly the sound of the rotors change. They are descending.

PILOT Two minutes to the LZ. *

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	EXT. WASHINGTON D.C. NIGHT.		*
	The helicopter banks past the Lincoln Memorial and the Washington Monument and descends towards		*
223	EXT. WASHINGTON D.C THE WHITE HOUSE NIGHT.	223	*
	The area around the famous building has been converted into a makeshift fortress, filled with helicopter landing pads, missiles and tanks. Searchlights probe the night sky. They lock onto Alice's helicopter as it comes in for a landing.		* *
224	INT. THE WHITE HOUSE - CORRIDOR	224	*
	Alice, Becky, Valentine and Leon are led through the warn torn building. At the doorway to the Oval Office they are greeted by a familiar face		* * *
	ADA WONG Glad you could make it.		
	LEON (to Alice) Told you she was tough		
	INT. THE WHITE HOUSE - OVAL OFFICE		*
	Behind what was once the President's desk sits a familiar BLACK CLAD FIGURE		*
	ALICE Wesker		
	Alice instinctively reaches for her weapons - but of course they are not there.		
	WESKER No need for that. Umbrella and I no longer see eye to eye.		
	ALICE I killed you.		
	WESKER (casual) A clone. (smiles) You didn't really think I'd put myself in harm's way did you?		
	LIGHTNING FAST, Wesker strikes, jamming a high-tech syringe into Alice's neck. Alice crumples to the ground in agony.		
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ALICE What was in there?! What have you done to me?

WESKER You were the only one to successfully bond with the Tvirus ... to fully realize her powers.

Within Alice -- we see the T-virus surging through her bloodstream. The distinctive T-cells bonding with her on a cellular level.

> WESKER (CONT'D) Well now, I have need of you. The old you.

CLOSE ON ALICE --

As her eyes DILATE. Her powers coming back to her surging through her body. She clenches her fist and SLAMS it against the stone floor with tremendous force. Huge CRACKS spread out across the stone. Alice slowly rises to her feet and faces Wesker --

> ALICE I'm going to kill you.

WESKER Perhaps. But first you have work to do ...

225 EXT. THE WHITE HOUSE - ROOF NIGHT.

Wesker climbs the steps to the roof. Alice and the others follow.

WESKER A lot has changed in the past weeks. This is the last that remains of us ... of the human race itself. (to Alice) It seems we are bonded against a common foe. This is why we needed you back ...

Alice stares out in shock - at something we do not yet see.

WESKER (CONT'D) This is humanity's last stand...

THE CAMERA BEGINS TO PULL BACK TO REVEAL --

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At first thousands, but then hundreds of thousands of Undead surging against the walls of the makeshift fortress that has been erected around the White House. Troops on the walls using flame throwers, rocket launchers and heavy machine guns fight an endless war attempting to hold the horde back.

The rest of Washington, with all its familiar landmarks is revealed to be a burnt and blackened wasteland. The White House with its searchlights and guard towers is the last beacon of light.

THE CAMERA CONTINUES TO PULL BACK, REVEALING --

That the Undead are actually in their MILLIONS.

And they are being joined by hundreds of Lickers, Uber Lickers, Mutated Dogs, Executioners, Giant Spiders – all the creatures of the apocalypse, joined together in a vast, seemingly endless army. All these forces of darkness are pressing against the walls of the increasingly fragile looking fortress.

It is an awesome image, promising an epic battle to <u>come</u>.

And just when it couldn't get more spectacular. A helicopter flies overhead, strafing the Undead below, and is TORN OUT OF THE SKY by a flock of winged creatures. Every giant, mutated monstrosity from the games, gathered together in a storm cloud of fangs and claws. The creatures of the apocalypse rule the night sky as well!

As the helicopter drops from the sky like a fiery comet and CRASHES into the camera we --

CUT TO BLACK:

TO BE CONCLUDED IN --

RESIDENT EVIL: REVELATION

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