

HUMAN DAWN

SCENE 1: FIRST CONTACT

We see for the first time the slamming together of cultures: A primitive Earth jungle tribe is pulled into an intergalactic war between two technologically advanced alien species: the Breed and the Reapers.

FADE IN

INT/EXT. OPEN SKIES - DAY

TITLE CARD: 6,000 B.C. Somewhere over Peru.

Silence. We see out the cockpit of a small fighter craft as it whooshes through thick clouds. Suddenly the craft breaks through clouds into open skies and a THUNDEROUS AIR BATTLE.

EXT. OPEN SKIES - CONTINUOUS

ROARING ACTION surrounds the fighter, AIR BURSTS and falling debris, as we see two massive cylindrical motherships circled by hundreds of one-man fighter craft shaped like Gold Flyers. A lush jungle spreads below the air battle.

The motherships fire lasers at the Gold Flyers, which blanket the sky with their own laser beams. These are extraterrestrial aircraft.

We see our fighter dive at one of the motherships, engine screaming -- It is hit by a barrage of lasers!

COCKPIT VIEW

Sparks fly inside the cockpit as the world spins. The craft tumbles from the sky. We see the jungle zoom up at our windshield as the pilot struggles to level off.

Leveling off, the craft slices through the forest greenery, on a crash-landing course, trees and branches buffeting us at the speed of sound.

SMASH CUT TO:

EXT. JUNGLE - DAY

We are no longer in the cockpit. Yet jungle greenery still whooshes by -- as we see fleeing ahead of us a large, powerful mountain goat.

AUDIO

Fast-paced TRIBAL DRUMS

-- as five bronze-skinned Peruvian youths pursue the goat through narrow forest tracks. All around 20 years old, laden with spears and axes, NAZCA leading ANU, CHACU, YUMIL and ENKI.

A chasm appears, which the goat jumps easily and continues running. Before his friends can stop him, Nazca leaps and slams chest-first into the opposite ledge, grasping for purchase, the bottom half of his body hanging over the chasm. His friends call to him.

ENKI	ANU
Nazca! Over there! Grab those vines!	Hold on, Nazca! Don't move! We're coming!

NAZCA
Hurry, Anu!

As they look around desperately for a way down, Chacu mutters.

CHACU
(berating)
Only Nazca would make a jump like that.

ANU
(correcting Chacu, in awe)
Only Nazca could make a jump like that!

We have established our Hero.

We hear ROARING ENGINES.

The friends look on in horror as a giant shining black spacecraft ascends and hovers at the end of the chasm drop. They scream and throw their spears, which bounce ineffectually off the hull.

Nazca loses his grip and falls.

ANU (CONT'D)
Nazcaaa!!

A ramp extends from the craft under Nazca's fall. He lands heavily.

NAZCA
Oouf! Anu! Help me!

Anu crouches to leap onto the ramp. Just before he does, Yumil stops him, pointing to the craft, as a hatch opens and a figure emerges.

This is Pacala, a female garbed in form-fitting, sky-blue astronaut suit. We see on her arm a striped flag patch and multicolored chevrons; we see air tubes around her neck and a life-support kit at her side. Using a jet pack, Pacala seemingly "floats" along the ramp to Nazca, who assumes an attack stance, fingering his axe at his belt.

Anu winds up to throw his axe, but Yumil stops him.

YUMIL

Wait! It comes to help!

ANU

How do you know?

ENKI

It saved Nazca!

From the corner of his eye, Enki sees Nazca going for his axe. He shouts:

ENKI (CONT'D)

Nazca - no!

Too late. Nazca swings his axe at Pacala. In two swift moves (THINK: aikido martial arts) Pacala blocks and disarms Nazca, flipping him around and gripping him in a body-lock from behind, the axe at his throat, and speaking in his ear. The ENGINE ROAR masks their words, but Nazca, looking bewildered, is calmed.

His friends call out but Nazca doesn't hear as he is led into the craft -- which leaps unnaturally fast into the skies.

Nazca's friends, terrified, flee the mountain.

END SCENE 1

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SCENE 2: PYRAMID AND SLAVE

Sobek is one of the "chosen" humans (called "Hybrids" by both alien races) genetically altered by the Breed aliens to be a secret weapon against their enemies, the Reapers. Sobek and his Egyptian tribesmen have been enslaved by the Reapers to build the Great Pyramid, a massive power station.

EXT. GIZA PLATEAU - DAY

SOBEK, FADIL and other Hybrid slaves are led to the surface, out of the mine shaft into blazing sunlight.

We see the massive foundations for the Great Pyramid being laid; machines are transporting hundreds of two-ton stones, building up the Pyramid's outer walls, and laying them with surety and exactitude at a startling rate.

The stones rest on platforms levitated by sound (speakers facing downwards pulsing with great throbbing noises); giant machines slip them into place. There are pulleys and levers and ramps and overwhelming activity, stretching for miles. Reapers work within the growing pyramid walls, building strange structures that look like modern circuitry. And we can see within the Pyramid the pathways of a labyrinth.

Sobek stops in awe to gaze, forcing the slaves behind him to walk around him, causing a crowd buildup. A massive REAPER GUARD runs to Sobek, wielding a kind of electric whip, yelling: "Move, Hybrid!"

KRIK-SLASH!

Sobek instinctively grabs the whip, pulls the Reaper Guard toward him and somehow twists the whip around the Guard's neck and levers him to the ground.

Fadil is horrified: "Sobek! What are you doing?!"

MUT, a Reaper Captain, pushes through the crowd to the commotion and stops over Sobek. Other Hybrids back away in fear, expecting Sobek to be executed on the spot. Mut takes in the scene -- and belly-laughs uproariously!

Sobek glares at Mut while holding the whip tight around the Guard's neck.

SOBEK
(spitting anger)
Where are our women? Why are we here?
What is all this?

Mut is amused by Sobek's spirit. He leads Sobek from the group by the shoulder, barking at the guard to get back to work.

MUT

(condescending)

Hah! I'd answer your questions, little Hybrid, but you slaves don't have the brains to understand weapons of this size.

SOBEK

(ominously)

A weapon does not need to be big to be effective.

END SCENE 2

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SCENE 3: THE POWER OF THE CRYSTAL SKULLS

Nazca, enslaved by the Reapers, witnesses the power of crystal skulls firsthand, and begins to understand that knowledge and information can be a potent weapon.

EXT. PERUVIAN DESERT - DAY

A featureless expanse of flat land, with mountains ranging along the perimeter. Alien machines litter the landscape. Nazca, reclining in the shade of a giant Reaper machine, is kicked awake (not roughly) by the Reaper PTAH.

As Nazca moves away from the machine, a Reaper SOLDIER climbs onboard with a skull made of crystal in his hand. (It is slightly elongated, pure and transparent.)

Other Reaper SOLDIERS casually stand guard over Nazca and the other Hybrids as they finish their break in the unforgiving desert heat, drinking from gourds, lying in the sun, etc.

In the distance, we see other Hybrid slaves digging, flattening land, and performing other menial labor tasks while Reapers stand guard.

As the Reaper soldiers casually herd Nazca's group of Hybrids onto a Reaper transport via a long ramp, Nazca sees the soldier in the machine's cockpit insert the crystal skull into a slotted panel that lights up.

The machine immediately thrums into life, with lights and holograms, then starts loudly carving into the ground.

[At this beginning stage, we cannot see this is destined to be one of the massive drawings on the Nazca Plains. We see jackhammer-like machinery under the giant machine, pumping loudly; the machine inches forward; in its wake emerges the exposed rock that will become the drawing.]

Before they both enter the belly of the transport, Nazca asks PTAH:

NAZCA

What is that thing he uses in the machine?

PTAH

Information.

[Ptah speaks to the Hybrids as a "nice prison guard" would. He bears no ill will toward them, just views them as a life form with lower intelligence. Consequently, he doesn't say too much, just humors them.]

NAZCA

(gestures at his face)
It looks like us.

PTAH

No, Hybrid, it looks like us. A crystal skull; it stores billions of ultrabytes of data.

NAZCA

But how does it--?

PTAH

(looking on with Nazca)
Only the Tech Reapers know how to use it. I just know that there is more information in that device than cells in your body.

As the ramp hums closed, Nazca sees a snatch of what would become a large-scale drawing on the Nazca Plains, taking shape.

NAZCA

What does he carve on the ground?

PTAH

Information. Move, Hybrid.

Ptah gently shoves Nazca inside, as the ramp closes and the transport lifts off.

END SCENE 3

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SCENE 4: THE FALL OF JERICHO

The Breed spacecraft/biosphere JERICHO sits near the Jordan River, black and imposing. It is the size of a city, rising 20 stories off the desert floor.

EXT. JORDAN DESERT - NIGHT

Reaper Commander Ra's infantry forces silently surround the miles-long perimeter of the Jericho, leaving small attack groups at seven prime locations around the hull.

Led by LIEUTENANT NUN, each infantry group sets up massive sound weapons aimed at the Jericho hull.

INT. BREED SPACECRAFT JERICHO - SAME TIME

COMMANDER KUKULKAN and CAPTAIN FERDADI watch monitors showing Nun's forces amassing outside. They are unconcerned.

Many Breed TECHNICIANS occupy the control room.

[COMMANDER PACALA is on another screen, discussing the Jericho ARC - the Anthropoid Replication Crucible - where the Chosen Hybrids are infused with evolved DNA. We learn that Kukulkan's Hybrid troops might be the last great hope, the last Breed "weapons" that can defeat the Reapers.]

KUKULKAN

(to Pacala)

One solar month and our Chosen Hybrids will be battle-ready, Commander Pacala. Over five hundred strong.

PACALA

(on monitor)

Well done, Commander Kukulkan! They are our last hope against the Reapers.

FERDADI

(interrupting)

Commander Kukulkan, the Reapers are about to activate their modulators.

KUKULKAN

(to Pacala)

The Reapers are making another attempt at this stronghold. I think they know how dangerous those Chosen Hybrids are.

PACALA

(onscreen)

They already know our modulators can cancel their frequencies. Why do they even attempt it? Merely wasting resources!

KUKULKAN

(smirking)

Primitive weapons! Wait 'til they taste ours.

(to Ferdadi)

Breed Modulators primed, Captain Ferdadi?

FERDADI

Affirmative, Commander.

(into intercom)

Modulators primed.

EXT. JORDAN DESERT - NIGHT

Reaper Lieutenant Nun gives an order and we hear the Reaper sound-weapons HUM into life, rising in intensity and volume.

FERDADI (O.S.)

Reaper modulations reaching molecular separation intensity...

ANGLE ON

the Jericho's hull, as we hear a HARMONY HUM kick into gear.

FERDADI (O.S.) (CONT'D)

...Defensive modulations activated. Hull withstanding pressure. All is well.

INT. BREED SPACECRAFT JERICHO - SAME TIME

Kukulkan continues her conversation with Pacala about the Hybrids, no trace of HUM heard within the control room. While Pacala talks, Kukulkan appears distracted, listens past the ambient noise of crew chatter.

PACALA

(on monitor)

Is something wrong, Commander?

A minute shuddering of the consoles, floors, walls. A minor quake jolts the room and subsides.

KUKULKAN

(listening, to Ferdadi)

Are those the combat modulations?

Shouldn't they be ultrasonic? Why am I hearing them--?

The crew in the whole room goes silent. A far-off GROANING METAL sound. Kukulkan and Ferdadi look at each other wide-eyed in horror, as a sound like COGS SLIPPING grows in intensity.

CUT TO:

INT. CONTROL ROOM REAPER SHIP - NIGHT

The Reaper COMMANDER RA sits at his throne/console with GENERAL KHUM before him.

KHUM

Commander Ra, troops are primed at the Jericho site, but begging your pardon, sir, the Breed can still counter our dismantling frequencies and cancel out the destructive resonance.

Ra smirks at Khum, like he has a secret. He swipes a hologram control. A door slides open and in walks RAHABA, a Breed woman!

Captain Khum instinctively clacks out his arm-weapon and takes aim -- to Ra's amusement. He calms Khum immediately.

RA

(amused)

Holster your weapon, Khum! This is Rahaba, the ARC Custodian on the Jericho.

KHUM

Commander, this is Breed treachery!--

RA

You are right, Khum! Treachery...against the Breed!

EXT. JORDAN DESERT - NIGHT

CLOSEUP

on the steel black hull of the Jericho, as we see it bend inwards ever so slowly. The HUMS have become ear-shattering, not meshing in harmony at all, but rather scarring and grating.

INT. CONTROL ROOM REAPER SHIP - NIGHT

RA
(to Rahaba)
Tell General Khum, Breed!

RAHABA
(to Khum)
If you will spare the ARC and let me continue my work on this planet -- I can give you the combat cancellation frequencies to bring down the walls of Jericho.

KHUM
(surprised, beat)
Why should we trust you, Breed?

RAHABA
(passionate)
My race betrayed me! I believed we were helping these Hybrid primitives, but Commander Pacala is exploiting them for her own agenda. She exploited my mother the same way -- and got her killed!

KHUM
So you betray your own kind for one Commander's decision?

RAHABA
She betrays our kind with every breath, every ulterior plan, every sacrifice like my mother!--

RA
(impatient)
Enough! The frequencies!

Rahaba falls at Ra's feet, head bowed and beseeches him.

RAHABA
Mighty Ra: you have no reason to let me live, or keep my work safe, but I beseech you as an intelligent being. On this far-off planet we can all find our space. The Breed made a moral blunder when we left the Hybrids here millennia ago. Now I can atone for my race if I continue my work with the ARC.

Beat.

RA
Granted!

CRASH CUT TO:

INT. BREED SPACECRAFT JERICHO - NIGHT

Kukulkan and Ferdadi stare wide-eyed at each other when --

KRA-KHOOM! The walls cave in; chaos, crew running and screaming.

EXT. BREED SPACECRAFT JERICHO - SAME TIME

Like a giant moaning animal, the Jericho's steel hull collapses inwards under the stress of the Reaper sound waves.

Segments of the hull splinter and shatter as the harmony hum winds down like a turbine losing power. Epic scene of buildings and structures within the Jericho collapsing inwards as Breed and Hybrids scream and scatter; debris rains down, water gushes, electricity sparks, explosions.

INT. BREED SPACECRAFT JERICHO - SAME TIME

Within the chaos of the mutilated control room, Kukulkan, bloodied, crawls to a monitor, where Pacala is still connected, calling for anyone to reply.

KUKULKAN
(dying)
Pacala, the Reapers have our combat frequencies; no biospheres are safe!...

INT. BREED SPACECRAFT PROMETHEUS - SAME TIME

Pacala turns away from her screen, shaken, as CAPTAIN PUNKUNU enters.

PACALA
(softly)
We have been undone!
(beat)
Captain, establish contact with Atlantis immediately!--

A red light flashes on Pacala's hologram accompanied by an urgent bzz-bzz-bzz-bzz sound. She doesn't turn back to the screen as Punkunu gently prods:

PUNKUNU
Incoming message, High Commander.

INT. CONTROL ROOM REAPER SHIP - NIGHT

Ra and Khum watch Jericho's destruction on a large monitor; see the inner cities of Jericho crumbling, whole forests within; they see in the distance, a fortified structure rising above the destruction. Rahaba remarks proudly, "The ARC!"

KHUM
(without flinching)
Lieutenant Nun, target the ARC!

Surprise on Rahaba's face, then outrage, as she turns on Ra, who is impassive.

RAHABA
Wait! You gave your word! You betrayed
me!

EXT. JERICHO - SAME TIME

Reaper troopers move in, using sound guns to topple structures and Breed and Hybrid alike. We see the ARC walls crumbling, shattering, blood and shards.

CONTROL ROOM

In screaming outrage, Rahaba rushes Ra, who grabs her by the throat and lifts her bodily.

RA
You were right about one thing, Breed: I
have no reason to let you live.

Ra effortlessly crushes Rahaba's throat and lets her drop like a rag doll to the floor.

END SCENE 4

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SCENE 5: THE SINKING OF ATLANTIS

Now that the Reapers have the combat frequencies to bring down the Breed's sound barriers, they turn their attention towards the biosphere Atlantis. Though this Breed stronghold suffers the same fate as Jericho and slips into the sea, hope remains as survivors escape the doomed Atlantis to continue the war against the Reapers.

INT. BREED SPACECRAFT PROMETHEUS - NIGHT

Pacala answers the incoming call from Breed COMMANDER VOTANA, onboard the spacecraft/biosphere ATLANTIS, reporting "Reaper troops found the frequency to destroy our sound barriers!" Pacala doesn't bother explaining, as Atlantis is crumbling and falling away into the sea.

The Reapers timed their attacks to be simultaneous.

EXT. BREED SPACECRAFT ATLANTIS - COASTLINE - NIGHT

Atlantis perches on a promontory, looking like it is floating on water. It is surrounded at strategic points by Reapers and their sound weapons, blaring. The walls are crumbling as we watch.

INT. BREED SPACECRAFT ATLANTIS - SAME TIME

The floors tilt at a 20-degree angle, as Breed scream and fall and grasp. The seas flood into the cities, rising, rising -- the Great Flood -- as Breed ARC Custodian NOAHNA struggles with escape pods.

We hear Votana's voiceover to Pacala:

VOTANA (O.S.)

Our Custodian Noahna saved as many as she could in pods; physicians, scientists, agrarians and as many animals as possible; they were sent into the floodwaters, away from the ARC... but we lost so many!

We see visuals of doves flying away from Noahna; man-sized pods being ejected into the brine, containing thousands of DNA vials and Hybrids and Breed.

VOTANA (CONT'D) (O.S.)

Our last fighter squadron escaped, Commander. They are yours to command.

PACALA
Get out while you can, Commander Votana!
Votana!--

Pacala shouts into a dead line.

EXT. ATLANTIS - NIGHT

We see hundreds of Breed Gold Flyer single-seater fighter craft exiting from somewhere behind the massive Atlantis structure, flying away from us out over open ocean to escape the Reapers.

INTERIOR ATLANTIS

We see Breed and Chosen Hybrids scrambling for their lives in the rising water; buildings collapsing, explosions -- and flooding everywhere.

PACALA (O.S.)
Commander Thoth will assemble the Reaper fleet over this landmass to search us out.

PUNKUNU
Our one hope, Commander -- he has picked up our secret weapon.

We hear Pacala's dialogue as Atlantis sinks.

PACALA (O.S.)
Our last hope. Nazca.

EXTERIOR ATLANTIS

We see the gigantic spaceship slowly sliding backwards away from the beach, GROANING METAL and EXPLOSIONS, its hull eventually disappearing into the voracious, bubbling sea.

FADE TO BLACK.

END SCENE 5

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SCENE 6: THE FATE OF THE PYRAMIDS

Hybrid Sobek, the Egyptian rebel slave, has infiltrated the interior of the Great Pyramid, which is actually a Reaper energy station powering shields for their ships. Relying on his DNA reprogramming and information blurted out by a drunken Reaper, Sobek heads for the main control room, knowing that a crystal skull is the key to neutralizing the Pyramid's power.

INT. PYRAMID - NIGHT

Sobek sneaks around the labyrinth inside the Great Pyramid with his friend Fadil and a few other Hybrid slaves. Pitch-dark. AMBIENT HUM.

FADIL

How do you know which way to go?

SOBEK

I remember.

FADIL

How do you remember?

SOBEK

I don't know! -- I just know this "white skull" is deep in the heart of this maze. Stay near or you won't make it back--

Suddenly, ROARING from the darkness, a MINOTAUR! Eight feet tall, it plows into Sobek's party, killing a Hybrid with a swipe of its massive arm. As the others scatter into the darkness, the Minotaur crouches on the chest of the Hybrid, looking around furtively like a predator with a kill.

Sobek's companions have either run back the way they came or crouch deathly silent in the darkness. Sobek tries to see the Minotaur in the enveloping darkness.

MINOTAUR VISION

We see through the Minotaur's eyes: deep red shapes. It can see Sobek and the others quite well, but it doesn't make a move toward them.

FADIL

(whispering)

What is it?

One of the nearby humans can contain himself no longer, and rises screaming and running. The Minotaur immediately fells him, crouches on him, snorts.

Sobek realizes the Minotaur's vision responds to movement. He whispers.

SOBEK
Don't... move...

FADIL
Then how do we get out of here?

Sobek closes his eyes, deep in thought. In his mind's eye, he sees a blueprint design of the labyrinth. He opens his eyes.

SOBEK
When I tell you -- run!

JUMP CUT:

Sobek shouts out directives as they run through the labyrinth, Fadil at his heels, screaming in continual litany. The Minotaur ROARS like a banshee on their heels.

FADIL
Where? Where are you? Sobek?! Which way?
Where?! Where?!

SOBEK
Here! Come on! Here! This way! Faster,
Fadil! Faster! Stay with me!

They race through the labyrinth with Sobek seeing visions of the pathway in his head, turning at sharp corners, dodging walls and ends of passages.

Their flight brings them to a dead end of two-ton stones, with a sliver of light issuing from a miniscule crevice at the bottom of the stones, like a doorway.

The Minotaur bears down behind them as Sobek searches frantically for a panel. He finds it! The stone doors slide open onto a flood of light in a CONTROL ROOM.

The Minotaur freight-trains into the room, shocked by the light and shielding its eyes, but it can't stop its momentum.

MINOTAUR VISION

From seeing Sobek and Fadil in red shapes clearly at the door, suddenly we are blinded by overwhelming whiteout.

INT. GREAT PYRAMID - CONTROL ROOM - CONTINUOUS

Two Reaper TROOPERS, manning computers and lazing at consoles, are shocked out of their stupor in the control room.

They fire sound weapons at the Minotaur as it smashes the room to pieces in its blinded fury.

TROOPER-1

Isn't that thing supposed to be guarding the labyrinth?

TROOPER-2

What do you think it's doing, you venkak! Target those Hybrids!

In the confusion, Fadil hides and Sobek scans the room. In the circular room, the center console surrounds the gigantic beam of energy pumping into the sky; the AMBIENT HUM is from this beam. In a molded enclosure there -- the Crystal Skull!

Sobek dives at it, but has to dodge the Minotaur and the Reapers, who are now also firing on him.

The Minotaur smashes indiscriminately. Sobek calls to it, leads it closer and closer to the Crystal Skull until --

KRA-KHOOM! The Minotaur's mighty fist obliterates the molded casing, and both the Crystal Skull and the Minotaur fall into the energy ray. Both are vaporized, then the ray goes dead with a massive WHINE DOWN like the grinding down of a turbine.

OUTSIDE

We see the beams of light on all three pyramids suddenly shut off.

INT. CONTROL ROOM REAPER SHIP - SAME TIME

Amidst the air battle, General Khum is shocked as he reports to Commander Ra:

KHUM

Sir, we've lost our shields!

RA

(desperate)

What? Call that venkak Mut at Giza Base!

INT. BREED SPACESHIP PROMETHEUS - SAME TIME

Breed Commander Pacala watches the air battle on hologram monitors and sees the Reaper shields go down. She shouts at her Gold Flyer fighter squadron through the intercom:

PACALA
Their shields are down! Fire at will!
Fire at will!

EXT. OPEN SKIES - CONTINUOUS

We see the Breed Gold Flyers converge on the Reaper ship and through a succession of hits across its massive length, blow it out of the sky.

END SCENE 6

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SCENE 7: THE GRIM REAPERS

Nazca, with his pregnant mate Ix Chel and blood brother Anu, lead a small party of escaped Hybrid slaves through the jungle. Nazca and Anu hack with machetes while Enki and Chacu carry the injured Breed pilot Punkunu on a stretcher. They come across the grisly scene of hooded Reapers slaughtering "Firstborns" (the first genetically advanced humans), a threat to Reaper domination.

EXT. PERUVIAN VILLAGE - DAY

From the top of a rise, Nazca halts the party. He peers down into a valley populated with makeshift huts -- a slave shanty town. In the distance (Puma Punku), giant Reaper equipment is toiling, laying rocks, etc.

ANU
(horror)
Look!!

We follow Anu's pointing finger: in the far-off shanty town, black-garbed, hooded Reapers glide amongst the avenues with long curved knives, entering certain huts and exiting quickly. We hear far-off SCREAMS. We see the Reapers' knives dripping red.

AUDIO: EERIE CHORAL MUSIC

NAZCA
(horrified)
What are they doing?!

From behind him, the voice of Punkunu from her stretcher.

PUNKUNU
(to Ix Chel)
Did the Reaper Commander speak to you of Firstborns?

IX CHEL
That's what he called our baby.

PUNKUNU
That is the Reaper Death Squad; hunting the DNA spawned of Chosen Hybrids.

NAZCA
They are babies! Can't you do something?

PUNKUNU

I am injured and have only one weapon.
Look at all the guards--

NAZCA

So few! And they are over there with
their machine! We escaped. We must help
them escape!

PUNKUNU

There's nothing we can do--

NAZCA

Please, Punkunu! You have so much power!

PUNKUNU

I have as much power as you!

Everyone gazes at Nazca almost reverently.

PUNKUNU (CONT'D)

You of all Hybrids should know that,
Nazca.

Nazca looks at the tribe, then at Anu (a look that says
"Let's do this," Anu returning his look with a small but
determined nod). As Nazca stalks off purposefully:

NAZCA

I do.

Nazca and Anu crouch toward the shanty town. No one follows.

JUMP CUT:

EXT. SHANTY TOWN - MOMENTS LATER

On the outskirts of the shanty town, Nazca and Anu crouch in
hiding. They hear screaming, scuffles in the streets. They
whisper:

ANU

What now, Nazca?

NAZCA

We stop them.

ANU

How?

Nazca looks flustered for exactly one second -- until a GRIM
REAPER unexpectedly floats by not two feet away.

(We can see they are outfitted with the same armor as Reaper Troopers, with sound weapons built into their forearms, with added scythe-like blades and hooded cloaks.)

Nazca is forced to spring into action:

In one deft motion, Nazca raises his machete and slashes it down on the Grim Reaper's arm, slicing it off. The Grim Reaper tries to bring his other bladed arm up, but that is sliced off too! The Reaper goes down as Nazca picks up the forearm of the Grim Reaper, cradles it like a machine gun in his forearm and starts pumping the sound weapon at other Grim Reapers in the shanty avenues.

Anu attacks his own Grim Reaper, dodging his soundgun blast and slashed blade, killing him cleanly. Other Grim Reapers rush into the fray and are taken down by Nazca's sound weapon. Their shots miss Nazca and Anu.

EXT. OUTSIDE SHANTY TOWN - SAME TIME

The few Reaper Troopers outside the town hear the commotion and go rushing towards the town. As they turn down an avenue, they stop dead --

Punkunu on a stretcher, Chacu, Enki and the tribe pointing sound guns at them and clambering out of ambush with long blades. They tear through the Reaper Troopers.

The Reaper operating the gargantuan machine on Puma Punku (placing massive stone blocks, H-walls, etc.) sees the slaughter and flees the machine, which keeps working.

EXT. SHANTY TOWN - DAY

Nazca finishes off the last of his attackers with the sound weapon. He turns to Anu, who is grappling with a Grim Reaper.

Another Grim Reaper rushes Anu from behind, brandishing his blade like a swordsman.

SLOW MOTION

Nazca turns on Anu's attacker, screaming as he fires. Just before his sound wave shreds the Grim Reaper's body, the Grim Reaper's blade cleanly takes off Anu's head.

Nazca screams, his face twisted in tearful disbelief as he slumps to the ground. The Grim Reaper struggling with Anu tosses Anu's body aside and faces Nazca with a gleaming grin.

As he raises his sound weapon -- SHH-THOOM! -- he is blasted to shreds from behind: Punkunu stands with her soundgun, her arm around Enki's shoulders.

Anu's mate PILA screams his name and runs to his body, falling over it and weeping.

The shanty town Hybrid slaves exit their huts and gather slowly around Nazca, their whispers floating to his ears:

SHANTY TOWN HYBRIDS

Is he a god? -- He is more powerful than
the gods! -- The gods sent him to deliver
us! -- Our savior! -- You are a god!...

Nazca rises, throws aside the arm-weapon and strides out of the village, bereft. His party follow him, with many shanty town Hybrids, all trying to get close to him.

Someone helps Pila to her feet and the party fade back into the jungle, Ix Chel looking back at the bodies of Grim Reapers and touching her pregnant belly.

The last image we see: In the distance, the gargantuan machine is still running undirected and crumbling over its own work: the ruins of Puma Punku...

END SCENE 7

HUMAN DAWN

SCENE 8: ADAM: THE WAR CONTINUES

Epilogue: Just before the Epilogue, we see the destruction of the alien monuments, each scene dissolving from its ancient state to modern-day appearance and rituals connected to it. Then we visit the Hybrids one last time.

We see the ruins of Puma Punku dissolve from their destroyed state to their modern overgrown state; we see Stonehenge dissolve from a few stories tall to its present one-story state; we see the pyramids dissolve from their shining, lime-coated states to their modern exposed-stone states; we see many other dissolves, with the final dissolve being the crucified Reaper Thoth, dead on his cross -- dissolving to a modern-day crucifix hanging at the head of a church.

Pan down and see a modern-day priest in robes raising a chalice above his head, chanting words.

CUT TO:

INT. CAVERN - DAY

Ancient times again, we reveal the time and place of this last scene through its dialogue.

70-year-old ADAM, a group of children (PALLAS, LEEUS, REYUS, all under 10 years old) and a few teenagers (including MORRO) are busy packing traveling gear. Bustling activity continues in the background: adults disassembling makeshift huts, extinguishing fires, herding animals, etc. They seem to be hurriedly vacating a cavernous enclosure edged with vines and organic growth.

MORRO

(petulant, angry)

Why must we run, Elder Adam?

ADAM

One of their scouts found our trail,
Morro. We have to leave-

MORRO

(interrupting)

No! I mean, let's stand and fight! Like
your father!

PALLAS

(incredulous)

Elder Adam has a father?

The small children giggle.

ADAM

(sternly, to Morro)
That was 70 years ago. Things were
different in my father's time. We have
too much to lose now.

LEEUS

(persisting)
Who's your father?

ADAM

(changing the subject)
It doesn't matter, we must go--

MORRO

(to kids, dramatically)
Adam's father -- was Nazca!

Stunned disbelief from the small children. Awed, reverential
whispers of "Nazca!" "Adam is the son of Nazca!"

ADAM

(angrily)
Is this what you want, Morro? To teach
the young ones to worship? To stand in
awe of made-up stories?

MORRO

Your father's story... the Sky
Tribe...that isn't made-up--

ADAM

But the legend is! My father was a man,
like you and me, and he used the gifts
given to him in here
(points to his chest)
and up here
(points to his head)
so that his people - our people - could
survive and carry on his work.

REYUS

His work?

ADAM

We are the truth-carriers, Reyus. The Sky
Tribes visited our people with powerful
gifts, and we must make sure they're used
properly.

PALLAS

But I thought the Sky Tribes died or went
away...?

ADAM

They did, but along with their gifts,
they left behind poison: Fear and
superstition. Those infected by the
poison thought the Sky Tribes were
something to be worshipped, like gods.
But those of us who met them - like my
father - knew the truth.

MORRO

(points to kids)

Tell them the truth, Elder. They will
need to know.

Adam sighs, but continues packing while explaining, throwing
a bundle to Pallas.

ADAM

(to Pallas)

Here, Pallas! You will need that.

(he continues)

The Sky Tribes were like us. Flesh and
blood, no more. But those that hunt us -
the men of the gods - have created cults
in their gods' image: they paint their
faces, decorate their bodies and temples,
sacrifice their own kind, because they
think the Sky Tribe will favor them.

LEEUS

But that doesn't make sense. Why would
they believe--?

ADAM

Right, Leeus! That is belief: The
opposite of truth. The shaman priests
wield belief because they know that the
truth will free everyone under their
spell. And the god-cults can't have free
will amongst their followers.

REYUS

(realization)

Which is why they hunt us. To keep their
people from the truth.

Adam nods his head, satisfied that the kids are starting to
understand. He throws a bundle to Leeus.

ADAM

Leeus, take that. Okay, enough talk --
let's move!

The children and Adam start moving in a group, following the other adults to a large vertical opening, a giant slit in the cavern letting in ambient daylight. It looks like they are in a gigantic overgrown cave.

As the group climbs out of the opening, Pallas looks up at the sky:

PALLAS

Elder Adam, do you think the Sky Tribe
wants us to follow them one day?

(points up to sky)

Up there?

ADAM

I'm sure we will one day, young one. But
before we do, we must first learn to go --

(taps Pallas on the head)

-- up there.

The last of the humans has exited the large vertical opening.

EXT. JUNGLE - CONTINUOUS

As the humans walk away from the vertical crack, we see a series of WIDER and WIDER CRASH-CUT SHOTS to reveal the shelter that the humans have been using as their base.

When we see the humans as smaller than ants, we can fully see what they have just exited -- a city-sized cylindrical REAPER MOTHERSHIP from the opening battle scene, crashed, decades abandoned, overgrown with jungle vegetation, deteriorating as part of the landscape.

CUT TO BLACK.

END SCENE 8

HUMAN DAWN

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