

HUMAN DAWN

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FADE IN

INT/EXT. COCKPIT - 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 us -- 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, armed with spears and axes, NAZCA leading ANU, CHACU, YUMIL and ENKI.

In the heated, full-tilt chase, Anu calls to Nazca, reminding him of his armaments.

ANU

Nazca! The weapon!

Nazca runs with grim determination as he pulls a rudimentary slingshot from his waist; on the run, he plucks a stone from the ground and slings it.

Nazca looses the stone -- it goes astray as the goat banks toward a chasm.

The goat leaps the chasm and continues running. Before his friends can stop him, Nazca, with a driven look, takes the foolhardy leap 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

Nazca! Over there! Grab those vines!

ANU

Hold on! Don't move! We're coming!

Nazca wordlessly grapples for purchase as his friends look 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 shining black spacecraft ascends and hovers at the end of the chasm drop. [We will learn later this is a Breed Scout Ship.] They scream and throw their spears, which bounce ineffectually off the hull.

Nazca loses his grip and falls.

ANU (CONT'D)

Nazcaaaa!!

A ramp extends from the craft under Nazca's fall. He lands heavily, dazed but looking as if he's remembering something.

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 a 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 jetpack, Pacala floats along the ramp to Nazca, who assumes an attack stance, fingering his axe at his belt.

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

ANU (CONT'D)

Wait! It comes to help!

YUMIL

How do you know?

ANU

It saved Nazca!

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

ENKI

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, 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's led into the craft -- which leaps unnaturally fast into the skies.

Nazca's friends, terrified, flee the mountain.

CUT TO BLACK.

A woman's scream is heard in the black.

FADE IN

EXT. NAZCA'S VILLAGE - NIGHT

IX CHEL (Nazca's mate) weeps inconsolably. She is surrounded by other women of her tribe (including PILA, Anu's mate), while Anu, Chacu, Yumil and Enki stand apart, not knowing how to react. The tribe is gathered, with their huts in the background, whispering among themselves.

The tribe sport no face paint, no feathers or necklaces, no tattoos or ornamentation of any kind, as there is no religion, no gods, no superstition yet. They are armed with bone-spears and rock-knives, clothed only in loincloths.

INT. BREED SPACECRAFT PROMETHEUS, ARC - SAME TIME

The Anthropoid Replication Crucible (ARC), inside the extraterrestrial alien spacecraft, where Nazca lies on a gurney (form-shaped like a dentist's reclining chair). Breathing tubes, wires and sensors surround him, as he drifts in and out of consciousness.

The ARC is a transfusion machine, and there are IV tubes connected to Nazca's arms, as well as other transfusion equipment. TECHNICIANS surround Nazca and populate the room.

The BREED aliens Pacala and her first mate PUNKUNU stand over Nazca. They are beautiful women by any standard, over six feet tall.

NAZCA P.O.V.

Nazca sees UTNAPI (the "DNA Custodian") injecting him with a hypodermic needle. Utnapi puts an intravenous tube into Nazca's arm.

In his delirium, Nazca sees events and objects and misinterprets them: he sees the Breed as "angels," he sees a hypodermic needle as a cactus spine, wires as snakes, and a wall of DNA capsules as bricks.

Pacala speaks and it sounds ethereal to his ears.

PACALA

You are one of the last, Nazca. A
Chosen Hybrid. Do not be in awe;
you will know what to do when the
time comes. And your time is soon.

Pacala pulls up holograms in front of the bleary Nazca: schematic diagrams of spacecraft, machinery, maps and coordinates. And a sensor panel that looks like blue fire.

NAZCA
 (woozy, eyes droopy)
 You -- are -- Neteru --

PUNKUNU
 (outraged, to Pacala)
 Who gave them that word? Why does
 he call us gods?!--

Nazca sees wires attached to sensors on his head and torso, intercut with visions of vines snaking around his body, while Pacala continues, ignoring Punkunu.

PACALA
 As your blood evolves, your mind is
 opened. With this knowledge, you
 will save your people.

Nazca drops in and out of consciousness, the holograms swirling in his vision, mixed with scarring dream visuals, loud and intrusive -- he sees himself standing before a giant wall made up of tiny bricks. He reaches out to touch them, and we see intercut visuals of blue-suited TECHNICIANS holding him down; behind them, a wall of DNA capsules arranged in neat brick-like rows.

CLOSEUP

on blood in a tube being pumped into Nazca's arm.

ANGLE ON PACALA

entering data on a hologram screen, her back to us. We cannot see the readout on the screen.

PACALA
 (flat voice, to no one in
 particular)
 The weapon is ready.

Punkunu turns from Nazca's side, to Pacala. She doesn't notice his eyes snap open.

PUNKUNU
 About time! So many of the Breed
 have died to fulfill this plan. And
 the Reapers are on their way.

PACALA
 There are so few left. Trust that
 we are not too late, Punkunu.

PUNKUNU

It's not our plan I don't trust.
But we have run out of time! And
these primitives have taken too
long to learn! I just don't have
any faith in them!

PACALA

Their braincases are as large as
ours. They learn. They just lack
experience--

PUNKUNU

They lack intelligence! And there
is no more time for experience!
We've been on this planet 20 orbits
and these tribes still do not
understand us--

PACALA

We have intentionally remained on
the periphery of their awareness.
The Hybrids at Jericho and Atlantis
understood.

PUNKUNU

But they're dead! Meanwhile these
mountain and jungle Hybrids are so
backward they worship anything that
flies! And why can't they recall
their transfusions?

PACALA

They bury shocking experiences in
their subconscious--

PUNKUNU

They make churches at our landing
sites, they draw our vimanas like
flying rugs, they pray to our
astronomical markers--

PACALA

Advanced technology is
indistinguishable from magic to
these Hybrids. It means--

(amused)

-- they have faith in you.

PUNKUNU

So they should! We are saving them!

PACALA
 (introspective)
 We are saving ourselves.

Pacala notices Nazca's eyes are focused on her. She tells Utnapi to put him under. Utnapi moves toward Nazca with another formidable needle--

CLOSEUP

Nazca, as he screams and screams and --

CUT TO:

EXT. DEEP SPACE

We see a spacecraft like Pacala's, captained by female COMMANDER RUNTUKU, wearing the sky-blue Breed uniform. As Runtuku speaks with her aide, alarm KLAXONS go off and the crew spring into action. Looming above Runtuku's ship, a cylindrical spacecraft 100 times larger (the same design from the opening scenes) -- a Reaper mothership.

INT. NAZCA'S HUT - NIGHT

Nazca sits on his low bed of leaves, his back to the door of his hut. We do not see what he is bent over.

Ix Chel enters, approaches him almost cautiously.

IX CHEL
 You were gone for ten days.

Nazca is preoccupied with something that we cannot see on the ground in front of him. His answers are perfunctory.

NAZCA
 I know.

IX CHEL
 Anu and your friends are worried.
 They say you've changed.

NAZCA
 Mmm.

IX CHEL
 And the villagers talk of banishing
 us to the mountain.

NAZCA
 (curtly)
 Let them talk.

Ix Chel approaches Nazca timidly and puts her arms around his shoulders from behind. He still tinkers with something.

IX CHEL

(begins crying)

And... all this time... years...we
never knew where you went, but now
they say...it was a...sky
village...what--?

She stops abruptly and looks over Nazca's shoulder at what he's working on: a mound of dirt, leaves and twigs, assembled into a technological structure [the mothership we saw from the opening scene]. The design is unnatural and alien in this primitive setting.

IX CHEL (CONT'D)

(softly, unsure)

What is that, Nazca?

Nazca reaches up to hold her arms, also unsettled.

NAZCA

I don't know.

(looks at her
meaningfully)

But I have to know.

JUMP CUT:

EXT. INDIAN VILLAGE - NIGHT

Indian tribespeople gather in muted whispers outside a hut (including GRENVIL, DOPOK, RASHID), speculating on MARI within. This tribe is noticeably more "decorated" than Nazca's tribe -- as we find out from their chatter, they've witnessed her abductions before.

CROWD

The gods took her again. -- How
long will she sleep? --

DOPOK

She protects us, but she can't
protect herself from being taken.

GRENVIL

Maybe this time they did more than
fill her head with strange
thoughts.

DOPOK

Or maybe they'll give her a
husband?

RASHID

Maybe one of the gods will be her
husband!

Laughs.

Crowd GASP as Mari (25 years old, muscular warrior woman) exits the hut. Silence. Then the tribe erupts with questions and Mari tries to answer them all in the only way she knows -- using well-known objects to describe what is unknown technology.

CUT TO:

EXT. EGYPTIAN VILLAGE - NIGHT

We meet SOBEK, a 30-year-old Egyptian man, telling his tribe he spoke with "The Lady" and that the tribe could benefit by following the ways of "The Strangers." The tribe includes Sobek's mother, UMMU (50yo), and his brother Fadil (17yo).

FADIL

(shouts playfully)
Sobek, did the gods tell you why
they chose a goat-head like you?

Tribe laughs.

SOBEK

Who said they were gods, Fadil?

UMMU

(to crowd)
My sons fight when they should be
worshipping the Sky Tribe.

Sobek and Fadil both flustered:

SOBEK / FADIL

Ma!

UMMU

Enough, you two!
(to Sobek)
Tell us more about the gods!

FLASHBACK

INT. BREED SPACECRAFT PROMETHEUS, ARC - NIGHT

CLOSEUP

Punkunu's face, looking down at us. We see her blearily, as if through opening eyes, coming into focus.

Sobek lies on a gurney, looking like he's been through a medical procedure, disheveled, just coming awake, while Punkunu leans over him, bringing up a hologram, and Pacala works in the background at a console.

PUNKUNU

Wake up! Your knowledge needs to be augmented. This is Orion, where we come from. It is five million light years from your planet--

SOBEK

(ignoring the hologram,
cheeky)

Punkunu! You've taken me so many times, shouldn't we be hut-mates by now?

Sobek reaches out to touch Punkunu's well-endowed chest, but she doesn't react, clinically attempting to strap his arms to the gurney.

PUNKUNU

Sobek! You need to listen. Your planet--

SOBEK

(impatient)

I know all that! I know about your, um, "biosphere" sky village coming across the blackness; the Three in the Belt; the farms and rivers in this sky village --

(playfully groping again)

You and me should--

Pacala advises Punkunu over her shoulder.

PACALA

(amused)

That one's always been more amorous than the others! Speaking of stimulating them, it seems we've energized their synaptic pathways. They are learning quicker, Captain Punkunu, whether we like it or not. This Hybrid's tribe has moved out of caves and into constructed huts.

Sobek's face lights up.

SOBEK

(to Punkunu, leering)

Would you like to see my hut?

Punkunu manages to strap Sobek's arms down, as Pacala exits the room, chuckling. She touches a panel near the door to open it.

[The audience should get a sense that extraterrestrial aliens did not consciously try to "improve" mankind, but inadvertently revealed technology and modern ideas as they were priming Mankind for their own purposes. The ideas happened to be beneficial to advancing human civilization.]

CUT BACK TO:

EXT. EGYPTIAN VILLAGE - NIGHT

ANGLE ON SAND as we see Sobek has drawn the Orion constellation with a stick.

SOBEK

These circles are those lights in the sky.

The tribe look from the sand to the stars. The drawing stretches over the sand and the tribe surround Sobek; meanwhile, Fadil is at the other end, studiously drawing faces in the circles.

Next to Sobek's circles representing stars, he makes strange markings. The tribe inquire about the writing.

SOBEK (CONT'D)

(puzzled himself)

Uh, this is what The Strangers mark on their things to know them.

FLASHBACK

to Sobek, simply sitting on his gurney in the Breed ship and noticing the labeling of "Bay Door 3," "Reactor" and "Platform 12" signs, etc.

BACK TO PRESENT EGYPT

SOBEK

I just know that if I make these marks, I speak without speaking.

Mutters amongst the crowd that Sobek is sick, that he is holy, that he is evil...

As Sobek draws, Ummu is looking from the sand to the skies -- she jerks her head back to the skies, shocked!

UMMU

The Three - they're falling!

All eyes look skyward at ORION'S BELT. Sure enough, the three stars of Orion's Belt (Alnitak, Alnilam and Mintaka) seem to be dividing into two stars each, the three moving "stars" distancing themselves from the Belt. The whole crowd erupts in scattered, fearful rumblings.

CROWD-1

The gods are coming again! - Do
they want to take us all?! - Is it
The Lady? - The Strangers!

Fadil runs to Ummu's side, as they hold each other protectively.

UMMU

It must be the work of the gods!

SOBEK

(sharply)

Do not let your fears be truth! Why
must everything we don't understand
be the work of gods?!

ANGLE ON SOBEK

as he looks down at his drawing in trepidation. MUSIC UP.

CRASH CUT TO:

EXT. INDIAN VILLAGE - DAY

ANGLE ON SAND

as we see Mari making tilling marks, explaining what she saw on the gods' "ship" -- vast areas under artificial suns with food being grown, also alerting her tribe to the benefits of following The Strangers' ways.

Her tribe is decorated, with feathers and chevrons resembling markings on the Breed atmosphere suits.

DOPOK

Why should we spend our time
laboring under the hot sun--

GRENVIL

--when we could just pray to the
gods and they will provide?--

Mari stands assertively to face them.

MARI

The Strangers help those who help
themselves!

DOPOK

The gods know we love them! Why
don't they give us what we want?--

Mari, angered, grabs Dopok by his ornamentation.

MARI

(referring to his
decoration)

The Strangers don't care for this!
Now if you don't help me plant
these seeds, I'll plant your face
here instead!

Surrounding tribesmen snigger as Dopok falls in line.

CUT TO:

EXT. NAZCA'S VILLAGE - DAY

ANGLE ON SAND

where Nazca is on his knees compulsively building a
cylindrical shape from a log and sticks. While he builds,
Nazca has visions of the schematic holograms he saw in the
Breed ship.

Nazca is in a far corner of the village by himself, as Anu,
Yumil and other tribespeople approach.

YUMIL

(antagonistic)
Nazca, what are you doing?

NAZCA

(brusque)
What do you want, Yumil?

ANU

(placating, to Nazca)
We want to help you, brother.
You're unwell.

Nazca keeps building, wordlessly.

YUMIL

(prodding)
Show us your powers!--

NAZCA

What powers?--

ANU

With the knowledge The Strangers
gave you, we can be the strongest
tribe as far as the eagle flies.

Nazca stops, looks up at Anu, then warily at Yumil. Then he
gets back to work.

NAZCA

(to Anu)

Brother, why do Yumil's words come
from your mouth?

YUMIL

It's not just me - everyone knows
The Strangers are Neteru--

NAZCA

(annoyed)

They are not gods!

Anu tries to console Nazca with an arm on his shoulder. Nazca
gruffly pushes it away. Anu gets angry. The crowd grows.

ANU

Nazca, Yumil is making sense --
while you play with sticks and mud.

Nazca turns away, indifferent.

ANU (CONT'D)

If they are not gods, then how do
they fly like birds, in mountains
that roar like 100 jaguars?

NAZCA

(while working)

It is not a mountain -- it is their
moving home, their vimana. It moves
by feeding chemicals to fire that
push it forward--

ANU

See? You do have this knowledge. If
you won't share it, you don't
deserve to be a part of the tribe!

Nazca ignores him, still working.

ANU (CONT'D)

(fuming)

Did you hear me? I said--
(smashes Nazca's model
with his feet)

(MORE)

ANU (CONT'D)

- you have -- to leave -- this
tribe!

Nazca stands to face Anu. The other tribespeople are now getting very vocal and urging Anu on. By now, Ix Chel and Pila have joined the crowd, calling for calm, but their voices are drowned out by the rising uproar.

YUMIL

(to Anu, aside)
If he doesn't leave, he must die.
That's what the gods would want.

ANU

(confused)
Why would the gods want--?

YUMIL

(cajoling)
You're doing what's best for the
tribe, Anu! You could lead us to
the gods.

The crowd is now rabid, crying for blood. Anu draws his axe. Ix Chel screams, but cannot get through the crowd.

ANU

(to Nazca)
Don't make me do this, brother!
Go!!

NAZCA

(passive)
Do what you must do, brother.

Anu is left with no choice. He rushes Nazca with his axe, fully intending to scare Nazca away, not meaning to even make contact -- but Nazca stands calm.

ANU

(with axe held high)
Goooooo!!

Anu slams into Nazca! In two swift movements, Nazca disarms Anu (the same way Pacala disarmed him on the mountain -- Chok! Chak!), gripping Anu in a body-lock from behind, with the axe at his throat.

The tribe murmur in admiration of Nazca's prowess.

NAZCA

(in a kill-position)
Brother, don't make me do this!

ANU
 (humiliated)
 "Brother"? You are no brother of
 mine! Too cowardly to kill me in
 defeat! You disgrace me, the tribe
 and yourself!

Nazca pushes Anu away, as Yumil speaks to the villagers
 supporting Nazca.

YUMIL
 Cowards! Anu speaks truth! Anyone
 who stays with Nazca deserves to be
 abandoned by the gods!

Yumil stalks off, followed by a smattering of villagers. Anu
 plucks Pila from the crowd, who tearfully holds Ix Chel's
 hand until the last moment.

Anu stalks off, giving Nazca a conflicted backward glance.

[Anu, Yumil and a group of "believers" exile themselves from
 Nazca's village.]

SCREEN WIPE TO:

EXT. DEEP SPACE

The gigantic cylindrical Reaper mothership bears down on the
 Breed craft.

INT. BREED SCOUT SHIP ALCYONE - SAME TIME

KLAXONS, emergency lights strobe, as Commander Runtuku shouts
 orders about "protecting the firewall," and scores of
 technicians frantically work at computer holograms.

INT. REAPER MOTHERSHIP ALNITAK - SAME TIME

We see an OVER THE SHOULDER shot of a mysterious, formidable
 humanoid in the darkness of a control room, HIGH COMMANDER
 THOTH, intently watching his hologram readouts. He
 manipulates controls: a schematic diagram appears onscreen. A
 deep, menacing voice, triumphant:

THOTH (O.S.)
 The ARC!

JUMP CUT TO:

INT. EGYPTIAN HUT - DAY

Sobek walks into his hut to see Fadil applying paint around
 his eyes (like modern mascara), from a little clay bowl.

SOBEK
 (stunned)
 Fadil, what are you doing?

FADIL
 (while applying)
 Mother says this will make the
 crops grow faster--

Sobek grabs the bowl out of Fadil's hands and slams it down on the rock that Fadil is using as a table.

SOBEK
 Only you would be foolish enough to
 listen to mother!

FADIL
 (proudly)
 Me and the whole tribe!

SOBEK
 What?!

Sobek storms out of the hut, heading for the village square. Fadil casually picks up the bowl of paint and keeps applying it to his face as he follows Sobek out.

EXT. EGYPTIAN VILLAGE - MOMENTS LATER

A rowdy crowd is gathered in the village square, listening to the ranting of Ummu, gaudily ornamented like an Egyptian goddess, with bracelets, feathers, necklaces and face-paint. The tribe is ornamented in similar ways, mimicking the spacesuit of Pacala, with its military chevrons (striped face paint, stripes on body), arm straps (bracelets), chestpiece (giant necklaces), etc.

Ummu raves in a religious rapture about going to war with other tribes to prove they are the Chosen of the gods. Sobek enters the midst of the mob. Fadil mingles with the crowd, still applying makeup.

SOBEK
 (angry, pulling on Ummu's
 feathers)
 This is not what The Lady intended!
 Our huts, our fire, our knowledge
 of the moving lights in the night
 sky -- these are things that help
 us! This:
 (gesturing at the tribe)
 is a waste of our skills; a waste
 of our thinking!--

Ummu gestures at Sobek and addresses the crowd.

UMMU
 (screeching)
You are a waste -- of the gods'
 gifts! Why didn't they take one of
 us believers?!

A SONIC BOOM signals the arrival of a giant cylindrical spacecraft breaking through the clouds. All heads look up as one. Someone shouts: "The Holy Lady returns!"

CUT TO:

EXT. INDIAN VILLAGE - DAY

Mari and her villagers watch in awe as the same type of spacecraft touches down in their vicinity. Villagers run from their huts in joy, fully ornamented, mimicking technological devices. The villagers chant that the gods have favored them and returned.

MARI
 (cursing under her breath)
 They are not Neteru...

Rashid runs to the spacecraft, jovially ribbing Mari.

RASHID
 Look how they arrive, Mari! What
 else could they be?

CUT TO:

EXT. PERUVIAN MOUNTAINS - DAY

Anu, Pila, Yumil and the exiled tribespeople, now fiercely ornamented, stand atop a rainforest mountain, caves behind them, peering down at Nazca's village in the misty distance.

PAN ACROSS VALLEY

A steaming, ominously silent, gleaming black cylindrical spacecraft rests in the fields five miles from the village, its bulk stretching back to the curve of the horizon.

Yumil is complaining and gesticulating wildly, his feathers ruffling - literally:

YUMIL
 We are the believers! We worship
 the gods correctly, do we not?
 (MORE)

YUMIL (CONT'D)

Yet why are we still in caves like
animals and Nazca's unbelievers
live in those fine huts?

ANU

Hush, Yumil! The gods work in
mysterious ways...

PILA

(indicating the spaceship)
There are your gods, Yumil! But are
they yours or his? Why don't you go
ask them why Nazca lives better
than we do?!

(taunts Yumil)

Go on! Make them tell us who lives
and who dies for worshipping them!

Yumil is contrite as he looks into the valley.

YUMIL

It has been half a day, Anu. Is it
The Lady? When will she come out?

Anu can see people down in the village, no bigger than ants,
peering at the spacecraft; some shout, some run towards it.
HUMMING NOISES, as hundreds of hatches open on the craft.

ANU

Something's not right.

YUMIL

(trepidation)
Can gods be evil, Anu?

ANU

(turns to Yumil, wary)
Did we not worship enough--?

Anu's villagers are startled by the EXPLOSIVE SOUNDS of
CAPTURE PODS being launched at the village from the
spacecraft.

INT. NAZCA'S HUT - SAME TIME

THOOM!

Nazca and Ix Chel are in bed, in each other's arms. They are
startled awake by the noises outside. Nazca grabs his weapons
and they run outside. They see people screaming and running,
confused. Enki bumps into them, terrified, pointing at the
sky darkened with arcing Capture Pods.

ENKI

Something comes! Nazca, is it The
Lady?

Nazca looks up as Capture Pods WHINE like bombs and slam to the ground in and around the village, some decimating huts. We see hatches opening immediately on the pods and we cutaway before we see what emerges.

We see tribespeople being captured in nets and "soundcages"; we hear THOOMING noises ("soundguns") and we see people being knocked over (seemingly by the air).

[During the capture scenes we see only snatches of aliens, no clear shots, saving the reveal for Nazca.]

And then: a Capture Pod decimates Nazca's hut, flooring him and Ix Chel. Smoke clears and Nazca watches in horror as the pod opens and a 7-foot tall, red-skinned REAPER alien emerges, helmeted, wearing body armor and a breath-mask, carrying a weapon.

[The Reapers' body armor, THINK: PREDATOR, with weaponry built onto the armor. They are 7-foot tall and stocky, with slightly elongated skulls.]

The Reaper's weapon is aimed at Nazca.

Nazca shoves Ix Chel behind him and throws his axe at the Reaper. A THOOMING sound comes from the Reaper's weapon and the axe ricochets in another direction, spinning away.

As the world goes black, the last thing Nazca hears is Ix Chel screaming.

CUT TO BLACK.

ACT II

FADE IN

We now see the full DEEP SPACE scene only hinted at previously; the giant spacecraft looming over the tiny one.

INT. REAPER MOTHERSHIP ALNITAK - NIGHT

A humanoid alien sits at his control console, the imposing 8-foot Reaper High Commander Thoth, glowing holograms moving around him in the darkness. His battle helmet resembles the headdress of Egyptian pharaohs. GENERAL SEHT enters.

SEHT

Commander, the Breed scout ship is
intercepted.

Thoth touches a hologram to see an exterior view of his craft. The tiny Breed craft is seen, dwarfed by his craft.

EXT. DEEP SPACE - SAME TIME

LONG SHOT of the city-sized Reaper mothership, as it looms over the tiny Breed scout ship.

INT. BREED SCOUT SHIP ALCYONE - SAME TIME

On the bridge, Commander Runtuku and CAPTAIN AUQUINA (male) watch in horror as the Reaper ship looms. Various CREW populate the bridge; a GUNNER sits at her hologram console, exterior views of both ships onscreen. The mood is fear and helplessness.

RUNTUKU

It's the Alnitak! Commander Thoth won't show mercy! The information we carry cannot fall to the Reapers! Captain Auquina, give it everything!

AUQUINA

Commander, we've been at full thrust since they were sighted.

Runtuku looks dismayed.

GUNNER

Weapons ready, Commander! Offense initiative?

RUNTUKU

(dazed)

We can't match their firepower, Gunner. And they're not firing on us -- they want us for our cargo...

INT. REAPER MOTHERSHIP ALNITAK - SAME TIME

THOTH

General Seht, gouge their files; then destroy the ship. You know what we're looking for.

Seht manipulates holograms. Readouts appear, importing information from the Breed craft's computers.

INT. BREED SCOUT SHIP ALCYONE - SAME TIME

Runtuku's eyes register realization and her yelled commands transmit through her craft.

RUNTUKU
 (over P.A.)
 Destroy the ARC files and Reaper
 schematics!

KLAXONS sound on the Breed ship's bridge and every hologram
 flashes red.

AUQUINA
 They're usurping the mainframe,
 Commander!

Auquina desperately stabs hologram controls while CREW
 MEMBERS run in all directions, shouting status reports.

RUNTUKU
 They are going for the files!

AUQUINA
 Something is wrong, Commander!

RUNTUKU
 What do you mean?

AUQUINA
 The files cannot be destroyed!

Runtuku's eye widen; she moves to Auquina's readout.

RUNTUKU
 What do you mean, "cannot be
 destroyed"?

CREW start yelling reports.

CREW-1
 Fuel cells malfunctioning!

CREW-2
 Power grid is erratic!

RUNTUKU
 Redirect all power to the
 firewalls.

CREW-2
 Atmosphere depleting!

Amidst the confusion and shouting, Gunner starts screaming
 and firing blindly. Her palms are flat against her screens to
 activate exterior guns.

CUTAWAY EXTERIOR BREED SHIP

We see Breed lasers firing on the Reaper craft with absolutely no effect.

INT. REAPER MOTHERSHIP ALNITAK - SAME TIME

Thoth sits in background darkness, holograms lazily hovering around him; Seht reports, while gazing at holograms before his eyes, showing incoming files.

SEHT

Breed files being extricated,
Commander.

INT. BREED SCOUT SHIP ALCYONE - SAME TIME

AUQUINA

(answering Runtuku)
They're locked! We have no
authorization--

RUNTUKU

No authorization?! They were sent
to me by Commander Pacala herself!
I've got to have--

CREW-1

Power grid: almost nil, Commander--

CREW-2

(screaming)
The files are being gouged!

Auquina desperately punches hologram controls that don't respond.

AUQUINA

No use! They're gone!

CLOSEUP Runtuku

She doesn't want to think it -- but she suspects her Breed commanders have set her up.

RUNTUKU

(wide-eyed)
Why would Pacala...lock them--?

INT. REAPER MOTHERSHIP ALNITAK - SAME TIME

CLOSEUP THOTH

Thoth's eyes widen in surprise as he manipulates controls, scanning Breed files, and a schematic diagram appears before him. In his deep, menacing voice, triumph:

THOTH

The ARC!

INT. BREED SCOUT SHIP ALCYONE - SAME TIME

CREW-1

They're taking out the mains! Power grid is non-operational! They're leaving us to die in drift!

As we hear ambient TURBINE WHINES deplete to nothing, the power goes dead in the Breed craft; all the lights go out plunging the craft into pitch black. The exterior lasers stop firing. All is silent...

INT. REAPER MOTHERSHIP ALNITAK - MOMENTS LATER

Seht studies data on a hologram, while Thoth sits imperiously on his throne-like command seat with the diagram of the ARC hovering before him, smirking to himself.

SEHT

Commander, the intercepted data indicates where the Breed are based. They've made planetfall, and established contact with the Hybrids.

THOTH

Galaxy, system, planet?

SEHT

(reading data)
It's the galaxy they fled to after their attempt on the Homeworld -- Via Lactea.

THOTH

Why would they go back there? Their mutant creations can't help them -- they're still primitives!

(gets serious)

They were so close to victory, Seht. Why would they run?

(before Seht can answer)

No matter -- this expedition will end their terrorism forever!

SEHT
Orders, sir!

THOTH
(checks a monitor)
Set course, General. I see the
estimated breach of the local
star's Termination Shock, 360
cesium cycles?

SEHT
Yes, sir! 20 orbits of the Hybrid
planet.

Thoth punches controls, bringing up two other Reaper
Commanders on two large wall-holograms before him, COMMANDER
RA and COMMANDER GEB. They both wear Egyptian-like
headdresses.

THOTH
(to screens)
Commander Ra, Commander Geb: High
Commander Thoth, Vessel Alnitak,
sending directives.

RA
Commander Ra, Vessel Alnilam,
receiving data coordinates. Convoy
will join fleet in twelve cycles.

GEB
Commander Geb, Vessel Mintaka,
receiving data coordinates. Convoy
will join fleet in three cycles.

SEHT
(to Thoth)
The Breed may detect us visually,
appearing from Orion.

THOTH
(contempt)
Let them! Our ships are more
powerful, our troops are physically
stronger, our weapons technology
more advanced. What defense can
they hope to put together in 20
orbits?

SEHT
 (respectfully)
 Sir, when they almost gained the
 Homeworld, it was not through
 conventional weapons technology,
 but through insidious--

Thoth slams his hand on the controls, ending the
 transmissions of the other Commanders (like he didn't want
 them to hear Seht), interrupting Seht simultaneously.

THOTH
 Finish your report, General!

SEHT
 (flustered)
 Uh, sir, the Breed were also
 carrying plans on our Principal
 Destruct Override--

Thoth almost leaps from his seat, exclaiming in anger. He
 punches controls on his hologram, bringing up schematics of
 his own ship -- created by the Breed! -- with a glowing
 target point where the PDO is housed near reactor shafts.

THOTH
 Not possible! How can this be?!--

SEHT
 Begging your pardon, sir. Why did
 the High Command create this
 Override? Our technology far
 exceeds that of the Breed--

THOTH
 That is precisely the reason,
 General! If the enemy should ever
 get hold of our technology, better
 to destroy it all than allow them
 access to our secrets.
 (turns attention to
 screens)
 Hmmmh, these plans mention a
 Primary Infiltration Weapon. What
 do you have, General?

SEHT
 I see no plans for any other
 weapons--

THOTH
 (screams the order)
 Find them!

EXT. DEEP SPACE - SAME TIME

We see the blacked-out Breed ship drifting forward powerless, into deep space. Inside, we hear from the darkness:

AUQUINA

(a prayer)

Forgive us, Pacala, we failed
you...

RUNTUKU

(a tragic whisper)

No... we succeeded...

DISSOLVE TO:

INT. REAPER MOTHERSHIP ALNITAK - SLAVE HOLD - NIGHT

Nazca wakes in a gigantic room, in near darkness, surrounded by hundreds of men, all captive like himself. He searches frantically through the crowds, calling for Ix Chel. He sees other men of his tribe (Enki and Chacu) and men of other tribes, but no females.

CHACU

Nazca! Over here! Are you alright?

NAZCA

Where are the women?

CUZCO

(from the darkness)

They were taken. By the Neteru.

Enraged, Nazca swivels on the man who said this, CUZCO, grabbing him, motioning to strike him:

NAZCA

They are not gods!

A whole contingent of men surrounding Cuzco rise toward Nazca, while Nazca's tribesmen rise in opposition to protect him. A scuffle, which subsides quickly.

CUZCO

(shouts)

That's why they enslave us! Until
we learn to worship them, giving
over our minds and hearts to them--

NAZCA

(shouting back)

Why capture us if they are gods?
They want something from us!

Crowds on both sides calm down, realizing the common enemy.

NAZCA (CONT'D)

If they want something from us,
then they are not all-knowing. If
they need us for anything, why not
ask instead of capture? And if they
treat us with such little respect,
why worship them?

CUZCO

(beat)

What is your name?

Enki answers proudly:

ENKI

This is Nazca, of the Mountain
Tribe. And friend to The Lady.

[Cuzco is a Chosen Hybrid; his behavior indicates that even a
Chosen Hybrid can be turned from knowledge if the impact of
technology and fear of his captors is great enough.]

CUZCO

I am Cuzco, of the River Tribe. We
have seen The Blue Lady too; she
put cactus spines in me and washed
me in blood; but we have also seen
what these red Strangers can do. I
believed like you do -- that The
Strangers were not Neteru -- but
then we saw their red leader tell
of back times with a magical wall
of visions.

Beat. PUSH IN on Nazca.

NAZCA

What did you see?

FLASHBACK

EXT. PERUVIAN VILLAGE - NIGHT

ANGLE ON GROUND

We see Cuzco, his head held on the ground by Reaper KEK's
mighty foot. Kek, wearing a necklace made from various human
bones, grinds Cuzco's face into the sand, taunting him, while
other Reapers laugh.

A slave-hunting party of Reaper soldiers, fully armored, tell bawdy jokes around a campfire (including PTAH, SHUK, BES, and a 9-foot giant, GOLTH). It is clear they are taking a break from capturing Hybrids.

All the Reapers wear small atmosphere masks with a short trunk-like tube. Captured Hybrids in soundcages are scattered around the perimeter of the campfire.

KEK
(laughing, foot on Cuzco)
Say you worship me, Hybrid!

Shuk teases Kek, saying to Cuzco:

SHUK
You think he's a god? Is this how
ugly your gods are?

Kek unleashes his soundgun from his forearm [THINK: Robert De Niro, TAXI DRIVER] and shoots a "stun" blast at Shuk, bowling him over. Shuk picks himself up while other Reapers laugh.

INSERT

We see three tiny LEDs on Kek's forearm -- green, yellow, red -- and the yellow is flashing. (Set for stun.)

KEK
(to Shuk)
Ugly? And your mate must have been
blind when she chose you!

CUZCO
(underfoot, gritted teeth)
Mate? You have families like us?

KEK
No, you bacterial lump! You have
families like us!

CUTAWAY

The oversized Golth turns to diminutive 6-foot Bes jokingly.

GOLTH
Not like my family. Maybe yours!

Bes swats ineffectually at the mountainous Golth.

CUZCO
(defiant, to Kek)
You are not gods!

KEK
 (surprised)
 Ooooh! An unbeliever!

Kek picks up Cuzco effortlessly and throws him against a tree, stalking after him and putting his mighty foot on Cuzco's chest. Kek winks at Shuk before he leans in close and delivers his threat:

KEK (CONT'D)
 If you don't worship me, I will eat
 your body and drink your blood!

Ptah laughs, yet cuts in, referring to Cuzco like property.

PTAH
 Don't break it, Kek. High Commander
 Thoht wants these Hybrids for a
 reason.

KEK
 (face still close to
 Cuzco's)
 Too bad! I'd like to take this
 one's bones for my necklace--

As Kek looks back at Ptah, Cuzco grabs his "trunk" and hauls Kek's breathmask off his face. A stunned "oooh!" goes up from the Hybrids, as Kek inhales sharply, making no attempt to grab his breathmask back.

Kek, with his foot still on Cuzco's body, jerks his head around animalistically, inhaling lustily, choking sounds interspersed with his croaking laughter.

KEK (CONT'D)
 Mindless venkak!

CUZCO
 (amazed)
 You have a face... beneath your
 face!

Ptah stands, issues an order.

PTAH
 Get your breathmask back on,
 soldier! This air is muddied with
 chemicals.

BES
 And how can you stand the stink?!

Under heel, Cuzco manages to raise the breathmask to the surrounding Hybrids.

CUZCO

See?! The Strangers must use this to breathe! How powerful can he be--
ughnn!

Kek grabs his breathmask out of Cuzco's hands contemptuously, slapping around Cuzco in sport. Ptah sits.

KEK

(to Ptah, through labored breathing)

I like this unpurified shram! It reminds me of how much I hate these primitives!

PTAH

Don't hate them -- they couldn't help their fate!

GOLTH

Not much of a fate... being Breed mutations. Why'd we have to come all this way to haul a few slaves?

SHUK

Is that what we're doing? I thought we were chasing the Breed.

BES

The Breed are the slaves! These Hybrids are Breed-blood.

As Kek throws Cuzco to Golth to return him to a soundcage, CAPTAIN ZAID walks into the gathering.

CAPTAIN ZAID

Don't they tell you backbroken slumps anything?

Bes launches an insult, then turns to see the superior officer Zaid.

BES

How about I tell you to-- oh, yessir, nossir, they don't, sir.

CAPTAIN ZAID

I know you're far from Homeworld, you slumps, but you'll be a part of Reaper history --

(MORE)

CAPTAIN ZAID (CONT'D)

(to Kek)

Where's your mask, trooper?! --

Kek begrudgingly puts his mask back on, as Captain Zaid doesn't pause.

CAPTAIN ZAID (CONT'D)

-- the war between the Reapers and
the Breed ends here!

JUMP CUT:

EXT. EGYPT - GIZA PLATEAU - DAY

We see Sobek, Fadil and hundreds of Hybrids being herded down a ramp by Reapers, onto the sands of the Giza Plateau, from the belly of a cylindrical Reaper mothership. The Plateau is devoid of pyramids, yet gigantic alien machinery stands around the future pyramid sites, some on gigantic wheels (like construction trucks), some anchored to the ground.

The Hybrids gape in astonishment at the inexplicable machinery, at its massive scale and thrumming mystery. Massive two-ton stone blocks litter the sand, trackways that machinery has gouged, runnels of water channels, sail-sized kites float, anchored with steel cables, and giant boxes that look like 20-foot-high speaker cabinets arranged systematically. Looms of cables snake everywhere, Reapers with hologram computer readouts are here and there, other Reapers work machinery, busy, busy, busy...

Sobek sees they are being herded toward a ramp -- that leads underground...

CUT TO:

INT. REAPER MOTHERSHIP ALNILAM - SLAVE HOLD - NIGHT

Amongst the noisy crowd of male Indian Hybrids in the dark slave hold, Grenvil tries to assure the others:

GRENVIL

(cries out)

Fear not! Mari knows The Lady. She
will come and save us!

RASHID

(tragically)

No, she won't. At the village --
she fell.

FLASHBACK

EXT. INDIAN VILLAGE - DAY

Noise and confusion. The Reaper Capture Pods litter Mari's village, villagers run screaming in every direction. Mari barks unheeded commands at the confused villagers, as they push back at a sound wall that is forming into a cage.

Behind a hut, Reaper RAHK herds a group of Hybrids when he feels a slam to his knee - Mari with a log. Using her Chosen Hybrid combat skills, she swings around and slams into his helmet (damaging his helmet radio). As he goes down, he fires his arm soundweapon in all directions. Dodging the beams, Mari loses her footing and tumbles off a ridge.

CUT BACK TO:

EXT. PERUVIAN VILLAGE - NIGHT

FLASHBACK CONTINUES

We CROSS-CUT between Captain Zaid (in FLASHBACK) and the Breed CUTAWAYS (also FLASHBACKS) below, while most of Captain Zaid's dialog occurs OFFSCREEN (O.S.) over visuals of the Breed cutaways.

Captain Zaid flicks on holograms to augment his tale, as Cuzco and his tribe watch in awe and fear from their cages; a "magical wall of visions."

CAPTAIN ZAID

Before you runts were hatched, the
Reaper High Command mutated our DNA
to create a race of super-soldiers.

ZAID'S HOLOGRAM

shows Breed soldiers in thousand-row packs (THINK: Nazi Germany rallies).

GOLTH

For what?

CAPTAIN ZAID

For sending into battle so you
black-backed slumps wouldn't have
to! Shut up and listen, trooper!

Troopers laugh.

CAPTAIN ZAID (CONT'D) (O.S.)

The Breed were our soldiers once.

CUTAWAY

INT. BREED BIOSPHERE PROMETHEUS - DAY

Pacala, with Punkunu walking slightly behind, inspects the ranks of Breed soldiers, about a thousand strong in the biosphere; all garbed in tight-fitting blue uniforms, soundguns holstered in forearm slots and thigh slots. The front ranks are all female, chests held out resolutely; the lower ranks toward the rear are males.

SHUK (O.S.)
You mean "slaves"?

CAPTAIN ZAID
(winking, half-serious)
Soldiers, slaves -- same thing.

Troopers laugh.

ZAID'S HOLOGRAM

shows Breed troops in training.

CAPTAIN ZAID
They were a primitive mutation
designed for one thing -- war. But
a strange thing happened...

CUTAWAY

We see Pacala giving an order and the soldiers scramble: some to waiting Gold Flyer single-seater fighters, some as crewmen, some to battle posts and consoles. Punkunu exits.

CAPTAIN ZAID
We thought we were just expanding
their brains -- but we were
expanding their minds. We created
the Anthropoid Replication Crucible
-- the ARC --

CUTAWAY

After soldiers scramble, we follow Pacala to a War Room, where a giant hologram globe of the Earth shows orbits of the Breed biosphere, orbits and landing sites of the Reaper motherships and other detailed sites -- Puma Punku, Machu Picchu, Giza, Wiltshire, Jericho, etc.

Two locations are noticeably highlighted with red circles, glowing: a point in the Middle East (Jericho) and on the south coast of India (Atlantis).

CAPTAIN ZAID

We mutated their DNA to absorb information at an alarming rate -- but by stimulating their brains, we had no control over what they learned. Like every life form, if it evolves long enough, it wants its own piece of planet.

CUTAWAY

ANGLE ON

Pacala's Earth hologram. Under Zaid's OS dialog, we follow Pacala through her ship to the ARC room, where we see the mighty DNA wall, stretching 50 feet to the ceiling and half a mile long. Pacala greets DNA custodian Utnapi, who manipulates a console, causing a bank of 10 blood vials to slide out of the wall (comprising millions of vials).

Pacala examines the vials and picks one out.

PTAH (O.S.)

Can anyone blame the Breed for hating us?

CAPTAIN ZAID (O.S.)

We only did what was best for them! We were making them super-beings.

PTAH (O.S.)

All due respect, Captain Zaid, we did what was best for Reapers! If it improved the Breed, that was a by-product.

EXT. PERUVIAN VILLAGE - NIGHT

ANGLE ON CUZCO, his eyes rooted to the holograms. Someone behind Cuzco touches him on the shoulder, asks softly:

TRIBESMAN-1

Do you still say they are not Neteru? Who makes people, but gods?

KEK

(arrogantly)

They learned nothing if they nearly wiped out Homeworld, then turned and ran like natals.

SHUK

(to Captain Zaid)

Why did they run?

CAPTAIN ZAID

That was deca-cycles ago -- no one knows. They actually had our own Commander Thoth hostage for awhile--

Surprised murmurs through Reaper troops.

CAPTAIN ZAID (CONT'D)

--but our Special Ops team defused that situation --

ZAID'S HOLOGRAM

shows the Special Ops Reapers dressed like Grim Reapers: black, hooded garb and scythe-like weapon.

CAPTAIN ZAID

Now none of you guns say a word about this, or Thoth will rip out my throat!

BES

They say the Breed have built up their forces and are ready to conquer--

CAPTAIN ZAID

(interrupting, offended)
They say a lot of things! The fact is, the Breed fled without a plan.

CUTAWAY

CLOSEUP

on Pacala's hand clasping the vial of blood tightly as she walks briskly along the length of the DNA wall to the transfusion area. Punkunu awaits her, while in the background, Nazca lies unconscious on the recliner gurney.

CAPTAIN ZAID

They stole the ARC design, destroyed the original files, and fled to this planet. These are their targeted bases --

ZAID'S HOLOGRAM

shows Earth with much less detail than Pacala's globe, yet the same two glowing red markings [Jericho and Atlantis -- which we will discover soon] are in the same two places.

CAPTAIN ZAID
 -- where they mutate their own DNA,
 to create these Hybrid
 abominations.

PTAH
 (matter-of-factly)
 From Reaper, to Breed, to Hybrid.
 Three races, one bloodline.

Cuzco and his cage-mates look at each other, amazed,
 unbelieving, not equipped to digest this tale.

SHUK
 Our blood runs in these animals?

CAPTAIN ZAID (O.S.)
 (slight outrage)
 No! We may share DNA, but we are
 three separate races! Our blood is
 pure!

CUTAWAY

CLOSEUP

We see the vial of blood in Pacala's hand is marked "THOTH."
 She plugs it into the ARC.

CAPTAIN ZAID
 The Reapers are the only
 purebloods! That's why these low
 animals call us gods.

KEK
 (spits)
 They repulse me! The sooner we wipe
 them out, the better.

CUTAWAY

CLOSEUP

as we follow the path of Thoth-blood from the vial into
 Nazca's IV tube -- into Nazca's arm!

CAPTAIN ZAID (O.S.)
 But first, we make them slaves for
 our weapons program.

ZAID'S HOLOGRAM

shows an alien planet (we presume it is Homeworld) with pyramids, Stonehenge structures, H-walls, etc. He is clearly referring to these "monuments" as "weapons."

CAPTAIN ZAID

Ironic, isn't it, using the Breed's own creation against them?

CLOSEUP

Pacala's face, viewing hologram readout (the same scene as previously seen over her shoulder -- NOTE: we still do not see the actual readout):

PACALA

The weapon is ready.

CLOSEUP

Nazca's eyes snap open! -- as Captain Zaid is saying, "using the Breed's own creation against them."

JUMP CUT:

EXT. PERUVIAN DESERT - DAY

When Nazca's eyes snap open in the ARC, we MATCH-CUT with this scene:

CLOSEUP

Nazca's eyes, as he jolts to a fevered vision:

NAZCA'S VISION:

He sees his hand engulfed in blue flames.

We PULL BACK to see: Nazca standing, while 50 fellow slaves take a break in the shadow of a giant Reaper machine (drinking from gourds, snacking, dozing). They are all outfitted in plain brown work tunics.

REAPER GUARDS casually stake out a wide perimeter around them; Reaper Ptah oversees from a shaded seat.

PULL BACK further: we see a featureless expanse of flat land, with mountain ranges miles away. Giant Reaper machinery dots the bleak landscape, with far-off machines carving geoglyphs into the ground. [These carvings are destined to become the drawings on the Nazca Plains.]

Reapers Bes and Shuk set down a heavy case near Ptah, opening it to reveal CRYSTAL SKULLS neatly racked like guns in slots. The skulls are slightly elongated, pure and transparent.

The skulls are what jolts Nazca like a shock. He tenses, exuding contained energy, his eyes scanning the horizon. He roughly wakes Enki, Chacu and Cuzco.

NAZCA

Let's go.

ENKI

(waking, groggy)
What? Where, Nazca?

Nazca gestures at the expanse around them.

NAZCA

We run.

CHACU

(rubs eyes, looks around)
Everywhere to run, nowhere to hide.

NAZCA

(raises his voice)
I will not die as a slave!

Cuzco looks on, as other Hybrids are roused by the commotion.

CUZCO

(loud whisper to others)
He'll anger the gods, get us all
killed!

NAZCA

(to all)
None of this--
(gestures towards Reapers
and machinery)
--makes sense.

CUZCO

(anxious)
If it is the gods' will for us to
serve, we must comply.

NAZCA

These are not gods. But I will
learn what they are, and who led
them to us.
(ominously)
And make them pay.

Nazca looks around at the tribesmen.

NAZCA (CONT'D)

Brothers, I do not fault those who fear our captors. I am fearful myself. But if our people are to see our mountains, our rivers, our villages again, it is time we stop crying like babies and start battling like warriors. Those who would fight for their freedom should join me now.

Enki and Chacu step forward. After a moment's hesitation, all the other tribesmen, including Cuzco, join them.

ENKI

Tell us your plan, Nazca.

Nazca looks around at the tribesmen with a determined smile.

NAZCA

Who is fast?

JUMP CUT:

EXT. PERUVIAN DESERT - DAY

The Reaper Guards, lazing at their posts inattentively, don't notice the Hybrids casually moving into position around them. Nazca saunters to Ptah to divert his attention. He gestures at the crystal skulls:

NAZCA

(nonchalant)

What are those things?

PTAH

Information carriers.

Ptah speaks to the Hybrids as a "nice prison guard" would. He bears no ill will toward them, just views them as a lower life form and humors them.

NAZCA

(gestures at his face)

They look like us.

PTAH

No, Hybrid, they look like us.

NAZCA

Why are they--?

PTAH

The Techs know how to use the
Crystal Skulls, not me. I only know
there is more information in that
device than cells in your body.

A TECH REAPER surprises Nazca by appearing and grabbing one of the skulls off the rack, then climbing into one of the giant machines. Nazca, who was about to spring into action, surreptitiously gestures at the expectant Hybrids to "hold."

Nazca watches as the Tech plugs the skull into a slotted panel. The machine thrums into life, with lights and holograms, then starts loudly carving into the ground.

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 a drawing.

Nazca gives a signal to the surrounding Hybrids to continue the plan. Other Hybrids have gathered behind Ptah. Nazca eyes the skull-rack, then continues his diversion.

NAZCA

What does he carve on the ground?

PTAH

Information. You would not
understand.

Nazca smiles slyly, then looks into Ptah's eyes and shouts:

NAZCA

Now!!

The Hybrids have closed in ever-tightening circles around the oblivious Reaper Guards and Ptah. On Nazca's cue, the Hybrids pounce on the Reapers. Nazca grabs one of the skulls and makes a dash for the open plains.

Any Reaper that could have shot down Nazca is overwhelmed by the onrush of Hybrids. Some attacking Hybrids are stunned by soundguns, but the majority bring down the guards, including Ptah. It is a melee of dust, bodies and cursing.

Other Hybrids have also bolted, running in all directions. They are eventually brought down by Reaper stun weapons, but Nazca, the fastest and most agile thanks to his Chosen Hybrid training, is the last one running.

Ptah finally breaks free, sees Nazca and yells into his helmet radio:

PTAH
Escaped Hybrid, heading northeast
from Base-1!

A deep voice rumbles in reply.

GOLTH (O.S.)
(on radio)
I see it.

As Nazca is racing across the plain, we see a Reaper trooper equipped with a jetpack fly in on Nazca's trajectory. From the ground view, we see the two massive Reaper legs land in front of us, Nazca sliding to a halt in the view between the legs. Nazca looks up.

PAN UP

the Reaper's legs, his body, up to his face: Golth, the impossibly gigantic Reaper, standing at 9 feet tall.

Nazca tries to run one way, Golth casually blocks his path. He tries the other way, same thing.

Nazca runs backwards, still facing Golth, ripping his tunic as he does. Golth laughs good-naturedly.

GOLTH (CONT'D)
Come along, little one. Let's stop
playing games.

Almost quicker than the eye, Nazca deftly forms the rags of his clothing into a makeshift slingshot and loads it with the crystal skull. Golth's laugh turns into a look of suspicion.

SLOW MOTION

Nazca lets the skull fly, hitting Golth right between the eyes. Golth sways as Nazca looks at him expectantly.

But Golth keeps his feet - and is now angered. He charges Nazca, yelling, and Nazca does the same. The two warriors collide, and Golth picks up Nazca, about to rip him apart. We hear PtaH in Golth's helmet radio.

PTAH (O.S.)
Golth! Don't break the Hybrid!

Golth ignores him and we prepare for the worst. But Nazca suddenly goes into martial arts mode and extricates himself from Golth's grip. In three lightning-fast moves, he knocks Golth unconscious, felling him like a redwood.

CLOSE UP

Nazca stands in a heroic pose over the fallen Reaper, panting and sweaty. Two Reaper weapons enter the frame on either side of his head. [The Reaper Guards have recovered from the Hybrid ambush and run to Golth's aid.]

SCREEN WIPE TO:

EXT. JORDAN DESERT - NIGHT

The Breed spacecraft/biosphere, JERICHO, sits near the Jordan River; black and imposing. It is the size of a city, miles long and across, with the hull rising 10 stories off the desert floor.

Commander Geb's Reaper infantry forces (from The Mintaka), 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 BIOSPHERE 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 Chosen Hybrids at the Jericho ARC.

KUKULKAN

(to Pacala)

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

PACALA

(on monitor)

Well done, Commander! We might have to place more emphasis on your Hybrids and Commander Votana's at Atlantis. Our Chosen Hybrids from the warrior tribes are progressing in unforeseen directions -- social skills and cultural development -- but stagnating in battle and technology skills.

KUKULKAN

All due respect, High Commander, we don't leave ours to run free like your experiments--

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 the 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)
 Defense Modulators primed, Captain
 Ferdadi?

FERDADI
 Affirmative, Commander.
 (into a P.A.)
 Modulators primed.

EXT. JORDAN DESERT - NIGHT

Lieutenant Nun gives an order and we hear the 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.)
 Defensive modulations activated.
 Hull withstanding pressure. All is
 well.

INT. BREED BIOSPHERE JERICHO - SAME TIME

Kukulkan continues her conversation with Pacala, no trace of
 HUM heard within the control room.

KUKULKAN

All that synaptic activity must lead to better brain function, though.

PACALA

(on monitor)

They have learned how to build a better civilization. But that's irrelevant to our purpos-- Is something wrong, Commander?

Kukulkan stops talking, listens past the ambient noise of crew chatter. 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 is 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 MINTAKA - NIGHT

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

KHUM

Commander Geb, Lieutenant Nun's 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.

Geb 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 soundgun and takes aim -- to Geb's amusement. He calms Khum immediately.

GEB

(amused)

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

KHUM
Sir, this is Breed treachery!--

GEB
You are right, General! 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 scarring and grating.

INT. CONTROL ROOM MINTAKA - NIGHT

GEB
(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
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
Your mother?

RAHABA
Commander Runtuku of the scout ship Alcyone. Died in drift 20 years ago at Thoth's hand. But I discovered Pacala's hand buried deeper.

GEB
(sly wink at Khum)
It appears the Breed take great pleasure in betraying one another.

RAHABA

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

GEB

(impatient)

Enough! The frequencies!

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

RAHABA

Mighty Geb: you have no reason to
let me live, or keep my work safe,
but I beseech you as an intelligent
being. When intelligence is
nurtured, it breeds understanding.
On this far-off planet we can all
find our space. Onboard the
Jericho, we have been nurturing
Hybrid youths with great
intelligence, aiding evolution.
They are Firstborns--

On "Firstborns," Geb and Khum exchange a cryptic look.

RAHABA (CONT'D)

Your fight is with the Breed.
Destroy them -- I don't care! But
the Firstborns are almost as
evolved as we are; as you are.

Geb snorts contemptuously.

RAHABA (CONT'D)

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.

GEB

Granted!

CRASH CUT TO:

INT. BREED BIOSPHERE 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 BIOSPHERE JERICHO - SAME TIME

Like a giant moaning animal, the Jericho's steel hull collapses inwards under the stress of the Reaper sound weapons. Segments of the hull splinter and shatter as the HARMONY HUM WHINES DOWN like a turbine losing power, while debris rains inwards onto the inhabitants and structures within the biosphere. An epic revelation of cities within the Jericho, collapsing inwards as Breed and Hybrids scream and scatter; water gushes, electricity sparks, explosions.

INT. BREED BIOSPHERE 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 BIOSPHERE PROMETHEUS - SAME TIME

Pacala turns away from her screen, shaken, as 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 announces:

PUNKUNU

Incoming message, High Commander.

INT. CONTROL ROOM MINTAKA - NIGHT

Geb 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 triumphantly, "The ARC!"

KHUM

(without flinching)

Lieutenant Nun, target the ARC!

Incredulous, Rahaba turns on Geb, who is impassive.

RAHABA

Wait! You gave your word!

GEB

(as if it's obvious)

All Firstborns must die!

EXT. JERICHO - SAME TIME

Troopers move in as youths flee the ARC, using soundguns to topple structures and Breed and Hybrid alike. We see the DNA walls crumbling, shattering, blood and shards.

CONTROL ROOM

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

GEB

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

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

GEB (CONT'D)

Breed venkak!
(to Khum)
Dispose of this shram!

INT. REAPER MOTHERSHIP ALNITAK, WOMEN'S HOLD - NIGHT

We see Ix Chel and Pila (Anu's mate) amongst the women. Ix Chel doubles over in discomfort - Pila helps her descend to the floor, where they both wonder at her sickness.

SCREEN WIPE TO:

INT. MINE SHAFT - DAY

Deep in darkness, illuminated by electric lights, Sobek, Fadil, and their tribespeople toil for diamonds, gold, precious metals.

They throw the minerals in a steel trough with running water. We follow the path of the minerals, fed into a smelter; from the smelter, another steel trough ferries the liquefied stones to molds -- crystal skulls.

More Hybrid slaves toil at this end, molding and shaping perfect, elongated crystal skulls, while Reapers stand nearby with electronic devices, infusing the skulls with digital information (downloading them).

[Since ancient alien technology is still not understood in modern times, the methods by which the skulls are downloaded and used does not need to be understood. It remains a mysterious process, even to the viewer.]

Reaper CAPTAIN MUT oversees the process, loudly giving directives, holding some kind of liquor bottle and eating sloppy food. (He has the demeanor of a boastful, lusty Mob Boss who cannot help effusing over Reaper superiority.)

Fadil, digging with a heavy shovel, starts to faint from exhaustion. Sobek, working beside him, catches him and holds him up.

SOBEK

Fadil, stay strong.

(to Mut)

My brother needs rest!

Captain Mut stares hard at Sobek for a beat, then barks an order at a Reaper Guard.

MUT

Move 'em out!

JUMP CUT:

EXT. GIZA PLATEAU - DAY

The slaves are led to the surface, out of the mine shaft into blazing sunlight, with Sobek supporting Fadil.

The machines are busy. 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.

Fadil, still weak, drops to his knees, Sobek trying to hold him; the other slaves are forced to walk around them, causing a crowd buildup. A massive REAPER GUARD rushes over, wielding a kind of electric whip, yelling: "Move, Hybrids!"

KRIK-SLASH!

The whip comes down on Fadil's back. He cries out and faints. Sobek instinctively uses his Chosen Hybrid training and grabs the whip, pulling the Reaper Guard toward him and twisting the whip around the Guard's neck, levering him to the ground.

As Sobek tightens the whip around the Guard's neck, Captain Mut pushes through the crowd. Other Hybrids back away in fear, expecting Sobek to be executed on the spot. Mut, holding his bottle, takes in the scene -- and belly-laughs uproariously! He is amused by Sobek's spirit, aiming a heavy kick at Sobek's back, sending Sobek and the Guard sprawling.

MUT
(to Guard)
Back to work, slump!

Sobek lands near Fadil and immediately turns his attention to him, as Mut looks on. Sobek raises his head in anger:

SOBEK
Why are we here? What is all this?

MUT
(dismissive)
Hah! You slaves don't have the brains to understand weapons of this size.

PUSH IN

On Sobek, still bending over Fadil, his eyes suddenly taking on a fierce resolve.

SOBEK
(ominously)
A weapon does not need to be big to be effective.

INT. THOTH'S CONTROL ROOM - NIGHT

We see General Seht and two Reaper Guards backed into a corner of Thoth's control room, being berated. They cower as Thoth yells:

THOTH (O.S.)
(angrily)
A weapon does not have to be big to be effective! The Breed's weapon could be anything, anywhere! It could be on this ship right now!

SEHT

With all due respect, sir, I was simply suggesting that the Hybrid is merely a performing animal--

CLOSEUP

We cut to Thoth's angry face:

THOTH

We investigate all leads, including this Hybrid anomaly! His behavior suggests training beyond his own powers, does it not, General?

SEHT

Yes, sir, but--

THOTH

Then prepare the Hybrid for interrogation!

INT. THOTH'S CONTROL ROOM - NIGHT

NAZCA P.O.V.

As he is led through Thoth's control room by Seht and two Reaper guards, Nazca is registering the monitors, the controls, lights and noises. We can almost see the wheels turning in his head, things clicking into place. A panel opens in a blank wall, and Nazca is led inside.

INT. THOTH'S PRIVATE CHAMBER - NIGHT

A dimly lit examination room. An interrogation table sits in the middle of room - as Nazca approaches it, a Reaper works controls and the table opens up into a cross-shape. Nazca is strapped down, arms straight out to the side, legs strapped together in the middle.

General Seht and the other Reapers step back as Thoth enters the room. Thoth circles Nazca menacingly as the examination table rises slowly, stopping when Nazca is nearly upright. [Nazca has been positioned in a crucifixion pose.]

THOTH

Such a little Hybrid. Yet so much talent.

Nazca stares at Thoth defiantly.

THOTH (CONT'D)
 Your performance was quite
 impressive. The troops are abuzz.
 General?

Seht hits a button on a hand-held control. A hologram appears before Nazca's face, shot from a hidden security camera outside the slaves' work area on the plains. It is a loop of Nazca taking down Golth. Thoth continues circling Nazca.

THOTH (CONT'D)
 So. A lone, unarmed Hybrid defeats
 the mighty Golth in hand-to-hand
 combat. An almost mythical story:
 the small and weak triumph over a
 much larger oppressor. One for the
 ages, eh, General?

SEHT
 (chuckling)
 Yes, sir.

THOTH
 (melodramatically)
 A hero is born! And his name is...?

SEHT
 (looks at control)
 Um, "Nazca," sir.

THOTH
 Nazca. "Nazca the Giant Slayer,"
 they'll call him!

More chuckling from the other Reapers. Nazca remains stoic.

THOTH (CONT'D)
 Tell me:

Thoth sticks his face through the hologram so he is six inches from Nazca's face.

THOTH (CONT'D)
 --how did you do it?

Nazca looks down and mumbles. Thoth moves closer.

THOTH (CONT'D)
 What did you say, Giant Slayer?

Nazca mumbles again, and Thoth gets even closer.

THOTH (CONT'D)
 Speak up, Hybrid!

Nazca looks up at Thoth...then slams his forehead directly into Thoth's nose. Blood sprays Thoth, Nazca and the table. Thoth yells in fury and clouts Nazca in the face.

THOTH (CONT'D)
Hybrid venkak!!

The other Reapers move forward, drawing their weapons. Thoth waves them away.

THOTH (CONT'D)
Stand down! This Hybrid is no use to me dead. If he won't talk, let's see what the rest of him has to say. General?

Seht manipulates holo-controls and a green scanning beam plays over Nazca's body.

SEHT
(reading scan results)
His DNA suggests enhancement beyond normal Hybrid parameters. And his blood is--

Seht frowns, staring at readout.

THOTH
His blood is what, General?

SEHT
(looks up at Thoth)
Um, sir, his blood is yours.

Thoth jerks to face Seht, momentarily taken aback, then looks at Nazca in realization. He angrily rebukes Seht:

THOTH
You incompetent fool! Of course my blood was detected - it's all over him!
(to Nazca)
Tell me about your contact with the Breed! How many from your tribe were transfused? Who trained you? Where are the Breed now?

Thoth grabs Nazca's face.

THOTH (CONT'D)
What do you know about the Breed weapon?

NAZCA

I know nothing about any weapon! I just know that I will kill you for doing this to our tribe!

Thoth lets go of Nazca and chuckles.

THOTH

(sarcastically)

I see that the Giant Slayer will not be denied his conquest.

Thoth turns to Seht.

THOTH (CONT'D)

Wait outside!

Seht and the Guard leave. Thoth continues.

THOTH (CONT'D)

If you are looking for giants to slay, Hybrid, you should start with your friends the Breed.

NAZCA

They didn't enslave us and take us--

THOTH

What they did was worse: they created you. Are the Breed heroes because they say so? You are a failed experiment, Hybrid!

NAZCA

(confused)

Pacala did this--?

THOTH

Ah, Pacala! It all makes sense now; perhaps she trained you herself? I, too, have had the pleasure of Pacala's company...

ANGLE ON Thoth from behind as he pulls aside his helmet to reveal something that only Nazca can see. Nazca flinches in horror.

THOTH (CONT'D)

Courtesy of the Breed. Your gods.

Confused look on Nazca's face, realizing for the first time that the Breed may not be altogether altruistic.

Thoth summons Seht and the Guards, gives Seht a directive:

THOTH (CONT'D)

This Hybrid has had contact with
Breed High Command. Implant him and
await my orders.

As the Reapers lead Nazca out, Thoth stops Seht.

THOTH (CONT'D)

All this activity has made my
hunger rise, General. Bring me... a
tasty snack.

SEHT

(knowingly)
Yes, sir.

SCREEN WIPE TO:

EXT. INDIAN VILLAGE - DAY

Reaper Rahk wakes in the deserted village. He hears WAILS,
looks up blearily, and sees the last of the village's crying
children wandering into the jungle. He rises, and finds he
cannot put weight on his right leg. He sits heavily in his
armor and tries his helmet radio:

RAHK

Come in, Alnilam. Alnilam, this is
Trooper Rahk in the Hybrid village.
Come in, Alnilam.
(banging his helmet)
Alnilam, this is Trooper Rahk--

Dead radio. He rips off his helmet and breathmask, inhaling
gratingly. He hears a voice behind him:

MARI

You are useless without your
machines!

He spins in a sitting position, his soundgun clacking out of
his arm-sheath, but Mari has a spear tight up against his
neck. He lowers his weapon.

MARI (CONT'D)

Now: take me to your sky village.

RAHK

What for, Hybrid?

MARI

So I can save my people!

Rahk thinks for a beat, then laughs hard.

INT. REAPER MOTHERSHIP ALNITAK, WOMEN'S HOLD - NIGHT

Ix Chel and Pila discuss her previous sickness with other Peruvian women.

WOMAN-1

(to Ix Chel)

The gods made you sick for not worshipping them.

PILA

No, they didn't!

(whispers to Ix Chel)

Do you think that's true?

IX CHEL

But I'm not sick anymore. I feel better now.

WOMAN-2

The gods must be smiling on you!

The doors of the slave-hold slide open and Seht bursts in with two Guards. He scans the room quickly, then all three Reapers head straight for Pila. As the two Guards manhandle Pila, Ix Chel rises and beats her fists on the closest Guard as hard as she can, ineffectually.

Seht halts the Guards, then motions to leave Pila and take Ix Chel instead.

SEHT

(to Guards)

Take the feisty one to the High Commander.

(to Ix Chel)

A tasty snack, indeed...

EXT. JUNGLE - DAY

Mari supports the taller, limping Rahk as they make their way through the jungle. Rahk is devoid of his body armor, except for his two arm-guns.

MARI

(struggling)

I agreed to carry you, not your weapons!

RAHK

(scoffs)

You only agreed to help so that you can find your people. And only I can get you there.

(MORE)

RAHK (CONT'D)

I've already removed my armor --
the weapons remain!

EXT. GIZA PLATEAU - DAY

SOBEK

I know you are not gods because you
need us to dig for you.

MUT

Why should we get our hands dirty,
Hybrid?

SOBEK

Why don't you build these things
yourself? Why do we bring rocks
from so far away?

MUT

(shaking Sobek in fun)
Hah! See how much you don't
understand, Hybrid?! Hah hah!
(gestures at the pyramid)
This weapon is at the exact center
of all the landmass of this world.
Effective -- it can reach anywhere.
We only use the best materials to
build it; that's 500 clicks away,
so we bring them here.

In the background, stone blocks are shifted into place with
WHOOMPING sounds.

SOBEK

Use your machines -- not us!

MUT

Hah! Technology is expensive. But
outsourcing is cheap.
(wry grin to Sobek)
And slaves are expendable.

MONTAGE:

We see scenes around the world of pyramid-building, H-walls,
Stonehenge, Machu Picchu, etc.; we see giant machinery
rolling out of holding-bay bellies of motherships; we see
"vimanas" and craft with "wheels within wheels."

Machines lift, melt stone, carve stone with giant saws, they
transport monoliths, etc.

The machines are controlled either manually, with Reapers riding in cockpits, or mentally via helmets (resembling Egyptian headdresses) worn by the Reapers. Crystal skulls are inserted into all the machines to make them go (like data cards plugged into computers).

[The Reapers' "technological methods" are mysteries, so we don't have to be precise on how the building is done or how the skulls are used - just that it is done inhumanly fast.]

INT. REAPER MOTHERSHIP ALNITAK, SLAVE HOLD - NIGHT

Nazca feverishly builds a scale diagram of the corridors and compartments of the Reaper mothership he is imprisoned in. We see his eyes registering schematic diagrams as he works. Against other Hybrids' protests, he obsessively breaks off pieces of their beds and other materials to piece together the model in the middle of the floor.

Meanwhile, other Hybrids argue on how to escape the entrance door panels of the hold.

CHACU

Even if we escape this cave, how
will we find our women? Or the
passage out to our home? Inside
this flying mountain there are long
passages, giant caves--

Enki touches Chacu's shoulder, turns him around to look at Nazca, studying his finished "model" intensely, eyes darting.

ENKI

Nazca knows.

Nazca looks up. Silence. The Hybrids part as he makes his way to the two giant sliding doors. He walks straight to the middle where they meet and lays his hands on them.

Nothing happens. The already-agitated Hybrids get restless.

TRIBESPEOPLE

The gods have deserted him! --
Nothing! -- Why do you say you are
chosen, Nazca? -- You are cursed!

Pushing starts, between Nazca's supporters and detractors. Nazca is caught up in the melee and is shoved from behind onto the door panel to the side of the door. He splays his hands out for support and they flatten against the panel.

The doors slide open with a HEAVY CLANG, surprising everyone.

Nazca looks at his hands, then at the panel - before everyone realizes two REAPER GUARDS are standing on the other side of the door, as shocked into inaction as everyone else.

The Hybrids make the first move, and a collective yell goes up as they charge the Reapers. Snapping into action, REAPER BES and the other Reaper Guard fire their arm soundguns blindly at the onrushing Hybrids; they down a few but are overwhelmed. The soundguns are smashed by the Hybrids.

Nazca, his knee on Bes's chest, puts his face close to the cowering Bes.

BES

Don't kill me, please! Tell me what you want.

CLOSEUP NAZCA

NAZCA

Knives.

JUMP CUT

INT. REAPER MOTHERSHIP ALNITAK, WOMEN'S HOLD - NIGHT

Nazca, Cuzco, Enki, Chacu and 50 tribesmen bring down two Reaper Guards outside the women's hold in a sneak attack. They hold Reaper Bes hostage with machetes (weapons they understand).

The Women's access door opens and Nazca calls for Ix Chel as female Hybrids rush out into the corridors of the ship. Pila emerges, looking desperately among her rescuers:

PILA

Nazca! Where is Anu?

NAZCA

I have not seen him. Where is Ix Chel?

PILA

(sadly)

She saved my life. They took her for the High Commander!

SCREEN WIPE TO:

INT. BREED BIOSPHERE PROMETHEUS - NIGHT

Pacala answers the incoming call from Breed female COMMANDER VOTANA, onboard the biosphere ATLANTIS. There is chaos behind Votana on the holo-screen.

VOTANA

Commander Pacala: Reaper troops
from the Alnilam somehow found the
frequency to crush our hull!...

PACALA

(to herself)
They timed their attacks to be
simultaneous!

EXT. BREED BIOSPHERE ATLANTIS - COASTLINE - NIGHT

Atlantis perches on a promontory, looking like it is floating on water; now crumbling and falling away into the sea off the south coast of what will one day be India. And it is surrounded at strategic points by Reapers and their sound weapons, blaring. The walls deteriorate as we watch.

INT. BREED BIOSPHERE ATLANTIS - SAME TIME

The floors tilt at a 20-degree angle, as Hybrids scream and fall and grasp. The Indian seas flood into the cities, rising, rising -- the Great Flood -- as DNA 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 flood waters, 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 at a holo-screen gone dead.

EXT. ATLANTIS - NIGHT

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

One of the Gold Flyers banks away from the pack and heads back toward the shore. [We find out why in a later scene.]

We hear voiceover during these visuals:

PACALA (O.S.)
 Captain Punkunu! Mobilize the
 Flyers. The Reapers' next objective
 can only be the Prometheus.

INTERIOR ATLANTIS

We see Breed and Chosen Hybrids scrambling for their lives in the rising water; buildings collapsing, explosions -- and flooding everywhere (while voiceover continues):

PUNKUNU (O.S.)
 Before Thoth assembles the Reaper
 fleet to search us out, we should
 seek out our weapon.

Pacala says her last (offscreen) dialog as Atlantis sinks and we fade to black.

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 ACT II

Complete screenplay available as hardcopy or PDF.
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