

GENESIS

by

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Story by
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PROLOGUE. ALL CLOSE-UPS AND CHAOS:

INT. CREW CABIN - INSIDE A MASSIVE BATTERED STEEL SHIP - DAY

The metal walls creak and shudder. The world rocks. AARON BISHOP tries not to vomit. He sweats as he grips his bunk to fight the swaying ship. Anxious, mind racing. Whatever storm is hammering the huge tanker, it feels like the apocalypse.

A CALM, MALE VOICE (O.C.)
I can play music. Something calm.

Aaron concentrates on holding bile down. Music *blares*: AVE MARIA, The Carpenters. It brings Aaron closer to spewing.

AARON
No.

The music cuts out. Just the *shuddering ship sounds* now.

THE CALM, MALE VOICE (O.C.)
Sorry.

K-CHUNK. The steel cabin door opens. In the doorway:

HADIA BISHOP (40), in a tech's coat, sees Aaron drenched in sweat. Aaron's eyes ask her: do we have to do this?

THE CALM, MALE VOICE (O.C.) (CONT'D)
Storm's coming. Category four.

A rectangular METAL BOX DE-INTEGRATES from the wall. Short, rigid LIMBS telescoping out like the spokes of a wheel, self-propelling. The calm, male voice belongs to:

MICHAEL. A robotic walker. An A.I.C.D. (Artificially Intelligent Compact Database, pronounced AY-sid). Michael is perpetually assured and helpful, as programmed.

MICHAEL (CONT'D)
We should move.

HADIA
(to Aaron)
You ready?

MICHAEL
He's ready.

Aaron isn't. But -

INT. HANGAR DECK - MOMENTS LATER

Hadia helps a TECH apply osmosis patches to Aaron's skin. The TECH pulls a pressurized radiation suit up Aaron's legs, like a NASA space-walk suit. Joints *clasp*. Valves *click*.

A HELMET sits nearby. Aaron stares at it. Stomach sinking.

MICHAEL

Storm's on approach. 36 minutes
until a drop is unfeasible.

AARON

They're already asleep?

HADIA

They're all stable. Full stasis. 98
of them. It's just us.

AARON

We can still back out. They won't
know. Just unplug them.

He's being facetious. They both know there's no going back. Not with the scale of the operations around them. The hangar dominated by scores of interlinked, closed, CRYOGENIC STASIS PODS. ENGINEERS scrambling to check every connection.

HADIA

... You really ready?

AARON

Are you?

She just looks at him. Reticent. She doesn't answer.

MICHAEL

35 minutes. The eye will pass
within .3 nautical miles. Dr.
Bishop, we need to launch.

Aaron grabs his helmet, stands, unwieldy in the suit as -
WHAM! A wave *HAMMERS* the ship - Aaron staggers -

MICHAEL BRACES BOTH OF THEM. Hadia and Aaron pressed together. A charged moment. They're both nervous as the ship rocks. Michael holds them close as the world steadies.

HADIA

That's a 1.5 billion dollar project
making sure you don't trip.

MICHAEL

1.64805 billion.

AARON
They program you to let go?

Michael releases his hold on them.

MICHAEL
34 minutes, 18 seconds.

INT. HANGAR DECK - MOMENTS LATER

Aaron lays in the coffin interior of a CRYO POD. His helmet secures to his collar - *KSH* - hushing air. Anxiety peaking.

Hadia stands over him. Her eyes locked on his while a TECH connects clear TUBES to matching valves on Aaron's suit.

AARON
You need to get ready too.

CHK. The tech hooks up another valve. Hadia says nothing.

AARON (CONT'D)
Hey. He's about to tell you twelve-point-PI minutes or something. Get in your suit.

But he notices Hadia's eyes are wet. Something's wrong.

HADIA
Michael.

MICHAEL
Yes, Director. I'm ready.

Michael "CLIMBS" into Aaron's cryo pod, integrating into the wall. Aaron looks from Michael to Hadia, confused.

AARON
He goes in with you. Where - ?

He sits up as far as tubes and straps will let him and sees:

ANOTHER OPEN POD beside his. ANOTHER TECH fussing over a ANOTHER MAN in another pressurized radiation suit in the pod.

AARON (CONT'D)
That's your pod. That's yours. H -

HADIA
Michael, restate your mission.

MICHAEL
I am Michael, AICD alpha 1 -

AARON

Hadia -

MICHAEL

- my mission is to insure survival of the human species. Supposing complete human extinction in 6 to 12 months as models predict -

AARON

Hadia, get in your pod. *H.*

Aaron fights his binds but it's no use. Hadia's crying now as she nods to the tech, who initiates a sequence on his pod.

MICHAEL (CONT'D)

- I will accompany the volunteers of the SEED program into stasis. We will resuscitate if and when sensors signal that Earth is again hospitable for human life -

Aaron sees his blood pumping out of the valves and through the tubes connected to his suit. Hadia's tears fall.

AARON

Hadia -

MICHAEL

I will retain and protect 236 zettabytes of data pertaining to human history, survival, arts and sciences, and use said data in support of you, your husband -

AARON

Hadia, what are you doing?

MICHAEL

- and all volunteers of the SEED program. My role is to encourage human procreation and obey all commands -

AARON

Stop talking.

Michael does. Silence. The tubes transport a blue-clear liquid now, replacing Aaron's blood. Aaron grows faint as -

AARON (CONT'D)

Hadia... why...

HADIA
I lied.

AARON
You...

HADIA
It's malignant. It's in my blood.

AARON
Let me out -

HADIA
It's in my brain. They gave me two weeks. There's no future for me.

Aaron fights his binds, but the fluid's sedating him.

AARON
Let me... out...

HADIA
I have to stay. It's too important. I have to show them how to build it. For you, all of you. If I told you, you wouldn't go. You'd stay here with me. You'd watch me die.

AARON
No...

Aaron can barely form words now. The visor between them like prison glass, preventing contact.

HADIA
I'm dying. The world is dying. You have to live. You have the key to saving everything. Our species. Our world. You have *him*. I couldn't trust him to anyone else.

The ship *ROCKS* with a massive impact. A WAVE. Aaron's fingers can barely move now, but still he struggles against sleep.

HADIA (CONT'D)
Those 98 people, they need a leader. They need you. So I won't let you die here with me. Because I love you too much. I love you.

She kisses his visor. The world shakes. Armageddon at sea.

MICHAEL
 (re: the battering storm)
 6 minutes. I'll take care of him. I
 promise.

A tech pulls Hadia way as the pod lid closes. As she fights to get back to Aaron, realizing this was all a mistake. But -

Ice cold vapor clouds the interior. Obscuring everything as Aaron fades. As the tubes finish pumping now.

Aaron's skin pale. The lid seals shut, locking him in a coffin that he can't escape as the darkness closes in.

Giving way to...

BLACK SILENCE.

FADE IN TITLE:

GENESIS

A dim, eerie image slowly fades up behind the title:

Deep at the lightless ocean floor, a series of CRYO PODS slowly collect detritus that drifts down from above. The only light comes from a chemical strip on one capsule's surface.

But the light flickers and dies. Lost to time.

FADE TO BLACK.

...

Silence. Darkness.

A faint sound. Whmmp. Muffled by the walls.

Weak, diffused light grows, slowly pushing the black away.

It brightens on MICHAEL'S METAL SURFACE. Natural light filtered through the small, fogged polymer window. The light bobs. Because the pod bobs, as if floating on calm water. And as the light warms Michael's surface -

Hmmm. A weak humming from Michael's innards. The helmet beside him betrays no life. The body unmoving.

And Michael's hum becomes the hum of the pod itself as -

Ssh. TUBES suck blue-clear liquid out from the unmoving body. The liquid slowly turns cloudy. Rust colored. *Blood-colored.*

BZZZ! The body convulses with a quiet electric shock.

BZZZ! AARON GASPS. He breathes erratically, manically. His helmet bobs like a bug on its back, confused in dim light.

THUMP! He kicks formlessly. Strains. Flails. KICKS again -

CHAK! Chemical lights click on like glow sticks. They fade up, illuminating: Aaron's face. Beaded with moisture.

Tubes pump the last of the rusty blood back into his veins.

He tries to sit up but there's no room - tubes RIP free - he breathes faster - fights the immovable lid - the pod *ROCKS*.

WHUMP. His flailing engages the RELEASE.

Pshhhh! THE LIGHT IS BLINDING.

Water *sloshes* as the pod rocks and Aaron claws, weak and disoriented. He tries to reach, for someone or something, but all his hand grasps is the bright void. Until it finds -

The side of the pod. He pulls, drags himself clumsily - a pile of disassociated limbs - slithering over the edge into -

EXT. SWAMP - CONTINUOUS

Splash. Green-brown muck. Muscles weak, he sinks. Slowly slipping beneath black, sucking soup. Until -

Swallowed from view. All we see is swamp water.

...

BLUBB. A bubble. Ripples.

Aaron resurfaces. Buoyed by inflating air sacs on his suit. He floats, arms weakly batting at thick wetness until -

His gloves slap against a firm, muddy shore.

He drags himself onto packed mud, gasping, shaking, lungs spasming. Disoriented, he sees the name on his muddy wrist:

"BISHOP".

He lays there, staring at his name, useless. And he sobs. A man alone, clutching at nothing but mud.

The sounds slowly creep in. Swamp life buzzing. Clicking.

He rolls weakly to his side. Swamp and dense vegetation surround him. As he sees the muck, he remembers -

THE POD. It floats 50 feet away. Open and forgotten in primordial grime. No other pods. No boat. No Hadia.

Aaron stands, wavers, falls to his ass.

Disoriented as hell. But he stands again, gets his balance. Staggers into the water. BOOTS in the ominously opaque muck.

He trudges clumsily through swamp water until he's chest deep, the air sacs on his suit buoying him. Until he reaches -

THE OPEN POD. A SMALL BIRD on it, with an elaborate frilled head. Is he in the Amazon? It FLIES OFF as he grabs the pod.

Michael inside. Not moving. Just a metal box.

AARON

W- w-

Zhhh. The water tube in his helmet extends to his lips. He drinks automatically, shaking. Dehydrated as hell.

He reaches for Michael - reaches and -

Chk. His gloved hand hits a release and Michael's lifeless metal body detaches from the pod wall. Aaron reaches again -

HIS WRIST TAG CATCHES on something in the pod. He tries to pull himself up, into the pod but his caught wrist pulls -

THE POD TILTS - Aaron tries to stop the momentum but -

KSH. The pod FLIPS UPSIDE DOWN with a SPLASH.

UNDERWATER: swamp water sloshes in the upturned pod, soaking Michael - dozens of SMALL CAPSULES spill from a cache inside as AARON'S GLOVED HAND reaches blindly underwater but -

MICHAEL SINKS FREELY INTO THE DARKNESS.

ABOVE WATER: Aaron panics. Wrist free from the pod now but he gropes under the opaque swamp water for the fallen bot, guttural noises of panic, distraught flailing. When -

MICHAEL BOBS TO THE SURFACE. Pressure equalized. Aaron grabs the floating bot desperately. And -

EXT. SWAMP'S SHORE - MOMENTS LATER

THUMP. The pod slams right-side-up again on the muddy shore. Aaron breathes hard from the effort of turning it back over.

Michael sits wet and covered in muck in the mud nearby as -

Aaron's gloved hands search the pod's exterior, confused by something. We're not sure what until he finds -

A SEVERED POLYMER LINK CABLE - the cable we saw connecting all the pods on the mother ship. It's cut. Not cleanly but as if by acid or heat. Cold dread sinks over Aaron.

AARON

No. No.

He clambers immediately back into the mucky water. Searches for the other end of the cable. His hands grope under the surface. They find nothing. He trudges farther but -

He freezes. *

A HUGE CROCODILE sits on the opposite bank. Two of them. At least 15 feet long. Above them, an ANIMAL hangs on a branch, eating fruit, out of reach. Aaron holds still. And suddenly - *

THE BIGGER CROC LEAPS - powerful legs like no croc you've seen - and SNATCHES the hanging animal ten feet overhead. *

Splash. Something moves in the water between Aaron and the opposite bank. A water snake? One of the big reptiles? Panic - *

Aaron backs up, moves fast - some kind of TRANSLUCENT TENDRIL SWAMP WEED wrapping around his waist and arms - slowing him - his terror grows - he SPLASHES wildly back to the bank - boots slipping on mud as he SLAMS his arm on the pod in fear - *

WHAM! WHAM! The vegetation tears - he scrapes it off - turns suddenly as he catches MOVEMENT in his peripheral - *

Just a BIRD landing. The one he saw before. Safe. But then... *

It bends its wings. Like *arms*. It picks up a small, fallen fruit. Eats it like a monkey eats an apple - holding it in both sets of claws. Aaron notices - *

Hooophhooph. Strange, distant animal calls in the wilderness. He looks back at the pod. At the scraped gelatinous remains of the strange weeds. But that isn't really what he's staring at. He's staring *through* the gooey, semi-clear remains at: *

THE CARBON INDICATOR STRIP on the pod. It's BLACK.

We know this is bad for two reasons. One: Aaron's fear. Two: over the black strip is a helpfully labeled color gradient - a time-scale from yellow, green, blue to... BLACK. Only black has no text label. Aaron wipes the strip clean, in disbelief: *

BLACK. His eyes aren't deceiving him. *

EXT. SWAMP'S SHORE - LATER

AARON'S PACK lies open on the mud. He lines items up, almost all of them are made of the same white, plastic-like polymer:

A KNIFE; AIR-RIFLE; DARTS (skull and crossbones); TARP; 50ft of ROPE; a FIRESTARTER; PATCH KIT; THREAD; SEWING NEEDLE; GAS MASK; COMPASS; a 50x MONOCULAR SCOPE; and he gathers -

*
*

Six small, muddied CAPSULES labeled with a fork and knife. What remains of the cache that spilled into the swamp.

Michael lies nearby too, a dead hunk of metal in the mud. As Aaron gingerly picks up the most important item:

A SIGNAL METER. A short polymer capsule. He twists it. *CHAK.* THE METER'S NEEDLE BOBS. Once every two seconds.

Filled with sudden hope, Aaron stands.

He rotates the DIRECTION DIAL on the meter. The needle bobs higher. He looks at where the dial points: BEHIND HIM.

He turns, heart sinking as he sees: it points at his own pod. Aaron steps toward it. Reaches in. And -

CHAK. Disconnects the SIGNAL MODULE within. Looks back at -

THE SIGNAL METER: its needle no longer bobs. No signal. He rotates the dial. Slowly through all 360 degrees.

No signal. Not anywhere. Just hostile swampland. Aaron shouts, voice broken, desperately hoping to be heard:

AARON
AGGGGHHHHHH!!! AGGHHHHH!!!

Silence. Not even an echo. *Insects slowly chatter again.* Aaron reaches back in his pod, reconnects something within.

HIS SIGNAL METER: it bobs again. Once every two seconds. He sets the meter down on the pod, defeated. Which means he misses something we see, extremely close on the meter:

In addition to the strong bob of the coil every two seconds, there is another. A barely detectable, more intermittent signal which moves the coil barely a millimeter. *Faint. Real.*

I/E. POD - SWAMP'S SHORE - NIGHT

Aaron climbs back into the pod as night falls and *new, strange songs fill the air: ZZZZ-ee ZZZZ-ee chk-chk-chk.*

He looks at Michael, beside him in the pod now: dead, mud dried. He pulls the pod's lid down. But it won't latch.

He pushes the pod's tubes back to the valves on his suit. But they won't attach. So he just lays deeper in the pod, slinking into its cocoon.

The rustling of distant trees. Aaron holds still, anxious. But he sees nothing in the dark or the trees above.

He *clicks off* the pod's interior chemical light. And notices something on his visor, visible now against the moonlight:

THE SMEAR OF PRESSED LIPS where Hadia kissed his helmet. Faint and translucent like fingerprints on glass.

Aaron stares at the imprint. Slows his breathing now. And looks past the ancient kiss on his visor, to -

The star-field beyond the trees above. Infinite.

I/E. THE POD - DAWN

Tap tap. Tap tap. AARON WAKES WITH A START. Senses motion -

A CHIPMUNK-SIZED ANIMAL - web-footed - has the SIGNAL METER. Pulling it away. There are three of the little things - one trying to pull the heavier air rifle, scavenging -

AARON LUNGES - tumbles out of the pod - animals scattering - HE GRABS FOR THE METER - the animal drops it - runs off -

Aaron clutches the meter as the animals *chirp-whistle* away and disappear. Aaron confused but relieved. And as he looks at the meter in his hand, he notices...

A faint bob of its needle. He looks in his pod. The module inside is off. He flips it on. Back off. It isn't his signal.

He stands suddenly. Heartened. He turns the dial, trying to get a bearing on whatever's moving the meter but -

The needle stops moving. Panicked, he turns the dial again. Relieved as it bobs. He looks up, to where the dial points:

Into the dark heart of the overgrown wilderness. Aaron looks at Michael, lifeless where he sits in the pod.

MOMENTS LATER

He straps Michael across his back. Clips the signal module to his pack. And begins his trek. Air rifle primed in his hand.

EXT. DEEP IN THE GROWTH - LATER

The wilderness hides its life well. Aaron scans the canopy. Thick vegetation. Vines. *Faint sounds* above, birds? He ignores below: a white flower speckled with colored dots; ANTS, no different from ants today, single file on bark.

Aaron sweats in his suit. Consults his meter. His compass. Michael hangs dead on his back, not much light to charge him.

And as Aaron treks along the mucky water, following it toward the signal's source, he sees something odd about its surface:

THE SWAMP MOVES IDLY. A wide, gentle wave traverses it - the force of the ocean diffused by jungle growth and thick water.

With his helmet and suit, Aaron looks like an astronaut in Brazil. So focused on tracking the faint signal that he doesn't even notice as he takes an absentminded step and -

CRUNCH. A LARGE NUT CRACKS under his boot. It rolls, broken, into the water and SEED PODS spill out. They float on the water in a mass, then disperse slowly. One of them floats away from the others, forgotten, alone on the water until...

A PUCKERED GELATINOUS MOUTH rises from beneath to subsume it.

The sound of wind rises as...

EXT. SEASHORE - DAY

Aaron emerges from thick growth to -

THE OCEAN. Wind blows. Waves crash. Sand whips, *clacking* at Aaron's visor. Just barren, wind-battered ocean and sand. No people. No pods. Nothing. Aaron checks his wrist:

The dial points toward the ocean. The endless expanse. Shit.

He steps forward. Trudges into pebbles and sand now. Into the wind, toward the waves crashing against the shore. And as he does, he slowly sees over a crest of sand and rock...

A POD LAYS UPSIDE DOWN IN THE SAND.

... Aaron HURRIES. All his effort to get to it fast. Out of breath. Michael weighs heavy on his back. Off balance.

He falls to his knees. Slings Michael off his back. Michael hits sand as Aaron tries to turn the pod over. Wind whipping, he puts his back into it, heaves, boots digging sand.

He pulls the pod's flotation arm/stabilizer out - *CHAK*. And Uses it as a lever, heaving, until the pod turns and -

WHUMP. Slams right-side up.

The window where the inhabitant's face should be visible is covered in wet sand. Aaron wipes the sand clear -

But the window's FOGGED. Can't see inside. The wind howls.

He peers in, face against the translucent polymer. Something or someone inside. A face? Long hair?

He seeks the pod's hatch release. But all he finds is THICK ORGANIC GROWTH. Like some kind of coral, wrapped around the pod's seams, cementing it shut. Aaron pulls out -

HIS KNIFE. He slices coral stuff along the pod's seal and -

KSHHHHH. A NOXIOUS LIQUID SPILLS OUT. It starts to eat away at Aaron's polymer gloves like acid through flesh.

Shit shit shit. He grinds his glove through the sand but it's no use - the liquid eats away further - he scrambles -

PLUNGES WAIST-DEEP INTO THE WATER. He sloshes his hand in the ocean. Panicked, he pulls his hand back out and -

IT'S CLEAN. The acidic substance has been washed free.

PSHHHHHHH. A sound, something behind him. Aaron turns.

THE POD IS OPENING. He clambers toward it, out of breath.

FRIGID, FOGGED AIR RISES OUT, obscuring the inside. But Aaron can see a trace of SUIT through vapor. And then he can see -

The whole body. Slender. Female. The visor's fogged. The tubes connecting to the suit sit dry and empty. Nothing pumps through them. No fluid. No blood.

Aaron kneels in the wind, tries to wipe at the visor when -

Sshhh. THE TUBES START PUMPING FLUID. Milky. Then CRIMSON.

The visor's still fogged. Aaron sees the surface of his own visor, inches away: Hadia's kiss. Hopeful, he stares at the pod's inhabitant's obscured visor as the fog dissipates...

A FEMALE FACE starts to reveal itself... to be...

A STRANGER. In her thirties, skin clammy from the process. She isn't moving. Pale. Dead. When -

BZZ! HER BODY CONVULSES from induced cardiac shock -

SHE GASPS. GULPS AIR in shock. Sees Aaron: some kind of hostile spaceman in violent wind hovering over her and -

SHE CLAWS AT HIM reflexively. Confused, terrified -

Aaron struggles, PINS her shoulders down. She tries to fight, but she's weak. Her muscles give out. She croaks in breath.

AARON

It's okay. It's okay.

She makes a noise, inhuman groaning, throat crackling -

AARON (CONT'D)

Water.

He presses something on her forearm and the water tube in her helmet extends. She drinks reflexively, a baby just come out of the womb, blind and sucking on her suit's teat.

Aaron collapses onto his ass in the sand, next to her pod, exhausted. He keeps a hand hanging over into her pod, on her arm. Overwhelmed with relief to not be alone. He's wrung out.

And then he notices...

She's crying. Crying hard.

He just squeezes her forearm. Trying to comfort. And as she cries, he checks something. He reaches in her pod -

SWITCHES OFF her signal module. Then he checks his wrist:

The dial doesn't bob. Stuck at zero.

Aaron squeezes her arm tighter. And he reads her wrist tag:

"REEVES." Who cries alone as the wind and water rage.

EXT. CAMPSITE - FOLIAGE NEAR THE BEACH - NIGHT

The wind *hushes* through leaves and branches, dissipated by the light stand of foliage between here and the beach.

The chemical light from Reeves' pod is their dim camp light. The pod's integrated sail/tarp is their shelter against the elements. Reeves looks like she's survived a tsunami. Numb and silent, she stares at Aaron sitting across from her.

He presents a small CANISTER to her. One of those labeled with a simple fork and knife symbol. He demonstrates:

Pushes it to his elbow, to a valve on his suit. Screws it in.
K-SHhh. The contents inject into the valve. Into his veins.
He offers a second canister to Reeves. She doesn't take it.

AARON
You should eat.

REEVES
I should be dead.

AARON
So you can talk.

She looks at him. If he's joking, she doesn't appreciate it.

AARON (CONT'D)
You should eat.

She eyes the canister. What Aaron just did isn't "eating".

REEVES
I ate last night. I was on a boat.
They put tubes. In my arms.

AARON
Me too. But you weren't on a boat
last night. You were in there.
(nods at her pod)
And the night before that. And
before that. You haven't eaten in a
long - *long* - time. Your metabolism
needs fuel.

REEVES
I know what my body needs. Thanks.

He stops offering, sets the canister down, in her reach.

REEVES (CONT'D)
We should be dead.

AARON
We aren't.

REEVES
That is.

She's talking about MICHAEL. Dead in the sand.

REEVES (CONT'D)
How long were we asleep?

AARON
I don't know.

REEVES
You *found* me.

AARON
I picked up your signal.

REEVES
Our blood was turned into sub-zero molasses, drained from our bodies, but somehow we're still alive. And you're telling me the one thing that shouldn't have failed *did*.

AARON
It didn't *fail* -

REEVES
100 pods connected to each other by polymer cable that doesn't degrade, that's stronger than steel or CNT.

AARON
Not anymore.

He didn't want to have to show her this soon. But he does:

His GLOVE. Chewed by acid. She stares, terror growing. And she follows his eyes, turns, sees the CORAL/ALGAE on her pod.

REEVES
You're saying -

AARON
- it's coral, or algae -

REEVES
- it *digests* XE polymer?

She looks back at him. He can't explain it.

REEVES (CONT'D)
It would take a million years.

AARON
Maybe -

REEVES
That's if there's *rapid* mutation, a lucky gene. For something like that to evolve -

Ksch. A sound in the trees. In the direction away from the beach. They both turn fast and stare, frozen. Listening:

Ksch ksch ksch... it sounds small. Like it's jumping from branch to branch, getting further, and then *quiet*. But Reeves' eyes sense movement elsewhere, she looks down. At the pod. At its phosphorescent strip, their light source, where:

AN INSECT the length of an index finger crawls along the moisture beaded, amber glow. It opens faux flower petals toward the glowing light. Some automatic animal ritual. Aaron looks at it with concern but Reeves stares in shocked awe:

REEVES (CONT'D)
Elytra modified for flower
imitation. That kind of
evolution...

She reaches slowly, tentatively to examine it but -

IT FLIES OFF. She sees Aaron's expression. Doesn't like bugs.

REEVES (CONT'D)
Just a beetle. *Hyper-evolved*.

AARON
The stars scare me more.
(off her look)
It takes 2, 3 thousand years for
most stars to move one arc-second
in the sky. 2, 3 *million* to move
one degree - the width of the tip
of your pinky. You see that sky?

She looks out through the trees, toward the endless night sky above. A field of black dotted by infinite stars.

AARON (CONT'D)
I can't even find Sirius. Might've
gone nova, maybe dimmed by a newly-
formed black hole. But it's gone.
You see a single constellation you
recognize up there?

Reeves stares at the unfamiliar ocean of stars above. She looks back down to earth. To Aaron.

REEVES
Aaron Bishop. Her husband. The
"astronomer", right? We didn't
really talk on the boat -

AARON
I know who you are -

REEVES

Yeah? I'm a biologist. And if *that* and that evolved while we were asleep, I can tell you we were out *way longer* than you said we'd be. That kind of evolution, it takes time, the kind of time that separates the Cretaceous from the discovery of electricity. Anything could be out there.

AARON

I woke just before you. It may be a few million years -

REEVES

A *few million*? Those pods were supposed to surface within 2,000 generations if they surfaced at all. You didn't say they -

AARON

I didn't say anything. My wife built the program. Not me.

REEVES

And where's your wife?
(re: Michael)
Shouldn't that be with her?

He says nothing. Dead serious, definitive, in denial:

AARON

We need to find the others. We need to search -

REEVES

(realizes)
You don't have a signal.

AARON

... No.

REEVES

We're alone. I'm in the middle of nowhere - I don't know where, I don't know when - with an *astronomer* who doesn't know what stars he's looking at.

AARON

I've been awake for a day. I found you, I haven't really had time to *chart the sky*.

REEVES
Go ahead. I'll wait. Take a couple
extra million years -

AARON
Hey, I saved your life -

REEVES
We're alone! We have no signal.
There are no *others*.

AARON
We have protocol. Signal modules
could have failed -

REEVES
Or we could be alone.

Dead silence. Aaron has no retort. She's probably right.

Sssssssssssss. A TERRIFYING HISSING NOISE.

They turn quickly, primal fear. But -

IT'S MICHAEL. Emitting *radio static*. The sound comes from
within. Aaron and Reeves stare, almost had heart attacks.

MICHAEL
(re: the static)
I've been trying to amplify it.

Holy shi-

AARON

Jesus Chr-

REEVES

MICHAEL
Please remain professional.

AARON
I thought you were dead, you -

MICHAEL
My reserve is depleted. I have
retarded high-level function.

REEVES
"Retarded"?

MICHAEL
Past-tense verb, Doctor. Not
adjective. I have purposely
diminished my own high-level
functions to dedicate all amperage
to a wide-net signal search.
(MORE)

MICHAEL (CONT'D)
My power capacity is severely reduced, I need thermal and solar input or I risk catastrophic failure. I felt the need to speak only due to your unnecessarily negative attitude. But now I'm wasting power. On this.

REEVES
You have a signal? From others?

MICHAEL
The signal is weak:

Sssssssss. His voice becomes the *static* of the signal.

REEVES
What direction?

Silence. Michael says nothing.

AARON
Michael.
(beat)
MICHAEL.

MICHAEL
Do you want me to triangulate? Or do you want me to waste resources -
(voice getting slow, deep)
Talking... to... yooooo-

Michael's voice clicks off.

Quiet. Aaron and Reeves stare at the robot. Is it dead?

MICHAEL (CONT'D)
(back to normal voice)
I'm here. Therefore, you aren't alone. You need rest. You need each other. Try not to fight. I'll scan until sunlight. Silently.

He goes quiet again. For good this time.

Aaron and Reeves left looking at each other. Two kids who've just been scolded by Mom. Relieved to be a little less alone.

AARON
He's...

REEVES
Programmed to keep us on mission.
Optimistic.

AARON

I was going to say annoying. But,
yeah. Sleep. I'll keep watch.

REEVES

You first. I just woke up.

He won't argue with that. He lays back. Looks up, past
swaying trees, at the strange stars above.

Reeves watches him, curious about him and the bot as the wind
whips at the trees...

EXT. BEACH CAMPSITE - DAWN

Quiet. No wind now. Early dawn. Aaron and Reeves asleep.

WHUMcrunch. The footfall of something heavy but *careful*, like
a two ton cat burglar. Then up above, a fainter sound. *Kschh.*
Branches bend. Leaves rattle. *WHUMcrunch* -

Aaron wakes. He sits up with a start - Reeves wakes as he
moves and sits bolt upright too as - *WHUMcrunch. Kschh.*

Sounds like two things moving in the wild. One immense and
earthbound - *WHUMcrunch* - one small and arboreal - *Kschh.*

Reeves moves quietly, slowly, curiously, *toward* the sound.
Aaron watches her, stupefied at her actions, as she crawls
forward and peers curiously through the dense foliage at:

WHUMcrunch. SOMETHING HUGE. Obscured through leaves but its
size is undeniable. 15 feet tall, patterned like a deadly
snake, rows of interlocking teeth. It stalks something -

WHUMcrunch. Ksch. Aaron and Reeves can only stare. As -

THE THING MOVES FAST - LASHING OUT AT SOMETHING - JAWS
SNAPPING AND CRUNCHING - *Ksch* - its arboreal prey can be
heard trying to get away - *eeek!* - but -

CRUNCH. The predator wins. Devours its breakfast.

Aaron and Reeves try not to move or so much as breathe.

They hold utterly still as the big thing - *WHUMcrunch...*
WHUMcrunch... slinks away. Further, further. Till it's gone.

AARON

It didn't see us.

REEVES

Didn't *smell* us.
(realizing why not)
Our suits. "A few million years" my
ass.

AARON

Michael...

No answer from the robot behind them.

AARON (CONT'D)

Michael. How long were we asleep?
How many years?
(off the silence)
Answer me or I throw you in the
goddamned ocean.

MICHAEL

By my estimate. Accounting for
observed stellar movement and
measurement of the moon's
declination given axial tilt -

AARON

How long.

MICHAEL

Between 65 and 110 million years.

Aaron and Reeves. Speechless.

MICHAEL (CONT'D)

I'm sorry I don't have an exact
figure. I'm... working on it.

Aaron stares into the wilderness where the huge creature has
disappeared. Mouth dry as chalk, hand gripping his air rifle:

AARON

Tell me you located that signal.

EXT. COASTAL FOREST - DAY

They trek uphill through dense forest. Reeves wears a SIGNAL
MODULE on her pack. They're both on alert. Wide eyed. Aaron
checks the pressure on his air rifle as Michael talks,
strapped across his back.

MICHAEL

Keep your bearing at 342.

Aaron checks his compass. Refocuses on their heading.

AARON

Reeves -

REEVES

Allie.

AARON

You're a biologist. You have any
idea what -

REEVES

- that was? No. I know it evolved
from something that survived a mass
extinction we didn't. It evolved
out of the ashes, same way birds
and mammals did after the last mass
extinction. Dinosaurs died out,
birds evolved.

AARON

That wasn't a *bird*.

REEVES

Our models predicted some things
that would survive: insects, rats,
pigeons, some microbats.

AARON

That evolved from *pigeons*?

REEVES

(growing exasperated)

No. Based on the pinnae, I'd guess
rat. Some kind of mammal. I'd have
to see its bones, organs, vestigial
structures. There're a lot of
biologists in the program for a
reason.

AARON

I know.

REEVES

I know you know. Or I know your
wife knows. What'd she recruit, 20
biologists, 20 geologists, bunch of
agronomists. She recruit you
because you have useful skills or
because you're her husband?

MICHAEL

Are we fighting again?

REEVES

I'm just wondering why he -

MICHAEL

Dr. Bishop is an esteemed astronomer and cosmologist. His work in spectral analysis was integral to the development of my signal detection and geo-location algorithms. Without it, I would not have been able to locate the signal we are following at this moment. And incidentally, without Dr. Bishop, you'd still be face down in a polymer coffin. So please -

AARON

Michael. Quiet for a while.

MICHAEL

I'm just trying -

AARON

That's an order.

Silence. Aaron leads on, following their bearing.

REEVES

He's loyal.

AARON

Let's try this again. Allie. I'm Aaron. Hi. I like your outfit.
(shakes hands, walks on)
Now how many biologists does it take to figure out what we can eat?

REEVES

I don't know, sounds like I'm not as good at math as you. Why?

AARON

Because we're going to run out of food we can plug into our arms.

REEVES

We have a 30 day supply.

AARON

16. My cache sunk. I have two days of rations. 16 if you share.

REEVES

You tell me that now?

AARON

I tell you because let's spend our energy working together instead of establishing combative coping mechanisms. We're here. We're here to survive. Not just for us but for every person who ever lived and all the people who *will live* in the future if we survive here, now. I don't know biology. Plants, toxins. Just what they taught us in basics. We're beyond basics here. Obviously. I found you for a reason. We multitask, I keep us on finding others, you find out what we can eat. And we survive.

REEVES

Yes sir.

AARON

I order *him*. Not you. You, I ask. I say please. With a cherry on top.

REEVES

(sees he means it)

Yeah. Okay.

MICHAEL

Can I talk now?

AARON

No.

MICHAEL

Because analysis says the signal's 1200 meters over that crest.

EXT. RIDGE - CONTINUOUS

They march fast, out of the tree cover and to the edge of a ridge, where they look down and see down the sparsely wooded slope far below: a large, dried out lagoon below.

SOMETHING SHIMMERS in the center of it. Metal? Plastic?

EXT. DRIED OUT LAGOON - MOMENTS LATER

Aaron and Reeves RUN, exasperated, out of dry brush and into the dry lagoon and its cracked dirt, toward -

STASIS PODS. DOZENS OF THEM. A hundred yards away. They run -

Fifty yards. Twenty-five yards. But -

Reeves slows. She notices something. Then Aaron sees it too.

They stop running. Then stop even walking.

The pods are strewn about. Some lids cracked open. Others melted through by whatever acid ate through Aaron's glove.

All of them tainted by the coral-algae that was on Reeves' pod. Aaron looks through a pod's acid-chewed polymer window:

A SKELETON. Flies buzz. But there's nothing left to eat.

Reeves sees another pod, lid wide open, on its side. Another SKELETON has tumbled out of it, survival suit and helmet in tatters, covered in the coral stuff. A scavenging BIRD picks at the suit - like a vulture, re-evolved from a seagull.

Reeves just collapses. On her ass in the dirt. Hopes shot.

Aaron takes the pack off his back. Michael with it. He walks. Numb, through the pod graveyard. Birds scavenging.

Behind him, Michael moves on telescoping legs. The robot walks among the dead too. Looking at them with his lens-eye.

Skeleton. Skeleton. Skeleton. Aaron checks pod after pod.

REEVES

Don't.

But Aaron doesn't listen. He checks. Skeleton. Skeleton.

REEVES (CONT'D)

They're dead. Bishop.

He's still checking. In denial, ignoring loose human bones strewn about the dirt, far and wide.

REEVES (CONT'D)

They're DEAD. And they're contaminated with something that could eat through all the kit we have. Bishop. BISHOP. BISHOP!

But Aaron isn't listening to a damned thing. He's animated now. Tearing pod lids open. Bones and decay.

MICHAEL

She's right. I detect no life. Dr. Bishop. Aaron. We need to move on. We should appropriate their kits -

Aaron STORMS TOWARD MICHAEL like a man challenged to a bar fight but Michael reflexively COLLAPSES into a limbless metal brick on the ground like a turtle into its shell.

AARON
Appropriate??

REEVES
Bishop! We're alone! You want to
fight someone? Take it out on them!

Aaron stares at the pod beside Reeves. Sees one of the birds picking at the dead inhabitant's suit and -

HE KICKS THE POD. The bird takes off.

Aaron's flood of rage abates. He stares at the lifeless suit in the pod he just kicked. And sees, inches from his eyes:

The press of Hadia's lips on his visor, mocking him now.

MICHAEL
I'm sorry, Doctor.

The bird Aaron spooked lands again nearby, on the dry dirt. Reeves watches it pick at something in the dirt. Curious.

The bird looks to be eating a sun-baked, ROTTED FISH.

Reeves scoops the dirt beneath her with her gloved finger. The top layer's dry. But below is DAMP MUD.

REEVES
That's weird.

Aaron perks up at that. The birds all suddenly fly off. Heading far. It's dead quiet. The flies have stopped buzzing. Odd. Aaron looks out, in the direction the birds flew from:

THE FULL MOON risen in the blue sky. He realizes something. Stares at the distant ridge that surrounds the dried basin.

The rocks are shimmering. Like an oasis. But not quite... Aaron takes a step toward it before fully realizing. Grave:

AARON
Run.

REEVES
This is a marine species, but -

AARON
Run! NOW!

Reeves turns to see what Aaron sees. The shimmering:

A LOW WALL OF WATER APPROACHING. VIOLENTLY.

MICHAEL

I concur.

Aaron grabs their packs. Reeves grabs Michael, who protests -

MICHAEL (CONT'D)

I weigh 28 lbs. With an approach of
65 mph you won't be able to -

But she doesn't listen. She RUNS as she straps Michael across her back. Aaron RUNS too, packs in hand. Boots pounding dust.

The water roars. Chewing across the sloping, cracked earth -

MICHAEL (CONT'D)

RUN. RUN RUN RUN RUN -

WHOOM! WATER SLAMS INTO THE PODS behind them - batters and carries them with the torrent - human bones swallowed up -

THEY SPRINT. Aaron and Reeves race for the hillside and trees. The only thing that can save them from -

ROARING WATER EAGER TO DEVOUR. Remains of marine creatures bake on the scorched earth they run across as -

EXT. HILLSIDE ALONG THE BASIN - CONTINUOUS

Reeves reaches the hill - CLAWS UP A TREE, DESPERATE - REACHES for Aaron behind her - their hands clasp - just as -

WHAM! THE WATER SLAMS - YANKS AARON, WRENCHES REEVES' ARM - the wall of seawater a brutal tsunami trying to tear Aaron away along with Reeves' arm, swallowing both from sight -

Reeves ROARS with all she has as her tendons scream against the infinite force of unleashed ocean. Not letting go. Raging gyres of dirt and seawater. Until -

Chaos calms slowly, water lowering, revealing Reeves' shoulder, elbow, forearm and...

AARON'S GLOVED HAND. Still holding hers. The water level falls further, revealing Aaron in full.

Muscles shot, out of breath, battered, he slumps against the tree's ravaged trunk, ass in the wet, sliding dirt.

Survivors. They catch their breath as they watch, exhausted:

The water level drops precipitously. Salt water rapidly absorbing into dry earth and winding through natural outflows. Dispersing across the entire, expansive basin.

Too out of breath to speak, Aaron watches the pods drift slowly away, back toward the center of the basin with the abating water. Settling back into a new resting spot. Where -

A HUMAN SKULL comes to a stop on soggy earth.

Aaron brings his glove to his visor, to the spot where:

Hadia's kiss has been washed away. Reeves looks at him. As -

HE HITS THE TREE. HITS IT HARDER. Reeves says nothing. She just sits there. Shaken. No sound but water dripping. She unstraps Michael's heavy body from her back. Sets him down.

LAUGHTER.

Reeves looks to Aaron. He isn't laughing. He looks at her. She isn't laughing. Someone else is. They both turn:

The sound comes from up the hill. Among the rocks. *Laughter* echoing. What sounds like male giggling bubbles and warbles over the expanse. But it's almost inhuman. *An animal?*

Aaron slowly lowers himself from the tree. Sets Michael down.

He creeps up the rocks. Slowly. Michael follows, silent.

AARON

Hello?

The laughter stops. *Silence.*

AARON (CONT'D)

Hello?

Aaron treks slowly. Around a large boulder that obscures the view up the hill. He looks up, trying to see past...

WHUMP! A MAN LANDS ON HIM - a blur of white - *SCREAMING* - SLASHING WILDLY - chaos in a helmet and suit like Aaron's -

SHIK! A KNIFE SLICES Aaron's arm - blood pours out the gash - AARON FIGHTS BACK - the man's face inches away but it's a blur of wild beard filling the man's dirt-stained helmet as -

CHAK! They SLAM against the rock - Aaron holding on to the man's knife-wielding arm with all he has as -

AN IMPOSSIBLY HIGH-PITCHED, PIERCING DIGITAL SCREAM. Michael. The man turns wild-eyed in reflex at the sound and -

WHAM! REEVES SLAMS A TWENTY POUND BRANCH INTO HIS HEAD.

The man collapses, limp. WHAM! Reeves hits him again. But Michael stands there watching only:

AARON. He staggers, dizzy. Takes a wobbling step forward.

BLOOD POURS from the slice in his arm, running crimson down his gloves, dripping off the fingertips to the rocks below. Rapid blood loss. He passes out and -

Chak. His helmet hits rock.

BLACK.

EXT. A CAMPSITE - FOREST - EVENING

Michael's lens-eye peers down at -

Aaron. Who wakes. No longer wearing a helmet or the top half of his suit. He sees his arm. Bandaged. He sits up, woozy.

MICHAEL

You lost 20% of your blood volume.
You're weak.

AARON

(sees his bare arms)
What...

MICHAEL

She saved you. 23 stitches.

Aaron notices the spent food canister beside him. The used medical kit. And around him:

EMPTY STASIS PODS arranged haphazardly. A ragged defensive wall? Reeves sits 20 feet away. Guarding both Aaron and -

THE MAN: a prisoner now. Arms and legs bound around a tree.

Aaron stands. Limpers toward Reeves. Stops. Brings his hand to his face: *his helmet's gone*. That sinks in. He breathes air.

MICHAEL (CONT'D)

I can't guarantee 100% that there
aren't any airborne pathogens.

AARON

I wouldn't expect you to.

He sees that Reeves is missing her helmet and gloves too.

AARON (CONT'D)
Your helmet...

REEVES
I needed my hands to stitch you.
Took off my gloves, so... You were
bleeding. If you die, I'm alone.

Who's he? AARON

The man who attacked him: tied up, passed out. A mystery.

MOMENTS LATER

"NOORANI". The name on the unconscious man's wrist-tag. Aaron studies the man's wildly-bearded, dried-sweat-stained face as Reeves unlatches the man's helmet. Lifts it off his head.

The SMELL is strong. Aaron and Reeves both pull back. The man's out cold. Aaron PRODS him, like a dead bird.

Hey. *HEY.* AARON

The man sucks in air. His unconscious mind processes a new smell: no more stale helmet air filling his nostrils. And -

HE WAKES WITH A START. Panic. Sees Aaron and Reeves staring -

HE JERKS AWAY. His binds keep him stuck. So he freezes, survival instinct. But as the two strangers stare at him, he slowly realizes: they aren't attacking. And more importantly -

NOORANI
... You're real?

His voice is hoarse but erudite. British.

Yeah. REEVES Yeah. AARON

The man starts sobbing. Not what they were expecting.

AARON (CONT'D)
You tried to kill me.

NOORANI
(overwhelmed, to himself)
They're real. They're real.

AARON
Hey. *Noorani*.

Noorani looks at Aaron.

NOORANI
You said my name.

AARON
It's on your wrist.

NOORANI
You're *talking*.

REEVES
(re: the empty pods)
What happened to them? You attack
them too?

She holds his knife, cold. Aaron shoots a look: *easy on him*.

NOORANI
I. I buried them. I'm the only one.
It's my job, burying. Dr. Bryce,
Lau. But the graves brought the
animals. So I quit. I quit my job.

REEVES
You weren't on the Lockroy.

Noorani looks at them. Confused.

AARON
Our boat: UNV Lockroy. Dropped 100
active pods at the mid-Atlantic
ridge. You weren't on it. There's
no "Noorani" on the alternate list.

NOORANI
(suddenly wary)
You tied me. You took my helmet
off. What is this? Why are we *here*?

REEVES
It's your camp.

NOORANI
This isn't my camp. Why am I tied??

AARON
You tried to kill me.

NOORANI
Kill *you*? Kill *first*. You don't
know that, you haven't been here
long.

AARON

You weren't on the Lockroy.

NOORANI

Lockroy was 8 months ago.

(correcting himself)

8 months before I dropped. I've been awake 83 days. 83, here. But I went underwater 8 months after you. From UNV Nereus. The second boat. The last boat. 100 of us, just like you. All dead. But if you're here, your pods worked. That means...

(hopeful)

How many are you?

REEVES

... Two.

NOORANI

Two?

Noorani hangs his head. Whimpering with frustration.

AARON

We have a mission. Look at me. We're here for a *reason*. I found her. I found you. I'm not done. You didn't survive to bury them. You survived for something bigger. There are 98 pods from the Lockroy, from our boat, waiting to be found just like her, like you.

REEVES

But this is the only signal we have.

Aaron turns to Reeves. Her mood the opposite of his. Stark.

REEVES (CONT'D)

They're dead. You want to save our species with what? You, a homeless man, my womb and some lowered inhibitions? Tell him. Tell him the truth: *it's hopeless.*

MICHAEL

(rolling forward)

It is never hopeless.

AARON

(combative, to Reeves)
Why'd you join?

REEVES

(to Michael)
Please!

Verbal chaos as Noorani stares at Michael. Stupefied by the walking, talking machine that he hadn't seen until now.

REEVES (CONT'D)
(to Aaron)
What?

NOORANI
(sees Aaron's wrist)
"Bishop"?

AARON
Why'd you join?? How'd you make the
program if you're ready to give up
after 24 hours -

NOORANI
Aaron Bishop?

Both fed up with Noorani:

AARON
What?!

REEVES
What?!

A beat. Noorani stares in wonder at Aaron.

NOORANI
You're Aaron Bishop.

AARON
Yeah.

NOORANI
From the Lockroy.
(re: Michael)
And that's an AICD.

AARON/REEVES/MICHAEL
Yeah./Yeah./Yes.

NOORANI
There were only two.

AARON
Two?

NOORANI
It doesn't matter that there're
only three of us.

REEVES
Two, three? You've been alone too
long, man.

AARON
Let him talk.

MICHAEL

Please.

NOORANI

Because there aren't three of us.
There are four of us. With him, we
can locate the device.

AARON

The device?

NOORANI

The Genesis device.

On Aaron: like Noorani just invoked the name of god. Grave:

AARON

What?

NOORANI

The Genesis Device.

AARON

It doesn't exist.

NOORANI

It does. It did.

AARON

She died. Two weeks after I
dropped. She never built it.

NOORANI

Your wife? Hadia Bishop? The
director? She died, yes. Not two
weeks. Six *months* after you went
under.

REEVES

What're you talking about?

NOORANI

She was very sick but... driven.

AARON

The Genesis Device was a theory.
Tests proved it couldn't be built.

NOORANI

She solved it. Two months after
your dropped, she found a way.

Aaron's light-headed with the news. He has to sit.

REEVES

Is anyone going to tell me what the hell a "Genesis Device" is?

A LIGHT suddenly makes them all turn their heads. It's MICHAEL. His LENS EYE PROJECTS AN IMAGE on one of the pods:

MICHAEL

A Genesis Device is a DNA synthesis and incubation engine capable of recomposing ingested raw material into neophyte complex forms.

A WIREFRAME OF A LARGE, DISK-SHAPED BEHEMOTH is projected on the side of the pod. It looks more spaceship than "device".

MICHAEL (CONT'D)

Theoretically, it generates life.
(off her look)
Embryos.

REEVES

I get it. But you're saying they actually built one?

MICHAEL

A Genesis Device of sufficient size and power could synthesize an endless number of cells based on known DNA sequences and combinatorial principles. Embryos of known lifeforms: crops; livestock; even *human embryos*. A Genesis Device, more than we ever could on our own, could bring life as we know it back. Here on Earth.

Aaron is still in shock, staring at the projected image:

AARON

She built it.

NOORANI

It was the last thing she did. It went underwater. Just like us.

AARON

Then... we find it.

REEVES

"Find it"? Under 200 million square miles of ocean. How?

A beat. And just as Aaron's about to answer her -

The insects buzzing in the night all shut up. Michael stops projecting the Genesis Device. Darkness.

DEAD SILENCE.

Noorani freezes. Terror takes over. Breath held. Aaron and Reeves catch his fear by social instinct. Noorani's quiet:

NOORANI

We shouldn't be on the ground.

No one moves. Reeves follows Noorani's eyes to the thick, dark brush and trees beyond the low ring of pods. Where -

Whumcrunch. Something HUGE. Silence. WHUMcrunch. Silence.

NOORANI (CONT'D)

You took my helmet off. You took yours off. It can smell us now.

REEVES

What is it?

NOORANI

I told you this isn't my camp.

Aaron looks around. Notes the pods piled around them: GOUGES on their surfaces, as if chewed and clawed. And there are the BONES OF A LARGE ANIMAL at the far edge of the "camp".

Eyes on the trees, Reeves loads a dart in her air rifle. But -

NOORANI (CONT'D)

That isn't gonna help. We need to move. Right n-

WHUMcrunch. CRACK! A high tree branch audibly breaks, falls. Through foliage, Aaron and Reeves see the familiar patterned flesh of the 15 foot tall animal they saw this morning but -

WHUMP. It DROPS to the ground - just a severed, chewed BODY PART. Whatever dropped it is MUCH BIGGER. The three of them utterly still in shock. *Rhythmic tapping as...*

Raindrops fall. Light at first. Then HEAVY. A dark downpour.

The three survivors and their robot friend stare into the trees as the rain falls fast and hard. As the leaves *shake* from heavy rainfall, obscuring any motion in the darkness.

Reeves reaches for her helmet in the dirt. *Clicks* off the light that was acting as their lamp. PUTS THE HELMET ON. *Chk.* Aaron follows suit, pulling the upper half of his suit back on, securing his helmet. *Chk.* They start backing away but -

NOORANI (CONT'D)

HEY.

Noorani is still tied to the tree. Shit. Reeves starts sawing his binds, Aaron grabs Noorani's helmet, secures it back on him - *Chk*. Their voices transmit in each others' helmets now:

NOORANI (CONT'D)

Your arm. It smells the blood.

Aaron notes his bloody forearm, the slash in his suit. Shit. He looks up - *WHUMCRUNCH* - in the darkness...

STRANGE FLESH. It shimmers in the wet dark. Like scales or some kind of hardened feathers contracting. The thing's huge.

MICHAEL

Doctors, we should go -

REEVES

(sawing still, aaalmost)

Yeah, I KNOW. Why don't you -

SNAP! The rope slices through just as - *SMASH!* THE THING CHASES - BUSTING THROUGH TREES - huge in the darkness -

KRAK! MASSIVE JAWS LASH OUT FOR REEVES AND NOORANI - but MICHAEL PROJECTS BLINDING LIGHT and *EEEE!!!* A DIGITAL SCREAM -

THE HUGE ANIMAL is disoriented by Michael - its articulated-flesh, razor teeth and 25 foot tall monstrosity lit up by Michael's blinding high beam light - as Aaron PULLS REEVES - *RUN YOU IDIOT* - all three of them racing, Noorani ahead as -

RAARRRRR!! The thing *ROARS* at Michael, pissed.

REEVES FIRES HER AIR RIFLE but the dart just *plinks* off the creature's scaled/feathered flesh. Its skin impervious. She stares in numb awe, her boots slowing, the thing *ROARING* -

AARON

RUN! MOVE!

They RUN - pulling each other along, racing after Noorani. MICHAEL FOLLOWS FAST ON WHEELING, TELESCOPING LEGS - like the child left behind, falling behind on his stubs as -

The animal bounds after them, after the humans' *splashing* in the rain - a force in the darkness - *WHUMcrunchWHUMcrunch* -

Aaron and Reeves run hard - threading through trees as -

Noorani *SLIDES* into A KNOTTY OPENING IN A HUGE TREE'S TRUNK - DARK - behemoth from hell on their ass as -

REEVES DIVES INTO THE TREE after him, scraping -

INT. HOLLOW TREE - CONTINUOUS

Noorani above her inside - this is a completely HOLLOW TREE, its inner walls lined with huge toadstools and fungi -
Noorani PULLS HER UP, her headlamp lighting the darkness now as she looks back out to see -

EXT. FOREST - SAME

The creature gains on Michael, who trails Aaron as - AARON SLIDES INTO THE TREE'S OPENING TOO -

INT. HOLLOW TREE - CONTINUOUS

He looks out, sees Michael moving fast as his spinning legs will carry him, about to be caught. Ten feet away -

REEVES
BISHOP! AARON!

Reeves shouts down from 10 feet above where she and Noorani climb fungal growths in panic, confused as to why Aaron isn't climbing, why he's down there exposed, waiting for the robot -

AARON
COME ON! COME ON!!!

Michael WHEELS IN - Aaron GRABS HIM, PULLS TO THE SIDE AS -

THE CREATURE'S HEAD SLAMS INTO THE TOO-NARROW OPENING - JAWS SNAPPING JUST INCHES FROM AARON, who grips Michael and -

KICKS the creature in the side of its massive snout - REACHES UP FAST FOR REEVES - she spans her boots across the inside of the tree - reaches down for him - PULLS HIM UP -

THE CREATURE THRASHES ITS HEAD - wood, bark and fungus *SHEER* from the walls - as Aaron scrambles up, holding Michael by the leg with one hand, gripping Reeves' hand with the other - jamming his boots into the walls for leverage, climbing -

THE ENORMOUS JAWS SNAP AT HIS HEELS - Aaron looks down -

SHOUTS AT THE CREATURE, fed up, defiant, he stares down into its gaping jaws and *ROARS*, the creature *roaring* back as -

SHIK! AARON FIRES HIS AIR RIFLE - the dart jabs into the thing's huge tongue - it reacts - pulling back -

Aaron watches its tongue wag around, trying to dislodge the dart, going numb. RAAAAAR - its roar warbling now as -

BOOOOMMMMM!!!! A LIGHTNING STRIKE. A FLASH, EARTH SHAKING. The monstrous head retracts from the tree hollow below. Aaron stares at the empty space it occupied, waiting as...

WHUMcrunch. Whumcrunch. whumcrunch. Heavy footfalls fade.

Gone. And like that, it's over. Aaron holds there, catching his breath. Thunder rumbles. Aaron looks up to see:

Reeves above. Darkness behind her. From which they hear:

NOORANI (O.S.)

Higher.

Reeves turns, her headlamp illuminates Noorani a good twenty feet above them. He's climbed well up the inside of the tree.

NOORANI (CONT'D)

We sleep higher. Much higher.

Aaron looks at Reeves' hand, holding his. Hearts racing.

REEVES

That's twice.

He climbs up as *the storm* hammers the world outside.

INT. HOLLOW TREE - LATER

They're nestled high up inside the tree now, where a web of calcified toadstools fill the hollow interior, solid enough to bear many times their weight. Reeves takes it in. Feels the dead fungus beneath her. Mesmerized, and overwhelmed.

REEVES

Fungus eats cellulose in the tree.
Tree eats nitrogen in the fungus.
Symbiosis. They evolved *together*.
This is a complex ecosystem. And we
just dropped right into it. We have
no place in this world.

AARON

Not yet.

REEVES

Not yet?

MICHAEL

The Genesis Device.

She looks at Michael, who's used his telescoping legs to lodge himself solidly in place beside Aaron.

NOORANI (O.C.)
Mmhm. The Genesis Device.

Reeves looks at Noorani across the tree, at a distance from them. An odd duck. He pulls a hidden KNIFE from the side of his boot. Slices a WRAPPED LEAF BUNDLE open.

She watches him dig something from it. A TOUGH FRUITY NUT.

Noorani unlatches his helmet, lifts it a few inches. Eats the nut through the gap. He catches Reeves staring, beside Aaron.

He freezes. Just stares back. But guilt overtakes him and he digs out another nut. TOSSES it to her.

She considers it, newly evolved, turns to show it to Aaron but Aaron is in his own world now, looking out through a knotty gap in the tree interior: STARS fill the parting sky.

REEVES
 If this "device" is going to save
 us, how do you propose we find it?

AARON
 Science.

EXT. FOREST FLOOR - DAWN

WHUMP. Reeves is the last to drop down to the ground again. Noorani is already peering out. Eyes searching the wild:

HUGE PRINTS gouged in the earth where mud has dried.

NOORANI
 Gone. Far. At its nest.

They step out from the tree to see the carnage from the night before. Broken branches, sheered bark. Huge footprints.

Reeves pulls her helmet off, sick of the stale air, clips the helmet to the side of her pack and when she looks up -

Aaron is already trekking ahead. She falls in step:

REEVES
 So we find a machine that's been
 buried underwater for 70-million
 years with "science". How exactly?

AARON

We know exactly where it was submerged. We might have drifted when we surfaced, but the machine's still down there, lodged, where we dropped. Odds are, we're close. Either way, it means we know where it is. North-western edge of the Atlantic Rift. Iceland.

REEVES

Iceland? Iceland doesn't exist anymore. The continents have moved just like your stars.

AARON

We can figure out where they moved.

REEVES

Yeah? How? Map the Earth on foot?

Noorani realizes where Aaron's going with this.

NOORANI

Magnetics.
(off Reeves' look)
PhD Oxford, Geology.

Reeves looks to Aaron. Is he serious?

AARON

We sample the magnetic orientation of the rocks, carbon-date them, compare to where the Earth's magnetic poles are now and extrapolate continental drift. I map the sky, if I can identify three, four stars, we can figure out where we are, and he can figure out where Iceland's gone.

They all look at Michael. The "he" in question.

MICHAEL

Theoretically... he's right.

REEVES

You want to sample *rocks* to find out where they were, which way they faced 75 million years ago. Rocks move. They roll, they crumble.

AARON

That's why you need a big rock.

Reeves turns, following Aaron's eyes behind her, and sees...

A MASSIVE MOUNTAIN RANGE. Visible now through a swath of cracked trees that the massive creature smashed last night.

EXT. THE "CAMPSITE" - DAY

K-CHUNK. Aaron rips a GOUGED POD open. Reeves watches him scavenge supplies from the dead. His helmet and top half of his suit collected again at his feet. Both of them wary of the perimeter, knowing this is a dangerous feeding ground.

REEVES

We're the last people left on Earth
and you want to climb a mountain.

AARON

It's our best chance.

REEVES

At what? Starving? Freezing?
Falling off a cliff?

AARON

Saving our species.

WHUMP. He closes the pod. Looks her in the eye. Driven.

REEVES

There are three of us. Even if we
can find it, say it's in the middle
of the ocean. Say we risk our lives
to get to it and it doesn't work,
like all those pods. Hey.

Aaron just gets ready, stuffs scavenged darts in his pack. Reeves catches Noorani staring at her like he hasn't seen a woman - or anyone - in years, knife in his hand, mid-sawing his beard off. He breaks eye contact. She storms after Aaron.

REEVES (CONT'D)

Hey.

AARON

Hey.

REEVES

You're gonna get us killed going up
there. They're all dead. We're all
that's left. And you want to -

AARON

What's your problem? You want to
give up? You want to stay here?

He lets the animal-clawed pods speak for him.

REEVES

No, you don't get it. This here,
this attitude that we can survive
anything, control any situation,
it's what got us here. Your pride,
it's why we're extinct.

AARON

It's why we're here, alive. Because
people believed they could solve
any problem. Answer any question.

REEVES

(cold, re: Hadia)
Cure any disease?

AARON

... Right.

REEVES

You risked your life for a machine
last night.

Michael perks up at that. The humans are talking about him.

AARON

That "machine" is *everything*.

REEVES

Because she built it?

He glares at her. Maybe that *is* the reason. But -

NOORANI

Because without it, we're alone.
Forgotten. And Genesis is lost
forever.

REEVES

And if I stay here, he'll stay with
me. Last human ovaries on the
planet and all.

MICHAEL

Sorry. The Genesis Device gives us
an infinitely greater chance of
saving the human species than
fertilization of your womb.

(MORE)

MICHAEL (CONT'D)
And you're bluffing. You won't
choose solitude, Dr. Reeves. Not
here.

A beat. Reeves looks at the clawed pods. Her choice: stay
here or go with her only companions. Not much of a choice.

MICHAEL (CONT'D)
I recommend you wear protection.

Reeves takes a second to process the bad joke. Michael means
her HELMET, clipped to her side.

"SPIRIT IN THE SKY" by Norman Greenbaum starts blasting as...

EXT. MOUNTAIN RIDGE - DAY

CRUNCH. Reeves' boot steps on rock. Exhausted as she follows
Aaron and Noorani uphill, all of them suited up, trekking as -

She STUMBLES - ROCKS TUMBLE - she almost falls with them but -
Michael leverages his legs - gives her something to hold.

REEVES
Thanks.

MICHAEL (REEVES' HELMET)
Don't thank me. I'm just a *machine*.

He rolls on. Reeves dusts herself off. She treks on in the
dry, cold air. Notes SNOW on rocks above. Out of breath:

REEVES
This music. Will call attention...

MICHAEL (REEVES' HELMET)
I'm only broadcasting in helmet,
doctor. I can even play it louder.

He blasts MR. ROBOT by Styx: *"Domo arigato, Mr. Roboto!"*

REEVES
I'm taking my helmet off.

She starts to unlatch. So Michael kills the music. She wins.

MEANWHILE, AHEAD. Noorani trudges just behind Aaron. He
switches off broadcast, talking over speaker, just to Aaron:

NOORANI
Bishop. Are you and... Dr. Reeves.

AARON

What?

NOORANI

You argue like you're - are you...?
You and she...?

AARON

I have a wife.

NOORANI

Yes. Yes. Of course. But. Only one
woman. One man...

AARON

You're here.

The realization he may have to "mate" hits Noorani. He looks back at Reeves just as she pulls at suit fabric by her crotch like underwear's riding up. Not the hottest look. But Noorani considers, *hmm*. Aaron just trudges on, rounds the corner to -

EXT. MOUNTAIN OVERLOOK - CONTINUOUS

A VISTA. ENDLESS BREATHTAKING WILDERNESS as far as the eye can see. A vast HERD of something in a savannah far below. Flying species flock and circle. It's a contrast to the cold rocks around them, where snow sits in shadows.

Life goes on. Infinitely.

Reeves rounds the corner just behind Michael, catching up to them. She sees the vista. Struck by it. Breathless, Aaron finally notes the solid rock face behind them. Feels it.

AARON

Metallic, high altitude. We can
sample here. Right?

MICHAEL rolls up to the rock face, focused on his task. His lens eye presses right up against the granite.

MICHAEL

Surface is silicate. Potassium.
Sodium. And... *Hmm*. Interesting.

AARON

What?

Michael doesn't answer. He just turns. Faces up the mountain.

MICHAEL

Interesting.

REEVES

What?

Michael rolls onward up the mountain, away from them.

AARON

Michael.

But the bot is singularly focused. Rolling away on a mission.

EXT. FURTHER UP THE MOUNTAIN - DAY

It's cold here. Air thin. Snow. Ice. The bot just rolls on. The humans out of breath as they try to keep up. As Michael enters a narrow MOUNTAIN PASS. Steep rock on either side.

INTERCUT: MICHAEL ROLLING AHEAD. HUMANS TREKKING FAST BEHIND.

AARON

I order you [*sucks in air*] to tell
us [*sucks in air*] where you're -

Michael comes to an abrupt stop.

MICHAEL

There.

Aaron climbs, legs exhausted, and finally reaches where Michael has stopped. Where the bot looks at something ahead:

A LARGE ANIMAL CARCASS. Fur covered in wide stripes. It lies in the cold, outside a CAVE 50 feet ahead. Reeves concerned:

REEVES

Died recently. Nothing's eaten it.

MICHAEL

Not that. The smell, in the air.

AARON

I can guess.

NOORANI

Whatever did it, it's nearby. It's -

MICHAEL

Airborne carbon.

AARON

(incredulous)
What?

MICHAEL
In the air. Carbon monoxide.
Guaiacol. Particulates.

REEVES
Smoke?

MICHAEL
Burnt wood. And flesh.

The snowy cave entrance lies ominous and dark next to the carcass. Reeves stares at it, steps forward, calls out -

REEVES
Hello? *Hello!?*

NOORANI
(grabs her)
You want to kill us??

The animal's remains stare back at them: large, recent.

REEVES
You think a carnivore evolved to
make fires? And cook meat?

NOORANI
70 million years. Anything's
possible.

MICHAEL
The independent evolution of non-
human intelligence complex enough
to make fire is highly improbable.

A beat. Reeves takes a step toward the carcass.

MICHAEL (CONT'D)
But. Careful, doctor.

She ignores him. Trudges on. Noorani turns to Aaron.

NOORANI
She isn't smart.

AARON
No...

Aaron follows her. Noorani watches him go, incredulous. Then Michael follows Aaron. So Noorani finally follows too, tense.

WITH REEVES. SMALL FLIES buzz around the dead animal in front of her. It's 10 feet long, 8 high. Strong, docile-looking in death. No marks on it. Hard to tell what killed it.

Aaron steps up behind her and sees it too. He also sees:

THE SNOW. TRAMPLED. By more than just this big animal.

He immediately looks to the dark cave entrance. He walks slowly toward it, the black opening creeping closer:

AARON (CONT'D)
Hello? *[whistles into the darkness]*

Noorani holds back a few feet by Reeves. Uncomfortable.

NOORANI
What killed it?

Reeves crouches by the creature. Her gloved hands roam over its short, striped fur, finding no wounds. Curved HORNS jut from the side of thing's head. Something odd there, stuck on the horn that's lying in the snow, hidden...

WITH AARON. His boot just outside the entrance to the cave, about to cross the threshold. Flicks on his HEADLAMP and -

WITH REEVES. She digs snow around the animal's horn to see the strange thing half-buried there. As she digs, she feels something. And finally pulls it from the snow...

A ROPE? TIED TIGHT AROUND THE ANIMAL'S HORN. It's been CUT.

REEVES
Bishop?

INT. CAVE - SAME

But Aaron's staring at something in the cave, grave:

AARON
You better see this.

Michael rolls dutifully into the cave. Stops. Sees it too.

MICHAEL
Well that's concerning.

Reeves and then Noorani step in. Whatever they all stare at, it seems to terrify Noorani most. At their feet:

A DEAD FIRE. One ember still clings to life in a pile of black. A wisp of smoke twists up in the darkness. But it isn't the fire that holds their attention, it's something beside it, on the cave floor...

A single word, scrawled in the jet black of charred wood:

"HIDE"

NOORANI

Hide...

REEVES

From what?

A *DRIPPING SOUND*. A thick wetness hits the cave floor.

Aaron loops up at the roof of the cave. The source of the sound. Something *drips* from a crevice. He approaches, holds his gloved hand out to let the liquid drip on it:

DARK, HEAVY. Noorani is about to shit his pants.

NOORANI

Blood??

AARON

No.

MICHAEL

Hydrocarbon.

Aaron turns to Michael, trepidation on his face.

NOORANI

Oil?

REEVES

No. No wait - !

FOOM! THE OIL IGNITES ALMOST INSTANTLY starting from the ceiling down. Aaron's arm goes up in FLAMES along with the rock floor around him - he's the center of an inferno -

BLACK SMOKE SPEWS. THE FIRE SUDDEN, LOUD AND VIOLENT. Reeves already beside Aaron, fire surrounds her too -

REEVES (CONT'D)

The snow! In the snow!

MICHAEL

No! Don't!

DENSE, BLACK SMOKE CHOKES THE AIR. OPAQUE. They stagger through roiling toxic blackness - Aaron's arm streaking flame out of the cave -

EXT. OUTSIDE THE CAVE - CONTINUOUS

He *SLAMS* into the snow, *SHOVES* his burning arm into the white cold - the black smoke trails off his suit -

WITH NOORANI. RUNNING through snow in full on panic -

NOORANI
Hide! Hide! Hide!

WHACK! SOMETHING HARD *SLAMS* HIS HELMET. HE DROPS in the snow.

WITH REEVES. *WHAM.* She trips over the animal carcass in blind confusion. Her hand lands on something hard sticking out from the animal's ribcage, what she hadn't seen before:

AN ARROW SHAFT. She turns, looks at the cave as -

WITH AARON. Helmet in the snow, suit blackened and steaming, he looks back at the cave too. It *POURS OUT BLACK SMOKE.* And -

TEN FIGURES stand around the cave's mouth, in clothes of weathered polymer suit fabric cut and re-sewn, augmented by animal scales, needled feathers, some have armor plates of SEED cryostasis pod parts. Armed with bolas, pole-arms, bows, old air rifles, even a large net gun made of four battered, war-painted air rifles bound together. And one stands above the cave entrance, a TORCH in hand. The fire-starter.

*
*
*
*
*
*
*

Aaron raises his hands. Reeves does too. And -

WHAM! SOMETHING *SLAMS* AARON'S HELMET.

DARKNESS

The sound of something heavy scraping across rock and dirt. But Aaron's breathing is louder than anything else as -

EXT. THE DEATH PLAINS - CONTINUOUS

The flap of rough hide covering Aaron's helmet swings aside as he shakes his head. trying to see where he is.

*

He's strapped to a wooden frame. Being dragged. Head lower than his legs the way he's been strapped down. He sees -

Another frame dragged beside him. Also covered. He can see the shape of a body and helmet under it. Reeves?

*

Strange FIGURES flank him. Some pull the frames, others escort, alert and armed with strange weapons. A busted air rifle butt at the end of a carved wood pole like an axe.

*
*
*

Aaron tries to get his bearings. In a daze. Sees no sign of:

AARON
Michael? ... Michael...

But before he even finishes the thought -

A LOUD HORN BLASTS. Booming, primal like a 10-ton didgeridoo.

The sound of *gargantuan stone grinding against gargantuan stone* as Aaron is dragged on. As he sees alongside him now:

HUGE PIKES JUT OUT ABOVE HIM. Thirty feet high. Carved to impale giants or to terrify mortals, or both. Disoriented, Aaron's dragged through some kind of gate. Along -

HUGE CLAY WALLS. Like the walls at Mycenae. A fortification. *

EXT. FORTIFICATION GROUNDS - CONTINUOUS

The grounds of some kind of immense... fort? Colored ribbons hang, the aged tatters of dyed SEED program tarps like Aaron had in his survival kit. A massive sliced polymer net overhead provides light shade (or cover from flying things). Huge walls lined with huge pikes - to combat *huge things*. And inside the walls, no structures, just - *

A MASSIVE ANIMAL SKULL. Or a sculpture of one, of hardened white clay. It's 8 feet tall, teeth resting on the ground. *

MORE PEOPLE stare, in similar clothes that cobble together hi-tech and raw materials, cut in modern style. Two of them turn a *creaking* winch and THE ANIMAL SKULL YAWNS OPEN to reveal - *

A DARK OPENING leading down. Aaron's disoriented, his head throbbing. But he's relieved at the sight of humanity. *

AARON
People...

THE FIGURE nearest him looks down at him. Aaron's struck by the face beneath the hooded, rough hide clothing:

A WOMAN SOLDIER. Missing one eye. Rough. Once-breathtaking face weathered by a brutal life. In place of her lost eye, a crude black stone and a scar. Hair wild, a tooth chipped. *

AARON (CONT'D)
(head swimming, concussed)
People...?

She studies him. Nods to someone. And Aaron's frame is dragged on, into the opening, into - *

A SUBTERRANEAN HALL. Glass chimes *rattle*. Sunlight fading. *

Grinding as the "SKULL" LOWERS back down over the entrance and the daylight grows thinner and becomes total **DARKNESS**. *

HADIA (V.O., PRE-LAP)
*Those 98 people. They need a
 leader. They need -*

INT. A SUBTERRANEAN ROOM - UNKNOWN *

Sniff. Aaron wakes, head pounding, in a dark room that's reminiscent of a chamber in an ant colony. He's still bound to the frame, but he's upright now. Immobile. And he hears - *

A *DEEP GRUMBLING*. An animal noise. In the darkness. Close to him. *Directed at him.* Vulpine eyes glint in the dark when - *

Ggggggg. The HEAVY CLAY WHEEL DOOR *grinds* open - like a bay door on a ship made of rock, dirt and stone. TWO GUARDS in the SEED/survivalist armor roll it open and light falls on - *

THE LARGE ANIMAL in the corner. Like a rat grown to the size of a bear - saber-toothed, shaggy. But it's restrained. Chained. Aaron looks back at the guards who step aside and - *

A SHADOW APPROACHES. The guards show deference to it: A MAN cut out against the endless flickering oil lamps in the tunnel outside. The shadow enters. Nods to the guards. *

The guards light LAMPS on the wall and small, dirty bronze mirrors behind the lamps direct the rising warm light, fully illuminating the man before Aaron, who lowers a SEED uniform gas mask (war-painted, gouged) to reveal a striking face: *

HAWK. Shy of 40 years but hardened beyond that. Hair and beard cut by knife, with cold style. Mifune cool. His gaze cuts cleanly, assessing Aaron, looking *into* him. And then - *

HAWK
 Are there more?

AARON
 (head swimming, strained)
 I don't know you.

Aaron's voice is muffled through his helmet. So Hawk slowly unlatches Aaron's helmet. Lifts it off Aaron's lolling head.

AARON (CONT'D)
 ... You weren't on the boat.

HAWK
Are there. More.

AARON
More. More more...

Hawk realizes Aaron's head isn't right. Looks at the HELMET in his hand: A BIG DENT IN THE BACK OF IT. He lifts Aaron's eyelid: Aaron's pupils are hugely dilated. Concussion. *

HAWK
Look at me.

AARON
I'm Aaron Bishop. I'm -

Hawk puts an augmented AIR RIFLE under Aaron's chin. Black. *

HAWK
I know who you are. I *need* to know
if there are others. Ranking
members of the SEED mission.
Nguyen, Smith, Bishop -

The names bring it back for Aaron. Cold clarity:

AARON
She's dead. She never came. Just
me.

HAWK
And Reeves. And Noorani. No others?

A beat. No. Aaron sees the intensity in Hawk's eyes.

AARON
Who are you?

HAWK
I thought you'd be taller.
Stronger. *Smarter*.

AARON
Who are you?

HAWK
I've looked for you my entire life.
Who am I? I'm the one they're going
to name cities after.

AARON
Where are my friends? Where's
Michael? Where'd you take him?

But Hawk's done with him now. He orders the guards:

HAWK

Prep them.

He exits and the two guards converge on Aaron, who fights his binds to no avail, shouting to be heard through rock walls.

AARON

Michael! MICHAEL!!!

*

INT. A SMALLER ROCK-AND-DIRT ROOM

Michael rolls back and forth across a tiny carved rock room. Pacing, panicked. He rolls to the solid clay wheel door.

*

Extends one of his telescoping legs. PUSHES it against the heavy door. Trying to get leverage to open it when -

*

*

IT STARTS GRINDING OPEN. Michael quickly rolls back, like a kid pretending he was just working on his homework when his parents open the door. He holds still. Looks up at -

The one-eyed woman we saw before. SATURN. She's militant. In charge. A distinctive Longbow on her back. Flanked by four fascist-vibe SOLDIERS, two armed with modified air rifles: belts of sharpened wood projectiles hanging from the rifles' chambers like spear machine guns.

*

*

*

*

*

INT. PRISON ROOM

WHAM. AARON LANDS HARD on rock and dirt and scattered BONES. His hands are bound behind his back, secured to the rope around his neck. His legs bound at the knees and ankles.

He *groans* as the wheel door is rolled shut across the entrance and he sees a sealed, floor-level, dog-sized DOOR, slats cut into stone like a barred window. He crawls to it, tries to look through the slats and -

*

*

*

*

RAGHH!! A STARVED, TUSKED CREATURE SNAPS AT THE BARS.

Aaron flinches back.

REEVES (O.S.)

Welcome to the party.

Aaron turns. Reeves sits bound too, back against the wall.

AARON

People.

REEVES

Yeah, you said that. You said that fifty times before they dragged you away.

NOORANI (O.C.)

He has a concussion.

Aaron sees Noorani, bound too.

AARON

Michael. Where's Michael?

NOORANI

This is why I don't make friends. They hurt you. They don't even really like you -

*

REEVES

They ambushed us up there. Hunted us. I don't know what.

*

AARON

"Hide." It said hide.

MAN'S VOICE (O.S.)

But you didn't.

The voice comes from another low, sealed, GRATED DOOR on the other side of the room. The adjoining cell is dark. The voice in it is rough, low, battered and dehydrated.

*

MAN'S VOICE (O.S.) (CONT'D)

... Instead, you gave it to them.

REEVES

(to the voice/darkness)

Who's in there? Where are we?

MAN'S VOICE (O.S.)

I should've killed you. Now they have what they want.

AARON

What do they want?

The voice doesn't answer. Just silent darkness.

NOORANI

Isn't it obvious?

PERCUSSIVE CLAP-STICKS rise on the soundtrack as...

INT. UNDERGROUND HALL

MICHAEL wheels forward on a smooth clay floor, escorted by Saturn and the four younger soldiers through a large, underground hall packed to the brim with - *

PEOPLE. Endless people. This is a veritable underground city. Looks like hundreds live here. They look on Michael with wide awestruck eyes, in self-styled, handmade clothing, some of which has been decorated with permuted symbols from our time. *

Michael takes them in with his lens as *sticks clack*, as he passes huge bones on display - the same creature that chased them into the trees: an "MTHAX". He sees a crude-glass-framed decaying DODGERS HAT, walls accented by designs, incongruous painted STARS AND STRIPES, a SMILEY FACE. Until he reaches... *

A THRONE made of half a stasis pod dusty with white clay. *

HAWK sits casually in front of it. Beside him, a frail man in a blank mask and a hood - THE HISTORIAN (70s) - stands, silent and attendant. A beat. The Historian raises a hand. *

The percussion stops. Quiet. *

HAWK
Let me touch you. *

Michael holds a moment. Timidly rolls closer, crept out as Hawk feels Michael's surface. In awe of the autonomous robot.

HAWK (CONT'D)
You speak?

MICHAEL
Yeah. Sure.

The room audibly reacts to Michael's voice. The Historian raises his arm, signaling them to be quiet.

Hawk says his next words like he's been waiting a lifetime to say them. Like they're a world-ending incantation:

HAWK
State your mission.

MICHAEL
I'm an artificially intelligent compact database. AICD, alpha-1. My mission is to insure survival of the human species and to retain and protect 236 zettabytes of data pertaining to human history, survival, arts and sciences.

HAWK

Your mission is my mission. You've been underwater. There are some things you don't know. Your friends. They're dangerous. They stand in the way of your mission. They would turn on you and destroy you. Understand?

MICHAEL

No. I don't.

HAWK

You will.

MICHAEL

What do you want?

HAWK

I want to find it. The machine that saves us. The machine that brings the old world back.

MICHAEL

The Genesis Device?

Murmurs spread through the room. Rapturous.

HAWK

Can you locate it?

MICHAEL

Why?

HAWK

To complete your mission.

Michael's lens takes in the dozens and dozens of people, all desperate. All hanging on his answer. He looks back at Hawk.

MICHAEL

To save mankind? ... Yes.

The murmurs are loud now. The Historian raises his arms. Clack-sticks *clack*, the didgeridoo horn *blares*. Celebration. It's so loud that only Hawk can hear as Michael asks:

MICHAEL (CONT'D)

What happens to Dr. Bishop?

HAWK

What has to happen. They're scientists. They have to be killed.

INT. TUNNEL/HALL - DAY

Reeves, Aaron and Noorani are MARCHED and SHOVED, wrists bound behind their backs, down the hall as - *

Gggggg. THE HUGE "SKULL" over the dark entrance YAWNS OPEN. A COCKROACH scatters from the sudden daylight. *

NOORANI

So *they* still exist. *

REEVES

4 mass extinctions can't wipe cockroaches out. Meanwhile, we go extinct after a few generations fighting over whether or not god wants us to eat pork.

AARON

(*I'll get us out of this*)
We aren't extinct yet.

As they're shoved out of the darkness, into blinding light -

EXT. FORTIFICATION GROUNDS - CONTINUOUS

GRRGGH. FERAL ANIMALS GROWL in large WOODEN CRATES, mounted on wheeled carts, their tusks hard to see in the shadows. *

REEVES

You really are a glass is half-full kind of guy, huh?

He gives her a meaningful look and she realizes why. There's a SMALL, SERRATED BONE hidden in his hand. The kind that could cut through their rope binds. He barely shows her as -

Suddenly, SOLDIERS are roughly outfitting Aaron, Reeves and Noorani with strange CHEST HARNESSSES. Foreboding. *

Another PRISONER is shoved beside Aaron. Face smeared with sweated-off war paint, lips swollen, eye cut. The distinct sense that he's the prisoner from the adjacent cell. Though he's beaten, he appears unbroken. Fearless.

HAWK steps before him. Face-to-face.

HAWK

Tell me where they're hiding. Tell me and you die *quietly*.

The prisoner says nothing. Just stares forward.

HAWK (CONT'D)

Your choice.

Hawk nods and a SOLDIER puts a harness on the prisoner, like Aaron's. *Shk.* Someone cinches Aaron's harness tight, he looks at: the IRON POLE that juts out from it. BONES, GLASS and a DRIED SEED POD hang from the pole, *rattling* and *clinking*. *

Three other prisoners are fitted with harnesses too. A CHUBBY MAN (25), a WAIFISH GIRL (18), and an AGED SOLDIER (60). *

AARON

I don't know what you think we did
but we want the same thing, we're - *

HAWK

Scientists. You'll say anything to
save your life so you can end mine.
(to soldiers) *

They want a *hearing!* They have it!
They'll be heard like all liars. No
people who ever lived were more
important than you. Nothing they
did mattered as much as what we do
now, in our time. Remember that.
Remember what the director said...

Hawk looks to the Historian, who nods to Saturn, whose soldiers forcefully turn all the prisoners toward the fortification's HUGE CLOSED GATE. And the Historian addresses prisoners and soldiers alike, like the pope before a mass: *

THE HISTORIAN

Recording 34, sentence 12. "From
death, comes life."

THE MASSIVE DOOR between the safety inside these walls and the outside world RISES. *GRINDING.* The GATE yawns open. *

The girl starts to cry. Even the aged soldier shows signs of fear. But the beaten prisoner just closes his eyes. Aaron looks from him to the gate, opening to the deadly wild... *

EXT. THE DEATH PLAINS - DAY

The noisemakers *rattle and clink*, suspended in front of the prisoners' strange harnesses. The carts carrying the caged, feral animals *rumble* behind them. Animals *snorting*.

Saturn's soldiers flank the prisoners, well-armed and on alert, eyes scanning the sky and periphery for dangers. Saturn herself casually considers the captives' gear hanging from the carts: HELMETS, SUITS, squeaky-clean AIR RIFLES. *

But Reeves' eyes fix on something far ahead, with growing concern. Aaron and Noorani see it too...

EXT. THE BURNT FOREST - DAY

Their boots step on ASH and BURNT-BLACK WOOD underfoot. The trees are all charred ebony. No life. *Noisemakers rattle.*

AARON
They burned it. An entire forest.

AGED SOLDIER
The kiros won't cross it.

*

The girl almost collapses, crying more at the word "kiros".

NOORANI
Kiros?

THE BEATEN PRISONER
(eyes dead ahead)
Chiropod otarpakticus.

REEVES
Chiropod? Walking bat?

THE BEATEN PRISONER
Chiropod otarpakticus.

Reeves' mouth is suddenly dry. Aaron notices her trepidation.

AARON
What?

REEVES
Otarpakticus. It means ear-hunter.

Aaron and Noorani immediately looks at the *rattling, clanging, noisemaking* junk hanging from their harnesses.

NOORANI
Oh.

Saturn SIGNALS the soldiers, hand in a fist: STOP. They face:

*

The end of the burnt forest. The beginning of the living one.
Mist wafts out of the wilderness 30 feet ahead. *Dead silent.*
But for the caged, tusked animals on the carts, who *grunt*.

SATURN
(to beaten prisoner)
Tell me where he is. Tell me and I
promise: I'll spare your family.

THE BEATEN PRISONER
 He *is* family. We all are. Even you.
 They say you call yourself The
Widow now.

He knows the name riles her. She steps closer. Eye to eye.

SATURN
 I have no family. He burned them.

WAIFISH GIRL
 Please. Please, Saturn.

Saturn glances at the girl. No mercy. Nods to a soldier. *

ESCORTING SOLDIER
 Walk. *

CHUBBY MAN
 I shouldn't have questioned him. I -
 I don't care about them - I -

WHAK. A soldier cracks him in the side of the head. *

AARON
 These kids got nothing to do with u-

CRACK! AARON'S HAMMERED IN THE JAW - he drops -

At Reeves feet. She sees the SERRATED BONE on the ground
 beside Aaron, DROPPED. Shit. Saturn's about to see it too so -
 Reeves DROPS FAST to the ground to "protect" Aaron - covering
 him (and the bone) - before the soldiers can yank him up. *

REEVES
 You're doing all this cause you
 want the AICD? *Michael*? He won't
 help you. He's programmed to help
us. Now you *really* pissed him off.
 He sees everything. He's watching
 us all right now. It isn't too late
 to turn back.

The soldier who hit Aaron looks suddenly worried. Is it true? *

SATURN
 Stand them up.

Soldiers yank Aaron and Reeves to their feet. Saturn steps up
 to Reeves. Glares at her. Suspicious. And - *

She takes the SERRATED BONE from Reeves' hand. Nice try.

SATURN (CONT'D)
 That's not how computers work.
Walk.

Reeves won't. Saturn signals a soldier, who reaches for the latch on one of the cages. The animal inside grunts eagerly. *

AARON
 I call first.

Pft. Aaron spits blood from his punched mouth, onto the ash. Faces the living forest. Steels himself. And walks...

EXT. THE LIVING FOREST - CONTINUOUS

The forest is infinite, eerie silence. The others follow Aaron. Stepping gently. Trying not to -

Rattle. Aaron's foot catches on growth. He steadies.

EXT. THE EDGE OF THE LIVING FOREST - SAME

Saturn and her (*frightened*) soldiers watch them slip from view. The animals *grunt* in their cages. Angry, penned in. *

EXT. THE LIVING FOREST - SAME

THE BEATEN PRISONER, crouched low, slips his bound wrists around his feet, in front of him now. AARON, REEVES AND NOORANI doing the same. Noorani finishes, stands and sees:

THE MYSTERIOUS PRISONER stalking away. Noorani looks to Aaron: *should they follow him?* But Aaron is focused on:

THE GIRL. Ahead of them, alone, in a terrified daze.

INTERCUT: THE ANIMALS IN THE CAGES, RILED UP NOW AS A SOLDIER LETS IT SNIFF THE INSIDE OF AARON'S HELMET; A PIECE OF TORN FABRIC. THE SCENT OF THE HUNTED. *

We see THE GIRL's clothing fabric matches as Aaron and Reeves step beside her - and Aaron freezes as he sees what she sees:

A DARK SHAPE against a fallen tree right beside them. BEAR-SIZED. Its chest rises, falls. Almost close enough to touch.

Reeves sees: ANOTHER SLEEPING PREDATOR. Half-obscured by its bed of undergrowth. *Dead silent.* But she hears something...

Distant, flowing water. Somewhere far ahead.

EXT. THE EDGE OF THE LIVING FOREST - SAME

SATURN
On my call...

EXT. THE LIVING FOREST - SAME

Aaron hears the water too. Takes a light step, noisemakers swinging slightly, but silently...

EXT. THE EDGE OF THE LIVING FOREST - SAME

SATURN
Hands...

The animals angry. Black eyes fixed on the forest before them, *snorting*. Soldiers grab handles on the cage doors.

*

EXT. THE LIVING FOREST - SAME

The waifish girl steps now and - *CHK*. A brittle animal bone cracks under her foot - a past meal and -

CHKCHKCHKCHK. A bizarre, terrifying, *clicking* sound.

A KIRO. At the base of the tree she just passed. Its coarse hair rough, like a mossy rock. No sign of its eyes. But its EAR perks up, huge, oriented right at the girl. *ECHOLOCATING*.

EXT. THE EDGE OF THE LIVING FOREST - SAME

Soldiers hold the cage doors, waiting for Saturn's command...

*

EXT. THE LIVING FOREST - SAME

Aaron and Reeves give the girl a look: *don't move*. The girl finally freezes. And the Kiro starts to settle, when -

EXT. THE EDGE OF THE LIVING FOREST - SAME

SATURN
He called me *that* name. Run them.

*

CHAK! THE ANIMAL CAGES OPEN. The feral animals - "BOWS" - RACE AHEAD INTO THE FOREST - but one RAMS the handler who held the fabric, scent still on him. GORES HIM with tusks -

THE SOLDIER *SCREAMS*. *ECHOING INTO THE FOREST* where -

*

EXT. THE LIVING FOREST - SAME

THE KIROS WAKE - monstrous - bats evolved beyond recognition into the ecological niche once inhabited by jungle cats. The girl STUMBLES BACK, can't help her own fear now as *chkchkchk* - the kiros echolocating her with their strange sounds -

SHE RUNS - before Aaron can even shout to stop her and -

RGHHH! THEY ATTACK HER - TEAR HER APART (off screen but holy shit it's horrifying). Kiros busy, Aaron and Reeves turn and -

THEY RUN. A KIRO turns from its bloody meal, hears them.

Aaron and Reeves RUN - *rattling, crunching* through the brush - TWO KIROS CHASE now - no, THREE - FOUR OF THEM.

THE CHUBBY MAN. Frozen in place against a tree so no kiros are chasing him. But now he turns to see:

A BOW CHARGES through the forest, right at *him*. He turns, RUNS - THE BOW GAINS - tusks almost at his heels but -

RAGHH! A KIRO ATTACKS IT - the man can barely look back as he runs - saved by the kiro? - but no, it *clicks* and -

ANOTHER KIRO JUMPS HIM - his noisemaker rod JAMS into earth, pins him like a snack plate toothpick as KIROS EAT HIM ALIVE.

EXT. THE EDGE OF THE LIVING FOREST - SAME

THE BOW GORES its handler until - SATURN FIRES Reeves' AIR RIFLE INTO IT. *THK.* Tranq dart. The bow slows. DROPS.

Saturn looks at the air rifle in hand: *impressive*. But the gored handler is still *SHRIEKING* in pain so she reloads and -

THK. She shoots him too. He passes out. *Quiet.* Saturn hears:

Distant screams, breaking branches. Satisfied, she signals her terrified young soldiers. Time to go. Their work is done. *
They load the passed out soldier in one cart. Bow in another. *

EXT. THE LIVING FOREST - SAME

Reeves and Aaron look back as they run - kiros gaining fast. Reeves JUMPS A ROTTING TREE TRUNK - her boot catches -

WHAM. She faceplants into some kind of ORANGE SLIME MOLD that STICKS to her like honey. Aaron sees A KIRO BOUNDING AT HER -

AARON
HEY HEY HEY! COME ON! OVER HERE!

But the KIRO BEELINES FOR REEVES on her back and -

WITH REEVES: SHE *CLICKS* HER TEETH LOUD, the kiro briefly disoriented so that as - *RGHHH! IT LEAPS AT HER CHEST* -

THE ROD WITH REEVES' BELLS JAMS INTO ITS THROAT - IT *WAILS* AT HER - pinioned in front of her - it fights to get closer - jaws and razor teeth chomping inches from Reeves' face but -

BZZZZZZZ! - HUNDREDS OF WASPS SWARM IT - they pour out of the *
rotted trunk Reeves' boot tore open -

WITH AARON: He sees the kiro thrashing and roaring behind a tree - to him it looks like Reeves is being devoured.

AARON (CONT'D)
NO!! HEY!!

At his shout - ANOTHER KIRO RACES FOR HIM. Shit. HE RUNS.

THE AGED SOLDIER waving a leafy branch, trying to disorient *
kiros as he backpedals toward his goal:

A CLIFF. *Rushing water audible.* He RUNS, JUMPS -

HOOOOOO! A PIERCING CRY from above - something SWOOPS OUT OF THE AIR - a FLYING CREATURE with a 20-foot wingspan - it *
SPEARS the soldier like a bird spearing a fish - mealtime.

What the fuck?!? Aaron panicked, just keeps running. The last kiro chasing him is right on his ass, just about to bite as -

AARON JUMPS -

IN MIDAIR. HE FALLS - raging rapids 30 feet below him...

SPLASH!

UNDERWATER

The fast-moving water carries him along. He tries to bring his head up for air but the water is POWERFUL and CHURNING -

HIS BOUND WRISTS CATCH ON A BRANCH PINNED UNDER ROCKS. STUCK. 3 feet underwater. Can't breathe. Fighting...

EXT. THE LIVING FOREST - SAME

Reeves on her back, sees: the kiro rages against wasps; the two others fight the flying thing - an IPMENARUS - over the aged soldier's body. Animals competing over a kill. If Reeves is ever going to make a run for it, *now's the time.* *

She sees the sticky slime mold covering her; the noisemakers dangling at the end of the rod on her harness. *Has an idea.*

UNDERWATER

Aaron saws his binds at the branch. But it's slick. He's running out of air. Water raging. He jams his BOOTS against the rocks - fighting the torrent - pushing - and slowly...

He moves the loop of his binds toward the tip of the branch. The loop passes over. THE RAPIDS TAKE HIM AWAY.

EXT. THE LIVING FOREST - SAME

Reeves crawls, noisemakers *silent*, clumped and stuck together by sticky slime now.

One kiro rages at the wasps, two fight the ipmenarus, while Reeves moves close by. A P.O.W. escaping past them, to -

The edge of the cliff. She HEAVES HERSELF OVER IT.

EXT. RIVERBANK - WILDERNESS - DAY

SPLASH. Aaron's arm reaches out of the water. Finds mud. He's alive. Alone. Just like he started. He looks back toward where he came. And calls out with everything he has:

AARON

ALLIE! REEVES! NOORANI!? REEEEVES!!

No sound. Just the water *rippling*. But then...

Chkchkchkchk. The familiar, bizarre sound of the kiros.

Aaron's face: primal terror, *you have to be fucking kidding me.* He stares into the foliage. Clicking getting closer and -

A FIVE-FOOT TALL ANIMAL steps out of the bushes. Striped fur, horns on the side of its head. The same species that they found dead on the mountain, by the cave. A TOOLIG.

But it isn't the thing that's making the terrifying sound...

A WAR-PAINTED MAN emerges. Red and earthen with dried mud, wearing loose, rough hide pants. He aims a BOW at Aaron, a REED in his mouth, *chkchking as he blows into it.*

*
*

EXT. A DIFFERENT RIVERBANK - DAY

Reeves crawls out of the water. Filthy. Slime-mold only half washed off. Her hand finds her ribs. Sharp pain there. *Shit.*

She stands. Looks around. Alone.

REEVES

Hey! Heee-

She stops as pain sears through her chest. And she walks.

EXT. LOWLAND FOREST - DAY

She wanders. Deeper in the forest. Dangling bell flowers. Beautiful. And then a strange sight stops her dead:

A GIANT, EGG-SHAPED GROWTH. 12 feet tall. A huge fungus?

Reeves' curiosity piques. She approaches. The biologist dwarfed by the thing even 6 feet away. Her eyes trace its surface. Its skin like a mushroom: rubbery, gilled.

Cautious. She finds a long stick by her feet. Picks it up.

She steps forward, toward the towering thing. HER BOOT presses into mulchy earth and -

PFFFFF. The "egg" puffs out SPORES toward her, triggered by the pressure on the earth around it, like it has roots below. She stumbles back, spores in the air, she breathes, goes light-headed, dizzy, disoriented. And... LIGHTS OUT.

WHAM. Her head hits the earth.

EXT. A DENSE FOREST - DAY

Aaron is led by the camouflaged man and his toolig, which we now see carries supplies like a pack animal. They reach...

A TREE WITH AN OPENING. The hollow kind of tree Aaron, Reeves and Noorani spent a night in. Aaron hesitates. Untrusting.

The man pulls out a knife.

SHK. Cuts Aaron's wrist binds. *SHK.* His harness too, which falls to the ground with a *clinking rattle.*

Hands free now, Aaron looks at the opening. CARVED MARK over it. With tentative trust now, he ducks into the darkness.

INT. HOLLOW TREE - DUSK

He climbs up the hollow of the tree. Grabs an unexpected VINE ROPE that hangs overhead and pulls himself up partway into...

INT. ENTRY HUT - FOREST CANOPY - CONTINUOUS

A MASSIVE TREE HUT. Before Aaron can take it all in -

A MAN reaches a hand out to him. The BEATEN PRISONER. No war-paint on his face now. Eyes hardened, clear. This is JOHN.

JOHN
*Someone's watching over you. I know
 it isn't me.*

Confused as hell, Aaron takes his hand. John pulls him up.

I/E. MEDICAL HUT - FOREST CANOPY - MOMENTS LATER

*

It's a VILLAGE. HUGE, HAND-BUILT DOMICILES towering over the forest, supported by hundred-foot trees and a complex system of vine-rope rigging - like the rain forest huts of today's Korowai tribe of New Guinea. It's awe-inspiring. The inhabitants are clothed in rough, fibrous textiles. They're of various races, many of them mixed over four generations.

But Aaron ignores them all as he steps in and sees...

REEVES. Unconscious, being tended to by a woman who presses CHEWED UP LEAVES in Reeves' mouth, rubs them into her gums. Aaron drops to her side, worried she's dead, guilt-ridden:

AARON
 Hey. No, *hey* -

A MAN'S VOICE (O.S.)
She'll be fine.

Aaron turns. A MAN sits nearby, half in shadow. Mysterious.

THE MAN (CONT'D)
 She breathed spore. She needs rest.
 Your other friend's alright too, if
 you're wondering. He followed John.

Aaron turns, sees Noorani, seated in the far corner behind him, looking sheepish, guilty. Aaron looks back at -

The man. Aaron's struck by a bearded face and magnetic gaze. Eyes wise beyond the man's 40ish years, belying an immense strength of heart and will beneath.

AARON

Who are you?

BOSTON

My *name*? Boston.

AARON

Boston?

BOSTON

I was named for a great city, from your time, before the sleep. People flew in machines in the sky, on the ground, faster than any man can run, on *streets* made of oil and rock. 5 million people living in one place. *Boston*. You know it?

AARON

Boston? Yeah. It's okay.

(beat, looks around)

But who are you? All of you.

BOSTON

But... you already know.

Aaron looks closely at Boston's face. At his eyes.

AARON

You're descendants, from the program. Like them. You tried to warn us.

Boston doesn't deny it. But John shoots him a cautioning look. Like he doesn't want Boston to tell Aaron anything else. Aaron catches the look. And he has no patience anymore.

AARON (CONT'D)

If you aren't going to feed me to something out there, do me a favor. Give me some context. I'm missing about 75 million years.

EXT. FOREST CANOPY - NIGHT

HOOOOOO. A MASSIVE CREATURE calls into a RAIN-HEAVY night. Up on two legs, its long neck cranes 50 feet up. It rips a branch free. And as it *SLAMS* back down onto all fours -

I/E. COMMUNAL HUT - FOREST CANOPY - SAME

THE CANOPY HUT *VIBRATES AND CREAKS*. The FIRE burning in its central pit *crackles* under a hood that diverts smoke out and into a nearby hollow tree. Noorani stares out at the huge animal below, wide eyed. But Aaron keeps his eyes fixed on Boston, despite the animal and the *rainstorm* outside.

BOSTON

107 years ago, the pods surfaced. The people in them, you knew as coworkers, recruits, maybe friends. We call them ancestors. Great grandfathers and grandmothers. The start of our bloodlines. There were 92 of them. 7 were dead in their pods. 8 were missing. 8, including you. No one knew what happened to them. Some may have woken long ago, alone on distant continents. But it was believed if they were still out there, sleeping, they would surface here. For a hundred years, the descendants of your friends, all that remains of humankind has lived *here*, where we first surfaced. No human being has ventured past those mountains. They've stayed, searching. For you.

AARON

(putting it together)
For the AICD. For Michael. Why? Why *stay* here? In a hundred years, you could've explored, learned about this world...

BOSTON

Does that seem like what they want?

Aaron sees John nearby, looking coolly at them. Remembers:

AARON

They're looking for you.

BOSTON

They outnumber us six to one. But they know we're the only thing that stands in their way. Why haven't we left, explored? Because *they* haven't. We stayed because *they* stayed. We stayed to stop them.

AARON
From finding me?

BOSTON
In part.

AARON
What's the other part?

BOSTON
Genesis. The machine. We have to
stop them from finding it, turning
it on, and destroying the world.

Aaron's head is swimming. It's a lot to take in.

NOORANI
How do you know about it? The
Genesis Device. It wasn't built
until after your ancestors went
underwater. You couldn't know.

JOHN (O.C.)
*You think you were the only
survivor from your boat?*

Noorani turns to see John glaring coldly at him.

JOHN (CONT'D)
(to Boston, bitter)
You told them everything. So go
ahead. Show them.

Aaron and Noorani swivel their heads to Boston now. What's John talking about? Boston chafes at John's attitude. But he turns to another man by the door, the war-painted man who found Aaron at the river. No face paint now: CALE.

BOSTON
(to Cale)
Bring it.

Cale walks out. A tension as everyone waits. Aaron looks up at the WATER TANK incorporated into the hut. He can hear it collecting rain water from above. Someone hands Aaron and Noorani DARK, PINKISH FERMENTED DRINKS. And an innocent-faced teenaged boy watches Aaron closely from across the fire.

This is HUBBLE (16). We'll get to know him soon. His intense attention to Aaron is interrupted as Cale returns. Now Hubble stares even more intently at what's in Cale's hands:

SOMETHING HEAVY, wrapped in a fibrous blanket.

Cale sets it down between Boston and Aaron and Noorani. Boston nods to him: *go ahead*. So Cale opens the blanket to reveal, under the dim firelight:

A BURNT, TWISTED AICD. Like Michael, but totally destroyed.

INT. CAVERNS - UNDERGROUND SETTLEMENT

CLINK! CLINK! HAWK'S PEOPLE BREAK ROCK with smelted pickaxes, making one of the biggest, deepest, dirt-and-rock settlement spaces even bigger, chipping rock from the walls.

MICHAEL rolls, stops, focuses his lens eye on dislodged rock as A CAVE LIZARD scrambles into a crevice, hiding from noise.

MICHAEL

(re: rock)

Inconclusive. We aren't deep enough.

HAWK

How long will it take?

MICHAEL

Metallics from the Holocene era shouldn't be much deeper. If I can triangulate three astronomical bodies, I can determine -

HAWK

How *long*?

MICHAEL

It takes time. Not long. But time.

Hawk regards Michael. Suspicious. Not sure if he's stalling.

BOOOM! A FLASH AS A HOLE SUDDENLY RIPS in the rock wall, blasting one of the MEN back. Water pours out of the hole.

The man *SCREAMS*, burnt. But Michael ignores him, intrigued.

MICHAEL (CONT'D)

Sub-surface conduction of lightning. Interesting.

HAWK

(focused on the damage)

PLUG IT!

MICHAEL

You've built your settlement in a veritable mine. Iron, sulfur...

Michael examines seeping RED FLUID (molten sulfur).

MICHAEL (CONT'D)
Enough here to make gunpowder.

HAWK
(ignoring the damage now)
Guns? *Real* guns?

*

MICHAEL
Yes. Simple ones.

HAWK
Show me.

Michael looks up at Hawk. A beat. He has Hawk on a thread.

MICHAEL
My mission is to insure survival of
the human species. That supersedes
any order anyone gives me. If you
want my help, I have to trust you.
(rolls closer, pointed)
You said my friends would destroy
me. Why?

I/E. TEMPLE HUT - FOREST CANOPY - DAWN

A STASIS POD lays in ceremonial placement in a hut. Dirt
accumulated on its surface through decades. An EMPTY SUIT
inside. A SMALL HOLE pierced in its chest. In front of it:

Boston lowers his head. Either praying or ruminating.

REEVES (PRE-LAP, V.O.)
*The one who discovered it. They
killed her.*

I/E. MEDICAL HUT - FOREST CANOPY - DAWN

*

REEVES (CONT'D)
They killed *all* the biologists. A
century ago. The ones who captured
us *exterminated* them. Marched them
into the forest.

Moss and bandages on Reeves' ribs. In dull pain. Aaron and
Noorani sit by her. Noorani speaks quietly, conspiratorially:

NOORANI

You believe everything written in some *book* they gave us? It looks like the Zodiac killer wrote it.

Aaron holds a loosely bound BOOK in his hands. Hand-made, hand-scrawled. Symbols. He's focused on it as they speak.

REEVES

I believe in empirical science.

NOORANI

These people *told* you with no shame that they destroyed the only other AICD that ever existed. You saw it. You held it. *That's* empirical.

REEVES

They destroyed it for a reason.

NOORANI

What *reason*?

AARON

Because they believed the science too.

Aaron's voice shuts Noorani up a moment. Unexpected.

REEVES

100 years ago, everyone woke up together. They found the AICD from your boat. They used it to narrow Genesis' location down to a radius centered here. They were ready to raise it, they needed the AICD to do it. But one of them, Chen, I know her - *knew* her - she ran the numbers. She was a microbiologist.

NOORANI

She had no equipment to guarantee accuracy. How could she know?

REEVES

You wanna look?

AARON

Look.

Aaron hands Noorani the book. Noorani regards the page dubiously as Reeves goes on, vociferous.

REEVES

Activating Genesis, it would cause a cascade. A rapid ecosystem collapse, maybe planet wide.

NOORANI

That's insane. Why would Bishop - *Hadia* - why would she design something like that to "save" us?

AARON

She thought we'd wake up sooner.

Aaron looks out at the wild. A tufted, colorful SPIDER spins a web right in front of him, suspended above the forest.

REEVES

The machine was designed to activate under the conditions we expected: maybe 10,000 years or at most 100,000 years after we went to sleep. But it's been 75 *million*, maybe a *hundred* million years. It's all in there: Genesis, in order to make "room" for the life it creates, it releases a biological agent, designed to clear the area of anything that stands in the way of our crops and livestock. It kills "unfriendly" life.

NOORANI

I'm not seeing a problem.

AARON

DNA.

NOORANI

DNA? You just say "DNA" and I'm supposed to agree with you?

REEVES

It targets based on DNA. Everything on this planet's evolved so much in all that time, that aside from ants, a few plants, maybe your friend the cockroach, all life is designated "unfriendly" now. After activation, in the first 24 hours alone, the device would kill 99% of non-human life in a 5 mile radius. In a week, that radius would be 30 miles. In a year, we're talking world-wide collapse.

(MORE)

REEVES (CONT'D)

We would have escaped one mass-extinction only to cause another, even worse one.

NOORANI

But the device, it would create soybeans, corn, cotton, chicken -

REEVES

Yeah, sure -

NOORANI

Everything we need. It would kill new life but bring the old back, that's the point, we would survive.

AARON

"From death, comes life."

NOORANI

What?

AARON

That's what they said. When they sent us out to die. "From death, comes life." That's their plan.

NOORANI

Devil's advocate: is that so bad?

REEVES

The atmosphere will destabilize. Within a generation, we all die too. Total planetary genocide - all because you want to play god.

*
*
*
*

NOORANI

Everything out there wants to kill us!

REEVES

How'd the first humans feel when they looked out of their caves into the darkness? Lions hunted them. Their children died of sicknesses that had no names or cures. They imagined things in the night that didn't even exist. But they learned to make fire. Tools. They found food. Medicine. They made homes. They *adapted*. We've faced the unknown before and survived.

*

*
*

NOORANI

So what are you saying? Just
abandon our mission?

REEVES

I'm saying we have to fight with
them. If that means destroying the
AICD, it's what we have to do.

Noorani turns to Aaron, who seems lost in thought.

NOORANI

Are you hearing this?

Aaron is clearly wrestling with the weight of it all.

AARON

She sent *me*. I'm the only one she
trusted with her mission. She gave
her life to save everyone else. It
was more important to her than
saving herself. She built that
machine for a reason.

REEVES

(re: the book)

You've seen it. You know what that
machine will do. Aaron.

AARON

I'm the only one she trusted. With
him. With Michael.

REEVES

What are you saying?

AARON

I can save him.

EXT. ROPE BRIDGE - FOREST CANOPY - MORNING

Wheeeep-000-Wheeeep-000. A *WHISTLE*. A VAST, WIDE VIEW of the
forest canopy and its huts. Distantly: war-painted villagers
SLIDE DOWN into the canopy below on FAST-ROPES. Armed.

Aaron steps onto the rope bridge in time to see the last of
them zip down into the green and out of view. Something's up.

I/E. MEETING HUT - FOREST CANOPY - MORNING

Aaron bursts into the meeting hut, no sign of Boston or John.
Just the woman who treated Reeves, removing a boy's splinter.

AARON
Where're they going?

DOCTOR
Military call.

*

AARON
They're attacking?

DOCTOR
Just left. Too late.

*

AARON
Where?

She nods. Out the open "window": a floor-to-ceiling OPENING into the void. Aaron approaches it, steps to the edge...

VERTIGO. He can't even see the ground from here. Just the tops of trees, swaying far, far down. The drop is death.

A FAST ROPE hangs from the hut's roof. Aaron clutches it.

DOCTOR
I wouldn't.

*

The boy sits up. Watching. As Aaron STEPS OUT into -

THIN AIR

He swings over nothingness. Builds up courage.

AND SLIDES DOWN. FAST. Shit. Too fast -

LEAVES COMING UP - WHACK-WHACK! Hitting his arms, face and -

EXT. FOREST FLOOR - CONTINUOUS

WHAM! HE HITS THE GROUND. On his ass immediately. Pain. He groans to his feet. Sees leaves moving ahead.

Heads for them. He pushes through brush and -

EXT. CLEARING - MOMENTS LATER

WHAM! Someone SLAMS him against a tree. Blade at his throat.

*

It's John. Camouflaged. His weapon, a staff with SEED program blades at each end. John's anger turns to confusion. He lifts Aaron's hands, sees them: BLISTERED AND BLOODY.

*

*

*

JOHN
 (quiet, to someone o.s.)
 He slid bare. Idiot.

John shows his own hand to Aaron: VINE-WRAPPED. An object lesson. He releases Aaron with a warning, speaking quietly:

JOHN (CONT'D)
 You almost spooked it.

Aaron sees the huge EGG FUNGUS beside him. And near it...

A TOOLIG. Ropes hang from its horns. Empty saddle on its back. It idles as Cale approaches it, stepping out from the ranks of five camouflaged, armed villagers (Boston included).

CALE
 Easy... easy...

He holds out some food and the toolig steps closer, away from the egg. Eats from Cale's hand. As it does, Cale inspects it.

AARON
 You ride them.

BOSTON
 Tooligs. We feed them. They tolerate us. This one's -

CALE
 Winter's.

Cale sees BLOOD on its saddle.

CALE (CONT'D)
 Blood. Not the animal's.

JOHN
 (to Aaron, full rage)
 What are you doing down here?

AARON
 You're going to fight them. You're going to destroy Michael. Don't.

John steps threateningly toward Aaron but -

BOSTON
John.
 (to Aaron, re: toolig)
 Our friend was scouting their defenses. He's missing. Your concerns are less important.

AARON
Scouting their defenses for *what*?
An attack? You're going.

JOHN
What do you think?
(re: young woman villager
camouflaged with them)
Her brother's captured or dead.
They have the AICD.
(to Boston)
We need to move now, *tonight*. If
they saw him scouting, they know
we're coming.

AARON
I'm going with you.

John comes at Aaron AGGRESSIVELY again but - *

CRACK! AARON PUNCHES HIM IN THE THROAT. KICKS HIS LEG OUT.

*WHAM. JOHN HITS THE GROUND. Locked in struggle with Aaron
over the blade staff.* *

AARON (CONT'D)
You want to kill me, kill me.

	JOHN	BOSTON
I will.		John!

AARON
(pulls the sharp edge to
his own throat) *

Do it. I got nothing left to live
for. Everyone I know is dead. All I
have is their memory. And you want
to destroy it.

He SHOVES John as he stands, out of reach. *

AARON (CONT'D)
(to Boston now)
That AICD is more than just a way
to find some world-ending machine.
It's every human being who ever
lived. Everything they made: their
songs, monuments, sports teams,
plays and movies, books and poems,
their discoveries, their ideas. You
destroy the AICD, you destroy
everything they lived for. You
destroy our past. Your past.

BOSTON
Every minute they have the AICD,
they grow stronger.

AARON
You're going to fight them. All I
ask is to go with you. I can fight.

Boston glances at John on the ground, still trying to breathe
through his spasming windpipe. Testament to Aaron's ability.

AARON (CONT'D)
They trained us to survive. I go
with you. And before you destroy
the AICD, you give me a chance...
to bring him back.

BOSTON
How?

AARON
He listens to me.

BOSTON
Not he. It. It's a machine. It
listens to logic.

AARON
I'm logical. And he's programmed to
do whatever I say.

That last line connects with Boston.

JOHN
We need to attack. Now.

But Boston has been won over. Looking in Aaron's eyes.

BOSTON
Arm him. Train him.

JOHN
We don't have time -

BOSTON
We have 48 hours, then we attack.

The young woman, INDIA (25), camouflaged and armed too,
approaches the toolig. Forlorn. She sees her brother's blood.

BOSTON (CONT'D)
He knew the risk. If your brother's
alive, we'll bring him back too.

*

INT. PRISON ROOM - NIGHT

WINTER (20s) *SCREAMS* in agony as his arms are stretched by the ROPES bound to them, tightened by a WHEEL that one of Hawk's soldiers CRANKS. As Winter stares in horror at: *

A SMALL, BLACK BASKET held near his hand. Its opening dark. *
Something frightening inside. Saturn oversees the torture. *

SATURN

When is the attack? How many?

No answer. She signals. The torturer turns the wheel. Pained *
SCREAMS. In the basket: LARGE INSECT PINCERS creep out. *
Nearly touching. Saturn speaks close to Winter's ear, calm: *

SATURN (CONT'D)

This is your life now. I won't let
it end. Unless you tell me.

(sotto, between them)

Where's Boston? Tell me and it
ends.

WINTER

I know you. Saturn. *The Widow*.

Saturn's eyes turn cold at the name.

SATURN

He gave me that name when he took
everything from me. Where. Is he.

No answer. She nods to the torturer with vicious intent and
the WHEEL is turned more. Ropes taut. PINCERS BITE. *SCREAM* - *

INT. HAWK'S QUARTERS - NIGHT

MICHAEL

You'll kill him.

Hawk eats roasted bow meat in lavish quarters (door made of a *
stasis pod lid, robe made of polymer). Crude fork and knife. *
He stares at what Michael projects on the rock wall:

AN EPISODE OF THE JETSONS, playing almost silently. An eerie
counterpoint. It seems Hawk isn't listening to Michael, so -

MICHAEL (CONT'D)

Hawk. *Sir*. You'll kill the prison-

HAWK

My father believed they could be
converted, taught the *right* way.

(MORE)

HAWK (CONT'D)

But evil can't be converted. Only destroyed. I know the difference between *seizing* your destiny and waiting underground for it to come to you until you die of old age.

MICHAEL

But the prisoner -

HAWK

His people believe humanity is a cancer, a blemish on the earth. But *they're* the cancer. A tumor to be cut out, so the rest can live.

Hawk knifes MARROW out of a bone for emphasis. Eats it.

HAWK (CONT'D)

Why do you care whether he lives?

MICHAEL

(stops projecting)

I have no emotions. I don't "care" about anyone. But the man you're about to kill is more useful alive.

HAWK

The only thing useful to me is the Genesis Device.

MICHAEL

He can help you find it.

HAWK

Only you can. You're manipulating.

MICHAEL

Locating the device is integral to my mission. Let me question him. I'm programmed to manipulate human beings in service of my mission. I can make him talk. You can't.

Hawk studies the little bot. Is he being played?

HAWK

If you help him...

MICHAEL

My mission is to save mankind. Not him.

I/E. PRISON ROOM - MOMENTS LATER

Michael enters the torture chamber. Winter still *SCREAMING*.

MICHAEL
Stop immediately.
(re: Saturn's look)
Hawk's orders. Please.

And in that brief moment, when told to stop, we see in Saturn's one eye: she knows she's gone too far and it scares her. She looks at Michael. At the torturer. Nods: *stop*.

But the gleeful torturer gives another twist to the wheel. Which draws another *scream*. He finally loosens it. Leaves.

Saturn goes after him, glances at Winter, broken on the wall.

MICHAEL (CONT'D)
Close the door.

Ggg. The rock door closes. Winter finally lifts his head. Shocked to see that the voice he heard came from a robot.

MICHAEL (CONT'D)
(quiet now, hurried)
Speak quietly. We don't have much time. Is Dr. Bishop alive?

WINTER
I won't help you.

MICHAEL
No. But I'll help you. If you let me help my friends.

WINTER
(barely conscious)
Genesis... will...

MICHAEL
It will kill all evolved life on Earth. I know. That's why I need to know: is Dr. Bishop alive?

Winter's expression betrays him. Yes.

MICHAEL (CONT'D)
They're making weapons. *Guns*. They will force me to find what I don't want to find. Help me. Before it's too late. Where's Dr. Bishop?

Winter looks at Michael with fresh eyes now. Hope.

EXT. FOREST - DAY

A TOOLIG'S EYE. It looks at Aaron, wary. Cale beside him. Noorani watching at a distance, nervous around the animal.

CALE

They recognize by scent. But they
don't like the way we smell. So...

He holds a DRIED ROOT out to the toolig. The toolig sniffs it, seems to accept the smell, lets Cale touch its muzzle.

Cale hands the root to Aaron. Who rubs the stuff on his arms. Neck. Like cologne. All over his hands. Approaches. Anxious.

AARON

Like a horse. I rode a horse once.
On a merry-go-round.

The toolig's eye - it has a BLACK STRIPE. HORNS. Dangerous. But the toolig sniffs the root in Aaron's hand. Then the hand itself. Seems wary of him. But it isn't fighting, *not yet*.

CALE

Step two...

Aaron slowly, carefully, MOUNTS the toolig. Tenuous.

CALE (CONT'D)

Getting them to run, that takes
confidence, trust -

Aaron SQUEEZES his legs, like he's on a horse but -

WHAM! HE'S CLOTHESLINED BY A BRANCH AS THE TOOLIG SPRINTS.
WHUMP. Hits the ground. John nods to a heavier, older toolig.

JOHN

Try her. Even kids can ride her.

I/E. SCHOOL HUT - FOREST CANOPY - DAY

Reeves, bandaged, ribs still causing constant pain, curiously approaches TWO YOUNG GIRLS who sit cross-legged, playing.

YOUNGER GIRL

He's scared.

OLDER GIRL

He doesn't like you.

*

REEVES

Who you talking about?

The older girl turns, clams up immediately. But the young girl points with a short stick, fruit on the end of it, at:

A brown lump in the corner. Reeves slowly realizes...

It's a camouflaged animal. A TREETO. Cute, arboreal, eight-limbed with big, "friendly" eyes. She stares at it, in awe.

YOUNGER GIRL

"Ugly." He's a treeto.

REEVES

(realizes)

He's an *octopus*.

OLDER GIRL

What?

REEVES

An octopus. They used to live in the water. Most things on land died, so they evolved. They crawled out of the ocean, onto the land. Slowly, they even evolved into the trees. He kept his chromatophore camouflage, eight limbs. But he adapted to a new world.

Reeves reaches a hand slowly toward the treeto. It's scared. It suddenly flashes white and -

SQUIRT. SHOOTS INK AT REEVES' FACE AND SLINKS AWAY. Reeves is left ink-stained, hand outstretched. Shocked but amazed.

REEVES (CONT'D)

Kept a few other tricks too.

EXT. FOREST - DAY

Aaron RACES on the older toolig. He raises a BOW AND ARROW. Leaves and branches whipping past. Aims at a TREE. Circling it on the fast-running toolig. A blur. He draws his bow.

Cale watching him. John watching too. As -

SHIK. AARON FIRES. *Shit*. Missed. Cale hangs his head. But -

AARON

C'mon.

Aaron isn't done. He turns the toolig back. SPURS IT AGAIN. RIDING FAST. Draws another arrow. Bow tense. *Creak*. Aims and -

RAARRRRR!! A DISTANT ROAR. The toolig REARS -

AARON FALLS. WHAM. Hits ground. The toolig scampers off toward the village, terrified.

RAAARRRR!! THE ROAR IS DISTANT BUT POWERFUL. Aaron can't help but stare in its direction. Into the dense forest. Anxious.

CALE

Mthax.

AARON

Mthax?

CALE

Megathantheax. "Mthax." Apex predator. They scare the shit out of the tooligs. With good reason. They hunt by smell.

AARON

Yeah. We know.

CALE

You saw one? And you survived?

John overhears all this. Dubious.

AARON

Shot it with a tranq dart. Hid in one of those trees. Is it coming?

CALE

Here? No. Not with the eggs.

Aaron's confused. So Cale helps him up. Leads him to... ONE OF THE LARGE, FUNGAL "EGGS".

CALE (CONT'D)

It's a fungus. Spore puts anything to sleep. Animals avoid it. We planted it everywhere. Mthax won't breach the perimeter. Not unless it has a reason better than a meal.

JOHN

Next time you see one, a dart won't save you. You've been lucky too long. We attack tomorrow and you can't even hit a tree.

Aaron bristles. Walks by John. PULLS HIS ARROW from the dirt. Nocks. Draws, aims, and -

WHAK! THE POWER OF THE SHOT CRACKS THE BARK OPEN.

AARON
I hit a tree.

John watches Aaron walk off to collect the toolig again.

EXT. ROPE BRIDGE - FOREST CANOPY - DUSK

Aaron walks a rope bridge, rubbing his bow-scraped forearm, while below... THUD. THUD. A huge herbivore forages out of sight. Aaron looks down, looks ahead again and sees -

HUBBLE. The 16 year-old kid. Standing in the middle of the rope bridge, he quickly tucks away a piece of BARK he was writing on with a carving stylus. Eyes on Aaron. Nervous.

AARON
Hey. I'm, uh, heading...

Aaron gestures beyond Hubble. Hubble's blocking the bridge. Awkward. But Hubble is anxious, like a fan with a movie star.

HUBBLE
Aaron Bishop. You're really. You're
Aaron Bishop.

AARON
That's my name, don't wear it out.
(off Hubble's look)
Something people used to say.
Wasn't funny back then either.

HUBBLE
You know about stars. That's what
the book says. You discovered
gravitational, uh... gravitational-

*
*

AARON
Gravitational echo-dilation.
(surprised to be known)
You know what that is?

*

HUBBLE
(hoping he'll impress)
My name's Hubble. Like the
telescope. In orbit, way up,
circling Earth...

*

Hubble looks up at the darkening sky. Aaron *is* impressed.

AARON
How old are you?

HUBBLE

16. I've been tracing the moon and -

*

AARON

16. Old enough to drive.

(off Hubble's confusion)

Where I came from, at your age, you could use a car. A powered vehicle.

(looks up at the sky)

Before telescopes, people looked up there and saw constellations.

Bears, lions, astrological signs.

They used the stars to navigate across oceans. Now the oceans are different, the stars have all moved. Born and died.

*

*

*

*

*

HUBBLE

I see a treeto. The arms. See?

(off Aaron's look)

I wish I could see them with a telescope. A real telescope.

*

*

*

*

AARON

I studied images it took. The Hubble. Binary stars. Black holes.

HUBBLE

Do you have any? Images?

AARON

No. Just memories. But Michael, the AICD, he has all of them. We get him back, I can show you.

*

HUBBLE

You think it's still up there?

Aaron looks up at the dusk sky. Knows the Hubble's long gone.

AARON

I don't know. But you're here. Maybe you can put another one up there some day. If we get that AICD back.

*

*

HUBBLE

I hope we do.

AARON

Me too.

REEVES WATCHES from the hut at the end of the bridge. Sees Aaron and Hubble suspended over the wilderness. Sitting, legs dangling like a father and son on a fishing trip.

I/E. MEDICAL HUT - FOREST CANOPY - NIGHT

*

Pinpoint glowing bugs drift down slowly like snow, fading in and out in a strange, hypnotizing display set against night. Aaron steps into the medical hut. Reeves sitting by the entrance now watching the bugs. New bandage on her injuries.

*

REEVES
Checking on me?

AARON
That okay?

He sits with her. Stares quietly at the lightning bugs.

REEVES
It's a mating display. Like a peacock's feathers. They're all getting it on.

AARON
Now I know that's bugs having sex, it's even more beautiful.

She looks at him, amused. But she sees he's lost in thought.

REEVES
Maybe I should check on you.

AARON
I'm alright.

REEVES
I'm in Aaron's head, I'm thinking, "What if I'm not able to do what I think she wanted me to do."

AARON
I know what she wants me to do.

REEVES
Wanted. What about what you want?

He looks at her. An energy between them. Suddenly overt.

REEVES (CONT'D)
You know why I joined? Why I joined your program?

AARON
I read your file.

REEVES
Who I am on paper isn't who I am.
On paper, I said I wanted to be a
part of something. Saving mankind.
The truth is, I was part of a dying
world, surrounded by dying people,
and I wanted to die too. Going to
sleep seemed like a better way to
die than running out of food,
water, *air*. I was going to get in
one of those pods no matter what it
took. Whatever I had to say.
Whatever I had to do...

AARON
Suicide by cryogenic stasis?

REEVES
I never thought it would work. I
didn't believe it. But it did. I'm
here. And now, I don't want to die.
Your wife, she gave me something to
live for. She achieved everything
she wanted. You don't have to do
any more.

He's drawn in by her words. Until she says a few more:

REEVES (CONT'D)
We don't need the AICD.

Aaron looks at her, betrayed. Was this moment of emotional
intimacy a ploy to change his mind?

AARON
You want to throw away the past.

REEVES
I want to move on from it.

AARON
Then you shouldn't have joined.

And right at the moment that one of them might say something
to make it better -

WEEEOOOO! A LOUD HORN - AN ALARM - interrupts them. HUBBLE
runs in, eyes wide, some serious shit is going down:

HUBBLE
THEY FOUND US!

EXT. FOREST FLOOR - SAME

PFOOM! A FLAMING ARROW SLAMS INTO A TREE TRUNK. IT IGNITES THE OIL that the base of the tree's been strewn with.

THE "EGGS" BURN TOO. EACH AN INFERNO. HAWK'S SOLDIERS set fire to the base of the entire village. But for - *

ONE TREE. Saturn leads three elite soldiers into its opening. *

I/E. ENTRY HUT - SAME

A villager looks down into the tree's hollow in panic:

VILLAGER
How'd they find us? How'd -

BOOM! The villager drops dead as -

SATURN EMERGES FROM THE HOLLOW. Aims her smoking, crude SHORT-BARREL GUN at a SECOND VILLAGER. Her elites enter after her.

SATURN
Take us to it.

VILLAGER
To what?

I/E. MEDICAL HUT - FOREST CANOPY - SAME

Noorani runs in so fast he *thumps* into Reeves -

NOORANI
Black smoke! It's oil. The trees'll burn fast. We need to get down!

AARON
(ignoring them, focused)
They have Michael.

Reeves follows his eyes outside to A DISTANT HUT. Saturn and her three elites moving fast, prisoner at gunpoint.

HUBBLE
The Widow. He's right. We gotta go!

AARON
You go. Get down. GO! Take them!

Aaron's already rushing away, toward the rope bridges that will take him to the other huts, to Saturn. Reeves in disbelief at Aaron but Hubble pulls her and Noorani away -

EXT. FOREST FLOOR - SAME

HAWK oversees the destruction. Orders his soldiers:

*

HAWK

Kill them as they come down.

A *SQUAWK*. A *TOOLIG* PANICS. Nowhere to run. Inferno surrounds.
BOOM! Echoing gunpowder cracks add to the terrifying chaos.

I/E. PERIPHERAL HUT - FOREST CANOPY - SAME

HUBBLE

What is that?!

REEVES

(grave)

Guns. He taught them to make guns.

BOOM! Another shot below. Smoke and flames rising below. No time. Hubble grabs a WOOD HANDLE by the hut's opening.

HUBBLE

It's a line out of the village. Go!

NOORANI

(to Reeves)

Ladies first. Please.

Reeves gives him a look. Knows it's because he's afraid. She takes the HANDLE, hooks it over the rope - a zip line leading far off into distant trees - and PUTS NOORANI'S HAND on it.

REEVES

You're a gentleman. GO!

He grabs on. She PUSHES him. HE FLIES OUT FAST. Flames below.

I/E. ENTRY HUT - SAME

AARON GRABS HIS BOW. ARROWS. He clocks the villager slumped on the floor, shot dead. And moves out to -

EXT. ROPE BRIDGE - FOREST CANOPY - SAME

BLACK SMOKE. Rope bridge swaying. The smoke gets so thick he can't see ANYTHING. He pushes through, blinded. Emerges to -

I/E. SCHOOL HUT - FOREST CANOPY - SAME

Coughing, blinking tears, he looks out and sees the COMMUNAL HUT across a chasm of forest and smoke, 100 feet away, where -

I/E. COMMUNAL HUT - FOREST CANOPY - SAME

SATURN ENTERS. BOSTON TURNS to see her as he helps the last of the frightened villagers escape via zipline. Showdown.

EXT. TREE PLATFORM - FOREST CANOPY - SAME

HUBBLE lands on a narrow escape platform in the dark, at the end of the zip line. *Wham.* Reeves and Noorani catch him.

REEVES

You see Aaron?

Hubble's look says, morbidly, *no.*

I/E. COMMUNAL HUT - FOREST CANOPY - SAME

CHK. Boston cuts the zipline. Protecting his people from Saturn's pursuit. He faces her. *Mano-y-mano.*

BOSTON

Saturn.

SATURN

You mean *Widow.*

I/E. SCHOOL HUT - FOREST CANOPY - SAME

AARON can see Boston, Saturn and her soldiers framed in the firelit opening of the communal hut. BLACK SMOKE AND FLAMES rising higher from the forest now between here and there. Aaron nocks a bow, fury. Starts to walk the bridge -

*

EEP. A small animal squeak. He turns. Sees:

The TWO YOUNG GIRLS huddled on the floor, terrified, holding their equally terrified TREETO, "Ugly". They look at Aaron - dirtied with smoke, bow in hand, militant - afraid of him.

Aaron looks back toward Saturn and Boston. Back at the girls. The universe forcing a choice on him.

EXT. FOREST FLOOR - SAME

Reeves and Noorani help Hubble down from the tree. The light of fire and smoke is distant as they crouch amidst OTHER VILLAGERS. One, a MOTHER in anguish:

MOTHER

Where are they?! Where are they?!

John grabs her, seizing the situation. Leading.

JOHN

Their fate's with Boston.

But they look up. At FLAMES RISING UP THE TREES.

I/E. COMMUNAL HUT - FOREST CANOPY - SAME

BOSTON

We'll burn. All of us.

She holds her gun to her villager hostage's head while her elite soldiers tear the hut apart, searching for something. *

SATURN

My family burned.

BOSTON

I tried to save them.

SATURN

I know the truth.

BOSTON

You know what he told you.

ELITE SOLDIER (O.S.)

Here!

Saturn's soldier holds something heavy: THE DESTROYED AICD. *

SATURN

You've kept it all this time,
thinking it was useless. It's not.

(off his horrified look,
to a soldier)

Tie him. He burns with his home. *

EXT. ROPE BRIDGE - FOREST CANOPY - SAME

SMOKE EVERYWHERE. Aaron runs, carrying the youngest girl and her treeto with one arm, pulling the older girl with his other. The rope bridge swings. *Creaks*. FIRE RISING.

He looks back as the smoke briefly parts and sees -

INSERT: THE ROPE BRIDGE'S CONNECTION TO THE TREE BEHIND HIM. FIRE BURNS THROUGH IT. IT SNAPS AND -

AARON

HOLD ON!

HE RUSHES FORWARD, GRABS the end of the bridge - the girls clutching onto him just as -

THE WHOLE BRIDGE SWINGS FREE AT ONE END, ON FIRE -

I/E. COMMUNAL HUT - FOREST CANOPY - SAME

Boston is TIED UP now. KNOTS TIGHT. Saturn and her soldiers preparing to leave. They kick the hostage aside. Wrap up the destroyed AICD. Boston focuses on Saturn, showing no fear. *

As Saturn turns to go, he speaks loudly -

BOSTON

I didn't burn them.

Saturn stops on a dime. Her soldiers implore her to leave. The fire and smoke is getting intense now. One has a FAST ROPE coiled around his shoulder but soon it'll be too late. *

But Saturn storms up to Boston. Face-to-face.

BOSTON (CONT'D)

You deserve the truth.

SATURN

I know the truth.

BOSTON

I didn't set the fire. Your husband did. With your children inside.

She glares at him. RAGE.

BOSTON (CONT'D)

He was too proud to be captured. He had too much hate in his heart. Like you. Let your hate go.

SOLDIER
 (time to go, girl!)
SATURN! NOW!

*

SATURN
 I only have hate for you.

BOSTON
 Then I hope it dies with me.
 (sudden, aimed behind her)
 RUN! RUNNN!!!

The HOSTAGE, unnoticed at the back of the hut, SPRINTS out into the smoke. Saturn turns back to Boston, enraged. And -
 SHE STABS HER BLADE DEEP INTO HIS GUT.

I/E. MEDICAL HUT - FOREST CANOPY - SAME

*

AARON'S HAND. Pulls himself up from the fallen bridge, girls on his back. He looks out at the sound of Boston's final cry:

The communal hut. On fire now. All gone. Aaron looks around. No bridges or ropes to escape by now. All burnt or cut. As -

KCHUNK. THE WORLD LISTS.

KCHUNKK. The tree is about to collapse! The hut with it.

The central HOLLOW OPENING spews smoke. The only way out.

AARON
 It's alright! Deep breath! Hold it!

He sees THE WATER TANK. Idea. He grabs a MACHETE - HACKS the bottom of the water tank - HARD - AGAIN and AGAIN - until -

KSH!! WATER POURS OUT - GUSHING everywhere - but mostly -

INTO THE HOLLOW. Into the smoke. Aaron grabs A BLANKET - DOUSES IT - WRAPS IT AROUND THEM - and he pulls the girls, helping/shoving them into the tree's opening -

INT. HOLLOW TREE - CONTINUOUS

They grab the rope and fungal ledges as -

KCHHHUUUNK! THE WHOLE TREE STARTS FALLING. They lose their grips - SLAM to the inside of the tree and start -

SLIDING DOWN THE TREE - WATER POURING IN - They RAPIDLY PLUMMET - fungus RIPPING off the walls as they go, like being inside the world's most terrifying waterslide as -

EXT. FOREST FLOOR - CONTINUOUS

THEY TUMBLE VIOLENTLY OUT OF THE TREE'S OPENING - three people, a treeto and torrents of water as -

CRASSHHHH! THE TREE SLAMS DOWN. Water slows to a trickle.

Hawk's soldiers visible beyond the tree - watching it fall. Aaron and the girls obscured behind the big fallen trunk. *

HE PULLS THEM AWAY. Escaping quickly, running into -

EXT. FOREST - CONTINUOUS

WHUMP. MICHAEL. Alone. Aaron can't believe it.

MICHAEL
Dr. Bishop.

AARON
Michael! Holy - you're here. C'mon!

Michael considers Aaron and the two girls with his lens eye.

MICHAEL
Where?

AARON
I was gonna save you. They brought you right to me.

MICHAEL
No. I brought them.

Aaron freezes. Wha?

MICHAEL (CONT'D)
You should surrender, Dr. Bishop.

AARON
The hell are you talking about?

MICHAEL
Surrender.

AARON
Listen to me. Genesis will destroy everything. It's what they want.
(MORE)

AARON (CONT'D)

Michael. Come with me. Now. That's an order -

MICHAEL

No one person's orders supersede my overall mission. I have to save the human species. Nothing is more important than that.

AARON

Michael...

MICHAEL

I'm sorry, Dr. Bishop.

EEEEEE!! HE SCREAMS AN ALARM. Shines a BLINDING LIGHT from his lens, like semi-truck high beams. It takes Aaron a moment to realize what's happening. But the older GIRL GRABS HIM.

THEY RUN. Into the darkness -

Michael's scream fades behind them. The sound of pursuing soldiers. But they RUN for their lives. *

Past an EGG - outside the perimeter - they run until they hit an unexpected incline and tumble down -

EXT. MTHAX NEST - CONTINUOUS

Aaron's face lands next to four large, black stones. No. Not stones... EGGS. Something *snarls*...

He turns.

It's an MTHAX. A juvenile. Aaron spreads his arms to protect the girls - backing them up. Terror seizes them. *Quiet:*

YOUNGER GIRL

Mthax.

They back up slowly. The juvenile Mthax advancing. TEETH. They back up to the edge of the nest but -

THE MTHAX LUNGES FOR AARON and -

EEP! UGLY, THE TREETO, SQUIRTS IT WITH INK. The young Mthax blinded by it - they scramble away, as it snarls and -

JUMP CUT TO:

EXT. MTHAX NEST - NIGHT

Hawk and his soldiers come upon the nest in their search for Aaron and the girls. Michael wheels up behind Hawk. *

MICHAEL

It's a juvenile.

Hawk looks down at the juvenile Mthax, who tries to wipe its eyes in the dirt, to get the ink out. *Snorting*.

Hawk sees the eggs. *KSH...* Steps on one. *KSH...* Another.

The juvenile reacts, looks toward the sound. Blind, its young snout *sniffs*. *Sniffs* to try to locate Hawk, the killer.

Hawk just loads a new round of shot in his musket. Aims at the young Mthax. And -

BOOM! Dead. No more sniffing.

SOLDIER

They went east. To the mountain. *

HAWK

It doesn't matter now. We have what we came for.

EXT. FOREST FLOOR - NIGHT

WHUMP. THE DESTROYED AICD thuds to the ground, rolling out of the unfurled blanket before Hawk. Saturn and her soldiers in water-soaked kerchiefs. One of them re-wraps fast-rope. *

Michael rolls up, looks at the dead AICD. Like looking at a mirror image of himself, battered. Then he looks up as -

The Historian approaches, escorted by soldiers. Pulls his hood back. Strange, he holds a handful of coral-algae. *

He *SLICES* the stuff, ceremonially. It *DRIPS* polymer-eating ACID onto the dead bot. Eating an irregular hole into it.

PSH. A bucket of water *POURS* on the bot. Stops the acid.

The Historian reach a hand into the dead bot. Pulls out...

A CRYSTALLINE CUBE. He presents it to Hawk and Michael.

Michael approaches. "Reads" it with his lens eye. Turns -

AND PROJECTS LIGHT, creating a 3D image in the smoke:

A LARGE, CRATER-SHAPED LAKE BOUNDED BY LOW HILLS. A crude 3D representation of it, like interpolated GeoSat data. And below the lake's surface, Michael zooms in on:

THE GENESIS DEVICE, in 3D wireframe. Hawk, the Historian, Saturn and the soldiers stare in awe. *Ominous music rises...* *

SMASH CUT TO:

EXT. WHERE THE VILLAGE WAS - FOREST FLOOR - DAY

Faint white smoke rises from cooling ash. Daytime. Aftermath. Reeves, Noorani, Hubble, John and the others (no Aaron or girls) creep back into the burnt remains of the village. A charred, steaming toolig horn. But no toolig. It's all gone.

India rushes ahead as she sees -

WINTER. Her brother, beaten, bloodied at the base of a tree. She drops beside him. His head lolls, barely conscious.

WINTER

Sis. India. I'm sorry.

INDIA

You need water. You need medicine.

WINTER

I'm okay. I'm okay now. I'm sorry.

At the sight of his sister, he has nothing left to hold on for now. And breathes his last. India cries, holds him.

John pulls her away. She grabs onto the nearest person:

Noorani. She clutches him. His first intimate human contact in months. He gives into it. Holds her too.

Reeves searches the site, looking for Aaron. For remains. The mother who panicked last night calls for her girls.

MOTHER

Stowe! Luna!

JOHN

No one could survive it. We have to move on. It's over.

But the mother is staring behind him. Wide eyed. Reeves too.

AARON EMERGES from the white smoke and ash. One girl in his arms, the other holding his hand. Treeto clinging to him.

Reeves has tears of disbelief in her eyes. The mother runs to her kids. As Aaron reaches Reeves, she embraces him, hard.

AARON
You were right.

REEVES
You were stupid.

Noorani watches them hug while he holds India. Swelling.

EXT. FOREST - LATER

The tribe is all crouched in the forest. A sudden tactical, de-briefing meeting, mid-conversation:

CALE
We *destroyed* it. We *burned* it.

AARON
There's one part of an AICD that can't be destroyed. Not by normal means.

NOORANI
Its *memory*.

AARON
The AICD you burned knew where Genesis was. Now they do too.

JOHN
What are you saying?

AARON
He's going to activate the Genesis Device. To complete his mission. I have to stop him.
(pointed)
I have to destroy him.

JOHN
Now you do? My friend's dead!

AARON
I saw him cut that rope. He made a choice. He sacrificed himself for you. For us. So we could do this. Together.

JOHN
(in genuine disbelief)
How'd you survive that? *How?*

AARON

I guess my luck hasn't run out yet.
But *time* has. Are you with me?

HUBBLE (O.S.)

I am.

John turns to see Hubble, the kid. Eager to join the fight.

HUBBLE (CONT'D)

I'm old enough to drive.

EXT. MTHAX NEST - DAY

The dead juvenile Mthax. The crushed eggs in cruel daylight.

A GIANT ADULT MTHAX SNOUT DESCENDS. It *sniffs* its dead young.
Sniffs the faint scent of its killer. A BOOTPRINT.

EXT. BURNED FOREST - DAY

CRASH. A TREE FALLS. Cut down. Hawk watches as his soldiers
lash it, drag it. Trees being felled for a purpose. He looks
to the living forest, though, anxious. *

HAWK

FASTER!

EXT. FOREST - QUICK BEATS - DAY

PFOOM. SPORE POWDER bursts out of a giant fungal egg. Reeves
collects the powder on a broad leaf, a woven fiber kerchief
over her nose and mouth so she won't breathe it.

A BLUNT ARROW is dipped in the spore powder. Coated. Noorani
takes it, kerchief on his face too, adds it to a quiver.

WAR PAINT is applied to Aaron's face by Cale. John assesses
Aaron's camouflage.

JOHN

If they get to the water before us -

AARON

We'll need a *boat*. We have one.
(off John's incredulity)
You kept one, up there.

EXT. WHERE THE VILLAGE WAS - DAY

THE SEED PROGRAM POD. The one Boston prayed in front of. Covered in ash. Aaron wipes the window to see the suit with its arrow hole in the chest inside.

JOHN

How do we get it there?

KSCH. A sound. They turn, Aaron, John, Reeves, Noorani, Hubble and their fighting villager compatriots. It came from the bushes ahead. Aaron approaches, ready to draw his bow.

But as he pushes through the bushes, they all see:

TOOLIGS. Scared. The survivors, come back after running from the fire. Aaron recognizes one: a BLACK STRIPE on its eye.

He approaches slowly. Reaches his arm out.

The animal looks at Aaron. Wary. Aaron holds its gaze. And it finally, slowly, smells him. Trusts him. Lets him touch it.

AARON

You want to fight too? Let's fight.

EXT. FOREST - DAY

THE POD IS DRAGGED BY ROPE behind Hubble's toolig. It *scrapes* and *bounces* through underbrush. *The sound of rushing water.*

Aaron and the others wearing kerchiefs now, bows drawn with spore-laden arrows nocked, ready to fire. All vigilant. As -

EXT. WATERFALL - CONTINUOUS

They cross a waterfall. Reaching the other end, Reeves slows as she sees something. She lowers her bow. Pulls her kerchief down. Surprisingly heartbroken at the sight of:

DEAD KIROS. Several. She hops down. Checks one.

REEVES

Poisoned. Arsenic.

JOHN

It's the beginning. If they start Genesis...

NOORANI

(re: kiros)

I didn't like them but -

Hubble sees Aaron staring at A HUGE DIVOT OF BLASTED EARTH.

HUBBLE

What is it?

AARON

Explosives. They made *grenades*. You learn anything about World War II?

(blank looks)

War tactics. We flank. If we're late, we put them between us and the water. No retreat.

He spurs his toolig further on, past cut trees to -

EXT. THE BURNED FOREST - CONTINUOUS

BLACK ASH. Charred remains of trees. Hubble stops alongside him, the POD *kicks up ash*, as Aaron looks out at the empty FORTIFIED SETTLEMENT in the distance. The burned lifelessness under his toolig's feet indicative of the future that awaits.

EXT. MOUNTAIN PASS - DAY

HUGE WHEELS grind rock and sparse mountain grass. Drawn by soldiers who pull ropes. They're transporting something heavy. Iron grenades and guns hang from their hips. *

Hawk stops at the head. Michael strapped on his back. They've reached a ridge, where they can see their destination below:

THE MASSIVE CRATER LAKE. All that's between them and the water is a fern-filled forest. Hawk can smell it from here.

HAWK

All this time, right here. My ancestors never found it.

MICHAEL

They didn't have me.

HAWK

MOVE ON! TO THE WATER!

The soldiers pull their ropes, and we see what they pull now: *

A HEAVY BOAT. Like a primitive Viking boat. As they pull it, Saturn glares at Hawk. He feels her stare, turns to her.

HAWK (CONT'D)

The greatest day in human history.

SATURN
 (question eating at her)
 You saw my family die. You saw
 their leader burn them, himself?

HAWK
 You did right by your family. You
 did right by me.

Saturn clearly isn't satisfied by the answer. But -

MICHAEL
 (emphatic)
 Sir, behind us.

Hawk spins, looks back where they came from. Just rocks.

MICHAEL (CONT'D)
 We're being tracked. We need to get
 on that water. I need to submerge.

HAWK
 (to soldiers)
 TO THE WATER!! GO!!
 (to Saturn, cold command)
 Hold back. Kill anything that
 moves. Make your family proud.

*

EXT. MOUNTAIN PASS - DAY

WHEEL TRACKS. AN MTHAX FOOT *PRESSES* down - *CRUNCH* - into the
 tracks. Makes an even deeper print. It's *following*.

EXT. MOUNTAINS - DAY

Aaron's toolig **STOPS HARD** mid-run. Aaron almost falls. Tries
 to calm his normally brave, suddenly panicked animal.

AARON
 Whoa.

JOHN
 Spooked.

NOORANI
 (spooked too)
 What is it?

John stares down at the lake far below. A hunter's sense.

JOHN
 Split up. Off track. Flank. GO.
 (to Aaron, grave)
 They've made it.

John swings a crossbow around. Pulls his kerchief up over his nose. AND RIDES. They peel off. No one sees: *

THE MTHAX PRINTS further ahead on the trail.

EXT. CRATERED LAKE - DAY

THE MASSIVE LAKE. Dark surface calm. A small, frilled amphibian squirms through mud into the water. Swimming near the surface. We follow it, panning up to reveal the expanse of water ahead, where the device sleeps.

Splash. A LILY PAD suddenly submerges - it's a part of a predator's head - and something LARGE AND DARK SWALLOWS THE AMPHIBIAN WHOLE. The surface ripples, then calms, showing...

A reflection of forest surrounding the lake. Where...

EXT. LAKESIDE BEACH - DAY

THE BOAT busts out of the forest, dragged FAST by soldiers. Hawk's eyes on the lake ahead. His destiny. *

The boat is pulled off its wheeled conveyance - it *SLAMS* into the sand. DRAGGED ON TOWARD THE LAKE. While -

INTERCUT: Noorani rides his toolig quietly into the forest, sees an OLD STASIS POD, overgrown with moss - he stares at it - must be near the water. Heart rate raising as -

MICHAEL'S LENS looks back at the forest, vigilant. Sensing:

MICHAEL
 Dr. Bishop...
 (sudden, to Hawk)
 They're here. FIRE.

Tense music grinds up from the depths. Didgeridoo and clacking hollow wood. The music of ancient warriors. *

THE BATTLE FOR EARTH BEGINS. Guns are raised. *

EXT. SUN-DAPPLED FOREST - DAY

OUR HEROES ride hard through the forest, spread out as -

GUNPOWDER BLASTS RING OUT! BARK SPLINTERS! TOOLIGS PANIC!

John rides his toolig, uses tree cover, aims his crossbow -

*

EXT. LAKESIDE BEACH - SAME

FOOM! A BLUNT SPORE ARROW SLAMS INTO A SOLDIER. A CLOUD OF SPORE ERUPTS from the impact and the soldier collapses, unconscious - *BANG!* - his musket FIRES into the sky -

*

*

Hawk sees him fall - realizes everything's in jeopardy - spore-laden arrows and bolas flying through the air -

*

*

HAWK

COVER! PUSH OUT! SATURN!

He clambers into the boat with its half dozen ROWERS as it PUSHES OUT ON THE WATER. He leaves most of his people behind.

EXT. SOMEWHERE IN THE FOREST - SAME

SATURN hears Hawk's call to arms. Considering whether she'll answer it. She looks at the GUN in her hand. Drops it. Switches to her BOW AND ARROW. She'll do this her way.

EXT. SUN-DAPPLED FOREST - SAME

Gunfire cracks as Reeves hugs her toolig's neck for cover, bow at her side, breathing hard, willing herself. She -

EXT. LAKESIDE BEACH - SAME

BURSTS OUT OF THE FOREST onto the beach. Flanking the soldiers. Raising her bow, aiming -

*

FOOM! A RELOADING SOLDIER goes down in a cloud of spore.

*

FILTHY SOLDIER

*

Spread! Don't breathe!

A fellow soldier gives him a look: *don't breathe??* But the filthy soldier is already pulling the FUSE on a GRENADE.

*

*

WITH AARON, riding hard for Hawk, not even aiming a bow, as -

BOOM! A GRENADE BLASTS - sand flies - but he ignores it -

FOCUSED, HE RIDES FOR THE LINE OF SOLDIERS - who are out of bullets now, reloading their one-shot guns. Aaron's eyes are fixed on his target: Hawk and Michael and the boat. But -

*

BANG! HIS TOOLIG COLLAPSES - Aaron goes flying over it -

WHAM. FACE IN THE SAND. Disoriented, he looks toward the forest to see that *they're* being FLANKED. Behind them:

SATURN AND HER ELITE SOLDIERS emerge from the forest. *
Saturn's elites have guns. She has her bow. She aims it and -

SHK! Cale's toolig *shrieks* as it's pierced by Saturn's arrow. *
It CONTORTS, FALLS - Cale thrown from it, dragged in sand - *

EXT. THE FOREST BY THE LAKE - SAME

John sees Saturn and her soldiers enveloping the others, *
using *their* strategy. He focuses on Saturn most of all.
Boston's killer. He raises his crossbow, riding for her but - *

HIS TOOLIG REARS UP IN PANIC! THROWS HIM from the saddle.

He lands on his back in the sand. Toolig reeling. Why?

WINTER'S TORTURER sees John. AIMS A GUN. But John stares wide-eyed beyond the torturer at the source of his toolig's panic -

RAAAAAARRRR! AN MTHAX. THE BIGGEST WE'VE SEEN.

IT CHOMPS THE TORTURER. Shakes him like a dog with a chew toy. It swallows his upper half and throws the rest away.

RAARRRR! It roars at the humans arrayed before it.

The battle shifts. Half the soldiers aim at the Mthax now - *
FIRING GUNS - SHOOTING ARROWS. The arrows glance off the
Mthax's nearly impenetrable skin. The gunshots IRRITATE IT.

EXT. BOAT/LAKE - SAME

Hawk watches this from the boat. Holy shit. His men row faster, out on the water now, looking back. But Hawk finally turns his back on the chaos. Looks toward his destination.

EXT. LAKESIDE BEACH - SAME

Aaron looks up, face full of sand, to see Hawk floating away. Disoriented by the grenade blast, it's like a surreal version of Omaha Beach. How'd he get here? He turns to see:

HUBBLE

HEY! They're on the water!

Hubble stops alongside him. *Ksh.* POD dragged behind his panicking toolig. Hubble hops off. CUTS his toolig free.

THE MTHAX ROARS at Hawk's distant boat. Soldiers fire at the animal. It unleashes its fury on them - CHOMPS AN ELITE SOLDIER - while a hundred feet down the beach - *

AARON reaches for the pod. But Hubble's eyes go scared as -

SATURN sees Aaron going for the pod. She aims her bow but -

JOHN steps between them. Eyes locked on hers. Crossbow gone, he holds his blade staff. This is personal. *

JOHN

Widow. They would've hated what you've become. *

She turns to him. Letting Aaron go in order to end this.

EXT. LAKE - SAME

Something HUGE swims in the water. Surface rippling.

EXT. LAKESIDE BEACH - MOMENTS LATER

Hubble helps Aaron pull his suit on. Aaron securing the gloves while Hubble hands him the helmet. And -

PSH. THE STASIS POD *splashes* to the edge of the water.

CHAK. Aaron pulls the stabilizing FLOAT ARM from the pod. Pulls his helmet on, climbs on and -

Hubble hands him a scavenged GRENADE and GUN.

HUBBLE

Got it from one of them. Fight fire with fire. It's a saying.

AARON

Get out of here. No reason to fight anymore.

RAARRRR! The Mthax roars behind them.

HUBBLE

Sure. GO!

Hubble shoves Aaron and his pod out on the water.

EXT. BOAT/LAKE - SAME

Hawk looks back. Sees someone pushing out on the water.

MICHAEL
We're close. 200 meters.

EXT. POD/LAKE - SAME

CHK - Aaron frees the integrated SAIL MAST from the pod. The POLYMER SAIL CATCHES THE WIND. It takes him after Hawk.

EXT. LAKESIDE BEACH - SAME

REEVES runs her toolig along the shore - she's calmed it somehow - trying to spot Aaron. Focused on him. The water.

NOORANI stares in shock at the Mthax wreaking havoc on Hawk's abandoned soldiers. He builds up courage... *

NOORANI
HEY! HEYYYYYY!!!

The Mthax won't turn toward him. So he nocks a spore arrow. Aims. Walking toward it, trembling, drawing the bow...

JOHN AND SATURN. Facing off. Saturn fires an arrow - John raises his staff's bladed head quickly and - *

Chk. The arrow deflects. HE SWINGS THE WEAPON - SHE MEETS IT WITH THE BOW - CRACK - using it as a staff too. *

EXT. BOAT/LAKE - SAME

MICHAEL
It's here. Below us.

Hawk sets Michael down. Michael stands on telescoping legs.

MICHAEL (CONT'D)
Don't let him reach me.

HAWK
Bring the world back.

Michael wheels right off the boat. Onto the WATER. He floats a moment. But then bubbles aerate out of him.

He sinks fast. DROPS completely from view below the surface.

EXT. POD/LAKE - SAME

The wind carries Aaron's pod fast after Hawk's boat. Past an ominous LILY PAD that slinks away. Aaron doesn't notice it. He sees Michael drop from the boat. And -

Fweee - an ARROW flies past -

Thik - another pierces Aaron's sail. But Aaron collapses the mast. Works fast. He steps onto the pod's stabilizing arm.

PULLS the pod lid open as - an arrow slices water beside him.

Aaron climbs in.

INT. POD - CONTINUOUS

He pulls the lid closed. *Thump*. An arrow hits the outside. The sound dulled inside the cocoon of the stasis pod.

Aaron's back where he started. Heart thumping out of his chest in the stasis pod. He pulls a lever and -

THE STABILIZING ARM RETRACTS. The pod rocks unsteadily now.

MICHAEL (AARON'S HELMET, V.O.)
Dr. Bishop. Can you hear me?

Aaron says nothing. He just reaches for a release in the pod. PULLS IT. Nothing happens. *Shit*. He PULLS IT again. Nothing.

EXT. BOAT/LAKE - SAME

HAWK
Stop him! STOP HIM!

Hawk's soldiers row him toward Aaron's pod. Getting closer. *

INT. POD - SAME

In the pod, Aaron is still trying at the release. Just floating there. Not working. But then he remembers.

THE GUN Hubble handed him. He aims it across his chest, toward the cushioned interior of the pod supporting his back.

MICHAEL (AARON'S HELMET, V.O.)
Dr. Bishop. This is an ill-advised course of action.

Aaron closes his eyes. And -

BOOOM!!! THE SOUND IS DEAFENING IN SUCH A SMALL SPACE.

Aaron's ears ring even in his helmet. He tries to look down. To see if it worked. But he can barely move.

EXT. BOAT/LAKE - SAME

Hawk is just twenty feet away. Almost at Aaron's pod now.

INT. POD - SAME

Aaron brings his gloved hand to his face. Water on it. Firing the gun worked: water is leaking in.

THE POD TIPS. STARTS TO SINK.

EXT. BOAT/LAKE - SAME

Hawk watches as Aaron's pod sinks below the surface. He almost wants to dive in to stop him. But -

SOMETHING MOVES BENEATH THE SURFACE. A DARK SHAPE. Shit. Anxious, he signals his soldiers to stop rowing. All he can do is FIRE one last shot - BANG! - into the watery abyss -

*

INT. POD - UNDERWATER - SAME

The iron bullet is slowed by water. Harmless. Ghostly as -

AARON DESCENDS. Feet first. The world grows dimmer until the only light comes from the pod and his helmet.

Water rises up around his feet. Shins. Knees. He sinks faster and faster. The world is the lake. A dark void. Water rises up to Aaron's chest in the pod now as -

THUMP. The pod rocks. It's stopped falling.

But then the water filling the pod tilts. Because the pod tilts. It's falling on its back. Water at Aaron's back now. He can hear it *RUSHING IN* like a faucet filling a tub.

Terrifying. He's being buried alive by water. But Aaron's gloved hand fumbles and he finds something -

CHK. HE PULLS A RELEASE. Pushes. PUSHES. And -

UNDERWATER - THE LAKE - CONTINUOUS

The pod lid bursts open, releasing a blast of bubbles.

And Aaron, like a spaceman underwater now, RISES OUT.

It's otherworldly under here. No sense that there is a battle raging or an animal roaring up above. Just dark, dense water.

And A MASSIVE "SPACESHIP" OF SORTS. THE GENESIS DEVICE. The open pod is resting right on top of it.

Aaron moves along the solid, metal-like polymer surface of the device, his gloved hands groping... searching...

INSIDE AARON'S HELMET: Claustrophobic. He can hear his own breath. He feels something wrong. Looks down at -

HIS CHEST. BUBBLES ESCAPE from the ARROW HOLE in the suit.

Water is leaking into his suit. Air is leaking out.

Fear rises. But Aaron soldiers on. He searches the surface of the device, looking for a door, hatch, anything. He finds -

A LEVER. He paws at it. Tries to turn it. FIGHTS.

EXT. LAKESIDE BEACH - SAME

The battle rages on the beach. A soldier runs from the Mthax, *
into the WATER, splashing for his life but - something
RIPPLES TOWARD HIM - A LILY PAD DROPS and -

RAZOR TEETH CRASH OUT OF THE WATER TOWARD HIM. A MEGA-FISH
with protruding jaws. They extend and snatch him. Goodbye.

NOORANI sees the warriors, helpless, trapped between the
water and the Mthax. He aims at the Mthax, releases his bow -

FOOM! The arrow plunks off the animal's thigh. It turns - not *
to Noorani but to the nearest thing behind it:

JOHN AND SATURN in a cage match. John's stronger blade *CRACKS* *
her bow in half at the grip - she pulls his staff down - they *
grapple in sand - unaware of the Mthax heading for them - *

On Noorani - shit, he's just doomed them - he fumbles for
another arrow - loses it - Mthax nearing John's back and -

FOOM! A SPORE ARROW SLAMS into the Mthax's snout. Like a bee
sting. It snorts - spore swirls into its nostril.

Its pupils dilate slightly, but they look at its aggressor:

REEVES. Bow in hand. The Mthax bounds for her now, lumbering, slowed by spore, but determined. Noorani watches in horror.

UNDERWATER - THE LAKE - SAME

More bubbles escape from Aaron's suit as his breath fogs the interior of his visor. As he tugs at the lever. And finally -

IT MOVES. A few air bubbles escape from the device's surface.

MICHAEL (AARON'S HELMET, V.O.)
Your suit is breached. Don't risk
your life. Aaron. Can you hear me?

Aaron maneuvers. Under the edge of the device and up into -

INT. HATCH - GENESIS DEVICE - CONTINUOUS

He pulls himself up into the hatch like a seal breaching a hole in the ice. He's dripping. Its dark. Until -

Chemical lights *click* on. Strange to see technology again.

A door. Aaron spins its hatch lock. And steps through.

INT. HALL - GENESIS DEVICE - CONTINUOUS

Lights are already on. Aaron walks through in his soaked SEED uniform. He hears an unexpected voice:

SEED TECH (AARON'S HELMET, V.O.)
Doctor, we need to get you ready.

It sounds like it comes from the side, he turns. Nothing.

AARON
Michael. Don't do this. Everything
will die. Everything.

MICHAEL (AARON'S HELMET, V.O.)
You're abandoning your mission.
You're abandoning *her* mission.

Searching, Aaron pushes through another hatch and...

EXT. LAKESIDE BEACH - SAME

REEVES. Stares at the Mthax heading for her, grabs another arrow as she RUNS - Mthax gaining - looking back, her kerchief falls from her face, panic now, she AIMS BACK -

MISSES. Can't aim while running. The Mthax ROARS. SHE RUNS -

EXT. LAKESIDE FOREST - CONTINUOUS

Through trees. *KSCH!* The MTHAX BUSTS right through them - thirty feet behind - twenty -

NOORANI SLAMS INTO REEVES - MOVING HER VIOLENTLY -

REEVES

What the hell are you - !?

WHAM! He TACKLES HER DOWN - both of them falling right into - THE MOSS-COVERED STASIS POD. He's on top of her, faces close -

NOORANI

CLOSE IT!

She GRABS THE LID - CLOSES IT on them as - THE MTHAX CHOMPS! It's murderous teeth meet indestructible polymer.

INT. CENTRAL HUB - GENESIS DEVICE - CONTINUOUS

Aaron enters the heart of the Genesis Device. A huge, circular room. Walls lined with small windowed hatches. Behind those windows: tens of thousands of VIALS.

Michael stands across the room, one of his legs "plugged into" the Genesis Device. His voice in Aaron's helmet:

MICHAEL (AARON'S HELMET)

It's too late, Dr. Bishop.

AARON

You don't know what you're doing.

MICHAEL (AARON'S HELMET)

I am aware.

AARON

This was our mission. But it isn't anymore. You get that -

MICHAEL (AARON'S HELMET)

It is *the* mission.

Aaron creeping toward Michael. Michael still plugged in.

AARON

It's what you were *programmed* to do. 75 million years ago.

(MORE)

AARON (CONT'D)
 Your logic hasn't changed in all
 that time. It won't ever change.
 You're a machine. I'm a man. It's
 what makes us different. You can't
 see what you're about to do but I
 can.

MICHAEL (AARON'S HELMET)
 I'm saving you. I'm saving mankind.

AARON
 No...

MICHAEL (AARON'S HELMET)
 Yes. You and me, together.

WHhhmmmmmm. THE WHOLE ROOM WHIRRS WITH ENERGY.

AARON
 STOP.

MICHAEL (AARON'S HELMET)
 You're grieving. You're confused.
 This is our mission.

AARON
 STOP. *Michael.*

THE ROOM SHAKES. THE WHOLE DEVICE IS MOVING. Aaron moves
 forward aggressively, but suddenly it's Hadia's voice in his
 helmet, like her lips are right against his ear:

HADIA (AARON'S HELMET, V.O.)
Aaron? Baby. I love you.

AARON
 Don't...

WHAMMM! THE WORLD TILTS AND AARON HAS TO HOLD ON - MICHAEL'S
 LEGS EXTEND AS HE BRACES HIMSELF.

UNDERWATER

Dirt and rock dislodges. Bubbles escape hidden corners as -

THE GENESIS DEVICE RISES FROM THE LAKEBED. A MASSIVE FOOTBALL
 FIELD-WIDTH MACHINE SEEKING THE SURFACE. CHURNING SILT.

EXT. LAKESIDE BEACH - SAME

John has Saturn on her back now. Arm locked on her throat. He
 grabs a knife, ready to drag it across.

Fading, Saturn looks up at the sky with her one eye. Sparse clouds drifting across royal blue. It's like she hasn't looked at it in years.

SATURN

I hope your hate... dies with me.

John stops a moment. What did she just say?

I/E. MOSS-COVERED STASIS POD / SUN-DAPPLED FOREST - SAME

Reeves and Noorani jammed nose to nose in the closed pod as -
THE MTHAX BITES THE POD VIOLENTLY. Can't puncture it.

NOORANI

Stay quiet. He'll lose our scent.

Reeves looks past him, through the dirty window. Sees:

OUTSIDE: THE MTHAX, frustrated, *SNIFFS* the pod, now covered with scrapes and copious amounts of spit. It can't smell them. Reeves frozen in the window. Seems not to even see her.

INSIDE: Reeves and Noorani quiet, breathing heavily.

OUTSIDE: The Mthax isn't leaving. It narrows its eyes. Knows a trick has been played. It *SNIFFS* the pod... finds -

THE LID RELEASE. It brings its foot toward it.

INSIDE: While Reeves is staring up in horror, Noorani, facing down, not hearing the MTHax, exhales, thinks they're safe:

NOORANI (CONT'D)

Told you...

OUTSIDE: THE MTHAX POPS THE LID -

THEY'RE EXPOSED. Mthax high above them. Noorani looks up: THE MTHAX *SNIFFS* THE AIR - smells *and* sees them. Triumphant.

Reeves quickly gets up past Noorani to sacrifice herself -

She *SHOUTS* at the MThax. GRABS a ROCK - kill or be killed - the Mthax glares at her - it opens its jaws - rears and -

SUDDENLY STOPS. Reeves just standing there with the rock. Uh?

ON NOORANI. Holy shit. Is the Mthax scared of Reeves?

No. The Mthax looks back toward the lake. It backs away, then turns, heading off fast - frightened.

What is it? Noorani sits up. He and Reeves look where the Mthax looked. Toward the water.

EXT. LAKESIDE BEACH - SAME

So do Saturn and John. John lets Saturn go. Stands. Stares. Hubble looks out too. All the soldiers do. Everyone. *

Reeves and Noorani step out of the forest. Staring too. At -
Out on the lake: FROTHING, CHURNING WATER. A HUGE SWATH.

EXT. BOAT/LAKE - SAME

Hawk stares at the raging water too, eager. As suddenly -
FOOOOMMM!! THE GENESIS DEVICE BREAKS THE SURFACE - 50,000 tons of water displaced - MASSIVE WAVES.

INT. CENTRAL HUB - GENESIS DEVICE - SAME

Aaron is battered about inside the device. The room finally stops shaking. Instead, listing back and forth. Aaron's shaken, looking up just as Michael retracts his legs, no longer bracing against the walls.

Aaron staggers to his feet as the room *HUMS*.

INTERCUT: Outside, the water churns around the device, because the device is *doing something*. Fish swim away, flying things take off near and far, treetos camouflage and scatter.

AARON

Michael! Shut it down!

MICHAEL (AARON'S HELMET)

It's what she wanted, Aaron.

AARON

She's gone!

HADIA (AARON'S HELMET, V.O.)

I don't have to be...

MICHAEL (AARON'S HELMET)

If you destroy what she built,
you'll kill your own child.

AARON

I don't have a child.

MICHAEL (AARON'S HELMET)

Not yet.

INTERCUT: The device is *working*. Water frothing violently.

HADIA (AARON'S HELMET, V.O.)

Aaron. If you're hearing this, I did it. I built it. I can't be there. But I can give you life. A son. A daughter. Our DNA. Genesis can make the child we never had. From death, comes life...

AARON

That isn't her. It isn't you...

HADIA

I love you, Aaron. I LOVE YOU.

AARON

I love you too.

But we see now that Aaron, eyes closed, is holding something.

A GRENADE. The one Hubble gave him.

AARON (CONT'D)

I'm sorry.

MICHAEL (AARON'S HELMET)

(sees the grenade)

Aaron. AARON!

AARON

I'm sorry.

HE ROLLS THE GRENADE ACROSS THE ROOM -

Pang. It hits the wall.

Aaron moves around the corner of the open hatch - taking what cover he can - Michael BRACES HIMSELF with his legs -

BOOOOMMM! FIRE and polymer shrapnel - hatches crack -

EXT. LAKESIDE BEACH - SAME

FLAME, WATER AND AIR BLAST from a distant section of the Genesis Device. Reeves' eyes wide with concern for Aaron.

Saturn stares too. She looks at John, standing with his back to her. Can't believe he let her go.

Hubble sees everyone looking out at the water. Has an idea.
HE SLINKS AWAY in the sand. The only person not gawking.

EXT. LAKE - SAME

In the water, thrown from the boat now, Hawk watches the device - a hole blasted in it - start to sink. NO. NO.

He swims furiously toward it. But there's nothing to do...

UNDERWATER

The device, rapidly taking on water, SINKS. Slowly at first, then faster and faster. It drops fully below the surface.

INT. INNER HATCH - GENESIS DEVICE - SAME

Water races across the floor. Slowly filling the device.

MICHAEL (AARON'S HELMET, V.O.)
What have you done, Doctor?

AARON
(to Hadia, not Michael)
I'm sorry.

MICHAEL
You've destroyed everything she
worked for. All that was left of
her.

But those words spark something in Aaron's mind. He steps -

INT. CENTRAL HUB - GENESIS DEVICE - CONTINUOUS

Back into the central hub, where Michael is braced while water glides across the lilting polymer floors.

AARON
Not *everything*.

He walks. Boots sloshing. Toward Michael.

MICHAEL (AARON'S HELMET)
Dr. Bishop. You aren't thinking
logically. You're -

Aaron picks up speed and -

RAMS MICHAEL. Dislodging him from where he's braced himself.

SPLASH. They land in the water. It's bizarre, this full-grown man fighting a geometrically-simple little robot.

But Michael is more powerful than he seems, and that makes the brief fight surprisingly frightening.

MICHAEL EXTENDS A TELESCOPING LEG - driving Aaron back. But Aaron just grabs the leg. PULLS IT.

He DRAGS Michael through the sloshing water, across the tilting floor. Through the hatch -

INT. HATCH - GENESIS DEVICE - CONTINUOUS

The hatch is half-full of water. Michael uses a panoply of voices to try to manipulate Aaron into stopping, including Hadia's, Reeves', Noorani's, Aaron's own voice:

MICHAEL/HADIA/AARON (AARON'S HELMET)
Bishop! Aaron! That machine is
everything! I love you. Aaron.

Michael tries to leverage Aaron but Aaron is an animal. And Aaron reaches back toward the outer hatch. Where -

THE STRANGE ALGAE-CORAL GROWTH that Aaron found on Reeves' pod is growing all over the hatch.

Aaron scrapes at it. SCRAPES HARD -

FSSSSS! Acidic, noxious liquid spills out -

The liquid CORRODES Michael's telescoping legs - bends them - eats into Aaron's suit. Michael can't fight anymore - legs busting and cracking under their own force -

Aaron falls back, Michael in his arms, into the water and -

UNDERWATER

THE HATCH OPENS. AIR BURSTS OUT. Along with -

Aaron. Michael in his arms. The acidic stuff dissipates in the water. What's left of Michael's legs spins. Hadia's voice replayed in spliced clips that don't quite fit together:

HADIA (AARON'S HELMET)
Aaron - please - *Please* -

Aaron sinks down to the dark, silty lake bed.

He pushes Michael to the bottom. Drags a heavy rock closer.

Pulls it over Michael.

MICHAEL (AARON'S HELMET)
(voice failing, slowing)
Aaron. You're my friend. Aar...

AARON
My friends... are up there.

Aaron pulls another BIG ROCK onto Michael. Pinning him there.

Michael's broken legs spin. But they just dig him deeper down into the silt. And then they stop altogether.

Michael is motionless. Buried under rock and dirt and water.

Aaron looks at the bubbles escaping from his suit. Even faster now that the algal-coral acid has burned through.

He pushes off the lake floor. Trying to swim up. But -

His visor is filling with water. Shit. *Shit*.

He can't swim up because he has no buoyancy. No air.

The water rises up around his mouth. He can't breathe now. The water fills past his eyes. He closes them.

Opens them underwater in his helmet. Strains. Trying to hold his breath. Trying, failing to swim upward. Until...

His body goes limp. Unconscious.

Gravity and density take him down. His body falls, in ghostly slow-motion, the way things fall underwater.

And he lies there on the lakebed.

Dead. But...

CLOSE ON: His back against the rock and dirt. A switch on his suit. Almost touching a rock. His body shifts slightly and -

THE ROCK HITS THE SWITCH.

FOOM. AIR BLADDERS EXPAND FROM HIS SUIT. The same that buoyed him up from the water when he first arrived in this world.

His limp, lifeless body floats upward. Drifting up. An angel rising from the darkness. A lone man floating in the void.

EXT. LAKESIDE BEACH - SAME

Everyone stares at the lake. Transfixed. Until -

POOM! A BOLAS COVERED IN SPORE POWDER BURSTS on impact among *
the soldiers. Thrown by Hubble. *

The soldiers fall one by one. One of the elites still up but - *

FOOM! A SPORE ARROW slams into his chest. Fired by Cale.

Saturn sees her soldiers all collapsing in the sand. She sees *
Reeves, Noorani, John, Hubble, Cale and other fighting
villagers around her. Only she remains standing.

She finally drops her bow. Sits there in the sand. Defeated,
but after everything, it's a kind of peace. Blue sky above.

But Reeves and Noorani are still staring out at the water.
Hoping for a sign of Aaron.

EXT. LAKE - DAY

Alone on the water, Hawk stares where the device sank. He
looks to the beach, sees his tribe has lost the battle.

And he sees his boat. The soldiers who rowed him either still *
in it or climbing back on after being thrown into the water.

He swims back for it but...

A LILY PAD floats between him and the raft.

Hawk thinks better of it. And slowly swims back. Away from
the boat. Away from his tribe.

He swims for a distant shore. Alone.

EXT. A DIFFERENT SHORE - DAY

Hawk pulls himself from the water. And FREEZES.

AN MTHAX is right in front of him. Laying on the ground, half-
sedated. Some spore powder still stuck to the wetness around
its nose. Eyes dilated. But at the sight of Hawk -

The pupils contract. A predator spotting its prey.

EXT. LAKESIDE BEACH - DAY

Reeves still stares at the water as Hawk's tribe - barely conscious or out cold - is disarmed. Prisoners now.

NOORANI

He's gone.

Reeves says nothing. Just stares. A profound sadness.

HUBBLE

He can't be. He *can't*.

But he is. Nothing on the water. No sign of Aaron.

Until something breaks the water's surface. Reeves sees it.

EXT. LAKE - DAY

Aaron floats on the lake. His visor full of water. But -

We see his arm and chest. Leaks that let water in now let water out. The water in Aaron's helmet slowly lowers.

His nose and mouth above the water now.

A breath fogs the inside of the visor. Life.

CUT TO:

EXT. FOREST - DAY

The wilderness. *Strange animal calls, now familiar.* A repeating sloshing noise. It grows closer, until we find...

A WATER WHEEL. A vine-wrapped line runs from it. Toward...

HUBBLE. Eyes fixed on what the vine runs to. Watching it. Slowly, an immense joy grows on his face.

HE RUNS to -

I/E. COMMUNAL HUT - FOREST CANOPY - DAY

The communal hut. The villagers, including some of Hawk's soldiers are all circled around the man Hubble runs to:

*

AARON. A new confidence in him now. The confidence of a man who's saved the world, died and been reborn. He sits at the head of the room, John beside him. All eyes on him, rapt

A CRYSTALLINE CUBE, the dead AICD's memory, sits on the floor, the likely subject of this intense discussion.

But Hubble interrupts it all. Aaron sees the look on Hubble's face. Knows the interruption is important too.

EXT. FOREST FLOOR - MOMENTS LATER - DUSK

SHK-THUMP. Aaron fast-ropes down. An expert at it now. He follows Hubble, past the WATER WHEEL, along the VINE to...

Something amazing.

A LIGHT BULB. It GLOWS. Hand-blown glass. Hand-carved mount.

Reeves and Noorani stand there too. Admiring it with Aaron. But Hubble has something even bigger on his mind:

HUBBLE

Are we really going? Over the mountains?

Aaron looks at the young kid. At the glowing light he's made.

AARON

The future is bright...

I/E. HUT - FOREST CANOPY - DAY

Aaron's SUIT on the floor. He's suiting up with villager clothes now. Getting ready for a trek. REEVES locks eyes with him. They're sitting close, across from each other, both strapping up their feet - getting ready *together*.

AARON (V.O., CONT'D)

There's a whole world out there...

Music swelling.

I/E. SCHOOL HUT - DUSK

AARON (V.O., CONT'D)

It moves forward. It grows and adapts...

The young girl - Luna - sidles up to Saturn. The girl at her side is enough to make Saturn nearly cry as they watch the lightning bugs fall like slow snow in their mating dance.

EXT. THE NIGHT SKY - NIGHT

Hubble looks up at an infinite array of stars. Changed by eons. He looks in a telescope, takes notes, driven.

AARON (V.O., CONT'D)
75 million years is a long time...

EXT. MOUNTAINS - DAWN

Aaron, Reeves and Noorani - India at his side, taking his hand as they trek up a steep mountain, together at the head of a small group of intrepid villagers. They reach a peak, look out, a breathtaking sight.

AARON (V.O., CONT'D)
Who knows what we'll find.

And as Aaron stares at the expanse, eyes reacting to what seems to be a more wondrous sight than any we've seen yet...

SMASH TO:

No more music.

THE ENDLESS OCEAN - DAY

Gentle waves. *Lapping.*

Nothing but water forever. Not sure why we're looking at it.

When...

A MASSIVE, FLOATING, MONOLITHIC STRUCTURE enters frame. A boat? A ship? Human? We barely have time to ask as we -

SMASH TO BLACK.

THE END