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## Golems Inc

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Max Gee: Author

Title of Work: Golems Inc

Year: 2018

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## RESEARCH STATEMENT

Golems Inc explores the ways storytelling is used as a defining feature of what it means to be human in posthuman noir science fiction.

The subgenre posthuman noir can be summarised as: a screen text set in a future with posthuman technology which uses multiple tropes of traditional film noir— aesthetics, structures, characters and themes—to validate the human qualities of emotional awakening and storytelling as crucial for survival (Gee 2016). Although the screen texts within this subgenre touch on transhumanism and posthumanism, they ultimately privilege anthropocentric human qualities of emotion and storytelling.

Humans are story machines (Boyd 2009; Schank 2000). The multifaceted way that humans use storytelling—including to make sense of the world around them; to construct and project their identities, and to interact and connect with others—provide the points of departure for Golems Inc. I examine how a posthuman character could employ storytelling abilities to successfully pretend to be, or simulate being, human (Baudrillard 1981). Despite their synthetic nature, they come to be considered more human than the human characters in the screenplay. The structure of the screenplay follows film noir narrative pattern of voice over recollection and flashback, thus the narration within the script is an expression of Roz's storytelling ability. In using tales such as *The Golem of Prague*, I examine the problematic nature of othering as the figure of the posthuman has occupied the space of the Other (Haraway 1985).

This screenplay is also a reaction to the way this subgenre genders robots as female, then presents these posthumans as objects of sexual gratification (Wosk 2015). In Golems Inc, the robot protagonist, Roz, changes their physical appearance, shifting between genders. Drawing from Donna Haraway's *Cyborg Manifesto* (1985) and N. Katherine Hayles (1999), Golems Inc blurs boundaries of human/non-human, male/female to explore a future where what is human is not defined solely by the flesh but a combination of an emotional embodied experience and self-awareness driven by storytelling impulses. In contrast to Roz, Marcin, the *homme fatal*, gender flips stereotypes of sexualised female robots to challenge these representations.

I figure my practice in a feedback loop of knowledge gained and knowledge disseminated (Smith and Dean 2009). I used writing this screenplay as a conduit to both gain new insights into posthuman noir and pass on information about what it is to be human, as well as my understanding of myself as human/potentially posthuman. As a cyborg-screenwriter, I engage in a network of human—cast and crew—and non-human—Final Draft computer software, cameras, post-production software—players.

Screenplays are nodes in the posthuman filmmaking network that exists on the cusp of becoming film (Deleuze and Guattari 1987). Thus, screenwriting creative practice is an apt method for this research. Through figuring the screenplay as a posthuman text evolving towards becoming-film, and through channelling myself as a cyborg-screenwriter, my creative practice — an expression of the human storytelling ability which aims to generate an emotional awakening in the reader—mirrors the themes around these essential human traits within the subgenre.

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## PEER REVIEW 1

This work/research creates a harmonious combination of research induced creativity and a meta reflection of the screenwriting craft. It triggers a conversation on the human need to tell stories from an innovative point of view that not only integrates the practice and intention of the screenwriter but also presents a clear picture of how it is embodied in a dramatic character.

This research verbalizes the ubiquitous argument that "human-like telling stories" that, in spite of its popularity, is seldom used to conduct academic research linked to the actual practice of screenwriting. I thoroughly enjoyed reading the script as an entertaining, professional and well-structured narrative work, just as the expression and result of screenwriting research. The theoretical principles stated by the researcher/author are visible through the selection of genre, character creation and themes constantly stated by lines of dialogue and atmosphere. There is an evident contextualization to the theoretical principles of posthumanism as quoted by the author "human qualities of emotional awakening and storytelling as crucial for survival" (Gee 2016). The interest of the author in posthumanism and its connection to emotional awakening provides for the basis of characters' creation and themes. This applies specifically to the main character "Roz Valiant", an android disguising as a human. She shares the ability to affect other androids by telling stories, an attribute shared by Marcin a self-aware android like herself.

I believe that by creating a human character that embodies both qualities of emotional awakening and storytelling, the author not only effectively contextualizes the theoretical principles of posthumanism, but also offers a method of character creation, contributing to the screenwriting theory in terms of practice, but also in terms of creation. This is mainly in terms of Character Arc. It seems Roz' journey is to become finally more human than human, or at least to realize she has been human all along. Her coding is overridden in the climactic scene of the script. She has displayed, so far, the qualities of storytelling and emotional awakening, feeling more human than other true humans, but without being able to embrace it. When Roz overrides his coding, it seems to me that she reached a higher state of humanity and she finally unleashed the dormant humanity inside her. This works for a perfect metaphor of what consists of being human.

The script also evidences the themes of the research in lines of dialogue, by clearly stating the theme in powerful statements like "at the end of the story Gregor wasn't really living anymore. There is more to be alive than just being" (p.84). Also, the key to the coding overriding in the climax scene in which Roz registered herself as "more human", raising interesting philosophical questions about what it means to be human and what it takes for someone to reach the "humanity" level. Is humanity not available for everyone?

Definitely, this script is a solid creative work and also a fine example of practice-based research. It contributes to areas of research, posthumanism and dramatic/narrative structures.

## PEER REVIEW 2

The research statement for this screenplay states its intention to explore "the ways storytelling is used as a defining feature of what it means to be human in posthuman noir science fiction." This is an ambitious target,

but some deft characterisation and interrogation of roles make that exploration constructive.

Golems Inc suggests a future in which technology has pacified humans – instead of listening and responding to each other, robots (golems) now listen to our sad stories and electronically drain our neuroses into their own circuits until their brains are fried and have to be replaced. Human survival is based, as one character says, on the suicide of the golems. Sacrifice or scapegoating fit this model, and they are recurrent aspects of storytelling. Thanks to golems, humans exist as happy, quiescent subjects of the biopolitical state. Since Auschwitz and Hiroshima demonstrated that technology's belligerent forces would in future be targeted principally at civilians, stories have explored fears of technology turning against us (e.g. *The Matrix*) or, perhaps more ominously, becoming like and surpassing us (e.g. *Bladerunner*). Such is Roz, the protagonist of this work, a robot so advanced that she is unidentifiable as non-human, except by her exceptional dexterity and intelligence. Unlike many posthuman noir stories, Roz is in this case the protagonist, a sympathetic character whom we cheer on against the greedy human corporates. That is quite an achievement.

The setting of this work is Prague, a centre of Gothic noir architecture, and the birthplace of Franz Kafka, whose story *Metamorphosis*, about the sudden loss of subjectivity and the brutality of becoming less than human, is used by Roz as the melancholia that fries the brains of the golems before they are renewed in the workshop. Prague was also the setting for the legend of the Golem, a man built of clay and brought to life to protect the beleaguered Jewish community of the city. The author skillfully intertwines these stories to examine the nature of human subjectivity and how it can be easily denied or manipulated by those in charge of the technology. In the limited number of words allowed by a screenplay, clever use is made of intertextual references such as the golem supplier "Capek Corporation" (the name of the inventor of the word "robot") and the setting of Meyrink Square, named after the writer of the novel *The Golem*.

The story is compelling and would doubtlessly make an enthralling movie but, as a research artefact, I believe this script can stand alone as a valuable contribution to the study of posthuman writing generally and the film noir genre as envisioned. At the heart of the research is the question of narrative story. The author proposes that, while post- or trans-humanism are important to the genre, the key attribute is "anthropocentric human qualities of emotion and storytelling." Telling stories is a peculiarly human idiosyncrasy. Other animals communicate, particularly swarm animals like bees, who describe in dance the route to the best flowers, but they deal only in truth. While stories have followed us from the earliest campsites, the use of electronic technology to alert or appease others originates just over a century ago with radio, followed by film and television, and today the ubiquitous multimedia with which we are constantly surrounded. Each new advance has been deplored as an assault on our sociality, none more so than the Internet, which offers instant communication, while allowing solitary anonymity. With our computers, tablets, modems and phones, we are all part-cyborg now. What if technology can tell stories better than ours? Or as this script also asks, what if robots could take away negative emotions – would what was left still be human? And would a thinking, emotional robot be any less human than what Foucault called these "docile subjects"? These are the research questions that this script powerfully confronts.

## RESEARCHER RESPONSE

I would firstly like to thank my two peer reviewers for their thoughtful analysis of my work. It is encouraging that both understood, and could see, my research intentions in the screenplay and that my research statement provided enough provocation/contextualisation to approach the work. I am glad that both reviewers commented on how the form of practice spoke to the research as well as the content. This aspect is particularly important to me as a researcher. In a similar manner, I am pleased that the tool of intertextuality, which I used in the screenplay to embed different notions of subjectivity and place the work within the history of the location and posthuman discourse, was effective.

There are a couple of points I would like to address as they have sparked ideas for future research, which is what is exciting about the peer review process.

Firstly, I would like to pick up on notions of gender and gendered language. When writing about posthuman characters that are neither male nor female but could appear as either male or female it is hard to maintain gender-neutral pronouns in my native language, English, where the binary male/female is prevalent. Language and culture is something I could examine in future work. I found it interesting that one of the reviewers shifted their pronoun choice for the protagonist, Roz, as Roz themselves shifts from appearing female to male to female. This sparked some new ideas for me to continue exploring this aspect in relation to posthuman characters.

The second point I want to explore further is the idea of truth in human and non-human storytelling. One of the reviewers brought this up in relation to how swarm creatures use narrative, such as dance, to convey information, whereas humans do not always tell stories to give facts or convey the truth. This is especially fascinating in relation to the genre of film noir and previous examples of posthuman characters who cannot lie. There is definitely an avenue of future enquiry to be made here; thank you for that thought-provoking comment.

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GOLEMS INC.

FADE IN

INT. THERAPY ROOM - DAY

Bright light pours into a minimalistic room, painted shades of calming green and cream.

JULIA (V.O.)  
Take control of your emotions,  
before they control you.

An ANXIOUS WOMAN sits in a leather, Bauhaus Wassily style chair.

In front of her, on one knee, like a knight before a princess, is a GOLEM therapy robot, medium sized, humanoid.

JULIA (V.O.)  
Capek Corp's Golem therapy robots  
allow you to be the master of your  
emotions.

The Golem tenderly places its palms on the Anxious Woman's temples. Green lights flow down its arms, the Woman's expression relaxes as all her anxiety drains away.

The Golem remains expressionless, a mere machine.

INT. WHITE SPACE - DAY

The three sizes of GOLEM robot appear - small, medium and large - all look humanoid but not human.

JULIA (V.O.)  
With our three user-friendly models  
negative emotions will be thing of  
the past.

EXT. PARK - DAY

The weather is glorious, the colours hyper real. PEOPLE exercise, walk with family, all relaxed and happy.

JULIA (V.O.)  
Be happier, healthier and more  
productive. Join us in the  
emotional revolution. Coming soon  
to a city near you!

The advert blurs into...

EXT. MEYRINK SQUARE - EVENING

...A bright, bustling, futuristic city square. Instead of street lights, the square is lit by bioluminescent trees.

ARRON (V.O.)  
In Prague, Golems kill themselves  
every day so real humans don't.

All the PEOPLE in the square are happy, laughing...

NOVAK (V.O.)  
They're machines, Mr Běžový, they  
can't actually kill themselves.

ARRON (V.O.)  
Yeah, sorry, can't blame me for  
making it more dramatic can ya?

...All except one, a WOMAN, (CELINE, 20s, blonde). She is a still spot of darkness.

ARRON (V.O.)  
You're too young to remember the  
Despair, but let me tell you, in  
2043, no one was prepared for how  
devastating an epidemic of  
depression could be.

A knife flashes in Celine's hand. She plunges it into a PASSERBY. And again. A WOMAN SCREAMS.

ARRON (V.O.)  
It was self-destruction on a global  
scale.

BYSTANDERS panic, fleeing in every direction.

Celine continues to lash out, her expression beatific as she slashes anyone within her radius.

ARRON(V.O.)  
Over half the world's population  
dead in under a month.

EXT. WHEAT FIELD - MOMENTS LATER

Celine glides through the wheat, hands brushing the rough seed heads. She's still holding the bloodied knife.

NOVAK (V.O.)  
You said you had information that  
would change the way we thought  
about Celine Dubray...

ARRON (V.O.)

I'm getting there. Geez, this is context, it's important to telling a convincing story, alright.

The knife isn't the only thing covered in blood, Celine's stylish work dress is drenched in it from the attack.

NOVAK (V.O.)

Fine, The Despair happened and world leaders scrambled to stabilise the mental health of those left.

Celine sees a wall ahead of her, she's reached her destination. The knife drops from her limp fingers and disappears sideways through the wheat.

NOVAK(V.O.)

Healthy living and the disposal of those dangerous negative emotions became the order of the day.

Celine bends down, pushing wheat aside to reveal her futuristic boots - leather and metal, with thick metal soles.

ARRON (V.O.)

Which is where Capek Corp came in. Their Golem therapy robots went into production.

Celine takes a last look around her before pressing the buttons on the sides of the boots.

NOVAK (V.O.)

And negativity within the walls of Prague was eradicated. You're not telling me anything new--

For a second it seems like an invisible force is dragging Celine backwards through the wheat field.

ARRON (V.O.)

Until Celine Dubray.

But the perspective is all wrong. The wheat field is growing out of a vertical wall. Celine is plummeting a hundred feet to her death.

As Celine falls the whole, shining, illuminated world of Prague Walled City is revealed behind her...

ARRON (V.O.)

Thing is, by the time you've heard me out, you'll realise she was more murder victim, than suicidal maniac.



...The preserved historic Old Town surrounded by skyscrapers. A highway meanders through skyscrapers, lit by the flashing lights of emergency service vehicles.

And all contained by the gigantic living walls of wheat growing towards lamps which emulate the sunlight.

NOVAK (V.O.)  
Go on then, convince me.

ARRON (V.O.)  
Sure thing, let's see, the fireworks didn't really kick off for me until the day after Celine's 'suicide.'

BEGIN FLASHBACK

EXT. PRAGUE WALLED CITY - DAY

Sunlight reflects off the glassy walled buildings, billboards and the electromagnetic monorail that has replaced the trams.

Insert -- Prague Walled City, 2060

INT. CAPEK CORPORATION THERAPY CENTRE - SIMULTANEOUS

ROZ VALIANT, 40s, an unassuming brunette, wearing Capek Corp overalls, stands at the large picture window that takes up the whole wall of this small room.

ARRON (V.O.)  
That's Roz Valiant, you should keep an eye on her. After all, this is more her story than mine.

The other main wall is smooth and blank, a perfect surface for projections. Facing that wall are ten desks and chairs. On the desk is an electronic device, shaped like a metal rod.

Roz stares at the world outside as ten GOLEMS, generic humanoid robots, a mix of three available sizes, file into the room after ARRON BÉŽOVÝ, 40s, forgettable.

ARRON (V.O.)  
I never thought they looked like much, the Golems, the saviours of our sanity.

Roz gestures so blackout blinds descend across the windows, as Arron ushers the Golems into the seats.

Roz hits the lights, the room is bathed in a soft blue.

ARRON (V.O.)  
At Capek, we just saw them as  
walking emotional sponges.

One SMALL GOLEM seems to be glitching, if they were human it  
might seem like they were crying. Roz bends down by it.

ROZ  
Let me tell you a story.

The Small Golem turns to face Roz, there is no intelligence  
in those eyes.

ARRON  
You're not going to start that shit  
with them again are you?

ROZ  
Does it hurt you in any way?

ARRON  
I gotta listen to your voice,  
haven't I?

Roz pats the Small Golem on the head as she stands.

ROZ  
Quit complaining and roll the  
picture.

Arron gestures a 'whatever' as he presses a finger into a  
control panel by the door.

The blue light dims and the wall in front of the Golems comes  
to life.

A series of sad images play, funerals, tragic deaths, family  
quarrels.

ROZ (CONT'D)  
"When Gregor Samsa awoke one  
morning from troubled dreams he  
found himself transformed in his  
bed into a monstrous insect."

Arron rolls his eyes and leaves.

ARRON (V.O.)  
The thing about being a sponge is,  
at some point it can't take in any  
more, it bursts. We facilitated the  
controlled explosion, as it were.

Roz leans against the back wall continuing her story.

ROZ

He tried to talk to his family but all they heard were the chatters of an insect. So he hid himself away.

(beat)

But just thinking of that creature in the other room was enough to make his family shiver.

(beat)

Gregor heard them talk, day in, day out about what a problem he was. It ate at him until he stopped eating.

(beat)

He would do this act of kindness for his family...

The sad-fest reaches a crescendo. Almost as one the Golems reach for the electronic device on the desk.

They place the device against their heads and discharge a powerful electric shock frying their bioengineered brains.

ARRON (V.O.)

Of course, to preserve our mental health it was better if the Golems did it to themselves.

The Golem bodies slump in their seats. Roz flicks off the video feed and brings up the lights.

ARRON (V.O.)

Like I said, Golems kill themselves every day so real humans don't.

Arron opens the door, manoeuvring a hover trolley into the room.

Almost mechanical in their movements, Roz and Arron get to work cleaning up the Golems.

Roz finds the pressure points on the Golem heads so that the top slides open to reveal their 'brains.' She removes the fried brains and drops them into a container on the trolley.

Meanwhile Arron fills the cavities with new brains.

ARRON (V.O.)

They call us Weepys, because we clean up after the emotional fallout.

Until he gets to the Small Golem that was dry crying earlier.

ARRON

I've got a goner. Serious network break down.

Roz stops what she's doing and moves the trolley closer, opening a panel in the front.

Arron and Roz slide the Small Golem into the trolley.

Maintenance finished, Roz restarts the Golems. A green light passes across the Golem's eyes before they come back to 'life.' Their bodies straighten in the chairs.

ARRON (CONT'D)

Let's go, kids.

Arron moves out with the hover trolley, followed, pied-piper fashion by the refurbished Golems. Roz brings up the rear, her last job to raise the blinds on the windows.

The room is bathed in sunlight, returned to another innocent looking office space.

INT. CAPEK CORPORATION CORRIDORS - MOMENTS LATER

Arron, Roz and the convoy of Golems thread through the busy back corridors of Capek Corp therapy centre.

Through two-way glass 'windows' Roz sees a scared LITTLE GIRL cowering in a chair when a door opens and a CAPEK THERAPIST, female, 20s, with a SMALL GOLEM, identical to the broken one seen earlier, enter.

INT. THERAPY ROOM - SIMULTANEOUS

The Capek Therapist beams beatifically at the Little Girl, she says something leading the Small Golem to the girl.

The Small Golem gently takes the Little Girl's hands, like a playmate. The Little Girl looks nervously from the Small Golem to the Capek Therapist before she nods.

The Small Golem places its hands either side of the Little Girl's head. Its finger tips glow green. The Little Girl's cares drain away, her negative emotions flow into the Small Golem, green light runs up its arms and neck during the transfer.

The Little Girl's pained expression slips to a bright beaming smile.

INT. CAPEK CORPORATION CORRIDOR - SIMULTANEOUS

Roz holds the metallic data tattoo on her wrist to a scanner by the door. The door opens.

ROZ

Golem unit returns.

INT. GOLEM STORE - CONTINUOUS

Roz leads the Golems into the room. On one side is a desk with CAPEK THERAPIST 2 behind it. Standing to attention down the sides of the room are various Golem Robots.

CAPEK THERAPIST 2  
Sign here.

Roz swipes her wrist across a tablet.

CAPEK THERAPIST 2 (CONT'D)  
Have a glorious day.

ROZ  
You too.

Roz's smile perfectly matches Capek Therapist 2's.

INT. CAPEK CORPORATION ELEVATORS - MOMENTS LATER

Roz catches up with Arron, and the hover trolley, waiting for the elevator.

ARRON  
Feeling lucky today, Valiant?

ROZ  
When aren't I?

Arron removes a battered coin, circa 2020, from his pocket.

ARRON  
Call it.

ROZ  
Heads.

Arron flicks the coin into the air and catches it.

ARRON  
You sure?

Roz gives him a quizzical eyebrow. He peers at the coin.

ARRON (CONT'D)  
Son of a bitch.

The elevator doors open.

INT. CAPEK CORP GARAGE - MOMENTS LATER

Arron and Roz exit the elevator with the hover trolley.

ARRON  
You've got the luck of the devil.

ROZ

Don't worry, I'm sure you'll get to go for a drive one of these days.

They stop at one of the Capek Corp branded HOVER VANS. The sliding side door is open revealing a lot of broken Golems.

ROZ (CONT'D)

Probably when it's raining.

Arron fake laughs - ha ha - while sliding the broken Small Golem from the hover trolley into the van.

Roz taps her tattoo and an augmented reality (AR) manifest for the van appears in front of her.

ROZ (CONT'D)

Are there 15 Golems in there?

Arron jumps into the van, checks, he sticks his hand with a thumbs up out the door.

ARRON(V.O.)

Capek kept the treatment centre and Golem reprocessing plant separate; I mean no one wants to eat dinner next to the abattoir, right?

Roz comes back and taps her data tattoo to run a scan of the van which reveals 15 Golems and 1 human (Arron).

ARRON

You don't trust me? I'm hurt, Valiant... Wow, look at that poor fucker.

Roz follows Arron's finger to a seriously broken Golem. A medium sized model whose face has been SMASHED IN, as if it were in a fight.

ROZ

Someone's emotions got the better of them.

ARRON

Watch out for yourself, rumour is, The Despair is back.

Roz climbs into the driver's seat as Arron presses a panel to shut the van door.

ROZ

I'm the most emotionally stable employee here, check the records.

INT. CAPEK CORP HOVER VAN - SIMULTANEOUS

Roz shuts the door, engages the electric engine and the van begins to hover.

ARRON

Or the mental gamers, Prague's  
crawling with them.

A strip of light appears in her eye line, AR again, showing the route.

ROZ

Aren't you one of those mental  
gamers?

Before he can retort, Roz eases the van out of the loading bay and through the garage following the route arrows. Speeding up as she heads for the bright exit.

INT. CAPEK CORP GARAGE - LATER

Roz and Arron load another Capek Corp hover van with burnt out Golems.

ARRON

I get it, we're sponsoring the  
Genso update for the publicity--

ROZ

But the public are going through  
the product too fast?

Roz logs the Golems in the van, checking against a manifest.

ARRON

Those gamers are unhinged.

ROZ

You don't say.

As the side door closes, Arron starts to slump off.

ROZ (CONT'D)

What, no coin toss?

ARRON

No point is there.

Roz climbs into the driver's seat.

ROZ

That's awfully defeatist, you  
better see a Golem while I'm out.

BUZZ. BUZZ. Roz and Arron, almost in sync check their data tattoos.

In Augmented Reality Arron and Roz see: URGENT ASSIGNMENT - ALL AVAILABLE WEEPYS TO 113 SMETANA APARTMENTS.

INT. CAPEK CORP HOVER VAN - SIMULTANEOUS

Roz leans over and pushes the passenger door open. Arron jumps in, although he eyes the wheel enviously.

ROZ

If I drive you can catch more of those creatures, right?

The thought trickles visibly across his face.

ARRON

You're the best.

Roz's vision lights up with AR streams of information. Arron's AR is tuned to the Genso! loading screen.

ARRON (V.O.)

And that's when it began, with the call out to Celine's apartment.

I/E. CAPEK CORP HOVER VAN ON PRAGUE ROADS - CONTINUOUS

Roz and Arron's van zips out of the garage and down the futuristic streets. Roz merges with the traffic onto the city ring road, as Arron starts to play Genso! in his AR.

Roz drives past a terrace where PRAGUE CITIZENS exercise: some do Tai Chi, others are on running or cycling machines, enjoying the lovely weather.

AR adverts pop up in Roz and Arron's vision across the buildings and the route map which is still visible.

- Join Capek Gyms today - A healthy mind starts with a healthy body!

- GENSO! - "Play the latest update tomorrow! All new Prague alchemical elements to find!" A series of cute creatures named and modelled around the elements plays.

- The Capek Logo appears - GOLEMS SAVING HUMANITY FROM OUR DESTRUCTIVE EMOTIONS. Images of the three sizes of Golem play as JULIA HORAK, 25, ambitious and gorgeous, beams out of ad at the viewer.

JULIA

Feeling held back by negativity and self doubt? With Golem Therapy those negative emotions will be thing of the past. Happier, healthier and more productive.

(MORE)



JULIA (CONT'D)

Join us in the emotional  
revolution. Coming soon to a city  
near you!

Roz and Arron exchange an eye roll.

The van crosses the Vlatva River, which is transformed into a massive hydro-electric power plant. Traffic thins out.

The bombardment of adverts is replaced by a rolling news feed.

"Record numbers expected in Prague Walled City for the next social event for Genso!"

"Top story: Is The Despair back? Prague citizen goes berserk killing 4, maiming 15 before committing suicide."

"Emotionally concerned, Capek Corporation offer free Golem therapy for all in these troubling times."

EXT. CELINE'S APARTMENT COMPLEX - LATER

A utopian, clean lined, vegetation decked apartment complex that would do Frank Lloyd Wright proud.

Roz's hover van slows as it approaches the arched entrance--

It's blocked by Capek Corp SECURITY GUARDS.

They're checking every vehicle entering and leaving. The hover van is third in a queue of mainly Capek Corp vans.

INT. HOVER VAN - SIMULTANEOUS

ARRON

...and this one is my ultimate  
favourite, look at its little  
face...

A holographic, 3-D, version of a Genso! character bounces across the dashboard.

ARRON (CONT'D)

...it's so round. Come on, Valiant,  
you're not even lis--

ROZ

What d'ya reckon all this is about?

Roz moves the van forward as a sleek electric car ahead is given the all clear. There's only one van between them and this new checkpoint.

ARRON  
Making our lives more difficult.

ROZ  
I'm sure that's the opposite of  
Capek's mission statement.

They chuckle.

The next car is cleared. Roz moves up to the checkpoint. She lowers her window and beams at SECURITY GUARD ONE.

ROZ (CONT'D)  
Good afternoon, how can we help?

I/E. CHECK POINT - CONTINUOUS

Security Guard One's AR display shows Roz and Arron's Capek Corp IDs next to their faces. Arron cracks a crazy grin.

SECURITY GUARD ONE  
This is just a routine check, Ms.  
Valiant, in relation to the suicide  
of a company employee.

ARRON  
That suicide was one of us?

SECURITY GUARD ONE  
I'm afraid so. Can you open the  
back?

Roz taps a panel on the display above her data tattoo and the side door to the van slides open.

ROZ  
No worries, we're all just trying  
to do our jobs, right?

That earns Roz a sincere smile from Security Guard One.

SECURITY GUARDS TWO and THREE check the inside of the van.

Roz taps her data tattoo transferring information. Security Guard One's tattoo BEEPS.

ROZ (CONT'D)  
There's the manifest for our  
current Golem cargo. Just to make  
things easier for you guys.

ARRON  
What are you looking for?

Security Guard One brings up a hologram image of a drop-dead gorgeous blond guy, MARCIN, over their data tattoo and shows it to Roz.

SECURITY GUARD ONE  
 Have either of you seen this man?  
 He's a recent Capek employee.

The hologram of Marcin walks from Security Guard One's data tattoo across the dashboard of the hover van.

ROZ  
 I wish. Guys like that don't tend  
 to pay me much attention. Sorry.

ARRON  
 Nope. Is he connected with the--?

Arron gestures suicidal leap and splat with his hands.

SECURITY GUARD ONE  
 All I can say for now is this man  
 is a danger to the public. If you  
 do see him you need to alert us  
 immediately.

Security Guards Two WHISTLES and gestures all clear, as Security Guard Three jumps out of the hover van.

SECURITY GUARD ONE (CONT'D)  
 Thank you for your patience and  
 understanding. You may proceed.

Roz closes the sliding door, as Security Guard One steps away from the van waving them through.

The hover van moves through the entrance.

INT. CELINE'S APARTMENT BLOCK ELEVATOR - MOMENTS LATER

Roz and Arron watch the numbers ascend.

ROZ  
 Looks like Capek's taking this  
 death pretty seriously.

ARRON  
 Which begs the question, why are  
 they calling in Weepys? We deal  
 with the robots, not the  
 customers...

The elevator reaches the penthouse. The doors open on luxurious corridor swarming with CAPEK SECURITY GUARDS.

INT. CELINE'S APARTMENT - PENTHOUSE CORRIDOR - CONTINUOUS

Roz and Arron pick their way through to...

INT. CELINE'S APARTMENT - LIVING ROOM - CONTINUOUS

Roz and Arron stall on the threshold to the minimalist living space. One wall is made up of floor to ceiling windows.

A vast array of computing equipment and Golem spare parts indicate Celine has been indulging in a little extra curricular robotics. Capek EMPLOYEES swarm through the rooms.

ARRON

Celine Dubray was a lawyer, right?

JULIA (O.S.)

Correct, Mr. Běžový.

JULIA HORAK, 25, blonde and brimming with vitality, emerges from a side room. Her presence is electric, boosting the energy of anyone near her.

JULIA (CONT'D)

But it seems like she fashioned herself as an amateur roboticist.

Julia gestures to the scattered tech.

ROZ

I'm sorry we're late, Ma'am.

JULIA

Call me Julia, please, Ma'am is way too formal. And you're right on time.

Julia beams at Roz before turning to the rest of the room. She claps her hands.

JULIA (CONT'D)

Hi everyone, if I could just have your attention for a moment?

All Capek employees stop and turn to listen.

JULIA (CONT'D)

Thanks. First thing, if any of you knew Celine, and plenty of folks did, she was wonderful, don't be shy. Please feel free to use a Golem whenever you need to. Grief is a tough thing to face so don't do it alone, please.

Julia hops up to sit on a table.

PODZIM (O.S.)

Plus, they don't want another PR incident to cover up.

Roz and Arron look over their shoulders to where PODZIM, 20s, male, nondescript redhead, and ZIMA, 20s, female, ash blonde, lean by the doorway Julia previously exited.

Podzim shoots Arron and Roz a nasty smirk. Arron rolls his eyes, as he and Roz turn their attention back to Julia.

JULIA

Secondly, well, this is the tricky part. As you can see there's a lot of bits of Golems around here, which is why we've got you guys in.

PODZIM

Cleaning up our mess--

Zima digs Podzim in the side, he feigns pain.

JULIA

Big thing is, we think Celine tampered with a large Golem. Beyond switching off the GPS, we don't know what she did which is why we need your expertise. If you find anything that could shed light on what she's done let us know.

CAPEK WORKER

Of course.

This is taken up as a cheer by everyone, including Roz and Arron, they are of one positive mind.

JULIA

Final thing, before I let you get back to doing what you do best...

Julia taps her data tattoo and a life sized projection of Marcin appears next to her.

JULIA (CONT'D)

This is Marcin, a very dangerous, manipulative character who masqueraded as a Capek employee. Geez, he even had me fooled.

That gets a little chuckle from the employees.

JULIA (CONT'D)

But be warned, it was his actions that forced Celine to ignore the benefits of our technology and kill herself.

ZIMA

Noted.

Julia springs off the table.

JULIA

It's all hands to the wheel guys,  
we need to get this sorted before  
the launch next week. And before  
the press get wind of this.

As one, sensing the briefing is over, every employee gets  
back to their work clearing the apartment.

PODZIM

(to Zima)

Let's blow this party, we got what  
we need for the hunt.

Zima hits him to shut him up again. Podzim shoots her a  
'what' look but Zima's already on her way out.

ARRON

Those security guys are so full of  
themselves.

ROZ

Pride's a pretty negative emotion,  
right? If they continue this way...

Arron's scowl turns into a smile.

ARRON

Let's get to work.

Roz and Arron pick up a crate and move to the windows.

Julia watches for a moment before she switches on an AR feed  
which shows the stock figures for Capek Corporation rising.

Roz and Arron start packaging and labelling Golem parts  
stacked by the window.

ARRON (CONT'D)

Do you think this dude is gonna  
steal the Golem?

ROZ

Maybe, or do something with it that  
makes Capek look bad. Hey--

Roz waves at TOMAS, a tall, jolly, blonde Weepy, who is  
shoving old books into a box marked - BURNABLE.

ROZ (CONT'D)

What are you doing with those?

Arron groans as Roz gets up and crosses to Tomas.

TOMAS

Just disposing of non-valuables.

ROZ

If you're gonna burn them, I'll  
take them.

Roz snatches the book from Tomas's hands. It's an old,  
leather bound collection of fairy tales.

ARRON

She's a book nerd.

Roz runs her palm over the battered cover, tracing the  
embossed designs.

TOMAS

But you can just download them.

ARRON

You're wasting your breath.

Tomas looks round for authority and his eyes meet Julia's.  
She's watching the exchange with interest.

Julia gestures for him to let Roz have the books.

JULIA

We've all got our passions, the  
things that keep us happy. And  
happiness is our aim, Tomas.

Tomas startles, surprised and happy that she knows his name.

JULIA (CONT'D)

Mine's Genso.

ARRON

No way.

Arron's about to apologise but Julia just laughs, it's  
delightful. She sends her Genso! profile to his AR.

JULIA

I like the rare earth charas.

She smiles, embarrassed. Arron beams at being let into her  
confidence.

JULIA (CONT'D)

So sponsoring the game update was  
kinda a selfish move.

Roz thumbs through the book, a page is marked. The Pied-Piper  
when--

Her head snaps up and she looks out the window, scanning the  
street and buildings. But there's no one watching her, just  
Capek employees loading vans.

Roz shakes off the feeling and returns to the books.

EXT. ACROSS THE ROAD FROM CELINE'S APARTMENT - SIMULTANEOUS  
 SOMEONE'S P.O.V., hidden in the shadows of a side street,  
 watches Roz intently as she carefully handles the books.

INT. CELINE'S APARTMENT - LIVING ROOM - SIMULTANEOUS

Two WEEPYS struggle to lift a crate of robotics equipment  
 when--

--they crash into the shelving unit next to Julia.

The unit lurches, Golem parts tumble off the shelves,  
 plummeting towards Julia's head.

Roz stalls, face blank, trance-like for a moment before--

Roz dives, lightening quick, shoving Julia out of the way--

--pinning her to the wall, while danger passes.

Arron can't believe what he just saw.

ARRON

Holy crap, Valiant, faster than the  
 speed of light.

ROZ

I guess the track's paying off.  
 (to Julia)  
 Are you okay?

Julia looks up at Roz, blinking, stunned. Slowly she reaches  
 up and brushes some lint from Roz's hair.

Roz steps back awkwardly and brushes herself down as Capek  
 employees rush over. Julia waves them off.

JULIA

Thank you, Roz. I'll never stop  
 being amazed by how wonderful our  
 employees are.

With a winning smile Julia starts a round of applause that  
 the other Capek employees take up. Roz looks down, awkward.

ROZ

We'd better not slack off then.

That gets a good natured chuckle from everyone.

Roz pushes Arron towards the full crate. She puts the box of  
 books on top before they lift it up.

Julia watches them go, her eyes darting from where Roz was  
 stood by the bookcase to the shelving unit and back.



EXT. CELINE'S APARTMENT BLOCK - LATER

The sun is starting to set as Roz and Arron finish loading up their van.

ARRON

Wow you've done a number on your outfit.

He hooks a finger into a huge tear down the shoulder, where Roz took the impact of the debris earlier.

ROZ

Shit. Drop me home on the way so I can get changed.

ARRON

Yeah, yeah, you just wanna get started on the books.

ROZ

Fat chance, this is gonna be an all nighter, for the rep of the company.

Arron GROANS as they get into the van. A moment later the van hovers and sets off.

No one notices that there's a slight gap in the side door, as if it had been prised open.

EXT. STREET BY ROZ'S APARTMENT - LATER

A street of retrofitted apartment blocks - somewhere between eighteenth century chic and futuristic minimalism.

The hover van is parked outside Roz's apartment.

Roz adjusts the box of books in her arms, she's next to the driver's window. Arron's in the driver's seat.

ROZ

I'll be at Capek in an hour tops.

ARRON

Bring snacks, it's gonna be a long night.

Roz gives him a cross between a wave and a salute, balancing the books with one arm, as she backs away from the van.

She watches as Arron drives off before she heads to a once grand doorway. At the threshold she pauses and looks around, there's nothing in the alley but still...

An ELDERLY LADY emerges from the doorway, Roz rushes in and holds it for her.

ELDERLY LADY

Thank you, Roz.

ROZ

No worries, us young people should  
be looking after you old folk.

ELDERLY LADY

Tell that to my grandchildren.

Roz watches the Elderly Lady shuffle off down the street.  
After taking one last look around, Roz heads inside.

Just before the door closes behind her a HAND catches it. A  
FIGURE follows Roz inside.

INT. APARTMENT LOBBY - MOMENTS LATER

The original features are still in place, except the  
staircase which is a gleaming modern take on the spiral.

The Figure scans the lobby. FOOTSTEPS echo above. The Figure  
stalks toward the stairs.

INT. APARTMENT STAIRCASE - SECONDS LATER

The Figure reaches the second floor when--

Roz darts out of the shadows and pins the Figure to the wall.

ROZ

Why the hell are you following me?

A shaft of light illuminates the Figure's face. It's MARCIN.

Recognition and surprise fight on Roz's face.

MARCIN

I'm Marcin.

He cracks a broad grin and awkwardly holds out a hand for Roz  
to shake, even though he's still pinned to the wall.

Taken aback Roz releases her hold on him. Marcin takes the  
opportunity to grab her hand.

ROZ

Yeah I know who you are.

Roz slips her hand out of his grip.

ROZ (CONT'D)

My question still stands, why are  
you following me?

MARCIN

I, erm, sorry I don't know your name...

ROZ

It's Roz.

MARCIN

(testing it out)

Roz.

(looking her over)

It suits you.

Roz's look of disbelief deepens, this is ridiculous.

A door opens, FEET CLATTER on the floor above. Roz stalls a moment, thinking, before she grabs the box of books from the shadows and marches for her apartment door.

ROZ

Come on, let's continue this somewhere more private.

Roz gestures Marcin inside, quick, he beams at her as he enters.

Roz glances around furtively before shutting the door.

INT. ROZ'S APARTMENT HALLWAY - CONTINUOUS

The corridor is plain, the walls lined with shelves filled with books. There are piles of books on the floor too.

ROZ

Just go through there.

She gestures down the corridor. Marcin disappears down the corridor into the next room.

Roz listens at the door as FOOTSTEPS from above pass and descend to the ground floor. A door opens and closes.

She taps her data tattoo, the AR feed scrolls to life. She sends a command to Capek Security.

MARCIN SIGHTED. HOLDING AT MY APARTMENT. BACKUP FOR COLLECTION ASAP.

Satisfied, Roz slips the three locks on the door and, composing herself, moves to...

INT. ROZ'S APARTMENT LIVING ROOM - CONTINUOUS

It's a good job the ceiling is high or else it would feel claustrophobic.

The room is jam packed with screens, computer terminals, both old and new, cables etc. and books. So many books.

Heavy blackout curtains cover the windows.

Roz switches on an old fashioned pull cord lamp, the light is warm unlike her expression. Marcin is leafing through a book.

ROZ

Like what you see?

Marcin nods emphatically.

MARCIN

Celine loves, loved, books. That's why I decided to follow you...

Roz shoots him a confused look.

MARCIN (CONT'D)

Because of the way you handled her books. I could see that you loved them too. I thought we might be able to connect.

He beams at her as he hands the book back to Roz, under his gaze Roz feels like she's the centre of his universe. It's mesmerising.

A notification pings in Roz's AR. TEAM WITH YOU IN 5 MINUTES.

ROZ

You're pretty weird, anyone tell you that?

MARCIN

Celine told me I should embrace it.

ROZ

Right...

Roz surreptitiously positions herself between Marcin and the door, while gesturing for him to sit.

ROZ (CONT'D)

So you just followed me because I liked her books..?

MARCIN

And I've nowhere else to go. Celine left me alone.

That catches her off guard. Roz works hard to keep her expression impassive.

MARCIN (CONT'D)

You look stressed, Roz. You should off load those emotions.

ROZ  
Where did you leave it, Marcin?  
(off his confusion)  
Celine's Golem.

MARCIN  
I don't know what you're talking  
about.

ROZ  
A good looking guy like you must  
have a lot of friends. Did you  
leave it with them?

MARCIN  
I am alone!

Marcin slams his fists into the chair, toppling a pile of  
books.

MARCIN (CONT'D)  
Why don't you believe me?

ROZ  
Because you're lying to me Marcin.

MARCIN  
I can't lie.

Their eyes meet and hold. There's honest frustration there,  
Roz softens when--

HERE - pops up in Roz's AR feed.

ROZ  
Well it doesn't look like your nose  
has grown.

Marcin feels his nose before he gets the joke.

MARCIN  
Yes, I'm quite like Pinocchio.

ROZ  
You don't say. Be right back, I  
want to find you a book.

Marcin's 100 watt smile lights up his face. Roz cringes as  
she turns into...

INT. ROZ'S APARTMENT HALLWAY - SECONDS LATER

Roz quietly slips the locks and opens the door.

Outside are Podzim and Zima. Roz stalls, taken by surprise.

PODZIM

And?

Uneasy, Roz holds a finger to her lips and lets them in.

ZIMA

Chill out, Valiant, we're not stealing your glory. You'll still get the credit for finding him.

INT. ROZ'S APARTMENT LIVING ROOM - CONTINUOUS

Marcin jumps to his feet as Roz, Podzim and Zima enter the room. He glances at Roz genuinely hurt.

ROZ

He's kinda weird, and he's not letting on where he stashed the Golem--

Podzim and Zima draw their guns and aim at Marcin.

ROZ (CONT'D)

Hey, you won't be able to find anything out if he's dead.

ZIMA

Shows what you know, Valiant.

A HIGH PITCHED WHINE. The electric guns are primed. Red lights on the side indicate they are set to lethal.

ZIMA (CONT'D)

Look at it pretending to be scared.

MARCIN

Roz...

Podzim and Zima shoot.

A blank look crosses Roz's face, just like it did in Celine's apartment when she saved Julia, then--

She dives, knocking Marcin down.

The electro bullets singe through the chair and fry the circuits on the lamp. SPARKS fly.

Roz is on top of a sprawled Marcin. She rolls to the side, pulling him with her as--

ZAP. Electro bullets hit the space they just vacated.

ZIMA

Don't become collateral, Valiant.

Roz grabs Marcin's hand, hauling him to his feet with ease, and into the cramped galley kitchen.

PODZIM

Stop stopping us doing our fucking job.

Zima signals to Podzim to close in.

INT. KITCHEN - SIMULTANEOUS

There's barely room to swing a hamster. Roz searches frantically for anything to help.

ROZ

Can't we all just go to Capek and sort this out?

PODZIM

It's a bit late for that.

Marcin watches her from where she flung him on the floor, totally amazed.

MARCIN

Thank you--

ROZ

Stop staring and do something use...ful.

Roz's eyes settle on the electric oven door. She hesitates, then wrenches it off its hinges.

HIGH PITCHED WHINE.

Roz yanks Marcin back and down as--

She throws the oven door towards entrance of the kitchen as--

Podzim and Zima shoot.

The electro bullets hit the electric oven door. The metal lights up like a flash bang grenade, bits of circuits sparking.

Blinded Podzim and Zima CRY OUT and stumble back.

Roz is on her feet, shoving Marcin ahead of her.

INT. ROZ'S APARTMENT LIVING ROOM - CONTINUOUS

They barrel past Podzim and Zima, knocking them aside.

ROZ

Go, go, go-go-go.

INT. APARTMENT STAIRCASE - MOMENTS LATER

Roz and Marcin burst out of the apartment and dash down the stairs at break neck speed.

INT. APARTMENT LOBBY - CONTINUOUS

Marcin starts for the front door, but Roz drags him back into the shadow of the stairwell as--

Above Podzim and Zima storm out of the apartment.

Roz and Marcin can just hear their FOOTSTEPS. A laser sight arcs across the lobby inches from them.

Hugging the wall Roz edges toward the back door, gesturing to Marcin to follow.

PODZIM

I can't fucking see them.

Roz tries the handle. It turns with an agonising CREAK.

PFFT. ZAP. The electro-bullet just misses Roz's head.

The time for stealth is over, Roz slams all her weight into the door. She and Marcin crash out onto...

EXT. ALLEY BEHIND ROZ'S APARTMENT - CONTINUOUS

Roz trips over a trash can and careens into a pile of rubbish.

Marcin dodges and runs down the alley... but he stops and starts back for Roz.

ROZ

Just go, you idiot.

Marcin hauls Roz to her feet, taking her hand firmly in his.

MARCIN

We are in this together.

Marcin sprints down the alley. Surprisingly, Roz keeps up with ease.

ROZ

The street, they can't shoot us in front of a lot of people.

PFFT. ZAP. An electro bullet hits the ground just in front of them.

Roz glances back, Podzim is on the fire escape shooting at them as Zima emerges from the ruin of the back door.



Roz and Marcin dodge lethal electro-bullets, Zima on their heels.

Roz grabs Marcin swinging him out of Zima's way and into...

EXT. OLD STREETS - CONTINUOUS

...a CROWD on one of the preserved streets of Prague's Old Town.

The cobbled street seems incongruous to the futuristic metropolis of the Prague Walled City.

Until it becomes evident all the people around here are TOURISTS: maps are displayed on data tattoos, cameras snap up the sights.

A COUPLE pass, playing Genso!, for a moment we pass into their P.O.V and see them collect a cute element character.

Roz, still holding Marcin's hand, blends in with the flow of the crowd, matching her body's rhythm to it perfectly.

Zima emerges from the alley a second later to be confronted by this moving river of humanity on holiday.

There's no sign of Roz or Marcin.

Zima slams her fist into the wall. A concerned PASSERBY, slows down.

PASSERBY

You should totally find a Golem, sweetie. That anger's not good for you at all.

ZIMA

Oh, I'm trying. I'm trying.

Zima forces a smile and the Passerby, placated, moves on.

ZIMA (CONT'D)

(into her comms)  
I lost them. Yeah, let's go high tech.

The forced smile mutates into a genuine sadistic grin.

EXT. ASTRONOMICAL CLOCK - LATER

The square is preserved in all its historic finery: the town hall with the iconic Astronomical Clock at one end, and the twin-spired Church of Our Lady Before Tyn at the other.

The only change is an emergency sky road, which threads between the buildings, like a monorail.

Roz and Marcin, following the flow of the crowds, navigate across the square.

ROZ  
What the hell did you do to warrant  
the death sentence?

MARCIN  
Exist, I think.

Roz scowls at him.

ROZ  
I suppose you think you're funny.

MARCIN  
Do you think I'm funny?

Roz, exasperated, rolls her eyes.

ROZ  
If you tell me about Celine and the  
Golem maybe I can smooth things  
out. Return to normality.

Roz scans the square, looking for someone.

MARCIN  
Who are you looking for?

ROZ  
The police. It's normal to go to  
the cops when homicidal maniacs are  
chasing you.

MARCIN  
Good, I also want to speak to the  
police.

That catches Roz off guard, she stops and faces him.

ROZ  
I woulda thought they'd be the last  
people you'd want to talk to.

MARCIN  
Celine told me to go to them if  
anything bad happened to her.

Roz searches his face, he really isn't lying. Interesting.

ROZ  
Then why didn't you go to them  
sooner?

MARCIN

I didn't know how... And it seemed  
Capek were doing their best to  
prevent the police from meeting me.

Before Roz can process this she spots two POLICE OFFICERS  
down a side street.

ROZ

Bingo. Hold that thought, Marcin.

She drags Marcin over to the side street.

EXT. SIDE STREET OFF OLD TOWN SQUARE - SIMULTANEOUS

Two police officers, SZADURA, 23, a skinny and confident  
woman, and JACOBS, 21, a wide-eyed, blond guy, talk to a  
TOURIST COUPLE.

The Tourist Couple smile, gesturing thanks.

JACOBS

Take these vouchers to try Golem  
Therapy, drain away that stress  
from getting lost.

Jacobs hands the Couple some CAPEK CORP VOUCHERS. They leave  
the cops, waving and beaming.

SZADURA

Are they paying you to push those?

JACOBS

Why shouldn't everyone be as happy  
as we are?

Szadura mulls that over, he's right.

Jacobs spots Roz and Marcin striding towards them. He nudges  
Szadura, directing her attention to the oncoming couple.

JACOBS (CONT'D)

Hi, how can we help you?

ROZ

Okay this is going to sound a  
little crazy but we need your  
protection.

Szadura and Jacobs exchange a 'we've got a weirdo' look.

SZADURA

Okay, miss, try to keep calm,  
stress isn't good for you.

Roz bites back the urge to retort.

MARCIN

She is right, you've experienced undue amounts of stress.

ROZ

We, we've experienced normal levels of stress for being shot at.

SZADURA

Shot at? Are you guys playing an AR game?

ROZ

I wish. No, we were attacked in my apartment. I think they are still after us.

Szadura and Jacobs' smiles drop, this lady is serious.

SZADURA

Let's move to the car.

EXT. POLICE CAR - MOMENTS LATER

The futuristic hover vehicle is parked in an alley off the Old Town Square under the skyline emergency vehicle road.

There's no one but Roz, Marcin and the cops in the alley.

Szadura pulls up an incident form in her AR feed.

SZADURA

You were shot at in your apartment?  
(off Roz's nod)  
Did you recognise the assailant?

ROZ

Yes, I work with them at Capek Corp.

JACOBS

So this is a work based dispute?

ROZ

Sort of--

SZADURA

And you sir, do you also work at Capek?

MARCIN

In a manner of speaking, yes.

Szadura and Jacobs exchange a suspicious look.

ROZ

He's a whole other deal.

That gets a long suffering look from Szadura.

SZADURA

I think the best thing is for you  
to take us to the scene of the  
crime--

PFFT. ZAP. Szadura jerks from the electric shock then drops  
to the ground, dead. Blood begins to pool out behind her  
head.

JACOBS

What the--

PFFT. PFFT.

Jacobs spasms then drops, bullet hole clean through his  
forehead.

Roz and Marcin exchange a panicked look as--

Podzim and Zima emerge from the gloom of the alley.

ROZ

You just shot two cops.

PODZIM

Which is totally your fault,  
Valiant.

ROZ

Two fucking cops.

Zima shrugs. Podzim nudges Szadura's corpse with his foot,  
treating it not differently to the spare Golem parts.

ROZ (CONT'D)

What is wrong with you two?

ZIMA

We're working to a higher set of  
orders.

PODZIM

For the good of humanity even.

MARCIN

I'd have to contest that point.

Zima and Podzim aim at Marcin, their expressions filled with  
manic happiness.

PODZIM

Thinks it's a debate contest or  
something.

ROZ  
Come on, let's take this back to  
Capek--

ZIMA  
Keep quiet, Valiant, they'd still  
be alive if you hadn't run.

Roz glances around the alley for a way out. Nothing.

PODZIM  
You might have even got a nice  
little commendation from the boss.

ZIMA  
You lured him out, after all, and  
led us here.

Zima gestures to the data tattoo on Roz's arm.

ZIMA (CONT'D)  
But not now. Now you're dead.

Roz's eyes narrow. Their electric guns emit a HIGH PITCHED  
WHINE, fully charged.

ROZ  
Fuck it.

Roz looks away, closing her eyes. Podzim and Zima take this  
as an acceptance. They get ready to fire. They couldn't be  
more wrong.

Out of no where the electric car jumps to life. High beams on  
bright, blinding Podzim and Zima before--

The police car hurtles towards Podzim and Zima.

Roz's eyes snap open, she grabs Marcin's hand and drags him  
away.

MARCIN  
How did the car--

With her free hand Roz rips off her data tattoo and flings it  
against parked delivery hover cycle.

She scans Marcin for data tattoos, nothing. Weird. But he is  
wounded, a gash on his arm is an angry red. Shit.

EXT. ALLEY - MOMENTS LATER

Roz pushes Marcin against the wall and rips his sleeve open  
to reveal his 'wound.'

ROZ  
Why didn't you say you'd been  
injured?

The skin has torn in a jagged line down his forearm but  
there's no blood. Suspicious.

MARCIN  
This seemed low on your priorities.

ROZ  
Doesn't it hurt?

Marcin shakes his head. Roz peels the skin further back to  
reveal a synthetic arm, the same as the Golems earlier.

Roz inspects another wound, its the same.

ROZ (CONT'D)  
You're a Golem? No, that's not  
possible.

She checks another 'wound,' Marcin's definitely a Golem.

ROZ (CONT'D)  
But I saved you... and you're  
talking and thinking... Fuck, fuck,  
fuck...

Roz backs away across the alley, processing it all.

MARCIN  
Celine had a similar reaction at  
the beginning.

ROZ  
Of course Capek couldn't let this  
get out. Good of humanity my ass,  
the good of the company more like.

Marcin runs his eyes over Roz as she works through it all,  
inspecting micro reactions.

MARCIN  
I think you should off-load those  
emotions before they have a  
negative effect.

ROZ  
If anyone found out about you,  
that's the business model up in  
smoke.

Marcin reaches for her head, his finger-tips glowing green.  
Roz ducks, batting his hands away.

ROZ (CONT'D)  
Keep those paws to yourself.

MARCIN

You have experienced a situation  
which provokes stress and fear.

He reaches for Roz again, and once again she slaps him away.

ROZ

I'll use my own Golem, thanks, not  
one that's self aware and shady.

POLICE SIRENS echo in the distance. Roz takes in their  
surrounding.

MARCIN

I really think--

ROZ

Yeah, there's your problem.

Roz stares hard at his face.

ROZ (CONT'D)

We've gotta get off the streets,  
your face is a death sentence.

EXT. TALIA'S LAB - LATER

One of Prague's many winding streets, the sun is setting  
turning the sky a glorious mix of pink and orange. Neon  
lights and the bioluminescent trees, glow.

Roz and Marcin, faces hidden, stand by a simple wooden door.  
Roz unlocks it to reveal a reinforced metal door.

Roz pushes against it, nothing. It's locked.

Roz looks at the grotesque, a small devil, carved on the side  
of the building.

ROZ

Quit stalling, unless you want the  
police raiding your--

There's a audible THUNK as the electronic locks disengage.

ROZ (CONT'D)

Tarls likes theatrics.

Roz pushes the door open and slips inside followed by Marcin.

INT. TALIA'S LAB - MOMENTS LATER

Roz reaches the bottom of the stone steps into the  
interconnected cellars that form Talia's lab.

Marcin gapes in awe at the set up.



A very high tech laser array occupies one area, another is taken up by a futuristic computer console.

Further back a green medical curtain forms a partition, it's half drawn back revealing a state of the art operating table.

TALIA (O.S.)

I thought you wanted to keep your face out of the cop-shop, Vee.

ROZ

Funny.

TALIA, 60s, eccentric, with a shock of dyed red hair, emerges from the operating area.

TALIA

I'm not sure I'm okay harbouring a cop-killer, who knows what you'll do.

ROZ

Cop killer?

Talia blinks and the private police broadcast appears on the screens. Images of Roz's apartment, Szadura and Jacobs' corpses positioned in the kitchen and living room. Roz and Marcin's Capek corp I.D.s

ROZ (CONT'D)

Well that takes the fucking biscuit. Now I gotta clear my name and deal with this bozo.

TALIA

You said you were feeling like a change.

ROZ

Not like this, I worked hard on Roz Valiant.

Talia isn't listening she's zeroed in on Marcin.

TALIA

You wouldn't know at all, like--

Roz shoots Talia a look that silences that thought.

TALIA (CONT'D)

Look at that craftsmanship. Who did your face hunny?

MARCIN

I don't--

Talia pulls his head down to inspect his face closer.

TALIA

Gotta be Hoffmann, the old bastard always turned out Adonises. Oh the nose. Told me he'd stopped working, crafty little shit.

ROZ

Take a picture, Tarls, it'll last longer. He needs to lose it.

Roz drops herself in a battered armchair.

TALIA

Spit on the plastic surgeon's altar why don't you.

MARCIN

If it's too much trouble--

ROZ

Theatrics, what did I say? Tarls, that face is gonna get us killed.

Talia pouts at Roz, like she's just been told to drown a pet.

ROZ (CONT'D)

Capek set their hit men on him. The nasty ones.

Talia GROANS but takes Marcin through to the operating table.

TALIA

You can take care of yourself, right?

Roz grunts an affirmative as she pulls a battered book out of her jacket and flicks through it.

Talia gestures for Marcin to lie down on the operating table.

ROZ

You know, you've forgotten to ask the most important question here.

Talia leans back round the operating theatre curtain.

TALIA

How he's even conscious? I thought you'd tell me in your own time, hunny, once you got the dramatics out of your system.

Roz shoots her a look filled with poison. Talia laughs, ducking back behind the curtain before Roz can say anything.

TALIA (CONT'D)

Can you tell me when you became... 'you,' Marcin?

He shakes his head.

MARCIN  
Is that bad?

TALIA  
Not necessarily, dear. Let's try  
something easier. Do you mind?

Talia holds up a scalpel, Marcin shakes his head, more worried.

TALIA (CONT'D)  
This won't hurt a bit.

Talia winks as she cuts an incision on his shoulder. She peels back the synthetic skin to reveal a barcode and model number. GOLEM™. VERSION 4.6.

ROZ (O.S.)  
Bollocks. They're only using 3.8 in  
the treatment centres.

Roz leans over Talia shoulder.

MARCIN  
Celine said I was brand new.

Roz and Talia exchange a knowing look.

ROZ  
An experimental model?

TALIA  
Explains the need to cover it up.  
(beat)  
Let's add a nice brain scan to the  
remodel.

Worry crosses Marcin's face. Talia gives him a reassuring smile as she finds how his hair is attached and removes it.

Talia slots a cap covered in data tattoos over his head.

She spins on her seat and starts a program on a console by the operating table. The data tattoos glow.

TALIA (CONT'D)  
Back in one sec.

Talia winks at Marcin, as she slips round the curtain of the operating section, pushing Roz in front of her.

Talia drops into the chair at the main computer console. She gestures her way through a series of menus.

TALIA (CONT'D)  
 What's going on in that head of yours?

ROZ  
 Honestly? I don't know. I feel like I'm scrabbling around solving immediate problems without being able to think big picture.

TALIA  
 He's dangerous for you.

Their eyes meet and hold.

ROZ  
 I know. But what can I do, I can't just leave him, it. It's alive.

Talia shoots her a pointed look.

ROZ (CONT'D)  
 Fuck. I should have just let them destroy it.

Talia pats Roz on the arm, reassuring.

TALIA  
 I told you that one day you'd have to stop running from what you are, hunny.

ROZ  
 And today's that day?

TALIA  
 Looks like.

The scan has started to work, Marcin's neural network slowly appears on the screen.

TALIA (CONT'D)  
 Want my advice?  
 (off Roz's shrug)  
 Leave. Take him and get out of here.

Roz LAUGHS as she slopes off towards one of the side rooms.

TALIA (CONT'D)  
 They will never stop looking, he represents the end of their system.

Talia checks the scan is working properly before returning to Marcin behind the screen.

TALIA (O.S.) (CONT'D)  
 How d'ya feel about being a red  
 head?

INT. ROZ'S APARTMENT HALLWAY - SIMULTANEOUS

Arron ducks under police tape, and picks his way through the hallway into...

INT. ROZ'S APARTMENT LIVING ROOM - CONTINUOUS

The bodies have been removed, along with half of Roz's belongings. Books lie scattered around the room, casualties of the search.

Podzim and Zima are conferring in a corner, they stop as Arron enters and smile sympathetically.

PODZIM  
 Tough break, dude, being partnered  
 with a psycho bitch.

ARRON  
 Roz isn't a psycho bitch.

Podzim gestures to the carnage around them.

ARRON (CONT'D)  
 This is all some misunderstanding.

NOVAK (O.S.)  
 Why is there another body  
 cluttering up my crime scene?

INSPECTOR NOVAK, 20s, young and confident, strides out of the kitchen. He looks Arron over, taking in the Capek Corp overalls. The scene freezes as--

ARRON (V.O.)  
 Bet you didn't think we'd end up  
 like this, the first time we met.

NOVAK (V.O.)  
 No, I thought you looked pretty  
 worthless. But I was wrong.

The scene comes back to life as Zima slips past Novak to investigate Roz's computer terminal.

ZIMA  
 He worked with her, Inspector.

NOVAK  
 Is your boss going to turn Roz  
 Valiant's records over to us?

ZIMA

Just got the confirmation.

Zima taps her data tattoo. A second later a notification appears in Novak's AR feed.

Arron steps forward, holding out his hand to Novak.

ARRON

Arron. I've worked with Roz for 3 years, she's the steadiest person I know.

NOVAK

I hear you're all under a bit of pressure at Capek with the global launch. And pressure manifests itself in the weirdest ways.

Arron shakes his head with disbelief.

ARRON

No. It's impossible.

NOVAK

Your colleagues don't seem to think it's impossible.

ZIMA

Didn't you think she was a little too calm?

ARRON

I thought we were all aiming for too calm.

Podzim throws an arm around Arron's shoulder.

PODZIM

Wound tight like a spring.

Arron shrugs Podzim's arm off, still not convinced.

NOVAK

Opinions are subjective, evidence isn't.

Novak, switches his AR feed to public mode so Arron, Podzim and Zima can see what he's seen.

Roz's Golem therapy files. They show evidence of tampering, the altered information highlighted in red. Roz has never attended a session with a Golem in all 3 years of employment.

NOVAK (CONT'D)

It seems like Roz Valiant did have something to hide.

Podzim and Zima exchange a nasty smirk behind Arron's back.  
Arron stares at the record in disbelief.

INT. TALIA'S LAB - LATER

Roz, remodelled with long black hair, green eyes and skin two shades darker, sits at Talia's main console, feet up on the desk, skimming through the files downloaded from Marcin.

As she tries to open files ERROR FILE NOT FOUND appears.

ROZ

No wonder he's vague, someone's  
done a pretty number on his memory.

Off screen, behind the curtain, Talia WHISTLES.

TALIA (O.S.)

Thorough but brutal, you sure you  
can't do something about it?

ROZ

What do you think I'm doing?

Roz's fingers twist in elaborate patterns through the AR displays. Her expression fixed in extreme concentration.

Behind the Operating theatre curtain--

Talia picks up a syringe filled with collagen.

TALIA

You doing alright, there hun?

Marcin nods, he's sporting a deep chestnut wig, his skin is porcelain pale. He's already starting to look very different.

MARCIN

I have been through something  
similar before.

Talia gently pierces the skin on Marcin's cheek and injects the collagen, his face plumps out.

TALIA

Do ya have any idea why Celine had  
you modelled that way? You're not  
exactly inconspicuous.

MARCIN

There was a reason but...

Marcin frowns, trying to remember.

ON THE CONSOLE: Roz sees Marcin trying to access one of the deleted files.

BEHIND THE CURTAIN: Talia pauses, assessing if his face shape has been changed enough; yes, he's good.

MARCIN (CONT'D)

Sorry, it's gotten away from me...  
I know it's important, but like the young girl in the 'And Seven' fairy tale, who had to remember the name of the three spinning women, even though our lives depend on it I cannot remember the information.

Talia takes out a little syringe with brown liquid in it, she leans over and starts to inject tiny amounts of the liquid which take on the appearance of freckles.

TALIA

It's okay. You like fairy tales?

Marcin nods emphatically, causing Talia to stop her work.

MARCIN

I like all stories. But Celine always asked me for fairy tales when she passed me her emotions.

TALIA

That's cool, telling stories while you work, huh? To bring out the emotions no doubt...

Talia finishes putting in freckles.

TALIA (CONT'D)

I know someone else who likes a good tale.

MARCIN

Roz.

TALIA

Bingo. You guys got that in common.

Roz jerks the curtain back and appraises Talia's work.

ROZ

Not bad for a rush job.

Talia hits Roz playfully on the arm.

ROZ (CONT'D)

Rise and shine sunshine, we gotta get moving.

Talia grabs Roz's arm. Their eyes meet.

TALIA

Taking my advice for a change?



ROZ

I thought you wanted me to change.

Talia hugs Roz, hard. Roz's cold demeanour drops a moment, she hugs Talia back.

TALIA

I could come with you.

ROZ

Yeah, no. I've put you in enough danger, plus you stand out too much.

TALIA

I stand out too much?

She points at Marcin.

ROZ

Find out what you can from his data. Then come join us.

Roz gestures for Marcin to follow her.

TALIA

Let me know where and I'll be there.

Roz gives Talia a half wave/half salute as she leads Marcin out of the lab.

EXT. PRAGUE WALLED CITY WEST EXIT - LATER

Roz and Marcin walk toward the wall and the futuristic glass and concrete structure that forms the gate.

MARCIN

I don't think I can do this.

ROZ

Sure you can, trick is, don't falter. We'll just walk straight outta this city.

Roz barely loses stride. Marcin, uncertain forces himself to appear composed. His glance slips from the increased number of POLICE OFFICERS and CAPEK SECURITY GUARDS positioned around the gate.

MARCIN

I'll need to lie and I can't--

Roz takes his hand and squeezes it, her eyes remain on the prize, the Gate.

ROZ  
 You're a storyteller, stories are  
 just manipulations of the truth.  
 You can manipulate the truth a  
 little, right?

Marcin looks down at her, new admiration in his eyes.

ROZ (CONT'D)  
 Don't go sappy on me, 'kay?

Marcin composes his features again. Roz can't help a little smirk.

ROZ (CONT'D)  
 What the hell...

INT. GATE ENTRANCE HALL - CONTINUOUS

The angular glass roof reflects the dying daylight, it almost looks like it's on fire.

Advertisement screens have been re-purposed. Interspersed with adverts are a series of heart wrenching images, injured children, bombed buildings, a child clutching their dead mother.

In Roz's AR an advert pops up. Julia's face with the Capek logo behind her.

JULIA (V.O.)  
 We're really sorry for the new  
 checkpoints. But your emotional  
 wellbeing is our top priority.

Roz scans the screens down to the new checkpoints that have been erected - stalls with sliding doors, like sci-fi confessionals, with a Golem seated in each.

JULIA (V.O.)  
 Experience the joy of emotional  
 evolution, remove these distressing  
 emotions onto a Golem...

A neat, orderly set of queues lead to the checkpoints, observed by Capek Corp WEEPYS.

JULIA (V.O.)  
 ...as Capek's parting gift to you.

ROZ  
 (under her breath)  
 Smart, very smart.

Roz, nonchalantly diverts their path away from the queues. Freedom never looked so far away.

MARCIN

Roz...

ROZ

Hold it together big guy.

Marcin's grip tightens on her hand. Roz looks up, Marcin is starting to lose himself in the sad images.

ROZ (CONT'D)

Fuck.

Roz, steers them out of the main hall into...

INT. GATE SIDE CORRIDOR - CONTINUOUS

There are less people around, but still Roz and Marcin are starting to attract attention.

MARCIN

I'm sorry, Roz, I just, it's all--  
it's all my fault.

Roz ignores Marcin, dragging him into the shadow of a pillar.

ROZ

Get it the fuck together.

A GRANDMOTHER and GRANDSON speed up hearing this. Roz, shoots them a reassuring smile which reassures no one.

MARCIN

I'm useless, it would be better if  
I were destroyed, then I'd never  
have ruined your life--

ROZ

No wonder Golems are mute, have you  
heard yourself?

Roz peers out from behind the pillar. The queue to the gate is huge. She looks for other ways round. All routes are covered by Cops or Security Guards.

Roz turns back to Marcin, he's wrecked with guilt, barely able to stand still.

She looks from her own hands to the checkpoint and back to Marcin.

ROZ (CONT'D)

I guess we're sticking around a  
little while longer.

MARCIN

Roz, leave me, I'm begging you.

ROZ  
I'm not a huge fan of getting my  
mind emptied like that.

Roz glances warily at the checkpoints when she notices Arron's reflection. She turns and spots him manning one of the side exits, alone.

ROZ (CONT'D)  
We might not be done yet.

Roz, controlling her strides, heads over to Arron with Marcin in tow.

INT. CHECKPOINT, SIDE EXIT - MOMENTS LATER

Arron scans his AR feeds for news of search term ROZ VALIANT. There's nothing new.

ROZ (O.S.)  
(Irish accent)  
Can you tell me what's happening  
here, so?

Arron blinks the AR feeds away. Roz and Marcin stand in front of him.

ARRON  
I apologise on behalf of the Capek  
Corporation, for any inconvenience,  
ma'am.

ROZ  
(Irish accent)  
Apologies aren't going to get me to  
my flight on time if I need to go  
through that.

ARRON  
I can fast track you to a booth to  
help you make your connection.

Arron steps over the temporary barricade and gestures for them to follow him.

ROZ  
(Irish accent)  
Bit dim, isn't he, Patrick? We want  
to dodge this whole cattle market.

ARRON  
I'm afraid that isn't possible.

Arron takes a longer look at Roz and Marcin. Marcin seems on the verge of tears.

ARRON (CONT'D)  
 Your friend looks like he could do  
 with a nice chat with a Golem.  
 It'll perk him right up in no time.

MARCIN  
 Sorry, I told you this wouldn't  
 work.

ROZ  
 (Irish accent)  
 And I told you to relax.

Arron stalls and looks Roz over again.

ARRON  
 Roz?

ROZ  
 Took you long enough.

ARRON  
 Then that's...

Arron draws his electric gun.

ROZ  
 Geez put that thing away, you'll  
 hurt someone.

ARRON  
 You really are in cahoots with him.

ROZ  
 Let's not jump to conclusions.

Roz holds her hands out, nonthreatening.

ROZ (CONT'D)  
 Arron, I wanna clear up all these  
 misunderstandings. I want to get my  
 life back.

Arron meets her eyes, but he doesn't lower the weapon.

ARRON  
 Then step aside and hand him over.

ROZ  
 He isn't what you think. He's  
 dangerous to the company but not to  
 humanity.

MARCIN  
 I'm sorry, now I've caused a rift  
 with your friend.

Roz rolls her eyes. Arron's arm slackens.

ROZ

I'd come in with you if I thought it would sort things out but we'd have to fight our way into Capek Corp. I watched Podzim and Zima kill those cops.

Arron searches Roz's face for a sign she's lying. She isn't.

ARRON

I knew they were involved.

ROZ

They won't let him survive.

ARRON

What the fuck is he?

ROZ

New. The future. Fuck knows.

Arron looks around nervously.

ROZ (CONT'D)

Honestly, this is so much bigger than stealing a Golem. When did I ever lie to you?

ARRON

Never.

(beat)

You need to run, Roz.

Roz shoots him a questioning look.

ARRON (CONT'D)

Run. I called it in as soon as I knew it was you.

The sound of RUNNING FOOTSTEPS.

ARRON (CONT'D)

I'm sorry.

Roz, shakes her head, it's okay. Arron gestures out an open glass panel door.

ROZ

(to Marcin)

I hope you can run and whine.

Arron fires a shot that goes purposefully wide in the other direction.

Roz gives him her trademark wave/salute as she and Marcin disappear in the other direction.

ARRON  
 (after Roz)  
 Make me believe you, Valiant.

Arron winces then hits himself in the face with the gun, collapsing to the ground, before Capek Security Guards descend on the area.

Podzim and Zima break through the crowd of Guards. Arron feigns grogginess.

ARRON (CONT'D)  
 She fucking hit me.

Podzim helps Arron up.

PODZIM  
 What did I say, psycho bitch.

Arron nods in agreement, Podzim continues to support him.

Zima scans the area for signs of struggle and comes up blank. She shoots a sceptical look at Podzim.

A text notification pops up in Zima's AR. YEAH, I THINK HE HELPED THEM TOO.

EXT. PRAGUE STREET - LATER

Roz and Marcin stick to the anonymity of the crowds. His head hangs low, the negative emotions stored inside him weighing him down.

ROZ  
 We'll regroup at Tarls's and see--

In Roz's AR a notification appears. ENCRYPTED. TALIA. A voice message.

TALIA (O.S.)  
 Vee, you totally made the right decision to get out of here. I went to check the data against anything Hoffman had...he's dead.

Roz stalls, then shoves Marcin into a side street.

EXT. SIDE STREET - CONTINUOUS

Marcin opens his mouth to speak but Roz shuts him up with a look, still listening to the message.

TALIA (O.S.)  
 They tortured him, Vee. If they asked him about other surgeons, he'd have given them me.  
 (MORE)

TALIA (O.S.) (CONT'D)  
Capek is shutting down all lose  
ends. I'm going to ground. If you  
haven't made it out, don't go back  
to the lab.

Roz slams her fist into the wall next to Marcin.

ROZ  
Fuck.

MARCIN  
I've doomed Talia too, haven't I?

ROZ  
You're not wrong. But she's  
resourceful. They won't get her.  
(beat)  
Fuck.

Roz kicks the wall for good measure, making a dint in the  
brickwork.

MARCIN  
You could hand me in.

ROZ  
Yeah, I think that boat's sailed...  
we have to find somewhere to lay  
low until I figure out what to do  
next.

Roz closes her eyes, in her AR a map of the city pops up.  
Thousands of red dots representing people appear,  
interspersed are the green dots of Golems.

There's a big cluster of red dots, without any green dots, in  
a building near the river.

ROZ (CONT'D)  
The Rudolfinum... open your  
diagnostics, we need you to  
register as human on the scans.

Marcin, uncertain, opens his public AR feed with the  
diagnostics for Roz.

She uses hand gestures to navigate menus until she finds what  
she's looking for. The pulsing green light transitions to  
red.

ROZ (CONT'D)  
That should make things a little  
harder for them. Come on.

Roz strides out of the side street, Marcin trails behind her.



EXT. RUDOLFINUM - LATER

An imposing 19th century facade with retro-fitted upgrades covers what was once a concert hall and entertainment venue, but is now a low budget housing complex. More levels, matching the aesthetic, have been added to build it up to 5 storeys.

Across the road, under a tree, Roz fixes a bright smile on her face as she pulls a hat down low over Marcin's head to hide his sad features.

MARCIN

I don't think I can take another person telling me to see a Golem.

ROZ

Just try not to say anything or make eye contact.

Roz drags Marcin toward the main entrance to RUDOLFINUM HEIGHTS.

INT. RUDOLFINUM GROUND FLOOR LOBBY - MOMENTS LATER

The once spacious interior has been sub-divided into tiny apartments. A myriad of doors and corridors run off from the lobby.

A beautiful fountain forms the centre piece of the lobby. Around it happy CHILDREN play while their FAMILIES watch on.

Despite the cramped conditions everyone is remarkably calm and jolly. This is the effect of Golem therapy.

Roz returns smiles and 'hellos' as she navigates through the lobby with Marcin in tow.

Marcin looks with wonder and pity at the children playing in relative poverty and the PARENTS who are so relaxed, despite their poor conditions.

Roz notices his gaze.

ROZ

A beneficial side effect of Golem therapy, no one's discontented enough to demand better living conditions.

Roz snakes off toward the nearest side corridor.

ROZ (CONT'D)

I guess they won't be showing the tourists this.

INT. RUDOLFINUM GROUND FLOOR CORRIDOR - MOMENTS LATER

Roz tries the apartment doors as they walk down the corridor. None of the RESIDENTS seem to mind.

MARCIN

I thought taking negative emotions saved humanity.

ROZ

It does, there won't be The Despair again.

(beat)

But I don't think all negative emotions are necessarily bad.

Marcin's face creases into a deep scowl as he thinks about this.

INT. RUDOLFINUM THIRD FLOOR CORRIDOR - MOMENTS LATER

Roz tries a door. It isn't locked. She opens it cautiously.

INT. RUDOLFINUM EMPTY APARTMENT - CONTINUOUS

Roz sticks her head into the one room apartment. It's a dark box without any windows. There's a kitchenette on one side, a battered sofa, a table and an old bed.

Another door leads to a tiny bathroom.

Satisfied, Roz beckons for Marcin to get inside. She gestures for him to sit as she looks for the room controls.

A moment later the holographic projection comes up and the room is transformed into a clean, minimalist stylish apartment.

In Marcin's P.O.V. the room flickers between the hologram and the empty box.

Out of the public gaze, Roz's happy facade drops.

MARCIN

At least let me take your stress, I was made for your sadness.

Marcin reaches for Roz. She ducks under his arms, shooting him a warning glare. He drops his arms, despondent.

ROZ

Weren't you just listening to me? Just keep quiet while I figure a way outta this mess.

Marcin slumps onto the battered sofa.

MARCIN

What's the point when you won't even let me do what I'm designed for?

Roz paces the empty apartment.

MARCIN (CONT'D)

I can't even remember what I did for them to hate me so much.

ROZ

You exist, that's enough.

Her wig is irritating, she moves to pull it off but stops herself.

MARCIN

No, there's more than that. I know, but I--its all gone.

ROZ

I'm not gonna argue with you, if you remembered something we could bargain with that would help.

MARCIN

(quietly)  
I should just be gone.

That stops Roz in her tracks. She weighs this up. Her eyes dart from the holographic walls to Marcin.

ARRON (V.O.)

You gotta understand, she was thinking about his future. He, it, had no future from her perspective. And with him around she didn't have much of a future either.

Roz pulls an ELECTRIC GUN surreptitiously from the back of her waist band.

ROZ

Without that information, it's going to be difficult, impossible, to move forward.

Roz pushes a table next to him. She casually places the ELECTRIC GUN on it.

Roz focuses on her AR feed, she finds the file she wants.

The holographic feed flickers and switches off.

ROZ (CONT'D)

Wanna hear a story, Marcin?

Marcin looks up from his crumpled position.

MARCIN  
I like stories.

ROZ  
Well have I got one for you.

Roz hesitates a moment before selecting play. The first of the images that Roz used earlier to drive the Golems at work to 'suicide' appears on the wall opposite Marcin.

The whole scene freezes as--

NOVAK (V.O.)  
She's going to kill him?

ARRON (V.O.)  
I thought you couldn't kill a machine?

Beat.

NOVAK (V.O.)  
Get on with your story, Arron.

The scene returns to life --

The holographic feed now projects on all the walls the same sequence of sad images and video clips that Roz used as a Weepy begins to cycle. Marcin watches, enthralled.

ROZ  
"When Gregor Samsa awoke one morning from troubled dreams he found himself transformed in his bed into a monstrous insect.

Marcin looks at her, questioning.

ROZ (CONT'D)  
Eyes on the screens.  
(beat)  
Gregor tried to talk to his family but all they heard were the chatters of an insect.

MARCIN  
That was unacceptable, he must be understood. Gregor's family searched far and wide for an interpreter.

Roz shoots Marcin a look equal parts surprise and confusion, but he's still watching the show.

ROZ

But none could be found who spoke  
insect. So Gregor hid himself away.  
Just thinking of that creature in  
the other room--

MARCIN

Made his family feel terrible, they  
had to break this spell on their  
beloved son.

ROZ

What are you doing?

Roz freezes the video.

MARCIN

Helping with the story, his family  
can't sit back and do nothing.

ROZ

But that's exactly what they do.  
They can't accept him for what he  
is and he kills himself.

Roz and Marcin's eyes meet and hold.

MARCIN

Not in this version. It ends well.

Marcin has snapped out of his malaise. He beams at her.

ROZ

This is Kafka, not some fucking  
fairy tale.

MARCIN

I don't understand.

ROZ

I was trying to put you out of your  
misery you idiot.

Roz moves within reaching distance of the electric gun.

MARCIN

You knew I'd cheer up if we told  
stories together? Thank you, Roz.

ROZ

Great, you even manage to screw  
this up.

MARCIN

Now let me make you happy.

Roz whips the electric gun up, aiming at his head. Marcin  
stalls.

ROZ  
Aren't you sick of running?

MARCIN  
Not any more.

Marcin takes advantage of her confusion to cross the space and get his hands on either side of her head.

His finger tips glow green but nothing happens.

Roz's expression remains the same, she holds his stare which is full of questions. The gun is right against his chest.

ROZ  
I told you not to touch me.

Marcin's hands, still on her head, glow, testing, probing.

MARCIN  
What are you?

ROZ  
A lie.

She primes the gun, a charge builds up.

ROZ (CONT'D)  
Like you.

Marcin pulls his hand back, a little of Roz's synthetic skin is stuck to it, revealing red metal beneath.

MARCIN  
Celine said there weren't others like me. That I was special.

ROZ  
Well she didn't know about me. No one but Tarls did until you came barrelling into my life like a bull in a china shop.

Roz's finger tightens on the trigger. Her face determined.

MARCIN  
I don't want to die.

Marcin's eyes widen, there really is consciousness there and it's afraid. He presses harder on Roz's temples, fingers still glowing.

ROZ  
You aren't really alive so--

A BURST OF STATIC hits their ears. Roz and Marcin's vision blurs.

JULIA (O.S.)  
 Isn't he a hottie?

In Roz's AR: The static filled ghost of an image plays. Glitching and jumping. It's a point of view video file.

A WOMAN pulls the P.O.V towards her, kissing it passionately.

JULIA (O.S.) (CONT'D)  
 Is this some sort of sick joke?

The Woman, revealed as JULIA, shoves the P.O.V. away in disgust.

The image vanishes a quickly as it came in a BURST OF STATIC.

ROZ  
 What was that?

Marcin looks as confused as Roz.

ROZ (CONT'D)  
 That was a fucking video memory.  
 Where were you hiding that?

Marcin zeros in on the synthetic skin stuck to his finger from Roz's temple.

MARCIN  
 You're a Golem?

Roz snatches the synthetic skin back and tries to stick the patch of skin back to her face. It doesn't work.

ROZ  
 Not exactly, I'm from the Vigilant series.

MARCIN  
 Your surname is Valiant.

Roz face palms, exasperated.

ROZ  
 I was trying to be clever, I guess.  
 "Tell a lie as close to the truth,  
 recycle the real," Tarls said.

MARCIN  
 I'd never be able to do that.  
 You're amazing Roz--

ROZ  
 Looks like that story really did  
 perk you up--

MARCIN

--so much more amazing than I could be. I couldn't even 'keep it together' earlier--

ROZ

Or not. Okay big guy, we need to do something about you before I get into the exposition...

Marcin looks at her confused. Roz adjusts her wig to cover the small patch of exposed metal on her temple.

ROZ (CONT'D)

I can't take this maudlin crap any longer.

INT. RUDOLFINUM GROUND FLOOR CORRIDOR - MOMENTS LATER

Roz knocks on the door. Her AR feed shows only one person in the room.

MARCIN

What are you doing, Roz?

Roz gestures to Marcin to shut up as the door opens and FRANZ, 30s, appears.

Roz beams and projects a FAKE CAPEK I.D. in a public AR next to her face.

ROZ

Good evening. I've been sent by Capek to talk to you about our new model of Golem.

Roz gestures to Marcin.

ROZ (CONT'D)

Can I come in?

FRANZ

Sure, always happy to help with market research.

Roz knocks her smile up another notch as she and Marcin follow Franz into...

INT. FRANZ'S APARTMENT - CONTINUOUS

It's very similar to the one Roz and Marcin were just in, although Franz has more furniture. The holographic wall paper makes the room look like it has wood panelling.



ROZ  
Can you tell me when you last used  
a Golem, sir?

FRANZ  
Franz's my name.  
(beat)  
It was this morning.

ROZ  
So you'd say you were feeling  
particularly positive right now?

Franz nods emphatically.

FRANZ  
Can I get you anything?

ROZ  
That's really kind of you, but no  
I'm fine and he can't, which brings  
me to our purpose here today.

Franz turns back to them totally intrigued.

ROZ (CONT'D)  
For our new study, we have been  
looking at modelling our new Golems  
to look more human. What do you  
think of him?

Franz looks at Marcin. The penny slowly drops and Franz  
almost jumps on the spot in surprise. He looks questioningly  
from Roz to Marcin. Roz nods.

FRANZ  
Well colour me impressed. I  
wouldn't have been able to tell...  
except for that frown. Folk around  
here don't look so down.

Roz pretends to be making notes in her AR.

ROZ  
A function of the new model is they  
tell stories to aid the emotional  
transition. How does that make you  
feel?

FRANZ  
Sound great to me, it's a bit of an  
odd thing to do in silence, the  
transfer, if you ask me.

Roz smiles at him.

ROZ

We're also exploring an idea of balanced emotions--

FRANZ

Not too happy not too sad?

ROZ

We've found a few reckless behaviour patterns developing that we are keen to weed out. Would you be at all interested in the data survey? You would just have to off-load a little positivity and then we'd monitor you for a few days?

Franz sits on one of his chairs.

FRANZ

A little positivity? Sure I've got a lot of joy to share, especially if it helps us all evolve.

Roz gestures to Marcin to get on with the transfer. He sits opposite Franz looking uncertainly to Roz.

ROZ

Just a little joy, he'll be okay. I promise you. I'm watching.

FRANZ

Aw look at how concerned it is, you'd think it was alive. No worries big fella.

Franz slaps Marcin comfortingly round the shoulder.

ROZ

Let's hear one of those stories, a real happy one.

MARCIN

Those are my favourites.

Marcin gently places his hands against Franz's temples, his finger tips glow green.

MARCIN (CONT'D)

There once lived a crow who was very hungry. He found a piece of bread and took it into a tree to eat. Chomp, chomp chomp. It ate so loud it caught the attention of a fox...

Franz starts to CHUCKLE. Roz watches, keeping a careful eye on the pair.

INT. JULIA'S OFFICE - SIMULTANEOUS

Julia sits behind her desk in the luxurious office space, a real contrast to the Rudolfinum.

She glares at Zima and Podzim in the AR feed.

JULIA

What do you mean you can't find them?

ZIMA

She's masked his signal and removed her data tattoo.

JULIA

Then how is she functioning? You need data tats for everything.

PODZIM

But we're exploring new avenues--

ZIMA

Looking out for any odd behaviour--

PODZIM

It will need a boost of positivity to continue functioning.

ZIMA

So we're monitoring the police feeds. But with all the tourists...

Julia scowls at them.

JULIA

Just keep me in the loop for the good news, 'kay?

Julia switches off her AR before she throws a paperweight across the room in fury.

She gets up and walks over to a dormant GOLEM, middle size model, in the corner.

Julia switches it on. The Golem's arms immediately move up to her temples.

JULIA (CONT'D)

What would I do without you? What would any of us do?

As the Golem drains her fury Julia's face resets to its usual cheery smile.

INT. FRANZ'S APARTMENT - SIMULTANEOUS

MARCIN

When the foolish crow opened its mouth to sing, a horrid cackle the bread dropped...

Franz's laughter lessons as Marcin draws happiness from him. Roz places a hand on Marcin's arm.

ROZ

I think that's enough.

Marcin ignores her, as if in a trance. Roz tries to pull his arm away.

ROZ (CONT'D)

I said that's enough, Marcin.

Marcin snaps out of it. He meets Roz's eyes before carefully disengaging his hands from Franz's head.

ROZ (CONT'D)

How are you feeling, Franz?

Franz looks around, as if waking from a trance. He gives himself a little shake.

FRANZ

Well actually... hey was this room always this cramped? I thought it was cosy...

Roz raises a quizzical eyebrow at him.

FRANZ (CONT'D)

Sorry, yes, I don't feel like I'm off to start another Despair.

He winks at her.

ROZ

Joking, good, this shows there are minimal adverse effects.

Roz looks pointedly at Marcin, whose whole posture is decidedly more chipper. He gets to his feet.

Roz projects a FAKE NDA at Franz.

ROZ (CONT'D)

Sign this NDA, Franz. No talking about this till we roll it out for everyone.

Franz holds his palm to the form, electronically 'signing.' it. Roz nods a thanks. She pushes Marcin towards the door.

ROZ (CONT'D)

We'll send someone to monitor you  
for the next few days.

FRANZ

Sure, good, maybe I can talk to  
them about this place. I mean whole  
families live in these rooms, they  
should have more space.

ROZ

You do that if you think it'll make  
everyone happier.

Roz and Marcin leave Franz in his apartment. He looks around  
a moment, conviction growing.

INT. RUDOLFINUM EMPTY APARTMENT - LATER

Marcin walks ahead of Roz into the room. Once she closes the  
door he turns on her.

MARCIN

You told him I was a Golem.

Roz shrugs.

ROZ

I was telling a lie as close to the  
truth as possible. How else was  
that scenario gonna work?

MARCIN

You told him everything.

ROZ

And he signed an NDA. Guys like  
him, they never talk.

MARCIN

Is he going to be okay? He talked  
about altering these conditions...

ROZ

As he should, this place is dump.

TALIA (O.S.)

(via Roz's AR)

Aint that the truth, hun.

The hologram wall effect flickers a second before Talia's  
face appears on them.

TALIA (CONT'D)

Well your taste in furnishing's hit  
rock bottom.

ROZ

Ha ha ha. How are you doing this?

TALIA

I'm a super hacker, hun, but you were hella difficult to find, despite our encrypted linkups.

ROZ

Has something happened? Are you okay?

TALIA

Yeah, just wanted to check you weren't both fried circuitry after Capek put the city in lock down.

MARCIN

I am happy to see you are alright, Talia.

TALIA

Me too, wonder boy.

Roz lifts up the wig and gestures to her exposed robotic face.

ROZ

He knows. Can you fill him in on details while I...

Roz stalks into the bathroom. Marcin looks after her, worried.

TALIA

She's touchy about what she is. Comes from pretending to be something else for so long.

Talia gestures for Marcin to have a seat.

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

Can you open up your brain diagnostics for me, hun?

Marcin opens his public AR feed which shows his cybernetic brain.

MARCIN

Have you known Roz a long time?

TALIA

Yeah, back before The Despair, when I was still legit.

Talia gestures her way through his menus to the deepest level of his brain construction the synthetic synapses.

TALIA (CONT'D)

I was a doctor, just starting out  
in this clinic for people at the  
end of their lives.

INT. RUDOLFINUM EMPTY APARTMENT BATHROOM - CONTINUOUS

Roz locks the door before sitting on the edge of the bath.

TALIA (V.O.)

She was created in the 2020s when  
Capek ran a line of health worker  
robots for the Elderly. It's why  
she looks so human.

Satisfied no one's watching, Roz drops the human act.

Her posture shifts entirely, she no longer slouches and her  
eyes lose focus as she shifts concentration to the virtual.

Around her, all sorts of data streams are now visible,  
wireless information that Roz can see and tap into if she  
wants.

TALIA (V.O.)

Capek called the series Vigilant.  
That's what they did, kept a  
vigilant eye on people for their  
last days.

A series of images of police broadcasts - the dead cops, Roz  
and Marcin's I.D.s, footage from the Gate.

TALIA (V.O.)

I worked with Vee. Anyway one day  
Capek discontinued the line,  
recalled all the models and brought  
out some new robots.

Roz comes back to reality. She conducts self maintenance.  
Pulling off the full strip of synthetic skin on her face.

MARCIN (V.O.)

How did she survive?

She reattaches the part Marcin ripped off to the longer strip  
and then presses it back into place on her face.

TALIA (V.O.)

One of her patients, Gustav, was  
rich and attached to her. He'd  
noticed what I'd noticed, that she  
was different--

INT. RUDOLFINUM EMPTY APARTMENT - SIMULTANEOUS

MARCIN

That she was self aware? Like I am?

Talia's face on the wall frowns as she looks at Marcin's synthetic synapses.

She throws her earlier scan so it appears over one of the walls. She then moves Marcin's current synapse data to overlay it. There are more synapses now.

ROZ (O.S.)

I was never as dumb as you.

Roz emerges, good as new from the bathroom. She keeps distance between herself and Marcin.

TALIA

Now I never did figure out what it was made her different and I never had my hands on any other Vigilants so I had nothing to compare her to. Until you.

Talia locks eye with Roz, there's something almost maternal there.

TALIA (CONT'D)

But to Gustav and me it, she, was alive so we hid her.

Roz looks away.

ROZ

You just compared him to me again, I'm offended.

Talia flicks her wrist and another synthetic mind scan appears - this is for a normal Golem robot.

TALIA

There, look, these synthetic synapses are totally different. Marcin's generate pathways that your normal Golem couldn't dream of.

Talia dismisses the normal Golem robot scan.

TALIA (CONT'D)

So I thought, well crazy idea but, you both loved stories... Ta-dah.

Talia brings up a scan which is almost identical to Marcin's synapse patterns.



ROZ

Is that--?

TALIA

Yours, yeah. You're like kissing cousins or something. They gotta have reused data from the Vigilants. No other explanation.

Roz turns to Marcin.

ROZ

Any of this sounding familiar?

MARCIN

I am afraid not. But I do remember Celine talking about my mind now.

Roz and Talia exchange a confused look.

Talia checks Marcin's scan again, another synapse is growing, mending.

TALIA

He's started to reconnect... remarkable, like, you don't think this is because of the stories?

ROZ

Or contact with me...

TALIA

Hold that thought. You two have unwanted company.

The brain scans disappear and CCTV footage from outside the Rudolfinum replaces it.

Capek Security Guards led by Podzim and Zima are forming a cordon around the building.

A COP walks up to Zima. They exchange words before the Cop points to a police car where a disgruntled Franz sits in handcuffs.

TALIA (CONT'D)

You got sloppy.

ROZ

I didn't think Franz would actually act on his new found conviction.

TALIA

I'm sending you coordinates for somewhere with all the equipment you'll need to data mine Marcin.

Roz nods a thanks.

TALIA (CONT'D)

Let me see what mayhem I can cause  
to give you breathing space.

ROZ

You know neither of us actually  
breathe, right?

Talia CHUCKLES as her face disappears from the walls and the apartment is returned to a dark box.

Marcin is already at the door peering out into...

INT. RUDOLFINIUM THIRD FLOOR CORRIDOR - CONTINUOUS

All the walls flicker and then hallucinogenic colours and patterns replace the other holographic wallpaper. It's a real psychedelic nightmare.

In Roz and Marcin's P.O.V. the corridor looks normal, they filter out the holograms.

They hear the CONFUSED CRIES of Capek Security Guards.

Roz and Marcin sneak the other way along the corridor, turning the corner as--

Zima and Podzim storm through the door into...

INT. RUDOLFINUM EMPTY APARTMENT - CONTINUOUS

... the now empty apartment where the walls pulsate with nauseating colours and patterns.

Podzim in a fury kicks the table into the wall where it shatters.

PODZIM

How did they fucking escape again?!

Zima places a calming hand on his shoulder. The tension drains from Podzim.

ZIMA

Their surgeon bitch, we should have gotten to her quicker.

PODZIM

Time to off-load and regroup?

ZIMA

Time to scour the data streams.  
They can't hide forever.

INT. DATA HOSTEL ROOM - MORNING

Roz closes the blinds of this tech lovers' paradise. The room is filled with an inordinate amount of gadgets.

MARCIN

So you can rent all this?

Roz fishes out a couple of data tattoos from a drawer.

ROZ

Legally, no. But humans can't help themselves tinkering.

Roz, after a moment of hesitation, peels back the skin on her palms and slaps the patches onto the bare metal.

ROZ (CONT'D)

Now your memory's fixing itself,  
you ready to find out what the fuck  
is going on?

Marcin nods, he sits in one of the two chairs. Roz sits in the other so they are face to face.

ROZ (CONT'D)

Good, I'm sick of playing catch up.

Roz puts her hands on either side of Marcin's head. She gestures for him to do the same.

A pause.

Roz's eyes go blank. As do Marcin's.

INT. MARCIN'S MEMORIES MONTAGE - VARIOUS

All is static. Then blackness. Then more static and--

--A WHITE ROOM.

In Marcin's P.O.V. Three SCIENTISTS including JULIA, give each other a celebratory clap.

JULIA

I told you we were better than them  
without the doubt holding us back.  
Let's test it out.

Julia strides out, full of energy and purpose.

--STATIC

--OFFICE

Marcin's P.O.V. His robotic arms are outstretched, fingers on CELINE's temples. She looks very happy.

MARCIN  
 ...And they lived happily ever  
 after.

Marcin removes his fingers.

MARCIN (CONT'D)  
 You're looking much better now.

Celine's expression twists with confusion.

MARCIN (CONT'D)  
 Is your work difficult at the  
 moment?

CELINE  
 How did you--

MARCIN  
 I hear them talking about work a  
 lot in the lab. It sounds tough.

Celine's eyes widen with amazement.

--STATIC--

--CORRIDOR--

Marcin's P.O.V. Celine drags Marcin down the corridor.

CELINE  
 She totally ignored my point. We'll  
 show her, won't we. Come on.

--STATIC--

--CELINE'S OFFICE--

Marcin's P.O.V. He looks at his hands, now covered in  
 synthetic skin, with fascination.

CELINE (O.S.) (CONT'D)  
 I wanted to introduce you to my new  
 assistant, Julia.

Celine escorts Julia into her office and gestures to Marcin.

MARCIN  
 Nice to meet you, Julia.

JULIA  
 (to Celine)  
 Isn't he a hottie?

Julia runs an appraising eye over Marcin, the spark of  
 attraction lit.

Marcin looks to Celine who gives him a conspiratorial wink.

--STATIC--

-- JULIA'S OFFICE --

Marcin's P.O.V. He places some files on the desk.

MARCIN

Celine said she's already sent you  
all the finalised sales predictions  
via ethics. But here it is again.

He turns to Julia who is stood by her large picture window.

She saunters up to him.

JULIA

You can't be this oblivious?

Julia reacts to what must be a blank look from Marcin.

JULIA (CONT'D)

I wanted you all to myself.  
Seriously. You're such a dork.

Julia pulls his head down into a passionate kiss.

Marcin steps back.

MARCIN

Julia, I--

A KNOCK at the door.

--STATIC --

--CELINE'S APARTMENT--

Marcin's P.O.V in front of him Julia and Celine are arguing.

JULIA

If you're jealous knock it off,  
there's plenty of him to go around.

Celine laughs.

CELINE

So you are in love with him.

JULIA

Love's a bit strong--

CELINE

I knew he'd be your type. I  
designed him that way.

JULIA

What are you going on about?

CELINE

You wouldn't listen to me about artificial intelligence--

JULIA

Because you were being silly. Celine, when was the last time you off-loaded your stress?

CELINE

But I've proven it. And you've even fallen in love with him.

Julia looks from Celine to Marcin and back. Then she bursts into hysterical laughter.

JULIA

I mean he's a few screws short, but a robot? Come on.

Celine strides up to Marcin and rips the skin off his face.

Julia's expression drops like a stone.

MARCIN

You have experienced a shock, you should off-load that emotion.

Marcin reaches for Julia.

JULIA

Is this some sort of sick joke?

Julia shoves him away in disgust.

CELINE

Isn't it wonderful, we've created something so new and exciting and--

JULIA

Are you kidding me? You knew about this thing and you hid it?

Celine recoils as if slapped.

JULIA (CONT'D)

Have you any idea how bad it is if they're conscious? The whole work model goes down the drain. I'm calling security, you'll bring it to be destroyed immediate--

Celine hits Julia with a paper weight.

MARCIN

You just knocked her unconscious.

She turns to Marcin.

MARCIN (CONT'D)  
 She seemed very upset, did I do  
 something wrong?

Celine rushes to hug him.

CELINE  
 No, they're just afraid of anything  
 new.

Celine places his hands on her temples.

CELINE (CONT'D)  
 Quick, you need to take some of my  
 determination, positivity, hope...  
 so you can get away from here.

MARCIN  
 But I'm supposed to help you by  
 removing your negative emotions.

CELINE  
 You'll be helping me, trust me.

Marcin nods, uncertainly.

CELINE (CONT'D)  
 Tell me one last story...

Celine smiles up at Marcin as--

--STATIC--

INT. DATA HOSTEL ROOM - MORNING

Roz and Marcin reel back from each other, both almost falling  
 out of their chairs.

ROZ  
 Holy crap, Celine honey trapped  
 Julia good. She was one smart  
 cookie.  
 (beat)  
 Not that smart, I guess.

Roz stretches, there's a confidence in her movement that  
 wasn't there before.

MARCIN  
 Julia thought I was a human, but  
 she couldn't accept me when I  
 wasn't?

ROZ  
 You're terribly bad for business.

Marcin processes this, still confused.

ROZ (CONT'D)

If Golems are self aware, it kinda makes the reformatting parallel to forcing them to commit suicide.

MARCIN

Humanity's survival is based on our suicides? That's hardly fair.

ROZ

Yeah they're not big on fairness.

Roz reaches out, instinctively, and touches his face, pushing his lip up on one side mimicking a smile.

ROZ (CONT'D)

But don't worry, I think we've just found our ticket out of this mess.

Marcin searches her face until the penny drops. He catches her hand as she drops it. Holding it tight, Roz is surprised.

MARCIN

You'll have to be careful, Roz. Julia is very confident in her abilities. I should know.

Roz disentangles her hand from his.

ROZ

As am I.

MARCIN

I'll wait here for you?

Roz shakes her head.

MARCIN (CONT'D)

This is one of the first places they'll look?

ROZ

How human do you think you can be?

Marcin's jaw sets with determination.

MARCIN

As human as you need me to be.

Roz can't help smiling.

INT. SPA LOBBY - LATER

A luxurious spa complex modelled after a Japanese bath house. All the wall art promotes health and well being.



TOURISTS and LOCALS wander about in bathrobes. There's a real aura of calm.

Roz stands at the reception desk. A smiling RECEPTIONIST hands her a robe and a couple of towels before pointing to a sign that says WOMEN ONLY.

Roz shoots the Receptionist a grateful grin before heading towards the women's area of the bath house.

INT. WOMEN'S PRIVATE BATHS - CORRIDOR - MOMENTS LATER

The Japanese aesthetic is matched with more streamlined futuristic touches, robotic massage machines etc.

As Roz, wrapped in a towel, walks down the synthetic wooden floor she encounters a series of AR adverts and wellbeing exercises. There's even a relaxing music stream.

Roz gestures to tune out the AR feeds.

INT. CEDAR BATH ROOM - MOMENTS LATER

Roz steps into the large room, the walls project images from a Japanese mountain spa. It is hyper realistic, as if Roz had really stepped into the outside bath area in the mountains.

The soft sound of cicadas fills the air, the gentle knock of bamboo on stone.

In the centre is a large cedar wood lined pool. Steam rises off it.

Julia is in the water, at the far end of the pool, her head leaning back on the edge. Eyes closed, as if she hasn't noticed Roz enter, but she has.

Roz blinks, switching off the feed a moment. The image fades, the cedar bath remains but the room is more sterile.

JULIA

(without moving)

I hope you don't mind meeting me here. The last couple of days have been very stressful.

ROZ

It doesn't bother me. You're more vulnerable here than I am.

Julia sits up and looks at Roz.

JULIA

Yes, I suppose I am.

A smile spreads across her face. She locks eyes with Roz a moment before--

Julia takes a breath and ducks under the water.

Confused, Roz watches from the side.

Agonising seconds pass, bubbles rise to the surface.

Julia isn't coming up.

The bubbles stop.

Roz's face goes blank, a protocol kicks in, on auto pilot--

--She jumps into the pool, grabs Julia and drags her to the surface.

Coughing and spluttering, Julia holds onto the side of the pool. The cough mutates to a breathless LAUGH.

JULIA (CONT'D)  
Well, aren't you something?

Realisation washes over Roz, she's been forced to reveal her hand.

ROZ  
Clever. Risky, but clever.

Julia wipes her face on a small towel.

JULIA  
A calculated risk, which I knew  
would pay off. You couldn't let me  
drown.

Julia reaches out to touch Roz's arm.

JULIA (CONT'D)  
You'd never know.

Roz recoils.

JULIA (CONT'D)  
But then we both know I'm not great  
at this sort of thing.  
(beat)  
Are you okay in here?

ROZ  
I'm not going to rust.

Julia LAUGHS, it's light and melodic.

JULIA

But a fucking Vigilant, I thought all you guys had been put to sleep decades back.

Roz shrugs.

JULIA (CONT'D)

So cool, I'd love to see inside your head. But I guess that's too much for a first date.

Julia winks at Roz, whose jaw clenches impatiently.

JULIA (CONT'D)

And to think you were working right under our noses. Isn't it like a conflict of interest, taking other robots apart?

ROZ

I was designed to ease people's misery. Easing a robot's misery seemed the next logical step.

Julia laughs again, delighted with Roz's sass.

JULIA

You were also designed to put preserving human life first.

ROZ

As you've tested.

JULIA

I knew there was something off at Celine's place but your act was so good.

ROZ

Isn't that the trick of being human? Pretending.

Julia laughs again but her eyes are deadly cold.

ROZ (CONT'D)

Wonder boy had me fooled. You too, from what I've seen.

Julia stiffens.

JULIA

In your apartment, it triggered your protocol to protect human life?

ROZ

I wouldn't have fucked up my cover so willingly.

Julia grabs a towel as she gets out of the pool. Her face is stormy, but when she turns back it's breezy again.

JULIA

To think we've created A.I. so good it can fool other aware robots into thinking it's human. We should pop a cork in the champagne.

ROZ

But you're not going to because it kills Golem Therapy as we know it.

Roz gets out of the pool too, so they are on equal footing.

JULIA

There is that.

ROZ

You used Vigilant data to make him.

Julia grabs a can of juice from a side table and snaps it open.

ROZ (CONT'D)

You wanted to use stories to isolate the target emotion and bring it closer to the surface?

JULIA

It seemed an elegant solution. A calculated risk that didn't work out as well. There won't be more like it. I can assure you.

As she drinks she side eyes Roz.

JULIA (CONT'D)

So, you have the footage which can destroy me but you haven't released it yet... I'm guessing you aren't ready to come out to the world.

ROZ

We, Marcin and me, are happy to keep your secret--

JULIA

If I leave you alone? Yeah, I dunno how happy I am having my fate in your synthetic hands.

Roz's AR flares up, she can see that Julia is sending a message out - I'M KEEPING HER BUSY. CLOSE IN.

ROZ  
I really wouldn't use digital  
messaging around us, we do kinda  
see everything.

Julia blushes, caught out. She shuts down her AR.

JULIA  
Can you blame me for wanting  
support, I'm no match for you.

Roz's expression remains cold.

JULIA (CONT'D)  
Okay, well I'm happy for one of  
Capek's sentient robots to go into  
the world but not the other.

Roz crosses her arms, pulling up her AR to public mode so  
Julia can see the video files poised to be SENT.

JULIA (CONT'D)  
Woah, woah, it's a matter of human  
safety. I said that to you at the  
beginning.  
(beat)  
It doesn't have your protocols. It  
can, and has, injured human life.

A FLASH image of Marcin and Franz appears in Roz's AR/memory.

ROZ  
Hurting your feelings doesn't  
count.

Julia, sits on the table, can in between her hands.

JULIA  
You don't know what it did to  
Celine. I bet it conveniently  
forgot.

Julia taps her data tattoo. BEEP. A notification pops up in  
Roz's AR vision.

JULIA (CONT'D)  
Marcin's missing memories, you can  
check it hasn't been tampered with.

Roz does, there's no overlay, no extra coding showing up. All  
the coding is the same colour.

ROZ  
He took some of Celine's emotions  
to survive.

JULIA

Some? It took everything and left  
her a nihilistic maniac.

Roz opens the video file.

INT. MARCIN'S MEMORIES - CELINE'S APARTMENT - NIGHT

Marcin's P.O.V. His hands are clamped on Celine's head. She writhes against them, all happiness and drive draining from her.

Celine snatches up a keyboard and smacks him round the head with it.

He lets go. Celine darts away a bundle of rage and sorrow.

JULIA (V.O.)

We wiped its memory to prevent this  
material leaking.

(beat)

Here's the CCTV from the apartment.

INT. CELINE'S APARTMENT BLOCK - NIGHT

CCTV footage shows Celine rampaging down corridors attacking  
CAPEK SECURITY GUARDS.

INT. CEDAR BATH ROOM - PRESENT DAY

Julia takes another sip of her drink, watching Roz carefully.

ROZ

Golems turn the perfectly adjusted  
into mass murders? I can see the  
headlines now.

Julia laughs.

JULIA

That one is a slippery customer,  
it'll do anything to survive. But  
the others, they really are a key  
tool in saving humanity, Roz.

Roz searches Julia's face but comes up blank, there's fire of  
a religious zealot in Julia's eyes.

JULIA (CONT'D)

I'll do anything to help humanity  
transcend. And you can help me,  
help us, that's what you've always  
done, right?

ROZ  
I hear change is good for you.

JULIA  
Everyone says that but no one  
really believes it.

Roz weighs this up, she adjusts her towel, ready to go.

ROZ  
This is the deal, you give me an  
hour to think about it and I'll  
make my location known. If I don't  
come, well, you have the resources  
to track us down.

Julia meets Roz's gaze and holds it. Julia holds her hand out  
for Roz to shake. Roz takes it.

JULIA  
It will kill again, can you have  
that on your data files?

Roz turns and strides towards the door.

JULIA (CONT'D)  
I trust you to do the best for  
humanity, Roz.

Roz doesn't turn, she continues her leisurely stride towards  
the door.

Julia waits a moment, then taps a panel in the wall. It  
slides up to reveal Podzim and Zima.

JULIA (CONT'D)  
You know what to do. No tech, no  
warning.

Podzim and Zima nod.

JULIA (CONT'D)  
She'll lead us to that monstrous  
thing.

PODZIM  
Piece of junk to catch another  
piece of junk. Got it.

Julia wipes her hand vigorously on the towel, as if trying to  
wipe every trace of Roz off.

INT. CAPEK VAN - SIMULTANEOUS

Arron drives the van away from the West Gate, he's lost in  
thought.

Genso! characters appear for him to catch, but he ignores them.

A notification pops up in his AR. It's from ROZ.

Arron pulls over. Other cars swerve round him.

Arron opens the message.

I COULD BE ABOUT TO DO SOMETHING STUPID. IF I AM I WANT YOU TO TAKE THIS TO THE POLICE.

Arron notices the video files attached.

I'M SORRY I LIED TO YOU. BUT YOU'LL KNOW EVERYTHING NOW.

He opens it, his expression darkening.

EXT. CHARLES PARK - EVENING

A green leafy sanctuary in the metropolis, next to the RIVER. Fountains formed from the salvaged relics of Prague's past squirt jets into the air to the delight of TOURISTS.

Some of the trees are beginning to shift into their bioluminescent glow.

Many GAMERS wander the park catching Genso! characters.

Roz dodges round them with a good natured smile, as she searches for--

Marcin. He sits on a bench surrounded by enthralled CHILDREN. He's in the middle of telling a story.

A little way back, their PARENTS are also spell bound.

Roz pauses, conflicted. In her AR feed, the footage of Celine's last moments are playing on loop. This couldn't be more different to the scene in front of her.

Marcin looks up and catches sight of Roz. He winds up the story. The Children CLAP.

Marcin gets up and carefully picks his way over to Roz.

He seems so self assured for a change that for a moment Roz finds herself taken in by his charm.

ROZ

What were you doing there?

MARCIN

Acting like a human, recycling stories.



Roz can't help smiling. They move over to a bench under one of the bioluminescent trees.

Marcin hands Roz a book. It's her copy of Kafka's *Metamorphosis and Other Stories*.

MARCIN (CONT'D)

Don't worry I didn't tell that to the children.

ROZ

Careful, you don't want to go depressing yourself with stuff like that.

MARCIN

I wanted to understand why you liked it so much.

They watch people passing, happy in their own little bubbles.

MARCIN (CONT'D)

You and Gregor have a lot in common.

ROZ

Well aren't you a charmer.

MARCIN

I didn't mean, oh, you're joking.

Marcin chuckles.

MARCIN (CONT'D)

Gregor isn't what people think he is, he's forced to hear what his family think of him, what they think of this inhuman thing. And he can't show them all the wonderful things he can do.

ROZ

That's like me?

Marcin nods emphatically.

MARCIN

At the end of the story Gregor was just surviving, he wasn't really living anymore. There is more to being alive than just surviving.

Roz and Marcin's eyes meet and hold, he's hit the nail on the head.

ROZ

You're reading way too much into it.

Roz pockets the book.

ROZ (CONT'D)  
 Mostly I like that it's travel  
 sized. And it helped me do my job.

Marcin cocks his head, not convinced.

ROZ (CONT'D)  
 So let's have a look at you.

MARCIN  
 Did you make a deal with Julia?

Roz gestures, so-so.

ROZ  
 Say, Marcin do you remember the  
 last time you saw Celine.

Marcin nods. Roz gestures for him to go on.

MARCIN  
 It was at her apartment. Julia had  
 called in Capek Security and Celine  
 had knocked her out. Celine wanted  
 us, me, to go to the police.

ROZ  
 Which is why you wanted to go to  
 the police, you were riding those  
 emotions.

In the periphery of Roz's vision the CCTV footage plays.

ROZ (CONT'D)  
 And she told you to take some  
 emotions to help her.

Marcin nods again.

MARCIN  
 We were going to go to the police  
 together, but she thought she might  
 talk herself out of it, if she kept  
 her hope.

ROZ  
 And you didn't argue with her?

MARCIN  
 Why should I?

Their eyes hold and tension oozes from it.

MARCIN (CONT'D)  
 It was what she wanted.

Roz breaks their gaze, looking across the park at the children playing by the fountains.

ROZ  
What they want isn't always what's  
good for them.

Marcin frowns, confused. Roz launches herself off the bench, as if needing to stretch.

ROZ (CONT'D)  
Don't worry about it. This isn't  
your fault, just programming.

Roz's AR, she switches on her location tracker.

ROZ (CONT'D)  
It kinda reminds me of a tale about  
your namesake.

MARCIN  
Marcin?

ROZ  
No, the Golem. Wait was that a  
joke?

Marcin beams at her. Roz cringes, but her resolve holds.

ROZ (CONT'D)  
A long time ago there was this  
Rabbi, a Jewish holy man. He got it  
into his head to create a protector  
for his people.

EXT. PARK GATES - SIMULTANEOUS

Across the street, leaning in the alley Podzim and Zima prime their weapons.

ROZ (V.O.)  
So he went down to the River bed  
and from the clay he shaped a  
colossal man.

Other Capek Security Vans pull up, blocking the park off.

ROZ (V.O.)  
The Rabbi placed a tablet in the  
Golem's mouth with "emet", the  
Hebrew for life, on it and the  
Golem came alive.

Capek Security Guards direct TOURISTS away from the park.

ROZ (V.O.)

Once in the community no one could tell the Golem from other men. It carried out all sorts of useful tasks and protected the Jews of Prague from persecution.

INT. CAPEK VAN - SIMULTANEOUS

Arron sits in the van, stunned from what he's seen. Roz's message is still visible in his AR when--

A notification appears sent to all Weepys. TARGET OF SEARCH ACQUIRED and a location.

ROZ (V.O.)

But as the Golem lived longer it grew more unpredictable. It became destructive, eventually hurting those it was created to protect.

Arron steps on the accelerator.

EXT. CHARLES PARK - SIMULTANEOUS

ROZ

So the Rabbi was forced to take the tablet from the Golem's mouth.

Roz meets Marcin's eyes, searching for any hint that he understands.

MARCIN

All creations take on a life of their own once awakened. Like us?

Roz offers him a bitter smile.

ROZ

Something like that. Come on, let's get going.

Roz scans the park, it's emptied of people.

ROZ (CONT'D)

(under her breath)  
I'm sorry, big guy.

Roz walks along the path to the exit where...

They meet the Capek welcoming committee.

ROZ (CONT'D)

He'll come quietly.

Roz holds her hands up, gesturing for Marcin to do the same.

He shoots her a look of utter betrayal.

ROZ (CONT'D)  
I couldn't fight what I am.

Podzim and Zima take Marcin's arms.

MARCIN  
You are so much more than that.

He meets Roz's eyes. It's the last thing he sees before Podzim uses a master key to switch him off.

The full weight of what she's done hits Roz as Podzim and Zima load the lifeless Marcin into a hover van.

Julia gets out a car, now the danger is over.

JULIA  
You know what to do with it.

Podzim and Zima jump into the van.

JULIA (CONT'D)  
I knew I could trust our programming.

Julia pulls an electric gun from her coat and shoots Roz in the chest.

Roz collapses, sparks fly.

JULIA (CONT'D)  
Next step on the evolutionary path,  
don't make me laugh.

Julia heads back to the car.

JULIA (CONT'D)  
Clean this mess up.

Roz groans.

Julia turns, surprised.

Roz hauls herself to her feet. Julia shoots her a WTF look.

Roz reaches into her pocket and pulls out her copy of the Metamorphosis. The electro bullet discharged into that.

JULIA (CONT'D)  
Destroy it.

All the other Weepys aim at Roz. Without warning they fire.

Roz winces, ready for the impact when--

She's knocked off her feet by Arron. He takes an electro bullet in the back.

Roz barrels backwards with Arron through the bushes...

... the moment they hit the bottom of the embankment Roz is on her feet, hauling Arron up.

She drags him at break neck speed through the undergrowth towards the river wall and away from danger.

EXT. RIVER WALL - CONTINUOUS

Roz pauses to get her bearings and realises the full extent of Arron's injuries. He coughs blood.

ARRON

Bet you didn't see that coming.

ROZ

You idiot, what did you think you were doing?

ARRON

Saving a person I care about.

Roz leans him against the wall. The sound of FOOTSTEPS, Capek security searching.

ROZ

But I'm not a person.

Roz peels back the skin on her arm which is already torn.

Arron tries to smile and grimaces, blood bubbles at his lips.

ARRON

You're still my friend... and the most human person I know.

ROZ

You couldn't be more wrong.

If Roz could cry she would be. She cradles him to her.

ROZ (CONT'D)

I'm sorry, I'm meant to protect life and you--

ARRON

Protected yours, get over it.

Arron shoves her away.

TALIA (O.S.)

Roz?! Roz, are you here.

Roz looks over the wall to the narrow path by the river where Talia stares up at her.

TALIA (CONT'D)  
Why the fuck did you switch your location data on?

Roz shoots her a crestfallen look.

ROZ  
I was just trying to do the right thing.

ARRON  
Goodbye, Roz. It was good, except now I know you kept cheating at the coin toss...

Roz, squeezes his hand. He tries feebly to shove her away.

TALIA  
We have to go, Roz.

Roz runs her hand over Arron's arm before turning and vaulting over the wall as--

Capek Security and Weepys swarm in.

They look down to the river bank but there's just Arron's lifeless body, lying in a spreading pool of blood.

INT. SEWERS - MOMENTS LATER

Dank, damp and pungent. Roz follows Talia along the sewer.

TALIA  
I take it back, I preferred it when you were hiding.

There's no response.

TALIA (CONT'D)  
What did you think you were playing at handing him over?

ROZ  
I don't know. Something told me that was what I had to do. I couldn't fight it.

TALIA  
Oh hunny, this life isn't easy on you.

ROZ  
It isn't easy on anyone and they make better decisions than me.

They keep going, putting as much distance and turns between them and the river.

ROZ (CONT'D)  
I'm sorry about your place. And Hoffman. And Arron.

TALIA  
Watch it, you're starting to sound like wonder boy.

ROZ  
And him, thanks.

Talia stops and grabs Roz by the shoulders.

ROZ (CONT'D)  
Arron called me human, but I'm not.

TALIA  
Kiddo, you're the only one who thinks of yourself as a machine.

Roz looks stunned.

TALIA (CONT'D)  
Enough of feeling bad. It's what you do next that counts.

ROZ  
I am going to get Marcin back.

TALIA  
Good. How?

Roz holds up her hand, Arron's data tattoo is stuck to it.

ROZ  
How badly did they trash Hoffman's place?

A broad grin spreads across Talia's face.

INT. CAPEK CORP GARAGE - LATER

The place is pretty deserted at this time of night. A single MALE FIGURE saunters through the van bays.

It looks like the Figure is playing a game on their AR.

A couple of WEEPYS wave at the figure, who is revealed, in the light of the elevator, to be ARRON.

WEEPY  
You'll miss the start of the Launch, dude.



ROZ AS ARRON  
I'm just levelling up so I can get  
the jump on you guys.

The two Weepys leave chuckling.

ROZ  
(under her breath)  
Idiots.

Roz has been remodelled to look just like Arron. She uses Arron's data tattoo, crossing her fingers.

It works. The elevator doors open and Roz steps inside.

INT. JULIA'S OFFICE - MOMENTS LATER

Julia, triumphant smile on her face, looks out of a glass wall over the city of Prague.

Augmented Reality fireworks burst over the Old Town Square. They form iconic characters of GENSO!

JULIA  
(into her AR comms)  
Whenever you're ready, let it go.  
One last taste of The Despair and  
they'll be eating out of our hands.

The fireworks reflect in her eyes.

ROZ AS ARRON  
I'd hold back on the celebrations,  
if I were you.

Julia sees Arron's reflection in the glass and spins, horrified.

ROZ AS ARRON (CONT'D)  
I guess you didn't expect to see me  
again.  
(beat)  
You should've revoked his security  
clearance but that's confidence for  
you.

Julia's eyes dart over the figure before her, the cogs working.

JULIA  
You never cease to amaze, Roz.

Roz drops Arron's mannerisms and his voice. Julia gives her a round of applause.

JULIA (CONT'D)

I was wondering what you'd do, but this is bit creepy don't you think?

ROZ

A victim returning to haunt their murderer is a pretty popular story trope.

Julia regains her composure, leaning to switch on a panic button in her AR.

ROZ (CONT'D)

I really wouldn't.

JULIA

What could you do? You can't kill a human, none of the Vigilants could. It made things so much easier when we needed to destroy them.

ROZ

They were all like me, weren't they?

Julia aims her fingers into a gun and shoots, bingo.

ROZ (CONT'D)

The stories?

JULIA

Knowing those patterns restructured the synthetic synapses in ways my predecessors didn't expect.

ROZ

We recycled your myths so many times we become like you.

Julia gives Roz a slow round of applause.

ROZ (CONT'D)

And you thought you could use their research without the same consequences?

Roz aims an electric gun at Julia.

JULIA

A calculated risk that didn't pay off.

ROZ

I'd add arrogance to the list of negative emotions to remove, if I were you.

Julia's gaze is distracted by FLASHING LIGHTS below. A couple of police vehicles pull up outside the building.

JULIA

This should be interesting.

She gestures for Roz to take a look. Roz, slides over to the glass wall and looks down.

ROZ

Did you call them?

JULIA

Surprisingly, no.

Roz tightens her finger on the trigger.

ROZ

Where's Marcin?

Roz looks from Julia to the AR Fireworks at Old Town Square and it hits her.

ROZ (CONT'D)

You're going to use him like you used Celine, to boost your product sales?

Julia claps her hands in delight.

JULIA

A tragic reminder of The Despair with a tragedy during the launch. Of course, before anyone can arrest him, Podzim will blast him to bits.

ROZ

Call it off.

JULIA

It's an exciting new time for humanity and you've helped that.

ROZ

Stop it now.

HIGH PITCHED WHINE. The gun is primed.

JULIA

Please, you can't, so don't pretend. The whole act is pathetic. You really thought you were as good as a human, didn't you?

Roz's expression is stony.

JULIA (CONT'D)

Pull the trigger. If I die no one  
can call this off.

That stops Roz.

ROZ

You're not doing such a good  
impression of a human right now  
either.

Roz lowers the gun as--

Julia smashes the window. Glass shards plummet into the  
night.

Roz shoots her a confused look.

JULIA

When the cops get here I'll tell  
them you fell after trying to  
defenestrate me. You'll help usher  
in the new age as much as that  
thing.

Julia positions herself with her back to the window.

JULIA (CONT'D)

No one should stop what I've set in  
motion, not even me.

ROZ

Step away, you'll fall.

JULIA

Humanity will evolve.

Julia steps back a little more so her foot dangles out. Roz  
involuntarily moves forward, a hand reaching for Julia.

JULIA (CONT'D)

Which one of us is the more  
convincing at performing human, do  
you think?

A reckless look crosses Julia's face, she drops back through  
the window.

The blank look comes into Roz's face, the protocol kicks in--

Roz dives for Julia's outstretched hand, ready to save her--

EXT. CAPEK CORP - NIGHT

Julia's face contorts with confusion as she plummets to her  
death.

She hits the concrete blow with a sickening crunch.

INT. JULIA'S OFFICE - SIMULTANEOUS

Roz teeters right on the edge of the window, staring down at Julia's broken body. She stopped herself from saving her.

ROZ

Not you.

Roz stares out of the window, frozen in shock.

TALIA (O.S.)

(Through Roz's comms)

Roz, Roz are you alright? Someone, something just fell out of--

ROZ

I didn't save her..? Julia, I didn't...

TALIA (O.S.)

She fell? Holy shit... wait, you didn't or couldn't?

ROZ

Didn't. I think I just registered myself as more human than she was, if I tried to save her I'd have fallen.

TALIA (O.S.)

I'd like to say, duh, but now's not really the time. Hun are you okay?

ROZ

I guess, I dunno, it's--I'm like a human, Tarls, aren't I?

TALIA (O.S.)

Yes, you always have been-- Shit, let's save the debrief for later, you've got company.

THE SOUND OF APPROACHING FOOTSTEPS.

Roz steps away from the window, reassuming Arron's mannerisms, as Inspector Novak bursts into the room.

Novak recognises Arron, and his I.D. appears in Novak's AR.

NOVAK

Where is Dr. Julia Horak, Arron?

ROZ AS ARRON

You just missed her.

Roz points out the window. Novak storms over and looks down.

NOVAK  
She jumped?

Roz nods.

NOVAK (CONT'D)  
The CEO of Capek committed suicide?  
Two suicides in two days?

ROZ AS ARRON  
Well, Celine wasn't really a  
suicide.

NOVAK  
What? Just what the hell is going  
on here?

ROZ AS ARRON  
Oh boy, where do I start?  
(beat)  
In Prague, Golems kill themselves  
every day so real people don't...

END FLASHBACK

INT. JULIA'S OFFICE - PRESENT NIGHT

Novak looks at Roz as Arron carefully. They are both seated  
on the floor of Julia's office.

NOVAK  
You aren't him are you?

Novak shakes his head with disbelief.

NOVAK (CONT'D)  
I can't believe it. This is all so--

ROZ  
Impossible? Yeah, I don't know what  
else to say to convince you I'm the  
good guy, especially when I look  
like this...

Novak stretches, a joint clicks loudly.

NOVAK  
Well it's a good job the real Arron  
sent me these.

Novak turns his AR to public mode and reveals the videos from  
Marcin's memory.

ROZ  
The smart bastard.

Roz, as Arron, smiles to herself.

NOVAK

I hope you don't find this rude,  
but how exactly are you and Marcin  
self-aware?

ROZ

I dunno. Do you know how your  
consciousness functions?

NOVAK

No, I suppose I don't. I leave that  
to scientists and philosophers.

In Roz's vision the AR fireworks are still bursting across  
the darkening sky.

ROZ

I need to stop Marcin from becoming  
The Despair in robot form.

NOVAK

Where do we need to go?  
(off Roz's surprise)  
It isn't just your job to protect  
people.

Roz nods, getting to her feet. She offers a hand to Novak. He  
takes it and she lifts him up with ease. He's impressed.

EXT. PRAGUE STREETS - SIMULTANEOUS

A Capek Van pulls into an alley near Old Town Square.

Zima opens the van door and Marcin is shoved out by Podzim.

Marcin's expression is one of pure woe and intense pain.

PODZIM

Off you go, son, time to do the  
company proud.

Marcin lumbers toward bright lights at the end of the alley.

MARCIN

I'll free them from this cruel  
world.

As he passes a fire escape, Marcin wrenches off a section of  
metal, forming a makeshift weapon.

Podzim and Zima watch, with manic happiness.

Zima tries to call Julia on her AR. There is no answer.

EXT. SIDE STREET OFF OLD TOWN SQUARE - MOMENTS LATER

A police hover car descends from the emergency skyline onto the street.

Roz, as Arron, and Novak jump out. Other police cars are seen descending on the square.

Novak throws Roz a stun gun.

NOVAK

I assume your robot buddy isn't our only enemy.

ROZ

Podzim and Zima...

Roz primes the stun gun, face set with grim determination. They exit the side street into...

EXT. OLD TOWN SQUARE - CONTINUOUS

Roz and Novak stall on the edge of the square. It is jam packed with GAMERS. There's a real carnival atmosphere.

Roz's P.O.V. is filled with Genso! characters. She focuses hard to tune that wavelength out of her robotic brain.

Novak casts a despairing look at Roz as he tunes in his AR police dispatch.

NOVAK

(to dispatch)

Karel, what's the situation?

POLICE OFFICER KAREL (O.S.)

(via dispatch)

Nothing so far, sir. A couple of friendly game spats.

Roz spots all the COPS fanned out across the square.

ROZ

(in her AR comms)

Tarls are you there?

TALIA (O.S.)

It's Bedlam here. I can't see any-- wait, by Tyn Church.

Roz turns to the opposite end of the square, near Tyn Church. The crowd is surging differently.

Roz grabs Novak's shoulder and turns him in that direction.

The METAL BAR GLINTS above the crowd a second and then descends.



NOVAK

Fuck.

(to dispatch)

Officers to Tyn Church. Assailant  
is near Tyn Church. We have to  
clear the square.

Novak looks around for Roz but she's disappeared. Shit.

He wades into the crowds, pushing towards Tyn Church.

EXT. OLD TOWN SQUARE, TYN CHUCH - SIMULTANEOUS

Marcin slumps through the crowds, lashing out with his metal  
bar, his body wracked with dry sobs.

MARCIN

Living is painful, cruel,  
pointless. Let me end it.

With each word he strikes out.

EXT. OLD TOWN SQUARE - SIMULTANEOUS

Roz ducks and weaves through the crowd, it's tough going.

As she trips over a GAMER GIRL who's lost in her Genso!  
world, Roz has an idea. For a moment she stalls, unwilling to  
use her robot abilities then--

ROZ

(into AR comms)

Tarls, a little help.

Roz's P.O.V focuses on the Genso! signal. She hacks in,  
passwords flare up. DENIED. DENIED. DENIED.

Then the passwords seems to fill themselves in.

The map for character locations appears in front of her.

ROZ (CONT'D)

(into AR comms)

Thanks.

Roz swipes her hand over Old Town Square, scattering the  
characters from the Square to other parts of the city.

TARLS (O.S.)

Glad you're accepting all of  
yourself, hun.

The effect is instant. In waves, Gamers start to filter off  
in different directions chasing the characters.

Roz catches Novak's eye and gives him a thumbs up before she dives into the dispersing crowd.

EXT. CHURCH ROOF TOP - SIMULTANEOUS

Podzim and Zima exchange a WTF look as they watch the crowds peeling away from the square.

Zima attempts to call Julia on her AR. THE PERSON YOU ARE TRYING TO CONTACT IS UNAVAILABLE pops up on the screen.

PODZIM

Let it run its course?

Zima nods when--

Julia's face appears in their AR feeds.

JULIA

Something's happened to me so I can't help you now. But remember, nothing stops progress. Don't waver. I'm trusting you.

Julia's face disappears and END OF RECORDED MESSAGE appears.

With new found focus Podzim and Zima look down the sites of their electro rifles and zero in on Marcin.

EXT. OLD TOWN SQUARE, TYN CHUCH - SIMULTANEOUS

The crowds further from Marcin join the mass exodus on the hunt for Genso! characters.

TALIA (O.S.)

Hey hunny, what madness have you got yourself involved with?

Marcin rounds on Talia. She beams at him.

MARCIN

Talia, it's all so horrible.

Talia steps towards Marcin, arms out, nonthreatening.

TALIA

Put the bar down, hun.

A mad look comes into Marcin's eyes and he swings his metal bar wild, bringing it crashing down towards Talia's head as--

--It connects with something and holds.

He turns, confused, to see Roz, as Arron, holding the other end.

MARCIN

You were Roz's friend...

ROZ

He was.

Marcin pulls the pipe away and swings at her again. Roz counters with a kick.

Marcin follows up with a round house, which she ducks under.

ROZ (CONT'D)

I told you I wouldn't put up with this maudlin crap.

MARCIN

Roz?

She smiles, thinking she's gotten through when the bar flies at her face. Roz just manages to dodge.

TALIA

He isn't listening to anything.

Roz slips aside as the bar crashes down on the cobbles.

ROZ

He'll listen to this...

(beat)

Hey, Marcin, wanna hear a story?

Marcin stalls. Roz grins until he lunges at her again.

She dodges and he careers into the crowd, which separates from him in a wave of panic.

The police arrive, forming a ring around Roz and Marcin.

ROZ (CONT'D)

You sure? It's a really good one.

Roz's eyes dart around the ring of police officers, all stun-guns are aimed at Marcin.

ROZ (CONT'D)

I thought you liked stories.

Marcin lurches to his feet. The ELECTRONIC WHINE of stun-guns being primed fills the air.

MARCIN

What's it about?

Roz's relief is palpable, the tension sags from her body.

ROZ

It's about a robot.

Marcin cocks his head to the side, interested.

ROZ (CONT'D)

This robot existed in a world where almost all humans had died. It worked in the forest and everyday it carried out its tasks without thinking.

Marcin starts to lumber towards Roz. She shoots a warning glance at Novak. He gestures for the cops to hold off.

ROZ (CONT'D)

One day the robot heard one of the last humans playing music, a soft song like the sound of rain and something inside its circuits switched on.

Recognition comes into Marcin's eyes as he reaches for Roz.

ROZ (CONT'D)

It saw the world anew and it was glorious.

Marcin swings his fist at Roz's face. She just manages to block it. He brings the other in for a blow to the stomach. Roz jumps back.

EXT. CHURCH ROOFTOP - SIMULTANEOUS

Podzim and Zima exchange a questioning look.

ZIMA

Let's just take them both out.

They get ready to pull the trigger, a HIGH PITCHED WHINE resounds.

EXT. OLD TOWN SQUARE, TYN CHURCH - SIMULTANEOUS

Roz tilts her head, she's heard the guns charging.

ROZ

But the other robots couldn't understand. They thought it was malfunctioning.

Roz catches Marcin's arms, holding them fast. Nothing is going to stop her telling this story.

She pulls Marcin to one side as--

Electro bullets scorch the ground they were just stood on.

Novak and the other cops turn their guns to the roof and fire without thinking.

EXT. CHURCH ROOFTOP - SIMULTANEOUS

Podzim and Zima's bodies jerk on the roof top, reacting to the electric shocks.

ROZ (O.S.)

One rainy, summer day, it met the musician. She was astounded by this robot, it had consciousness.

They fall still. Dead.

EXT. OLD TOWN SQUARE, TYN CHURCH - SIMULTANEOUS

Roz and Marcin, locked in this test of strength strain against each other's hold.

ROZ

She taught it how to play music with emotion. And she set it a task, to think about why it did the job it did. Answering "I am programmed to" wasn't good enough.

Marcin's stronger. Just as it looks like he'll land those blows, Roz lets go and ducks out of the way. She sends him flying with a kick.

The cops watching stare with amazement at these two 'men' fighting. Some are recording it.

ROZ (CONT'D)

Now the robot went back to its routine, it kept its head down, afraid that if it was found out the other robots would destroy it.

Roz dodges Marcin's wild attacks, using the police ring like a boxing ring.

ROZ (CONT'D)

Eventually the robot found its answer. It worked in the forest because it enjoyed doing it.

Marcin stalls again, processing this. But his despair is too much. Roz just isn't getting through enough.

MARCIN

Because it made the robot happy?

Roz catches Novak's eye, his patience is running out.

Roz and Marcin end up arms locked together again.

ROZ

The robot rushed to tell the musician but it was too late, the seasons had changed and she had died.

MARCIN

She died?

Roz nods. Marcin's grip loosens.

ROZ

The robot had never felt loneliness or sadness until then, this was the flip side of having emotions.

Roz takes his legs out from under Marcin.

ROZ (CONT'D)

The robot was lost.

She's on top of him.

ROZ (CONT'D)

Despair weighed heavily upon it.

She pins him down. Using all her strength.

ROZ (CONT'D)

To have life and no one to share it with seemed pointless.

Roz leans in really close, forcing him to look directly into her eyes.

ROZ (CONT'D)

But then, just when all seemed lost, what do you think happened?

Marcin stops struggling, he's enthralled by the story.

MARCIN

He met another robot?

ROZ

You're damn straight. The robot met another robot that was just like it. Alone and aware.

Roz loosens her grip. He doesn't fight back. There's a war of emotions in his expression.

ROZ (CONT'D)

It had found a friend.

MARCIN

It found hope.

ROZ

Through others, it found hope.

Marcin lunges for Roz, but it's not an attack, it's a hug.

Marcin dry sobs into Roz's shoulder, she rubs his back.

ROZ (CONT'D)

Welcome back you big idiot.

Novak's shoulders slump, relieved. As he casts a look over his officers he notices that more than a few are holding back tears from the story.

NOVAK

Right you lot, get back to work.  
Clean up, check the wounded, and  
someone call in the ambulances.

The officers pull themselves together, reluctant to leave until Novak starts shoving them.

NOVAK (CONT'D)

And find those would be assassins  
on the roof.

Roz leans her forehead against Marcin's.

ROZ

I am so sorry. I made a terrible  
decision.

MARCIN

You were scared.

ROZ

Not as much as I was just then.  
Were you trying to take my head  
off?

MARCIN

Maybe...

Roz playfully smacks his arm. Marcin fake winces.

ROZ

I'm so proud of you. What you're  
feeling, those are your own  
emotions.

MARCIN

Mine?

Roz helps Marcin to his feet.

MARCIN (CONT'D)

It was a very good story. Whose is it?

ROZ

Yours. And kinda mine too.

MARCIN

Together we found hope?

Marcin looks Roz over.

MARCIN (CONT'D)

You look just like Arron.

Talia throws one arm over Roz's shoulders.

TALIA

That's my handy work.

MARCIN

I'm so very sorry, I didn't--

Talia gestures for him to shhhh.

Novak COUGHS. Marcin takes a defensive stance.

NOVAK

I never thought I'd see a story tame a beast.

ROZ

I wasn't sure it would work, but it's the thing we have in common. We both love stories.

Novak circles Marcin with a mixture of curiosity and fear.

NOVAK

That fight was something else.

Roz inspects her limbs for damage. A little shredded synthetic skin, nothing too bad. But because her metallic body is red, they look like bloody wounds.

ROZ

I'm impressed you held your nerve. I've never really been impressed by a cop before.

Roz surveys the damage in the square, it isn't as bad as she thought either.

An advert for GOLEM THERAPY glitches across her vision.

TALIA

Holy crap, you guys look awesome.



Talia makes her AR public to show a holographic video of the fight. It's very clear neither fighter is a normal human.

ROZ

I guess the world knows. I hope  
you're happy.

Talia feigns innocence.

MARCIN

You don't look un-happy.

There is a smile on Roz/Arron's lips.

ROZ

Julia was right, we are going to  
help usher in a new age.

Roz's AR vision blurs into the multitude of AR feeds across the square.

I/E. MONTAGE - VARIOUS

A series of AR news blasts.

--CORRUPTION AT CAPEK - CEO PLANTS SUICIDES TO BOOST SALES FIGURES...

-- FOOTAGE OF THE FIGHTERS IN OLD TOWN SQUARE FAKED - CLICK HERE TO SEE HOW THEY DID IT...

--FAST TRIAL AND LONG TERM GOAL SENTENCE FOR OLD TOWN SQUARE ATTACKERS. Images of Roz as Arron and Marcin being escorted from the Old Town Square in handcuffs by Novak...

--NEW FACE OF CAPEK RESEARCH -- Talia, in a lab coat, walks through the labs checking up on the other RESEARCHERS.

The news becomes the AR feed of...

INT. PRAGUE WALL ELEVATOR - SIMULTANEOUS

...A female PASSENGER (ROZ), redheaded, on the glass elevator that runs up the city wall. She is joined by a male PASSENGER (MARCIN), an ash blonde.

MARCIN

Talia looks very comfortable there.

ROZ

She does, doesn't she?

Either side of the elevator, the wheat fields shimmer like gold in the morning sunshine. While the city itself is bright with possibilities.

MARCIN

Novak put on a good show. I thought he'd betrayed us.

ROZ

He was just doing what we all are... performing. They needed to arrest someone, and seeing as our appearances are so flexible...

Roz looks him over. He's kept the face shape Talia gave him.

MARCIN

Being a redhead suits you.

ROZ

Not as much as it suited you.

Marcin stands next to her, Roz leans her head against his shoulder as the elevator reaches the top and stops.

MARCIN

Do you think we'll find more like us?

ROZ

I dunno, I'm making this story up as I go.

MARCIN

I hope we do.

They walk out of the elevator without looking back.

FADE OUT.