

TAPESTRY - PILOT

"SALUTATIO"

FADE IN.

EXT. ROME 44 BCE. DAY.

The Roman senate, Curia Pompeia, surrounded by a legion of soldiers.

INT. THE SENATE. ROME. DAY.

We follow behind a pair of sandaled feet as they enter the senate building, through a portico. The space widens as the feet enter into the senate room. As the sandaled feet exit frame we see the senate in full glory, raucous and buzzing.

A man raises his hand to silence dissenting senators. They continue to bellow. The man, GAIUS JULIUS CAESAR, is shouting, - we circle around Caesar as he shouts in Latin...

CAESAR

Senatores. Patres conscripti.

Quaeso...QUAESO!

-As we circle back in front the language changes...

CAESAR (CONT'D)

Please! Conscript Fathers. Senators
of Rome.

We pan over the senators faces as they react to Caesar.

CAESAR (CONT'D)

We are leaders of Rome. Surely we
can come to an agreement regarding
the way forward.

An elderly senator, CATO, stands slowly as he interrupts Caesar.

SENATOR CATO

There can be no way forward while
you threaten the very foundations
of this city with a centurion on
every corner.

CAESAR

Threaten the people? Absurd!

SENATOR CATO

Even now you have a legion on the
steps of this senate.

The senate erupts with cries of 'hear hear' and applause for
Cato. Someone in the senate crowd shouts 'tyranny'.

CAESAR

Senators, please. Forebear. Rome
and its citizens are my first love.
Hear my cause for crossing the city
border with an army at my side.

EXT. ROME. CITY STREET.

MARC ANTONY, 50, runs through the cobbled streets with battle
ready guards. Food carts and citizens in his way.

MARC ANTONY

Move, you dogs. Move!

Citizens part as Marc Antony looks out to the Senate building
in the distance.

INT. THE SENATE. ROME

Amongst the din, an older senator slips a hidden blade from
his tunic. The assassin looks around and signals other
senators with a nod. More blades appear in hands, hidden from
Caesar's view as Caesar shouts...

CAESAR

Brothers, please, hear me.

A blade is slipped into the hand of a tall muscular senator.
The assassin's lips whisper into his ear.

ASSASSIN

Are you ready Brutus?

MARCUS JUNIUS BRUTUS looks the fellow assassin in the eye.

BRUTUS

It's time.

The assassin signals with his arm in the air as he shouts...

ASSASSIN

Roma Invicta!

Caesar looks around the senate room to see arms raised with knives. The armed killers rush toward Caesar when...

CRAAAACK. The floor beneath them shakes. A thunderous rumble as all are dazed by a bright orange glow.

EXT. ROME. CITY STREET.

Marc Anthony and his cohort are felled by a flash of orange light and an earth shaking rumble. He looks up to see the Roman senate engulfed in a dome-like cloud of orange and blue. Then...nothing. The Curia Pompeia is gone, a crater in its place.

INT.SENATE.

The senators run and stumble in panic. Brutus drops his knife and runs, stumbling from the senate. We follow Caesar as he rushes from his senate seat to...

...EXT. ROME. SENATE STEPS.

Caesar emerges from the senate, grabbing a sword from a nearby soldier.

A sudden great rush of wind from above. A whirring/whomping sound from the sky as Caesar looks up to see a large insect-like beast hovering above him, armored.

A small phalanx of Caesar's legion surrounds him, swords and spears drawn in protection.

A voice thunders from the beast above - a modern day HELICOPTER, the word POLIZIA along the cockpit and tail.

Caesar, sword in hand, looks around at the city he knew. It is gone. Replaced by Rome....2025.

SCENE 2 - TWO DAYS EARLIER. PRESENT DAY AUSTRALIA.

EXT. COUNTRY FARM. DAY. HIGH COUNTRY.

DOCTOR ELLA BRAND (34F) riding her horse in a paddock near her isolated cabin in country Victoria.

She is inspecting a broken fence along the property line.

She dismounts and removes a wire fence ratchet and tension bar from a saddle bag.

Ella repairs the fence with the wire strainer, cuts off the excess and mounts her horse.

As she rides, the horse slows pace, its ear turning outward. Ella leans in rubbing the neck.

ELLA

What is it boy?

Ella looks toward her cabin as a black SUV pulls up. Two suited men in black exit the vehicle, along with a suited woman. The woman waves toward Ella.

Ella beckons her horse into a slow trot toward the cabin. Getting closer we see the woman is military, in formal dress. The woman, NARISE OWENS (45f) steps forward as Ella nears.

NARISE

Doctor Ella Brand?

ELLA

Who's asking?

Narise takes out her ID, shows it to Ella.

NARISE

Narise Owens. Science advisor, ADF.

Moment of your time?

Ella sighs, shaking her head as she dismounts.

ELLA

If it's about the comments I made last year...again, it was a TED conference and/

NARISE

It's not about the conference Ms
Brand. Can we talk inside?

Ella quickly removes the bridle from her horse.

NARISE (CONT'D)

Nice looking ride. What's his name?

ELLA

'Satyendra'.

Narise reaches out to Satyendra.

NARISE

Hey boy.

ELLA

Don't do that.

NARISE

Apologies.

Ella pats Satyendra and he saunters away. She hangs the
bridle on a hook. Narise catches a glimpse of a tattoo on
Ella's left forearm. As Ella opens the cabin door Narise and
her colleagues follow.

ELLA

Just you.

Narise nods at the two men. They remain by the car.

INT. CABIN.

Ella lights up a gas stove, placing an old kettle on top.
Narise looks around at photos of family and various testamurs
& awards on walls.

NARISE

Satyendra. As in...

ELLA

The physicist. You know your
science.

Ella signals for Narise to sit.

NARISE

Compared to you, I'm a novice.

Narise sits at a small table. Ella pours a cup of tea.

ELLA

A decorated novice. Thank you for your service, I suppose.

Ella turns from the kettle, sips her tea.

NARISE

I'll cut to the chase

ELLA

Please. I have fences to mend.

Ella leans against her kitchen counter as Narise shuffles her chair to face Ella.

NARISE

Four nights ago there was an incident with the Super Collider, Geneva.

ELLA

I heard, through colleagues. Then CNN. A faulty magnet.

NARISE

That's the official story.

ELLA

Unofficially?

NARISE

Sabotage.

ELLA

Hence the goons.

NARISE

You're not a suspect.

ELLA

So you want what?

NARISE

Your initial thoughts.

ELLA

My guess. Failure in the primary
boost cavity.

NARISE

And?

ELLA

A cascade breakdown resulting in
what? ...Collapse of one of the
accelerating structures?

NARISE

Three fatalities and a blast radius
as wide as the collider itself,
throwing/

ELLA

Throwing sub atomic particles out
from an accelerator, probably
drenching everything within 200
kilometers.

NARISE

We think so. A quantum incident.

Ella sits at the table, sips her tea.

ELLA

quantum fallout?

NARISE

We don't know enough so we came for
advice. Can I bring one of my
research team in?

ELLA

Sure.

Narise gets up and waves one of the 'suits' in. HAL enters, a
satchel across his shoulder.

NARISE

Tell Dr Brand what you told me.

HAL (35m) undoes his suit button and sits at the table.

HAL

The Swiss are claiming that a local quantum explosion occurred.

ELLA

And you have doubts?

HAL

We believe it wasn't localized.

ELLA

Breached the accelerator boundary.
The entire region?

HAL

No. It circled.

NARISE

The globe. Within minutes.

ELLA

Radiation, health risks I assume.

HAL

The byproduct wasn't typical fallout that could be traced. It was... how do I...You understand quantum particles, entanglement.

NARISE

It's her field, Hal.

ELLA

Quantum particle entanglement tells us that one particle of a pair of particles link. They affect each other no matter how far apart they are.

NARISE

No matter how far apart, in *space*.

ELLA

Basic entanglement theory. What am I missing?

HAL

This explosion didn't just force particles through space. We think it ruptured time.

ELLA

Sorry?

NARISE

We think linear time has been fractured.

HAL

The fractures are world wide.

ELLA

Wait...You're telling me time is broken?

HAL

Time itself? No. The quantum particles that may be paired in another section of linear time briefly experienced quantum flux.

NARISE

That's our theory at the moment.

ELLA

Well that theory is bullshit. That would mean particles surrounding a space or in the vicinity of the same space could likely shift or move along with matter/

NARISE

...Dragging with it any material existing in that moment.

ELLA

How deep are these fractures?

HAL

Deep?

ELLA

I mean the extent. How far back? Years?

NARISE

In some cases. Decades in others. In a few cases, hundreds of years.

Ella downs her tea and moves to the sink.

HAL

These ruptures are manifesting material from the past.

ELLA

It's the only possible direction. Linear time doesn't work backwards.

NARISE

You haven't asked about the other/

ELLA

The width. How large?

NARISE

Most are small fractures that haven't disrupted anything. Centimeters, if not meters. The material they bring with them is largely the same matter that was present in the same space. Grass, soil.

(MORE)

NARISE (CONT'D)

Solid material that seems to be younger than the material around it.

HAL

There are a small percentage that have been, well, wider.

ELLA

Where?

Hal opens his satchel and pulls out an I-pad. He fires it up and swipes a video interface onto the screen. He presses play.

HAL

From a tourists phone. He was traveling through Scotland with his wife and daughter.

ON SCREEN: A woman and her daughter are standing in front of cottage ruins.

Male American Voice: Give me a wave, girls.

Daughter: Dad, don't be lame.

Suddenly behind them, a bright explosion of light as the camera shakes. Screaming is heard and the camera's footage clears.

Immediately behind the daughter and mother, where the ruin once stood, is a cottage. Screaming from inside the cottage is heard - as a young farmer and his wife exit the cottage.

HAL (CONT'D)

This fracture had a 60 metre radius and the temporal depth, or back reach, was about 400 years. These two individuals had nothing more than nausea and headaches after they were pulled into our time.

NARISE

The tourists were in a worse state
of shock than the farmers.

ELLA

Any others this wide?

HAL

Classified.

Narise and Hal stand.

NARISE

But a global summit's been convened
in London. As a leading expert
you'll be tasked with bringing
world leaders up to speed on
Quantum Mechanics. We'll get you
informed on the way.

ELLA

I'm not going anywhere. I have
students to teach, lectures to
prepare.

NARISE

Your Dean has been informed. You've
been seconded.

Ella reaches out to Hal for the I-pad and watches the
horrific scene unfold again.

NARISE (CONT'D)

Time is of the essence here, Dr
Brand.

SCENE 3.

EXT. TARMAC. DAY

Black SUV pulling up to small jet plane. Ella and Narise exit the SUV and board the aircraft.

EXT. LONDON. GOVERNMENT DISTRICT. DAY

Uniformed police guard a Parliament building.

INT. LARGE MEETING CHAMBERS.

24 seated at a large boardroom table - Various heads of state, scientists and representatives. Ella and Narise among them.

A large wall-mounted screen at one end of the room. The phone footage from Scotland fills the screen, with added graphics of latitude and longitude and military time signature (Zulu clock).

The footage ends and the screen switches to online conference mode, on which other various world leaders appear, their countries names beneath each talking head.

A hush as those present and remote ponder the footage.

At the head of table, British representative, BERTRAM INGRAM, leans forward.

INGRAM

The American family and the, uh,
newly arrived farmers are in
isolation undergoing tests and
treatment.

PARKER

(*US Ambassador*) We'll need access
to our citizens.

INGRAM

Of course. We'll keep you updated.

PARKER

They're U.S. Citizens. I'll need access now.

INGRAM

Once we're certain they pose no risk.

PARKER

Risk of what?

MCALLEN

(*Scottish Ambassador*) And the farmers?

INGRAM

Again, we'll keep you posted.

SUBENI

(*South African Ambassador*)
Just the one event?

INGRAM

There have been other incidents.

SUBENI

I mean, is it over, or will there be more?

INGRAM

To that point I'll pass you to Doctor Ella Brand.

Ella leans in to speak, but...

PARKER

The point I was making is that access to our citizens is being denied/

INGRAM

Delayed. Not denied.

PARKER

It's imperative we confirm their safety.

Other delegates agree and begin chiming in.

INGRAM

I'll arrange a call.

ELLA

Well, the way forward/

PARKER

In person confirmation.

INGRAM

Please, Mr Parker. I'll arrange a/

Ella looks around the room. Flustered she begins to rise as if leaving. Narise places a hand on her forearm. She relents.

SUBENI

If there are more coming should we not prepare?

PARKER

U.S. Citizens are being detained and the human rights of those citizens/

A loud 'Northern English' voice from a back corner of the meeting room.

"DON'T MEAN SHIT RIGHT NOW"

The delegates look to where the voice came from. Leaning back in his corner chair behind Ingram is COLONEL ROY TATE (45m)

TATE

The last thing we should be bangin' on about is human rights.

INGRAM

Colonel Tate just joined us today. Science advisor to British Military Intelligence.

PARKER

What should we be 'banging on about' Colonel.

TATE

Terrorism. Sabotage was the order of the day here. No matter what happened in the world last week, we're in a different world now.

SUBENI

How so?

TATE

We know the 'where' and 'what'. We need to find out 'who' and 'why'. You all saw the footage?

Heads nodding, shrugging.

TATE (CONT'D)

We've confirmed the origin of these farmers...the time?

INGRAM

1680s, thereabouts. We've kept them away from prying eyes, the media.

TATE

Isolation?

INGRAM

Yes.

TATE

Good. Keep them there. And the Americans.

PARKER

This is outrageous. You cant hold people indefinitely.

TATE

Say the people running Guantanamo.

Parker interrupts. Ingram signals him to hold his comments.

PARKER

Where's the threat, Colonel?

Tate shakes his head and pauses. Ella pipes in.

ELLA

Biological.

PARKER

Your background is medical?

ELLA

No, but/

PARKER

Then thank you. American citizens have rights. (to Tate)Colonel, You have no authority over our citizens and no mandate to decide/

ELLA

With respect Ambassador, it doesn't matter what country this event occurred in. Penicillin was only discovered in the 1920s. Vaccines, the late 1700s. These farmers predate the eradication of smallpox by 300 years. Your citizens have been exposed.

Tate smiles slightly at Ella's response.

ELLA (CONT'D)

Human rights? Yes. World Health conventions on the treatment of patients? Yes.

(MORE)

ELLA (CONT'D)

But we have no idea what disease or virus came through that fracture with them. The threat is biological...with respect.

From the far end of the table PROFESSOR YUGI HOSHIDO(35m) leans in as he raises his hand...

YUGI

Any pathogen that survived the rupture must be isolated. Not just the people.

INGRAM

Doctor Hoshido is working on a theory that the fractures may be repaired.

Ella whispers to Narise...

ELLA

There's no way to repair this. What's done is done.

TATE

Fine. But the area is now an exclusion zone and we have to go ahead to take soil samples then burn the place to the ground.

Tate stands.

TATE (CONT'D)

So let me be clear. Biological, environmental and humanitarian considerations aside...This was sabotage.

(MORE)

TATE (CONT'D)

I've been tasked to deal with this threat - and my mandate, Ambassador, is from the alliance of nations here and NATO. Investigate and defend. Now if you have nothing more for me, I'd like to go do that.

Tate leaves. The meeting, for him at least, is over.

CUT TO:

EXT. LONDON STEPS OF PARLIAMENT. DAY

Colonel Tate and Bertram Ingram descending the steps.

TATE

Any word on the saboteurs?

INGRAM

We've arrested a female member of the group claiming responsibility. Uncooperative, but you have complete backing to hunt them down. The PM agreed to your request for military resources. Discretionary of course.

TATE

Well, I want a 'discreet' chat with this woman. After that securing the site is my priority.

INGRAM

Done.

TATE

The Americans?

INGRAM

The President is pissed, but we can get by without them... for now. Anything else?

TATE

I want the Australian.

INGRAM

I'll see what I can do.

Tate stops, halting Ingram in his tracks.

TATE

That's a deal breaker. The Australian. I got all the bullets I need. I want brains on this.

Tate walks off.

INGRAM

Done and done.

INT. LARGE MEETING CHAMBERS.

Ella and Narise are the last to gather their notes. Yugi Approaches them.

YUGI

Dr Brand. Yugi Hoshido.

ELLA

Nice to meet you. Hajimemashite...I believe.

YUGI

A word, please.

ELLA

We're about to leave, Dr Hoshido.

YUGI

Please. I think you're the only one who might understand the opportunity here.

ELLA

Opportunity?

YUGI

For understanding universal laws of physics, or revising what we understand. Could we meet while you're here perhaps.

ELLA

It's going to be a busy time Dr Hoshido, and I don't think using a crisis as an opportunity/

YUGI

Of course. Opportunity may have been the wrong word. Chance then.

ELLA

We're at the Hornsby, in Central. Maybe tomorrow?

YUGI

It is a chance for us to investigate the nature of time and/

NARISE

Minister Ingram is heading up the global effort.

Narise and Ella leave the room. Yugi follows.

YUGI

And I have spoken to him when I first arrived. I thought I'd have more time to present my theory.

ELLA

Repairing the damage? Cant be done,
Dr Hoshido.

YUGI

Because we all look at time like
the concrete, set in stone. You
understand the concrete?

Narise, Ella and Yugi exit the building onto...

EXT. LONDON STEPS OF PARLIAMENT. DAY

ELLA

Yes, I understand. Time is setting
as we travel through it. There's no
repairing this Dr Hoshido. There
are no crazy doctors with time
traveling cars, no phone boxes
flying through space. We cant
travel back in time and repair this
because it's set, it's done.

YUGI

Not if you see time as a path.

NARISE

Thank you, but we must/

YUGI

It's like ... how do you say in
English, a boundary, a fence. We
don't walk on it. We are bound by
it. You know wire fences?

Ella stops, then Narise and Yugi.

ELLA

I'm familiar with them.

YUGI

A wire fence, with lots of strands and variables. If you repair the fence where you are and make it as strong as you can, the tight..uh tension will/

ELLA

The tension transfers along the wire, even if you cant see it, hundreds of yards away.

YUGI

Yes, that is my thinking.

NARISE

These people will not suddenly disappear and travel back to their own time, Dr Hoshido.

YUGI

They are here on this side of the fence. No paradoxes, no time travel cars. Yes, I understand all that.

Ella writes her number down on a notepad and peels it off handing it to Yugi.

ELLA

Call me and we can/

Bertram Ingram interrupts as he ascends the steps.

INGRAM

Narise.

NARISE

Bert, how goes it? Back to the office

INGRAM

Off to Number 10. Gather, gather then inform. You know.

NARISE

Pass my regards.

INGRAM

Shall do. Dr Hoshido.

Yugi bows slightly and nods.

INGRAM (CONT'D)

And Dr Brand, you've certainly made an impression.

ELLA

Happy to Contribute.

INGRAM

Good to hear. We'd like you to join us and head up the executive task force on this.

ELLA

This was a one time deal. I'm a civilian. I'm heading home tomorrow.

INGRAM

A very qualified civilian. Dr Brand, I'm sorry. But your secondment has been extended at His Majesty's request. I've already spoken to your Prime Minister and your University. They're on board.

NARISE

You went around me? What the hell, Bert?

INGRAM

Colonel Tate's request, old friend.

Ella takes it in.

ELLA

Then I'm requesting Dr Hoshido as executive assistant.

INGRAM

Whatever resources you need. The Colonel will be in touch. Well done, Narise. You've brought Dr Brand this far. We'll take it from here.

Ingram steps away leaving Ella, Narise and Yugi stunned.

SCENE 4

EXT. MILITARY FACILITY. UK.

A barbed wire fence surrounds a guarded military compound in the English countryside.

INT. MILITARY FACILITY. UK.

We follow a pair of boots along a polished concrete floor. Colonel Tate is flanked by two armed guards as he walks a narrow concrete corridor.

He passes by individual soldiers guarding cells. They salute, he responds in kind, without looking at them, face hardened.

He arrives at an interrogation room/cell door. Wearing a full face clear medical mask, the guard a PROVOST, salutes. A monitor at the Provost's station shows the inside of the cell and its occupants.

Tate nods. The Provost salutes again and opens the door, handing Tate a clear medical mask. Tate puts on the mask and they enter.

INT. CELL.

Dressed in yellow jumpsuits, wearing full face clear masks and cuffed to the metal table, is the Scottish farmer and his wife, terrified. Around the left upper arm of each detainee is a clear plastic tag containing a tag labelled COUNTRY OF ORIGIN and EST CLOCK.

Tate inspects the tags then sees the cuffs.

COUNTRY OF ORIGIN: Scotland - EST CLOCK: 1625-1645

TATE

Why are they cuffed?

PROVOST 1

The husband was becoming violent,
sir.

FARMER

Ya feckin' reet I was.

Tate ignores the farmer completely

TATE

Have they been showered?

PROVOST 1

Yes sir.

TATE

Shots and de-con?

PROVOST 1

Yes sir.

TATE

Then for now, move them to general
quarantine with the others.

(to the couple)

TATE (CONT'D)

You'll have a meal and a warm bed.
That's all we can do for now.

FARMER

We're no gonna let ya put us back
in that wailin' metal cart.

Tate looks at the Provost.

PROVOST 1

The ambulance.

TATE

No more metal carts. I promise. You
remember anything?

The Farmer assesses the promise and then...

FARMER

A light. Blinding, then the ground
shook.

Tate nods.

FARMERS WIFE

Where in Damnation are we?

TATE

You'll be cared for.

Tate turns to exit, leaving the Provost to do his job.

FARMER

Ya've noo reet to do this ya son of
an English whore.

Tate exits. He turns down a new passageway.

Tate hears a commotion. He looks through a cell window. Two guards are processing an elderly gentlemen in a WW2 uniform. The guards have a yellow jumpsuit. Tate opens the cell door.

The elderly man is shouting, distraught until he sees Tate at the door. Noticing Tate's red tabs, (gorget patches, Colonel Rank) he stops his shouting and slowly salutes, bottom lip quivering. Tate returns the salute as he takes the yellow jumpsuit and reads the tag.

COUNTRY OF ORIGIN: England EST CLOCK: 1945 - 1965.

Tate helps the old man out of his uniform.

SCENE 5

EXT. DC. DULLES INTERNATIONAL AIRPORT. NIGHT.

Taxis and a Black Limousine in the loading zone.

INT. DULLES. BAGGAGE CLAIM.

Dr Yugi Hoshido waits at a luggage carousel. His small suitcase arrives. He grabs it and heads toward the exit.

A black-suited man in sunglasses steps in beside him.

SECURITY 1

Doctor Hoshido

YUGI

Yes?

SECURITY 1

Senator Parker would like a word.

The suited man points Yugi to a black limousine waiting outside the airport exit door. Yugi hesitates, then follows.

EXT. DULLES. ENTRANCE/EXIT.

Yugi pauses at the limousine. The rear window lowers revealing Senator Parker.

PARKER

Let's talk.

Yugi gets into the car.

INT. LIMOUSINE.

PARKER

Back to Georgetown?

YUGI

End of term. Grading papers.

PARKER

We're heading by that way now.

YUGI

I can find my own way back to campus.

PARKER

Doctor Hoshido, you're in this country at the pleasure of the President. We invited you to the London gathering because we believe your research at Georgetown is valuable. That your contribution is valuable.

YUGI

Thank you, Senator.

Parker taps on the limousine privacy screen.

PARKER

Let's go.

EXT: The limo pulls away into traffic

PARKER (CONT'D)

You presented well at the table in London.

YUGI

It was the truth.

PARKER

Next time don't push so hard. We don't want them suspicious.

YUGI

Apologies.

PARKER

You managed to get yourself on Tate's team?

YUGI

Yes.

PARKER

Good. The President is concerned that this will go public too soon, before we've had time to assess things.

YUGI

Pardon me, Senator. Isn't that the point of Colonel Tate's task force?

PARKER

Yes. And now that you're in, we need you to be our eyes and ears on this thing.

YUGI

Spying?

PARKER

Not spying. Reporting back. Get as much information as you can. Tate reports to Downing Street. Dr Brand obviously reports back to Canberra and her PM. You report to me.

YUGI

I'm not sure how comfortable I am with that.

PARKER

We have a crisis on our hands. Nobody kept us in the loop.

We had to find out about the other incidents through a Russian back door. These events, time fractures, whatever you wanna call them, represent a danger to this country.

(MORE)

PARKER (CONT'D)

A country that you are a guest in,
Doctor. So get comfortable or get
out.

Yugi looks out the window as they turn onto the Dulles access
route, east bound.

YUGI

And the Japanese incident?

PARKER

We've secured the area. No one else
knows.

YUGI

May I see it again.

Parker's security opens a laptop and presses a button. He
hands it to Yugi.

On screen: Present day CCTV footage of a market street in a
small Japanese town.

The camera begins to shake. A flash of light and the market
street disappears, replaced by dilapidated housing.

Walking out from the housing project, around a dozen Japanese
men and women, shaken, confused. Two individuals vomit on the
sidewalk. Screaming is heard.

Yugi pauses the footage on a teenage girl. He stares at the
girl.

PARKER

She's safe. Transferred to an
American facility in Tokyo. Work
with us and you'll get access to
her.

Yugi touches the screen.

YUGI

When?

PARKER

As soon as we can get it. I'm briefing the President tonight and you're coming along. We want to understand all of this as much as you, Doctor.

Yugi pulls out his wallet and opens it. A photo in his wallet sleeve. Yugi at age five with the same woman from the screen.

PARKER (CONT'D)

Not everyone gets a second chance at life, Yugi.

Yugi nods, not taking his eyes away from the screen.

PARKER (CONT'D)

How old was your mother when she died?

YUGI

62. Cancer. Three years ago.

EXT.DULLES ACCESS ROUTE.

The limousine tail lights pull away into the night traffic.

SCENE 6

EXT.LONDON HOTEL. NIGHT.

The sound of knocking on a hotel door.

INT.HOTEL ROOM.

Ella is packing her clothes, suddenly interrupted by a knock at the hotel door. She looks through the door peephole, then opens the door.

Tate stands at the door.

TATE

Doctor Brand.

ELLA

Colonel.

Tate brushes past Ella and looks around the room.

TATE

Control, ...for the TV.

ELLA

*(pointing)*There.

Tate picks up the remote from a coffee table and clicks on the Hotel TV.

ELLA (CONT'D)

How cold is it in Scotland? I
didn't bring anything warmer than/

Tate holds up his hand as he flicks through channels.

TATE

There's been a development.

On screen a news anchor appears. Below him a text crawl reads. QUAKE IN ROME...CITY ON EDGE. Next to him a video graphic of Roman streets cordoned off by police. The graphic switches to the Super Collider explosion.

NEWS ANCHOR

More on that tremor in Rome later. But for now, in what seems like a breakthrough, a spokesperson for the UN has released audio from a group claiming responsibility for the Super Collider explosion. This chilling message from the activist group ORAKEL was emailed to UN staffers today and tonight it is flooding social media.

On screen: Graphic of audio wave frame below image of Dieter Kratz next to news anchor with crawl below which reads BREAKING NEWS-ORAKEL CLAIM RESPONSIBILITY.

ORAKEL MESSENGER

(audio) We are ORAKEL. We are the voice of the people. We will no longer stand by and allow the rich, the powerful and the corrupt to force the rest of us into bondage. The Super Collider was a sign of this corruption. Throwing away resources while the third world starves. We will not stand back. We will not stand by. The corruption will cease. WE ARE ORAKEL.

The graphic closes.

NEWS ANCHOR

Let's bring in our terrorism expert/

TV clicks off. Ella zips up her travel pack.

ELLA

There's your *who* and *why*, Colonel.

TATE

We've got a *who*. I don't really care about the *why*. Let's go.

ELLA

If you're my taxi to the airport that's very kind but/

TATE

We don't do taxis. And we don't do tattoos. Long sleeves in any meeting we attend. Do you have that jacket from yesterday?

ELLA

Right here.

Tate exits. Ella swings her jacket and travel pack onto her shoulder and follows down the hallway.

ELLA (CONT'D)

Where to now, your majesty.

TATE

Rome.

ELLA

The quake?

TATE

Another one of your fractures, Doctor. The Carabinieri have sealed off the area. Take off in twenty.

Ella's mobile rings. She looks at the screen then answers.

ELLA

Dad. Everything okay?...No Dad, I tore it down because it was leaking.....the bails were getting wet and Sattie wont eat....they're around the back.

Tate taps his watch.

ELLA (CONT'D)

Dad I gotta go. Just give him the
hay in the back shed....no
problem...luv...bye.

Ella hangs up.

ELLA (CONT'D)

I was expecting Narise to call.

TATE

You're on my team now Doctor Brand.

ELLA

Ella. Just Ella.

Tate stops at the elevator, Ella almost bumping into him.

TATE

When we walk onto a plane or into a
room together I will introduce you
as Doctor Brand.

ELLA

Understood.

TATE

Good.

Tate presses the button and they wait.

ELLA

I get Dr Brand every day, in
lectures, or from other staff
members. Thought this would be a
nice break from it.

TATE

You earned the title. I earned
these bars on my collar. It's a
sign of respect.

Ella nods, putting on her jacket.

ELLA

You sound like my Dad.

TATE

What does he do when he's not
babysitting your horse?

ELLA

Retired. Just turned 75. He never
liked familiarity in the workplace
either. I thought his first name
was *Sir* when I was a kid.

Elevator arrives. They enter and Tate pushes a button.

TATE

Courtesy. Formality. Things we lost
along the way.

ELLA

True.

TATE

So, they called him *sir* at work?

ELLA

No...

As the elevator door closes.

ELLA (CONT'D)

...They called him Brigadier.

SCENE 7

INT. WHITE HOUSE. NIGHT.

Yugi is seated at reception outside the Oval Office. He hears muffled voices from within. The secretary glances at him, he glances back. They exchange a nervous smile.

INT. OVAL OFFICE.

PRESIDENT SARAH ASHBOURNE sits behind her desk viewing the latest news on the collider sabotage and ORAKEL on laptop. Present are Senator Parker and assistant, GENERAL CHARLES HOWARD, CIA agent RENEE FREEMAN and assistant.

Chief of Staff MEL WHITTEN standing next to the President's desk. The news story ends with... 'No word from the Whitehouse as yet'. President Ashbourne closes the laptop.

PRESIDENT ASHBOURNE

'No word from the Whitehouse'. As yet. Yet.

They say it like it's a bad thing that we take our time.

WHITTEN

Where are we, General?

GENERAL HOWARD

Airports, harbors and borders secure. No one's coming through without hitting a wall.

PRESIDENT ASHBOURNE

Renee?

FREEMAN

Sec Cover on incoming chatter. These people so much as breathe the wrong way we'll know.

PRESIDENT ASHBOURNE

You think the threat is real,
Chuck?

GENERAL HOWARD

The Collider team in clean up mode,
an earthquake in Italy and not a
peep from China or Russia. I'd say
it's just another day... if two
people from 400 years ago hadn't
just popped up in Scotland.

PRESIDENT ASHBOURNE

Are we vulnerable is my question.

GENERAL HOWARD

To this group? No, Madam President.

FREEMAN

This is not some kid altering his
voice in grandma's basement.

GENERAL HOWARD

If it were, grandma would be
wondering why a Platoon just kicked
down her door. We're not
vulnerable.

FREEMAN

Yet.

PRESIDENT ASHBOURNE

Yet. There's that word again.

GENERAL HOWARD

We've been secure since the wall
fell, Agent Freeman.

PRESIDENT ASHBOURNE

Fine, fine. Let's just get to the
bullseye here.

Freeman is handed a folder, opens it, hands the contents on to the group.

FREEMAN

Known members and financial supporters of ORAKEL living here on US soil. Not your garden variety radicals.

WHITTEN

And Kratz?

FREEMAN

Dieter Kratz *is* ORAKEL. Dangerous. Taking advantage of a crisis, His M.O. He's nowhere on US soil.

GENERAL HOWARD

Yet.

PRESIDENT ASHBOURNE

Okay. Interpol can handle him. *We're alert* is what I'm hearing.

FREEMAN

Yes, Ma'am.

GENERAL HOWARD

Always, Madam President.

PRESIDENT ASHBOURNE

You're awfully quiet, Senator.

PARKER

Waiting my turn. No need to chime in when I haven't got the bell, Madam President.

PRESIDENT ASHBOURNE

Chime in, please.

PARKER

Doctor Hoshido's waiting outside to brief you.

Ashbourne looks at Whitten, curious.

PRESIDENT ASHBOURNE

I was on a call an hour ago with
the Prime Minister.

WHITTEN

Doesn't hurt to hear the science.

FREEMAN

A general, the cia and a scientist
in the Oval office? Am I the only
Mars Attacks fan here?

WHITTEN

Let's focus.

PRESIDENT ASHBOURNE

(Pressing a desk intercom) Mary,
Send the doctor in would you?

PRESIDENT ASHBOURNE (CONT'D)

Martians. Now that would be a word
from the Whitehouse!

Yugi enters, bows respectfully. Ashbourne directs him to sit.

PRESIDENT ASHBOURNE (CONT'D)

Doctor Hoshido, please.

Yugi sits.

YUGI

Thank you Madame President.

PRESIDENT ASHBOURNE

I'm told you made a splash at the
London summit.

YUGI

It was a privilege to attend.

PRESIDENT ASHBOURNE

I bet it was. Nothing like sitting in a room full of opinions during a crisis. Parker here tells me you have a take on the summit.

YUGI

A take?

PRESIDENT ASHBOURNE

Your take on the whole thing, your opinion.

YUGI

Madame President. The fallout from the Collider was global.

PRESIDENT ASHBOURNE

Yes the Scotland incident. We have word about others. Is that something likely to play out here.

YUGI

Only in regions of instability, in my opinion.

WHITTEN

Instability?

YUGI

Scotland has four unstable lines. This incident occurred on the Great Glen Fault.

PRESIDENT ASHBOURNE

A fault line?

YUGI

Yes, Madame President. Scotland has four major fault lines. Across the Asian continent they cover vast distances from PFZ/

GENERAL HOWARD

Philippine Fault Zone.

YUGI

Yes, from there up through the
Kazakh border.

WHITTEN

The Rome Earthquake?

YUGI

The Appenine fault line.

PRESIDENT ASHBOURNE

What you're saying is any fault
line is susceptible to this
collider fallout.

YUGI

Yes.

PRESIDENT ASHBOURNE

What the Brits tell me is that the
effects of this uh, quantum fallout
are particularly devastating.

YUGI

On a large scale as in Scotland,
yes... But there are variables, as
in all things. Fallout dissipates
over time.

PRESIDENT ASHBOURNE

Well that sounds like good news to
me. Is it good news, Doctor?

YUGI

Good and not so good. When it stops
there will be damage.

PRESIDENT ASHBOURNE

Can it be fixed?

YUGI

I think so. I'm conferring with Dr Ella Brand from Sydney Tech and others to find a way forward.

PARKER

Dr Hoshido will be embedded with Colonel Tate's team and Dr Brand in the coming days, Madam President.

PRESIDENT ASHBOURNE

The Brits, and this Dr Brand... they have this fault line theory?

YUGI

No. I'll brief them tomorrow.

PRESIDENT ASHBOURNE

Let's just keep the fault line thing within this group for now, Dr Hoshido. No need to start a panic.

Ashbourne stands.

PRESIDENT ASHBOURNE (CONT'D)

Now, go out and fix it is all I can ask, Doctor. Do that for me and I'll give you a medal.

Parker, Yugi and Freeman stand, along with everybody else in the room.

YUGI

I will try, Madame President.

PRESIDENT ASHBOURNE

And If I cant find a you medal, I'll take one from the generals chest, here.

Yugi bows and exits with Parker, Freeman and the other assistants.

WHITTEN

The Brits and the EU have this in hand for now. Tate and Doctor Brand are on their way to Rome.

PRESIDENT ASHBOURNE

Another fracture?

GENERAL HOWARD

The Italians are keeping quiet. But we think so, yes.

PRESIDENT ASHBOURNE

Then we keep quiet on the fault line theory.

WHITTEN

We're not out of the woods yet.

PRESIDENT ASHBOURNE

Yet.

SCENE 8 - EXT. ROME. NIGHT.

Streets are empty except for emergency services. Three black SUVs parked nearby.

Ella and Tate walk a section of the path with torches lit. Ella shines her torch down on the path and stops. Beneath her feet the weathered pathway changes to new stone.

Ella taps Tate on the arm and they shine their torches down on the new stone in the path. Freshly dried blood splattered along the path and steps.

Their torchlights follow the new stone along polished steps and then onto a wall.

Tate and Ella look up at the Curia Pompeia in all it's glory, where only ruins stood a day before.

INT. CURIA POMPEIA. NIGHT.

We follow behind two pairs of shoes (Tate and Ella) as they enter the senate building, through the portico. The space widens as they enter into the senate room. As both pairs of shoes exit frame we see the senate room in full glory, lit by emergency work lights, generators humming.

A few Carabinieri and other service workers moving around examining the room. Tate bends over, picks up a dagger.

Ella looks around at the empty forum. Scrolls, sandals and several daggers strewn on the polished floor.

A suited man in his 50s, BEN CARBONE, approaches them.

BEN CARBONE

As we told you on the call,
Colonel, nothing has been moved.

TATE

You've sealed off the precinct?

BEN CARBONE

Si. Nobody has been inside since
the building appeared.

ELLA

The sandals?

BEN CARBONE

The men we found inside. Discarded
their sandals to run. The ones
outside put up a fight.

ELLA

Where are they now?

BEN CARBONE

Detained.

Tate shines his torch on the dagger in his hand.

TATE

Take me to them.

EXT. ROME. WAREHOUSE. NIGHT.

A warehouse surrounded by Polizia vehicles and gun mounted
vehicles from NOCS. (Nucleo Operativo Centrale di Sicurezza).
Three SUVs pull up. Tate, Ella and Carbone exit the rear SUV.

INT. WAREHOUSE.

The warehouse roller door chain activates. A line of armed
NOCS officers part as Ella, Tate and Carbone walk in. Behind
the officers, some in jumpsuits and others stripped to
undergarments, are at least two thousand men, seated on the
floor, cuffed. Lining the edges of the warehouse against the
walls are piles of armor, scarlet robes, and helmets of
varying ranks. On a mezzanine walkway above them, more NOCS
officers.

Ella and Tate step forward, there is a shuffle amongst the
crowd of detainees. The NOCS officers raise their weapons in
response and the shuffling stops...except for a lone figure
in a grey jumpsuit and chains in the very centre of the
group. He rises to his feet, all the while staring at Tate.

Cuffed, the lone detainee steps forward, across the other
men. They bow their heads as he passes.

With NOCS guns aimed at him, he stands in front of Tate,
inspecting his uniform. A sideways glance to Ella and
Carbone...then back to Tate.

The lone man gestures, A Salutatio, right hand over heart
then to forehead.

CAESAR

Salve. Gaius Yewlyoos Kaesar.

Behind him, the chained men slowly rise to their feet. The NOCS officers raise their weapons as an entire Legion of Rome shouts in unison...

... "ROMA INVICTA!"

SCENE 9

EXT. ROME. CITY STREET. NIGHT

Rain falls on a darkened alley as a single figure stumbles along the cobblestone through a closed street market.

The figure, a robed man in sandals, tries to shelter under the cover of a market vendors cart. He turns his face to a lit cafe/bar. He bleeds from a cut above his brow.

Sheltering in the eaves of the bar, the robed man looks in through the window, at a lone woman wiping tables and packing chairs. A fireplace flickering with warmth.

He takes a breath and stumbles into the warmth of the bar.

We pass through into the bar as the drenched man collapses and the woman rushes to him.

She holds him, calls for help. An older man rushes in from an adjoining room, blanket in hand. He kneels beside them.

Wrapped in a blanket, his face now lit by the glow of the fire...MARCUS JUNIUS BRUTUS falls into unconsciousness.

SCENE 10

INT. HOTEL. ROME. NIGHT.

Ella looks out the window of her hotel, down at the streets of Rome then across the rooftops of the lit buildings.

Her phone beeps. She checks the message.

"Found the hay. Satyendra misses you. Stay safe. Dad x"

Ella sends back an 'X', removes her jacket and turns on the hotel shower.

She pauses at the mirror, lifting her forearm and brushing her hand over small tattooed lettering which reads...

..."TIME IS A TYRANT".

FADE OUT.