

1899

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EPISODE 1
'The Ship'

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FADE IN:

1.01 **1899 - EXT. OCEAN - DAWN**

1.01

The vastness of the ocean. Gray, angry waves beneath a gray and grim sky. Their movement unreal, as if they were rolling backwards.

We hear the distorted sound of metal hitting metal. Some kind of engine which sounds unworldly, almost like a living, breathing being. Next to the gentle voice of a young boy reciting a poem by Emily Dickinson.

BOY (V.O.)

*The brain is wider than the sky.
For put them side by side, the one
the other will contain, with ease
and you beside.*

As he speaks, the camera slowly turns upside down, leaving us with the image of the roaring waves on top and the vast, gray nothingness of the sky below.

CUT TO:

1.02 **1899 - INT. PROMETHEUS - CORRIDOR I - NIGHT**

1.02

With another loud metal clang, we jump into the dark corridor of a late 19th century steamship. It looks unreal. Endless.

At a second glance, we realize that the corridor is also upside down. Drops are falling upwards from the ceiling below. Someone enters the frame on top. Bare feet. Blood stained.

BOY (V.O.)

*The brain is deeper than the sea.
For hold them, blue to blue, the
one the other will absorb, as
sponges buckets do.*

As the person slowly walks down the corridor, the camera starts rotating again. While it does, we see quick flashes of other rotating images:

The universe. A brain on a table. Pulsar wind nebula. A Scottish landscape. A small wooden cross on top of a grave. Tubes connected to something. A futuristic looking engine. Beaming lights.

And...

CUT TO:

1.03 **1899 - INT. MENTAL INSTITUTION - CORRIDOR - NIGHT** 1.03

...a different corridor.

Bare concrete walls. A woman running towards us from the end. She is wearing a patient's gown. Her hair uncombed.

She stops in front of the camera. Her eyes looking directly at us. This is: MAURA FRANKLIN (32, Scottish). She looks lean, dark shadows underneath her eyes. There is something raw and wild about her.

BOY (V.O.)

*The brain is just the weight of
God. For heft them, pound by
pound, and they will differ if they
do, as syllable from sound.*

Suddenly, two men forcefully grab her from the side, drag her back down the corridor.

MAURA

I know what I've seen. I am not
crazy. Stop. Stop it. I know
what I've seen.

While she's being dragged back, we see quick rotating images of: a door plaque with the room number 1011 on it. A fixation belt being strapped around a woman's wrist. A syringe filled with liquid.

Then the quick flashes of images come to a stop.

CUT TO:

1.04 **1899 - INT. PROMETHEUS - CORRIDOR I - NIGHT** 1.04

We're back in the ship's corridor. The camera has completed its 360 degree rotation. We now see whom the bare feet belonged to: It's Maura as well, standing in the back of the corridor. She turns around, looks at us.

We hear the sound of metal hitting metal again.

CUT TO:

1.05 **1899 - INT. MENTAL INSTITUTION - ROOM 1011 - NIGHT** 1.05

With the last loud clang, we jump to Maura's face, she's now lying on a stretcher. Tears in her eyes. She looks directly at us.

MAURA

I know what I've seen. I am not
crazy.

Then the camera crashes into her eye, right through the iris, back out and...

SMASH CUT TO:

1.06 **1899 - INT. KERBEROS - MAURA'S CABIN - MORNING** 1.06

Maura rushes out of her nightmare. She sits up. Tries to calm her breath.

We now see where she is: a small ship cabin. Wooden panels. Slightly moulded silk wallpaper. A strange mix of both cozy and gothic. Even though we're in 1st class, the ship looks worn down, as if it has already seen its best days.

Maura is wearing a simple, dark dress. It's a little wrinkled. She has obviously spent the night in it. Her eyes turn to her wrists, the sleeves slightly pulled up. Dark bruises on them. They match the exact place the fixation belt was fastened in her nightmare.

Then her eyes wander to something on the floor before her. It's a folded, faded newspaper. She picks it up. We can read the headline: 'Steamship lost at sea. PROMETHEUS still missing.' Below a picture of a steamship. The name PROMETHEUS painted on the hull.

She puts the newspaper on a small desk next to her bed. A cockroach crawls over the article. Maura silently watches as it makes its way past a microscope, an anatomical drawing of the brain, a pile of books all bearing medical titles, except for one: On top of the pile, lies a book with a silk cover and floral embroidery. It's Kate Chopin's 'The Awakening'.

Maura watches as the cockroach disappears into one of the cracks in the wall. Then she picks up Kate Chopin's 'The Awakening'.

She turns to a mirror on the wall. Pulls the sleeves down over her bruises. Looks at herself.

MAURA

I am Maura Franklin. Born in
Morefield. Today is September
19th, 1899.

Her eyes wander to a silver necklace around her neck. We cannot see what's attached to it. She touches it for a beat. Looks back at her image in the mirror.

MAURA

I am Maura Franklin.

CUT TO:

1.07 **1899 - INT. KERBEROS - CORRIDOR I-A - SAME MOMENT** 1.07

The door to a ship's cabin opens. The more attentive viewer might already notice that the plaque next to the door has the number 1011 on it.

Maura steps out and into a corridor which looks quite similar to the nightmare version we've seen before. Except that this one looks somewhat friendlier.

She spots a PORTER placing a tray of food in front of the cabin door next to hers. The Porter notices her.

PORTER
Morning, Ma'am.

Maura doesn't answer, offers instead a slight nod. As she passes him, the Porter gestures to the door.

PORTER
This one doesn't seem to like the waves. Hasn't come out since we left Southampton 3 days ago. My mother always used to say:
Traveling ain't for everyone.

Maura stops. Looks at the door. Then back at the Porter.

MAURA
My father always used to say: Don't be quick to judge. Things might turn out to be the exact opposite of what you thought.

With this she turns around, makes her way down the corridor, leaving a puzzled Porter behind.

CUT TO:

1.08 **1899 - EXT. KERBEROS - PROMENADE DECK - SAME MOMENT** 1.08

A door opens. Maura steps onto the deck. She walks to the railing, passes other passengers.

For a moment she looks at the gray sky and gray ocean before her.

We open up to see the ship in its entirety for the first time. This is the KERBEROS. A late 19th century steamship. An ocean liner that can hold up to 1.500 passengers. The name Kerberos written on the ship's hull. It looks dark and gloomy. The absolute opposite of the white and sunny depiction of the 'Titanic' which everyone is used to.

Except for its name, it resembles the picture of the Prometheus, the lost ship from the newspaper in Maura's cabin. Almost the spitting image.

The camera slowly turns upside down, leaving us with an image of the ship hanging from a sky of waves above, and a sea of gray clouds below.

We hear the strange sound of metal hitting metal again. A cloud of red smoke billows into sight. Its movement mesmerizing and ever evolving. Until it hits invisible walls, shaping the smoke into four numbers:

1899

CUT TO:

1.09 **1899 - INT. KERBEROS - ENGINE ROOM - DAY** 1.09

CLOSE UP: Coal being tossed into a furnace. Flames shooting up.

We're in the belly of the ship. The engine room. There is something immediately creepy about it. The wide space. The coal dust in the air. The sounds of the engine. It feels like we're trapped in the entrails of a gigantic monster.

We see a young man shoveling coal alongside others into the massive coal furnaces of the ship. His skin covered in ash. This is: OLEK (19, Polish), a stoker on the ship. He shovels next to two English boys, LACHLAN (19) and DASHIELL (21). All of them in shorts, bare-chested, their shirts hanging from the backs of their pants.

LACHLAN

I'm not superstitious. All I'm saying is it's been 4 months now. And they still haven't found it. A big ship like that just disappearing? It's odd.

DASHIELL

It didn't disappear. It sank. End of story.

Olek shovels another load of coal into the furnace. He's clearly an outsider, not worthy of partaking in their conversation.

LACHLAN

You don't know that. Last year at the docks. There was this man. Told me about a journey to the moon and that they found life out there. Three-headed vultures, birds made of grass with wings of leaves, humans sweating milk and fleas the size of elephants. All I'm saying is, there's crazy things out there that they aren't telling us about.

DASHIELL

All I'm saying is, shut up and shovel.

Dashiell now turns to the coal chute, but there is no more coal inside.

DASHIELL

Fuck me. Not again.

He turns to Olek.

DASHIELL

Oy, Polack! Yes you, you degenerated fuck. Climb up. Fix it.

He throws a helmet with a headlamp attached to it to Olek. Olek catches it. Then Olek's eyes wander from the helmet in his hands to a ladder attached to one of the coal shafts next to him.

CUT TO:

1.10 **1899 - INT. KERBEROS - INSIDE COAL BUNKER - DAY** 1.10

Darkness. Until the headlamp illuminates heaps of coal inside one of the ship's coal bunkers on top of the shafts. The bunker is so long, that the lamp doesn't even reach the end of it.

Olek jumps down the last step of the ladder. He looks at the piled up coal for a beat, then he walks to a mechanism attached to the shaft's wall.

Instead of reaching for it, he takes something out of his vest. It's a folded postcard. He unfolds it. We can see a picture of the Statue of Liberty on it.

He looks at it for a beat, then he pockets the card again. Grabs the lever in front of him, is about to pull it, when he suddenly hears a rustling noise behind him.

He quickly turns around, startled. Tries to calm his breath, as he stares past the light and into the shadows behind it. Silence.

Then suddenly two loud bangs against one of the shaft's walls. A distant voice.

DASHIELL

Oy, Polack? You died in there? Open the bloody hatch.

Olek snaps out of it. Quickly turns around and pulls the lever.

We hear the sound of coal sliding down.

CUT TO:

1.11 **1899 - INT. KERBEROS - DINING ROOM - DAY**

1.11

SEVERAL CLOSE UPS: Tea being poured into a cup. A jellied cow's tongue. A raw egg in a glass.

We're inside the ship's dining room: Strange gothic paintings on wooden panels. Moses parting the waves. A battle field. The entrance to hell guarded by a three-headed beast. Peculiar choices for the ship's dining room.

The glass ceiling is made out of colorful mosaics forming vines, wild flowers and something that looks like skeletons in between.

Below the strange aesthetic choice, passengers from 1st class have already gathered for breakfast.

Maura enters the dining room. She walks through the room. Passes some of the other passengers in 1st class. We hear bits and pieces of their conversations in various foreign languages.

She passes a table to her left. Two men sit opposite each other. One wears a priest's vestment. The other, a young, good-looking man who seems to be rather interested in worldly pleasures. This is RAMON (31, Spanish) and ANGEL (29, Spanish).

ANGEL (SPANISH)

The problem is, that you're a fucking bore. I can't believe you talked me into this.

Ramon looks at him, hurt. Even though he's wearing the vestment, his behavior towards Angel is almost servile.

RAMON (SPANISH)

Lower your voice. Please.

ANGEL (SPANISH)

(even louder)

These fuckers don't understand a word I'm saying, why should I?

As Maura makes her way to the back of the room, she passes a young woman dressed in exotic Japanese garments. Her face painted white and her black hair styled in the fashion of a Japanese Geisha. This is JING YI (17, Hong Kong). Despite her painted mask, we can still see that she is a natural beauty.

Next to her sits her mother: YUK JE (42, Hong Kong) in a simple Japanese dress.

Just like her daughter, she looks displaced, but in her case it seems like she is simply uncomfortable with all the opulence and amenities of 1st class. She looks at JING YI who is holding a silver bread knife in her hands.

JING YI (CANTONESE)
What would you even need this for?

YUK JE (CANTONESE)
(whispers)
I don't know. Just pretend you know. Try to fit in.

Maura's eyes wander from Jing Yi to a table next to them where a newlywed couple is seated. This is: CLEMENCE (23, French) and LUCIEN (29, French). Lucien is eying Jing Yi, while Clemence tries to catch her husband's attention.

CLEMENCE (FRENCH)
I can't help but wonder, what happened to that lost ship? You think it sank? I mean that's the only plausible answer. Why else haven't they found it? It makes me feel a little uncomfortable knowing we're traveling on a ship from the same shipline. But then again, what are the odds? Two ships of the same shipline sinking in a row? Am I right?

We can tell that Lucien hasn't listened to a word she said.

CLEMENCE (FRENCH)
Lucien? Are you even listening?

He finally turns to her.

LUCIEN (FRENCH)
Whatever you say.

It's clear, he doesn't care. Instead he gets up, walks to the table of Jing Yi and Yuk Je, gets on one knee and picks something up from the floor. It's a silk handkerchief. He returns it to Jing Yi.

LUCIEN (FRENCH)
You must have lost this.

Clemence watches as her husband hands Jing Yi the handkerchief and holds on to it for a moment too long. Then Clemence's eyes meet Maura's. Clemence lowers her head in embarrassment.

Maura looks around, spots an empty table. Walks to it. Sits down.

That same moment, another single woman approaches the table. This is VIRGINIA WILSON (37, British). A rich widow with more than one secret in her bag.

VIRGINIA

Miss Franklin. What a rare treat to see you up here so early. May I?

She points to the empty seat next to Maura's and sits down without waiting for an answer. Maura's expression can't conceal that she was clearly not looking for company.

VIRGINIA

Don't make such a face. I'm really doing you a favor. I mean, I get it. I've traveled by myself for years now and I know that sometimes it's preferable to seek solitude over company. But I also know how fast one is judged. A woman of your age, unmarried, traveling by herself-- keeping to herself-- People find it peculiar. And people talk. And before you even set foot on American soil, the good women of New York will have already heard everything about you.

Virginia pours Maura a cup of tea.

VIRGINIA

Sugar?

MAURA

No. Thank you.

Virginia puts a sugar cube in her cup anyway.

VIRGINIA

And there are already rumors circulating. Is it true that you're a doctor? You studied medicine?

MAURA

I really don't see how this is anyone's business.

VIRGINIA

--That's what the rumors also say. That you're a little snappy.

Virginia eyes Maura up and down.

VIRGINIA

I gather, you're a midwife then?

A beat.

MAURA

--My focus is on the human brain.

Virginia is beaming. She finally got something out of Maura.

VIRGINIA

They let you work on brains?

MAURA

--Women in England are allowed to study, not practice.

Something in Virginia's expression changes.

VIRGINIA

That's what they do, don't they?
They show you the world and then
they tell you, you can't have it.
(turns back to Maura)

So that's why you're going to
America, to actually practice.

Maura pulls down her sleeves a little more, then she looks back at Virginia. Gives her the slightest of nods.

Virginia eyes her for a beat, then she turns her attention to a corner.

VIRGINIA

You see the fat man over there?

Maura follows Virginia's eyes. Spots a fat English Gentleman sitting in one of the corners.

VIRGINIA

Dr. Reginald Murray. Dumb as a stump. His father was a doctor. And so was his father... and so on and so on. Nature and nurture. That one was on the beneficiary end of both. Born a boy and spoiled silly.

Virginia seems to be lost in her thoughts for a moment, then she turns back to Maura.

VIRGINIA

Tell me, what is so interesting about the brain?

Maura has the feeling that she'll probably get rid of Virginia faster if she at least offers her some answers.

MAURA

The brain drives our thoughts, our behaviour. It holds all of the secrets of the universe.

VIRGINIA

The secrets of the universe?

MAURA

There is a whole hidden world inside each one of us which only needs to be deciphered.

VIRGINIA

Maybe we're not meant to be deciphered. Aren't some things better left in the dark?

Virginia gazes at the other passengers.

VIRGINIA

I mean, look at them. Why do you think, they're all here?

Maura's eyes wander from passenger to passenger.

VIRGINIA

That weird priest who is too thin for his vestment and his horny looking brother. That exotic little bird over there with a sheep for a mother. And those French honeymooners who clearly didn't marry for the right reasons. They're all running away from something. Why else would they want to go somewhere different? We hardly ever reveal our true motivations. Our secrets neatly tucked away in our luggage. And I dare say that no one wants them to be discovered. Much less deciphered.

Virginia turns back to Maura. At that moment, all the extras in the background lift their teacup at the exact same time.

VIRGINIA

And if I'm not mistaken, that's also the case for you my dear.

Virginia's and Maura's eyes meet. For a moment we do get the impression that both women are traveling with tons of secrets.

Before Maura can respond, the moment is interrupted by a strange looking young man storming into the ballroom.

Half of his face is deformed and from his clothes we can tell that he doesn't belong in 1st class. This is: KRESTER (24, Danish) and he's clearly in a state of panic.

KRESTER (DANISH)
Please. I need help. My sister
needs help. Please.

Before he can continue, two CREW-MEMBERS rush to him. One of them is FRANZ (40, German), a bull of a man. The other EUGEN (28, German), lank and more of a timid nature.

They grab Krester and try to forcefully usher him out of the room. The image reminds us of Maura's strange nightmare. She immediately jumps up. The moment she does, she can feel all eyes on her. She freezes. Suddenly completely unsure why she stood up in the first place.

KRESTER (DANISH)
I am begging you. My sister needs
a doctor. She needs help. A
doctor. Please.

Every one of the passengers understood the word 'doctor', even though it was spoken in a foreign language.

All eyes now wander from Maura to the fat English Doctor in the corner. He doesn't even look up. Continues eating his breakfast, as the two crew-members drag Krester out, passing Angel's and Ramon's table.

KRESTER (DANISH)
My sister is dying. A doctor.
Please.

For a short beat Krester's and Angel's eyes meet. Then the door closes behind Krester.

Virginia looks at Maura, who stares at the closed door. Doesn't move. Then she finally snaps out of it.

Maura looks at Virginia for a short beat, then she quickly makes her way to the exit doors. All eyes on her.

CUT TO:

1.12 **1899 - EXT. KERBEROS - PROMENADE DECK / REAR DECK - SAME 1.12
MOMENT**

Maura steps out onto the deck. Spots the two crew-members dragging Krester over the promenade deck and towards the rear of the ship. Maura follows them.

MAURA
Stop it. Let go of him.

But the two crew-members don't listen. They drag Krester to a wooden structure at the back of the deck, where the staircase down to the lower classes can be found. They force him inside. Push him. Krester falls down the flight of stairs.

FRANZ (GERMAN)

If you come up here again, we gonna throw you into the ocean. Know your place creep.

One of the crew-members closes the gate to the staircase. Puts a bolt in place to lock it. Maura finally reaches them. The two crew members turn around, ready to leave. When they spot Maura.

FRANZ (GERMAN)

Nothing to worry about, Ma'am. He's learned his lesson.

Maura watches the two men leave. Then she slowly walks closer to the gate, looks down at the dark staircase behind it. She hesitates for a beat, then she loosens the bolt. Opens the gate. Spots Krester's silhouette lying at the end of the stairs, panting like a beaten animal.

CUT TO:

1.13 **1899 - INT./EXT. KERBEROS - STAIRCASE REAR DECK - SAME MOMENT**

Maura walks down the stairs. Krester looks at her wide eyed. She slowly approaches him.

MAURA

You were looking for a doctor?

Even though Krester doesn't understand her, he did pick up the word 'doctor'.

KRESTER (DANISH)

You're a doctor?

MAURA

Well, apparently I'm the only one you're going to get.

With no other option at hand, Krester decides to take his chances. He gets up, looks at the strange woman before him, then looks down another flight of stairs.

KRESTER (DANISH)

This way. Quick.

Maura follows Krester down the staircase to 3rd class.

CUT TO:

1.14 **1899 - INT. KERBEROS - SLEEPING QUARTERS 3RD - DAY** 1.14

CLOSE UP: The sweaty face of a young woman in pain. She lets out a loud noise that sounds more like a Viking warrior cry, than a cry of pain.

We open up to see the sleeping quarters of the 3rd class. Dozens of simple bunkbeds cramped into the tiny space. The room is filled with people. No windows except for one small porthole at the very end of the room. In one of the corners on the floor lies a mattress. On it the young woman panting. She is pregnant and obviously in pain. This is Krester's sister: TOVE (19, Danish), tough, no bullshit.

Next to her sits a woman in prayer. This is their mother: IBEN (42, Danish), a woman who has worked hard her whole life but still manages to sit upright. Next to her a man in a simple clergy robe. This is their father: ANKER (44, Danish) a silent, weak man. On the opposite side of the mattress sits a young girl with an angelic face. This is their little sister: ADA (10, Danish). She's holding her older sister's hand. Some of the passengers are watching. Most mind their own business.

Through the doorway to the sleeping quarters enter Krester and Maura. Tove lets out another scream. Tries to catch her breath. Maura rushes over to her amid the glares of the other passengers. But she doesn't care. Gets on her knees right next to her.

MAURA

How far along is she?

Iben eyes Maura, then turns to Krester.

IBEN (DANISH)

This is what you bring? You idiot.

Maura lifts Tove's blouse. Revealing her naked pregnant belly beneath. A strange mark covers parts of her skin. Maura looks at the mark, then at Tove.

MAURA

How long have you been with child?

Maura lifts her hands. Counts down the months on her fingers.

MAURA

How long? 7 months? 6 months?

ADA (DANISH)

Seven.

Maura turns to Ada, who holds up seven fingers.

MAURA

Seven?

Ada nods. Tove lets out another cry.

TOVE (DANISH)
Get it out of me.

Her little sister turns to Maura.

ADA (DANISH)
She thinks the baby is dead.

Maura doesn't understand. For a moment she doesn't know what to do, then she looks around. Spots a metal drinking cup in the corner. Points to it.

MAURA
Give me that.

Krester understands, gets the cup. Gives it to her. Maura pours the cup's contents on the floor. Then she turns the cup around. Placing it upside down on Tove's belly. Puts her ear on it.

Iben eyes Maura with suspicion. Turns to her husband, who is watching the events motionless.

IBEN (DANISH)
This isn't right. Do something.

But Anker doesn't move.

Maura lifts her hand, gestures for her to be silent.

MAURA
I can hear its heart beat.

Everyone looks at her, not understanding a word she just said. Maura brings her hand to her heart and gently taps it.

ADA (DANISH)
I think she can hear its heart
beat.

Maura puts the cup away. Touches Tove's belly, who lets out another scream.

MAURA
You don't have contractions. The
pain might come from the umbilical
cord. We have to turn the baby.
It's rare, but they can get tangled
up in it.

Maura turns to Ada, makes a turning gesture with her hands.

MAURA
I have to turn the baby.

Ada looks at her, then she turns to her family.

ADA (DANISH)

I... I think she wants to... turn
the baby.

Everyone looks at Maura in disbelief.

MAURA

This might hurt.

Everyone seems to have understood the last sentence.

Maura puts her hands on the belly, applying pressure. Tove screams. Everyone watches in shock. Iben turns to Anker again.

IBEN (DANISH)

Do something. She's gonna kill it.

But Anker remains motionless. Instead he folds his hands, starts to pray, while Maura applies more pressure to the belly, turning the baby inside around. Tove lets out another scream and then silence. Immediate relief. Tove's face relaxes. Her breathing slows down.

Maura lets go of Tove's belly. Almost a little surprised it actually did work. She pulls her arms back, realizes that her sleeves are not covering the bruises around her wrists anymore. She hastily tries to cover them up again, notices Krester looking at her bruises.

For a beat the two of them share an uncomfortable moment, then Maura lowers her eyes.

CLOSE UP: Krester's deformed face.

CUT TO:

1.15 **1899 - INT. KERBEROS - HONEYMOON SUITE - DAY** 1.15

CLOSE UP: Clemence's beautiful face on a pillow. It's slowly moving up and down.

Now we see the cause of it: Lucien is on top of her, trying to have sex. It looks clumsy, not at all as if it was actually working.

Suddenly he smashes his fist against the wall in frustration.

LUCIEN (FRENCH)

Fuck!

Then he rolls off Clemence, gets out of bed, gathers his things.

Clemence slowly sits up. Watches as Lucien puts his pants on.

LUCIEN (FRENCH)
 What?! Stop looking at me like I'm
 a fucking animal in a zoo.

CLEMENCE (FRENCH)
 I-- I don't know what you want me
 to do.

LUCIEN (FRENCH)
 Maybe if you helped a little
 instead of just laying there like a
 fucking plank.

Clemence looks at him for a beat.

CLEMENCE (FRENCH)
 Are you telling me this is my
 fault?

Lucien doesn't answer, instead puts on his shirt.

CLEMENCE (FRENCH)
 What is wrong with you? You've
 been really hostile these past few
 days.

Lucien turns to her.

LUCIEN (FRENCH)
 Why don't you stop your little act.
 It's pretentious. Your father is
 not around anymore. So why don't
 we just quit pretending we actually
 like each other.

Lucien grabs a jacket, walks to the door, leaves the cabin
 without another word.

For a moment Clemence is sitting on her bed. Her gaze lands
 on the open wardrobe in the back of the room. On a hanger we
 can see her wedding dress. She stares at it frustrated.

CUT TO:

1.16 **1899 - INT. KERBEROS - INSIDE COAL BUNKER - DAY** 1.16

Darkness. We're back inside the coal bunker. Sparse light
 shining through the rim of the metal door. A heap of coal in
 front of us.

For a moment nothing happens, the camera slowly pushes
 forward, until we hear a rustling noise in the darkness.

And then again.

Out of the shadows in the far back, another shadow emerges. For a beat we're unsure what it is: an animal, a man, some unworldly creature? Then the silhouette becomes more and more visible. It stops. We hear the sound of a match being lit, illuminating the strange shadow. It's a Black man. Tall and muscular. His clothes dark from the ash. This is: JEROME (25, French). He is obviously traveling as a stowaway.

He turns to the ladder. Looks up to the metal door on top.

He blows out the match. Darkness again. We hear how he approaches the ladder, climbs it.

CUT TO:

1.17 **1899 - INT. KERBEROS - SLEEPING QUARTERS 3RD - DAY** 1.17

CLOSE UP: A bucket of water. Hands being washed in it.

They belong to Maura, who gets up, dries her hands on her dress.

ADA (O.C.) (DANISH)

Thank you.

Maura turns around to find Ada standing behind her. Ada reaches for Maura's hands.

ADA (BROKEN ENGLISH)

Thank you.

For a moment Maura is overwhelmed by the situation. Doesn't know what to say. Ada takes Maura's hands, puts them on Maura's belly.

ADA (DANISH)

Do you have children?

Something in Maura's expression changes. She quickly pulls her hands back. Her face hardens again.

MAURA

No.

She pulls her sleeves down, looks back at Ada.

MAURA

--I cannot have children.

Ada has no idea what Maura just said, but realizes she made her sad somehow.

ADA (DANISH)

(whispers)

When I grow up, I want to be a doctor just like you.

Ada gives her a smile, then she walks over to her mother.

Maura's hands start to shake. She watches as Ada kneels down next to Tove. Then she turns around, quickly walks to the exit. Krester is standing next to the door. He is holding out his hand. A small wooden cross in it. Offering it to her.

KRESTER (DANISH)

This is all we have.

Maura looks at the cross for a beat.

MAURA

That's really not necessary.

Without taking the cross, she leaves the room. Krester watches her leave.

CLOSE UP: The cross in his hand.

CUT TO:

1.18 **1899 - INT. KERBEROS - CORRIDOR 3RD - DAY**

1.18

We follow Maura through a corridor in 3rd class and get a glimpse of just how different the accommodation and life are down here in comparison to the upper class.

Passengers standing in the corridors. Loud arguments. People singing and children crying.

Maura turns another corner. Suddenly stops. All noises from before gone. She looks down the long dark corridor before her. The staircase to the deck at the end of it.

And then we hear it: the faintest sound of metal hitting metal. Maura stops. It sounds exactly like the strange noise we heard in the opening.

And then the camera slowly starts rotating. Maura turns pale. Tears well up in her eyes. It almost looks like she is having a panic attack.

Maura takes a first step. And another. Tries to reach the end of the corridor, while the image keeps rotating.

She reaches the steps. Takes them. Two at a time, as if she were haunted by something.

CUT TO:

1.19 1899 - EXT. KERBEROS - REAR DECK - DAY

1.19

Maura rushes out onto the rear deck. Tries to calm her breath. She puts her hand on her chest. Her fingers search for the necklace. We still can't see, what's attached to it.

MALE VOICE (O.C.)(GERMAN)

You look like you've seen a ghost.

Maura lets go of the necklace, turns around. Finds a man standing next to the entrance of the staircase. His skin is weathered, his eyes look like they've seen it all. There is an aura of disillusionment and cynicism about him that matches his slightly worn out Captain's uniform. This is: EYK LARSEN (42, German), the Captain of the Kerberos.

EYK (SWITCHES TO ENGLISH)

I didn't want to scare you. Are you alright?

Maura tries to calm her breath. Then she slowly nods.

MAURA

Yes. I just-- It's really nothing. I just--

Eyk looks at her, then at the entrance of the stairway.

EYK (WITH GERMAN ACCENT)

It's a big ship. People get lost all the time.

Something in Maura's expression changes.

MAURA

I didn't get lost.

Eyk now eyes her with a little more interest. Then he takes a step towards her, reaches out his hand.

EYK (GERMAN)

Eyk. Eyk Larsen.

Maura looks at his hand. Then she decides to shake it.

MAURA

--Maura... Franklin.

She lets go. Takes a closer look at the man in front of her. The angry eyes. His unshaved face. His worn out uniform.

MAURA

You're the Captain.

EYK (WITH GERMAN ACCENT)

I was, last time I checked.

For a moment, they both remain silent.

EYK (WITH GERMAN ACCENT)
 If you didn't get lost, what were
 you doing down there?

Maura looks at him for a beat.

MAURA
 I don't think that's any of your
 business.

Eyk looks at her, slightly surprised by her snappy remark.
 Then he turns to the gate. Locks it again.

EYK (WITH GERMAN ACCENT)
 Passengers from first class are not
 allowed down there. There are
 rules on a ship and they must be
 obeyed or we'll find ourselves with
 the sky below and earth above and
 all hell breaking loose.

Maura looks at him, as he makes sure the gate is properly
 locked.

MAURA
 And who made those rules and to
 whose benefits were they put in
 place?

Eyk turns back around to her.

EYK (WITH GERMAN ACCENT)
 I would like to say to the benefit
 of you and yours alike.

MAURA
 Me and mine alike?

Maura looks at Eyk for a beat.

MAURA
 I will promise to take your
 valuable advice and ponder it.
 --Together with myself and mine
 alike.

Maura is about to leave, when they are interrupted by a man
 in uniform running towards them. This is: SEBASTIAN (39,
 German) the First Mate on the Kerberos. He is holding a
 small piece of paper in his hand. He stops in front of the
 Captain.

SEBASTIAN (GERMAN)
 You have to see this.

Sebastian hands him the small piece of paper. Eyk takes it,
 looks at it.

SEBASTIAN (GERMAN)

We received it a couple of minutes ago. A repeating signal. It's from them... The Prometheus.

Eyk's face turns pale. He looks at the piece of paper, then at Sebastian. Then he turns to Maura. Without saying anything, he leaves her standing, rushes across the deck in the direction of the bridge. Sebastian follows him.

Maura watches them disappear in the distance. Her breathing intensifies. Then she turns to the ocean.

The camera slowly moves towards the horizon, as if it were searching for something.

CUT TO:

1.20 **1899 - INT./EXT. KERBEROS - BRIDGE - DAY**

1.20

Eyk, followed by Sebastian, rushes onto the bridge. He walks to the small communication room in the back. Looks at a telegraphing machine. A small paper strip with printed numbers on it runs over a spool. Eyk reaches for the paper strip, reads it.

EYK (GERMAN)

40.378220. 29.812807.

SEBASTIAN (GERMAN)

We keep receiving these coordinates. Over and over again. Nothing else.

Eyk turns to Sebastian.

EYK (GERMAN)

How far away are we?

Both turn to a nautical map. Sebastian shows him their position on the map.

SEBASTIAN (GERMAN)

We're right here. At 18 knots per hour.

Eyk puts a pin on the map. Takes another pin and puts it on the coordinates they received over the telegraph. Uses a divider to measure the distance between the two points.

EYK (GERMAN)

Approximately 6 hours.

Eyk steps back onto the bridge. For a long beat he looks out the front window and at the gray ocean before him. Then he makes a decision.

EYK (GERMAN)
 We're changing course. New
 destination 40.378220. 29.812807.

Sebastian looks at the Captain for a beat, then:

SEBASTIAN (GERMAN)
 --Aye, aye, Captain.

Sebastian turns to the other CREW MEMBERS on the bridge.

SEBASTIAN (GERMAN)
 Reduce speed to 9 knots. Prepare
 for turning maneuver. 37 degrees.
 North, North-West.

CUT TO:

1.21 **1899 - INT. KERBEROS - ENGINE ROOM - DAY**

1.21

The loud ringing of a bell. We're back in the engine room. Several machines receive signals from the bridge. The engine room's LEADMAN shouts out commands.

LEADMAN
 Prepare for turning. Close furnace
 3, 4, 6 and 7. At 9 knots turn
 rudder 37 degrees North, North-
 West.

All the workers rush to their positions, obeying orders. Amidst them Olek, who watches as the furnace in front of him is being closed by Lachlan, allowing the fire to die down.

OLEK (POLISH)
 What's going on. Why are they
 slowing down the ship?

Olek looks around, watches as more furnaces are closed.

OLEK (POLISH)
 Why are we turning? Where are we
 going?

Olek grabs Lachlan's arm.

OLEK (BROKEN ENGLISH)
 Why turn ship?

Lachlan pulls back his arm

LACHLAN
 Down here you don't ask questions,
 you just do what you're told.

He turns around, leaves Olek standing in front of the still furnace.

From Olek's expression, we understand that he doesn't want the ship to leave course. Why we don't know yet.

CUT TO:

1.22 **1899 - EXT. KERBEROS - REAR DECK - DAY** 1.22

We're back on the rear deck with Maura. Her hands cling to the railing. She looks down at the ocean below. We can see the ship's propeller whirling up water. Then it suddenly stops.

She lets go of the railing, turns around. Leaves.

RAMON (PRELAP) (SPANISH)
*I... I just really think you should
be more careful.*

CUT TO:

1.23 **1899 - INT. KERBEROS - RAMON AND ANGEL'S CABIN - DAY** 1.23

ANGEL (SPANISH)
More careful?

We're inside the cabin of the Spanish priest and his brother. Angel is sitting at his desk, drawing something in his journal. It's a pretty good sketch of Krester's deformed face. Ramon is standing in the room, watching him.

RAMON (SPANISH)
It's just-- don't you think it
would be better to not draw so much
attention--

Angel puts his pencil down, gets up, stops right in front of Ramon. Slightly readjusts Ramon's vestment.

ANGEL (SPANISH)
You know what the big difference
between us is? I have no fear and
you're consumed by it.

Angel points to the ceiling.

ANGEL (SPANISH)
Go ahead, brother, have a little
conversation with God up there and
ask him why he turned you into a
mouse and me into a lion. I'm keen
to hear his reasoning.

Before Ramon can respond to that, a movement suddenly interrupts their conversation. The cabin's floor is slightly shaking. On the table, Angel's pencil slowly slides to the left.

ANGEL (SPANISH)
What's going on?

Ramon looks at the moving pencil, then to the porthole. It's hard to tell with only ocean around, but it seems like the ship is going off course.

RAMON (SPANISH)
It's turning.

ANGEL (SPANISH)
Don't be ridiculous. Why would we turn?

RAMON (SPANISH)
(now terrified)
The goddam ship is turning.

Angel steps next to Ramon, looks out of the porthole.

ANGEL (SPANISH)
Impossible.

Suddenly Angel looks just as pale as Ramon. All his coolness gone.

ANGEL (SPANISH)
--You think we're going back?

Ramon looks terrified.

RAMON (SPANISH)
No, no, no. This can't be happening. We can't go back. Dear Lord, please don't let us go back.

CUT TO:

1.24 **1899 - EXT. AERIAL - KERBEROS - DAY** 1.24

Topshot: Through drizzly rain we can see the Kerberos slowly turning. Leaving its course.

CUT TO:

1.25 **1899 - INT. KERBEROS - MAURA'S CABIN - DAY** 1.25

CLOSE UP: The newspaper article of the missing ship. Again we read the headline: 'Steamship lost at sea. PROMETHEUS still missing.' And the picture of the Prometheus below.

We're back in Maura's cabin. She's standing in front of the small table next to her bed. The newspaper still on it.

Maura picks it up. Looks at it for a beat. Then she reaches for an envelope beneath the medical books. It looks worn. The name 'Henry' written on it in ink.

She takes the newspaper, slips it back into the envelope.

For a moment her eyes wander to the porthole. She looks at the gray sky behind it. Her fingers run down her silver necklace. She lets them rest there for a beat.

Then she turns around, leaves the room.

CUT TO:

1.26 **1899 - INT. KERBEROS - CORRIDOR I-A - SAME MOMENT** 1.26

Maura steps out into the corridor. Turns to her right. Her eyes fall to the cabin door next to hers. The tray the Porter placed that morning is still there, but the food on it has now been eaten.

For a moment Maura looks at the door, then she continues down the corridor, turns a corner.

CUT TO:

1.27 **1899 - INT. KERBEROS - SLEEPING QUARTERS 3RD - DAY** 1.27

CLOSE UP: Tove's pregnant belly. It slowly lifts and lowers itself with every breath.

ADA (O.C.)(DANISH)
(whispers)
Tove. Tove wake up.

Tove jolts up from her sleep. Her face is sweaty. Her hair glued to it. We now see her little sister kneeling next to her bed. The sleeping quarters are otherwise completely empty.

ADA (DANISH)
(whispers)
Are you awake?

TOVE (DANISH)
Why are you whispering?

Tove sits up. The pain from before gone. She looks around.

TOVE (DANISH)
Where is everyone?

Ada looks at her for a beat.

ADA (DANISH)
They're all outside looking for the ship.

Tove gives her a confused look.

TOVE (DANISH)
What ship?

ADA (DANISH)
The one lost at sea.

TOVE (DANISH)
What are you talking about?

ADA (DANISH)
They turned our ship around. They got a signal. From the lost ship.

Tove is now wide awake.

TOVE (DANISH)
What do you mean turned our ship around. Are we going back?

ADA (DANISH)
No silly. I already told you. They're looking for that other ship.

Tove gets up, walks to the porthole in the back. Looks through it. Ada looks at her.

ADA (DANISH)
Remember the story of the ghost-ship you once told me? Where the passengers had all sinned because they killed a whale and the spirits of the sea were so angry with them that they sent the ship into a storm of black waves, and when they awoke the next morning, they had all turned into shadows.

Tove is clearly not listening. Still trying to digest the information that they changed course. Ada walks to her.

ADA (DANISH)
Maybe that's what happened to that other ship. Imagine we'll find only shadows on board.

Tove now turns back to Ada. Her face pale.

TOVE (DANISH)

Stop that nonsense. And don't let
mother and father hear any of it.
You hear me?

CUT TO:

1.28 **1899 - INT. KERBEROS - CAPTAIN'S QUARTERS - DAY** 1.28

CLOSE UP: Eyk's weathered face. Gazing at something.

It's a framed black-and-white picture of a woman and three girls.

His gaze is interrupted by a knock on his door. He turns around. Now we see, where we are: this is the Captain's quarters. Wood paneled walls. A small bed in the corner. Dark but cozy.

He walks to the door. Opens it. Finds Maura standing in front of it.

EYK (WITH GERMAN ACCENT)

Mrs. Franklin--

MAURA

Miss. It's Miss Franklin.

EYK (WITH GERMAN ACCENT)

--Passengers aren't allowed on this part of the ship either. But I guess it shouldn't surprise me to find you here.

MAURA

May I step inside?

Eyk looks at her for a beat. Then he opens the door a little more.

Maura looks at the dark cabin behind the Captain, then she steps inside. Eyk closes the door behind her.

EYK (WITH GERMAN ACCENT)

I'm sure you didn't get lost, but are here for a reason.

Maura turns to him. Looks at him for a beat.

MAURA

That signal you received. The Prometheus. You think... the passengers... they're still alive?

Eyk is slightly surprised by her question.

EYK (WITH GERMAN ACCENT)
 --It has been 4 months. It's unlikely, but if they rationed the food, they - or at least some of them - could have made it.

Maura takes that information in for a beat. Her eyes wander through the small cabin, landing on the picture of the woman and the three girls. She takes a step towards it. Reaches for the framed photograph. Looks at it.

MAURA
 If there are any survivors, what would happen to them?

Maura turns back to Eyk, the framed photograph still in her hand.

MAURA
 Would we bring them on board?

Eyk looks at the photograph in her hands, then back at her. More and more confused by her strange behavior.

EYK (WITH GERMAN ACCENT)
 Why do you take such an interest in the Prometheus?

Maura doesn't answer. Instead she puts the framed picture back on the table, face down.

EYK (WITH GERMAN ACCENT)
 Did you know anyone on board?

She looks back at Eyk.

MAURA
 I just want to know how fast we're going to return to our course.

For a moment Eyk's and Maura's eyes meet. We get the impression that this is a question Eyk for some reason doesn't want to answer. Instead he turns back to the door, opens it.

EYK (WITH GERMAN ACCENT)
 I will address the current situation in an hour in the dining room. I'm sure all your questions will be answered then.

Maura looks at him, doesn't move. Then she turns to the door, leaves the cabin.

Eyk watches her leave, then his eyes fall back to the back of the framed photograph.

PRELAP: *The sound of a small silver spoon tapping a crystal glass.*

CUT TO:

1.29 **1899 - INT. KERBEROS - DINING ROOM - EVENING** 1.29

CLOSE UP: We see the small silver spoon tapping a crystal glass.

We're in the dining room. It's packed with passengers from 1st class. Eyk is standing in the back. Sebastian next to him, holding the crystal glass, trying to get everyone's attention.

EYK (WITH GERMAN ACCENT)
Approximately four hours ago, the Kerberos changed its course. Due to a message we received shortly before. Coordinates. North-West of our course.

Disapproval can be heard in the background. Along with passengers translating what has just been said.

We spot familiar faces among the crowd. Ramon and Angel. Virginia. Clemence and Lucien. As well as Jing Yi and Yuk Je. All of them seem to be shaken by the fact that the Kerberos has left its course.

Maura stands a little to the side of the crowd. She seems to be the only one capable of hiding how she truly feels about their detour.

EYK (WITH GERMAN ACCENT)
We believe this message comes from the Prometheus. The ship that went missing a couple months ago.

Now Lucien takes a step forward. Speaks without asking for permission.

LUCIEN (WITH FRENCH ACCENT)
Believe? You're not even sure the signal is coming from that lost ship?

Eyk looks at him for a beat.

EYK (WITH GERMAN ACCENT)
We're not. But the communication technology we are using on the ships of this shipping company is quite rare. It can reach further distances than that on other ships.
(MORE)

EYK (WITH GERMAN ACCENT) (CONT'D)

Since the coordinates are 6 hours away from us, it implies that the ship sending the signal uses the same technology we do. There is no other ship from our company traveling this route at the moment. So it's the right assumption to make. But we'll only know for sure once we get there.

Now Virginia takes a step forward.

VIRGINIA

What else did the message say?

EYK (WITH GERMAN ACCENT)

Just that. The location.

VIRGINIA

They didn't identify themselves as the Prometheus? Nor did they say they were in the need of help? Now that's a little strange, wouldn't you say?

EYK (WITH GERMAN ACCENT)

I don't have enough information to conclude what is or what is not strange for now.

LUCIEN (WITH FRENCH ACCENT)

So we're changing course, because you received a message from an unknown sender, who didn't ask for any help?

EYK (WITH GERMAN ACCENT)

The Prometheus carried 1423 passengers. Some of them might still be alive.

LUCIEN

After 4 months?

Lucien doesn't hide what he thinks about this.

LUCIEN (WITH FRENCH ACCENT)

We paid good money for this trip. 7 days to get to New York. No detours. For all we know you could be sending us straight into the hands of pirates.

Eyk looks from Lucien to Maura, who is standing a couple of rows back. Their eyes meet for a beat, then Eyk looks back at the crowd.

EYK (WITH GERMAN ACCENT)
My orders are clear on the matter.

He turns around, leaves the dining room. Loud chatter in all different languages immediately starts up. People translating what was said, venting their anger.

Maura just stands still in the crowd. The camera slowly pushes in towards her face.

CUT TO:

1.30 **1899 - INT. OCEAN - EVENING** 1.30

We're deep down in the ocean, looking through the water and up at the darkening sky.

The bow of the Kerberos appears above us, then its massive hull. We watch the Kerberos glide through the water like a gigantic spaceship.

CUT TO:

1.31 **1899 - INT. KERBEROS - BRIDGE - EVENING** 1.31

CLOSE UP: Eyk's face. Looking out of the bridge's window.

EYK (GERMAN)
Have we heard back from the
company?

The First Mate stands next to him, shakes his head.

SEBASTIAN (GERMAN)
We're too far away from a landline.
No one is picking up our signal.

Sebastian turns to the window, looks at the gray ocean before them.

SEBASTIAN (GERMAN)
What do you think happened to them?

Eyk remains silent.

SEBASTIAN (GERMAN)
Maybe something with the rudder or
the engine and they've just been
drifting ever since.

Eyk turns around, looks at Sebastian, as if a thought suddenly crossed his mind.

He walks to the navigation room in the back. Looks at the map on the table again. Sebastian follows him.

EYK (GERMAN)

This is odd. If they drifted off course 4 months ago, the current should have taken them South of their route. Not North. How did they end up here?

Eyk points to the location of the Prometheus, looks back at Sebastian who stares back at him with a blank face.

For a moment, we can see the slightest hint of doubt in both of their faces. Then, Eyk looks back at the map.

EYK (GERMAN)

I guess, we'll find out soon enough.

CLOSE UP of the map. The location of the Prometheus pinned on it.

CUT TO:

1.32 **1899 - INT. KERBEROS - ENGINE ROOM - EVENING** 1.32

We're inside the engine room. Steam blowing from one of the valves. A whistle blows.

LEADMAN

Shift change! Shift change!

We spot Olek in front of one of the furnaces. Sweat and dirt on his face. Dashiell and Lachlan nowhere to be seen. He puts his shovel next to the furnace. Grabs his shirt hanging from the back of his pants. Wipes his forehead. Leaves.

CUT TO:

1.33 **1899 - INT./EXT. KERBEROS - SERVICE CORRIDOR - EVENING** 1.33

Olek, now with his shirt on, steps into a dark service corridor. Metal walls. Huge pipes lining the left side of it. The faintest light coming through small portholes on the ship's outer wall. The shapes of the pipes and constructions on the wall look somewhat scary in the sparsely lit scenery.

Olek slowly walks through the corridor. His hand gliding over one of the pipes, guiding him.

When he suddenly hears something rustling in front of him. A shadow quickly rushes across the floor, hiding behind the pipes.

Olek freezes.

