

MABEL & SWITCH EPISODE 2 SCRIPT (1)

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This story is set in an alternate history. The year is maybe 1996. For the preceding decade, the world has undergone a devastating environmental and economic collapse. Children now vastly outnumber adults, and their world is frozen in a 1980s aesthetic. In this world, robots are common.

CU A girl's hand flips a tape into a boombox - we can see the tape is labelled by hand with 'Zoe Fox'. She presses play and a tune starts.

# 1 INT. THE GIRL'S CARAVAN - DAY

1

The caravan is cluttered with 1980s electronics, toys and household items. There are Cindi Lauper and Laurie Anderson music posters on the wall, but in these there are robots on stage with the musicians.

Lux is playing a game console. Phoebe is stitching pieces on her armour. Mabel is wearing goggles and is soldering electronics on Switch.

SWITCH

Ow!

MABEL

Quit it, you can't even feel anything.

SWITCH

I have plenty of sensors, thank you very much. If you were better at your job you'd know that.

MABEL

Like I keep telling you, this isn't my job. I'm doing you a favour here, ya spanner. I don't have to, you know. I might just leave you outside with no wheels until you learn to be grateful.

Mabel waves a WHEEL in front of Switch to emphasise her point

SWITCH

No! It's dangerous out there. Nobs everywhere.

Phoebe looks up from sewing, sniffing the air.

PHOEBE

Mabel! You're burning the carpet! Go to your workshop to do that!

MABEL

I'll only be a minute and then  
Switch will have his wheels back.

She finishes the soldering and flips up her goggles.

PHOEBE

One minute then, but after that I'm  
kicking you both out. And Lux,  
don't forget that you're making  
dinner tonight.

LUX

I gotcha, babes!

She winks and finger guns Phoebe, who rolls her eyes but  
can't hide her grin.

LUX

Hey Phobes, why don't skeletons  
fight? .. Because they don't have  
the guts! Hahaha..

PHOEBE

Urgh

The game Lux is playing buzzes loudly and we see her  
character die on screen.

LUX

Aw crap, I just died.

Mabel clicks a wheel into place and Switch goes for a test  
drive on his new TRACKS.

SWITCH

It's functioning! I can accelerate!

He spins on the spot.

SWITCH

It's making me feel something that  
I've not experienced before. I want  
to do more of this!

MABEL

You know what's happening, don't  
you? You're having fun!

Switch stops suddenly.

SWITCH

And I like it!

He spins again.

Suddenly Sheena bursts in through a hatch in the wall. She's holding Pidge, her robot cat. She looks worried.

PIDGE  
The water pump is broken.

PHOEBE  
Sheena? Is that true? We don't have  
a water pump?

Sheena nods.

PHOEBE  
How serious is it?

Sheena whispers to Pidge.

PIDGE  
Terminal. We require a new water  
pump. Meow... Neow. ... Now.

PHOEBE  
Urgh, great. Why can't we go a day  
without something breaking? Alright  
Mabel, let's go take a look.

The girls gear up, grab their helmets and head out through  
the hatch.

CUT TO;

**2 EXT. DAY, CARAVAN GARDEN**

**2**

Outside is a garden made up of raised garden beds, pots and a mess of hosing, hemmed in on all sides by a junk pile. Mabel is disassembling a water pump, Switch is beside her. Phoebe crawls out of a hatch in a wall / junk pile.

MABEL pulls a part out of the pump.

MABEL  
Well, that's busted. It's pretty  
easy to fix if we can find an  
impeller from somewhere. We'll have  
to go scavenging - hopefully we can  
get one out of the old Bot Bits  
factory.

PHOEBE

Okay, but if we have to go into town for a new pump, Switch better wait here. Not keen on running into any trouble with the Nobs.

MABEL

The factory's fine, they've never been around here.

PHOEBE

It's only a matter of time, but yeah, I think he's safe in there.

SWITCH

Why do the Nobs hate robots so much anyway? We only do what humans want. It's not fair that we get the blame for things humans told us to do.

PHOEBE

Some people don't understand that. They just want all robots to be... gone. Like that'll make the world go back to how it was. Most people out there won't bother you, but The Congregation of Nobotics are like a full on cult.

Phoebe looks distant for a moment.

PHOEBE (CONT'D)

If they find you... well...

MABEL (SYMPATHETICALLY)

You're okay, Switch, we'll make sure they leave you alone. There aren't any of them around here.

Close up of PHOEBE looking worried and guilty.

CUT TO;

**3 INT. THE BASEMENT**

**3**

Phoebe and Mabel are walking in a dark tunnel. They have their torches on in their helmets.

PHOEBE

I hate going down here. There are ghosts for sure.

MABEL

I don't believe in ghosts. Why would there be ghosts in the basement of a robot factory anyway?

PHOEBE  
I dunno, my parents always said that there are ghosts everywhere. Can't you just feel it?

MABEL  
Nope. I can't. And I know why.

PHOEBE  
Why?

MABEL  
Because they don't exist.

Phoebe makes a mocking noise.

SWITCH  
Do robots have ghosts?

MABEL & PHOEBE (IN UNISON)  
No

PHOEBE  
...Wait, maybe they do. You're like, alive. Crap, now we've got even more to worry about. Robot ghosts. Imagine what...

A sudden loud CRASH echoes up from the tunnel they're walking down. Phoebe grabs Mabel.

PHOEBE  
Gah! What the hell was that?!

MABEL  
Don't worry, it's not ghosts. Something probably just rusted so bad it fell off. Or maybe it's rats.

More scraping noises can be heard as they trepidatiously approach a door.

PHOEBE  
(Whispers) That's a big rat!

The door suddenly opens and they all scream, including AGNES on the other side of the door.

PHOEBE

(Angry) WHO ARE YOU?!

Phoebe's helmet lights illuminate the figure in the doorway, revealing Agnes. Agnes is an eccentric 30 year old woman in overalls and a backpack. She's wearing night vision goggles and is blinded.

AGNES

Gah, my eyes! I surrender, I  
surrender, ow!

Agnes rips off her goggles and rubs her eyes.

AGNES (CONT'D)

Phew! My stars.

MABEL

Are you okay? Sorry, we didn't mean  
to blind you.

PHOEBE

Don't apologise, she shouldn't be  
here! Who are you, what are you  
doing down here? How did you get  
in?

Agnes is disarmingly friendly, despite the obvious aggression. She's eccentric and speaks quickly.

AGNES

Hey, oh, yeah, wow, um, I can see  
you a bit now. (Squints) There you  
are. Haha. Great Scott, what a  
surprise! I'm Agnes, nice to meet  
you.

Agnes holds her hand out but only Mabel takes the offer.

AGNES (CONT'D)

I'm trying to find some, well, some  
tunnels. I reckon they're around...

PHOEBE

There are plenty of other tunnels  
for you - they're everywhere. Why  
are you here, in the Bot Bits  
Factory?

AGNES

That's a really good question - are  
you guys Nobs? No, wait, of course  
you're not. Well it's actually  
quite exciting, I think Fletcher is  
still alive! Imagine if he...

SWITCH

Fletcher? My maker Fletcher?!

Agnes looks down and is surprised to see Switch.

AGNES

You're a Microbee 256C! Huh, your voice synthesiser sounds weird. Might need to look at that.. but yes indeedy doody, your maker! Everyone assumed he died in the Reset, but I think he went into hiding to protect his secret projects.

MABEL

What? Why would you think that? Everyone knows Fletcher disappeared over ten years ago. He couldn't be alive, he was already like a hundred, even back then.

AGNES

I used to work for him. He was really old and sick, but he made new parts for himself to stay alive longer - he was part robot.

MABEL

No way... really? What did you do for him?

AGNES

Oh, I was just a trainee, I didn't do much. Just engineered robots.

MABEL

Oh cool! I love fixing robots - I got this one working again. His name's Switch. Although he's a bit wonky.

SWITCH

Oi!

PHOEBE

Well, that's great and all, but we don't want you hanging around this factory. We've gotta go.

AGNES

(taken aback) Oh geez... right. I didn't mean to scare you or anything. Your little



Microbee here might like to find  
Fletcher too though - one of his  
secret projects was making wireless  
electricity to power robots.  
Imagine that - no more batteries!

PHOEBE

Don't be daft, that's impossible.  
Just get out of our way, weirdo.

Phoebe pushes past Agnes

AGNES

Far out, brussel sprout. I guess  
I'll skedaddle then, but if you see  
anything to do with Fletcher's  
tower, let me know, okay?

MABEL

Yeah, I will. (Whispers) Sorry  
about Phoebe.

Agnes pulls her night vision goggles on and heads off into  
the dark.

AGNES

I'm on Channel 8 on the walkie  
talkies...

MABEL

Okay. Bye!

PHOEBE

(Yelling) Come on!

CUT TO;

**4 INT. THE BASEMENT**

**4**

They find the water pump and Mabel starts pulling it apart.  
There are crates around them in the dark, all with a  
'Fletcher's Bot Bits' logo with a thin pyramid and sphere.  
Mabel scans them in her light.

PHOEBE

What a nutter. We gotta try to make  
this place more secure.

MABEL

I though she was kind of nice. They were some crazy conspiracy theories though. I wish robots could get power out of thin air. But we've got enough to do just making a home. (She wrenches a fan shaped component out of the pump) Here's the impeller. We should be able to get the water going again now.

CUT TO;

**5 EXT. SIMON'S HOME. DAY**

**5**

SIMON, a fit and well-groomed 40 year old man is packing panniers and a trailer on a pushbike. He's wearing flouro active wear, and has a big permed mullet with a headband. From inside the house we can hear a blender and kitchen noises. Simon pulls the straps tight on his bike as STEW exits the house and joins him on the verandah.

STEW

Just about packed there pal?

SIMON

Pretty close, I reckon. Might have to get a few supplies for the journey, but I think that takes care of the important stuff.

STEW

Well I've made you a treat - a wheatgrass smoothie!

SIMON

You beauty!

The two head inside.

CUT TO:

**6 INT. SIMON'S HOME. DAY**

**6**

The two men pull up a seat at the kitchen table where glasses of green gloop await them. On the table we see photos of a young couple and a baby. The couple are very fit and super cheerful, dressed in spandex and headbands. On the table there's a suitcase full of objects that look pseudo-religious, like something you'd find in the Church of Scientology or the Freemasons. Flyers scattered about have information about the Congregation of Nobotics and a map to Dennington. They sip at their drinks as they chat.

STEW

How long does it take to ride there?

SIMON

It's 8 or 9 hours at a sprint, but with all of this gear we'll need two full days I reckon.

STEW (NODDING)

Does Phoebe know you're coming?

SIMON

Nope, I figure we'll surprise her. I haven't been the best Dad to her, but that's gunna change. I wanna be there for her.

STEW

You can't beat yourself up over the past mate. Nobody predicted the Reset. You built a good life for her here.

SIMON

I always thought that I was doing the right thing, working hard for my family. But when Serena died it just kind of... made it all pointless. Like, what's it all for?

STEW

How were you supposed to know that the world would go to hell, hey? You did your best. If it wasn't for robots you'd still have your family here.

SIMON

Maybe. Maybe. Well, for now I can try to fix things with my daughter anyway. We can stay in the cabin until we can find new homes.

STEW

I've had a word to the Acolyte at the Nobotics chapter in Dennington. They're happy to help us out. They still have a lot of work to do, because of the old robot factory there.

SIMON

Bloody robots. Can't wait until  
they're all wiped out.

SMASH TO:

Close up of Switch

**7 EXT. CARAVAN GARDEN. DAY**

**7**

Switch is watching as Mabel and Phoebe work on the pump.

MABEL

Hey Phoebes, we've got our own  
place working pretty good now -  
what's the next step for us?

PHOEBE

First things first - we have to  
make sure we're safe.

MABEL

You've been saying that forever.  
When do we get to start working on  
a proper life? Like it was before?

PHOEBE

You're too trusting, the world is  
still dangerous. Believe me.

Mabel's getting progressively more frustrated with Phoebe and  
it shows in the way she handles her tools.

MABEL

We've never seen any Nobs around  
here, Phoebe. Most people just want  
to get back to normal. I want a  
place where WE make the rules and  
everyone lives like a happy family!

PHOEBE

There's no such thing, Mabel! You  
don't get it because you don't  
remember what it was like, but it  
wasn't so great. My family never  
cared. They were glad when the  
Reset happened and they could send  
me away.

MABEL

Most of us don't even have parents  
at all. At least you've got a Dad!

PHOEBE

Do I? Well where is he then?! You wouldn't even know what he looks like!

MABEL

That's only because you won't let us meet him! We're safe here now, let's start making something great!

PHOEBE

We're NOT safe, Mabel! You're just blind because I protect you all the time!

MABEL

What are you even talking about? Protect us from what?! It's all in your head!

PHOEBE

Haven't you noticed all the smashed up robots everywhere?! You don't appreciate what I do! See how safe you are if I'm not around!!

Phoebe goes through the hatch and slams it behind her. Mabel keeps working angrily.

SWITCH

Phoebe gets angry more often than other humans. .. Why does she get so upset when you talk about her family?

MABEL

I dunno, because she's an emo.

Mabel slows down, reflecting.

MABEL (CONT'D)

Because she's hurt, I guess. She lost her Mum in the Reset, and her Dad doesn't visit much.

SWITCH

Can't she reboot her relationship with her Father? Why does she choose to stay hurt?

MABEL

She doesn't choose it,  
relationships are just hard. Even  
with people we love...especially  
with people we love. Her Dad sent  
her here...I get why she's angry.  
But honestly, we can't make a  
better life if she can't move on.

CUT TO:

**8 EXT. SIMON'S BUSH CABIN. AFTERNOON**

**8**

Phoebe is walking down an overgrown path, holding her helmet. She looks upset. She approaches a run down bush hut, unlocks it and enters. Inside, she looks at a family photo of her with her parents. She turns on a gas stove and pours a Milo, with hot water and powdered milk. She sips it and tears run down her cheek.

**9 EXT. ROADWAY. AFTERNOON**

**9**

Simon and Stew are riding pushbikes down a rugged road and turn down the same path Phoebe walked down.

**10 INT. SIMON'S BUSH CABIN. AFTERNOON**

**10**

Phoebe is sleeping on the couch, her mug of milo on the table beside her. She wakes to the sound of voices and bikes being leaned against the building.

PHOEBE

(Whispers) Crap.

Phoebe goes to the window and cautiously looks out.

PHOEBE

Dad?!

She rushes to remove the metal parts of her costume, and hurriedly hides her helmet in a cupboard. Her Dad, Simon, enters and freezes as he sees her.

SIMON

Phoebe!

They approach each other with a weird and awkward mix of happiness and trepidation, hugging with uncertainty.

SIMON

Oh my god, Phobes, I'm so glad to see you. What are you doing here? I thought I'd have to come find you!

PHOEBE

I was just getting out for a bit. It's nice to come back here sometimes.

SIMON (with nervous energy, a little high strung)  
Is everything okay? How are you going, what have you been doing? Let's get a cuppa, hey? Pull up a seat and catch up on old times. Stewie, can you put a pot of green tea on?

In the background Stew gets busy in the kitchen

SIMON

So, is everything okay with you?

PHOEBE

(a bit defensively) Yeah, sure, it's going great. We've all moved out of the boarding schools and we've made a place for ourselves. It's good - we've got a nice place to live, right near the water pumps at the river, so we've got water to grow our own food and stuff.

SIMON

That's great, that's great.

Stew puts three cups of tea on the table in front of them and takes a seat.

SIMON

Thanks, Stewie. So, look, Phobes, I know I haven't been around much since, you know, since your Mum passed away. I should have been. I figured you liked it here more, and the city wasn't safe with so many robots attacking people.

PHOEBE

They can't attack anyone, Dad.

SIMON

How can you say that? Your Mum would still be here if they couldn't. This whole mess is their fault. I wanted to make sure you had a good home to come back to when everything got back to normal there, that's all. I was helping to make sure robots were wiped out.

PHOEBE

(Worried and on edge now) You don't need to do that. I've got good friends and we're doing okay. Don't worry about me.

SIMON

Well, you're just lucky in Dennington, which is why we sent you here. But the Congregation of Nobotics have a lot of work to do to make sure robots don't ever come back. I've decided to move here and help them. We can live together as a family again, Pheobe!

PHOEBE

What? But, but you have your gyms to run in the city. And I can't just leave my friends, they need me. You never visit but when you do it's always something like this.

SIMON

But, but I thought...

Her anger is building

PHOEBE (CONT'D)

Yeah, you thought of yourself! Why did you even bother coming back? I'm fine without you anyway! Just rack off!

Phoebe storms out, leaving Simon bewildered. He picks up the cups and spots Phoebe's red cape hanging out of a cupboard - he opens it and finds Phoebe's helmet there. Holding it for a moment in concerned thought, Simon holds the helmet up to show Stew.

SIMON

I don't think Phoebe is being entirely honest with us. We might need to find out some more about these friends of hers.



CUT TO

**11 EXT. FLETCHER'S BOT BITS FACTORY, RIVERSIDE. EVENING.****11**

Stew and Simon pull up on bikes (the trailers and equipment have been removed). They dismount and park them.

SIMON

She said they were living near the river by these pumps, but this is an old robot factory...

STEW

This is bad mate. She might be in with the motoheads.

SIMON

No way, not my girl. Can you see which buildings are connected to this water?

STEW

Just follow the pipe mate.

They begin walking along a pipe.

STEW (CONT'D)

Hate to say it, bud, but what if Phoebe has fallen in with Motos? That helmet at your place...

SIMON

Leave it, there's no way. Robots killed her mother.

They're quiet for a moment. They hear the sound of a high pitched motor, some clanking noises and a girl's laugh nearby.

They peer over some scrap metal and see Mabel and Switch playing. Switch is taking run-ups and jumping a small ramp.

STEW

It's a bleedin' robot!

SIMON

Maybe you're right about Motoheads. Damn her. I reckon this girl will know where Phoebe is. Come on.

They start walking quickly toward Mabel.

DISSOLVE TO:

## 12 EXT. THE JUNK YARD. EVENING.

12

SIMON

Hey kid!

Mabel stops and defensively stands in front of Switch, looking around for escape routes.

SIMON

It's all right, we're not here for trouble. I'm just looking for my daughter, Phoebe. .. Do you know her?

MABEL

(Whispers) Keep behind me, Switch.  
(Louder, to Simon) Who are you?

SIMON

My name's Simon, I'm Phoebe's Dad.

Stew is sneaking around behind them, closer to Switch.

MABEL

Phoebe didn't say anything about her Dad being here. I'll go tell her you're looking for her.

Mabel turns to leave, but Simon grabs her arm. Behind her, Stew snatches up Switch.

MABEL

LET GO!

SIMON

All right, just calm down. We're not going to hurt you. Where's this robot from? What's it doing with you?

SWITCH

Mabel! What are they doing? Are these the Nobs?

MABEL

It'll be all right, Switch. Hey! He's my friend, put him down!

STEW

I'll put him down all right.

Stew starts to open the back panel on Switch.

SWITCH

Get out of there!!

SIMON

You can't be friends with a robot.  
They're just machines. They ruined  
everything! Shut it down, Stew.

Stew reaches in and pulls out a power pack

SWITCH

Stop that!

With a dramatic yank Stew rips out the power pack and smashes  
it on the ground. Switch powers down. He drops Switch.

SWITCH

Maaabeeeeeee..

MABEL

NOOOOoooo!!

SIMON

We're doing you a favour, believe  
me kid.

Mabel breaks free and runs to Switch, crying over him. She  
tries to desperately connect the wiring.

MABEL

Switch!! Wake up! Switch!

SIMON

Whatever you kids are doing here  
it's gotta stop. Tell Phoebe to  
come home.

They turn to walk away.

FADE TO BLACK.

**13 INT. MABEL'S WORKSHOP.**

**13**

Mabel has Switch connected to machines in her workshop and is  
desperately trying to keep him alive. She's plugging things  
in, turning dials and watching readouts.

She picks up a walkie talkie and tunes to channel 8.

MABEL

Mabel calling Agnes, come in Agnes.  
Over.

She waits, looking worried and upset.

MABEL (CONT'D)  
Mabel calling Agnes, are you there,  
Agnes? Over.

Mabel begins to cry, and she takes out her pendant. Placing it on the table she turns it on and a hologram of her parents pops up.

MABEL  
Please you guys. I just can't do  
this on my own.

MABEL (CONT'D)  
Please, Agnes. Pick up! Please.

AGNES  
Receiving you loud and clear Mabel.  
Over.

MABEL  
Agnes! Thank goodness! I need your  
help!

**14 INT. THE GIRL'S CARAVAN. EVENING**

**14**

Lux and Sheena are playing Summer Games on the Atari. Phoebe bursts in, out of breath and looking stressed.

PHOEBE  
Where's Mabel?

Sheena shrugs.

LUX  
Haven't seen her, boss.

Lux checks the time.

LUX (CONT'D)  
Actually, they've been gone for  
ages.

PHOEBE  
Oh no! I think they're in trouble!

The Atari in the background shifts into ominous music.

PHOEBE  
My Dad's come back.

LUX  
That's good!

PHOEBE  
There's something I didn't tell you  
about him...

LUX  
That's bad.

PHOEBE  
I just hope it's not too late. My  
Dad is one of them... one of the  
Congregation of Nobotics.

LUX  
Your Dad's a NOB?!

PHOEBE  
Well, yeah, he blames robots for my  
Mum dying. I just couldn't tell you  
guys, how could I?

Sheena and Pidge look shocked.

SHEENA  
So where are Mabel and Switch?

PHOEBE  
Well I'm worried that my Dad found  
them...

The girls all stand up and start grabbing their gear.

LUX  
Where do we start?

PHOEBE  
They wouldn't have gone far, let's  
try the junkyard and the workshop.

**15 INT. MABEL'S WORKSHOP.**

**15**

Agnes is working on Switch. Mabel is passing her tools, like  
in a surgery.

AGNES  
Without the powerpack, I don't know  
if there's much we can do. They  
don't make those anymore.

MABEL  
Can we adapt one from another  
robot?

AGNES

That might be a temporary fix. What do you have? It's a 256C, so we need something similar.

MABEL

Grouse, I think I've got something that might work.

Mabel retrieves some parts and hands them to Agnes.

AGNES

This one has some really unusual circuits.

MABEL

His name's Switch.

AGNES

His name? How funny. These little guys were just factory workerbots. Someone has done a lot of mods here. Was that you?

MABEL

Mostly.

AGNES

Well you've done some really interesting stuff, I've never seen anything quite like it. You're a natural. Okay, I think we've got a temporary power supply rigged up now. Shall we give it a go?

Mabel pulls a lever and waits for a moment, and Switch reboots.

SWITCH

(Electric Dreams sample) Hello  
hello hello

MABEL

Switch! You're okay!

SWITCH

(Terminator sample) I need your clothes, your boots and your motorcycle.

MABEL

What? What are you talking about?  
Is he okay?

SWITCH

(Knight Rider sample) I am the  
voice of Knight Industry 2000s  
micro processor

AGNES

Oh oh. I don't think it worked so  
well. He's not firing on all  
cylinders.

SWITCH

(Short Circuit sample) Number 5 is  
alive!

AGNES

He really needs a better power  
supply. All of these robots are  
designed to work from wireless  
power - if you help me find  
fletcher's transmitter we could  
turn it on!

MABEL

I dunno, maybe he'll come good on  
his own?

SWITCH

(2001 sample) Dave, my mind is  
going. I can feel it.

MABEL

Yeah, okay. Let's go then.

**16 EXT. THE JUNK YARD. EVENING**

**16**

Lux, Sheena and Phoebe are cautiously looking for signs of  
Mabel.

Sheena spots the ramps that Switch was using.

SHEENA

I think they were here.

LUX

That's Mabel's jacket!

PHOEBE

Oh no.

From the silver ball, two figures approach and the girls  
scatter to hide.

Mabel and Agnes approach and Phoebe jumps out to give Mabel and hug. Agnes has a backpack on, with Switch in it, facing backwards. He's singing 'Daisy' by the IBM7094 from 1961.

PHOEBE

You're okay!

MABEL

Switch got attacked, Phoebe. You were right, the world is dangerous. I'm sorry I didn't listen to you.

PHOEBE

It's okay, it's not your fault.

The other girls all gather and hug Mabel. Agnes looks sheepish.

AGNES

Hiya

MABEL

Oh yeah, you guys, this is Agnes. She saved Switch.

LUX, PIDGE & SHEENA

Hi

PHOEBE

I'm sorry if I was a bit... you know. It's been a rough day.

MABEL

One of the men who attacked Switch said he knew you, Phoebe. He said he was your Dad. But your Dad is in the city, right?

PHOEBE

We've got to talk. Let's get back inside where it's safe.

17 INT. THE GIRL'S CARAVAN. EVENING

17

The girls are all gathered around with cups of milo.

PHOEBE



My Dad never liked robots, he thought humans should be fit and healthy and robots made us lazy. Then my Mum was caught in one of the riots. People were smashing robots, and she... Dad always blamed the robots for that. So once I met you guys, I couldn't let him know that we had robot friends...

MABEL

It'll be okay, when he meets Switch he'll see that robots are good!

PHOEBE

Always the optimist, aren't you? I think it'll take more than that, Mabels.

MABEL

Well, we don't have any other choice. We can't just hide from him and the other Nobs forever. We need to show them that we can make a new world together.

AGNES

Right now we gotta fix Switch. (Whispers) He might not have long to go.

SWITCH

(Iron Giant sample) I die?

Switch is still in Agnes' backpack, now on a chair. Agnes pulls out a scruffy journal, full of loose notes.

AGNES

Fletcher was building a big wireless electricity tower, he called it air-volt. All of his robots were designed to work from air-volt power, once it was switched on. But the Reset happened before he finished it. His notes show that the tower is actually the silver ball, which Mabel uses for her workshop. We just need to find the transmission room to turn it on.

CUT TO:

## 18 INT. THE BASEMENT

18

The whole team, Mabel, Switch, Phoebe, Agnes, Sheena and Lux are exploring the basement tunnels.

LUX  
Is anyone else getting the heebie jeebies?

PHOEBE  
See?! I hate these freaking tunnels, they're haunted.

LUX  
Aw man, seriously?

MABEL  
Do you know where you're going, Agnes?

Agnes is a few metres ahead, looking around often, mumbling and analysing a journal she holds.

AGNES  
Left.. then right.. huh? Oh, yes!  
I've got it here.

A page falls from her book and Mabel picks it up. It's a picture of Tesla's electricity transmission tower.

AGNES  
Oh shoot

MABEL  
Is this the power transmitter?

AGNES  
It's one of the early designs.  
Isn't it gorgeous? The technology could change the world.

MABEL  
And save Switch.

SWITCH  
(Hitchhiker's Guide sample) I can't say I blame you.

AGNES  
Here it is!

CUT TO:

## 19 INT. THE ANTECHAMBER

19

We see a large, dark room. The far wall is covered in a stylised art deco mural depicting a utopian, futurist world. A circular table is in the centre. In the centre of the table is a model of a futuristic city; standing prominently in the model is a tall, thin pyramid and a big white sphere. A light illuminates the table from above, but it flickers and wanes.

AGNES

This is as far as I've gotten. It feels close, right? There's got to be something here I'm missing. Here it talks about a key, but...

She puts her journal down and spreads it out on the table. Mabel looks with surprise at the picture - there's a diagram of her locket.

MABEL

I think..

LUX

Are we literally in Raiders of the Lost Ark right now? Watch out for darts.

Phoebe is looking at the mural. We can see that one of the pictures is Mabel.

PHOEBE

Mabel, this kind of looks like you. Spooky.

LUX

I don't see it.

MABEL

Agnes, what is this thing?

AGNES

It's a model of the Trylon and Perisphere. Fletcher loved it.

MABEL

Yeah, I've seen it before... on the crates in the factory. But it was different, closer together. Like..

Mabel tries jiggling the pieces and they move on little tracks, like a puzzle. She moves the Trylon and Perisphere together.

MABEL

Yeah, like that!

The model clicks and whirs. A pause, and then the mural shudders, letting off a cloud of dust. Mechanical noises sound from within the wall, and the gang all look to each other nervously. A trapezoid shape in the mural recedes, becoming a door. It opens slowly with a pressurising hiss and we see a big, dark room lit with some dim lamps and lots of flickering lights.

From the darkness we see movement, and we hear slow, loud, metallic footsteps. It's ominous, and the gang all take a step backwards.

Electric Ralph steps into the light, a tall, golden humanoid robot.

RALPH

It's been 87,723 hours since this door was open. Who may I say is calling?

AGNES

Me, Ralph. I mean, Agnes. Tell him Agnes is here.

RALPH

Agnes, a pleasure to see you again. Come through.

## 20 INT. FLETCHER'S SANCTUARY

20

They follow George through the doorway and we see Fletcher in a large hospital bed, connected to all sorts of machines. It's hard to see where Fletcher ends and the machines start. Dozens of other robots, none of them functioning, line the walls.

FLETCHER

Visitors? Oh dear, and I'm afraid we're all out of cookies.  
(chuckles)

AGNES

Fletcher! I knew you were here somewhere, I just knew it!

FLETCHER

Young Agnes, how good it is to see you. It's been a few years, I'd wager?

AGNES

Ten, sir. At least ten.

FLETCHER

Heavens, have I been down here so long? I'm amazed that we still have any power at all, though I feel you may have arrived to see the very last dregs of it. And the last dregs of me, for that matter.

AGNES

Don't say that. We can help you! Just tell us what to do, and we'll get you powered right back up again, tickety boo!

FLETCHER

Dear girl, it's too late. My air-volt tower was never finished.

AGNES

I've been studying your notes, at least, the ones I could find. With your help I think Mabel and I can do it!

FLETCHER

Mabel? That's a familiar name. Just before the Reset, my chief programmer had a little girl named Mabel. Would you be her?

MABEL

I.. I don't know. I never knew my parents.

FLETCHER

Yes. Yes, I see her here. She was a very bright woman, your mother. Electric Ralph here is almost a brother to you, you know. Your mother programmed him. He's a good soul. Cared for me every day for the past ten years. I'm very sorry to hear that she's no longer with us.

AGNES

You're Grace's daughter!

MABEL

I guess I always knew my parents must have been into robots. I just wish I'd gotten to know them.

FLETCHER

Well I can tell you in all honesty  
that they're very much here with us  
now.

PHOEBE

I knew it, ghosts!

Fletcher chuckles weakly. His lights are dimming and the  
machines beep less frequently now.

FLETCHER

No, no my dear. In Mabel. I can see  
them in Mabel. I wish they were  
still here too. Not least of which  
because her father was the last one  
to have the key to the tower. He  
built it. We can't possibly turn it  
on without that key. But with it,  
all of my robot friends would come  
back to life.

He lies back in his bed, exhausted. Mabel grabs her pendant.

MABEL

Agnes, I think this is it. This is  
the key!

Agnes grabs her journal and flicks through, pages falling out  
everywhere. She stops on a page and holds it next to Mabel's  
pendant.

AGNES

Yes! Fletcher, Fletcher! Sir, wake  
up! We've got the key!

Fletcher very weakly opens his eyes but can't move. The  
lights are dimmed and the machines barely make noise anymore.

FLETCHER

Ralph will show you the way. I'm so  
glad that you've found it. The  
world will be made better.

The lights go off and the noises stop. Electric Ralph draws a  
sheet over Fletcher.

RALPH

The master directed that I take you  
to the transmission room. Please  
follow me.

FADE TO BLACK.

**21 INT. CONGREGATION OF NOBOTICS HQ. EVENING.****21**

Simon and Stew are sitting in a mudbrick building with a priest like character, the Acolyte of Nobotics. The decor is sparse, but there are some religious looking objects made of bone and natural materials decorating the office. A portrait of a young Japanese boy hangs behind the Acolyte. The slogan 'Pugnare Cotra Automatos' is written beneath. Despite his pseudo religious clothes, the Acolyte looks rough and streetwise.

SIMON

There's been a change of plan. I'm taking Phoebe back to Melbourne.

ACOLYTE

Why is this? You promised to help us with our sacred work.

SIMON

And we appreciate your generosity in welcoming us here. But that was before I knew my daughter was a motorhead. I've gotta get her away from here.

ACOLYTE

We could.. help with her friends.

STEW

I hope you're not saying what I think you're saying. We're not here to hurt anybody.

ACOLYTE

Very well. We'll accompany you to find your daughter and we'll make sure she leaves with you. No interference, nobody gets hurt.

The Acolyte rings a bell and another man enters.

ACOLYTE

Call on the brothers. We need to render assistance to one of ours tonight. Bring the EMP rifles.

**22 INT. TRANSMISSION ROOM. NIGHT.****22**

The gang are gathered around a room of various panels, screens and contraptions. There are no lights other than their helmets - Ralph turns on a lamp in his chest. Agnes is madly flipping through her journal.

MABEL

Wow, look at this place. So how does this work?

AGNES

There's a place to plug it in, and then we need a power source to kick start it. Once it starts it will generate its own power.

MABEL

Power is something we don't have much of right now. How are you going, Switch?

SWITCH

(Forbidden Planet sample) In my case sir, the question is totally without meannnninn...

MABEL

Oh no! Quick, Agnes, we don't have much time!

Switch's eyes begin to dim. Agnes is furiously comparing her journal to one of the panels.

AGNES

Okay, it's here. Connect your locket to this, Mabel.

Mabel takes off her pendant and fumbles to get it into the panel.

SWITCH

(C3P0 sample) We seem to be made to suffer. It's our lot in liii...

Switch powers down.

MABEL

We need power! Ralph, could you..

RALPH

Allow me, Ms Mabel

Ralph holds a hand out to the panel and connects to it. Power sparks through him, and lights begin to turn on throughout the computer. A hum begins.

CUT TO:



Stew, Simon, the Acolyte and 2 other Nobs are searching for signs of the girls' home. The Nob henchmen have backpacks and futuristic looking rifles. In the background we see the silver ball.

STEW

There's something under this junk,  
mate. I reckon they're in there!

The Nobs start tearing junk away, trying to reach the caravan.

CUT TO:

**24 INT. TRANSMISSION ROOM**

**24**

Electricity is beginning to crackle around the room. It covers Switch for a moment, and after a beat he comes back to life. Everyone is joyous as the lights come on.

SWITCH

I'm getting pretty over all of  
these near death experiences. Can't  
you all just be more careful?!

MABEL

It's so good to have you back!

CUT TO:

**25 INT. FLETCHER'S SANCTUARY**

**25**

In the bunker, several of the robots are coming to life. Fletcher has mysteriously disappeared, leaving an empty sheet. Lights are coming on through the tunnels.

CUT TO:

**26 EXT. THE JUNK YARD. EVENING**

**26**

The Nobs have found the caravan, but there's nobody inside.

ACOLYTE

Definite signs of Robot worship  
here. Destroy it!

NOB HENCHMAN 1

I'll take care of it.

He takes off his backpack and removes sticks of dynamite.

SIMON

Wait, we said nobody would get hurt.

NOB HENCHMAN 1

Well just make sure they keep out of the way.

The henchman puts down sticks of dynamite and lights a long fuse. Behind them, the silver ball begins to crackle with electricity, like a giant plasma globe.

ACOLYTE

What new devilry is this?

SIMON

Oh my god, what have they done?

Henchman 2 walks determinedly toward the ball.

NOB HENCHMAN 2

I'll put a stop to this.

With incredibly bad timing, from around the corner comes a robot. Henchman 2 shoots it with an electromagnetic pulse and the robot falls to the ground.

Agnes and the gang are right behind and run to help. A showdown begins, with Phoebe and Mabel shielding Switch and Agnes shielding Electric Ralph from the Nob henchmen. Simon runs to Phoebe.

ACOLYTE

I demand that you step away from those abominations! If you don't, we can't be responsible for what happens next!

SIMON

Phoebe, please, just come with me. We can stop this from getting any worse.

PHOEBE

Dad, I can't keep living like this! These are my friends, my family! Robots aren't the problem, people are, don't you see that? Robots never hurt anyone! It was people that killed Mum, people out of control and angry. I want to be a family again, but you've got to let go of your hate!

We see the fuse on the dynamite is short now.

ACOLYTE

Move away, now! Brother, take the shot!

With a tremendous explosion the caravan is destroyed. Everyone is knocked to the ground, except Ralph. Henchman 1 and the Acolyte were close to the explosion and haven't fared well. While Henchman 2 is stunned Ralph crushes his rifle underfoot.

SIMON

Damn it. Phoebe, are you all right? Phoebe!

PHOEBE

Yeah, yeah, I think so. What the hell. Ow. Mables, Lux, Sheena, are you guys okay?

The Acolyte is getting to his feet slowly. Looking down he sees a piece of metal wedged into his chest.

ACOLYTE

The demons have me. I am undone, brothers. Curse these metal beasts. Brothers?

Ralph comes to his aid. He lifts him up and carries him back around the corner. Henchman 2 follows. We can hear them off camera;

ACOLYTE

NO! NO! Unhand me devil machine! Put me down! I command you! Brother, help me!

RALPH

Sshhh now, funny man. You'll be okay. I'll take care of you.

The gang are all regrouping as the caravan burns behind them. They're a bit charred and scraped, but everyone's okay. Henchman 1 is still unconscious.

LUX

This reminds me of that explosion at the French cheese factory. All that was left was de Brie.

PHOEBE

Urgh. I wish I'd died in the explosion.

SIMON

Yeah, I still think you need better friends. But I'm sorry about this. I didn't mean for this to happen.

SHEENA / PIDGE

So, where are we going to live?

MABEL

Well, I think it was past time we made a new home anyway. What do you think, Phobes?

PHOEBE

Maybe. Just maybe.

FADE TO:

**27 EXT JUNKYARD, DAY**

**27**

Montage with upbeat music. Henchman 1 & 2 are playing backyard cricket with Simon, the gang and some of Fletcher's robots. Looks like a lot of fun.

FADE TO:

**28 INT. FLETCHER'S SANCTUARY**

**28**

The Acolyte is in Fletcher's bed, hooked up to machines. He looks grumpy. Electric Ralph is making a whipped ice-cream cone from a machine.

RALPH

There you go, Sir. Your favourite whippy cone.

ACOLYTE

Hmph. Just because you make ice-cream doesn't make you trustworthy.

His expression melts as he licks the ice-cream.

FADE OUT