

FRANK AND STEIN

(Working Title)
Two-Part Miniseries

by
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MINISERIES SYNOPSIS: 2x2-HOUR EPISODES
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Would you plunder an earthquake-ravaged city to save your own skin?

Graz, Austria, near future. The world's oil supply has dried up. Looting, bin fires, and hunger are rife; most technological progress has ground to a halt in favour of survival.

Scientists at a government research facility, which is concealed in the nearby mountains, possess the only means of returning electricity to the powerless city.

Research director, Dr Wolfgang Stein ('Stein'), works round the clock to assemble the facility's futuristic power station. Guilty for his role in a recent catastrophe, he is out to make amends. But Stein's efforts are futile—he is missing an essential component; without it, the running station is a time bomb.

Incensed when Stein squanders time building the part, hot-blooded researcher Rosie Frank ('Frank') resorts to a shortcut. She ventures to Atlantis, 10,500 BC, to retrieve the component from its designers. But on arrival, she finds Atlantis an earthquake-ravaged city, desperate for aid. Plagued by guilt of a dark family history, Frank cannot refuse them assistance, even if it means sacrificing her mission.

Stein, fearing more death and tragedy in his life, orders Frank out of the hellhole that is Atlantis. But she refuses to budge and he unwittingly winds up there with her. Once there, Stein slowly begins to appreciate the magnitude of this link to the missing world; they have a once-in-a-lifetime chance to salvage Atlantean technology that will enable their own world to claw itself out of inevitable disaster. Witnessing the surrounding calamity, can Stein go through with it — pillaging everything and anything that he can lay his hands on?

Stein learns that back at home, the Austrian government has finally lost control of its citizens. The police demand increased funding to vamp up security. The government looks towards Stein's facility, and seeing that it's made no progress, they decide to pull the plug...

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Episode 1: "Perfect Blood"

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FIFTH DRAFT - EPISODE 1 - TWO HOUR EPISODE
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FADE IN

1. EXT. FRANK BAKERY. DAY 1 (AUTUMN, AFTERNOON - NEAR FUTURE)

Silence. The inner city street in Graz is practically devoid of life, strewn with rubbish, greyish sludge holds litter in place. Cars have been left to rust.

ROSIE FRANK ('FRANK'), a twenty-something electrical engineering postdoctoral research fellow, looks down at the scrap of paper in her hand. Frank, an Australian, but of Austrian descent, is a stunner - perfect body, funky dyed metallic red hair. She searches the street, looking for the address that is scrawled on the piece of paper.

Two YOUTHS, who are siphoning petrol from an abandoned car, pause to ogle her.

Frank ignores them while scouring the street, which is lined with buildings that have existed for centuries. She notices that most of the buildings have residential upstairs apartments and deserted ground level shops.

She arrives at a bakery that has 'Bäckerei Frank' carved above the entrance. Its upstairs window is open, and its dirty, torn curtain is sucked outside by the autumn wind.

It takes all of Frank's courage to raise her hand to knock on the door. But then, a sudden blast of smashing glass breaks the silence and Frank instinctively drops her hand.

INTERCUT SCENE 2 AS NECESSARY WITH SCENE 3

2. EXT. GRAZ STREET. DAY 1 (AFTERNOON)

The parallel, neighbouring street is a mirror image of the first. One of the shops, a gardening store, has just had its doors smashed and glass is strewn all over the ground. Five TEENAGERS scramble in and out looting the store, and return moments later carrying bags of fertiliser.

MARCUS BREMNER, a large and mature 14-year-old, leads the group of filthy and desperate children. He halts in front of the store when he hears a car approaching.

ANNA MARKOVIC, the only girl in the group, turns to him in fear.

ANNA

Police.

But she soon discovers that she's wrong, as a Mercedes, not a police car, enters the street.

Marcus's fear morphs into anger. He drops his bag of fertiliser, picks up a rock and hurls it at the car.

3. INT. STEIN'S CAR. DAY 1 (AFTERNOON)

The Mercedes' driver, 35-year-old WOLFGANG STEIN ('STEIN'), tries to swerve to avoid the oncoming rock. No luck. The rock hits his car's windscreen where a crack splinters out into a spider's web.

Stein swears under his breath and keeps driving.

Police sirens sound in the distance.

Stein, a German physicist and research director of the Crystal Earth Core Power Station (CECPS) Research Facility, is attractive, well built.

Stein's equally attractive 14-year-old son, WOLFGANG STEIN JNR ('WOLF'), is in the passenger seat of the car. Wolf glances at the group outside and recognises his friend, Marcus.

Marcus' eyes widen when he notices that police cars are pulling into the street.

WOLF

Dad, stop.

But Stein isn't about to stop to help the teenager who just smashed his window.

2. EXT. GRAZ STREET. DAY 1 (SCENE 2 CONT'D)

The kids try to run, but the cops are experts at this by now.

The officer-in-charge, GERHARD MUELLER, jumps out of the passenger seat of a car. Gerhard is a weary forty-something cop. Despite the exhaustion, he does his job efficiently and thoroughly, directing his fully armed POLICEMEN to arrest the youths.

All five teenagers are taken easily.

WOLF (O.S.)
Dad. Stop.

3. INT. STEIN'S CAR. DAY 1 (SCENE 3 CONT'D)

WOLF CONT'D
That was Marcus back there.

Stein looks in the rear view mirror. He frowns at what he sees and slows the car to a halt. Wolf reaches for the door handle and glances at his father expectantly.

WOLF CONT'D
Let's go.

But Stein has other plans. He flips open his mobile phone, presses a few buttons and then winds down his window. Stein angles the mobile phone to video record the scene behind him.

Wolf wonders what in the world Stein is up to.

2. EXT. GRAZ STREET. DAY 1 (SCENE 2 CONT'D)

The armed policemen handcuff the teenagers, who were never a real threat. However, the cops don't let that fact stop them and use their batons to 'subdue' the already quiet youths. Marcus is lying on the ground, being kicked and beaten.

Gerhard, although disturbed by the violence, does nothing. He turns his back on the actions of his subordinates, while speaking into his radio.

3. INT. STEIN'S CAR. DAY 1 (SCENE 3 CONT'D)

Stein records the whole scene on his mobile phone, including Gerhard's reluctance to stop the police violence.

Wolf has turned in the car to witness the scene that his dad is recording. Wolf feels sick - the assault, the fact that his dad is recording it - it's all too much.

WOLF
We have to help.

But Stein will not budge. Wolf goes crazy, trying to grab the phone off his father. Stein easily holds him back. The boy reaches for the passenger seat door handle again. Stein uses central locking to keep his

son inside.

STEIN

Don't try and be a hero, Wolf.

Wolf avoids his father's stern look, and slouches back into the passenger seat. Concerned, Stein puts the car into gear and pulls away.

4. EXT. FRANK BAKERY. DAY 1 (AFTERNOON)

Frank walks away from the bakery, but pauses when the door creaks open. Her great-aunt, HILDE MOSER, looms in the doorway. Hilde is reminiscent of an old school teacher, with her severe gaze and her silver hair that is pulled back in a tight knot.

The width of the street separates Frank from her elderly relative. Hilde scrutinises Frank's appearance - her dyed hair and dark eye-makeup - disapprovingly.

Angered by the scrutiny, Frank shifts her gaze from the bakery door to the end of the street, her escape route.

Hilde opens the door fully and with a nod of the head indicates that Frank should step inside. Frank is left deciding whether to follow Hilde's order.

5. INT. STEIN'S CAR. DAY 1 (AFTERNOON)

Stein pulls over beside a weathered soccer field, where three of Wolf's TEENAGE FRIENDS kick a ball back and forth.

The animosity between Wolf and Stein continues to linger. A friend's father, WALTER DORFER, breaks the silence by tapping on Stein's window, which Stein subsequently winds down. Wolf busies himself, lacing up his soccer boots.

STEIN

Walter.

WALTER

(a little
uncomfortably)

Stein.

Wolf continues to lace up his boots.

WALTER CONT'D
(looking into the
car)
Sorry, Wolf. Training's off.
(looking out at the
field)
Barely anyone's here.
(back to Stein)
Also, coach couldn't make it.
Says he was snowed under at
work.

WOLF
(hopeful glance at
Stein)
Call Marty. You're his boss.

STEIN
There's a whole lot of stuff
that we can't push back at the
moment. If Marty hasn't
finished-

WOLF
It's just a couple of hours.

STEIN
(to Walter)
Sorry, Walter. Marty's work
takes precedence over training.

WALTER
(disappointed,
leaving)
I'll let the lads know.

Refusing to meet Wolf's eyes, Stein winds up the window
and starts the engine.

6. INT. HILDE'S APARTMENT. DAY 1 (AFTERNOON)

The apartment is styled wall-to-wall in 1920s and 30s
memorabilia, reminiscent of pre-war times. Frank
wanders about, taking in this strange tribute to a time
long gone.

HILDE
(indicating to an old
sofa)
Sit down.
(taking a seat)
Is it 'Rosa'?

FRANK
'Rosie'. But everyone calls me
'Frank'.

Hilde continues to scrutinise Frank disapprovingly. Although agitated, Frank eventually concedes and places herself on the couch that is opposite her great-aunt.

HILDE
Show me.

Frank pulls out an aging, official document with a Swastika as a header. She hands it to Hilde, who scans over it with a neutral expression.

FRANK
That's his signature.

Frank points to a signature at the bottom of the aging, official document with the Swastika as a header, which Hilde still has in her hands. Hilde, expressionless returns the document to Frank.

HILDE
I cannot help you.

Frank understands that the visit is over. She wants to say more, but chooses instead to leave.

On her way out, a handwritten letter, which is lying on the kitchen table, catches her eye. She pauses and then turns back to Hilde.

7. INT. STEIN'S FRONT DOOR. DAY 1 (EVENING)

Having arrived home, Wolf follows Stein into the house. There is angry silence on Wolf's part, and frustrated silence on Stein's.

8. INT. STEIN'S HALLWAY. DAY 1 (EVENING)

Lighting in the house is dim as Stein only flicks on a single light switch when he enters the spacious kitchen.

Wolf sits at the kitchen table, unlacing his soccer boots while Stein disappears into the walk-in pantry. He returns moments later with canned vegetables.

STEIN
(holding up a can of
baby corn)
Last can of favourites.

WOLF
(barely glancing up)
Not hungry.

STEIN
Come on. Before I get to my
report.

He opens the can, drains the water into the sink and divides the contents on two plates. Wolf observes as Stein adds some bread to the meal.

WOLF
(getting up)
Don't you think about anything
but work?

Ignoring the question, Stein takes both plates and offers one to Wolf. The boy refuses, unimpressed by Stein's meagre food preparation.

WOLF CONT'D
(sarcastically)
At least mum would have put
salt on it.

STEIN
(torn apart)
I'm trying, Wolf.

WOLF
Then why won't you talk about
her?

STEIN
You know what happened-

Wolf walks out, leaving Stein holding two plates of corn and bread.

9. INT. WOLF'S BEDROOM. DAY 1 (EVENING)

Sadness engulfs Wolf as he lies curled-up on his bed. He stares at his poster-plastered walls, but too deep in his own world, he registers nothing.

10. INT. KITCHEN. DAY 1 (EVENING)

Alone at the kitchen table, Stein has two plates of corn and bread and a mountain of paperwork in front of him. Neither his dinner nor the paperwork has been touched. Stein simply sits, too deep in his own sorrowful world to register anything.

INTERCUT SCENE 11 AS NECESSARY WITH SCENES 6, 12 AND 13

11. INT. FRANK'S BEDROOM. DAY 1 (NIGHT 1)

The bedroom is dark save for a sliver of moonlight that creeps in from behind the curtains. Frank is alone and asleep, buried under a pile of blankets to protect her from the cold autumn air. Her sleep is restless, full of disjointed memories and nightmares.

6. INT. HILDE'S APARTMENT. DAY 1 (SCENE 6 CONT'D)

Part of Frank's nightmare takes place in Hilde's apartment. It continues from earlier in the day where Frank stands by the kitchen table, looking down at the handwritten letter.

FRANK
(turning back to
Hilde)
He doesn't talk to anyone
anymore.
(back to the letter)
But he writes to you.

12. INT. AUSTRALIAN NURSING HOME. DAY 3 (ONE YEAR AGO)

Then, Frank's ancient and decrepit grandfather, DOLFI FRANK, features in her nightmare. She sits across from him; he is wheelchair-bound with a blanket covering his knees. Dolfi appears evil, twisted - pure Aryan, pure Nazi.

FRANK
(to Dolfi)
What did you want to tell me?

13. EXT. GERMAN STREET. DAY 4 (1940)

Frank's disjointed nightmare shifts outdoors to a street overrun by marching NAZI SOLDIERS. Their uniforms, authority and the rhythmic beat of stomping boots keep frightened CITIZENS at bay.

6. INT. HILDE'S APARTMENT. DAY 1 (SCENE 6 CONT'D)

Frank turns over the aging, official document that she's holding, to scrutinize the Swastika header.

FRANK

And you can't tell me about
this.

Hilde looks down at her hands.

FRANK CONT'D

He was a monster.

Hilde meets and holds Frank's gaze. Her face is
expressionless.

12. INT. AUSTRALIAN NURSING HOME. DAY 3 (SCENE 12
CONT'D)

Dolfi raises his head to observe Frank triumphantly.
It sends a shiver down Frank's spine.

11. INT. FRANK'S BEDROOM. NIGHT 1 (SCENE 11 CONT'D)

Frank squirms in her bed, unable to wake up.

14. EXT. CECPS RESEARCH FACILITY CAR PARK. DAY 2
(MORNING)

The research facility, which is nestled in the Austrian
mountains just outside of Graz, consists of a series of
single-storey buildings, and a test chamber that's
carved deep within the mountainside. The facility is
secretive, hidden. Its car park is empty save for
Stein's and MIKE'S company cars.

Frank arrives at work and sets about chaining up her
pushbike. She is wearing another funky outfit, and
hasn't bothered to lighten her eye-makeup for work.

In the process of getting out of his car, Stein reaches
over to the passenger seat for his wallet and keys.
He's wearing a suit; the attire confirms his status as
second-in-charge.

Stein locks his door, and then glances at the test
chamber building, frowning as several TECHNICIANS hoist
a large crate inside. Then, Stein's mobile phone
rings, diverting his attention.

STEIN

(into the phone)

Gerhard?

Having left their respective transport, Frank and Stein
approach the single-storey research office from

opposite directions. They arrive at the front door at the same time, which is awkward due to an existing uneasiness between them.

FRANK

Dr Stein.

Stein's on the phone, so at least he doesn't have to greet her beyond acknowledging her with a nod.

STEIN

(momentarily covering
the receiver)

It's just- [Stein.]

(into the phone)

Bury the BS, Gerhard, they're
just kids.

Stein, still talking, opens the door for Frank. Frank isn't sure how to react to the gentlemanly gesture, so as they step inside, both simply go their separate ways.

INTERCUT SCENE 15 AS NECESSARY WITH SCENE 16

15. INT. GRAZ POLICE STATION - FRONT DESK. DAY 2
(MORNING)

POLICE OFFICERS mill around the busy office. Some do paperwork, others lead HANDCUFFED PEOPLE to various rooms. Gerhard, looking tired and worn, rubs his eyes.

GERHARD

(into his mobile)

Stein, they broke the law.

16. INT. RESEARCH OFFICE. DAY 2 (MORNING)

The research office is an open floor plan, which is directly accessible via the front door. Behind the open office area are hallways, meeting rooms and private offices.

Two of the offices belong to Stein and Mike. One of the hallways leads to a large storage laboratory. Having just entered the building, Stein watches Frank as she heads towards the lab. Irritated, he turns his back on her.

STEIN
(into the phone)
And how many laws do you think
you broke yesterday when you
turned your back on your
officers?

Stein heads towards his office and RESEARCHERS and OFFICE WORKERS greet him along the way. Everyone fears/respects him, exchanging formal 'good morning' nods.

STEIN CONT'D
(nodding hello, then
into the phone)
I've got a video of the whole
scene Gerhard. You're in it.
I'll email it if you like; but
I'll also CC a few people I
know.

There's a long pause in Stein's telephone conversation. He opens his office door.

STEIN CONT'D
(into the phone)
You know what to do.

Stein snaps his phone shut as he steps into his office, which has a plaque 'Dr Wolfgang Stein, Research Director' on the door.

15. INT. GRAZ POLICE STATION - FRONT DESK. DAY 2 (SCENE 15 CONT'D)

Gerhard signals to a young POLICEMAN, who is standing nearby.

17. INT. GRAZ POLICE STATION - CELLS. DAY 2 (MORNING)

The young policeman unlocks the door to the cell where Marcus and his male friends are being kept. Marcus, severely battered and bruised, glances up at the policeman wondering what's in store for him next.

18. INT. CECPS CHAMBER. DAY 2 (MORNING)

The test chamber contains the prototype of the power station known as the CECPS, which consists of a mighty crystal and pipes that reach deep within the earth.

Busy RESEARCHERS and TECHNICIANS monitor computers and

test various components of the machine, but not the whole power station. The large crystal, which is at the centre of the chamber, remains dormant.

PROFESSOR MICHAEL RETTENBURG ('MIKE'), the CEO and founder of the CECPS project, observes proceedings. He is approaching 50, but he looks good, very attractive, very groomed. All his attractiveness cannot hide his concern as he observes technicians opening the large crate that they just hoisted into the chamber.

Mike looks at the ground, under his feet. Black smoke stains on the cement give some indication to an accident that occurred in the test chamber.

19. INT. STEIN'S OFFICE. DAY 2 (MORNING)

While logging into his computer, Stein sees Mike stride past his office. Stein urgently needs to talk to Mike and steps out into the research office to do so.

20. INT. RESEARCH OFFICE. DAY 2 (MORNING)

STEIN

What's in the crate, Mike?

MIKE

(on the way to his
office)

The duct.

STEIN

(frowning)

The same material?

Mike responds with a nod and a slightly worried look.

STEIN CONT'D

(arguing)

That whole section needs
reconfiguring.

MIKE

I have to install it.

Stein waits to respond until a couple of researchers, who are walking past, are out of earshot.

STEIN

(quietly, harshly)

If we don't reduce the heat-

He is unable to finish the sentence.

MIKE
(trying to reason
with Stein)
I need to make it look like
we're sticking to the plan.

STEIN
What about the amendments to
the timeline? We need the
extra six months.

MIKE
(abruptly)
Hold off on sending those
reports.

STEIN
(taken aback)
I thought we got confirmation
on the funding.

MIKE
I'm not toying with the
timeline.

STEIN
Then what?

Mike resumes walking towards his office.

MIKE
The minister is going to end
the investigation.

STEIN
Has the timeline been extended?

MIKE
Stein-

STEIN
As soon as he signs the papers,
we've run out of excuses to
stall the test.

Stein searches Mike's eyes.

STEIN CONT'D
(nodding to the
boardroom)
Why are you cutting me from the
board meeting?

MIKE

You've got more important things to do than play politics.

STEIN

And you're-

MIKE

Keeping us all out of a job queue.

(opening his office door)

Go make sure it looks like we have a functional prototype. Let me handle the minister.

He nods with confidence, but as Mike enters his office, which has a plaque 'Professor Michael Rettenburg, CEO', his expression dims notably.

21. INT. FRANK'S OFFICE. DAY 2 (MORNING)

Frank's office is a small slice of the homeland she left behind, Australia. She has plastered it with photos: her picture-perfect, blond PARENTS and GRANDPARENTS, and her FRIENDS, people from all walks of life. There's a small sign beside the photo of her friends that reads 'Frankie and Friends'.

Frank is busy running code to translate a document that is written in strange hieroglyphs. The computer automatically searches for specific hieroglyphs in the soft copy of the document. Upon finding them in the text, the program pauses words such as 'crystal', 'duct' or 'coolant' appear on screen.

INTERCUT SCENE 22 AS NECESSARY WITH SCENES 23, 24 AND 25

22. INT. BOARDROOM. DAY 2 (MORNING)

Images and text describing the facility's futuristic crystal power station, the CECPS, are mounted around the boardroom.

Mike is the only person seated at the large central table; he has a report lying open in front of him.

All other members of the board meeting (the MINISTER, various DEPARTMENT OF SCIENCE STAFF and PROJECT ADVISORS) are shown on monitors that are mounted on the

walls.

One of the senior officers from the Department of Science is DR DIANA LEMKE, a striking scientist in her forties.

A separate monitor begins playing a video, which is poor-quality security footage. Everyone watches in remorseful silence.

INSERT: VIDEO

23. INT. CECPS CHAMBER. DAY 5 (DAY - 6 MONTHS AGO)

The noisy CECPS is fully functional; RESEARCHERS and TECHNICIANS hurry about excitedly, monitoring progress. (Stein is present, Frank is not.)

An indicator chart on a computer monitor shows a schematic of red hot heat travelling up the earth core pipes.

MIKE
(yelling)
Steer clear of the crystal.

He thrashes his arms about, making absolutely sure that no one is in the crystal's line of fire. Everyone ducks out of the way, but is full of anticipation.

ANGELICA STEIN, Stein's beautiful, thirty-something wife, an engineer, monitors the pipes' activities on a nearby computer. She has a name sign, 'Dr Angelica Stein', on her desk. Frowning slightly, Angelica leans forward to read data that is displayed on her computer screen.

She is the closest person to the crystal's line of fire.

The crystal whirs into action emitting a continuous, powerful discharge of light. But the light beam's radius is wider than expected; everything in its path catches fire, including flammable power station components. Chaos breaks out.

MIKE
(yelling)
Shut it down. Abort.

TECHNICIAN
(yelling at Angelica)
Dr Stein!

The duct that connects the crystal to the earth core pipes is beginning to melt.

MIKE
(yelling)
Angelica. Move!

Without warning, a large component explodes and flying debris knocks Angelica to the ground. Two other bodies fly through the air.

The video terminates.

BACK TO SCENE

MIKE
(grim)
Video analysis confirmed that
the duct malfunctioned.

The minister responds with an equally grim look.

STAFFER 1
(onscreen, forlornly)
Those images-
(after a beat)
Dr Stein's wife-

24. EXT. CECPS CHAMBER. DAY 2 (MORNING)

Stein steps to the entrance of the test chamber. He nods 'hello' to a RESEARCHER who is on her way out.

RESEARCHER
Morning, Stein.

22. INT. BOARDROOM. DAY 2 (SCENE 22 CONT'D)

Diana attempts to get the meeting back on track.

DIANA
(onscreen)
Video analysis was the final
task carried out by the review
committee.

MINISTER
(onscreen, snapping
back to reality)
So the agenda for this meeting
is twofold.

MINISTER CONT'D

Firstly, we can formerly close the investigation into the accident.

(to Mike)

Mike - Professor Rettenburg - we'll need those signatures today.

MIKE

Fine.

MINISTER

(onscreen, to Mike)

Secondly, this conference may be considered as official approval for you to do the next test run.

Mike rubs his sweaty palms together under the table.

25. INT. CECPS CHAMBER. DAY 2 (MORNING)

Stein enters the test chamber, where he encounters two technicians replacing a piece of piping that was damaged during the explosion. His concern grows as he watches them fit the duct, which connects the crystal to the earth core pipes.

22. INT. BOARDROOM. DAY 2 (SCENE 22 CONT'D)

MINISTER CONT'D

(onscreen, to Mike)

You're continuing preparations?

Mike searches for words.

DIANA

(onscreen, to Mike)

From your most recent report, we understand that the replacement duct will function correctly.

MIKE

According to our tests, there will be no increase in heat to the crystal.

MINISTER
(onscreen, flicking
through the report)
And you will be ready for the
test run next month?

MIKE
(confirming)
As stated in my memo.

The minister's sceptical staffer, Dr Heinz Adler,
glances up from the report, which is lying open in
front of him.

HEINZ
(onscreen)
Your assurance came shortly
after you discovered that your
project might be axed.

MINISTER
(onscreen, appalled
at Heinz)
Dr Adler-

HEINZ
(onscreen,
persistent)
If you examine the project
timeline, you'll find that
Professor Rettenburg pushed the
initial test run forward
because his funding was in
jeopardy.

MINISTER
(onscreen, irate)
Dr Adler-

MIKE
(keeping cool)
The second test run was
scheduled weeks ago.

MINISTER
(onscreen, siding
with Mike)
Awaiting my approval.

Mike nods.

MINISTER CONT'D

(onscreen, concerned)

It's been six months since the accident.

(after a beat)

The public is demanding a solution, so you can see why we're keen to meet the deadline.

DIANA

(onscreen)

Unless that crystal is functional, we'll have no choice but to turn to the solar and wind projects.

STAFFER 2

(onscreen, worried)

Threats against the government are becoming increasingly serious.

MINISTER

(onscreen)

We must prove that we have a power station that doesn't run on oil.

(after a beat)

Before the public starts crying for my blood. Literally.

(to Mike)

But you've assured us that you're ready.

Once again, Mike rubs his sweaty palms together under the table.

26. INT. FRANK'S OFFICE. DAY 2 (MORNING)

While working on her computer hieroglyph translations, Frank is distracted by a flashing light on her video phone.

FRANK

(sighing, answering the call)

Hi, mum.

ULLI FRANK, an aristocratic blond, appears on screen.

ULLI
(onscreen)
I've been trying to reach you
all weekend.

FRANK
(irate)
I had things- [to do.]

ULLI
(onscreen)
Did you get to see Aunt Hilde?
(slightly anxious)
Did she say anything?

FRANK
No.

ULLI
(onscreen, relieved)
Well, it's probably for the
best. Ancient history.
(changing the
subject)
Makes your skin crawl though,
doesn't she?
(suddenly concerned)
Speaking of which, what's with
your skin, Rosie?

FRANK
It's the lighting. Mum, I'm
glad you called but-

ULLI
(onscreen)
You're not getting enough
Vitamin D.

FRANK
Mum-

ULLI
(onscreen)
Try to remember the good times.
Here.

Ulli leans forward, activating something on her
computer. A video icon pops up on Frank's screen,
labelled 'Rosie and Grandpa'.

FRANK
Ok. But I have- [to go.]

ULLI
(onscreen)
-to go. I know.
(proud)
My daughter, the doctor,
helping solve the world's
energy crisis.

FRANK
Mum...

ULLI
(onscreen)
Get some sun.

Ulli ends the call and Frank returns to her work.

FRANK
(shaking her head,
muttering to
herself)
Sun...

Although the 'Rosie and Grandpa' video her mother sent
begs to be viewed, Frank is wary of opening it.

27. INT. TEST CHAMBER. DAY 2 (MORNING)

Mike joins Stein, who continues to monitor the
installation of the duct in the test chamber.

STEIN
How did it go?

MIKE
They're convinced that this
time next month we'll have a
fully functional prototype.

Stein responds with a troubled glance as the two men
wander through the facility, checking on the progress
of their researchers.

STEIN
(distracted)
It plays over and over in my
head. Angelica trying to
reason- [with us.]

Mike signals that Stein should hush until they're out
of earshot. When they are, Stein resumes the
conversation.

STEIN CONT'D
(barely able to say
it)
And all we could talk was
deadlines, funding cuts.

MIKE
(correcting him)
'I' talked deadlines and
funding cuts.

Stein shakes his head; he won't let Mike bear the
burden alone.

MIKE CONT'D
(reaffirming)
Everything was tested and
retested.

STEIN
And it worked-
(sullen laugh)
-except the part we designed
ourselves.

Stein pauses and looks over at the duct.

MIKE
(strained)
I can't go back to the Chinese,
apologise for stealing their
data, and then ask for the
section we're missing.

STEIN
Angelica was on to something
with the coolant.

MIKE
(before heading off)
Then let's stick to the plan
and finish what she started.

28. INT. FRANK'S OFFICE. DAY 2 (MORNING)

The 'Rosie and Grandpa' video message that her mother
sent is flashing persistently in the corner of Frank's
monitor. Unable to ignore it any longer, Frank decides
to take a look.

INSERT: VIDEO

29. INT. PICNIC. DAY 6 (MIDDAY - 15 YEARS AGO)

TEN-YEAR-OLD FRANK runs around the park, laughing and screaming. The hot Australian sun beams down on her; her blond hair sticks to her face.

Frank's parents, the very Aryan THEODORE and Ulli FRANK, sit on a picnic blanket with Frank's paternal grandparents, the equally Aryan DOLFI and LIESL FRANK. Everyone observes Frank sternly, except Dolfi who likes the fact that the child is enjoying herself.

She runs over to him and he embraces her in a huge hug.

DOLFI
(laughing)
My perfect little girl.

BACK TO SCENE

Irritated, Frank terminates the 'Rosie and Grandpa' video. She is saved further frustration when Mike's name and image appear on her video phone.

FRANK
(pressing 'accept')
Mike?

MIKE
(onscreen)
I think it's time.

Mike's image disappears as quickly as it appeared. His dire message requires that Frank immediately drops what she is doing to attend a meeting with him.

As she locks her door behind her, her code restarts automatically, searching for specific hieroglyphs, such as 'crystal', 'coolant' and 'duct'.

30. INT. RESEARCH LABORATORY. DAY 2 (MORNING)

From a distance, Stein observes the happenings in Mike's office. Through a window, he can see Frank taking a seat, while in deep discussion with Mike.

Mike sees Stein looking into his office and rises to close the blinds.

31. INT. MIKE'S OFFICE. DAY 2 (MORNING)

FRANK

I've found nothing new in my
translations of the blueprint.
Even with the updated code.

She glances at the photos on Mike's desk. In the
holiday snaps Mike and his attractive partner,
GIOVANNI, are yachting, eating ice cream, having fun...

MIKE

(muffled)

It was worth a shot.

He is kneeling behind his desk to unlock the safe that
sits on the lower tier of his bookshelf.

FRANK

Mike, maybe if we get another
archaeologist-

MIKE

(looking up)

Three people know that the
blueprint is in no known human
language, including you and me.

FRANK

Dr Stein-

MIKE

(returning to the
safe)

All he needed to know was that
a section was missing.
Everyone else thinks we
designed the crystal.

FRANK

(reasoning)

Another professional opinion
could help us find info on the
duct.

Her comment is met with silence. Frank reads Mike's
memo, which is lying on top of his report.

FRANK CONT'D

(concerned)

The investigation into the
malfunction has ended?

MIKE
(muffled)
Yep.

FRANK
What about Dr Stein's amended
timeline to work on reducing
the heat- [to the crystal?]

MIKE
Not a chance.
(grunting, pulling
out a heavy box)
The minister needs a functional
prototype ASAP.

Mike rises, holding a large cardboard box, which he
places on the table.

MIKE CONT'D
You know why I don't want you
to do this.

Concern growing, Mike changes his mind and starts
taking the box back.

FRANK
I want to help.

MIKE
(shaking his head)
This isn't a game, Frank. It's
not personal, or about righting
a wrong.

FRANK
I know.
(glancing at the
memo)
But if I can get my hands on
the missing component, you can
do a safe test run.

Frank holds his gaze.

MIKE
All right. Get it ready.
(adamant)
But hold off until I call.
There might be another way.

32. INT. RESEARCH OFFICE. DAY 2 (MORNING)

On her way back to the storage laboratory, Frank passes

GERLINDE MUELLER, who is at the photocopier. Gerlinde, a twenty-something engineering student, eyes the box in Frank's hands.

GERLINDE

Slave labour; the life of a postdoc.

FRANK

That's it.
(eyeing the
photocopier)
Looks like you're doing no
better.

Frank glances at the flyers that are spewing out of the photocopier. They denounce the government for not finding a solution to the oil shortage crisis.

FRANK CONT'D

(frowning)
You work in a research centre
that's trying to come up with a
solution.

GERLINDE

Winter is around the corner.

Frank glances in the direction of Stein's office, where Stein is busy at his computer.

FRANK

Dr Stein is doing- [his best.]

GERLINDE

-nothing but causing delays.

Frank stiffens and returns the flyer.

GERLINDE CONT'D

Even if we did get this thing
working, it's an experiment...
(adjusting
photocopier
settings)
It won't heat houses or fuel
cars, Frank.

FRANK

(before turning to
walk away)
It will eventually.

But Gerlinde, undeterred, continues with her

photocopying.

33. INT. HALLWAY. DAY 2 (MORNING)

Frank heads down the hallway that leads to the storage laboratory, clutching the cardboard box.

34. INT. RESEARCH OFFICE. DAY 2 (MORNING)

Stein steps out of his office, papers in hand. He cannot stop his eyes from following Frank as she disappears down the hallway.

ANDREA GRUBHOFER, the research facility's office manager, is at the admittance counter. She is about thirty, polished and businesslike. She watches Stein watching Frank.

Stein heads over to Andrea, while reading the sheets in his hand.

ANDREA

(eyeing the papers in
Stein's hand)

Department of Science, right?
I'll fax them right away.

Stein continues to scan over the rest.

STEIN

I actually want to hold off on
sending these.

(after a beat)

Can I get the latest draft
back?

ANDREA

Sure. Right here.

She hands sheets to Stein and observes him as he returns to his office; everyone ensures that they're busy when he passes by them.

MARTY (O.S.)

(mockingly)

I think the word is 'widower'.

(laughing)

Not 'weirdo'.

35. INT. STORAGE LABORATORY. DAY 2 (MORNING)

The laboratory is filled with rows and rows of

bookshelves, equipment and computers and would be bland if it wasn't for Marty's posters. Marty is obsessed with the lost city of Atlantis and has carpeted the lab with all sorts of 'evidence' posters, including maps, the Great Sphinx of Egypt, etc.

Frank enters the laboratory, which also has several offices, including hers near the back. She struggles through the lab doorway, arms weakening under the weight of the mysterious box.

MARTY CONT'D

Granted, you did make the blunder a good five months ago.

Frank glowers at Marty, who is suddenly more interested in the box than her.

FRANK

(going red)

Not the most elegant start to my employment here.

(pushing past him)

But thanks for bringing that up again and totally shaming me.

Mischievous Marty returns to the 'work' on his desk. His desk is lined with several monitors and computers, but Marty has other matters on his mind. He loads a plasticine ball onto the arm of a miniature wooden catapult.

MARTY

(grinning)

You Aussies - no ear for-
[languages. 'Weirdo'.
'Widower'.]

FRANK

Shut up, Marty.

Embarrassed, she continues to her office, towards the back of the lab.

MARTY

The fact that you said it nice and loud while he was standing right behind you was my favourite bit.

A plasticine ball whizzes past her head.

FRANK
(spinning around)
What did Stein do to you?

Marty halts mid-step. Frank closes her office door behind her as Marty collects his plasticine ball. Irritated, he tosses it in the air.

36. EXT. GRAZ - SCHOOL. DAY 2 (MORNING)

Some TEENAGERS linger near the locked front door, smoking. A sign that says 'school closed due to energy conservation' has been pasted haphazardly on the door.

Wolf leans against the door, tossing a worn tennis ball up in the air. He is surprised to see battered and bruised Marcus heading towards the school.

WOLF
I thought you-

MARCUS
Let us go.
(shrugging)
Fuck knows why.

WOLF
Maybe dad-

MARCUS
I don't want to hear shit about
your dad.

Wolf kicks a pebble on the ground.

Marcus takes off down the hill, lighting a half-smoked cigarette. Wolf continues to linger near the door.

MARCUS
(turning back)
Well, are you coming?

WOLF
Where?

Marcus rolls his eyes and heads down the hill to the city. Wolf throws a hesitant glance at the city below, but then follows his friend.

INTERCUT SCENE 37 AS NECESSARY WITH SCENE 38

37. INT. FRANK'S OFFICE. DAY 2 (MORNING)

Frank places the cardboard box on her desk and opens the lid. Lying inside is a bizarre metallic device, which is engraved with incomprehensible, hieroglyphic letters, the same as those in the document that she is translating.

She rotates the device over in her hands. It is covered in gold and silver nodes and has a series of tentacles attached to the bottom.

At first glance, the nodes appear to be spread at irregular intervals; closer inspection shows that there is a pattern to them. Each of the tentacles has a monitor attached halfway between the main part of the device and the end of the tentacle. Each tentacles ends in a sharp, needle-like point.

Frank eyes the only button that's visible on the device.

38. INT. STORAGE LABORATORY. DAY 2 (MORNING)

A click sounds and Mike, having entered the relevant security code, lets himself into the storage laboratory. Marty grins slyly at the sight of his boss.

MIKE

Good weekend?

Mike is pleased to see that Frank's office door is shut.

MARTY

(grin fading)

Yeah. Stuck in here.

MIKE

Stein needed you to revert to original settings. Tests.

MARTY

(crossing his arms)

Uhuh.

MIKE

Nothing can go wrong in the next test.

MIKE CONT'D
(half-sitting on
Marty's desk)
Which is actually what I'm here
about.

MARTY
The futility of my wasted
weekend?
(after a beat)
You know I know that there
won't be a next test.

Guilty as charged, Mike refuses to meet Marty's eyes.

37. INT. FRANK'S OFFICE. DAY 2 (SCENE 37 CONT'D)

Frank tries to return to her automatic translations,
but the only visible button on the metallic device begs
for her attention. She reaches out to touch it; but
then withdraws her hand again.

38. INT. STORAGE LABORATORY. DAY 2 (SCENE 38 CONT'D)

MIKE
Your team?

MARTY
I didn't spread any rumours.
(after a beat)
They're preparing for the
experiment.

MIKE
(swallowing)
Ok. Now-

MARTY
Stein won't be coerced. Not
after what happened last time.

Mike again refuses to meet Marty's eyes.

MARTY CONT'D
He thinks I'm going to tell
Wolf about his and your
conversation with Angelica.

MIKE
It's not up to you to talk to
Wolf about his mother's death.

MARTY
(after a beat)
You came to me for something?

37. INT. FRANK'S OFFICE. DAY 2 (SCENE 37 CONT'D)

Frank forces herself to look away from the device and place a phone call. She tries to reach Mike, but his absence leads to her leaving a message.

FRANK
(into the phone)
Hey, Mike.
(glancing at the machine)
All set up.
(swivelling back to face the computer)
Just waiting for your 'go ahead'.

Frank's back is turned when the tentacles of the machine budge ever so subtly, slithering, scanning their surroundings.

38. INT. STORAGE LABORATORY. DAY 2 (SCENE 38 CONT'D)

MARTY
(prompting)
Stein needs space to do his tests properly.

MIKE
(glancing over)
On my way over, I remembered that we're still waiting on some materials to restart the crystal.

MARTY
(sly)
You want them to take their time getting to the correct destination?

MIKE
(getting up, allowing himself a smile)
I'm glad we understand each other.

MARTY

An acceptable delay.

MIKE

And the minister keeps his
head.

He glances in the direction of Frank's office and
Marty's curious eyes follow.

MARTY

What's she working on?

MIKE

(heading out)

Thanks.

37. INT. FRANK'S OFFICE. DAY 2 (SCENE 37 CONT'D)

The nodes of the device light up and a holographic
image of a man, A'ATUL, appears. Astonished, Frank
leans forward to take a look.

A'ATUL

%&#*\$#(...

A'atul is regal, with a face like an Egyptian king.
His head is shaved. His robes are immaculate. He is
begging for help. But the message is barely audible,
and in a foreign language.

38. INT. STORAGE LABORATORY. DAY 2 (SCENE 38 CONT'D)

Now alone in the lab, Marty reads his email. Every so
often he glances over at Frank's drawn blinds. Unable
to sit still any longer, he gets up to knock on her
door.

MARTY

Frankie, Frankie, Frankie, you
can't just run off like that.

(glancing at his
miniature catapult)

I need a target.

Marty tries to see through the blinds. No luck.

MARTY CONT'D

(singsong voice)

Hey, lowly postdoc, come out to
play...

37. INT. FRANK'S OFFICE. DAY 2 (SCENE 37 CONT'D)

Distracted by Marty's knocking on the door, Frank leans forward to try and hear A'tatul's holographic message.

Fascinated, Frank reaches out towards the globe. Her phone rings; Mike's name and face appear. Spellbound by the globe Frank ignores the phone.

MIKE

(onscreen, leaving a message)

Frank? Don't activate the device. We can stick to Stein's timeline.

The tentacles of the device continue to scan their vicinity.

38. INT. STORAGE LABORATORY. DAY 2 (SCENE 38 CONT'D)

Marty tries the door and is concerned to find it locked.

MARTY

(serious)

Frank?

37. INT. FRANK'S OFFICE. DAY 2 (SCENE 37 CONT'D)

One of the tentacles moves with lightning speed and embeds itself in the vein of her arm. Frank collapses unconscious to the floor.

39. EXT. ATLANTEAN STREET. DAY 2 (AFTERNOON - 10,500 BC)

Frank literally appears in Atlantis 10,500 BC, but doesn't know where she is or how she got there. She looks around, bewildered.

The island city is in chaos. Some buildings stand tall, while others lie crumbled; the aftermath of a recent earthquake. Everything is futuristic, metallic, shiny. The same strange hieroglyphs that appear on the device adorn streets, buildings and advertisements.

Frank finds herself in the middle of a wide street in a city that is under martial law. Extraordinarily tall, uniformed, CLONE SOLDIERS are forcing CITIZENS into lines on either side of the street. SPHINXES patrol the street; their cold eyes and sharp claws keep people

in check. AIRBORNE MILITARY ROBOTS hover above the crowd.

The street is jammed with people, so the appearance of Frank barely warrants notice; she's just an extra body in the crowd.

Frank, like everyone else, is shoved into line. The queue goes on and on, in front and behind her. Everyone proceeds forward slowly, but she doesn't know where they're heading. She is surrounded by hungry, worn out people who must have been Atlantis's beautiful elite not too long ago.

MANTU, a robed Atlantean woman who is standing behind Frank, consoles her two young CHILDREN (in a foreign language).

MANTU

%^@@@\$\$*%^(...

STEIN (O.S.)

What's the big emergency?

40. INT. STORAGE LABORATORY. DAY 2 (MORNING - NEAR FUTURE)

MARTY

I heard a thud... I thought
maybe- [something was wrong.]

Stein unlocks the door to Frank's office. Both he and Marty blanch when they see Frank lying unconscious on her office floor. A tentacle of the time machine is embedded in her right arm, and Frank's red blood pumps through the needle.

41. INT. FRANK'S OFFICE. DAY 2 (MORNING)

STEIN

My God.

Stein immediately kneels down to her, placing his fingers on her neck to check her pulse. She's alive. Stein frowns as he sees the cardboard box, which contained the device, lying open on Frank's desk.

STEIN CONT'D

What are she and Mike up to?

MARTY

I don't know.

STEIN

What do you mean you don't know? Your office is right next to hers.

Marty responds with a glare.

Stein moves Frank's hair out of her face. One of the machine's other tentacles budges, observing his movements.

STEIN CONT'D

(inspecting the machine)

Why didn't you call Mike?

MARTY

(hostile)

You think I didn't try him first?

(after a beat)

He was on the phone.

Marty also kneels down to Frank, his heart breaks seeing her slumped unconscious.

MARTY CONT'D

What the hell is going on?

STEIN

You're the conspiracy theorist, why don't you go- [find out.]

The tentacle strikes, embedding itself in the vein of Stein's arm. He collapses, falling unconscious to the floor. Marty backs away from the machine in horror, quick as a flash.

INTERCUT SCENE 42 AS NECESSARY WITH SCENE 43

42. INT. FRANK'S OFFICE. DAY 2 (MINUTES LATER)

Marty paces behind Frank's and Stein's slumped bodies, panicking madly. He wants to go near them, but other tentacles watch his every movement.

Still panicking, he opens a window on Frank's computer to change the security code to the storage lab. Then, he makes a call using Frank's phone.

43. EXT. ATLANTEAN STREET. DAY 2 (AFTERNOON - 10,500 BC)

Stein literally appears in Atlantis 10,500 BC, in the same spot where Frank materialised minutes earlier. His sudden appearance in the middle of the now empty street causes quite a row. Frank, who is further up in line, looks back to witness a dazed Stein being pushed into the queue by a clone soldier.

Stein feels Frank's eyes on him and looks over to her. But then he goes about assessing the situation, trying to discern what is real and what is not. He touches his skin, realising that he is whole, a physical being, not a hologram.

Frank tries to push back through the crowd, which includes Mantu and her two children, to get to Stein; however the crowd is too thick.

Mantu turns to UTAN, the man standing behind her.

MANTU

%^%#*@&...

Out of nothing, Frank grips her head in pain. Her fingers dig into her skull, fighting a sudden searing migraine.

UTAN

%^#\$%#\$ is your husband?

The pain disappears as suddenly as it appeared. And then, Frank is able to comprehend the language.

The woman bows her head, a tear dropping down onto her robe.

UTAN CONT'D

The quake?

Mantu nods. Utan places a sympathetic arm around her shoulder.

Frank notices that Mantu has a skin affliction on her arm. Utan also becomes aware of Mantu's illness. He drops his arm from her shoulder. All hope drains from his eyes as he and everyone else is pushed further along in line.

Some metres back, Stein grabs his head in pain. His fingers dig into his skull, fighting a sudden searing migraine.

Drawing back from the crowd, the queue is seen to be

endlessly long, and feeding into a tall building at the end of the street.

44. INT. FRANK'S OFFICE. DAY 2 (MORNING - NEAR FUTURE)

Guilt washes over Mike when he sees Frank and Stein slumped unconscious on the floor.

MIKE

What ever you do, steer clear
of those tentacles.

MARTY

(swallowing)
What's going on, Mike?

Marty's question is met by silence. Keeping his distance, Mike inspects the device. His eyes eventually fall on the dormant rectangular monitors that are attached to the tentacles, which are embedded in Frank's and Stein's veins.

MARTY CONT'D

We need a doctor, or someone.

MIKE

(glancing up)
Have you checked their vitals?

MARTY

Yeah. They're ok.

MIKE

(eyeing the dormant
monitors again)
We'll have to take care of
this, lad. Bringing someone
else in won't solve anything.

Marty's eyes shoot up questioningly, yet Mike remains closed.

45. INT. ATLAN'S OFFICE. DAY 2 (AFTERNOON - 10,500 BC)

Several large semi-transparent monitors are mounted on stands around the office, one of which shows live-feed of the queue (with Frank and Stein). A'atul stands watching the video with growing concern.

A'atul is one of six Atlantean MINISTERS, who are clones of the ruler of Atlantis, PRINCE ATLAN. A'atul is escorted by his loyal guard, EMMI, a graceful lady sphinx with intelligent eyes.

Atlan, the other ministers and a few GOVERNMENT OFFICIALS sit around an oval conference table in the centre of the room. A holographic map of Atlantis, which shows queues of citizens being transported to the inner city, is beamed upwards from the table.

MINISTER 1

It's estimated that over one million will register.

ATLAN

That's two orders of magnitude too many. Our resources won't stretch that far.

While the others plan, A'atul glances over at another monitor. It shows the outline of a colossal ice-walled lake that covers most of Eastern North America. Atlantis consists of a string of tiny islands that are situated in the middle of the Atlantic ocean. A video image of the lake shows that its ice-wall is cracking, and that via the crack, the lake is losing copious volumes of water.

OFFICIAL 1

We should have tightened our status bounds.

ATLAN

It's too late for that.

A'atul, irate, returns to the monitor that shows the queue, where people are being forced like cattle into a sorting hall. Citizens enter one end of the hall and come out the other, into a cordoned off inner city area. Emmi also sets her eyes on the images of the inner city area.

EMMI

(quietly to A'atul)
'Deadman's Land'.

A'ATUL

What?

EMMI

That's what they've started calling it.

A'atul's sadness grows as the other ministers keep talking in the background.

OFFICIAL 2

At the current rate, fewer than ten thousand will be on higher ground by tomorrow.

ATLAN

Good. That fits our initial estimates well.

A'atul has heard enough. He heads towards a door that detects his presence and opens automatically, sliding up into the wall.

ATLAN CONT'D

(glancing up)

Minister A'atul, we need you-

A'atul shakes his head in disgust and strides out; Emmi is right behind him.

46. EXT. ATLAN'S PARK. DAY 2 (AFTERNOON)

Atlan's parklands are glorious, and don't reflect the imminent disaster in any way. The sun glares in the sky. Giant butterflies flutter around giant flowers. Little cloned dinosaurs chase prey through the grass. Large, winged pterodactyls glide high in enormous cages.

A'atul and Emmi walk away from the mansion, which is shaped like a transparent dome. A'atul is still fuming.

A'ATUL

He didn't even look at their faces.

EMMI

You knew he wouldn't.

They pause at the pterodactyl enclosure.

A'ATUL

No one should be forced to wait in a genetic sorting queue.

EMMI

The databases have been destroyed; they are re-checking everyone as a matter of principle.

A'ATUL
(snapping)
I thought you were above cold-
hearted rationality.

EMMI
(taken aback, after a
beat)
You cannot change their minds.
(glancing over, sly)
At least he thinks you're no
danger to his plans.

A'atul allows himself a small smile.

47. EXT. GRAZ. DAY 2 (MORNING - NEAR FUTURE)

Wolf and Marcus enter the inner city. Graz's former beauty lies under litter, graffiti and sludge. There are no cars running; all have been left to rust away. Forlorn CITIZENS huddle around bin fires in polluted streets.

The desolation and despair are made even more apparent by the endless queues. Everyone is lining up for something - heating supplements, jobs, clothes, even food.

Despite the lack of electricity, many citizens try to lead semi-normal lives. A few PEOPLE purchase goods from shops that are open for business; some WORKERS attempt to mend living quarters with minimal resources.

Wolf and Marcus watch two CHILDREN fight over food.

48. INT. RESEARCH OFFICE. DAY 2 (MORNING)

The research office is rumbling with the soft noise of people working; most researchers are busy rechecking code in preparation for a second test run of the CECPS.

VEEJAY SINGH, a confidant, pretty, Indian researcher sits at her computer, coding. She has several windows open onscreen, including a schematic of the CECPS.

PEPP
Something isn't right.

Veejay glances over at her Austrian colleague, PEPP HAUSER, who's typing away frantically. Pepp is nerdy and nervous to the point of hypertension.

PEPP CONT'D

Marty hasn't updated the code.

Veejay raises her eyebrows when she sees that he's sweating.

VEEJAY

Just use the old version until he does.

PEPP

(nervously)

I have to get the results to him by this afternoon.

VEEJAY

(unfazed)

Then he'll do it.

PEPP

(looking over at her screen)

How can you just sit there and check your email?

VEEJAY

Because one's just come in that shows that Marty's in a meeting.

PEPP

With who?

VEEJAY

(eyes shifting to the front door)

Probably someone more important than you or me.

The senior government official, Dr Diana Lemke, has just entered the open office area via the front door.

49. EXT. DEADMAN'S LAND. DAY 2 (AFTERNOON - 10,500 BC)

Stein is among a crowd of people who have just exited the Atlantean sorting hall. The crowd is in a cordoned off area, Deadman's Land, and is being pushed further and further towards the inner city.

Some metres behind him, Frank enters the outdoor area dressed in her sleeveless singlet, and holding her sweater in her hand. The crowd is still moving forward and she is forced to go with the flow. Someone spots a bizarre silver chip that is embedded in Frank's bare

right shoulder. Suddenly self-conscious, she covers the chip with her sweater.

After spotting Stein, Frank attempts to elbow her way through the masses to get to him.

Stein glances at the gloomy ATLANTEAN MAN next to him.

ATLANTEAN MAN
'Deadman's Land'.

Stein looks around. The area is exactly as the man described it. The city is littered and crowded; adorned with crumbled buildings along the earthquake fault-line.

The man scrutinises Stein's strange clothes. Stein doesn't understand what's going on, so he opts to remain silent.

He eyes the hungry, worn out people around him. He also notices the many abandoned aircraft, reminiscent of large UFOs, which are lying around the city.

The gloomy man sees Stein checking out the airships.

ATLANTEAN MAN CONT'D
Perhaps someone will find them
one day and remember us for who
we were.

Frank manages to get to Stein. As soon as she does, he seizes the moment and guides her into a short dead-end alleyway, away from the crowd.

STEIN
(indicating to the
sorting hall)
What happened in there?

Frank moves the sweater to show him the silver chip that's planted in her shoulder. Without thinking, Stein takes her arm and leans in to examine the chip.

50. INT. ATLANTEAN SORTING HALL. DAY 2 (15 MINUTES EARLIER)

FRANK (V.O.)
I entered the building. You
were right behind me.

Frank enters the darkened building, glancing back momentarily to see Stein some metres behind her. She faces forward again, finding herself in a hallway.

Ahead of her, people in the queue disappear around a corner.

A MAN near Frank scrutinises her strange clothes - her jeans and sweater.

MAN

Foreigner.

A clone soldier near the man throws him a look, which silences him immediately. Everyone in their vicinity falls quiet.

Frank shuffles forward with the others in the queue until she finally makes it around the corner. There she encounters a device that looks like a metal detector. A CYBORG addresses her in a monotone, robotic voice.

CYBORG

Step into the scanner. You will be paralysed. This condition is only temporary. You will be presented further instructions once the scan is complete.

Frank, fear in her eyes, does what she's told. As soon as she steps into the scanner, her body becomes rigid.

Once scanned, Frank steps away from the detector. She knows that something is wrong when an AIRBORNE ROBOT hovers over to her.

AIRBORNE ROBOT 1

You require a rescan. Please wait over there.

It points to a cordoned off area, away from everyone else. The airborne robot hovers off leaving Frank alone and terrified. She sees that after being scanned, everyone else passes through a door that leads to an outdoor area.

51. INT. FRANK'S OFFICE. DAY 2 (MORNING - NEAR FUTURE)

On his hands and knees, Mike ventures as close as he dares to a dormant monitor, but a nearby moving tentacle prevents him from inspecting it.

MARTY

What exactly are you looking for?

Mike continues his silent investigation. Marty searches his boss's eyes for an answer, but Mike is rescued by a knock on the storage lab door.

Marty watches Mike approach the lab room door. He sees Mike open the door, but block the doorway with his body. Andrea tries to peer past him to get a glimpse at what he's hiding inside.

ANDREA

I've been looking everywhere-
[for you.]

(turning her
attention to Mike)

Have you been crawling around
on the floor?

Marty watches Mike dust himself off. Then to Marty's shock, Mike opens the door to let Andrea into the lab.

Andrea draws her breath when she sees Frank and Stein slumped on Frank's office floor.

ANDREA CONT'D

My God.

She steps up to Stein.

MIKE

Get back!

ANDREA

(glancing up at Mike)

Diana's just arrived.

Mike curses under his breath. He attempts to brush the remaining dust off his trousers; some of it sticks.

MIKE

Marty's changed the security
settings to the lab. I need
you to divert attention.

ANDREA

(still entranced by
Frank and Stein)

She's waiting- [in the research
office.]

MIKE

(calling for her
attention)

Andrea-

She tears her eyes away from Frank and Stein and nods,

ready to do what he asks.

Mike turns to Marty and points to the monitors that are attached half-way the tentacles, but continue to lie dormant.

MIKE CONT'D

(to Marty)

I think they're monitors.

He heads out, followed by Andrea.

MARTY

Monitors?

Mike indicates to Andrea that he needs to speak with Marty in private. After she steps out of Frank's office and into the lab, Mike continues.

MIKE

Monitors that show the crystal.

(looking at the
device)

It's a database. It contains
info re the crystal.

MARTY

(confused)

Didn't we design the crystal?

Mike temporarily opts for silence.

MIKE

Frank is searching for data on
the duct-

(after a beat)

She wasn't meant to activate
it.

Marty's eyes question Mike.

MIKE CONT'D

Unless there was no other way.

MARTY

How do we get them back?

MIKE

(unable to answer,
shaking his head)

I've only seen it active once
before.

(troubled)

Just don't forcibly remove the
tentacles.

Marty waits for him to go on.

MIKE CONT'D

It would kill them.

A chill runs down Marty's spine as Mike leaves him alone with the sinister device.

49. EXT. DEADMAN'S LAND. DAY 2 (SCENE 49 CONT'D)

In the dead-end alleyway, Frank pulls her sweater back over her head. Stein watches the crowd stream past into the inner city.

STEIN

(frowning)

I was sent right through.

50. INT. ATLANTEAN SORTING HALL. DAY 2 (SCENE 50 CONT'D)

Standing alone, terrified in the sorting hall, Frank watches Stein getting scanned. Like most people, he is directed to the outdoor area.

Then, a different AIRBORNE ROBOT flies up to Frank, hovering around her, performing another scan using a mobile device.

AIRBORNE ROBOT 2

Please remove your upper layer
of clothing.

Frank hesitates, but fear dictates that she should do as it asked. She takes her sweater off and is left standing in her sleeveless singlet. Before she has a chance to react, the airborne robot implants a silver chip into her bare right shoulder. Frank flinches, but the pain passes swiftly.

AIRBORNE ROBOT 2 CONT'D

Please proceed through the
tunnel and await your
transportation.

The robot indicates that she should proceed further into the building, away from the outdoor area, away from Stein. She panics, but follows the order to head down the tunnel.

Frank walks down the tunnel, but quickly finds a dark gap to hide from one or two other PEOPLE who pass every so often. To her amazement, the people who walk past

are overjoyed, smiling.

Frank needs to get back to Stein. Sticking to the shadows, she sneaks back to the scanning room. Then, when no one is watching, she heads outside into Deadman's Land to find him.

STEIN (O.S.)
What's going on?

49. EXT. DEADMAN'S LAND. DAY 2 (SCENE 49 CONT'D)

In the dead-end alleyway, Frank leans back against the wall. She feels the strange chip, which is now covered by the cloth of her sweater.

FRANK
There was some catastrophe or-

STEIN
What's Mike got you doing?

Frank doesn't answer immediately. Instead she looks up at the surrounding buildings, which are adorned in the same strange, incomprehensible hieroglyphs that she had been translating. Stein follows her eyes and then turns to her to see her fascinated look.

FRANK
I didn't expect it to be so
real. I guess we have to
locate the physical component.

52. INT. RESEARCH OFFICE. DAY 2 (MORNING - NEAR FUTURE)

The office is silent as a tomb; everyone is working busily trying to impress Diana. Mike strides up to her, Andrea in tow. Andrea hurries in front of him to do the introductions.

ANDREA
Professor Rettenburg, Frau
Doctor Lemke of the Department
of Science- [has arrived.]

Diana and Mike shake hands. They have an unspoken history. Diana quickly withdraws her hand.

DIANA
(formally)
Good to see you, Mike.

ANDREA
(to Diana)
Coffee?

DIANA
Please.

Andrea leaves them to their conversation, which is more than a little uncomfortable.

MIKE
It's been a while.

DIANA
Not since this morning.

MIKE
You look good. In the flesh.

Diana's not up for games, even if there is something spine-tingling about the way he looks at her.

Mike indicates that she should precede him to his office.

MIKE CONT'D
Let's start by putting an end
to that paperwork.

53. INT. ATLANTEAN BUILDING. DAY 2 (AFTERNOON - 10,500 BC)

A'atul has assembled a small team of loyal followers (a few attractive Atlantean MEN, WOMEN and Emmi) in an abandoned building in the city centre. Below the building, there is a queue of people who are heading towards the sorting hall.

Inside the room, most of the team have gathered around a holographic representation of the city, which is similar to the one that's beamed upward from the table in Atlan's office, but not as large.

A'atul is not with the group. He's leaning over ANTOK, a physically disabled clone soldier, who is seated nearby holding a semi-transparent monitor, which is a combination touch-screen/display device.

A'ATUL
Check for any registered
foreigners.

Antok runs her hand over some options that are displayed on the screen. Her search results in a blank

screen.

ANTOK
Nothing. As expected.

A'ATUL
Most of the systems are down.
Keep checking.

Antok and Emmi share a troubled glance.

49. EXT. DEADMAN'S LAND. DAY 2 (SCENE 49 CONT'D)

Frank looks back at the hieroglyphs.

FRANK
This is a virtual database. It
needs to be navigated to get to
the crystal, but Mike thinks-

Stein holds his hand up to stop her rambling monologue.

STEIN
Start from the start.

FRANK
The start?

STEIN
You were brought in to
retranslate the original
blueprints for the power
station.

FRANK
That's right.

STEIN
(in Mandarin)
Do you speak Chinese?

FRANK
Sorry?

STEIN
The original blueprint that
Mike 'acquired' is in Chinese.

FRANK
The best interpretation has
been translated into several
languages - for the multi-
national team.

Frank glances back at the crowds streaming past outside.

STEIN
(trying to regain her
attention)
Best interpretation?

FRANK
The hieroglyphs, I compared the
writing patterns - repetitions
of symbols and the like - with
known languages.

STEIN
So the blueprint of our power
station-

FRANK
Is alien. Well 'unknown'
anyway. This database that
we're in must be some sort of
record of that world.

Stein's forehead creases into a deep frown; all this is news to him, bizarre news.

53. INT. ATLANTEAN BUILDING. DAY 2 (SCENE 53 CONT'D)

A'ATUL
They will come.

Antok eyes A'atul cynically, who responds with adamant eyes.

ANTOK
The time device is a relic from
the last age. We do not fully
understand how it functions.

Emmi silently agrees.

49. EXT. DEADMAN'S LAND. DAY 2 (SCENE 49 CONT'D)

Frank glances over at Stein, who is deep in thought, looking out at the crowds.

STEIN
Industrial espionage-
(sullen laugh)
I wondered why the Chinese
never came looking for him. Or
the blueprint.

FRANK

Mike would have never gotten
funding if he revealed the true
origin.

Stein raises his eyebrows and looks back her.

STEIN

One of us, at least, would have
been better off.

FRANK

(uncomfortable)

I'm sorry about your wife, Dr
Stein-

STEIN

It's just 'Stein'.

FRANK

(faltering)

I didn't want to be rude. It's
just we've never talked..

Disturbed, Stein turns away from her to watch the
masses are being herded past the alleyway, into the
inner city.

STEIN

How do we get out?

53. INT. ATLANTEAN BUILDING. DAY 2 (SCENE 53 CONT'D)

A'atul is still leaning over Antok, checking her
monitor.

A'ATUL

Given their technological
advances, the strangers are
bound to be gold, or even
silver, chips.

Other team members are starting to take interest in
A'atul's and Antok's conversation.

TEAM MEMBER 1

Minister A'atul, please, we
should return to Emmi's plan.

Team member 1 turns back to the holographic
representation of the city.

A'ATUL
(retorting)
The rational plan, yes.

Everyone tries to avert A'atul's eyes.

TEAM MEMBER 1
The contingency plan.

Before heading over to the hologram, A'atul turns back to Antok, who's sitting in front of the semi-transparent monitor.

A'ATUL
Let me know as soon as
something changes.

Emmi and Antok exchange another troubled glance before Antok returns to her blank screen. Emmi joins A'atul with the other team members who have gotten to work, examining holographic plans of the city. They chat among themselves in the background.

TEAM MEMBER 2
We must enter the site from the
beaches.

TEAM MEMBER 3
But the beaches are patrolled.

Antok has spotted something of interest on her screen; two new lines of hieroglyphic writing have appeared. She leans in for a closer look, while the others keep making plans in the background.

TEAM MEMBER 2
No, power there is waning.
Prince Atlan doesn't care if
people try to leave that way.

TEAM MEMBER 4
(agreeing)
He knows that they won't get
far once the ice wall cracks.

Antok has two photos on her screen, one of Frank and one of Stein. Stein's has ordinary hieroglyphs; however Frank's has a big silver circle beside the writing. Antok closes down Stein's picture before enlarging Frank's.

ANTOK
A registered stranger.

A'atul snaps to attention immediately. He can't help

but grin as he paces over to Antok, who shows him the photo of Frank.

49. EXT. DEADMAN'S LAND. DAY 2 (SCENE 49 CONT'D)

ANTOK CONT'D (O.S.)
She's a silver chip. A
priestess.

Stein glances over at Frank, who bites her lip.

STEIN
You don't know how to get out,
do you?

FRANK
Mike told me not to touch it.

STEIN
But you-

FRANK
I didn't. It was an accident.

STEIN
(heading out of the
alley)
If it's a virtual world, it'll
be plastered with clues.

FRANK
(following Stein)
What about getting your missing
component? We should try and
find the CECPS.

STEIN
Something tells me that this
isn't a technical database.

53. INT. ATLANTIAN BUILDING. DAY 2 (SCENE 53 CONT'D)

ANTOK
(horrified)
She's in Deadman's Land.

A'atul looks like he's been slapped in the face.

54. INT. GRAZ STORAGE HOUSE. DAY 2 (MORNING - NEAR
FUTURE)

Wolf and Marcus have joined a group of TEENAGERS in an

abandoned storage house that has become a refuge for homeless kids. Wolf watches Marcus, who busies himself making a small fertiliser bomb.

MARCUS

How was training?

Wolf is astounded that Marcus is taking all this so casually.

WOLF

That's dangerous shit.

Marcus repeats the question silently, simply by glancing up at Wolf.

WOLF CONT'D

(shrugs)

No one showed up; Marty had to work.

MARCUS

(busy working)

Guess there's a reason.

WOLF

For what?

MARCUS

Heard Marty and your old man arguing last Sunday.

This is news to Wolf.

INTERCUT SCENE 55 AS NECESSARY WITH SCENE 56

55. INT. FRANK'S OFFICE. DAY 2 (MORNING)

Marty runs a handheld scanner around the time device; but the scanner's info panel remains stagnant, the device refusing to give up its secrets. Frustrated, he adjusts the sensitivity on his handheld scanner and then runs it over the device again.

56. INT. MIKE'S OFFICE. DAY 2 (MORNING)

Diana and Mike are flicking through a report on the accident, signing off on various bits and pieces.

DIANA

We can bypass the team meeting;
I know it cuts into your day.

DIANA CONT'D
(signing her name)
But I have to do the grand tour
to confirm that you're on
track.
(closing the report)
Let's start with Dr Marty
Heinberg; he's always quick and
to the point.

55. INT. FRANK'S OFFICE. DAY 2 (SCENE 55 CONT'D)

Marty adjusts the receiver again and runs it over the device. To his surprise, the receiver starts to beep and a repetitive waveform pattern runs across its screen.

56. INT. MIKE'S OFFICE. DAY 2 (SCENE 56 CONT'D)

MIKE
(thinking quickly)
We could do lunch first.

DIANA
(quizzically)
Lunch?

MIKE
(small grin)
Lunch.

The unresolved tension between them mounts and Diana takes her time in responding.

DIANA
(finally)
Because I'm here and it suits?

MIKE
(slight grin)
Let's consider your being here
a priority-

His phone interrupts. Seeing Marty's name and face appear, he quickly picks up the receiver to avoid having the conversation over speak phone.

MIKE
(into his phone)
Yeah?

MARTY (O.S.)
I picked up a signal.

Diana's eyes wander over to the photos of Mike with Giovanni.

MIKE

(after a beat)

It's a start. What about the monitors?

55. INT. FRANK'S OFFICE. DAY 2 (SCENE 55 CONT'D)

Marty glances at the monitors that are attached to the tentacles.

MARTY

The flat, rectangular things?

56. INT. MIKE'S OFFICE. DAY 2 (SCENE 56 CONT'D)

Diana rereads some paperwork while Mike searches for innocent ways of conveying information to Marty.

MIKE

(into the phone)

Can you activate them?

MARTY (O.S.)

Is there anything else you can tell me about the device?

MIKE

(into the phone,
glancing at Diana)

I have Dr Diana Lemke from the Department of Science with me.

MARTY (O.S.)

Anything?

MIKE

(into the phone)

I'll be right there.

After hanging up, he throws a guilty glance at Diana.

MIKE CONT'D

We'll have to reschedule.
Sorry.

DIANA

Priorities.

MIKE

Coding emergency.

DIANA

(scorned)

3pm. I have phone calls before
and after.

(after a beat)

And, I think we should have the
whole team present.

INTERCUT SCENE 57 AS NECESSARY WITH SCENE 58

57. INT. FRANK'S OFFICE. DAY 2 (MORNING)

Marty inspects the time device again. Except for the
signal, the device still refuses to give up its
secrets.

His heart pounds momentarily when the door to the lab
opens. Upon seeing Mike, he breathes a sigh of relief.

Marty indicates to Frank's computer screen, which shows
the waveform pattern that the scanner picked up from
the device.

MIKE

(worried)

That's it?

Marty nods, equally worried.

Cautious not to go near the tentacles, Mike inspects
the device again.

MIKE CONT'D

I was a good ten metres away
last time it was activated.

MARTY

But you saw a monitor that
showed the crystal?

MIKE

The whole complex. Including
our malfunctioning duct.

He discovers a previously unseen panel, which he runs
his hand over. To both his and Marty's surprise, there
is movement. The monitors, which are attached halfway
up the tentacles that are embedded in Frank's and
Stein's veins, rise and sit vertically to the ground.

Frank's monitor shows Frank's view of Atlantis, and
Stein's shows Stein's view of Atlantis. Both Frank and
Stein are seen from behind, as though they were

characters in a computer game. Marty and Mike discover that they can hear everything Frank and Stein say.

Stein and Frank are forced to go with the thick crowd, towards the city centre.

STEIN
(onscreen)
We need to find a building,
somewhere high up to get our
bearings.

Shocked at what he sees, Marty has trouble finding his voice.

MARTY
Was that what you saw?

58. EXT. DEADMAN'S LAND. DAY 2 (AFTERNOON - 10,500 BC)

MIKE (O.S.)
(stunned)
No.

Both Frank and Stein stop cold.

FRANK
(frowning)
Did you hear something?

Stein nods and looks around as if expecting a ghost. After a few moments, Frank tries to shrug off the thought that she is hearing voices and instead turns her attention to the colossal building to her right. Stein notices the tall building and catches up with her mode of thinking.

57. INT. FRANK'S OFFICE. DAY 2 (SCENE 57 CONT'D)

Mike and Marty peer at the small monitors that are attached to Frank's and Stein's screens. They see Frank follow Stein into the entrance of an abandoned building that was once a residential tower.

MARTY
(to Mike)
Did you know about the audio
output?

On their way to a lift well, both Frank and Stein stop cold again.

FRANK
(onscreen, looking
around)
Marty?

Frank and Stein wait to hear more.

Frank again shakes off that thought about hearing voices, and once more continues on their quest for higher ground. However, she is unable to find any buttons, only a panel, near the lifts.

Mike signals that Marty should remain quiet; he points outside to the storage laboratory.

59. INT. STORAGE LABORATORY. DAY 2 (MORNING)

Marty reluctantly follows him out of Stein's office.

MARTY
They can hear us?

MIKE
I don't know where the hell
they are.
(looking in at the
time device)
Can you get them back?

MARTY
(scared)
All I have is a signal. Could
be anything.

MIKE
(nodding to Frank's
office)
We should talk to them.

Agreeing, Marty steps towards the office.

MIKE CONT'D
(pulling him back)
Just say that we're trying to
get them back. Nothing more.

A mixture of fear and anger turns Marty's stomach inside-out. He takes after Mike.

Onscreen, they see Frank and Stein try and understand the functionality of the panel next to the elevator. They both reach for the panel at the same time, hands touching momentarily.

STEIN
(pulling back,
embarrassed)
Sorry.

The elevator doesn't budge.

FRANK
There's no power.

The elevator doors open.

STEIN
Guess they have an auxiliary
unit.

He steps aside, a gentlemanly gesture so she can precede him into the lift.

60. INT. RESIDENTIAL TOWER ELEVATOR. DAY 2 (AFTERNOON - 10,500 BC)

In the silvery, metallic stairwell, they begin their ascent to the top of the building. Frank and Stein hear Marty's voice again, which sounds like it's coming from far away.

MARTY (O.S.)
(to Mike)
How could you do this to her?

61. INT. FRANK'S OFFICE. DAY 2 (MORNING - NEAR FUTURE)

Mike silences Marty with a deadly stare.

Frank and Stein look at each other; they are alone in the elevator.

STEIN
(onscreen)
Marty?

MIKE
Yeah Stein, we can hear you.

FRANK
(onscreen, looking
around)
Where are you?

MARTY
(glancing at the two
unconscious bodies)
We're in Frank's office.

FRANK
(onscreen)
Marty, is that you?

MARTY
Frankie.
(after a beat)
I've picked up a signal-

MIKE
Frank, Stein, we're not sure
how this connection was made,
but we can hear you, and see
where you are.

STEIN
(onscreen, eyeing
Frank)
Mike, I was just told that my
project has been based on
speculation and alien
blueprints.

Frank tries to avert his eyes, as Stein shifts his gaze
between her and his strange surroundings.

STEIN CONT'D
(onscreen)
I'm beginning to believe it.

In the lab, Marty's eyes search Mike's for an answer.
Silence in both worlds.

MIKE
Frank, have you seen any sign
of the crystal?

FRANK
(onscreen)
No sign of it. This [database]
is nothing like you described.

STEIN
(onscreen)
Anything else you want to tell
me, Mike?
(after a beat)
This is a curious reaction to
our funding being slashed.

MIKE
(caught out)
Stein-

STEIN
(onscreen)
They emailed me the memo after
the board meeting.

MIKE
We'll do everything we can to
get you out.

STEIN
(onscreen)
That's all I wanted to hear.

Mike steers Marty away from the device and lowers his
voice.

MIKE
(adamant)
Get to it. I'll give you any
help that I can.

He looks back at Frank's and Stein's monitors. The
pair in Atlantis is stepping out of the elevator and
onto the rooftop of a building.

MARTY
Tell me everything you
remember.

MIKE
(eyes still on the
monitor)
I've told you every- [thing I
know.]

The image on Frank's and Stein's monitors renders
Mike's speech temporarily useless; onscreen is a
colossal power station, the enormous Atlantean CECPS.

62. INT. RESIDENTIAL TOWER ROOFTOP. DAY 2 (AFTERNOON -
10,500 BC)

On the rooftop, Frank and Stein get a 360 degree view
of the technological marvel of Atlantis. Only the
buildings that lie crumbled along the earthquake fault-
line tarnish the city's metallic perfection. The
CECPS, a larger version of their Austrian power
station, outshines every other monument.

Both Frank and Stein are enraptured by the sight.

The crystal is situated far away, to the northeast, on the outskirts of the city's labyrinth of buildings. A tall, near-transparent shield encloses the power station.

63. INT. GRAZ STORAGE HOUSE. DAY 2 (MIDDAY - NEAR FUTURE)

Wolf sits by a bin fire, watching the other children eat scraps. He plays with the platinum ring on his forefinger.

WOLF
(summoning the
courage to ask)
So what did dad say to Marty?

MARCUS
(polishing off his
bread)
It was pretty heated.

Wolf keeps eating, waiting for Marcus to go on.

MARCUS CONT'D
How much do you know about your
mum's death?

Wolf's eyes shoot up.

INTERCUT SCENE 64 AS NECESSARY WITH SCENE 65

64. INT. RESIDENTIAL TOWER ROOFTOP. DAY 2 (AFTERNOON - 10,500 BC)

FRANK
(in awe)
Mike?

65. INT. FRANK'S OFFICE. DAY 2 (MIDDAY - NEAR FUTURE)

Hearing Frank's voice, both Mike and Marty step back into the office. Like Frank and Stein, they are in awe of the huge Atlantean CECPS.

MIKE
Frank.

64. INT. RESIDENTIAL TOWER ROOFTOP. DAY 2 (SCENE 64 CONT'D)

FRANK

You were right.

Stein, still staring at the crystal, is in a world of his own. Deep in thought, he plays with a platinum ring on his forefinger.

MIKE (O.S.)

Do you think you can get to it,
Frank?

Frank leans over the edge of the rooftop; trying to plot a potential path to the crystal. She doesn't notice the AIRBORNE ROBOT approaching from the East.

FRANK

Can you hone in on anything on
our screens, Mike? It might
help us plot a path.

MIKE (O.S.)

We'll work on that possibility,
Frank.

65. INT. FRANK'S OFFICE. DAY 2 (SCENE 65 CONT'D)

Marty, looking at Mike, shakes his head in disbelief.

64. INT. RESIDENTIAL TOWER ROOFTOP. DAY 2 (SCENE 64 CONT'D)

Stein takes a sweeping view of the city. A few parklands still exist. Most places are lifeless, except for the inner city, which is filling with the unwanted masses.

Unlike Frank, Stein spots the approaching airborne robot that is a growing menace in the sky.

Another glint in the sky, to the southwest, also captures Stein's attention. Lights appear to be hovering above the ground.

STEIN

(sudden realisation)

It's an airport. They're
escaping-

MIKE (O.S.)

That's not our game plan.

Frank, still facing the crystal, turns her head to see that Stein is looking in the opposite direction.

FRANK

This may be our only shot at getting that duct.

Stein points to the airborne robot that is unmistakably targeting them.

STEIN

(dryly)

I think that option's just been closed.

He avoids the robot by ducking back into the building.

Frank hesitates, looking from crystal to airport to robot. The robot travels swiftly, growing ever larger in her field of vision. Suddenly frightened, Frank follows Stein back into the building.

The sun hangs low in the sky as a reddish glow engulfs the mostly powerless city.

65. INT. FRANK'S OFFICE. DAY 2 (SCENE 65 CONT'D)

Mike and Marty watch Frank and Stein step back into the elevator in the residential tower.

MIKE

Stein, we have to get to the CECPS.

STEIN

(onscreen)

If you're so keen, then venture a little closer to one of those tentacles.

Marty knows why Mike wouldn't dare venture closer to a tentacle.

MARTY

(to Stein)

We'll focus on getting you out.

STEIN

(onscreen)

Whatever this place is; security checks have been built into to keep us well clear of the crystal.

FRANK
(onscreen)
There has to be a way-

STEIN
(onscreen, shaking
his head)
That robot was targeting us.
(to Marty)
Marty, you said you picked up a
signal?

MARTY
A repetitive waveform.

STEIN
(onscreen)
It's a start. In the
meanwhile, we'll try and get to
that airport. There's a reason
why everyone's leaving.

Mike can see that Frank isn't impressed. He turns to Marty and indicates that they should once again talk outside in the storage laboratory.

66. INT. STORAGE LABORATORY. DAY 2 (MIDDAY)

Marty, really edgy now, follows him out of Frank's office for the second time.

MIKE
We need to get to the crystal.

Marty shakes his head in disbelief and starts collecting textbooks on signal waveforms from his bookshelf.

MARTY
I've already delayed the
arrival of the spare parts and
bought Stein his extra months.

MIKE
This data will be flawless,
whereas Stein's tests might
take months, years.

MARTY
(nodding towards
Frank's office)
What about them?

He picks up paper and data disks from his desk.

MARTY CONT'D

Are their lives worth you
getting your hands on that
data?

Mike is left making a difficult decision.

MIKE

Diana's scheduled a meeting.

MARTY

(checking his email)
I just saw.

MIKE

With everybody.
(worried)
Can you get them out in less
than three hours?

MARTY

I don't know.

MIKE

(heading out)
Keep me posted. I have to at
least make it look like I'm
working.

67. INT. GRAZ STORAGE HOUSE. DAY 2 (MIDDAY)

Wolf watches Marcus pack fertiliser bombs into a
backpack.

WOLF

Marty seriously said that dad
was involved?

MARCUS

Stop asking. That's all I
heard.

He thrusts a backpack into his hands.

WOLF

(handing it back)
No way, man.

MARCUS

(refusing the pack)
I thought you were one of the
team?

Wolf holds the pack as though it were poison.

68. INT. ATLAN'S OFFICE. DAY 2 (EVENING - 10,500 BC)

Atlan watches the sun set over his glorious park as an OFFICER, with a damaged leg, hobbles up to join him.

ATLAN

It won't be long now.

OFFICER

Days, if not hours.

ATLAN

You're registered to leave?

The officer pulls back his robes to reveal that a golden chip has been embedded into his right shoulder.

OFFICER

I am indebted- [to you].

ATLAN

(placing a hand on
his back)

Think nothing of it, dear friend. What would I do without your counsel when all the world goes under?

OFFICER

(after a beat)

Your family?

ATLAN

They've left; a mountaintop to the east. Only Minister A'atul remains.

(grimly)

He'll return once he realises the futility of his quest.

The officer wonders what Atlan means.

ATLAN CONT'D

Archive records show that he activated the time device this morning.

OFFICER

(confused)

I thought he meant to restart the crystal. There was a rumour that he wanted to fuel transport ships to help get more people out.

ATLAN

No, not even A'atul would risk an explosion to save his people.

OFFICER

Is the crystal so unstable?

ATLAN

(grim)

It wasn't pride that stopped me from restarting it.

A'ATUL (O.S.)

Have you wiped the stranger's details from the database?

69. INT. ATLANTEAN BUILDING. DAY 2 (EVENING)

Antok looks up at A'atul from her monitor. She nods.

A'ATUL CONT'D

Good, we have to cover all our tracks.

(to the other team members)

How are preparations?

TEAM MEMBER 1

(pointing to the CECPS on the hologram)

Search signals around the area are weakening; they think we've abandoned the plan.

Team members continue to make plans to enter the Atlantean CECPS site.

At the other side of the room, Antok has an image of an airborne robot on her screen. The robot is following Frank and Stein, who are traversing Deadman's Land. It keeps out Frank's and Stein's fields of view.

ANTOK

The priestess is still in Deadman's Land, but she's heading southwest. I think she's going to the airport.

A'ATUL

The silver chip is resourceful. Keep an eye on her.

A'ATUL CONT'D

As soon as she's out of
Deadman's Land, we'll pick her
up.

A'atul feels Emmi's gaze on him and looks away.

70. EXT. OUTSKIRTS OF GRAZ. DAY 2 (AFTERNOON - NEAR
FUTURE)

Throngs amass, preparing for a silent protest. People
have painted slogans on posters, and on the shirts they
wear over their autumn garb. The slogans condemn the
government for the oil shortage crisis and all the
repercussions of the crisis.

The main theme of the protest is to rebel (peacefully)
against the government for not yet finding an
alternative energy source. Gerlinde Mueller, the
disgruntled engineering student from the CECPS
facility, is handing out flyers.

Wolf and his friends, who are wearing their backpacks,
join the sullen mass.

The crowd edges forward. It will be a long walk
through the streets, to the city centre.

Wolf looks around him to see that parents have brought
their young, hungry children with them.

71. EXT. DEADMAN'S LAND. DAY 2 (EVENING - 10,500 BC)

Frank follows Stein southwest through Deadman's Land.
As they proceed, Stein signals that they should stick
to the shadows, out of trouble.

In the streets, most people, clones, hybrids and
cyborgs have nothing left to lose and are running amok;
looting, having raunchy sex out in the open, doing
drugs.

Stein has his mind on his end-goal - the airport - but
Frank has trouble digesting her surroundings. She sees
a THIN WOMAN scouring for food scraps to give to her
TODDLER. Her DRUNK HUSBAND watches her from nearby.
He slurs his words, accusing her.

DRUNK HUSBAND

(looking at the
toddler)

It was your blood. Your blood,
woman.

FLASHBACK 1:

12. INT. AUSTRALIAN NURSING HOME. DAY 3 (SCENE 12
CONT'D)

Frank remembers her disjointed nightmare that featured her grandfather, Dolfi. She sits across from him.

FRANK
(to Dolfi)
What did you want to tell me?

FLASHBACK 2:

13. EXT. GERMAN STREET. DAY 4 (SCENE 13 CONT'D)

The German street is overrun by marching NAZI SOLDIERS; their uniforms, authority and the rhythmic beat of stomping boots keep frightened CITIZENS at bay.

DOLFI (O.S.)
Your blood is flawless. We
designed you.

FLASHBACK 3:

12. INT. AUSTRALIAN NURSING HOME. DAY 3 (SCENE 12
CONT'D)

Dolfi raises his head to observe Frank triumphantly. It sends a shiver down Frank's spine.

BACK TO SCENE

A MINER observes the woman with the hungry child and the drunk husband. The miner is a genetically engineered human, who has been designed to withstand long periods underground. His skin is so pale it's almost transparent, and in the daylight his pupils form narrow vertical slits to block out the light.

The miner makes his way over to the woman. Distracted by the sight of the hungry toddler, he bumps into a MAN who is approaching from the other direction.

MAN
Watch it.

Unable to speak, the miner submissively steps back to allow the man to pass.

Once the trouble is over, the miner rummages through his pockets and pulls out some food, which he presents to the woman. The woman reaches for his hand, overwhelmed by his act of kindness. The miner acknowledges her with a nod and then heads southwest, down the street.

Frank is also overwhelmed by the miner's good deed. Stein can't take his eyes off Frank; he sees her empathy and sadness. After a few moments, he indicates that they must move on.

72. INT. FRANK'S OFFICE. DAY 2 (AFTERNOON - NEAR FUTURE)

Sitting at Frank's computer, Marty glances at time device's monitors; he sees Frank and Stein head further up the perilous street.

Marty forces himself to concentrate and continues to sketch a schematic of the time device, using a computerised three-dimensional modelling program. He carefully adds the gold and silver nodes to the schematic.

Once finished, he leans back in his chair and looks out into the lab at his posters: the Sphinx, the Easter Island statues, his detailed map of the solar system, his world map with special places marked on it (Egypt, Cambodia, Japan, Tahiti, Easter Island, Mexico, etc.).

Marty returns to the schematic. Then, he looks out at the posters again. He starts to scribble some calculations on a piece of paper.

73. EXT. DEADMAN'S LAND. DAY 2 (EVENING - 10,500 BC)

Stein tries to keep Frank's attention on the task, and not the ill-fated citizens in Deadman's Land. He takes her by the arm and guides her down the street.

Ahead of them, on the same street, the miner walks in the same direction. He is unaware that he's being followed by a GANG LEADER, a dangerous man.

The gang leader and two of his MEN stop the miner. Frank and Stein pass by, oblivious that there is a potential problem.

STEIN
(quietly to avoid
attention)
Any luck, Marty?

74. INT. FRANK'S OFFICE. DAY 2 (AFTERNOON - NEAR FUTURE)

Marty looks at the waveform pattern he picked up earlier; an idea is brewing in his mind.

MARTY
Possibly. The nodes are linked
to physical locations...

FRANK
(onscreen, curious)
Locations?

MARTY
Egypt, Cambodia, Easter Island-

STEIN
(onscreen)
This isn't one of your
conspiracy- [theories.]

MARTY
(irritated)
It might not be a database.
There's something-

STEIN
(onscreen)
Marty-

MARTY
Just stay out of trouble.

75. EXT. DEADMAN'S LAND COURTYARD. DAY 2 (EVENING - 10,500 BC)

Frank and Stein encounter trouble when they have to pass through a courtyard to get nearer to the southwestern border.

The gang leader pushes past them at the courtyard entrance. Two of his GANG MEMBERS are pulling the miner behind them.

The courtyard is crowded; it's the end of the journey for many angry souls.

GANG LEADER
(roaring to get
everyone's
attention)
This city will be cleansed
before it goes under.

People pause to see what's happening. The crowd parts, allowing the gang leader to proceed to the centre of the courtyard. The two men hold up the miner who struggles and is unable to defend himself via verbal communication.

The leader of the gang holds up a device that scans the miner's mind. The device is attached to a screen that shows the miner's previous actions - stealing food from the gang leader.

GANG LEADER CONT'D

Even in our final hour, we will
not let slaves run loose on our
streets.

The crowd cheers, ready to unleash their anger on someone even less fortunate.

Stein notices that Frank is about to step into the ring to help the miner, and is forced to restrain her physically.

76. INT. RESEARCH OFFICE. DAY 2 (AFTERNOON - NEAR FUTURE)

The buzz of people working lingers over the office. Diana, sitting at a vacant cubicle, types notes on her palm-sized laptop while talking into her mobile phone.

PEPP

Mike?

MIKE

(pausing at Pepp's
desk)

Yes, Pepp.

PEPP

Marty asked me to finish
checking v4.2.1 today and get
the test results to him.

(nervously)

I'm still waiting on the
updates from him.

Veejay, who's sitting at the desk next to Pepp's, rolls her eyes.

MIKE

You checked the calendar?

Pepp responds with a nod.

MIKE CONT'D

So you can see that something
cropped up over the weekend
that needs Marty's and Stein's
attention.

PEPP

But the code-

MIKE

He'll get it to you ASAP.

Mike leaves a nervous Pepp behind and ventures past Diana, who has her mobile pressed to her ear. She throws him a dirty look.

77. INT. FRANK'S OFFICE. DAY 2 (AFTERNOON)

Marty is scribbling away on yet another piece of paper; he has sheets spread all over Frank's desk. One has a three-dimensional sketch of the world, another has calculations, and a third has the time device, with its golden nodes, sketched on it. Marty has marked place names (e.g., Egypt, Cambodia, Japan, Tahiti, Easter Island, Mexico, etc.) next to different nodes of the globe.

The sound of Frank and Stein arguing distracts Marty from his work. He glances from his complex calculations to look at their monitors.

FRANK

(onscreen, eyeing the
miner)

We have to help.

STEIN

(onscreen)

There's nothing we can do for
him.

Marty is horrified when he sees the gang leader takes an interest in Frank.

INTERCUT SCENE 78 AS NECESSARY WITH SCENES 79, 80, 81
AND 82

78. EXT. GRAZ. DAY 2 (AFTERNOON)

Silence. The protestors have reached the inner city without uttering a word. Heavily armed policemen and women keep a close eye on proceedings from the side of

the street.

Wolf notices that Marcus and Anna, the only girl in the group, are looking at each other. They seem to be communicating, discussing some sort of preset plan. Anna looks up at the government building ahead, which has a large EU flag hanging from it. She and Marcus exchange a silent nod. While edging forward with the crowd, Marcus removes his backpack. Silence.

79. EXT. DEADMAN'S LAND COURTYARD. DAY 2 (EVENING - 10,500 BC)

Frank breaks away from Stein, but Stein still has his hand on her right shoulder. As she steps away, her sweater tears open revealing the silver chip. The crowd around them gasp.

Both Frank and Stein are immediately snatched by gang members. The leader looks at Frank's right shoulder; he cannot believe what he sees. Silence.

He nods to his men. There tear open Stein's dress shirt. No silver chip.

A hush falls over the crowd. Then, half the people put their hands together in prayer and bow to Frank.

The leader orders those who are bowing to stop. A murmur ripples through the crowd as some people rise to their feet.

A'atul's airborne robot, which has followed Frank and Stein to this part of Deadman's Land, hovers in the background.

80. INT. ATLANTEAN BUILDING. DAY 2 (AFTERNOON)

A'atul and his team are wide-eyed, watching the gang leader on Antok's handheld monitor.

A'ATUL
(rising)
We have to intervene.

Emmi blocks his path.

A'ATUL CONT'D
She wouldn't know the law.

EMMI
(shaking her head)
If you go into Deadman's Land,
our cause is lost.

79. EXT. DEADMAN'S LAND COURTYARD. DAY 2 (SCENE 79
CONT'D)

GANG LEADER
She refuses to board the
transport vessels to higher
ground.

The gang leader shows them Frank's silver chip as
though it were a trophy.

GANG LEADER CONT'D
She refuses to pass on her
perfect blood to the next
generation.

Frank is horrified to hear those words.

The crowd cries out for Frank's blood.

Stein struggles to get free, but his captors are too
strong.

81. INT. FRANK'S OFFICE. DAY 2 (AFTERNOON - NEAR
FUTURE)

Marty hears the Atlantean crowd go wild. To him the
cheering is distant, like cheering of a telecast
sporting event. He tries to focus on his calculations.

78. EXT. GRAZ. DAY 2 (SCENE 78 CONT'D)

Silence. Not a single protestor in the crowd has
uttered a word. The armed police officers still look
on menacingly.

Marcus's eyes are hostile as he pauses to look up at
the building with the EU flag. Wolf wonders why Marcus
has stopped.

MARCUS
Fuck you crazy bastards. You
knew this was coming. You did
nothing.

And then it sails through the air. The first
fertiliser bomb. And still there's silence. The bomb

flies slowly, its target the government building with the EU flag.

Glass shatters as the bomb explodes. And then the screaming and chaos begins.

82. EXT. DEADMAN'S LAND COURTYARD. DAY 2 (EVENING - 10,500 BC)

The cheering and jeering crowd in the courtyard has formed a tighter circle around Frank, who is in the centre, still being held by the leader. Stein is under guard nearby.

GANG LEADER

(to Frank)

Your kind has mocked us long enough, Priestess.

The gang leader nods to one of his group, who thrusts the miner into the centre of the courtyard.

GANG LEADER CONT'D

And his is a plague. Always wanting more.

(stepping away,
roaring)

To the death!

The cheering grows thumpingly loud. The crowd that's lost everything is crying for action, for entertainment in their final hour.

78. EXT. GRAZ. DAY 2 (SCENE 78 CONT'D)

Open warfare engulfs the street like a torrent. Peaceful protestors start to run away. The police move in. Again, their violence knows no bounds as they raise their batons to subdue the protestors closest to them. Some families try to shield their children. Other protestors, seeing the police brutality, join the fight against the cops.

The teenagers in the middle of the crowd continue to hurl more fertiliser bombs at the EU building; their wrath is relentless.

Wolf, in the middle of the pack, backpack still on, looks around him. He gets jostled and shoved, as his world falls apart.

81. INT. FRANK'S OFFICE. DAY 2 (SCENE 81 CONT'D)

Marty glances at his growing piles of calculations and then momentarily steps out of Frank's office, to collect something from the storage lab.

82. EXT. DEADMAN'S LAND COURTYARD. DAY 2 (SCENE 82 CONT'D)

Frank scans the miner's eyes for a sign of humanity. She finds no emotion, nothing; but she cannot fight an innocent.

Before turning to Frank, the leader signals to one of the men holding Stein. The man pulls Stein's head back and places the scalpel millimetres away from Stein's neck.

Frank draws her breath, mortified. Left with no choice, she turns back to the miner.

CROWD MEMBER

To the death!

The crowd loves it.

78. EXT. GRAZ. DAY 2 (SCENE 78 CONT'D)

Wolf is being tussled back and forth in the crowd of angry protestors. The other teenagers are using the last of the ammunition, hurling fertiliser bombs at windows of the government building. After they explode, some of the bombs cause fires in the building's offices. GOVERNMENT WORKERS try to climb down the outside of the building to escape the fires. Parents, children, citizens - innocent protestors - don't know where to run to escape the carnage.

82. EXT. DEADMAN'S LAND COURTYARD. DAY 2 (SCENE 82 CONT'D)

Frank approaches the miner slowly. The miner is not sure what to expect. Frank stops; she can't do it. She turns back to Stein. The scalpel gets placed directly on Stein's neck.

Frank has to fight. She runs her fingers over a blue pen that's in the back pocket of her jeans. Without thinking, and with one quick action, Frank takes the pen out of her jeans and thrusts it towards the miner's neck.

But the miner anticipates the move and blocks the attack. They eye each other, knowing they must fight. Survival instincts take over. The miner strikes with a clawed hand. Frank manages to duck out of the way.

She thrusts a foot into the miner's knee. Contact is made. He buckles slightly. The crowd is delighted.

81. INT. FRANK'S OFFICE. DAY 2 (SCENE 81 CONT'D)

Marty can barely fathom what he sees on Frank's monitor when he returns to Frank's office with an astronomy textbook.

78. EXT. GRAZ. DAY 2 (SCENE 78 CONT'D)

Wolf is disoriented and only knows that he doesn't want to be there, in the middle of hell. Marcus turns to him and yells out.

MARCUS

Throw me the pack.

Wolf doesn't take off his backpack. Marcus begins to elbow his way through the crowd, towards Wolf.

82. EXT. DEADMAN'S LAND COURTYARD. DAY 2 (SCENE 82 CONT'D)

Frank goes to repeat her prior attack: thrusting a foot into the miner's knee, but the miner grabs her leg and she falls flat on her back. The miner throws himself on her. Frank's hand is still gripping the pen.

She tries to strike him with the pen again, but he pins her arm to the floor. He grabs her arm and slams it down. Her fist opens and the pen rolls away. It rolls and rolls, landing at an OBSERVER'S feet.

The observer picks it up, delighted with the strange, new toy. In the background, Frank is pinned to the ground by the miner.

78. EXT. GRAZ. DAY 2 (SCENE 78 CONT'D)

Marcus finally manages to make it through the crowd to Wolf. After reaching him, he rips Wolf's backpack off. Wolf, unsure of how to react, lets Marcus have the backpack.

82. EXT. DEADMAN'S LAND COURTYARD. DAY 2 (SCENE 82 CONT'D)

Still pinned to the ground, Frank jams her knee into the miner's groin. To her surprise, he barely retaliates. She manages to free one arm and jabs her fingers into his eyes, gauging them. This time, the miner's head snaps backwards. But he is silent, unable to cry out in pain. Frank springs away from him.

Someone in the crowd uses a strong flashlight to illuminate the twilight action. Although the miner has regained sight (from the eye-gouging), Frank notices that the light beam blinds him completely.

78. EXT. GRAZ. DAY 2 (SCENE 78 CONT'D)

Marcus retrieves a bomb from the backpack. Wolf sees Marcus aim the bomb at the government building and subsequently makes a split-second decision. He hurls himself on top of Marcus, so that Marcus can't launch the projectile. He pins Marcus down with his full weight.

WOLF

Have you gone fucking crazy?

Because of the chaos, the crowd is splitting; the once united mass splinters into fragmented pieces. This makes it easier for the police to move in and make inroads to their quarry - the youth gang. Again, violence is not an issue for these law enforcers; they literally thrash through the crowd to get to the teenagers.

82. EXT. DEADMAN'S LAND COURTYARD. DAY 2 (SCENE 82 CONT'D)

Frank searches the crowd for the source of the light that blinded the miner. She spots it - a SPECTATOR in the front row is carrying a heavy, futuristic flashlight that emits a very strong beam. Without warning, Frank snatches the light from the spectator.

The miner is on his feet, turning on the spot watching Frank. She circles him from the edge of the ring. He is about to attack again, but she shines the spotlight into his eyes. Temporarily blinded again, the miner stumbles, disoriented.

Frank uses the light to blind the miner again. Helpless, the miner reaches out, blindly.

Seeing his helplessness, Frank lowers the flashlight immediately.

She looks over at Stein; the gang member scrapes Stein's neck with the scalpel. It's a surface wound, but blood has been drawn. The leader's message to Frank is clear enough: fight or Stein dies.

81. INT. FRANK'S OFFICE. DAY 2 (SCENE 81 CONT'D)

It takes all of Marty's concentration to keep his eyes on an astronomy textbook that is lying open in front of him. The open pages show the Leo constellation and the date 10,500 BC.

Still hearing the jeering crowd over Frank's and Stein's monitors, he cannot help but glance over to their screens.

78. EXT. GRAZ. DAY 2 (SCENE 78 CONT'D)

The police are getting closer to the teenage assailants. Wolf seizes his backpack, so that Marcus can't do anymore damage. Marcus tries to reach for it, but Wolf manages to get away, and further into the crowd.

The police have fought their way into the crowd and are brutally subduing the teenagers who threw the bombs. An armed policeman points to Wolf, who's still trying to lose Marcus in the crowd.

ARMED POLICEMAN
(to his colleagues)
Go.

Wolf runs for his life, with the backpack slung over his shoulder, as the policeman takes chase.

82. EXT. DEADMAN'S LAND COURTYARD. DAY 2 (SCENE 82 CONT'D)

Frank blinds the miner once more. He stumbles sightless with his hands out. Frank approaches him from behind and uses the heavy flashlight to knock him unconscious. The miner collapses to the ground.

Frank glances at the leader. The miner is still alive; his neck pulse beating. The gang leader nods to the man who holds Stein. More blood is drawn from Stein's neck.

81. INT. FRANK'S OFFICE. DAY 2 (SCENE 81 CONT'D)

Forcing himself to work more swiftly, Marty flicks to the window that shows the repetitive waveform that the scanner picked up earlier from the device.

78. EXT. GRAZ. DAY 2 (SCENE 78 CONT'D)

Police are throwing teargas in the direction of Wolf. The gas burns his eyes, blinding him. He reaches out with his arms, but he is disoriented and doesn't know where he's heading.

A policeman reaches Wolf and rips his backpack off. The policeman opens the backpack, finding fertiliser bombs - evidence.

Another cop raises his baton. It's time to subdue Wolf.

82. EXT. DEADMAN'S LAND COURTYARD. DAY 2 (SCENE 82 CONT'D)

Frank raises the flashlight and then smashes it against the miner's head. His skull cracks; red blood seeps from his forehead.

78. EXT. GRAZ. DAY 2 (SCENE 78 CONT'D)

Wolf is still blinded by the teargas by the time the policeman's baton strikes his face. He tries to struggle, but the policeman is relentless. Another blow. Wolf's lip bursts. He falls to his knees and then slumps to the ground. Red blood spills from his lip and from above his eye.

82. EXT. DEADMAN'S LAND COURTYARD. DAY 2 (SCENE 82 CONT'D)

As red blood pours from the miner's head, Frank realises what she's done. She falls to her knees and dabs his wound with her fingers, and then looks down at the blood on her hand.

83. INT. ATLANTIAN BUILDING. DAY 2 (AFTERNOON)

A'atul and his team sit stunned, watching Frank's agony on Antok's handheld monitor.

84. INT. FRANK'S OFFICE. DAY 2 (AFTERNOON - NEAR FUTURE)

Marty also stares, stunned, at Frank's and Stein's monitors. Hands quivering, he thumbs through his handwritten scrawl, his calculations. Marty moves robotically to place a phone call to Mike.

MIKE
(onscreen)
Anything?

MARTY
You better see this.

85. INT. STORAGE LABORATORY OFFICE. DAY 2 (A FEW MINUTES LATER)

Marty steps out of Frank's office, into the storage lab, when he hears the door click open.

Mike walks in and heads straight to Frank's office, where Frank and Stein remain unconscious on the floor. But Marty indicates that Mike should remain in the storage lab.

MARTY
(hands up)
Wait here.

Marty heads back into Frank's office, to the sounds of the cheering Atlantean crowd, which are transmitted via Frank's and Stein's monitors. Mike observes as Marty collects a pile of calculations from Frank's desk, before returning to the storage laboratory.

Unable to hide his alarm, Marty hands his calculations to Mike. Mike takes the large stack of paper, with questioning eyes.

INSERT: TIME DEVICE

86. INT. FRANK'S OFFICE. DAY 2 (AFTERNOON)

The time device (the globe with the large golden and smaller silver nodes, and tentacles attached to the bottom) comes into view. The globe appears tilted, on an angle.

MARTY (O.S.)

The globe of the device is tilted at the same angle as the earth was tilted in 10,500 BC.

The golden nodes on the globe light up.

MARTY CONT'D (O.S.)

The golden nodes have to do with physical locations of the earth - areas of importance on the globe (Egypt, the Pacific, Mexico, etc.).

The silver nodes light up and rotate over the globe, like constellations moving around the earth. The holographic light shines on the globe like the sun does on earth.

MARTY CONT'D (O.S.)

The holographic light acts as the sun. The silver nodes move with the light beam; they correspond to the positions of major constellations at the time.

The holographic light shines on a section of the globe that represents the Atlantic ocean. A laser beam, which is a secondary light source, pinpoints an exact location in the Northern section of the Atlantic. The golden node at this location shines brighter than the others.

MARTY CONT'D (O.S.)

The secondary light source, a small laser beam, points to a patch in the middle of the Atlantic ocean.

BACK TO SCENE

MIKE

(frowning)

What are you saying?

MARTY

(glancing inside at Frank and Stein)

They're in Atlantis. 10,500 BC.

Mike's eyes widen in disbelief.

87. EXT. DEADMAN'S LAND COURTYARD. DAY 2 (EVENING - 10,500 BC)

The crowd is still cheering. The gang leader spurs them on.

GANG LEADER
You want more?

Frank is hunched over the dead body of the miner, looking down at him, paralysed with shock. One of the gang members pushes her aside, while another drags the miner's body away abandoning Frank in the centre of the ring.

The gang leader glances at the miner's body, as it is dragged past him, out of the ring. He nods to the men who are holding Stein. They push Stein into the centre of the arena. The crowd roars, crying for his blood.

The gang leader pulls Frank to her feet and whispers in her ear, while eyeing the silver chip in Frank's shoulder.

GANG LEADER CONT'D
(disgusted)
You had everything to live for.

Stein cannot hear what the leader is uttering to Frank. He watches the leader grip the silver chip, before dropping Frank's arm in disgust.

The leader steps out of the ring leaving Frank and Stein to face off.

88. INT. ATLANTEAN BUILDING. DAY 2 (EVENING)

A'atul's team observes the action onscreen. A'atul has had enough and attempts to manoeuvre around Emmi, but Antok joins Emmi in blocking his access to the door.

EMMI
What do you hope to gain by taking her in?

A'ATUL
(lowering his voice)
Her technology-

EMMI

We need you to restart the
crystal.

A'ATUL

To rescue only a few thousand
more?

Emmi turns away from him.

A'ATUL CONT'D

I said I'd leave no one behind.

Disappointed, she shakes her head.

89. EXT. DEADMAN'S LAND COURTYARD. DAY 2 (EVENING -
10,500 BC)

Stein is standing, opposing Frank. There are a few
metres between them. Neither has moved, and the crowd
is demanding action.

Frank and Stein stand totally and utterly still until
Frank finally budes, beckoning the gang leader.

The gang leader frowns as he steps away from the crowd
and towards Frank, who talks to him silently,
enticingly. Everyone wants to hear what's going on,
but her voice is too low. Stein, too, wonders what
she's up to.

The leader signals to four of his guards. Two grab
Frank; two grab Stein. The leader parts the crowd with
a wave of his hand as he directs his guarded prisoners
out of the courtyard and into an adjoining building.

INTERCUT SCENE 90 AS NECESSARY WITH SCENE 91

90. INT. FRANK'S OFFICE. DAY 2 (AFTERNOON - NEAR
FUTURE)

Mike watches the action on Frank's and Stein's monitors
while Marty works furiously at Frank's computer. Marty
attempts to create a similar waveform to the one that
he picked up earlier from the time device (when he used
the scanner).

MIKE

And you can beam that signal to
reconfigure the device to
present day?

MARTY

That's what I'm- [working on.]

MIKE

Or any other time period?

Marty nods, wondering why Mike is refusing to look him in the eye. He can see the wheels in Mike's head turning.

MIKE CONT'D

(eyes on the
monitors)

Keep at it.

Marty temporarily relinquishes his suspicions, when he sees Frank and Stein in considerable trouble in Atlantis.

The gang leader orders his guards to tie Frank and Stein up at opposite ends of the room. The leader taunts Stein, twisting a scalpel around and around in his fingers.

GANG LEADER

(onscreen, ordering
his men out)

Leave us.

91. INT. DEADMAN'S LAND ROOM. DAY 2 (EVENING - 10,500 BC)

The men do as their told, but throw questioning glances at Frank on their way out.

Stein fears the worst when he sees the leader ogling Frank; he struggles to loosen the tight bonds around his wrists and ankles - it's pointless.

90. INT. FRANK'S OFFICE. DAY 2 (SCENE 90 CONT'D)

Marty glances over at Mike whose mind is a million miles away while observing the action on Frank's and Stein's monitors.

MARTY

(worried, trying to
work)

Why did you ask about other
time periods?

The gang leader runs his left hand up Frank's perfectly formed right arm.

MIKE
(suddenly snapping
back to reality)
For fuck's sake, lad, hurry up.

Marty tears his eyes away from the monitors and starts downloading a signal, which he has constructed, onto a handheld transmitter.

DIANA (O.S.)
Frau Grubhofer?

92. INT. RESEARCH OFFICE. DAY 2 (AFTERNOON)

Andrea looks up from the paperwork that she is scanning and pauses at Diana's desk.

ANDREA
Frau Doctor Lemke.

Diana, in the middle of a phone conversation, places her hand over the receiver.

DIANA
Are we in meeting room 1?

ANDREA
Too small. We're in the test chamber.
(smiling)
I managed to get my hands on some coffee.

Diana nods appreciatively before returning to her conversation.

DIANA
(into the phone)
We've signed off on the approval. From what I've seen, the timeline will be adhered to.

Andrea's smile fades as she rises and makes her way down the hallway to the storage lab.

93. INT. GRAZ POLICE STATION - GERHARD'S OFFICE. DAY 2 (AFTERNOON)

Gerhard, alone in his office, is checking his email. His computer speakers emit sounds of a violent scuffle. Gerhard's screen plays the video that Stein recorded yesterday.

INSERT: STEIN'S MOBILE PHONE VIDEO

2. EXT. GRAZ STREET. DAY 1 (SCENE 2)

Armed policemen are handcuffing Marcus and his friends, the kids who just looted the gardening store. The kids were never a real threat to the cops, but the cops don't let that fact stop them, using their batons to 'subdue' the already quiet youths. Marcus is lying on the crowd, being kicked and beaten.

Gerhard, although disturbed by the violence, does nothing. He turns his back on the actions of his subordinates, while speaking into his radio.

BACK TO SCENE

Gerhard double clicks on the sender's name ('Wolfgang Stein'). Stein's photo, a headshot, appears on screen.

Gerhard frowns slightly, contemplating the consequences of the video.

INTERCUT SCENE 94 AS NECESSARY WITH SCENE 95

94. INT. FRANK'S OFFICE. DAY 2 (AFTERNOON)

Marty and Mike are momentarily shocked by the sound of the door opening, but breathe easier when they see that it's Andrea.

A clock mounted on the wall shows that it's 2:50pm.

ANDREA

(with urgency)

Mike-

She is momentarily distracted when she sees Frank's fate on the tentacle monitor; the gang leader grins at Frank, taking her right arm in his hand.

MARTY

(desperately)

Hang in there, Frankie.

A progress bar on Frank's computer shows that the signal is uploading to the transmitter. The process is 25% complete.

95. INT. DEADMAN'S LAND ROOM. DAY 2 (EVENING - 10,500 BC)

The leader grips Frank's upper arm tightly. Frank grits her teeth. Stein continues to struggle pointlessly; his bonds won't budge. Then, the leader uses his scalpel to cut the silver chip from Frank's shoulder, which causes a gaping wound and blood and horror.

The leader ignores Frank's wound. He almost kisses his prize, the silver chip, his ticket out of Atlantis.

He throws Stein his scalpel, so that Stein can free himself, and then points to a doorway, opposite to the one where they came in.

GANG LEADER

Your freedom.

The leader himself disappears through the doorway moments later, abandoning Frank and Stein who are tied up at opposite ends of the room.

The shadow of a PERSON flashes past the window; someone outside is taking interest in the proceedings in the room.

94. INT. FRANK'S OFFICE. DAY 2 (SCENE 94 CONT'D)

The sudden movement on Frank's screen alarms Marty; he shifts his eyes to the progress bar on Frank's monitor. It shows that only 50% of the signal has been uploaded to the transmitter.

Mike's and Andrea's eyes are still glued to Frank's and Stein's monitors.

MIKE

Try and do something about her
blood loss, Stein.

Stein doesn't waste a second, freeing himself and then tearing off a piece of his shirt. He paces over to Frank and presses the cloth against her shoulder. Frank closes her eyes, gritting her teeth to stop the tears from coming.

ANDREA

Mike-

Mike glances up.

ANDREA CONT'D

You-
 (looking down at
 Frank and Stein)
You're all in with Diana in
five.

The clock on the wall shows that the time is 2:55pm.
Mike looks from Frank's and Stein's monitors to Andrea.

MIKE

Can you stall her for fifteen?

Andrea finds it hard to tear her eyes from Frank's and
Stein's monitors. In Atlantis, Frank's tears are
unstoppable. Stein has one hand pressing the piece of
cloth against her shoulder while using the other hand
to wipe away her tears.

MIKE CONT'D

 (getting her
 attention)
Andrea?

No response.

MIKE CONT'D

Andrea?

ANDREA

 (collecting herself)
Ok.

She glances back at the monitors.

MIKE

 (to Andrea)
Go.

Reluctantly, she heads out.

MIKE CONT'D

 (turning back to the
 monitors)
You're alright now, Frankie,
you did good.

95. INT. DEADMAN'S LAND ROOM. DAY 2 (SCENE 95 CONT'D)

Frank opens her eyes and she and Stein look at each
other. The unresolved tension between them is
magnified by their physical closeness. Overcome by the
tension, Frank looks away.

Neither Frank, nor Stein, sees that SOMEONE is peering into the room from outside.

MIKE CONT'D (O.S.)
(crossing his arms)
Keep at it, lad. We don't know
what they'll come up against
next.

94. INT. FRANK'S OFFICE. DAY 2 (SCENE 94 CONT'D)

Mike looks over Marty's shoulder at Frank's computer monitor. The signal is 80% uploaded.

Marty glances over at the tentacle screens. Stein is holding Frank's cheek; directing her to look at him.

MARTY
Each other, by the looks of it.

Stein hears him and immediately takes his hand off Frank and Mike and Marty exchange a small grin.

Frank and Stein manage to vacate the room just before the gang leader's men break in through the other door.

The signal is 90% uploaded.

96. INT. HALLWAY. DAY 2 (AFTERNOON)

Heading away from the storage laboratory, Andrea encounters Pepp, who is approaching from the research office.

PEPP
(panicky)
Have you seen Marty?

ANDREA
Easy, Pepp.
(pausing to block his
path)
You'll get an ulcer.

PEPP
But v4.2.1-

ANDREA
(thinking quickly)
Mike asked me to assign you to
something else.

She takes his arm, steering him back to the research

office.

97. INT. RESEARCH OFFICE. DAY 2 (AFTERNOON)

ANDREA CONT'D
(entering the
research office)
Public relations.

PEPP
(bewildered)
Me? But-

Suddenly all the lights, computers, and the central heating turn off.

RESEARCHER
Not again.

People mutter a string of obscenities because they just lost unsaved work. Then, all electricity comes back on.

98. INT. FRANK'S OFFICE. DAY 2 (AFTERNOON)

Marty buries his head in his hands. Frank's computer has gone blank and is in the process of rebooting.

MIKE
All gone?

Marty nods, helpless. Mike responds with a sympathetic squeeze of his shoulder.

MIKE CONT'D
Upload it again.

Onscreen, Mike can see that Frank and Stein face their next challenge. They are heading down a street, away from the courtyard, but ahead of them, ten PARACHUTISTS can be seen emerging from the sky.

INTERCUT SCENE 99 AS NECESSARY WITH SCENES 100 AND 101

99. EXT. DEADMAN'S LAND LABYRINTH. DAY 2 (EVENING - 10,500 BC)

The parachutists land near and around Frank and Stein. They are fully armed. Frank and Stein begin to run.

This portion of the city is a labyrinth. Stein grabs

Frank's hand as they head left and right, deeper into the labyrinth. Escape is impossible. Everywhere they turn they encounter either a fully armed parachutist or a dead-end.

RESEARCHER (O.S.)

Coffee!

100. INT. CECPS CHAMBER. DAY 2 (AFTERNOON - NEAR FUTURE)

Researchers, technicians - the whole team - has gathered near the crystal. Only Mike, Stein, Marty and Frank are absent.

Everyone hones in on the coffee, a rare treat.

ANDREA

Hey! That's rationed.

Diana glances up from her conversation with Pepp; the pair is standing next to the duct that was installed earlier that day. She watches the hyenas lurk around the table where Andrea is handing out biscuits.

DIANA

(unimpressed)

You were saying, Doctor Hauser?

PEPP

(pointing to the duct)

They installed it this morning. That's all I can tell you. I'm in IT.

Scared pointless, Pepp hesitates and then walks off. Diana stifles a laugh, but her smile soon fades as she checks her wristwatch. Across the room, Andrea is doing the same; it's already 3:15pm.

101. INT. FRANK'S OFFICE. DAY 2 (AFTERNOON)

Marty begins uploading the signal to the handheld transmitter again.

99. EXT. DEADMAN'S LAND LABYRINTH. DAY 2 (SCENE 99 CONT'D)

Frank and Stein are being cornered by the parachutists. Suddenly, the parachutists' helmet visors peel back automatically, revealing their faces. The armed men

and women are A'atul and his team of loyal supporters.

Frank and Stein, terrified, back into a wall in the dead-end alleyway. A'atul's team is coming closer and closer, with their laser guns trained on Frank and Stein.

101. INT. FRANK'S OFFICE. DAY 2 (SCENE 101 CONT'D)

ANDREA (O.S.)
(cheery)
Hello.

Mike has Andrea on speaker phone.

MARTY
Why is she so happy?

MIKE
She's with Diana in the test chamber.

Marty looks over in terror; the signal is still being uploaded, showing 50% status on the progress bar.

ANDREA (O.S.)
That's right. Remember the appointment we discussed earlier?

MIKE
We're almost there, Andrea.

ANDREA (O.S.)
Almost?

MIKE
Ok. I'm on my way.

Mike hangs up as Marty glances at the handheld transmitter.

MARTY
(hesitating)
What if it doesn't work?

Mike gives him a killer look on his way out of Frank's office.

FRANK
(onscreen)
I know your face.

99. EXT. DEADMAN'S LAND LABYRINTH. DAY 2 (SCENE 99
CONT'D)

A'atul eyes Frank quizzically as she approaches. Stein wonders where she's got her confidence from, given that ten guns are pointing at them.

A'atul turns his attention to Frank's patched-up shoulder.

A'ATUL
Priestess, I cannot explain
your emergence in Deadman's
Land-

Frank's eyes follow A'atul's to her shoulder. A'atul explains, pointing to an airborne robot that's hovering nearby.

A'ATUL CONT'D
We risked some power to have
you monitored.

STEIN
(guarding Frank)
What do you want from us?

A'atul dismisses Stein with a glance before turning to Frank.

A'ATUL
Your guard speaks out of turn.

Frank signals that Stein should hold back.

FRANK
(to Stein)
Wait-

She takes a confident step towards A'atul.

A'ATUL
You have no doubt witnessed
what's happened here.
(after a beat)
Unless we can get your advanced
technology, we face almost
total annihilation.

Frank is lost for words.

100. INT. CECPS CHAMBER. DAY 2 (SCENE 100 CONT'D)

MIKE
(striding into the
chamber)
Apologies, Diana-

He notices that she's unimpressed and that other people are listening.

MIKE CONT'D
(correcting himself)
-Frau Doctor Lemke.

DIANA
(looking past him)
It would appear that we're
still missing a few people.

MIKE
They're on their way. We can
start without them.
(summoning the team)
Gather round everybody. As you
know, the duct has finally been
installed, meaning that we're
well and truly on schedule [for
the second test run...]

101. INT. FRANK'S OFFICE. DAY 2 (SCENE 101 CONT'D)

Marty aims the transmitter at the time device and switches to 'transmit'.

99. EXT. DEADMAN'S LAND LABYRINTH. DAY 2 (SCENE 99 CONT'D)

Both Frank and Stein feel a jolt in their bodies. Their bodies morph from being matter into being holographic projections.

A'ATUL CONT'D
(horrified)
No-

Frank and Stein become physical beings once more resulting in a sigh of relief from A'atul. Frank looks him deep in the eyes.

FRANK
I'm sorry for your people-

Both Frank and Stein disappear entirely. Any hope

A'atul might have had vanishes in the same instant.

101. INT. FRANK'S OFFICE. DAY 2 (SCENE 101 CONT'D)

Marty knows that he's succeeded when Frank and Stein stir on the lab floor and the tentacles slide out of their veins.

As they come to, Frank and Stein realise where they are.

Their eyes are red, faces white, and they feel woozy, unable to stand. Stein crawls over and helps Frank to a seating position.

Marty begins to pack up the time device.

STEIN
Don't go near that!

MARTY
It's dormant. I reset it.

FRANK
(weakly)
This morning it started without
my touching anything.

More panicky now, Marty returns the device to the cardboard box, and jams the lid on to make sure that it cannot escape.

Stein remembers the wound on Frank's shoulder, but when he looks down, there is no injury to be seen.

MARTY
(looking at her
shoulder, in awe)
You can't change the past.

STEIN
(glancing from Marty
to the device)
What are you talking about?

Marty helps both Frank and Stein up on a chair.

MARTY
You wouldn't believe it if I
told you.

STEIN
(attempting to get
up)
Try me.

MARTY
Frank, how much do you know
about the blueprint or the
device?

Shivering, and very pale, Frank simply sits shaking her head.

INTERCUT SCENE 102 AS NECESSARY WITH SCENES 103

102. INT. GRAZ POLICE STATION - FRONT DESK. DAY 2
(AFTERNOON)

Wolf stands in a long line of protestors who have been taken to the police station for processing. His eye is swollen and his lip is still bleeding.

MIKE (O.S.)
I want to thank you all for
hanging in there. It's been a
difficult year.

103. INT. CECPS CHAMBER. DAY 2 (AFTERNOON)

Frank, Stein and Marty arrive in the test chamber just as Mike is finishing up. Frank and Stein are still very pale.

MIKE CONT'D
(glancing at them)
But because of your good work,
we're ready to push on.

The speech ends and everyone disperses. Some employees bug Andrea for another cup of coffee.

DIANA
(walking up to Stein)
Good of you to join us, Stein.
(to Marty)
Doctor Heinberg.

Everyone shakes hands.

MARTY
(introducing Frank)
Doctor Frank, Doctor Lemke from
the Department of Science.

Slight jealousy washes over Diana when she sees how
pretty Frank is.

DIANA
(shaking hands)
Ah yes. The one Mike brought
in from Australia.
(taking in Frank's
paleness)
It appears that you're used to
better weather.
(to Stein)
You could use some sun
yourself.

MARTY
(steering Diana
towards the duct)
Have you seen our new
installation?

Mike joins Frank and Stein, overjoyed to see them alive
and well, but trying to remain inconspicuous. Frank
feels faint; Mike and Stein are forced to hold her
upright.

From the other side of the chamber, Diana watches what
appears to be Mike squeezing Frank's arm
affectionately. In the meanwhile, Marty continues
overwhelming Diana with technical details.

MARTY CONT'D
We've reverted to original
settings. At first we thought
that an amplitude error -
programming - [cause the
malfunction...]

Mike turns away from Diana, to Frank and Stein.

STEIN
I think we need to talk. This
facility-

MIKE
How are you feeling?

FRANK
(weakly)
We didn't get the component,
Mike.

MIKE
Never mind that. Marty has
bought us the time we need.

STEIN
Angelica's ideas on the coolant
are still theoretical. Even
six months was optimistic-

MIKE
(confident)
Let me handle the timeline.

STEIN
That's what you said this
morning; right before you asked
Frank to activate the device-

MIKE
I panicked. It was a mistake.

102. INT. GRAZ POLICE STATION - FRONT DESK. DAY 2
(SCENE 102 CONT'D)

Wolf is still part of the long queue that's making its way to the front desk. Gerhard stands behind a POLICEWOMAN at the counter, looking over her shoulder while she processes the captured protestors.

Ahead in line, Marcus glares back at Wolf. Wolf bites his lip when he sees Marcus being shoved roughly into an interrogation room.

103. INT. CECPS CHAMBER. DAY 2 (SCENE 103 CONT'D)

Employees, including Frank and Stein, begin to filter out of the test chamber and back to the research office.

Diana, still near the crystal, is just finishing a serious phone conversation when Mike approaches.

DIANA
(hanging up, to Mike)
The minister's been taken to
hospital.

MIKE

What?

DIANA

There was a protest. A bomb
was thrown into a meeting room.
He has severe burns on his hand
and arm.

MIKE

(appalled)

Christ.

DIANA

It's getting out of hand, Mike.
(looking at the
crystal)
Very little will restore public
calm now.

Mike follows her eyes.

MIKE

Even if everything goes
according to plan, the earliest
we can go into production is
next year.

DIANA

But it's production
nonetheless.

(after a beat)

Have you seen the predicted
death toll for winter?

102. INT. GRAZ POLICE STATION - FRONT DESK. DAY 2
(SCENE 102 CONT'D)

Wolf has finally reached the front desk at the police
station, where Gerhard is standing behind the
policewoman who is processing protestors.

POLICEWOMAN

Name?

WOLF

Stein, Wolfgang.
(after a beat)
Junior.

Gerhard looks up sharply.

103. INT. CECPS CHAMBER. DAY 2 (SCENE 103 CONT'D)

The CECPS is almost empty when Mike catches up with Marty, who is heading outside.

MIKE
(in the doorway)
What are you doing tonight?

MARTY
(grinning)
You after my body, Mike?

But Mike is deadly serious.

104. EXT. RESEARCH FACILITY CAR PARK. DAY 2 (LATE AFTERNOON)

Stein unlocks his car and is about to get in when he sees Frank unchaining her bike. He closes his car door and heads over to Frank.

STEIN
Leave it.

Frank glances up at him.

105. INT. STEIN'S CAR. DAY 2 (LATE AFTERNOON)

While Stein drives down the mountainous road, Frank avoids his eyes by looking out the window. An uncomfortable silence ensues.

FRANK
(trying to make
conversation)
What do you think of Marty's
Atlantis hypothesis?

STEIN
Marty's a conspiracy theorist.

FRANK
But it adds up.

Frank glances at him briefly, but then goes back to staring out the window.

FRANK CONT'D
I didn't deliberately activate
the device.

STEIN

I know.

FRANK

(after a long while,
quietly, pained)

I took a life.

Stein, sharing her pain, isn't sure how to respond and the silence returns.

106. INT. STEIN'S CAR. DAY 2 (LATE AFTERNOON)

Stein pulls up to Frank's apartment block. Neither knows what to say to the other.

Frank reaches for the door handle.

FRANK

Thanks for the- [lift.]

STEIN

(looking over)

They were right - perfect
blood.

FRANK

(suddenly angry, she
opens the door)

I've heard it all before.

Stein reaches over to stop her from getting out.

STEIN

It's more than that. It's the
way you try to hide it.

His arm is still on hers when his mobile phone rings. Wolf's picture appears onscreen.

Frank knows that it's time to go.

After she exits the car, Stein watches her walk to her apartment entrance and is torn between following her and answering his call.

107. EXT. FRANK'S APARTMENT BLOCK. DAY 2 (LATE AFTERNOON)

On the stairs of her apartment, Frank looks back at Stein. But, he's on the phone, paying her no attention.

108. INT. FRANK'S APARTMENT HALLWAY. DAY 2 (LATE AFTERNOON)

As she unlocks her door, Frank is surprised to see Hilde waiting in the hallway for her. Frank continues to unlock the door; Hilde's the last person she wants to talk to right now.

GERHARD (O.S.)
(grimly)
At least no one saw him throw
any of those bombs.

109. INT. GRAZ POLICE STATION - GERHARD'S OFFICE. DAY 2 (LATE AFTERNOON)

Gerhard is seated in his office chair, hands clasped together and leaning forward on his desk.

Wolf is facing him from the other side of the desk. He's bruised, battered, and unwilling to look at Stein. Stein, distraught, is in the chair next to Wolf's.

GERHARD CONT'D
Otherwise your threats, even
the video that you sent me,
would be void. We'd have to
detain him.

Stein looks at his son's battered face. He has murder in his eyes when he turns back to Gerhard.

STEIN
How could you let this happen?

GERHARD
(growling)
I wasn't there.

STEIN
Your people are out of control.

GERHARD
(snapping back)
The whole world's out of
control.
(after a beat)
Now take him away before
someone finds an excuse to
arrest him.

Stein hesitates, but then sees the ferocity in Gerhard's eyes.

GERHARD CONT'D

Go. Just go.

Stein grabs Wolf by the shoulder and marches him out.

110. EXT. GRAZ POLICE STATION. DAY 2 (LATE AFTERNOON)

Jealous eyes watch Stein and his son as they approach Stein's car; to have a car is indeed a rare luxury. Stein ignores the sneers and the stares.

STEIN

(to Wolf)

What were you thinking?

Wolf ignores the question as he gets in the car. Stein puts the car into gear and pulls away. Wolf slumps back in his seat looking out at the devastation outside; the sad, thin, children and the endless poverty.

HILDE (O.S.)

He was young and frightened.

111. INT. FRANK'S APARTMENT. DAY 2 (LATE AFTERNOON)

Frank searches Hilde's eyes. After a few moments, Frank indicates that they should sit. The apartment is tiny, crowded with Frank's personal belongings.

FRANK

(sarcastically)

So he enlisted in his beloved
Aryan breeding program.

FLASHBACK 1:

112. INT. FRANK BAKERY. DAY 7 (AFTERNOON - 1939)

Two NAZI OFFICERS enter the front door with unquestionable authority.

6-YEAR-OLD HILDE, her brother 16-YEAR-OLD DOLFI and their Aryan-looking PARENTS grow cold with fear. Dolfi's father, who has a limp, tries to put on a brave face, confronting the men.

HILDE (O.S.)

They made him sign a blank
piece of paper.

FLASHBACK 2:

113. INT. FRANK BAKERY. DAY 7 (LATER)

Young Dolfi signs a blank sheet of paper while one of the officers stands over him.

HILDE CONT'D (O.S.)
So his father didn't have to go
to war-
(after a beat)
-they took your grandfather
away.

FLASHBACK 3:

114. EXT. FRANK BAKERY. DAY 7 (LATER)

Dolfi's family huddles outside the bakery, which has 'Bäckerei Frank' carved above the entrance. Nearby, Dolfi is being ordered into a car.

BACK TO SCENE

Frank's expression changes from anger to sadness.

115. INT. HALLWAY. DAY 2 (LATE AFTERNOON)

HILDE CONT'D (O.S.)
Someone else's hand is always
evident-

Mike, determined, heads to the storage lab with a curious Marty in tow.

116. INT. STEIN'S CAR. DAY 2 (LATE AFTERNOON)

HILDE CONT'D (O.S.)
-when good men become monsters.

Stein's frown deepens as he drives through the city.

111. INT. FRANK'S APARTMENT. DAY 2 (SCENE 111 CONT'D)

A tear rolls down Frank's cheek.

117. INT. WOLF'S BEDROOM. DAY 2 (EVENING)

Wolf peers outside to make sure Stein isn't paying him attention. Stein is in his own world, preparing dinner in the dimly lit kitchen. He's putting a little more effort in this evening; more vegetables, flavouring, some meat.

Wolf steps back inside his poster-plastered room, with his mobile phone pressed to his ear.

WOLF

(desperate)

Marty, pick up the phone.

Marty, I need to know.

118. INT. STORAGE LABORATORY. DAY 2 (EVENING)

Marty's phone beeps persistently, but Marty and Mike are busy examining a three-dimensional schematic of the time device, which is displayed on Marty's computer.

FADE OUT