

# **FRANK AND STEIN**

(Working Title)  
Two-Part Miniseries

by  
BIRGIT MARIA PLANITZ

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...

# **FRANK AND STEIN**

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Two-Part Miniseries  
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  
(distraught)  
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.

Mischiefous 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'atul'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 ATLANTIC MAN next to him.

ATLANTIC 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.

ATLANTIC 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. ATLANTIC 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. ATLANTIC 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. ATLANTEAN 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 unmistakeably 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 south-western 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. They 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. ATLANTIC 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. ATLANTIC 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 budges, 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 confidant 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