

THE TIME JOB

By

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FADE IN

EXT. LARGE HOUSE-NIGHT

JERRY (22) is running to a ritzy house in the suburbs of Tallahassee. He disarms the alarm system while his TWO FRIENDS break through the side window.

JERRY (V.O.)
We all did things when we were
young.

A flash of Blue and Red lights. All turn and see the POLICE CAR rounding the corner.

INT. PRISON-DAY

Jerry sits alone depressed in the cafeteria. Someone throws Potatoes on his face from off screen and laughs.

JERRY (V.O.)
Things we regret.

MONTAGE- JERRY'S "JOBS"

-- Jerry cuts the alarm for a bank job.

JERRY (V.O.)
But I think my accomplishments
speak for themselves.

-- Piles of cash drop from black bags. The TEAM OF THIEVES celebrates. Jerry looks uneasy.

-- An ANGRY CUSTOMER yells at Jerry while he works miserably in a DRIVE THRU.

JERRY (V.O.)
And my customer service experience
shows I'm good with people.

-- He disables a security camera in while OTHER THIEVES break into the registers at a Drive Thru Restaurant.

-- He uses his tools to disable a car alarm and steal the car, a JAGUAR, with TWO HOODED THIEVES driving.

JERRY (V.O.)
You couldn't ask for somebody
better at what I do...

END MONTAGE

INT. OFFICE OF ELECTRONICS STORE-DAY

Twelve years later. Jerry is having a job interview sitting opposite a gruff MANAGER who scrutinizes Jerry's resume while he is still talking, continuing the sentence from the V.O.

JERRY

(nervous)

And that's why I'm ideal for this,
this... position.

MANAGER

But that doesn't answer my
question.

JERRY

Which question?

MANAGER

Have you ever been convicted of a
felony?

Jerry pauses. Manager holds up the paper to Jerry's face.

MANAGER (CONT'D)

The check box is blank see? What's
that supposed to mean?

JERRY

Yes.

MANAGER

What?

JERRY

Yes I was. In college. Twelve years
ago I-I did three years but-

MANAGER

Then why are you wasting my time
man?

EXT. DOWNTOWN ST. PETERSBURG STREET-DAY

INTERCUT: Jerry is walking and talking on his cell phone with his ex Girlfriend LACY.

JERRY

Look I'm just telling you what he
said!

INT. JERRY'S APARTMENT-CONTINUOUS

Lacy (20s) walks and talks while movers remove furniture around her. She is a hot peroxide-blond mess. She talks to Jerry on her PINK BLUE TOOTH while applying eye shadow.

LACY

Well clearly you didn't have enough experience for him to gloss over how you robbed a ninety year old man and did three years in prison!

JERRY

What was I supposed to do?

LACY

Lie! Like normal people!

JERRY

(shouts)

Ever heard of background checks Lacy?

LACY

Well for the sake of us you're gonna have to get a job that's comfortable with your "little college indiscretion."

JERRY

Wait-wait US? We broke up three months ago. Over the phone!

Lacy gets a diet soda from the fridge, she is very pregnant.

LACY

Jer this kid means you just don't throw me away, OK? He's gonna pop out any day now!

JERRY

Stop-stop shouting just listen-

LACY

So you need to stop making excuses! Or Little Jer's gonna end up in the foster system!

Lacy yells to a MOVER.

LACY (CONT'D)

Hey! That's a lamp, careful!

JERRY

Wait what? Who's at my house?

LACY

One of the moving guys being a klutz.

JERRY

You're finally moving out?

LACY

No! I told you I can't afford a two bed one bath in this city! So I made some money selling your junk.

JERRY

Like what?

LACY

Like that stupid ottoman-

JERRY

Uncle John gave me that! It's all I had of him!

LACY

It's done Jer! We still got... the couch, the TV, the toaster you tried to fix and...

She looks around the bare apartment.

LACY (CONT'D)

Yea the couch.

JERRY

What-! Wait! I'm coming over!

LACY

Don't bother I'm not gonna be here I'm going to happy hour with Stacy and Cora.

JERRY

You're nine months pregnant!

Lacy opens the door and goes through her purse for her keys.

LACY

I'm not gonna drink! Besides I can't sit around and mope all day, like you.

JERRY

I do not mope! I'm out now trying to get a job, a real job. It's just impossible when-

Lacy gets in and turns the car on.

LACY

Jerry! Stop! Listen OK? Do what you're good at! Know what I mean?

JERRY

Lacy you know I don't wanna do that anymore!

LACY

Then do something! NOW! Bye.

Lacy hangs up. Jerry tries to call her back but his phone says he is out of minutes.

Jerry throws his phone against a brick wall, shattering the glass, and knocking out the battery.

He sighs and picks it up, putting the battery back in.

He also takes out a small picture of a sonogram of his baby boy, nearly loses control, one tear drops down his face.

He still manages to get up and walk to the bus station.

EXT. BUS STATION-MOMENTS LATER

Jerry stands still looking at the departure schedule and looks back at the streets.

He prays.

JERRY

What else can I do? Where else can I go? I know you're angry with me but please...

Tires screech!

A LONG BLACK SEDAN with tinted windows nearly slams into him. Jerry slams the hood.

JERRY (CONT'D)

(furious)

Hey! Busses only, jackass!

A man in his 40s wearing a silver grey suit and black bowler hat steps out. He is six foot tall, shaved head, square jaw and in his scarred right hand holds a folded piece of paper. He is MR. BOSON

JERRY (CONT'D)
 (intimidated)
 I wasn't trying to make trouble but-

BOSON
 Mr. Barsanti? Jerald Barsanti?

Jerry nods yes.

Boson hands Jerry the paper. Jerry carefully takes it.

JERRY
 This a Subpoena?

BOSON
 No. An invitation.

Jerry unfolds the paper and sees it contains an address.

BOSON (CONT'D)
 My name is Boson, I serve a very wealthy client who is interested in using your particular skills for a job. You would be part of a team hired to acquire a certain object-

JERRY
 How did you find me?

BOSON
 You leaving town Mr. Barsanti?

JERRY
 No I. Look I appreciate the offer but I'm not doing this kind of work now so-

BOSON
 I was instructed to inform you the pay-out for this endeavor would be... well beyond the six figures.

A beat.

BOSON (CONT'D)
 You could use that kind of money couldn't you? I mean who couldn't these days?

Jerry holds out the paper for Boson to take back.

JERRY

How much in the six figures?

BOSON

Enough to send your grandchildren to college. That address will tell you where to be at-it's uh...

Boson checks his watch.

BOSON (CONT'D)

Five thirty now-so be there this same time tomorrow if you are interested in knowing more. A driver will pick you up.

Boson turns around and sits back in his car oblivious to the horns blaring from angry drivers behind him.

His car is half in one lane and half in another.

BOSON (CONT'D)

Good evening Mr. Barsanti.

Boson closes the door and the Sedan drives away.

Jerry looks at the paper. The address: "FOURTH AND THIRD."

EXT. DOWNTOWN ST. PETE FOURTH AND THIRD STREET-DAY

A black sedan pulls up in front of Jerry. Boson is nowhere to be seen, the back door seems to open automatically. Jerry makes eye contact with the driver and steps in.

INT. BLACK SEDAN-DAY-HOURS LATER

Jerry peers out the window at a sprawling MANSION barely visible through the thick pine and cypress trees.

EXT. MANSION FRONT DOOR-CONTINUOUS

Jerry is escorted through the huge double door entrance by STEFAN (60s) a stogy butler.

INT. MANSION DEN-CONTINUOUS

Jerry is brought into a Large Den and Billiard Room. Jerry looks and in the right corner of the room he sees an LCD T.V. with a Football game on.

The far left corner has a LIQUOR BAR. One man drinks alone while the other men are all hanging about playing Pool, Poker, Chess, only a couple even look at Jerry.

STEFAN

Please pick one.

Jerry looks back at Stefan who has produced a gold tray in his hand similar to a collection plate at churches. It is filled with folded place cards.

Jerry randomly picks one and unfolds it.

STEFAN (CONT'D)

Drinks served at the bar. Dinner shortly.

Stefan leaves.

Jerry's place card reads: "MR. BRADBURY."

Jerry pockets the card then stands looking awkward and gazing at the LED skylights.

The man at the bar, DODD (late 30s) turns, notices Jerry, smiles and whistles.

DODD

(British accent)

Jerry-man! Hey!

JERRY

Dodd? That you?

DODD

(joyfully)

Who the hell do you think it is?

They meet half way and hug. Dodd nearly spills his glass.

DODD (CONT'D)

Careful! That's Black Label Guinness man!

JERRY

What you don't have it in a Pint?

DODD
 Buggers here don't serve it in
 pints! A' least it's free!

They walk to the bar. Dodd gets THE BARTENDERS' attention

DODD (CONT'D)
 My ol' mate here wants... oh, lemme
 guess. Uh, Rolling Bolder, Rolling
 Stone, Rock Biter...

JERRY
 Are you trying to say Rolling Rock?

DODD
 Yes! That's it! Some pale American
 ale for my pale American mate!

Bartender serves a bottle of Rolling Rock Beer to Jerry.

Dodd is a tall, brutish looking British man with intense
 steely blue eyes but Jerry's presence brings a big round
 smile to his face.

DODD (CONT'D)
 So how you been man?

JERRY
 OK I guess! I'm gonna be a dad.

DODD
 Bloody hell! You're serious?

Jerry takes out the sonogram picture.

DODD (CONT'D)
 Aw he's beautiful man.
 Congratulations, I can't believe-
 BARTENDER-get my mate two pale
 ales!

Both Laugh.

JERRY
 Yeah, it's weirdest thing I'm
 walking along, and this guy in a
 car-did you get the same guy? Grey
 suit, glasses, bald?

DODD
 No. Bloke had red hair, came right
 up to my flat.

JERRY

Your flat? Wait-Weren't you just
pinched for that job in Arizona?

DODD

Yea, but my Lawyer got me off....
Then I got her off!

Dodd laughs.

JERRY

(giggling)

Gosh you were doing the same crap
when we first met. The Holman Bank?
Yeah, it was you and some cute
little teller, right?

DODD

(bashfully)

She still sends me letters.

Both laugh. After a swig Jerry turns and looks around.

JERRY

So Doddsy what have we got
ourselves into here. I mean is this
an audition like we had on the
Berkshire Job?

DODD

Dunno. I do know, these blokes here
have different specialities.

Dodd points to a man at pool table, he is MR. CARD (40s).

DODD (CONT'D)

See him? Confidence man. Pinched
twice. One for a job in Atlantic
City and one for extorting old
ladies in Dover. Over there...

Dodd points to a man over by the TV, MR. ASIMOV (30s).

DODD (CONT'D)

Chap in the Tweed jacket: Getaway
Driver, killed six coppers in New
Castle. The others I dunno.

JERRY

So if I'm the only wire man, and
you're the only safe and lock
man... what'll they do if any of us
says "no"?

DODD

Master Mind probably bets the score
is too big to refuse.

JERRY

But what could be so valuable a
rich snob like him can't buy it?

DODD

Bloody Crown Jewels, Hope Diamond,
Holy Grail...

JERRY

Wait-what am I talking about? Guy's
probably in debt up to his
eyeballs, and he wants us to rob
him a retirement fund!

While Jerry is still speaking one of the men from the Pool
Table-MR. WELLS (mid 40s), comes over to the bar stands right
next to Jerry and orders a glass of cranberry juice.

JERRY (CONT'D)

Gosh I swear some people want
everything done for them. The guy
probably hires professional butt
wipers too.

Dodd laughs. Wells chuckles, looks at Jerry.

JERRY (CONT'D)

I mean it's like guys like us who
wanna work, have the skills, can't
get work to save our lives but guys
like this just sweat money...

MR. WELLS

(sarcastic)

So what is it you do? Balance the
scales? Rob from the rich and give
to the unemployed?

Jerry turns and looks at Wells.

JERRY

No-No. I'm just saying it's silly-
some jackass who owns all this but
still wants to steal is either
crazy-

Jerry takes another swig.

JERRY (CONT'D)

And or so lazy he couldn't chew his
own food-

Wells laughs hard.

STEFAN

(to Wells)

Sir, dinner is ready.

MR. WELLS

Thank you Stefan.

Stefan walks away as Jerry and Dodd realize this man is the mysterious Master Mind for The Job, and master of the house.

Wells smiles smugly and turns to Jerry as he walks to the door.

MR. WELLS (CONT'D)

Shall we see if I need to use my
professional chewer?

Wells exits. Dodd giggles, Jerry shakes his head.

INT. SMOKING ROOM-NIGHT-AN HOUR LATER.

Seven men including Jerry and Dodd enter from the Dining Room and take their seats around a podium placed to the left of a large gold-framed landscape picture.

Boson stands guard over the dining room doors preventing any exit.

To the far left is another door which leads to the adjacent room. From this door enters a short man with a lab coat, DR. INGVAR (60s).

Dr. Ingvar stands by Wells when he steps up to the podium.

Jerry and Dodd sit in back row. Jerry avoids making eye contact with Wells.

MR. WELLS

Gentleman, before I introduce
myself I'd like you all to take out
the card you all received from
Stefan here...

All the men ruffle through their clothes and find the cards.

MR. WELLS (CONT'D)

On it you will each find your given alias. This will protect your identity in the unlikely event one of us is a police officer. My name for purposes of this operation is Mr. Wells.

Jerry and Dodd take and open their slips and look: Dodd's says "MR. BOVA."

MR. WELLS (CONT'D)

And this operation involves the acquisition of this-

Wells points to the screen behind him, which looks like a painting but the image changes into a Black and White photo of a small idol. The screen is a framed LED TV.

MR. WELLS (CONT'D)

A rare, solid gold idol first bought by explorer and big game hunter Benedict Alfred McDowell. He traded a lions' head for it in nineteen eighteen on a trip to Iran. He called it the Persian Goddess. However it bears no resemblance to any known Persian deity. And this-

Wells changes the screen image: a sepia-toned image of Benedict Alfred McDowell, a happy, strapping man in his 30s standing with several bookish gentlemen in front of a museum.

MR. WELLS (CONT'D)

-is what Mr. McDowell looked like when he happily donated the artifact to the Bayfront Art History Museum in St. Pete Florida Nineteen Twenty One, and this-

Mr. Wells changes the image to a dingy crime scene.

MR. WELLS (CONT'D)

...this is McDowell... dead on the floor of his hotel room in nineteen thirty-nine. After the crash the poor bastard lost everything, his wealth, his health, and even his wife.

(MORE)

MR. WELLS (CONT'D)
He tried living off of selling
souvenirs from his travels, but
when Mr. McDowell tried to get back
the Goddess from the Museum in
nineteen thirty-seven he was told
it was not in their inventory.

Wells changes slides.

MR. WELLS (CONT'D)
Now this record of the monthly
inventory for the museum is dated
September twenty first, Nineteen
twenty-one there you see the
Persian Goddess top left third
column-

Wells starts to pace and leaves the podium changing the image
to another inventory page.

MR. WELLS (CONT'D)
And as you can see it shows up
nowhere-

Wells, still pacing, repeatedly presses the remote button
showing different inventory pages.

MR. WELLS (CONT'D)
In any, of the inventory pages,
past September twenty-first,
nineteen thirty-one. And the museum
has NO record of anyone purchasing
or transferring the artifact to
another museum. It, simply,
vanished.

Wells pauses for effect. Returns to the podium.

MR. WELLS (CONT'D)
Well gentleman she did not, simply
vanish no. The Persian Goddess was
stolen. And I purpose to you all...
that it was WE, who stole it.

Silence. Then laughter. Jerry shakes his head laughing. All
the men turn to stare at him.

Wells smirks.

Jerry stands holding his card.

JERRY
Now I get it! Mr. "Wells" I'm Mr.
"Bradbury" as in Ray Bradbury?
(MORE)

JERRY (CONT'D)
Martian Chronicles? Anybody here a
Mr. Asimov, or a Mr. Heinlien??

Mr. Asimov raises his hand, so does MR. HEINLIEN (50s).

JERRY (CONT'D)
(laughing)
I knew it! Science Fiction writers.
Time Travel. Very, very funny. Let
me guess YOU built a time machine?
Right?

Wells turns to Dr. Ingvar.

MR. WELLS
No actually, Dr. Ingvar here built
the Time Machine I just fund his
research. Actually this whole
mansion was built around and on top
of his time machine.

Wells walks toward the back far left door.

MR. WELLS (CONT'D)
In this room behind us is a small
chamber capable of transporting ONE
individual a short span forwards or
backwards in time.

JERRY
You're serious?

MR. WELLS
Very, and I'm prepared to offer
proof.

Wells lowers his head and laughs.

MR. WELLS (CONT'D)
Now, I realize this may sound a
little... disingenuous, but: may I
please have a volunteer from the
audience?

Snickers come from the men, but silence falls as Wells looks
up and scans the crowd with a daring stare.

DODD
I'll do it.

Jerry looks surprised at Dodd.

Dodd stands to Wells' right.

Wells looks at Dodd and smiles as he clicks a button hidden in the podium, The LCD screen reveals a SECRET COMPARTMENT filled with wires, lights, and odd shaped tubes.

MR. WELLS
(to Dodd)
You are Mister..?

Dodd shows his name slip.

MR. WELLS (CONT'D)
Bova. I believe you and Mr.
Bradbury know each other yes?

DODD
We're mates yes, done a few jobs
together.

MR. WELLS
How long have you known Mr.
Bradbury here?

DODD
'Bout eight years now.

MR. WELLS
And have you ever met me before Mr.
Bova?

DODD
Never.

MR. WELLS
Do you think your friend here is
telling the truth Mr. Bradbury?

JERRY
He is.

MR. WELLS
Thank you Mr. Bradbury. Now Mr.
Bova I need you to go with Dr.
Ingvar there and step into the room
behind me.

Dodd goes with Dr. Ingvar.

Wells goes over to the machinery and pushes a few buttons,
then returns to the podium.

Suddenly the whole room is filled with a steady rumble. The
lights flicker-almost dim out. The rumble is followed by a
loud hum.

Blue-green light pours from the crevices in the machine where the screen was.

Silence for two seconds.

Then BOOM.

Everyone startles. The door is still closed.

Then another boom. Then another.

A beat.

The blue green light dims, the hum fades, and room light is restored.

Dr. Ingvar comes out and nods to Wells.

MR. WELLS (CONT'D)
Success?

DR. INGVAR
Ya.

MR. WELLS
Then Mr. Bova, will you please come in.

Dodd steps back into the main room seemingly unchanged but looking a little dazed. Dr. Ingvar goes to steady his arm as another man comes out behind him.

MR. WELLS (CONT'D)
We have sent Mr. Bova here about five seconds into the future...

Another man enters who enters is a perfect DODD DOUBLE.

MR. WELLS (CONT'D)
And four seconds into the future.

MR. ASIMOV
(shouts)
Twin!

JERRY
(confused)
He-he doesn't have a twin!

MR. WELLS
I know what you all are thinking.
Please indulge me.
(MORE)

MR. WELLS (CONT'D)

Ask yourselves what are the odds a man has an identical twin? Fairly good... but triplets?

A SECOND DODD DOUBLE emerges.

MR. WELLS (CONT'D)

The odds are approximately two million to one.

The men start to talk among themselves. Jerry stares in astonishment.

MR. WELLS (CONT'D)

The first Mr. Bova here will go back into the chamber and be sent back to arrive one second after his past self and become the second Mr. Bova, then the second Mr. Bova will go into the machine again, get set back to arrive half a second after his two past selves and become the third Mr. Bova, who will then stay here.

Boson and a ADDITIONAL BUTLER come out with carts bringing several stamp pads and a machine that looks like an old overhead projector. Mr. Wells walks to it.

MR. WELLS (CONT'D)

Three men, who are the SAME man just from three slightly, different, times. And if there is any doubt, my staff has provided fingerprinting materials so that you all can see for yourselves.

Each Dodd takes his turn leaving a left thumb print under the projector.

They all match perfectly.

Jerry talks to only the LAST DODD who came out.

JERRY

You OK man?

The Last Dodd takes off his jacket and starts putting it back on. He nervously talks with Jerry.

LAST DODD

I'm a little buzzed it's like-like-I dunno...

MR. WELLS

I'm afraid we need to let the others here make their way back to the machine. Gentleman please, back to your seats. Mr. Bosen that will be all.

Bosen and the Additional Butler leave.

Last Dodd turns back to Jerry.

LAST DODD

I was the last one through right?

JERRY

Yeah, yeah cause you stayed off to the right, and you're the one who keeps taking off your jacket—you sure you're OK?

LAST DODD

A bit hot in here isn't it?

He doubles over, vomits on the floor.

The two other Butlers instantly clean up the vomit while the other Dodds make their way back into the Time Chamber. Jerry helps The Last Dodd back to his seat.

MR. WELLS

A side effect, always happens at first. See just as your inner ear has an equilibrium that causes dizziness if upset, your brain, also has a temporal equilibrium. It can cause dizziness, queasiness, confusion, and even temporary amnesia. Are we all right Mr. Bova?

DODD

(groggy)
That's not my name.

JERRY

(whispers)
It's OK Doddsy we know. Sit down man.

Wells looks up and scans the crowd intensely as he speaks.

MR. WELLS

Gentlemen, you all have a tremendous opportunity to take part in an unprecedented crime, and no one can implicate you for it. Tomorrow, if you all are still interested, we will make the trip to this exact spot eighty one years into the past. Then we will take the Persian Goddess and make it back with her to this time. For your troubles my associates will open up a Swiss bank account for each of you in the amount of four, million, dollars.

The machine starts up again with a rumble and two BOOMS.

MR. WELLS (CONT'D)

Any questions?

MR. SILVERBERG (late 30s) in the front rises.

MR. WELLS (CONT'D)

Mister?

MR. SILVERBERG

Silverberg. This gonna be a day or night gig?

MR. WELLS

All the specifics will be discussed tomorrow. However, I CAN tell you this will be a stroke of midnight affair, but with no cameras, no sensors, and minimal security.

The confidence man seen earlier, Mr. Card rises.

MR. CARD

Is us being there gonna mess up the space-time whatever? I mean I'd rather return to THIS universe and uh, you know, not blow it up.

MR. WELLS

(snickers)

Anything you do in the Past has already happened. So by this we can conclude nobody discovered our theft, so we already know we succeed.

(MORE)

MR. WELLS (CONT'D)

But if you do not make it back with us to the rendezvous point for our return trip, well then you'd better get used to jazz.

Some of the men snicker.

MR. WELLS (CONT'D)

Any other questions?

JERRY

Yeah, why are you doing this?

MR. WELLS

Excuse me?

JERRY

Millions of dollars to make the greatest scientific breakthrough of all time, and for what? So you could steal a gold paper weight?

MR. WELLS

Well there's the thrill of doing something no one has ever done before, and getting away with it, but really the question is: why steal anything?

(pauses)

It's because at some point, someone told you, that you couldn't have it.

Wells quickly leaves the podium.

MR. WELLS (CONT'D)

That will be all for tonight gentlemen. If you're still in, then return to the address your driver picked you up on at eleven AM sharp!

Wells leaves out the far left door where the time chamber is. Jerry stares at that door and thinks hard.

INT. TAVERN-NIGHT.

Jerry and Dodd are mulling everything over at a small table.

JERRY

I mean... It CAN'T be this simple!

DODD

It IS simple! Look man, if some rich fop wants to build a time machine so he can nab himself a Persian Paperweight, so what? He's got the tech, he's got the plan, an' he's got the money.

Dodd pauses to drink the rest of his pint.

DODD (CONT'D)

An' he's got me. I'm in man.

JERRY

I dunno, I just-I don't buy it, I believe it-

DODD

Know what I think it is? Got nothin' to do with money, or that bloody Persian doll. See, I had myself a look around his place. An' its filled with religious antiques. A Virgin Mary here, a Jesus on the Cross there, a Buddha... An' I figure...

Dodd sets down his Pint.

DODD (CONT'D)

...this Wells bloke probably grew up in some stogy old Catholic school- people telling him Someone was up there waiting to get 'em for his sins. Maybe his daddy beat 'em. Maybe a Priest. Anyhows I figure Wells thinks this here is HIS big chance to wave his middle finger at God, and say: "I'M the bloody captain of my own destiny!"

Jerry shakes his head, takes a swig of beer.

JERRY

If that's true that makes me wanna do this even less.

Dodd gets up from his stool.

DODD

Well you know me I'm the biggest heathen you know right?

(MORE)

DODD (CONT'D)

And I look at this, how it just
dropped in our laps and I think
maybe... maybe God loves thieves
too.

Jerry nods yes, looks out the window for a moment.

JERRY

You know who the Patron Saint of
Thieves is?

DODD

No. Who?

JERRY

(chuckles)
St. Nick. Santa Claus.

They both look at each other and laugh.

Dodd lays down his money and clanks a few quarters in change.

DODD

You need a ride home man?

JERRY

(Sighing)
Sure. Why not?

INT. JERRY'S APARTMENT-NIGHT

MONTAGE-- JERRY THINKS

--Jerry sits on the couch thinking.

--He paces and frets not being able to sleep.

--He kneels at the foot of his bed praying MOS.

EXT. DOWNTOWN ST. PETE FOURTH AND THIRD STREET-DAY

Jerry stands looking at the sonogram picture again, then puts
it back into his trench coat pocket. In his other hand is a
SMALL CASE-it holds his tools.

The Black Sedan pulls up. The front passenger door opens-it's
Mr. Boson.

MR. BOSON

So, are you in Mr. Barsanti?

JERRY

I'm in.

INT. MAIN TIME CHAMBER-UNDERGROUND-HOURS LATER

Wells, Dr. Ingvar and TWO GRAY SUITED TECHNICIANS lead the men out of an ELEVATOR into a huge circular room.

In the center floor is a slowly pulsating blue green glowing disc area about twenty feet in circumference.

Cables and tubes are strewn across the floor, up the wall to the ceiling and into another bright blue green pulsating disc of equal size directly above the floor disc.

Dr. Ingvar is over a tech's shoulder in a pit filled with control boards and monitors. This is the MAIN HUB.

MR. WELLS

I won't bore you all with the technical specs of this... vast achievement before you. Suffice to say that over there-

Wells points to floor disc.

MR. WELLS (CONT'D)

-Is our departure point. And that-

He points to a gigantic cylinder at the opposite wall.

MR. WELLS (CONT'D)

-Is the power conduit. It provides us with all the energy we need to propel us up or down the Time Stream. To the Past or Future.

Wells leads all the men to gather around a table covered in papers and maps.

MR. WELLS (CONT'D)

This operation will be a basic sneak in/sneak out. But everything we do must be undone, every lock broken, every alarm disabled must be restored.

Wells brings out a few blue prints of the museum. He points to tattered holes in the paper.

MR. WELLS (CONT'D)

Another issue: The information here is not entirely reliable. So the canvassing will be critical.

MR. ASIMOV

How many days have we got?

MR. WELLS

Three days: September twenty-first will be spent driving from this location and checking ourselves into this Bed and Breakfast here-

On a map of Downtown St. Pete in Nineteen Thirty One Wells points to a small building one block down from the museum.

MR. WELLS (CONT'D)

The day after, we canvas and test the equipment. That night Mr. Bova and Mr. Bradbury will lock themselves in until midnight, disable the alarms and open a way in for those who will scale the west wall. We'll then break into the storage room and find our Goddess, remove her and repel safely out. All the while avoiding the guards and their well trained German Shepherds.

Wells points across the table to faded photograph of a 30s ERA BARN.

MR. WELLS (CONT'D)

After the robbery we will meet at this abandoned farm-and hole out for another day.

MR. ELLISON

Wait what? Why do we wait?

Mr. Wells takes out a small globe and illustrates his point with his fingers.

MR. WELLS

Because the singularity we create is in sync with a fixed point in space not time. And when we first arrive the Earths' orbit will place us in an underground bunker, which my associates have already dug.

(MORE)

MR. WELLS (CONT'D)

But in three days the earth will
move forward and this position will
move up on the grassy surface. And
then, we can make our getaway.

INT. MAIN TIME CHAMBER--MOMENTS LATER

MONTAGE-- THE MEN SUIT UP AND GEAR UP

--Men getting fitted for suits.

MR. WELLS (V.O.)

From the next few days you will
look the part of a depression era
man, and not draw any attention.

--Butlers dress the men in period appropriate attire.

--Butlers hand out weapons.

END MONTAGE

INT. MAIN TIME CHAMBER--LATER

Jerry opens his toolbox to Dr. Ingvar who dumps the contents
into a rusty looking metal box. Dr. Ingvar stops to look at a
particular piece and holds it up to Jerry.

DR. INGVAR

What's this?

He holds a tiny cylinder with two wire prongs at the end.

JERRY

Oh that's something I made. I call
it a Flow Bypass. It interrupts the
flow of electricity to a wire
without cutting it.

DR. INGVAR

And they had this in nineteen
thirty-one? Ya?

JERRY

Well I-I-

Wells walks in and looks at the tool.

MR. WELLS

What are its' materials Mr.
Bradbury?

JERRY

Copper, lead, iron, rubber, uh,
tin, tiny bit of silica I think.

MR. WELLS

It should be fine. I know you'll
need it. Just don't lose it.

DR. INGVAR

(to Dodd)

And you sir what special tools do
you take-

DODD

No worries. I take one look at the
lock and get my tools from the
hardware store.

A beat.

Dr. Ingvar isn't amused. He opens a small brown box filled
with 30s era safe-cracker tools and gives it to Dodd.

INT. MAIN TIME CHAMBER-MOMENTS LATER

In the glowing disc the Seven Men, Wells, Mr. Boson, and THE
GINGER who gave Dodd his invitation are getting strapped in
harnesses suspended by cords from the ceiling in circular
formation.

Each man has his own FEMALE ASSISTANT. Each girl is dressed
in a skin tight grayish blue unitard.

DODD

Wonder why these are the only birds
working here?

Dodd makes kissing lips to WELLS' FEMALE ASSISTANT, who goes
straight to Wells and gently straps him in.

MR. WELLS

(smiles at her)

They're mostly models. In the
unlikely event that something goes
wrong you'll at least have one last
vision of beauty before...
oblivion.

DODD'S FEMALE ASSISTANT (30s) is a tall, muscular, Amazon who
tightens the strap which holds Dodd's tool sack a little too
close to his groin.

DODD
 (grunts)
 Careful love.

She gives him an evil eye and walks off.

JERRY'S FEMALE ASSISTANT (16-20) a short, perky girl,
 presents him with THREE WHITE PILLS and a bottle of water.
 Dodd's does the same.

JERRY
 What's this?

JERRY'S FEMALE ASSISTANT
 To avoid nausea, vomiting, and
 temporary amnesia.

JERRY
 (pauses)
 I'll take my chances.

JERRY'S FEMALE ASSISTANT
 Your chance of having one or all of
 these side effects is very high!

Jerry looks at Wells who takes no pills. Wells turns to look
 at Jerry.

Jerry shakes his head no, still looking at Wells in distrust.

DODD
 (to his Assistant)
 Think I'm gonna pass on it too
 love. I think I got my time legs.

All the other men take the pills. Mr. Card is the last.

Wells smirks at Jerry.

A thunderous sound starts the process as the harnesses are
 pulled up two feet off the ground.

DR. INGVAR
 The elevation is for any slight
 errors in spatial calculation!
 Wouldn't want anyone's feet or head
 combined with rock! Now close your
 eyes! And keep breathing!

Jerry begins to breath extra hard and closes his eyes. Dodd
 closes his eyes but sneaks an extra peak at his Female
 Assistant walking away.

The Power Conduit hums louder. The discs below and above them glow more and more brightly. A monotone female VOICE echoes on the PA system.

VOICE
Fifteen seconds till transmission.

Dr. Ingvar and the technicians hurriedly push buttons. Then the lights in the complex begin to flicker.

The Power Conduit hums even louder.

A tech peers intently at a display screen.

VOICE (CONT'D)
Twelve seconds.

Jerry looks down at his feet, they dangle in blue green light and the light glows more intense. He looks at Dodd whose eyes are firmly shut, head looking up.

VOICE (CONT'D)
Ten Seconds.

Jerry shuts his eyes when he hears that.

He's almost hyperventilating.

DR. INGVAR
(in Swedish)
Project electrons to power source
on my mark...

VOICE
Eight... Seven...

DR. INGVAR
(in English)
Now!

A Tech hits the switch and another thunderclap shakes the ground rattling all the machines. Bits of rock and dirt fall from the cavernous ceiling.

VOICE
Five... four... three...

Instantly the suspended men are encased in a shaft of light. The air around it ripples with heat.

Jerry opens his eyes and sees a whirling vortex below his dangling feet.

JERRY

Whoa!!!

Jerry closes his eyes again.

VOICE

One... Zero.

A pulse of energy shoots up and down the shaft of light with the men inside, all the instruments go dark for an instant.

BOOM! The Shaft vanishes.

Total darkness. Silence.

INT. NINETEEN THIRTY ONE UNDERGROUND BUNKER

The Bunker is a square room with dirt floors, no dividing walls and a few wooden supports. A few lights dangle from the low ceiling.

The Seven, Wells and his two men are clustered in the center where a large pad of mattresses are arranged.

Jerry has crawled off the mattresses--freaking out.

MONTAGE-- JERRY'S HALLUCINATION

--A whirling blurry vision of yellow white lights.

--Indistinguishable deep voices fade in and out.

--Shifting dark human figures.

--A blurred face with dark pits for eyes.

--Jerry screams.

END OF MONTAGE.

Boson harshly grabs Jerry who struggles.

BOSON

Snap out of it man come on!

MR. WELLS

Get him to say his name!

Dodd looks up, sees them manhandling Jerry and lunges toward them.

Dodd rips both men off his friend. Dodd tears Wells' harness and growls to Boson.

DODD
Touch him again I'll split your
bloody face!

MR. WELLS
He's just coming out of it-

JERRY
(groggy)
Deee, Doody? Dood?

Dodd bends down to Jerry and gently rubs his shoulders.

DODD
That's it Jerryman, common you
remember? It's me Doddsy! What's
your name man? Common!

JERRY
W-Wait, wait are you the movers? W-
Where's my ottoman?

BOSON
(to Wells)
We don't have time for this, should
we leave him?

Dodd shoots a hateful look at Boson and then shakes Jerry a little harder.

DODD
No Jerry, think! Right now! We're
on a Job. Look-look there's Wells:
the rich bloke an' his food chewer!

Jerry hangs his head over Dodd's right shoulder catching his breath, but swallows as if tasting something awful.

JERRY
Oh-oh. Dodd I think-I think-

Jerry vomits all over Dodd's left right shoulder. Dodd ignores it and pats Jerry's back.

JERRY (CONT'D)
(coughing)
I think, I should've taken that
girls' pills.

MR. WELLS

Welcome to nineteen thirty-one Mr.
Bradbury.

Wells turns to Boson.

MR. WELLS (CONT'D)

Mr. Boson do clean them up.

EXT. GRASSY MEADOW-DAY-CONTINUOUS

A section of grass opens up: it's a HATCH in the ground.
Wells comes up first, then Boson, then Mr. Card, and then
Jerry.

Jerry stops halfway to take in the quiet scene: Nothing but
trees swaying in a hot summer breeze and the birds chirping.

JERRY

(to Wells)

How do we know we're in the right
month and year?

Wells looks at his golden POCKET WATCH- it shows three
thirty. Then he looks at a dark path through the trees.

MR. WELLS

I know, because I trust my
associates to follow directions.

Out of the dark path comes a new 30s era BLACK SEDAN, and TWO
DODGE PICK UP TRUCKS slightly used: one gray, one pale blue.
The SEDAN DRIVER steps out and shakes Wells' hand.

EXT. DIRT ROAD-DAY-CONTINUOUS

Wells, Boson, and the Ginger, all ride in the Sedan which is
leading the convoy through the back roads of Florida.

Jerry, Dodd, Mr. Card, and Mr. Silverberg are all in the flat
bed of pale blue truck and the rest of the men are in the
gray truck bringing up the rear.

MONTAGE-- ROAD TRIP TO THE HOTEL

--They pass by barren HORSE FARMS.

--An ORANGE GROVE.

--A CATTLE RANCH.

--FARMERS with their STARVING KIDS by their sides.

--Jerry waves at a SMILING KID who flashes a toothless grin.

--They see also the short but elegant Mediterranean-style buildings of St. Petersburg in its infancy.

--The Convoy finally pulls up to the GREEN GABLES HOTEL.

--INSIDE THE GREEN GABLES The Men all crowd the small but ornate sitting room/lobby.

--Wells and the FRONT DESK LADY (50s) talk MOS.

--Wells signs the ledger.

END OF MONTAGE

INT. GREEN GABLES--JERRY AND DODD'S ROOM--DAY

The next morning Jerry is standing by the one window in their room, which has TWO SMALL BEDS, a NIGHT STAND, and a DRESSER with a SMALL MIRROR.

Dodd is off screen in the bathroom finishing up a shower.

Jerry is putting on his suspenders. He looks on the dresser and sees the pristine WOOD TOOL BOX Dodd got to keep his tools in.

He opens the lid.

JERRY

(loudly)

How come you got the fancy box and
I got the plumbers rust bucket?

DODD (O.S.)

You know I can't hear a bloody
word! Come in an' talk about my
handsome toolkit.

As Dodd speaks Jerry takes out one of the tools: a LONG PRONG for lock picking, then hears a knock.

MIRANDA (O.S.)

Housekeeping.

Jerry quickly stuffs the tool back in the box and slams the box shut.

JERRY

Uh, just a second.

He quickly stows it under Dodd's bed and goes to the door.

He opens it and finds the smiling face of MIRANDA (20s). She's beautiful: tall, with bright hazel eyes and dark brown hair pulled back with a white ribbon.

Jerry stares at her.

MIRANDA

If this is a bad time I can-

JERRY

No-no, now is fine-fine come in,
come in...

Jerry opens the door for her. She efficiently begins to take off the bed sheets.

JERRY (CONT'D)

You, guys have a really nice place
here it's very, quaint.

Miranda rolls the comforter and folds the sheets perfectly while actively listening to Jerry.

MIRANDA

Quaint? You mean old fashioned?
Well the house is only ten years
old but-

JERRY

Oh really? Wow. I mean its-its...
cozy. So are you from around here?

Miranda bends down to pick up Dodd's fallen top sheet, her hand brushes against the box but she pays it no mind as she continues.

MIRANDA

No, Pennsylvania.

JERRY

Oh really? My parents are from
Philly! What city?

MIRANDA

Bethlehem.

In the background the shower turns off.

Miranda walks over towards Jerry's bed, and starts taking off the sheets. She notices Jerry's rusty box on the floor and stops what she's doing.

MIRANDA (CONT'D)

You a handyman?

She starts towards it. Jerry blocks her.

JERRY

No! I'm, kind of an electrician-
it's technical.

He kicks the box under the bed.

They are close together. Only her bundle of sheets separate them.

Miranda looks down and smiles slightly.

MIRANDA

Oh, well maybe you can explain it
to me sometime.

She looks into Jerry's eyes, then quickly turns around stepping toward the open door but is stopped by the sight of Dodd-

DODD

All right now tell me what...

-standing in the bathroom doorway a towel over his face stark naked.

Miranda quickly turns her head to the right averting her eyes from Dodd. She walks briskly toward the door.

Dodd takes the towel off just in time to see her leave.

JERRY

Dodd! For the love of-

MIRANDA

Just give me a holler I'll be down
the hall.

Miranda turns and looks at Jerry embarrassed but composed. She then turns and closes the door firmly.

JERRY

(furious)
Cover the hell up man!

DODD

Do you see how small this towel is?

JERRY

Not everyone wants to see you
naked!

DODD
 (laughing)
 But it's bloody napkin sized!

Dodd slips past Jerry, grabs his shirt and starts putting on his trousers.

DODD (CONT'D)
 I said I'm sorry man! If I'd known you were flirtin' with the help I'd have stayed in!

JERRY
 (scoffs)
 I wasn't flirting, she-she was friendly help, you just don't get that these days-I mean, in our days.

Jerry opens the door and looks down the hall: she's gone.

JERRY (CONT'D)
 You know she didn't give me her name.

DODD
 That's usually my line mate.

EXT. BAYFRONT ART HISTORY MUSEUM-DAY

A wide classy building with Spanish architecture, wide columns and a large terrace with stone steps.

MONTAGE- CANVASSING AND PREPARATION

--Wells and the men all walk onto the steps to the Museum.

--Wells gives orders like a general MOS, points to the west wall.

--Asimov and Silverberg stand looking up at the wall.

--Heinlien and Boson test the GRAPPLING HOOK strength on the roof of an ABANDONED BUILDING.

--The test is successful.

--INSIDE THE MUSEUM Wells and the men check out the art.

--Jerry and Dodd check out the Employees and Storage doors.

--At the "Storage" door. Jerry looks: it has a thick bolt lock above the doorknob.

--Dodd walks up next to him.

JERRY

I think that's where they're hiding it.

DODD

Yep. How do we get the keys?

--Jerry sees Card across the hall by a sculpture.

--Jerry walks up to him, looks at the TALL GUARD and whispers to Card:

JERRY

Diversion.

--Card accosts the guard.

CARD

(loudly)

Officer! Come over here quick!

--Card grabs the befuddled guard by the shoulder and takes him to a large portrait.

--Dodd slowly closes in behind the guard.

CARD (CONT'D)

There's been a robbery here look-look this painting has been stolen and replaced with a forgery!

TALL GUARD

What? What do you mean?

--While Card rants Dodd slips the keys out of the guards pocket and quickly gets Jerry to the Storage door.

--Jerry hides Dodd from view as Dodd quickly tries all the keys.

--Card gets louder as Guard argues with him.

CARD

No this! This is the worst kind of forgery! I ought to speak to your curator right now!

TALL GUARD

No you come with me sir this way.

--Guard starts to pull Card away literally kicking and screaming, but Guard's gaze is turning towards Jerry.

JERRY
 (to Dodd)
 Hurry.

--Dodd is sweating profusely as his hands insert a key.

TALL GUARD
 (to Jerry)
 Hey! You there!

JERRY
 (surprised)
 Me?

CARD
 Don't you dare ignore me! You're
 peddling fakes!

--Card grabs the guard's shoulder.

--Tall Guard turns around and grabs Card by the shirt collar and angrily takes Card off in the opposite direction.

--Jerry nervously stares. Then Dodd pops in holding the key.

--In HEINLEIN'S ROOM Dodd presents Heinlien with a small case of putty with the impression of the key from the museum.

--Sparks fly as Heinlein finishes carving a DUPLICATE KEY.

--He glances at the SMALL CIRCULAR WENCH.

END OF MONTAGE

INT. GREEN GABLES WELLS' SUITE-DAY

The men are all gathered around Wells at his dinner table.

Wells looks at Silverberg.

MR. WELLS
 Communication. How is it coming?

Silverberg brings in his huge clunky RADIO. He proudly drops it heavily on the table.

SILVERBURG
 I've modified a couple Ham Radios
 to be kind of a walkie-talkie
 system.

It's a handheld contraption that looks like a World War Two army radio handset attached to a large transmitter unit.

SILVERBURG (CONT'D)

This is one of the transmitters.
Heinlein and Ellison will just have
to hoist this unit up with them on
the roof and keep in touch with us
that way.

Wells gets out his pocket watch and starts turning one of the
switches.

MR. WELLS

All right gentlemen, all we need
now is to synchronize our watches.

Everybody gets out their identical timepieces.

MR. WELLS (CONT'D)

It will be precisely six o'clock
in... forty seconds.

Everyone winds their watches.

MR. WELLS (CONT'D)

The first car will pull up Heinlein
and Ellison at exactly eleven
thirty. Bradbury, Bova, you need to
meet them and be out by twelve the
latest. Got it?

Jerry and Dodd nod yes.

MR. WELLS (CONT'D)

(to Jerry)

They can't get through the glass
until you cut the alarms. Can I
count on you?

JERRY

Yea. I'll get your goddess.

MR. WELLS

(smiles)

You got my goddess.

Wells and all the men count down the remaining seconds.

MR. WELLS (CONT'D)

Now!

Everyone clicks their watches.

INT. BAYFRONT MUSEUM OF ART HISTORY-NIGHT

Jerry casually walks against the tide of exiting patrons toward Dodd through a small gallery.

Dodd stands waiting at the end of the hall using his prong to open the "Employees" door. Dodd carries a large briefcase, Jerry carries his toolbox.

They open the door, both go in.

INT. MUSEUM SECOND FLOOR-MOMENTS LATER

Jerry and Dodd are going down a small hall of office doors behind them on their left is a door marked "SECURITY."

They check to see which one of the offices is locked: the last door. Dodd quickly unlocks it. They go in.

INT. BLACK SEDAN-CONTINUOUS

The car is driving towards the Museum. Wells turns to the backseat passengers Heinlein and Ellison. He holds out a SPRAY CAN with no label.

MR. WELLS

Use this in case the dogs track you. It'll mask your scent.

Ellison takes it puts it in his sack.

They pull up to the Museum just in time to see a husky patrolling Guard BARNEY (40s), walking out of sight around the corner of the west wall with his GERMAN SHEPHERD DOG.

Wells looks at his watch. Counts down the remaining seconds.

The watch strikes eleven thirty.

MR. WELLS (CONT'D)

Go!

Heinlein and Ellison run briskly across the darkly lit lawn.

INT. MUSEUM-EMPTY OFFICE-MOMENTS LATER

Dodd whips out his watch, then closes it, and stands up.

DODD

All right Jerryman, let's be villains.

They leave their office.

EXT. MUSEUM WESTERN WALL-CONTINUOUS

Heinlein and Ellison look for dogs, set down their gear.

Heinlein cranks the CIRCULAR WENCH and lets loose a few feet of grappling hook slack. Ellison swings it like a lasso.

INT. MUSEUM MAIN SECURITY OFFICE-CONTINUOUS

Jerry and Dodd open the unlocked door and turn on the light. It reveals a small windowless room with a desk with a crude control board labeled: "MAIN ALARMS."

Jerry looks the device and the wires over.

JERRY

OK, OK. There's one for the main door, back door, few for the paintings, gift shop...

DODD

Why don't you just take out the circuit breaker?

JERRY

Because they've got the whole thing rigged through one breaker if I take out power here the lights will go off, and the Keystone Cops will know something's up.

He opens the wood panel and looks deeply into the wires and their tiny labels.

JERRY (CONT'D)

I just need to find the right wire ... There! Screwdriver please!

BACK AT THE WEST WALL

Ellison swings the grappling hook upwards with all his might.

At the same instant Heinlien throws the switch. The wench whirs to life, unraveling more rope.

The hook misses the roof edge by half a foot making a loud clank!

AT THE EASTERN WALL

Barney whistles carelessly, but the Dog's ears stand up, his head turns. He barks.

BARNEY
What is it? What?

Barney pets the Dog, but he keeps barking, tugging the Guard back toward the West Wall.

INT. GETAWAY CAR-CONTINUOUS

Mr. Asimov and Mr. Card are looking at the Guard. Card is in the backseat. Asimov has one of Silverberg's radios. He talks into it.

ASIMOV
We have movement. Wait...

IN THE BLACK SEDAN

Wells is now in the back seat with the main Silverberg radio, talking into it.

MR. WELLS
What's going on?

BACK IN THE GETAWAY CAR

Asimov watches the dog pull back more. The guard relents and heads back toward the west wall.

ASIMOV
He's going back. Deploy?

BACK IN THE BLACK SEDAN

MR. WELLS
Hold.

Wells turns the dial.

MR. WELLS (CONT'D)
Ellison? Ellison are we on the roof? Copy?

BACK AT THE WEST WALL

Ellison reaches back picks up the radio and covers the speaker because Wells' voice comes out loudly.

ELLISON
Negative. Negative. Trying again.

MR. WELLS
(on radio)
Hurry. Guard and Dog closing in.

BACK IN THE MAIN SECURITY OFFICE

Jerry is going through the wires.

JERRY
Bypass.

DODD
What?

JERRY
Thing that looks like a wishbone!

Dodd quickly finds one and gives it to Jerry.

JERRY (CONT'D)
Time?

DODD
Eleven thirty-five. It's gotta be
now.

JERRY
Dammit!

Jerry plugs the Bypass into the window wire and clamps it.

BACK AT THE WEST WALL

The Grappling hook catches the roof ledge firmly.

Heinlein and Ellison start to climb.

ELLISON
(into radio)
Got it! Climbing. Copy?

BACK IN THE BLACK SEDAN

Wells looks and sees Barney and his dog is rounding the corner just in time to catch the climbers.

Wells quickly turns back dial and shouts into the radio

MR. WELLS
(shouts)
Deploy now!

BACK AT THE WEST WALL

The Dog has turned the corner already and barks, but hasn't looked up to see the climbers. Barney stops, he hears something.

CARD

Hey Barney!

Barney turns, stunned. He pulls the dog back. He sees Card who is dressed in a white suit, pants, and black tie.

BARNEY

How'd you know my name?

CARD

(surprised)

Seriously? I mean I I-

Card deepens his voice slightly, straightens his back.

CARD (CONT'D)

I have a sixth sense for these things my dear man! I'm Edmond Q. Card and I've been traveling around the Sunshine State telling people about the miracle of Lackish Cream!

He takes out a BOTTLE OF PERFUME filled with white cream.

Dog starts barking at Card.

BARNEY

Look buddy I think you'd better peddle your wares elsewhere I can't-

CARD

Oh, but sir I can see two clear signs of cancer causing melanoma on your face! You are in imminent danger-

BARNEY

(alarmed)

What? Where?

Barney grabs the mole on his face. Dog is still barking.

CARD

Oh yes that's IT! There you see? With Lackish you'll see results in as little as three days!

Guard quiets the dog.

BACK IN THE BLACK SEDAN

Wells chuckles.

MR. WELLS
Sunscreen. Clever.

EXT. MUSEUM WESTERN WALL ROOF-CONTINUOUS

Heinlein and Ellison are up and over, grabbing up the rest of the rope. Looking down they can see Card working his magic.

ELLISON
(to radio)
We are up and on, repeat up and on.
Now trying the window.

BACK IN THE MAIN SECURITY OFFICE

Jerry slowly pulls his hand out of the bundle of wires in the Alarm System Control.

DODD
Guess they would've tripped it by
now right?

JERRY
Unless they're late.

BACK ON THE ROOF

Heinlein selects a pane of glass big enough for one man to crawl through.

He holds a gun with a large red suction cup on it, and sticks it on the glass. He then cuts along the edges where the glass meets metal.

ELLISON
Trying to remove glass now.
Standby.

Heinlein pauses before lifting.

It comes off without a sound.

ELLISON (CONT'D)
Success! Repeat success!

INT. MUSEUM WEST GALLERY CEILING-CONTINUOUS

Heinlein and Ellison carefully repel down, noticing the alarm wire and the small bar that connects the window frame to it.

INT. MUSEUM MAIN HALL-CONTINUOUS

Jerry and Dodd come out and hide behind a pillar out of view from the Tall Guard.

The Tall Guard scans with his flashlight. They wait.

Suddenly the Guard turns his light toward the big double doors to the sculpture gallery-the west gallery. He hears something. Jerry and Dodd hear it too.

It's Ellison sneezing.

Jerry grabs a BOLT from his pocket and hurls it into the Painting Gallery left of them opposite the sculpture gallery. It loudly clinks and catches the Guard's attention.

The Guard walks into the Painting Gallery.

Dodd runs out from behind the pillar and silently closes the door to the painting gallery, locks it with his tool and then breaks it off inside the lock.

The Guard tries in vain to bust the door open as they run to

THE WEST GALLERY

Jerry and Dodd open the Gallery doors quietly and meet Heinlein and Ellison.

DODD

Guard's stuck behind us.

ELLISON

What?

DODD

He was coming for you! He didn't see us.

HEINLEIN

(to Ellison)

You keep watch over the cop. I'll stay with the rope and keep on the radio. Go!

BACK IN THE MAIN HALL

Jerry, Dodd, and Ellison run towards the Storage Door.

TALL GUARD
Help! Help!

Ellison gets an idea. He slowly topples over a pillar with a marble bust on it against the door and hides behind the pillar.

Jerry and Dodd open the Security door with the key Heinlein made and go inside.

INT. MUSEUM STORAGE-CONTINUOUS

Jerry and Dodd turn their flash lights on and side by side scan the tight, pitch black room which is mostly dusty boxes and cages full of bizarre artifacts.

JERRY
What number did he say it was?

DODD
One twenty-two, eight.

BACK IN THE MAIN HALL

Ellison watches as the column falls and the bust breaks against the door.

TALL GUARD
(off screen)
Ah hell! Barney! Barney!

The Tall Guard's voice sounds far as if he's walking away.

BACK IN STORAGE

Dodd is at the end of the storage hall while Jerry is still looking at the front.

JERRY
How can we get away with this there
isn't enough time!

DODD
There!

Dodd shines his light onto a tall cage. They walk closer to it. It's a steel cage with a half open box labeled: "ONE TWENTY TWO-EIGHT."

Jerry shines his light closer and sees a glint of gold and bronze-The Persian Goddess.

Jerry looks back and sees Dodd is already working hard on getting the lock open: it's a thick padlock the size of his hand.

INT. CURATORS' OFFICE-CONTINUOUS

The Tall Guard steps into the office and crosses to the window. He opens it and shouts.

TALL GUARD
Barney! I need help!

BACK AT THE CORNER OF THE WEST WALL

Barney, turns and listens while Card keeps trying to get back Barney's attention.

The dog starts to charge back towards the East Wall.

BARNEY
(to Card)
Hold on, I gotta check this.

IN THE GETAWAY CAR

ASIMOV
(to radio)
Decoy not working now.

He looks further and sees the Tall Guard waving his hand out a window.

BACK IN THE BLACK SEDAN

Wells turns the dial.

MR. WELLS
We need to wrap this up gentlemen.
Do we have the goddess?

BACK IN THE WEST GALLERY

Heinlein stands with one hand still on the rope.

HEINLEIN
(to radio)
Negative. Still waiting.

BACK IN STORAGE

Dodd breaks another tool trying to open the lock.

DODD
Bloody hell! I don't know who took
this thing but it wasn't us!

JERRY
Its gotta be us now!

DODD
Let's get the hell out of-

JERRY
NO! You can open any lock,
anywhere! I know you! You can crack
this nineteen thirties piece of
crap!

DODD
What's in your bag?

Jerry gives Dodd his toolbox. Dodd rummages through it.

DODD (CONT'D)
Get back upstairs and fix the
alarms.

JERRY
What?

DODD
Do it! We won't have time later.
Jus' wait 'till midnight to re-plug
the wire then get out the office
window and meet us on the roof.

JERRY
OK.

Jerry leaves with his screwdriver.

Dodd takes a small but long NEEDLE THIN SCREWDRIVER and slips
it into the upper part of the lock.

INT. INSIDE GEARS OF PADLOCK

Dodd's tool slips down slowly towards a SPRING.

EXT. MUSEUM CURATOR'S WINDOW-CONTINUOUS

TALL GUARD

I know just please go around get in
and get me out of this OK?

Barney shakes his head and takes his dog to the entrance.

IN THE MAIN HALL

The doors start to clink. Ellison runs full speed down the hall and hides himself behind the double doors to

THE WEST GALLERY

ELLISON

(to Heinlein)

Wire man upstairs, guard in the
hall!

HEINLIEN

(to radio)

Outside Guard coming in. Abort?

BACK IN THE BLACK SEDAN

Wells thinks hard for a second.

MR. WELLS

Start the climb.

BACK IN STORAGE

Dodd twists and pushes the tool with all his might.

The tool pulls the spring tighter, tighter, and then the spring snaps, broken.

Dodd smiles. The lock opens in his hand. He looks up at the goddess and opens the door.

BACK IN THE MAIN SECURITY OFFICE

Jerry has his hand on the bypass in the bundle of wires and his other hand holding his watch looking intently at the time. It says: eleven fifty-seven.

BACK IN THE MAIN HALL

Dodd hides behind the pillar. He holds Jerry's toolbox-
nothing else.

Dodd listens as Barney lifts up the broken bust and then
fixes the lock releasing the Tall Guard.

Dodd slips by from one pillar to the next unnoticed while
Barney and the Tall Guard stand around arguing.

BARNEY

I'm not explaining this to Mr.
Patrick!

TALL GUARD

The thing fell over and blocked the
door!

BARNEY

You can't let these doors close!

Dodd makes it to the double doors into

THE WEST GALLERY

Ellison is already climbing the rope. Heinlein is topside
looking through the window. Dodd grabs onto the rope starts
climbing.

Heinlein starts the wench as soon as Dodd is securely on. It
pulls him half way up then the double doors open.

Heinlein stops it leaving Ellison and Dodd dangling.

Barney and the dog walk through the gallery. The dog sniffs.
Barney laughs and casually scans the scene.

Dodd looks down on the top of Barney's head. Dodd holds his
breath.

Barney looks behind a row of sculptures, pauses, then looks
back at the breasts of one of the female nudes behind him.

He makes a kissing face at it.

The dog looks up and yelps

BARNEY

(to dog)
Come on Shep.

Barney and Shep leave. Dodd exhales.

Heinlien turns the wench back on bringing them both up to the top.

Dodd hands the box to Ellison, then check his watch.

He looks in horror. Then looks at the alarm wire on the window.

BACK IN THE MAIN SECURITY OFFICE

Jerry re-sets the wire and screws the panel back in place.

A beat. No alarm.

BACK IN THE WEST GALLERY

Dodd's hand is reaching out to the wire and is using another one of Jerry's Flow Bypass devices.

Dodd then carefully pulls himself up and over with the help of Ellison and Heinlien, leaving a hand on the bypass inside the Museum. Then quickly he snatches it back up.

Then Heinlein puts the window pane back on and re-seals it.

Dodd picks up the radio.

DODD
Got your damn Persian Paperweight
Wells! Over!

BACK IN THE BLACK SEDAN

Wells sits pleased with himself, leans back relaxed.

MR. WELLS
(to radio)
Excellent Bova. Excellent.

INT. SPEAKEASY-NIGHT

Wells leads the men through the narrow hall and into the speakeasy.

The huge circular bar is off to the left surrounded by a few dozen small tables crowded with people. To the far right is a long dance floor. The big Jazz band is making the place jump.

They all walk into the table area to find Silverberg and two FLAPPERS saving them a cushy booth.

MR. WELLS

Gentlemen: this is to celebrate a
Perfect... Operation. Low profile
still stands, but of course, GO
DANCE and DRINK!

The men cheer and scatter toward the bar, except for Wells who stays by Boson.

Jerry follows Dodd to the bar but glances over at Wells. Boson is formally presenting him with the Persian Goddess.

Wells carefully removes it from Jerry's harsh and rusty toolbox. He dusts it off and touches the idol softly. Jerry shakes his head.

INT. SPEAKEASY-NIGHT-LATER

Jerry sits alone in a chair without a table.

Card sees Jerry and stumbles over to him.

CARD

Come on you shmuck! You've got tons
of loose women to-

Dodd comes in and pushes Card away from Jerry.

DODD

Hey, leave him alone.

Card falls backwards into the arms of a REDHEAD FLAPPER. She giggles and drags Card off to the dance floor.

Dodd pulls up a chair and holds a drink up to Jerry's face.

DODD (CONT'D)

Try this.

JERRY

No thanks.

DODD

Come on you Poof! Cheer up!

Jerry takes it sniffs it, winces. Then he looks across the room at the only girl not dancing. She is tall, dark haired, and looking lonely.

It's Miranda.

Jerry smiles and rubs the sweat from his brow. He downs whatever Dodd gave him quickly and almost pukes.

Then he gets up and goes to her.

Dodd smiles.

JERRY

Hey! I-I didn't catch your name before.

MIRANDA

I didn't give it. It's Miranda. And you're Mister "Kind of an Electrician?"

JERRY

(chuckling)

Yea, Jerry actually-

MIRANDA

I know. Your friend from England told me yesterday. Said you were a real swell "Bloke."

JERRY

Did-did Dodd tell you he was sorry for-

MIRANDA

Yes. It's fine. I mean... if you come here every Friday night, you see all sorts of people in all sorts of ways.

JERRY

I should've told him you were there, and-and...

He looks at his empty glass.

JERRY (CONT'D)

And can I buy you a drink?

MIRANDA

No, I don't drink but I do dance.

JERRY

OK, it's been a while but...

They go to the dance floor and swing to the upbeat tune.

JERRY (CONT'D)

So do you wanna work at Green Gables forever? Or...

MIRANDA
Actually, I'd like to travel.

Miranda smiles, and lets him twirl her.

JERRY
Oh Yea? Where?

MIRANDA
Istanbul, New Delhi, London,
Venice... I've been saving up.

JERRY
Cool. I mean, swell.

MIRANDA
So what do you wanna do then?

JERRY
Me? Oh, well I got a little bonus
from work so, I think I'll invest
it in my son's college fund.

MIRANDA
You have a son?

JERRY
Well not yet, he's coming-

MIRANDA
(nervous)
Coming? Oh golly you're married?

JERRY
NO! No-no I'm not married-

MIRANDA
Well why don't you marry that poor
girl?

JERRY
I thought about that, but Lacy just
isn't good for me.

MIRANDA
What do you mean?

Jerry nearly trips. Miranda catches him. The song stops.

JERRY
She's a really, really selfish
person.

MIRANDA
Isn't everybody?

JERRY
Well yea but...

Jerry pauses, looks a little ashamed.

JERRY (CONT'D)
We were having problems, and she kind of took advantage of me one time. Later we broke up, but she got pregnant and I know she only did it because she knew her parents wouldn't take her in and I'd let her stay with me. She, she doesn't bring out the best in me.

MIRANDA
You don't love her?

JERRY
No. I feel sorry for her. She doesn't have anybody but me. And I don't have anybody but...

Jerry almost cries. He fumbles in his pocket and almost pulls out the sonogram picture.

The Jazz Band starts playing a slow, romantic song.

JERRY (CONT'D)
We're... this-this is a mistake.
It's late I should go-

MIRANDA
No.

She reaches out for his hand, pulls him very close to her. Miranda leans close to his ear.

MIRANDA (CONT'D)
(whispers)
It's not. We're not, a mistake.

Looking deep into each others' eyes they sway to the rhythm.

The singer, the band, everybody gets caught up in the sentimental air.

When the song is almost over Miranda seems lost in thought. Jerry has his eyes closed and smiling. He opens his eyes and sees someone at a big table across from the dance floor.

JERRY

Hey, look.

MIRANDA

What?

JERRY

There. I know that guy from something, is he an actor?

Jerry points to a husky Italian man (40s) in a three-piece suit. He sits holding court with four other MEN IN FEDORAS.

Miranda looks at the Italian. He is AL CAPONE.

MIRANDA

That's Al Capone.

JERRY

What!

MIRANDA

Shh, don't stare at him. He comes here all the time. So, what are you and your friends doing tomorrow?

Jerry ignores her because he sees Heinlein double over at the bar grabbing his chest.

Then behind him he hears a guttural cough.

Jerry turns and sees Asimov falling on the dance floor in a puddle of vomit.

Miranda looks off back towards the entrance and sees some POLICE OFFICERS bust in knocking several people over.

MIRANDA (CONT'D)

We've got to get out now!

FIRST POLICE OFFICER

All right this is a raid!

Capone gets up and is shielded by four MOB BODYGUARDS who draw their pistols and shoot at the police.

Capone disappears.

Screaming bystanders run for the secret exits by the bandstand but they create an impassable jam leaving many people to get shot in the cross fire.

The Officers at the other end are pulling people to arrest out the front entrance and using the bar and several small tables as shields as they shoot at Capone's men.

Jerry and Miranda are ducking and running behind several fallen tables, tripping over a few dead bodies.

JERRY

Is there any other way out?

MIRANDA

There's an exit behind the Bar!

JERRY

Oh you mean behind the barricade of cops!

Jerry looks around in the chaos.

JERRY (CONT'D)

Dodd! Dodd!

Just then three cops pull Ellison past them screaming in handcuffs. Ellison is pale and lurching.

ELLISON

It's not my time! This wasn't supposed to happen! This-

Shots fire. Ellison's chest bursts with blood.

The three cops are mowed down in a hail of Thompson Sub-Machine Gun fire.

Jerry and Miranda turn and see the shooter is Boson!

Silverberg stands behind Boson clutching his stomach, his Flappers holding him up.

SILVERBERG

What the hell are you doing?

Boson turns, shoots Silverberg and his girls dead. He then sees Jerry and Miranda watching. They run for cover behind a thick column, which gets riddled with bullets.

JERRY

(to himself)

Where's Wells?

MIRANDA

I saw him go out the bar exit, just before the police got here.

JERRY

I knew it!

A bullet ricochets near his face. Jerry ducks.

Boson ducks out behind the bar spraying bullets behind him.

Dodd comes up behind them and takes shelter behind the column. The Bar is about fifteen feet away. The remains of Silverberg's table are behind them.

Jerry grabs Dodd's shoulder.

JERRY (CONT'D)

Thank God, you made it!

DODD

Not yet. What's the plan?

Miranda looks intently at the bar and the police.

MIRANDA

Dodd you armed?

Dodd holds out a pistol.

Miranda points to the rows of bottles and beer fountains at the center of the bar.

MIRANDA (CONT'D)

Shoot it.

DODD

They'll shoot at us!

MIRANDA

Make the shots count! Soak it!

Dodd nods, takes aim. Miranda grabs Jerry and points to Silverberg's corpse.

MIRANDA (CONT'D)

Get his bottle, pour in whatever alcohol you find!

Dodd fires four times. He hits the main fountain twice. It sprays four cops. He hits a jug of whiskey. It spills all over the floor.

A COP AT BAR turns soaked in liquor shoots at Dodd.

DODD

Got their attention!

Jerry has filled Silverberg's bottle and brings it to Miranda. She gets a PACK OF MATCHES out of another DEAD MAN's coat, and a HIDDEN FLASK out of a flapper's garter belt to add to Jerry's cocktail.

Cop at the bar signals to a BRAWNY COP to shoot. The Brawny Cop's gun clicks empty, but he sees the bar cop point to Dodd's column.

He starts toward them.

Meanwhile Miranda lights up a bunch of napkins stuffed into their MOLOTOV COCKTAIL.

MIRANDA
(to Dodd)
Shoot the lights!

Dodd aims carefully and shoots out the two ceiling lamps. The cops huddle in confusion.

Under cover of dark Miranda takes the bottle, runs halfway to the bar, lobs it against the back setting it ablaze.

She kneels behind a fallen table out of sight of the fleeing police.

Then Dodd gets pistol whipped upside his head by Brawny Cop. He falls but Jerry steps up in a fit of rage and punches him in the gut. Then Jerry swings wide and hits him in the jaw.

Brawny Cop stumbles backwards a little and smiles.

Brawny Cop recovers and punches Jerry. Jerry recovers and kicks him hard in the chest. The Cop trips backward over Silverberg's corpse and falls headlong into a table.

Jerry checks Dodd. He rises slowly.

JERRY
You ok?

Dodd nods.

MIRANDA
Come on!

Miranda has already gotten behind the burning bar and smothered some of the flames with a thick table cloth.

Jerry and Dodd follow her.

She opens a panel in the bar's floor to reveal a shaft with a ladder. They quickly climb down.

EXT. BACK ALLEY-NIGHT-MOMENTS LATER

Miranda, Jerry, and Dodd come out a small sewer grate and run down the back alley.

INT. GREEN GABLES HOTEL-MOMENTS LATER

Miranda and company enter the lobby in the dark. She turns on a lamp to reveal Card sitting on a couch pistol drawn at them. His white suit is soaked in sweat, blood, and vomit.

CARD
(wheezing)
Great party huh?

JERRY
Card, it's OK we can ex-

CARD
Keep your hands up.

Card starts coughing up blood. When he's finished he slowly stands up and walks toward them.

DODD
How'd you get out?

CARD
(hoarse)
How the hell do you think? I shot
my way out! By the bandstand.
Killed four, six, maybe eight.

His voice breaks, almost cries.

CARD (CONT'D)
I didn't wanna to kill nobody... it
was them or me you know...?

JERRY
We know. It was Wells.

MIRANDA
He left with the idol.

DODD
Bloody set up! Bastard left Boson
to make sure none of us got out.

Card starts rounding towards the front desk making his way towards the phone. He rubs his chest.

CARD

Tell me: how do I know you all
aren't here to kill me too huh?

JERRY

Card listen.

Card cocks the pistol.

CARD

No! No. I'm gonna call myself a
doctor 'cause I feel-

Card tries to dial but falls to the floor convulsing. Dodd goes for the gun and stows it. Then Jerry and Dodd pick up Card and carry him into the

DINING ROOM

Jerry and Dodd place card on the table. Miranda gets a towel and puts it under his head. Jerry starts chest compression.

Miranda comes in with some SMELLING SALTS.

MIRANDA

Try these.

JERRY

That's not gonna work!

DODD

Shut up! The Old Lady will call the
cops!

MIRANDA

(to Dodd)

It's fine she's half deaf.

Jerry gets off Card, heads toward the lobby but stops.

JERRY

Damn! We put our tools back in the
truck didn't we?

DODD

Yea why?

JERRY

Maybe if I go back I could take my
little battery hook him up like-
like a defibrillator!

DODD

We can't! Cops are everywhere!

JERRY

We gotta do something! He's dying!

DODD

He's dead!

JERRY

No! No. There's gotta be... Miranda
have you got any-?

Jerry and Dodd are shocked to see Miranda plunging a TEN INCH NEEDLE into Card's chest.

Dodd tackles her off him and pins her to the wall.

The needle--still in Card's chest--is attached to a small silver cylinder.

Dodd pulls out Card's gun and puts it to her face.

DODD

(to Miranda)

Lemme guess you were gonna stuff
our veins full of air too hey?

JERRY

Dodd stop!

MIRANDA

It's going to save him! Look!

Jerry and Dodd turn and look at Card's chest, which has started moving again.

A small green light appears on the top of the cylinder then the needle retracts. The device falls out rolling off the table unto the ground.

Jerry goes over to Card feels for a pulse.

JERRY

He's, he's warm. He's got a pulse.

Jerry walks around the table and picks up the device. He takes it over to Miranda.

JERRY (CONT'D)

What is this?

MIRANDA

It's technical.

Dodd cocks the gun.

DODD
Explain now!

MIRANDA
It's a Nano Medic! It should
neutralize the toxins and restart
his heart.

JERRY
Nano? Like-like nano bots?

MIRANDA
Please remove your weapon, I'll
tell you everything.

Dodd doesn't move.

JERRY
Do it, let her go.

Dodd backs off, but keeps the gun raised.

MIRANDA
I'm a Temporal Enforcer from what
you would consider The Future.

She looks apologetically at Jerry.

MIRANDA (CONT'D)
But my name really is Miranda.

Dodd looks at Jerry confused.

DODD
Temporal?

JERRY
Means Time. But what do you enforce
exactly?

MIRANDA
Violations of Criminal Law using
temporal devices, or any
unauthorized time travel.

Card spits, slips off the table, and walks behind Dodd.

CARD
She's a cop!

JERRY
How long have you been awake?

CARD

Long enough. Plug her and let's get outta here.

JERRY

She saved your life! She saved our lives! She threw a Molotov at a-wait...

Jerry turns to Miranda.

JERRY (CONT'D)

How could you do that if you're a cop?

MIRANDA

In the course of my duties it sometimes becomes necessary to be in opposition to local law enforcement.

CARD

Even worse-it's like she's friggin' C.I.A. Shoot her!

Dodd points the gun at Card.

DODD

(to Card)

Two minutes ago you had this bloody gun pointed at my face! Shut up!

Dodd points gun back at Miranda.

DODD (CONT'D)

(to Miranda)

All right: questions. Answer 'em, an' use small words so us Cro-mags understand. One: Why are you here?

MIRANDA

I'm here to bring in the man you call Wells. Central doesn't want his associates; that's why they only sent me. I've been undercover here for four years.

JERRY

Why didn't you take him when you were at the Speakeasy?

MIRANDA

Central told me not to. They wanted to make sure he left with the idol.

(MORE)

MIRANDA (CONT'D)

But we didn't know about the raid
or the poison.

CARD

What poison?

MIRANDA

Hand me my device please.

Jerry gives the Nano Tool back to her. She holds it to her left eye and a ray of blue light shoots into her eye. After a few seconds she turns it off.

MIRANDA (CONT'D)

It was a slow acting designer toxin
triggered by alcohol.

JERRY

Probably laced it in the pills.

DODD

All right question two: Who is
Wells an' what's his game?

MIRANDA

To take the idol back with him. In
the new time stream he'll have it
legally by chance. Erasure will
prevent you all from possibly
coming after him-

JERRY

Whoa-whoa-whoa what do you mean
"Erasure" and-and "New Time
Stream?" I thought the past has
already happened Right? Right?

MIRANDA

Is that what he told you?

JERRY

Well, yea.

(pause)

OK so, how does it really go?

MIRANDA

May I sit down?

JERRY

Sure.

She sits at the dining room table and takes out the cylinder, twists it, then lays it up right in the center of the table. It projects a 3-D HOLOGRAM of a glowing bright blue stream.

MIRANDA

The Time Stream is like a river
that can be diverted but always
empties into the same mouth.

The blue stream twists and forks creating a divergence. Then
the main stream and the divergence start to merge and bend
the stream into a new shape.

She touches a point on the stream. ABRAHAM LINCOLN getting
shot at the Ford Theatre appears.

MIRANDA (CONT'D)

Say you went back with the intent
to stop Lincoln's assassination.
You succeed. But once you returned
the reason for your mission
wouldn't exist so you never made
the trip to begin with. That's a
paradox.

JERRY

So, there's a compromise?

MIRANDA

Yes.

The picture changes to an alternative wooded location.

MIRANDA (CONT'D)

So instead of dying at the Ford
Theatre Lincoln dies in another
location on the same day by,
perhaps a hunters' stray bullet.

JERRY

So before, it was lost, but if
Wells makes it back to the present
with the goddess, things get
compromised and he'll still get it
but the heist won't happen?

DODD

Or some other blokes from the
thirties steal it. Or it just gets
misplaced. Either way Wells will
probably buy it at some auction.

MIRANDA

Correct.

CARD

And what about us?

Image zooms into a smaller stream. She touches it and opens a small mug shot of a man his birth and death dates under him.

MIRANDA

Erasure. If you die in a year
before you are born the time stream
is edited so that you're never
born.

She waves her hand over the man's picture and it disappears.

MIRANDA (CONT'D)

Everything you would've done will
have been done by somebody else or
not done at all.

JERRY

He wanted to erase us here. So no
one could track him down and kill
him before he was born.

DODD

No evidence. No witnesses. An' no
memory eh? Wells comes back, it
never really happened so his memory
is erased, right?

JERRY

Well then how could he remember
enough to know his scheme would
even work?

She grabs the cylinder again and twists it back: the hologram disappears. She faces Jerry.

MIRANDA

Most people who change the past
have zero recollection. But there
have been a few cases of people
with partial or even half recall.
We don't know how much Wells knows
but he knows enough.

JERRY

So it really is the perfect crime,
a crime that never happened.

Jerry sits down opposite her taking it all in. He pulls out the sonogram of his son now crinkled. Miranda reaches out for his hand but stops.

MIRANDA

It won't happen if we intercept
him.

(MORE)

MIRANDA (CONT'D)

I just need to know where the rendezvous is, and when. I'll recover the idol and take Wells back with me. None of you will be prosecuted.

CARD

Yea but we don't get our money.

DODD

You listen to any of this?

CARD

Yea I'm just saying why can't I get the goddess and sell it in the new time line?

Jerry pauses folds the picture back into his pocket, and looks at Miranda.

JERRY

Well, unless you can take on all his goons with just us and no car-

MIRANDA

I do have a contingency, if you all agree to it.

A beat. Dodd lowers Card's gun.

JERRY

What did you have in mind?

EXT. SHORE ACRES-AL CAPONE HOUSE-DAY

Jerry, Miranda, Dodd and Card all walk up the driveway of a large white house with two STONE LIONS in the front and TWO large, intimidating GOONS at the front door.

JERRY

I can't believe it! I passed by this house all the time, and Al Capone actually lived here!

CARD

If he says "no" he can just as easily "erase" us as Wells can.

MIRANDA

Not if you let me do the talking.

She looks at Card. Card looks away, then leans into Jerry.

CARD

(whispering)

I say Plan B: we nab us a fast jalopy, get to the spot before Wells, set the car on fire, and block the hole-

JERRY

You do realize the jump- portal thing will be on the surface right? And we'll be totally exposed, surrounded by men with bigger guns than ours? Right?

CARD

(whispering)

Yea but how do we know the whole rotation thing is true?

MIRANDA

Because it is. Now don't speak.

They stop in front of the Goons.

MIRANDA (CONT'D)

We're here to speak to your boss.

GOON ONE

Boss don't see nobody today.

GOON TWO

Beat it. Now.

Miranda steps closer to them.

MIRANDA

I know who ordered the raid and how your boss can shut him down. Let us in. Please.

GOON ONE

Look here Doll Face, you got information you go through proper channels.

GOON TWO

After that then we'll have a sit down, but-

MIRANDA

We don't have time for this.

Miranda quickly beats them both unconscious in a flurry of martial arts moves.

She opens the doors.

Looks back at Jerry and the others.

MIRANDA (CONT'D)
You coming?

They all stand dumbstruck.

JERRY
Okay...

Jerry walks in first then Dodd drags in Card.

INT. AL CAPONE HOUSE-MAIN HALL-CONTINUOUS

Miranda leads them through. They hear voices upstairs. Men are coming down the stairs.

Miranda motions for them to stand back.

They wait and see Capone, FRANCO NITTI (20s), and a few ASSOCIATES walk down the stairs and head towards the front.

Miranda steps out and faces Capone's back.

MIRANDA
Mr. Capone.

Capone and the men quickly turn around and pull their guns.

CAPONE
Whoa-whoa-whoa. Stop-stop!

Miranda raises her arms in sign of surrender, Jerry and the rest try to hide behind some furniture.

Capone steps forward and faces Miranda.

CAPONE (CONT'D)
Franco.

Nitti, Capone's right hand man, answers.

NITTI
Yea boss!

CAPONE
Check the front door.

Nitti quickly heads out the door.

MIRANDA

My name is Miranda, all I want is
to talk with you in private.

Nitti returns and stands next to Capone.

NITTI

Benny and Spits are flat out. Still
kickin' though. No Coppers.

CAPONE

Thanks Franco.

Capone pats Nitti on the shoulder and Nitti steps back into
the crowd.

CAPONE (CONT'D)

You beat my boys, violate the
sanctity of my mother's home, you
ain't got no right to say nothin'
to me in private. So say whatever
you're gonna, say now! You got ten
seconds. Go.

MIRANDA

(fast)

Oh what brave new world this is
that has such people in it.

Silence.

DODD

(whispering)

That Shakespeare?

MIRANDA

Oh what brave new world this is th-

CAPONE

Stop.

Capone snaps his fingers.

CAPONE (CONT'D)

Boys take a breather in the parlor.

He points to Miranda and company.

CAPONE (CONT'D)

You all come with me.

INT. STUDY-CONTINUOUS

Jerry and the rest quickly file in and sit at a small table in the center.

Capone closes the door and locks it. He walks over and sits in a big plush armchair in the corner as he talks. It has a stand with a small cigar tray on it.

CAPONE

(to Miranda)

Sorry I shoulda taught all my boys the code, but things are kinda nuts. All right Agent what else can I do for Temporal Enforcement?

JERRY

(to Miranda)

Is Al Capone from the future?

MIRANDA

Mr. Capone is a witness in another investigation. In exchange for his cooperation we offer him protection from prosecution.

Capone pulls out a Cuban, holds it.

CAPONE

Yea speaking of which I'm up for some bum rap on Tax Evasion you guys gonna make that go away too?

MIRANDA

That depends. We need your assistance in staging an ambush.

CAPONE

How many guys you need?

MIRANDA

As many as you can spare.

CAPONE

Hmm. Where and when?

MIRANDA

An isolated meadow off of State Road Sixty. Tomorrow. Two PM.

Capone lights the Cigar and gets up, starts to pace.

CAPONE
And these targets, they got gadgets
from the future too?

MIRANDA
They aren't from my time. Their
guns would be from here.

CAPONE
Who are they?

CARD
Double crossing crooks who-

MIRANDA
Shhh!

CAPONE
Wait-wait. I wanna hear him.

Card stands up like he's addressing The President.

CAPONE (CONT'D)
You are?

CARD
Edmund Q. Card Mr. Capone sir! And
I just wanna say what a privilege
it is to be in your presence-

CAPONE
All right, all right, what were you
gonna say?

CARD
Oh, oh I was gonna say that these
guys double crossed us and you.
Their boss-our former boss-stole
our loot and called the raid on you
last night. So this here, is your
chance, for justice. And-

CAPONE
(to Miranda)
But I don't get to kill 'em, do I?

MIRANDA
So long as I get Wells alive-

CARD
That's the Guy!

MIRANDA

And the idol he took from the museum. What condition he's in is negotiable.

CAPONE

So I can hurt him. And if do this, I don't go to the slammer?

Miranda pauses.

MIRANDA

Yes, and yes.

Capone offers them cigars.

CAPONE

Cubans?

CARD

Don't mind if I do!

DODD & JERRY

No thanks.

Miranda looks at them both hard.

DODD

On second thought sure.

JERRY

Yeah, yeah.

Miranda takes one too.

Capone lights her cigar then they smoke together.

EXT. SHORE ACRES-AL CAPONE HOUSE-DAY

Miranda and company are walking away from the house briskly.

JERRY

(to Miranda)

So you lied to him?

MIRANDA

Capone is going to jail for tax evasion, but the temporal compromise will erase this deal from his time line.

DODD

But now we got us a small army eh?

CARD

Goons with guns. That gonna be enough to take out twenty-first century assassins?

MIRANDA

Capone's men are cannon fodder, enough for us to overwhelm Wells' defenses and get back to the rendezvous before he does.

EXT. BUS STATION-HOURS LATER

CAPONE'S SOLDIERS pull up and start to talk with Miranda while Jerry, Dodd, and Card stand far off talking.

CARD

"Cannon fodder." Wonder what she really thinks of us?

JERRY

What?

CARD

Just saying: I don't care if it's past present or future you can't trust any cops.

DODD

We don't got any alternative-

CARD

Ah but we do! We tell Mr. Capone the truth. Then he plays along with her plan until we get to the time jump. She's got Wells in cuffs an' we work out a signal-then bang-boom Capone shoots Wells, we get the goddess, his men take care of Ms. Kung Fu-

JERRY

(shouts)
You mean kill her?

DODD

Shhhhh!

JERRY

Burned out some brain cells being dead didn't you?

CARD

Look everything she's ever done was to get her man. She'll send people to their deaths, lie to gangsters, shoot at other cops! If you think about it she's just like Wells.

Jerry furiously grabs Card's jacket and gets up in his face.

JERRY

(growls)
She's not like that!

CARD

How do you know? What makes you think she won't screw us huh? Huh?

DODD

(to Card)
All right you made your point, now sock it up!

CARD

You don't even know her you stupid Schmuck!

Dodd breaks them up then takes Jerry out of Card's hearing range.

JERRY

Don't tell me you actually side with him!

DODD

No! But he's got a point man.

JERRY

No he doesn't he just wants the idol for himself! He's conning us!

DODD

Listen: she's a cop. You, me, we're thieves. But I know you got it-

Dodd pats Jerry's chest.

DODD (CONT'D)

-in here. You're not Card, Wells, or even a brute bastard like me. So if you talk to her, and your gut tells you she's on the level, I'll follow you man, to Hell and worse.

(MORE)

DODD (CONT'D)

But if not, then we gotta use our heads if we're gonna stay in this world. Eh?

Jerry thinks.

EXT. ABANDONED BARN-DAY

Jerry, Miranda, Dodd and Card all drive up to the barn Wells showed them earlier in a photo. The FARMHOUSE sits about thirty feet right from it.

INSIDE THE CAR

JERRY

You sure this is it?

MIRANDA

It's the only abandoned farm within driving distance of the rendezvous with a barn that matches your description.

DODD

I don't think he's gone back here.

CARD

Why wouldn't he? He thinks we're all dead right?

JERRY

Not you, you shot your way out remember? Boson might have seen you. Maybe they figured you got to a hospital.

MIRANDA

Wells has contingencies for every possibility. We should assume he's either still here or left guards behind. I'll go check it out.

She steps out.

EXT. WOODS-CONTINUOUS

Concealed by the bushes Boson and The Ginger look at Jerry and the rest. Boson speaks into one of Silverberg's radios.

BOSON

It's the wire man, the safe man,
the con, and the maid. When shall
we move in?

MR. WELLS

(on radio)
Tonight.

EXT. FARMHOUSE FRONT PORCH-NIGHT

Miranda is standing Sentry looking off into the woods. Jerry
steps out through the front door and slowly approaches her.

JERRY

So what's the plan?

MIRANDA

Since Wells isn't here he's camped
out by the rendezvous point. So we
meet up with Capone's men tomorrow
morning and ambush him there.

Jerry looks out into the bush. It's pitch black out there.

JERRY

When you catch him you got a device
or something to take him back with
you or what?

MIRANDA

Yes.

Jerry walks around her, tries to look her in the eye. She
won't look at anything but straight ahead.

JERRY

Look I need to ask you something-

MIRANDA

Jerry I can't tell you anything
about the future.

JERRY

Not the future. The Past. I need to
know if anything you said to me is
true. I mean-what you said before
you saved Card.

MIRANDA

Miranda is my real name.

JERRY

That's all? Nothing else?

MIRANDA

Those places I mentioned. They were places I had been to on different assignments. Except Istanbul was Constantinople when I went.

JERRY

What did you mean when you said: "We are not a mistake?" Huh? Did Central tell you to say that?

MIRANDA

I meant-I meant that... it wasn't a mistake, us meeting. There's design in the time stream. It's playing out properly. That's all.

JERRY

Okay you know what I do, what we do. And when this is over we all go back to before. I'll still have ALL my old problems. No money. No job. And a son I can't provide for.

MIRANDA

You always have a choice.

JERRY

What choice? Starve or eventually go back to jail? What if I want a different future? What if I want to take the idol back with me. You gonna stop me? Huh?

MIRANDA

I have my orders. Wells needs to be apprehended and the idol confiscated.

JERRY

(angry)

So what you don't care about what happens to us? To me?

He pulls out the sonogram shows it to her.

JERRY (CONT'D)

To him? We're all just cannon fodder to you? Huh? Huh?

She stares at the sonogram, then looks Jerry in the eyes. She's upset almost to the point of tears. She turns her head back towards the darkness of the trees.

Jerry storms off back inside but doesn't close the door entirely.

INT. FARMHOUSE LIVING ROOM-CONTINUOUS

Miranda goes and stands in the doorway when she speaks.

MIRANDA

You know what else is true?

Jerry stops in the living room. He listens.

MIRANDA (CONT'D)

I did come to that Speakeasy every Friday night. Because I love Jazz. I love Cab Calloway. Old Lady Gable wouldn't let me listen to my records in the house. So, I went. But I just observed. I danced with no one. Last night was the first time I actually danced with someone.

She walks toward him. They face each other.

MIRANDA (CONT'D)

I don't really know why it had to be you. I know it started in your room. The way you looked at me, smiled at me, even lied to me, you didn't treat me like your maid, you treated me... like, someone. I felt... like I was more than my duty.

JERRY

But it doesn't change anything does it?

MIRANDA

No. But you have to believe me: you have a better future! And it's worth doing the right thing to make it happen!

JERRY

Why?

MIRANDA

Because-

The front window shatters, BANG-gunfire!

Jerry and Miranda quickly take cover in a volley of machine gun fire. It covers them in glass and splinters.

INT. THE BARN-CONTINUOUS

Dodd pops out of the roof window and fires into the woods with an old Winchester SHOT GUN.

EXT. WOODS-CONTINUOUS

The Ginger is kneeling firing a big Browning Machine Gun tearing apart the farm house, and enjoying it.

Far left of him a SECOND ASSASSIN shoots a long range rifle toward Dodd and misses, and Boson moves out with a Tommy Gun and heads towards the car.

BACK AT THE FARMHOUSE

Jerry and Miranda crawl into the kitchen and find Card taking cover behind a big iron stove.

CARD

Somehow I don't think the machine gun was just for little ol' me!

Miranda pulls out her silver cylinder and presses a button on the rear end of it.

CARD (CONT'D)

I hope you got some kinda future grenades in that-

A whirring noise starts and something like Mercury starts oozing out. She whispers to the cylinder.

MIRANDA

Seek.

She lowers the substance to the floor. Two cigar shaped SILVER SLUGS form and quickly slither away: one toward the back of the house and one towards the front.

JERRY

What's that gonna do?

MIRANDA

Just stay low and shoot anything that comes inside.

The Machine gun fire temporarily stops.

Miranda runs for the bedroom and quickly returns with Card's gun and Dodd's pistol giving them to Card and Jerry.

JERRY

Wait no-no! I'm coming with you!

MIRANDA

Stay here!

She leaves out the back.

JERRY

I'm going.

He gets up going after Miranda.

CARD

Fine Lover Boy go get shot!

IN THE WOODS

The Ginger cools off the Gun with water, while the Second Assassin keeps shooting at Dodd.

IN THE BARN

Dodd gets grazed in the shoulder. He keeps reloading grimacing in pain.

AT THE CAR

Boson has broken into their car and as started the ignition with a small screwdriver. He drives it into the Barn.

EXT. FARMHOUSE-BACKYARD-CONTINUOUS

Miranda sees the car go into the Barn. She slaps on a circular device to her right wrist and heads towards the Machine Gun fire.

INT. THE BARN-LOWER LEVEL-CONTINUOUS

Boson gets the gas tank out from the trunk and dowses the car, the support beams and the hay.

He sees a ladder to the top level and pushes it down. He lights a match.

BOSON

Shame to waste a classic.

He sets the car on fire. He leaves as the rest of the barn is rapidly catching fire. Dodd is trapped.

OUTSIDE THE BARN

Boson whistles twice, then crouches behind a broken Tractor

BEHIND THE FARMHOUSE

A THIRD and FOURTH ASSASSIN hear the signal and come out of the woods armed with pistols just as Jerry opens the back door.

Jerry is several feet away and sees them. He shoots and ducks behind some fire wood.

The two assassins immediately split to ambush him.

IN THE WOODS

The Ginger resumes Machine Gun fire.

SECOND ASSASSIN

Look!

The Second Assassin points out Miranda running in the open towards them in a zigzag pattern.

The Ginger laughs, starts shooting at her for a second. He misses.

INSERT

Low in the grass a whirring Silver Slug is speeding like an RC Car right up beside The Ginger and quickly snakes up his pant leg.

The Ginger stops firing. He jumps up screaming.

SECOND ASSASSIN (CONT'D)

What?

GINGER

Snake-ahhhhhh!

The Silver Slug has rapidly crawled up his chest, around his neck and into his mouth. A rapidly pulsating red light appears inside the slug.

The Ginger bites down on it causing it to bulge. He tries to pull it out but its too slippery.

Then-BOOM! The Ginger's head explodes in a flash.

No blood only a burnt cavity as his body falls.

Miranda leaps into the bush.

The Second Assassin raises his rifle. She slices the barrel in half with a NANO BLADE which extends and retracts from her wrist device.

He tackles her, pins her to the ground, and there they grapple.

BEHIND THE FARMHOUSE

Jerry is reloading his pistol when the Third Assassin comes up from behind, aims and halts. He grabs at something in his ear—a rapid pulse then—

BOOM!

Jerry turns and sees the now headless Assassin fall.

He finishes reloading and fires at the Fourth who is crouched behind a dead tree.

Jerry only hits the tree.

IN THE BARN

Dodd is coughing from smoke. Breaking open a hole in the wall and peaking through, he sees Boson head toward Jerry's wood pile barrier and raise his Tommy gun.

DODD
Jerry! Get back!

Boson comes in and opens suppression fire in Jerry's area.

But Jerry heard Dodd in time to react. He falls back shooting at Boson.

Jerry re-enters the farmhouse.

IN THE FARMHOUSE

Jerry looks back at the Iron Stove: Card has vanished.

IN THE WOODS

The Second Assassin has Miranda's blade pinned. She seems helpless under his massive weight.

He reaches over to the headless Ginger's coat pocket and pulls out his knife.

Miranda moves her knee and knocks him in the gut, temporarily freeing her hand.

She slashes the blade but he deflects it with a LEAD BAR. The Bar is nearly in half and he drops it. She slashes at him again only to cut his leg.

He winces but recovers and pins down her right hand again, this time slowly lowering the knife to her face struggling against Miranda's left hand.

Her left eye almost meets the knife when they hear a voice.

CARD

Hey Jack!

The Assassin looks up surprised. Card is by the Machine Gun.

CARD (CONT'D)

Oh that YOUR real name too?

Card shoots him between the eyes with his pistol.

CARD (CONT'D)

Damn, I'm getting good at this. I shoulda been a TV psychic.

Miranda gets up and looks at him in disbelief.

MIRANDA

Where's Jerry?

BACK IN THE FARMHOUSE

Jerry looks out the front window and sees the lower section of the barn nearly engulfed in flames.

JERRY

Dodd-no!

He hears a noise from the back, runs toward the front door.

EXT. FRONT YARD-NIGHT-CONTINUOUS

Jerry runs full speed toward the Barn. He changes trajectory when he sees Miranda running towards him.

JERRY

You OK?

MIRANDA

I told you stay inside!

She shows him her blade.

MIRANDA (CONT'D)
I can take care of myself.

JERRY
Well Dodds' in there and-

Looks over his shoulder.

JERRY (CONT'D)
I think Boson is-

A gun shot, and Jerry doubles over.

Miranda catches him.

MIRANDA
Jerry!

Boson stands on the porch looking proud at his shot and reloading his Thompson, while the Fourth Assassin emerges.

Miranda looks up vengefully and raises her blade arm when-

CARD
Hey-

She turns and sees Card holding the Browning Machine gun pointing it at her.

CARD (CONT'D)
Duck suckers!

She hits the dirt covering Jerry while Card shoots the Fourth Assassin, The porch, and the rest of the Farmhouse to pieces. Boson rolls off the deck and crawls away with a bloody arm.

CARD (CONT'D)
Whew! Sucker's heavy, but fun!

Miranda checks Jerry's wound: he's been shot in the gut.

MIRANDA
It's OK, I can repair this-

JERRY
Then get, Dodd. Help him.

MIRANDA
Jerry I have to-

JERRY
Please. Please.

CARD

It's all right I'll look after him.

JERRY

Go, now!

Miranda reluctantly gets up and runs to the burning barn.

EXT. THE BARN-REAR-NIGHT-CONTINUOUS

Miranda converts her Nano Blade into a grappling hook and reels up the corner not yet on fire. She slashes her way into the upper level through the crumbling wood beams.

She finds Dodd leaning out a small window for air.

MIRANDA

Dodd?

DODD

What's left of me love.

She is walking towards him when suddenly...

BOOM!

The shock of the explosion from below knocks her to her feet.

MIRANDA

What was that?

DODD

Car. Boson, set it on fire.

The floor below them starts to creek. Dodd coughs like he's hacking up a lung.

Miranda slowly crawls over to him.

MIRANDA

It's OK. Just put your arm around me and we'll-

SNAP!

The floor gives way, making them roll left and downward on an incline towards a fiery death.

But Miranda quickly flings the grappling hook from her wrist and stops their fall.

Miranda struggles to hold onto Dodd's weight but she retracts the line.

They make it out the small window.

OUTSIDE THE BARN

Miranda starts to repel them down when a massive groaning noise fills the air.

The whole thing is going to collapse and they are almost twenty feet up.

MIRANDA (CONT'D)

Hold on!

Dodd holds on to her tight while Miranda releases the wire and they free fall for a couple seconds.

Then she converts it back to a long blade for a few seconds stabbing it into the wood at an angle to slow their descent.

Miranda and Dodd hit the ground rolling to avoid the toppling Barn.

Dodd winces but looks at the burning heap laying flat on his back.

DODD

Now please tell me we are not the only ones left eh?

MIRANDA

Card's fine, Jerry's been shot.

She gets up and runs towards Jerry and Card.

BACK AT THE FRONT YARD

Miranda gets back to Jerry who is losing consciousness. She takes out the Nano Medic and stabs the needle into Jerry's side.

The blue light on the end pulses. Miranda pulls the needle out and puts the light to her eye. She takes it away revealing a look of panic. She frantically tries to adjust the device.

MIRANDA (CONT'D)

No-no-no-no!

DODD

What's wrong?

MIRANDA

It's saying there isn't enough nano matrix to repair his stomach!

She grabs some sand laying around and starts to press it to the device while leaning into Jerry. The device buzzes.

Jerry closes his eyes.

MIRANDA (CONT'D)

Jerry! Jerry look at me, Jerry...!

Jerry blacks out.

EXT. HIGHWAY-BACK OF PICK UP TRUCK-DAY

Jerry lays motionless with Miranda holding him. Dodd sits right of them Card sits with his back against the left wheel of a rugged Ford not Capone's or Wells' type.

Dodd looks at Jerry, then leans over to Miranda

DODD

Is he all right?

MIRANDA

Yes. The nanites are working more slowly. I had to use the Silica in the sand to make more nanites but-

DODD

It's okay, don't have to explain. Besides, as soon as we go through that portal, it's all okay eh?

Miranda looks at Card who is looking at the GAS STATION they are approaching. There is a crowd of sedans parked by it.

MIRANDA

I don't know.

The truck pulls into the Station.

EXT. HIGHWAY-DAY-LATER

A convoy of Six Sedans and Two Trucks full of Capone's men speed down the road.

INT. REAR SEDAN-CONTINUOUS

A CAPONE DRIVER sits up front with Dodd while Miranda and Jerry sit in the rear. Miranda is still holding Jerry as he finally wakes up.

JERRY

What I miss?

MIRANDA

We met up with Capone. On our way to intercept Wells. Card rode with Capone.

BACK OUTSIDE ON THE HIGHWAY

The Rear Sedan drives by and a moment later FIVE POLICE CARS emerge from a hidden dirt road and blares their sirens.

BACK IN THE REAR SEDAN

The CAPONE DRIVER notices the cops in the rear view.

CAPONE DRIVER

Think if we drive off we can get 'em away from the pack. Hold on.

OUTSIDE THE CAR

The Rear Sedan sharply veers off to the right onto an off ramp leading to a dirt road into the woods. Two cop cars follow in pursuit.

The other two cars continue to follow the pack.

INT. CAPONE'S SEDAN-CONTINUOUS

Capone yells at Franco in the passenger side.

CAPONE

Tell em to scatter an meet up NOW!

OUTSIDE THE CAR

Capone's Sedan slows and pulls next to the car behind it and Franco makes a hand gesture to veer off, the man in the next car does the same thing.

The convoy breaks up into two groups each taking different back roads with one cop car pursuing each group. Capone's car speeds ahead beyond the others.

BACK WITH THE REAR SEDAN

The HIGHWAY OFFICER in the passenger side starts shooting at them. He misses the first two shots. But the third...

INSIDE THE REAR SEDAN

The Rear window glass breaks! A bullet has gone into the Driver's head. Dodd catches him as he slumps down right and grips the wheel.

JERRY

Woa! Woa! Aren't cops supposed to pull people over first?

Dodd opens the door and ejects the dead man, climbing into the drivers seat as they swerve wildly.

MIRANDA

Watch out!

Dodd sees a tree coming fast and swerves to miss it nearly toppling the car over.

Miranda notices the Driver's shot gun in the passenger's seat.

MIRANDA (CONT'D)

(To Dodd)

Steer to my directions.

Miranda whips out her Nano Sword and tears a hole in the roof.

She grabs the shot gun and stands up through the hole as the cops resume fire.

Jerry takes a pistol and starts shooting out the rear window.

ON THE ROOF

Miranda loads and fires with cold precision. She hits the left front tire and the car veers off to the shoulder.

Jerry's bullets start hitting the windshield of the second cop car.

Miranda ducks back inside.

INSIDE REAR SEDAN

MIRANDA (CONT'D)

Jerry keep your head down!

JERRY

I was covering you!

DODD

(under his breath)

Ahhh first fight, how lovely.

EXT. HIGHWAY-DAY-CONTINUOUS

The Rear Sedan is racing ahead of the pursuing Cop car and now heading toward a cross road with an OLD WOOD BRIDGE, which crosses a small river.

BACK INSIDE REAR SEDAN

Dodd notices the bridge.

DODD
Hey! Come look a' this.

Jerry and Miranda stop fighting and look at the Bridge.

DODD (CONT'D)
If we cross it we shave ten minutes
off an' maybe lose 'em.

MIRANDA
Anything to increase our time. GO!

Dodd quickly veers the car onto the Bridge Road just in the nick of time.

The Cop Car follows close behind.

Dodd accelerates.

Miranda and Jerry hold tight in the back seat as they ride onto the bridge.

The rickety bridge makes the car shake like crazy. Small boards snap off but the creaking termite eaten Bridge holds.

EXT. CHICKEN FARM-DAY-CONTINUOUS

Both cars come upon a small CHICKEN FARM with a beaten down house and a barbed wire fence.

INSIDE THE REAR SEDAN.

Miranda sees the farm.

MIRANDA
Lets cut through here. The
Rendezvous should be through the
trees.

Bang! A shot shatters the left rear passenger window. No one's hit.

Miranda reloads and goes back up. But she's too late the cop car is pulling up beside them and someone from the passenger side emerges to fire at them.

Dodd gets close enough to see his face: It's Boson in a police uniform!

DODD
(angry)
No you don't!

He steers into the police car swiping them twice.

Both cars crash thorough the barbed wire fence and smash through a chicken coup sending wood and feathers flying.

Dodd accelerates the car ahead as the cop car behind is slowed by mud.

Then Dodd turns and stops the car abruptly.

INSIDE THE REAR SEDAN

DODD (CONT'D)
Take your shot love.

Miranda looks and understands.

OUTSIDE THE CAR

Miranda shoots both sets of tires to the skidding police car which promptly grinds to a halt in the mud.

The windshield is smashed through with a two by four.

Boson limps out covered in blood not his own.

Miranda aims for his head.

DODD (CONT'D)
Save your bullets! Get on into the woods. I'll catch up with you.

Dodd steps out of the car.

JERRY
No. No. No Dodd you-you can't miss this we don't have time.

DODD
Tell you what I'm gonna do: I'm gonna go an' kick this food chewer's ass an then I'm gonna run in just in time to make the portal.

JERRY

No, we stick together, we gotta stick to-

Dodd opens the door and grabs the back of Jerry's neck.

DODD

Hey listen! Listen. It's gonna be all right. You believe me right?

Jerry Pauses and nods yes. Dodd looks at Miranda and wryly smiles.

DODD (CONT'D)

It's real what you got with her Jerryman.

Dodd leaves the car, stares at Boson.

DODD (CONT'D)

Tell him to drop it.

MIRANDA

Throw your weapon now!

Boson throws the gun to the far left of a TROUGH of chicken feed.

Miranda tries to give Dodd her gun but Dodd gives her his pistol instead.

Miranda climbs in drives the car off into the woods.

Dodd and Boson face off.

BOSON

You should probably know that I am, shall we say, classically trained.

DODD

I'm more of a method man myself. No, you're just a big rusty lock, an I'm gonna pick you wide open.

Boson throws the first punch and they brawl.

EXT. BACK WOODS ROAD-CONTINUOUS

The Rear Sedan is speeding through a gauntlet of twigs and branches.

Inside Jerry has climbed into the front, reloading Dodd's pistol while he talks with Miranda.

INSIDE REAR SEDAN

JERRY

So I guess Wells had friends in the
St. Pete P.D.?

MIRANDA

If so Capone may be heading into an
ambush.

JERRY

Guess we'll find out.

Jerry finishes the reload.

JERRY (CONT'D)

Can your nano stuff make guns from
the-

Miranda's head whips right and shouts.

MIRANDA

Jerry duck!

Jerry turns and sees a MOTORCYCLE COP baring down on them. He
ducks as the Cop shoots the door, but the metal takes the
shot. Jerry is not hurt.

OUTSIDE THE REAR SEDAN

Miranda accelerates but the Cop's Henderson Bike is powerful
and easily catches up with them.

This time he shoots out a rear tire and veers into the woods
to avoid getting hit by a low branch.

BACK INSIDE

Miranda is losing control of the car. Then she pulls out her
Nano Cylinder and carefully pours out some goo out the
driver's window.

The goo quickly slips under the flat tire and reconstitutes
the rubber into some silvery material that seems to bulge the
tires' shape back.

MIRANDA (CONT'D)

Temporary fix.

JERRY

We're running out of gas!

MIRANDA

They must have hit a fuel line at
some point.

JERRY

There he is!

BACK OUTSIDE

The Motorcycle Cop tears out of the woods way ahead of them
on a head on intercept path. He takes out a second pistol and
aims.

BACK INSIDE

Miranda glances into the woods quickly.

MIRANDA

Brace yourself!

BACK OUTSIDE

Miranda whip turns the car almost perpendicular to the road
crashing the front end into a small tree.

She opens the door and using it as a shield shoots the Cop
square in the chest-he flies backward off the bike!

The Bike falls sideways and slides to halt in front of them.

Jerry steps out of the car and looks at the dead Cop.

JERRY

In cold blood just like that?

Miranda walks over to the bike and sets it upright.

MIRANDA

As you pointed out these aren't
following Proper Police Procedure.
Besides-he tried to kill you.

JERRY

Woa-woa hold it-I got this one!

Jerry runs around the car and gets on the Bike and revs the
motor back on.

JERRY (CONT'D)

This is a Nineteen Thirty-One
Henderson my older brother restored
one of these an' let me ride it.

Jerry looks at his watch.

JERRY (CONT'D)
'Bout twenty-five minutes till the
portal closes. Come on.

Miranda gets on the bike with him as they peel off down the path.

BACK AT THE CHICKEN FARM

Boson has Dodd in a headlock. They are covered in dirt, bruises, and cuts. Both men have black eyes and are getting tired.

Dodd looks like he's going to pass out, but bucks up and gets a savage second wind.

He elbows Boson in the ribs and slides out of the hold sending Boson to the ground.

Boson gets up, extremely mad, pulls out a small knife from his left boot.

Boson slashes left, right, then lunges to Dodd's heart!

He misses.

Dodd wrests the knife from Boson and punches him repeatedly in the chest, face, and ribs. Then kicks him backwards. Boson braces against a wood fence, and spits out blood.

Dodd throws the knife away.

Boson smiles and pulls out another knife this one a switchblade.

BOSON
I save this one for the climax.

DODD
Good I was getting bored.

Boson thrusts a few times distracting Dodd with some fancy footwork then strikes at Dodd's femur.

But Dodd pulls something out from his coat pocket: The Lock from the heist!

Crunch!

Dodd uses the lock like a huge brass knuckle and splits Boson's skull open.

Boson kneels dazed as blood pours down his slack face.

DODD (CONT'D)

Thank you Mr. Boson that will be
all.

Boson falls dead.

Dodd looks around and sees two rugged looking BICYCLES.

He gets on one and rides off.

EXT. BACK WOODS ROAD-CONTINUOUS

Jerry and Miranda ride up to the edge of the brush and look
at the battle in the Grassy Meadow.

Wells' Men have formed a "wagon train" circle around the
portal which appears only as a strange ripple of heat in the
air.

Al Capone's men are closing in barraging the opposition with
machine gun fire, even as a few Motor Cycle Cops and police
Officers pour in from another path through the woods.

JERRY

You see Wells?

MIRANDA

No. Even if he's crossed over the
time stream wont be re-aligned
until the portal closes totally and
he can't force it closed from
either side.

JERRY

Get your guns out.

Jerry drives the bike into the field of battle towards a
BURNING CAR in the circle.

EXT. GRASSY MEADOW-DAY-CONTINUOUS

Jerry maneuvers the bike carefully but quickly through the
debris and between lines of fire. Miranda shoots the Wells
Men still entrenched.

MIRANDA

(shouts)

What are you doing?!

JERRY

We're gonna slip through the line.

Just then a SECOND MOTOR CYCLE COP charges them on the right but Miranda shoots him while also shooting another man to their left!

JERRY (CONT'D)

What? How'd you do that?

MIRANDA

I used my peripherals.

Jerry looks flabbergasted.

MIRANDA (CONT'D)

What you don't know how to do that?

Miranda smiles. Jerry shakes his head. Then sees an opening.

JERRY

There it is hold on!

Bang!

The rear tire deflates.

Jerry and Miranda tumble off as the bike crashes.

Jerry lays still. Miranda crawls to him.

MIRANDA

You ok?

JERRY

Yea, just-yea.

Two WELLS MEN try to fire upon them from the ring of cars only a few feet away. But Miranda quickly shoots them dead, spending her last bullets.

Just then Al Capone's Sedan slowly pulls up flanked by two CAPONE ENFORCERS.

Card and Capone step out of the car. The enforcers point their guns at Jerry and Miranda.

CAPONE

Put 'em down honey an' tell your boyfriend to do the same.

Card is now wearing a 30's era brown coat and fedora. He looks every bit the Capone gangster. He grabs a shot gun and cocks it for effect.

CARD
Suits me doncha think?

JERRY
I knew it! I knew it you-

CARD
Hey-hey-hey chill out lover boy.

Card walks around Miranda gun raised.

CARD (CONT'D)
OK. Ms. Brave New World I'd like
your nifty little bracelet please.

Miranda stares down Card and triggers something causing the
Nano sword wrist device to glow blue.

MIRANDA
No you may not.

The device falls off and turns into a pile of steaming gel.

She also throws her Nano Medic cylinder down and it too
dissipates.

MIRANDA (CONT'D)
Mr. Capone no matter what he may
have told you the truth is-

CAPONE
I know the truth! Mr. Card here
told me everything 'bout my future.
How this whole mess here was
supposed to go down. Naturally I
wanted to make sure he was on the
level so-

Capone snaps his fingers, and a HENCHMAN comes out from the
backseat with a BLOOD SOAKED WELLS ASSASSIN at gun point.

CAPONE (CONT'D)
I took one of these alive and asked
him about me. Sure enough, my new
associate here was proved right,
and you agent-not so much.

Capone turns to the Henchman.

CAPONE (CONT'D)
That's enough of him...

The Henchman shoots the Blood Soaked Wells Assassin in the
head.

Miranda looks at Jerry with alarm.

MIRANDA
(tearfully)
Jerry, run.

CAPONE
...And enough of her.

BOOM! Card shoots Miranda in the chest knocking her to the ground.

JERRY
NO!

Jerry lunges toward Card but the Enforcers hold him at bay.

Card quickly shoots her twice in the head just to be sure.

Capone grabs Jerry's head and shakes him.

CAPONE
Hey! HEY! 'S all right. Hey look at me! That's just what happens when you fall for a cop! Am I right?!

CARD
Yea relax in a few minutes this whole thing's gonna be a crazy dream.

Jerry spits on Capone. Then he turns to Card.

JERRY
You'll be lucky if you only get erased!

Capone lets Jerry go, composes himself, wipes the spit from his face, and walks toward the hole between the cars.

CAPONE
I'm gonna let that slide, cause I got bigger fish.

CARD
Haha, erased. Oh! Boss! Boss stop, stop wait. I forgot to tell you!

CAPONE
What?

CARD

If you go through it's gonna make you sick, see things, maybe even forget who you are—I mean you come out of it but we can't wait for that! See? We got no time!

CAPONE

All right tell you what—you go in with a couple a my boys get Wells an' bring him back through...

While Capone and Card talk Jerry looks at the pile of nano goo and notices it's reconstituted into some kind of gun.

CRASH!

Jerry looks up.

The Rear Sedan has run over the Henchman, and crashed into Capone's car nearly tipping it over.

CAPONE (CONT'D)

Dammit! What the Hell?

Jerry uses the confusion to punch and kick his way out of the Enforcers hands and takes a dive for Miranda's "gun."

Dodd pops the shot gun out of the passenger window and blows the Enforcers away.

CARD

Go Boss! Just go boss!

Capone disappears into the portal. Card shoots at Dodd and misses.

CARD (CONT'D)

Come on out you Limey prick!

JERRY

Leave him alone!

Jerry aims the gun at Card who is confused by the odd looking crystal barrel.

Jerry pulls the trigger but nothing happens.

Card laughs.

CARD

No future after all eh?

He aims his gun at Jerry.

Suddenly a shaft of narrow white light shoots from the gun and burns a perfect circular hole through Card's chest.

A look of shock and then Card falls dead.

Jerry looks at Miranda and sees she has somehow managed to grab his naked ankle with her right hand.

And her head is moving.

JERRY

Miranda! Can you hear me?

He cradles her head but a panel comes off in his hand-it was attached to her head!

He looks inside her skull and sees a web of fiber optic threads surrounded by red blood and blue nano goo.

Miranda speaks, groggy.

MIRANDA

Why... didn't... you run?

JERRY

What are you?

MIRANDA

I'm ... Expendable.

Dodd comes hobbling out of the car to Jerry's side.

DODD

She all right? Woa! What she's a bloody Replicant or something?

MIRANDA

Artificial forms are the only ones that completely retain their memories of... previous time lines.

JERRY

Can you move? I can carry you-

MIRANDA

Don't Jerry please... just go.

DODD

The rest of Capone's men will be here any minute we gotta go!

JERRY

NO! I'm not leaving her. Go
distract them or find some tools
something.

DODD

Jerry-

JERRY

(shouts)
Do it! Now!

Dodd grunts and goes off. Jerry checks his watch: nine
minutes.

MIRANDA

Jerry-

JERRY

I know what you're thinking.

He strokes her hair.

JERRY (CONT'D)

I don't care what you're made of.
Just tell me how to fix you.

INT. MAIN TIME CHAMBER-CONTINUOUS

Capone stumbles and vomits in the center of the portal. Dr.
Ingvar stands behind a dark control panel giggling manically.

DR. INGVAR

Success! Ya!

Wells stands off to the side holding the Idol.

The lab is dark except for the bluish light of the portal.

Wells sends two TECHNICIANS to grab Capone. They lift him up
as Wells stands smugly.

MR. WELLS

First man from the Past. I wonder
do you even know who you are?

CAPONE

No, I just know I'm here to kill
you!

Capone kills both Technicians with a knife then comes after
Wells.

Dr. Ingvar who shoots Capone with a Taser Gun.

Capone doubles over but wills himself back up grabbing the Taser, then stabs Ingvar in the heart. Capone throws the Taser on the floor.

Capone stands over his victim like a victorious monster grinning wildly, while all the other Technicians flee.

Wells keeps his calm as Capone slowly staggers towards him.

BACK IN THE MEADOW

Jerry is getting out a LONG SILVER NEEDLE from the hilt of the Light Gun while Dodd is inside the Rear Sedan looking for tools.

JERRY

Ok so how do I take out the bullet?

MIRANDA

No just re-start the Neuro Comm.
The nanos will do the rest.

Jerry carefully spreads open the web of fiber optic cables to reveal a glittering gray sponge and some more quasi organic machinery below it.

This is her "brain" and the bullet is lodged at the base.

MIRANDA (CONT'D)

See the big gray sponge?

JERRY

Yea.

MIRANDA

Whatever you do don't touch it-
that's my memory store.

JERRY

Good to know.

MIRANDA

Push the needle into the gray node
with the blue light.

Jerry does so. Neon Yellow puss comes out of it.

JERRY

It's got some yellow-

MIRANDA

Yes take that substance and put
some on the end of the needle then
insert it into the red node behind
my memory store.

Jerry carefully works around the sponge, and pokes the red
node.

JERRY

Got it!

Dodd looks back at them, smiles while loading his gun, and
takes a defensive position behind the car.

BACK IN THE MAIN TIME CHAMBER

Capone clutches his stomach then crumbles to the floor in
agony at Well's feet.

Wells gives a snarky laugh and easily grabs the knife from
Capone.

BACK IN THE MEADOW

Jerry is still working in her head.

MIRANDA

That's strange.

JERRY

What?

MIRANDA

Nothings happening.

JERRY

Should I twist the needle?

MIRANDA

No! No there must be something else
wrong with the remote-

JERRY

Wait-wait can't I just use this to
connect to your spine directly?

Jerry starts to carefully re-position the needle reaching
down in her skull to her spine.

MIRANDA

Yes-yes but Jerry-

JERRY
I got it, just one more sec-

MIRANDA
This is going to hurt.

JERRY
I'm sorry.

MIRANDA
No I mean you!

A spark shoots out and Jerry is thrown back by the power.
He's shocked but recovers. Miranda starts to move her legs.
She stands up with Jerry's help. They look back-the portal
has shrunk to more than half its size.

MIRANDA (CONT'D)
We have go to-

She falls again.

JERRY
What's wrong?

MIRANDA
Nothing it's just... taking longer
to repair. I'll be fine.

Jerry looks at his watch: six minutes.

JERRY
Come on we gotta do this together.

MIRANDA
No. You can't wait for me. Here.

She gives him the gun.

MIRANDA (CONT'D)
It could only be fired by Temporal
Enforcers-I deputized you.

She raises her right palm. A glowing circle appears. Sure
enough Jerry has one on his ankle now.

MIRANDA (CONT'D)
Listen Jerry if I can't get
through, you fire it full light at
him. Nothing can be left. Can you
do that?

JERRY

I think, yea. Yes I can.

Suddenly Capone leaps out from the portal and lands flat in the grass coughing and shivering. Jerry looks him over.

JERRY (CONT'D)

You'll live. I wish I could say it was a pleasure doing business with you Mr. Capone but-

Dodd starts shooting at an approaching group of Capone Goons.

DODD

Jerry!

MIRANDA

Go Jerry I'll help him, go!

Jerry quickly kisses her on the lips and goes towards the portal. Just before he steps in he takes out the sonogram pic and stares at it-shuts his eyes tight and goes through.

A haze. Then black.

INT. MAIN TIME CHAMBER-MOMENTS LATER

Jerry has blacked out.

The world is spinning.

Jerry is laying on the floor still inside the portal and he tries to right himself.

Wells is standing four feet away from Jerry pacing, holding the sonogram pic and the Light Gun.

MR. WELLS

I had no idea you were going to be a father Mr. Bradbury.

Jerry starts to vomit, holds back, he crawls slowly away from the narrowing portal and towards Wells.

Wells retreats slightly as Jerry falls flat again.

The Idol stands on the control console at the Main Hub. Wells pockets the sonogram and slowly walks towards the Idol.

MR. WELLS (CONT'D)

My father was a self righteous holy roller-fancied himself a kind of modern day Livingston.

Wells carefully picks up the Idol and shows it to Jerry.

MR. WELLS (CONT'D)

He was also a drunk, and a thief-stole every treasure he ever laid his hands on. And this, this was the one he never could recover.

JERRY

(weakly)

What? No. You'd have to be... ninety.

MR. WELLS

(smug)

Eighty-seven. A side effect of traveling far earlier than your own lifetime. A few weeks in Fourteen Ninety Two will do wonders for your crows feet.

BACK IN THE MEADOW

Miranda and Dodd are fighting off a wave of Capone men and cops valiantly but they are getting overwhelmed.

Miranda is hand to hand fighting two Capone men, while Dodd fires into the invading forces.

MIRANDA

(to Dodd)

We can't hold this line come on!

DODD

(reloading)

Ladies first.

Miranda's reaction is slowed and a BIG CAPONE MAN grabs her arm and flings her into a burning wreck.

Dodd sees this shoots the man, and screams toward the portal.

DODD (CONT'D)

Jerry!

BACK IN THE MAIN TIME CHAMBER

A faint echo of Dodd's voice can be heard.

Jerry snaps out of his daze, gains some strength and tries to snatch the idol.

MR. WELLS

Ah! A true thief after all!

Wells gets up and puts the Idol back on the console. Wells looks at the Light Gun more closely.

VOICE

(over PA)

Temporal portal will fully seal in approximately five minutes forty-five seconds.

MR. WELLS

Where did you get this device...
Mr. Bradbury?

Wells points the Light Gun at Jerry.

Jerry sees the Taser, finally stands up.

JERRY

I... am a, deputized member of the
Temporal Enforcers. And, you're
under arrest.

Jerry grabs the Taser gets up and lunges for Wells.

But Wells elbows Jerry in the gut and Jerry face plants on the floor.

Jerry notices the large pool of blood oozing from under Dr. Ingvar.

MR. WELLS

(laughing)

Let me guess that Maid you came
with is some kind of police officer
from the future! Oh, my. How
fascinating.

He throws the gun on the floor nearby the portal generator but far from Jerry.

JERRY

How did you know that?

MR. WELLS

The late Dr. Ingvar permitted me a
listen through the Portal. You've
noticed Time carries sound. And it
sounds like your friends are not
doing so well.

Jerry crawls closer to Ingvar's corpse as Wells comes closer.

MR. WELLS (CONT'D)

But you, seem to be a very, very resourceful young man. Maybe you should relax a while. Wait for reality to resettle itself and account for you here.

JERRY

You know, about The Compromise?

MR. WELLS

I believe. I believe I was destined to do this because I had done it before. That I'd gained all my father lost and more not by mere chance! And now so can you.

VOICE

Four minutes till closure.

MR. WELLS

You were an Electrical Engineering major weren't you? You can be my new Ingvar! You can help me bend time-take what we want when we want it and nothing-nothing, no Law, no Order, no impotent, non-existent God in any Heaven can stop us!

A beat.

Jerry looks at Wells who steps forward seeing Jerry has relaxed his grip on the Taser. Jerry looks back at Ingvar.

JERRY

I suppose you paid him well huh?

MR. WELLS

It's not about the money.

JERRY

It's about getting away with it.

Wells steps one foot on the puddle of blood, and takes out the sonogram photo holds it out to Jerry.

MR. WELLS

It's about the Future. Think of the future a wealthy scientist could give his son. Think Mr. Bradbury.

Jerry takes the photo with his other hand.

JERRY

My... name. Is. Barsanti.

Jerry takes the Taser and sticks it in the blood sending electricity into Wells. He falls cringing to the ground.

Jerry gets up and walks over to Main Hub and the Idol.

He's more than half way there still feeling dizzy.

Wells shakes his head and gets up.

Just then Dodd comes bursting through the portal wrestling a SECOND CAPONE HENCHMAN, who doubles over and Dodd tosses him aside.

Jerry grabs the Idol and heads back for the portal.

Dodd smiles. Then a gunshot tears through his gut.

Dodd falls flat, bleeding. The Second Capone Henchmen smiles at his shot.

JERRY (CONT'D)

DODD!!!

Jerry shoots deadly light at the henchman but narrowly misses.

The henchman stumbles back through the portal scared of the Light Gun.

Jerry runs toward Dodd, when suddenly Wells jumps up and hits Jerry with a heavy WRENCH.

Jerry recovers and slams the Idol in his face.

Wells ferociously grabs Jerry trying to wrestle him to the ground and rip the Idol from his hands.

Wells is a taller more powerful man but Jerry's inner strength kicks in and he pushes Wells into a control panel.

But Wells forces both of them into a wall with a FIRE AXE.

VOICE

Four minutes

Jerry gets off him but Wells breaks into the Fire Axe case and comes after Jerry with the axe.

Jerry runs for the portal and avoids decapitation by moving around the portal—a thin shaft of rippling white light.

It's a stand off-Jerry moves left-right, Wells swings with the axe and nearly hits him, blocking every attempt to throw the Idol in.

Jerry sees the Light Gun and goes for it.

He grabs the gun and aims it at Wells.

MR. WELLS

(shouts)

So, you're a killer too huh? Well do it!!!

Jerry turns and shoots the Idol utterly vaporizing it.

MR. WELLS (CONT'D)

(screams)

No!

Jerry smiles as the gun powers down. Wells lunges for the kill.

But a strong hand rips the axe from him-it's Miranda!

She turns Wells around and spin kicks him to the ground.

MIRANDA

(to Wells)

Benedict McDowell Jr. You are under arrest. Charges include: Temporal Grand Theft and Murder.

She walks over to him, picks him up, pins him against the wall and with two quick martial arts moves paralyzes him.

MIRANDA (CONT'D)

You have the right to remain silent.

She gags him with a silver device that looks like a onion. A very long antenna comes out of it. Miranda puts her hand to her temple and speaks to the future.

MIRANDA (CONT'D)

Central! Central! Unit TEM071981 have apprehended suspect attempt retrieval now!

A flash. Wells vanishes.

A beat.

MIRANDA (CONT'D)

(pauses)

Retrieval success. Standby for
Enforcer Unit download... two
minutes, eighteen seconds, mark.

VOICE

Two minutes thirty seconds.

Jerry gets up glances over at Dodd.

JERRY

Is he-

MIRANDA

No. He's breathing. In the new line
he should feel better.

Jerry notices the Light Gun turns to sand in his hand.

JERRY

"Like sands through the hour
glass..."

MIRANDA

What?

JERRY

Nothing.

They look at each other. Jerry tenderly embraces her.

JERRY (CONT'D)

(whispers)

Stay with me.

MIRANDA

I can't.

JERRY

Why don't you... come back for me
and my son, take us to your time-

MIRANDA

I can't.

JERRY

Why?!

MIRANDA

You'd age rapidly, and die there.
And your son too...

VOICE

One minute, thirty seconds.

MIRANDA

And, and his son, and his son,
until the, ninth generation of
Barsantis.

A beat.

JERRY

I never told you my last name.

Miranda reaches behind her and pulls something out from
inside her back. She winces like she's pulling out a hair.

MIRANDA

In my Time, everyone knows who you
are.

She gives him a long glowing device from her back.

JERRY

What's this?

MIRANDA

Your future. Sustainable energy.
You will build it. Your son will
perfect it. Hold it to yourself.

Jerry is about to throw it away.

JERRY

I don't want it! I want you.

Miranda grabs his hand and shoves the device onto his chest.

MIRANDA

(tearfully)

You can't! I'm a machine!

JERRY

Me too. We just have different
designers.

Jerry pulls her close, still holding the energy device.

VOICE

Twenty seconds.

JERRY

I love you... Now tell me. Please.

MIRANDA

I, love you.

They hold each other and kiss tenderly, passionately. The portal is like a flickering flame. The Lab is shaking, equipment arcs and shoots huge electrical sparks.

VOICE

(dying)

Fifteen, fourteen, thirteen...

MIRANDA

(whispers)

Remember me.

JERRY

I will re-

VOICE

Ten, nine, eight...

MIRANDA

Remember. Remember.

They kiss again, but in a flash Miranda is gone.

Jerry stands alone as Dodd turns over, looks at Jerry, smiles. Pipes burst and rocks fall from the ceiling.

VOICE

Four... three... two...

Jerry kneels as if praying, and clutching the device whispers.

JERRY

Let me Remember. Please remember...

White light consumes him as Time rearranges.

INT. HOSPITAL WAITING ROOM-DAY

Jerry opens his eyes from a nap. He is alone.

He opens his TABLET and brings back the image in its sketch application: it's a picture very similar to the device Miranda gave him.

A MALE NURSE enters.

MALE NURSE

Mr. Barsanti? Lacy's still recovering but if you want to see you son-

JERRY

Oh please yes!

INT. HOSPITAL INFANT CARE ROOM-MOMENTS LATER

The Male Nurse presents JERRY'S SON. Jerry holds him delicately to his chest. Tears of joy trickle down his cheek.

INT. HOSPITAL HALL-MOMENTS LATER

In the hall outside the Infant Room Jerry is still looking at his boy when Dodd comes in and looks through the glass. Dodd has a few bruises on his head and walks with a limp.

DODD

Ahhh man look a' him. Looks nothin' like her man! You gettin' sole custody right?

JERRY

No, joint.

DODD

He's you're kid! She divorced you what eight months ago?

JERRY

We already signed everything. It's OK Everything's cool.

DODD

You should put out an ad: "Sexy Multi-millionaire inventor seeking young brunette for wifely an' motherly duties."

JERRY

Don't you have a motor cycle of mine to fix or crash again?

DODD

Hey somebody's gotta ride 'em you never do!

Both laugh. Dodd takes out a cigar.

DODD (CONT'D)

Here. I know you don't smoke, but,
thanks for making me an Uncle.

They hug. Dodd's phone chimes, he takes a look.

DODD (CONT'D)

Ah, gotta go man. Be seeing you.

Dodd hurries off. Jerry waves goodbye, smells the cigar and smiles. Then a FEMALE NURSE steps next to him.

FEMALE NURSE

Mr. Barsanti? I need you to sign
this release for the polio vaccine.

Jerry takes the clip board but doesn't look at her directly.

FEMALE NURSE (CONT'D)

He's so cute. What's his name?

JERRY

Uh, John Michael Barsanti.

Jerry finishes the document hands it back to her.

FEMALE NURSE

Beautiful. I had an Uncle with that
name. He was, kind of an
Electrician.

She walks off whistling.

He slowly turns his head, looking at her as she walks around
the corner.

He thinks hard.

The tune is the slow song Miranda and Jerry danced to at the
Speakeasy.

The Nurse turns the corner and yes, it's Miranda!

He stares at the corner, half remembering. Still trying to
think.

She stops hidden around the corner looking back towards him,
and waits.

FADE OUT.

THE END