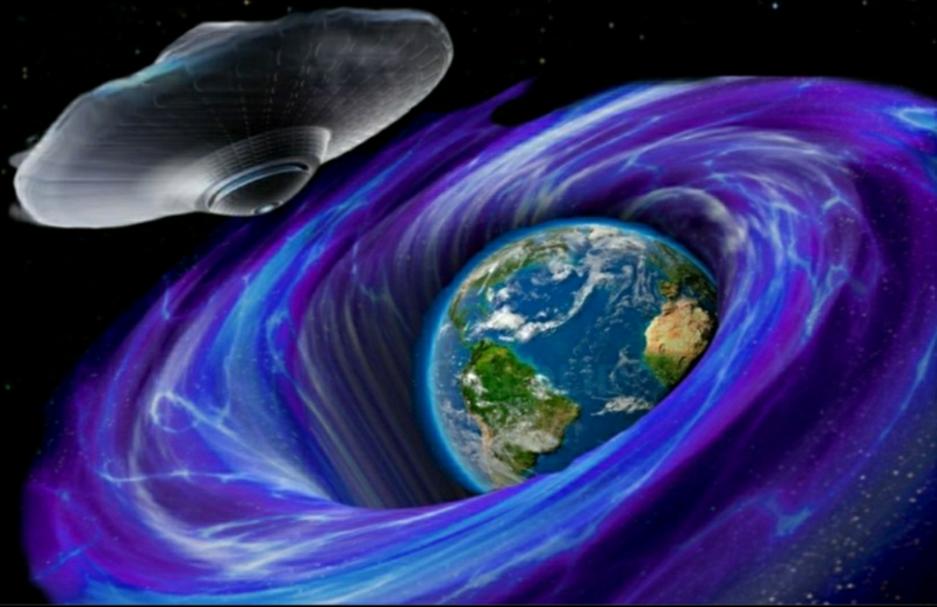


A demented man from the future  
gets caught in a time warp and causes havoc  
in today's and tomorrow's world,  
while men from both times try to stop him.

# EQUINOX

The Motion Picture



EQUINOX

By

John F Daly

[WWW.JOHN DALYPROJECT.COM](http://WWW.JOHN DALYPROJECT.COM)

If you travel in time and space, most of the people you know and love will eventually be gone. But you'll also be able to go and find them again.

Peter Capaldi

EXT. OUTSKIRTS OF EARTH'S ATMOSPHERE - NIGHT

A saucer shaped object fly's by and into earth's atmosphere causing trailing flames.

MONTAGE: WITH CREDITS BEING SHOWN

Flashes of several different newspaper articles with photos of alien creatures and crashed flying saucers are seen.

Some headlines claiming they are a hoax.

The article titles:

1947 Roswell, New Mexico, UFO Merely a weather balloon

1957 Sedona, Arizona, UFO's seen

1961 Manhattan, New York, Strange lights in the sky

1967 England, Flying saucer hoax

1972 Bela Bela, South Africa, UFO's seen

1982 Cary, North Carolina, UFO's seen

1987 West Yorkshire, England, Alleged alien was a person in costume

1988 Nelson, New Zealand, UFO's seen

1999 Estes, Colorado, UFO's seen

2000 Killarney, Ireland, UFO's seen

2007 Hot springs, Arkansas, UFO's seen

2008 Phoenix, Arizona, UFO's seen

2009 Keamy, New Jersey, UFO's seen

2010 Manhattan, New York, UFO's seen

2012 Gettysburg, Pennsylvania, UFO's seen

2014 Vancouver, Canada, UFO's seen

2018 Hirtshals, Denmark, UFO's seen

2019 Rockhampton, Australia, UFO seen

2021 Philadelphia, Pennsylvania, UFO seen

END MONTAGE WITH CREDITS

INT. MARRIOTT HOTEL ROOM - NIGHT (PRESENT DAY)

A man (around 30) and a woman (25) are under the covers making love in a king sized bed. With just their heads exposed he kisses underneath the woman's neck as she breaths heavy.

WOMAN

Ohhh! Jack! Jack! Ohh, my God,  
Jack!

The man moves the covers to the side, rolls off of her and catches his breath. The woman tries to catch her's, but it becomes more and more difficult to do so.

Suddenly the woman starts to show extreme pain, and the veins in her neck start to swell as if they're about to burst.

The man is sitting up slightly on his pillow lighting a cigarette.

The woman starts to gasp for breath and struggles to move, but seems to be paralyzed. Her eyes sink into their sockets and her face starts to be sucked into a skeleton shape.

Her body slowly starts to shrivel up like a dried fruit, as if the life force has been drained from her.

INT. SCARLETT MONDALE'S HOUSE - NIGHT

A woman with long brown hair (Scarlett, around 35) sits at her computer looking over police records while crunching on an apple.

SCARLETT MONDALE

Ah ha. We'll give YOU a try.

She gets up with the apple in her mouth, puts on her coat, slings her laptop bag over her shoulder and goes out the door.

EXT. MILDRED HUFFER'S HOUSE - DAY

Scarlett parks her car in front of a house, pauses while she looks at the front door, then gets out of her car.

She walks up the driveway and rings the front door bell.

An African American, heavy set woman answers.

SCARLETT MONDALE

Sorry to bother you miss, but are you Mildred Huffer?

MILDRED HUFFER

Yes.

SCARLETT MONDALE

I'm Scarlett Mondale. I'm a police investigator, and was wondering if you could tell me anything about what you found, the last night you worked at the Marriott hotel?

Mildred looks surprised and starts to close her door.

SCARLETT MONDALE (CONT'D)

You WERE cleaning that night, right?

MILDRED HUFFER

I'm sorry, but I can't talk about it.

Mildred closes the door.

EXT. ROSWELL, NEW MEXICO - DAY (1947)

Men are seen gathering pieces of debris from a field and loading them into the back of trucks.

One man (Bob Reynard) exploring the area, calls over to another man (Roy Macintosh).

BOB REYNARD

Hey Roy, I think you better get over here.

In front of Bob's feet there is an arm sticking out from underneath a metal panel. It's a small greenish/grey colored arm with three fingers on the hand.

Roy Macintosh runs over to look.

ROY MACINTOSH

I'll be damned.

BOB REYNARD

Help me get this panel off of him.

The two men lift the metal panel up and see a small humanoid creature, obviously dead, laying on it's side.

ROY MACINTOSH  
What is it? Is it a man?

They both are staring at it. It has a large head, big black eyes, small body and thin arms and legs.

BOB REYNARD  
I don't know, you thinking what I'm thinking?

Bob Reynard goes to touch it.

ROY MACINTOSH  
No Bob! Don't touch it, what if it's contaminated or something.

INT. UNDISCLOSED BEDROOM - NIGHT (WHITECHAPEL, LONDON 1888)

A man with a cutting tool dripping with blood kneels over a dead woman. To the side of her there are human organs that he has apparently removed from her.

Another man (Jack) comes out from the dark of the room. (Same face from the Marriott Hotel).

JACK  
I don't think that was a good idea my friend. I wanted her.

The man with the cutting tool lunges forward to try and cut Jack. Jack pulls out an object that shoots a beam of light which knocks him out.

EXT. RIVER THAMES IN LONDON - NIGHT (1888 LATER)

Jack is dragging the body of the woman's murderer into the river.

JACK  
And to think, they'll name you Jack. What a waste of a good name.  
(laugh)

INT. DR.ROGER MONDALE'S HOUSE/LABRATORY - NIGHT (PRESENT DAY)

A man (Dr. Mondale, around 60) sits at a large table with computers and technical equipment, when his doorbell is heard.

He then gets up and goes to answer it. He looks at the monitor screen, sees it's a woman (Scarlett), then opens the door.

She comes in and they hug.

DR ROGER MONDALE

I miss the days of seeing you EVERY DAY. Come on in, I'll fix you a cup.

She (Scarlett) shows admiration on her face.

SCARLETT MONDALE

Love you Dad.

They walk into the kitchen area, Scarlett has a seat and her father puts a teapot on the stove.

DR ROGER MONDALE

The coordinates, date and time were correct.

SCARLETT MONDALE

Well, the Marriott records probably have the same findings as the others, of course no one will talk.

DR ROGER MONDALE

I don't understand the police covering up EVERYTHING. There's GOT to be more to it. Our ride out there will help in some way, I just know it.

Scarlett's dad pours tea into Scarlett's cup.

SCARLETT MONDALE

It's been years dad, I hope this all adds up to something.

INT. SCARLETT MONDALES SUV - DAY

SCARLETT MONDALE

(Driving)

You've always told me we'd be making a discovery together one day.

DR ROGER MONDALE

Let's hope this is it. Funny, how I remember so clear from when I was only ten, but like I said, it made such a big impression on me.

SCARLETT MONDALE

I know, you've told me so much that I feel it's MY memory.

View of their SUV driving by.

EXT. MOUNTAIN ROAD DEAD END - EVENING

The SUV stops at the road's end. Scarlett and her father get out with their back packs and camping gear.

DR ROGER MONDALE

Alright, we're going that direction. (pointing)

The two start walking.

DR ROGER MONDALE (CONT'D)

Wouldn't be such a big deal if this guy wasn't what we think he is.

SCARLETT MONDALE

We might be the only ones who will ever know of him.

DR ROGER MONDALE

No, I think we were meant to stop him. It's a shame, I still have a friendly feeling with the memory.

The two continue to walk.

EXT. MOUNTAIN SIDE - NIGHT

Dr. Mondale and Scarlett are still walking when the Doctor stops and looks up at the stars through the tree branches.

DR ROGER MONDALE

This is the area. Should be just ahead.

They come to a large rock. Tall pine trees surround the area. The doctor hands Scarlett a flashlight.

DR ROGER MONDALE (CONT'D)  
 We're looking for areas around the  
 bottom of this rock. There's  
 something buried.

They start searching around the rock and pull branches and  
 brush out.

EXT. MOUNTAIN SIDE - NIGHT (LATER)

Two tents are set up. The Doctor and Scarlett sit next to a  
 campfire.

DR ROGER MONDALE  
 Yeah, the morning will be a lot  
 easier to find it.

EXT. MOUNTAIN SIDE - DAY (1971) FLASHBACK

A ten year old Roger Mondale sits on a hill looking out at  
 the forest with the same large rock behind him.

A voice is heard coming from behind him.

JACK (O.S.)  
 Great view, hah?

Roger turns around and sees Jack sitting on the rock behind  
 him.

DR ROGER MONDALE (AT 10)  
 Who are you? Where'd YOU come from?

JACK  
 Well now, THAT'S a long story, but  
 I'll explain another time.

Roger has a confused look on his face.

DR ROGER MONDALE (AT 10)  
 What do you mean by that? Am I  
 gonna see you again?

JACK  
 Yeah, I think SO. You see, we were  
 meant to cross each other's path.

DR ROGER MONDALE (AT 10)  
 Why do you say that?

JACK  
 There are two ways to explain it.

Roger still looks confused.

JACK (CONT'D)  
One is, things are meant to be. And  
I know this is one of them.

Jack looks up at the night sky and points at the stars.

JACK (CONT'D)  
Those stars are in the right  
position for this particular  
occurrence.

DR ROGER MONDALE (AT 10)  
Occurrence? You mean meeting me?

JACK  
Why not? Isn't it interesting?

DR ROGER MONDALE (AT 10)  
Yeah, I guess.

JACK  
You can tell a lot from the stars  
and planets. I know a lot about you  
my friend.

DR ROGER MONDALE (AT 10)  
I don't know YOU.

JACK  
Well now, THAT'S why I'm here. I'm  
introducing myself. I've watched  
over you for some time now. I knew  
you before you were born, so to  
speak.

Roger still holds the confused look on his face.

JACK (CONT'D)  
It's OK, I'll explain over a matter  
of time.

Jack pulls out a laminated paper.

JACK (CONT'D)  
Here is an explanation for my visit  
with you. Please keep this and look  
it over from time to time. Someday  
you will meet with me again. This  
will explain when and where you'll  
find the information to do so.

DR ROGER MONDALE (AT 10)  
This is weird.

JACK  
Yes, it might seem weird, but  
you'll understand someday. It's  
very important that you keep this.  
It could prevent bad things from  
happening.

DR ROGER MONDALE (AT 10)  
Bad things?

Roger holds the laminated paper in his hands that shows star diagrams, dates, coordinates, the rock, and a picture of a capsule shaped object.

Jack points out over the trees beyond the hill and Roger looks.

DR ROGER MONDALE (AT 10) (CONT'D)  
I don't get it.

Roger turns back around and Jack is gone.

DR ROGER MONDALE (AT 10) (CONT'D)  
Wow!

Roger looks at the laminated paper in his hand.

EXT. MOUNTAIN SIDE - NIGHT (PRESENT DAY)

Roger is looking at the laminated paper.

EXT. MOUNTAIN SIDE - MORNING

Roger and Scarlett are clearing and digging all around the enormous rock, when Scarlett comes across something.

SCARLETT MONDALE  
Found something.

Roger turns toward her direction, then gets up and goes over to her.

She continues to dig around and under a capsule shaped object with one end buried deep into the soil.

They both start digging and loosening the object from the ground.

SCARLETT MONDALE (CONT'D)

Wait, I think I got it.

She pulls it out of the ground, showing a long metal looking capsule with one end thinner than the other.

SCARLETT MONDALE (CONT'D)

What is it?

DR ROGER MONDALE

It kind of looks like the picture.  
It's got to be it.

They each look at it and turn it upside down and feel all around it.

SCARLETT MONDALE

Seems like it's sealed. What are we supposed to do with it?

While Scarlett is holding it, the Doctor holds the photo and compares it to the capsule.

DR ROGER MONDALE

It's definitely it. I feel confident we've found what we're looking for. If we leave now we can make it back before dark.

INT. DR. ROGER MONDALE'S HOUSE/LABRATORY - NIGHT

While the Doctor sleeps in his bed and Scarlett sleeps on the couch. The capsule sits on a table in the lab.

A low humming noise starts coming from the capsule, waking Scarlett and the Doctor.

They both get up and walk toward the lab. When they enter the room they see the capsule with small lights on it flashing as the humming gets louder.

Four leg stands open to support it while the two sections come apart and a hologram beams images of stars that float above the table. Jack's voice is heard.

JACK (V.O.)

I've come to your time and have done things while not in control. While the Vernal Equinox is still in Pisces it can occur.

The stars and planets in the hologram move and align in different constellations.

JACK (V.O.)

All of these time segments are to be watched for further possibilities.

Scarlett and the Doctor look fascinated.

JACK (V.O.)

By now you have noticed unexplained events during these time segments. People missing. You've searched for meaning. Please continue to pursue this.

The Doctor and Scarlett move a little closer to the image and try to touch it. Their hands go right through it.

JACK (V.O.)

The others are here too. They are not like me. I'm the only one of flesh and blood.

The capsule closes and the image stops.

DR ROGER MONDALE

What in God's name does THAT mean? The others are here? They're not of flesh and blood?

SCARLETT MONDALE

This is wild. How does that work? You think it's from earth?

DR ROGER MONDALE

While the Vernal Equinox is still in Pisces? It will be in Pisces until the late 26th century, before it shifts into Aquarius.

Dr Roger Mondale goes over to one of his books on the shelves and opens it to a page, then points to a diagram of a constellation.

DR ROGER MONDALE (CONT'D)

There's got to be some kind of pattern to this. It's the only way it would make sense.

SCARLETT MONDALE

I'm lost.

DR ROGER MONDALE

We're going to have to do some serious research.

(MORE)

DR ROGER MONDALE (CONT'D)  
 History research, in comparison  
 with these alignments and the  
 records you find.

SCARLETT MONDALE  
 Records! There might be a rare  
 opportunity this weekend to get  
 access to some.

EXT. WASHOUGAL RIVER, WASHINGTON - DAY (1971)

A parachutist lands near a river with filled sacks attached  
 to his waist. He gathers his parachute.

He finishes up hiding the chute by burying it under dirt,  
 rocks and brush. He looks at his compass, then the angle of  
 the sun, and starts walking.

I/E. SMALL CABIN - EVENING

A small cabin comes into view. The Parachutist walks up to  
 the door, knocks lightly, then enters.

He looks around and walks towards the bedroom.

PARACHUTIST  
 Baby, I made it.

He takes the sacks off of his belt and puts them on the  
 floor, then walks into the bedroom. He looks horrified after  
 seeing something.

On the bed lies almost skeleton remains of a woman. Her body  
 is shriveled up, but her eyes are still intact and open wide.

PARACHUTIST (CONT'D)  
 Baby!?! Jesus!

The bathroom door opens, and Jack comes out.

JACK  
 Surprise!

PARACHUTIST  
 What the hell?

Jack points an object that shoots a beam of light, knocking  
 the Parachutist out. Then he walks over to the sacks.

He opens one up and sees it's filled with money.

JACK  
Oh, my lucky day.

INT. POLICE DEPARTMENT - DAY (PRESENT DAY)

Scarlett swipes her badge, a door opens and she goes through. She walks up to a man sitting at a desk (Les Smith).

SCARLETT MONDALE  
Les.

LES SMITH  
Scarlett! What do I owe the pleasure of THIS visit?

SCARLETT MONDALE  
You owe ME.

LES SMITH  
Yeah, but I'm afraid to know what. How'd you know I was filling in this weekend?

SCARLETT MONDALE  
Your kids couldn't have got in the observatory for their assignment that night if it wasn't for me, you know it.

Les has a doubtful look on his face.

SCARLETT MONDALE (CONT'D)  
Lab clearance.

LES SMITH  
No

SCARLETT MONDALE  
Come on, it's only for a few minutes. There's some things I need to see.

Les crosses his arms as if he's making a decision.

LES SMITH  
Sometimes I wish my Dad wasn't the governor, seems everybody wants something. Five minutes, and that's it!

Les hands her his badge, she then goes to the lab door, swipes the badge and enters.

Scarlett immediately goes over to record files on a shelf, scrolls through and opens one that shows: March 23 MARRIOTT HOTEL ROOM LAB REPORT:

She scrolls with her finger down to: Compounds "Fe<sub>2</sub>O<sub>3</sub>(T)+ MgO & (PAHs) Deoxyribose ACGT" on bed.

Suddenly the door opens and two men walk in. One grabs the file out of her hand and the other takes Scarlett by the arm escorting her out of the room.

FIRST MAN

(Holding her arm)

I don't know why Les let you in,  
but you're definitely not cleared  
for this area.

SCARLETT MONDALE

Why is there such guard against  
access? I should have clearance!

The two men take her in another room, point to a chair, and she sits down.

FIRST MAN

Why do you want it so bad?

SECOND MAN

WE might be able to answer some  
questions.

SCARLETT MONDALE

Police files say there was a worker  
at the Marriott March 23rd that  
reported a body. Why has this  
record disappeared?

SECOND MAN

It hasn't disappeared, it was  
determined that it was reported by  
a compulsive liar.

Scarlett looks at the file in his hand.

FLASHBACK (Recently)

Scarlett finds the file that shows: March 23 MARRIOTT HOTEL ROOM LAB REPORT:

She scrolls with her finger down to: Compounds "Fe<sub>2</sub>O<sub>3</sub>(T)+ MgO & (PAHs) Deoxyribose ACGT" on bed.

END FLASHBACK

Scarlett stays quiet and shrugs her shoulders, as if to agree there's nothing left to talk about.

FIRST MAN

So, you see there was no need to keep the file.

Scarlett nods yes. The second man opens the door and the first man gestures that she can leave.

INT. SCARLETT MONDALES SUV - DAY

Scarlett on her cell phone.

SCARLETT MONDALE

They're hiding things Dad. There supposedly wasn't a body found, but something bad enough happened that they took lab specimens. The same compounds as the rest were listed in the file.

EXT. OVER THE PACIFIC OCEAN - DAY (1937)

A woman (Amelia) 39, pilots an aircraft with a male navigator (Fred) 45,

A glowing saucer shaped object soars by and disrupts their airspace, making them lose control. The plane descends.

The rear flap on the tail is shown bent up.

The engine starts knocking and the plane shudders.

AMELIA

You get a look at that Fred?

FRED

Yeah, I don't know what the hell it was.

The engine starts smoking while the plane is seen heading toward the water.

AMELIA

Well, what ever it was it's caused a loss of elevator control. We're going down.

The plane goes into a deeper dive.

FRED

For God's sake Amelia, there's got  
to be something we can do!

AMELIA

(Wrestling the controls)  
Start sending code Fred. Start  
sending code.

The plane is seen heading toward the water with a trail of  
smoke behind it.

INT. DR. ROGER MONDALE'S HOUSE/LABRATORY - NIGHT (PRESENT DAY)

The doctor sits at a table with several books laying open  
with charts and diagrams of star formations.

The phone rings and the doctor hits the speaker phone button.

DR ROGER MONDALE

What ya got?

SCARLETT MONDALE (V.O.)

Just sent a folder of all the files  
I've accumulated up to this point.

DR ROGER MONDALE

Good, I'll be matching up things to  
see if there's any significance.

Roger looks at a diagram in one of the books.

DR ROGER MONDALE (CONT'D)

Honey, you be careful out there. We  
really aren't sure what to expect,  
or how long these episodes last.

SCARLETT MONDALE (V.O.)

Don't worry Dad.

DR ROGER MONDALE

Love you.

SCARLETT MONDALE (V.O.)

Love you too.

Roger pushes the button and hangs up.

INT. SCARLETT MONDALES HOUSE - NIGHT

Scarlett sits at her desk looking out the window at the street lights in the neighborhood. The computer screen in front of her shows police records.

She blows a sigh of frustration.

The phone rings and she hits the speaker button.

SCARLETT MONDALE

Well, what do you know. Is this my old friend Judy calling me?

JUDY (V.O.)

None other. How have you been my friend? You're always working, so I knew I'd find you there.

SCARLETT MONDALE

Yup, that's me. I'll die of old age with police records in my hand.  
(Laugh)

JUDY (V.O.)

Yeah, you with police records and your dad behind a telescope. Is he still working those long hours?

SCARLETT MONDALE

Oh yeah.

JUDY (V.O.)

Well, I've got a proposition for you.

SCARLETT MONDALE

Oh?

JUDY (V.O.)

If you could force yourself away from work for a night. I'll buy the drinks.

Scarlett looks out the window again, then back at her computer.

SCARLETT MONDALE

Well.

JUDY (V.O.)

Ah, come on.

EXT. RON'S NIGHT CLUB - NIGHT

Scarlett and Judy (Thin, with long dark hair) stand in line to enter the night club.

SCARLETT MONDALE  
Can't believe I'm out with you.  
Just like old times.

JUDY  
I can't believe you're out at all.

SCARLETT MONDALE  
I had to take a break. All work no  
play...

The two women enter the night club. There's loud music and people talking everywhere.

They find seats at a small table, and a waitress quickly walks up to them.

WAITRESS  
May I get you ladies some drinks?

People are shown dancing to the loud music on the packed dance floor.

Scarlett and Judy sit with drinks.

JUDY  
You know, sometimes I wonder how  
two beautiful women like us aren't  
married.

SCARLETT MONDALE  
Come on Judy. You know why.

JUDY  
Cause we're Da bitches!

They slap high five (Laughing).

The two are shown dancing with each other on the dance floor. Then back at their table.

Scarlett looks at her watch and it shows 11:00PM.

SCARLETT MONDALE  
Well, I hate to be a party pooper,  
but I have to get back.

JUDY  
Oh, you're not.

SCARLETT MONDALE

I'm sorry.

JUDY

Well, I don't have to work tomorrow, so I'll be Ubering it I guess.

SCARLETT MONDALE

You sure?

Judy nods yes. Then they hug.

JUDY

We'll do it again sometime?

SCARLETT MONDALE

Yes. I had fun. Thanks for saving me.

They high five again, and Scarlett walks away.

INT. SCARLETT MONDALES HOUSE - NIGHT (LATER)

Scarlett walks in her house, throws her coat on the couch and heads into the kitchen.

She opens the refrigerator and pulls out a bottled water.

As she takes a sip she notices the answering machine light blinking with a message.

She hits the button to hear the message and it's Judy.

JUDY (V.O.)

Oh, I thought I'd leave a message for you for when you're home. I got lucky right after you left.

Scarlett has a slight smile.

JUDY (V.O.)

I met a wonderfully polite gentleman named Jack.

Scarlett's face shows extreme concern.

JUDY (V.O.)

(Talking to Jack in the background)

You trying to get me drunk Jack?

Scarlett pulls her cell phone out of her coat on the couch and frantically tries to reach Judy.

JUDY (V.O.)

My My, I think he's got me a little tipsy with all the drinks he's bought me. Maybe he'll get lucky.

SCARLETT MONDALE

(On cell phone)

Judy! Please! Please pick up. Judy, what does Jack look like? Judy, please call me back! He could be someone under investigation that knows you're my friend!

Scarlett puts her phone in her pocket after leaving the message and hurries out the door.

She gets in her car and speeds away.

INT. RON'S NIGHT CLUB - MOMENTS LATER

Jack (With a derby hat and suit) sits next to Judy with his arm around her. They both hold drinks in their hands.

JACK

You know, I feel we are a unit of a kind.

JUDY

A unit of a kind? Hah.

JACK

Oh, you know what I mean. You with those beautiful eyes. I could melt right into them. What do you say we head on up to my room next door.

JUDY

You're staying at the Hyatt?

JACK

Deluxe room for two.

Judy, with a slightly intoxicated look, gazes at Jack.

JUDY

Well, I don't usually do this, but I must say, you have a way about you.

They both put their drinks down. Jack throws down a wad of money on the table and takes Judy's hand.

They walk out the exit.

INT. SCARLETT MONDALES SUV - MOMENTS LATER

As Scarlett drives, she continues to try and call Judy with her car phone.

SCARLETT MONDALE  
Come on Judy, answer the damn  
phone!

JUDY (V.O.) (RECORDING)  
Hello, you've reached Judy.

Scarlett hangs up and continues to drive at a high rate of speed.

INT. HYATT HOTEL - MOMENTS LATER

Jack and Judy enter his room.

JUDY  
Oh, nice!

JACK  
Yeah, these rooms aren't bad. Of  
course I probably won't be here too  
long.

JUDY  
What'd you say you do?

JACK  
Travel research.

Jack puts his arms around Judy and pulls her close. They start making out.

He takes her hand and leads her to the bed. They start taking off their cloths. Kissing, then taking more cloths off.

EXT. RON'S NIGHT CLUB - MOMENTS LATER

Scarlett pulls into the parking lot, gets out of her car and enters the building.

She quickly walks up to the waitress that was serving them earlier.

SCARLETT MONDALE  
Hi, you remember me, right?

WAITRESS  
Yes, you alright?

SCARLETT MONDALE  
Well, no. I'm looking for my friend  
that I was with earlier.

WAITRESS  
Oh, she left with some guy.

SCARLETT MONDALE  
Did you happen to hear maybe where  
they were going?

WAITRESS  
I did hear the guy tell her he was  
staying at the Hyatt next door.

SCARLETT MONDALE  
Thank you!

Scarlett runs away towards the exit, while the waitress looks  
a little puzzled.

She runs out the exit and toward the hotel.

Scarlett enters the front door and goes up to a man behind  
the check out counter.

MAN BEHIND COUNTER  
Can I help you Miss?

Scarlett looks through her phone, then holds it out for the  
man to see.

SCARLETT MONDALE  
Can you tell me if you've seen this  
woman?

MAN BEHIND COUNTER  
As a matter of fact I did.

SCARLETT MONDALE  
She's a very good friend of mine  
and I really need to talk to her.

MAN BEHIND COUNTER  
She was with Mr. Mortan.

SCARLETT MONDALE

Can you tell me what room I can  
find them?

MAN BEHIND COUNTER

Well, 305, but you can't just go  
up, I have to..

Scarlett runs toward the elevators.

The man behind the counter picks up the phone and pushes a  
red colored button on the panel in front of him.

The floor indicator lights in the elevator reach three and  
Scarlett rushes out and down to room 305.

She quickly opens the door and goes in.

Four men surrounding a bed turn to look at Scarlett. Two of  
them (MAN 1, MAN 2) are the ones who caught her in the police  
lab.

Scarlett can see the feet of someone lying on the bed and  
runs toward it to see who it is.

It's a Skeletonization of her friend Judy.

Scarlett goes to pull her gun out of her jacket, but a man  
stops her from behind.

Then all the men grab Scarlett (She kicks and screams).

SCARLETT MONDALE

(Crying)

Judy!

One of the men pulls out a device and shoots it at Judy's  
remains. Judy's body disintegrates and disappears.

The men still hold Scarlett as she fights to get free (while  
crying).

SCARLETT MONDALE (CONT'D)

What have you done to my friend!

MAN 1

You weren't supposed to see this.

Scarlett collapses and the men ease her to the floor.

Tears continue to roll down Scarlett's face as she looks at  
the men in front of her.

MAN 2

We didn't do the harm to your friend. The harm was already done.

Scarlett stops crying enough to speak.

SCARLETT MONDALE

(Sniffling)

She's dead. What happened to her then? What did you shoot her with. Where'd she go?

MAN 2

Things have got a bit complicated now that you have witnessed this.

One of the men kneels down and looks Scarlett in the face.

MAN 3

The man who killed your friend is wanted. We're here to get him.

SCARLETT MONDALE

Who are you?

MAN 3

We're here from the same place as the man we're after.

SCARLETT MONDALE

Where's that?

MAN 2

This is going to seem unbelievable at first, but we're here from Earth's future.

SCARLETT MONDALE

Huh?

Scarlett has tears on her cheeks and a stressed out expression.

SCARLETT MONDALE (CONT'D)

What the hell is going on?

MAN 4

We've found log books with photos of you and your father. We know you have SOME involvement with what's going on here.

SCARLETT MONDALE

What the hell IS going on here?!

Scarlett starts crying again with her head down.

SCARLETT MONDALE (CONT'D)  
Judy. Oh my God.

MAN 4  
What do you know of the man named  
Jack?

Judy lifts her head up to look at the man.

SCARLETT MONDALE  
My father met him fifty years ago.

MAN 4  
Your father was quite young then.

SCARLETT MONDALE  
Ten.

MAN 4  
You both were directed with  
information from him. Correct?

SCARLETT MONDALE  
I don't know what I'm getting into  
here. I don't know whether I should  
answer.

MAN 3  
Lets just lay it on the line here.  
Your friend Jack probably killed  
Judy.

SCARLETT MONDALE  
(Sniffling again)  
Why would he do this?

MAN 2  
Because he's not stable.

MAN 3  
You see, he's two men. You call it  
dissociative disorder I believe.

SCARLETT MONDALE  
But why would anyone harm Judy?

MAN 2  
There's a lot to explain.

MAN 4

We'd like to talk to you and your father together. There are things you can help us with.

SCARLETT MONDALE

How do I know you're telling me the truth. My friend is gone, and you made her disappear.

MAN 1

We cannot keep evidence of interference in your time.

The man pushes something on his wristwatch, and man 2 disappears.

Scarlett looks stunned.

MAN 1 (CONT'D)

We simply moved your friend's body to our ship, like I just did with him.

SCARLETT MONDALE

I can't handle this. What happened to Judy? Why did she look like that... (Crying)

The man in front of Judy puts his hands on her face showing sympathy.

INT. DR. ROGER MONDALE'S HOUSE/LABRATORY - MORNING

Roger Mondale (asleep in his bed) awakens from his phone, then answers it.

DR ROGER MONDALE

Honey! What's wrong? Alright, yes I know where that is.

INT. UNDISCLOSED BUILDING - MORNING (LATER)

Man 4 opens the door and greets Dr. Mondale.

MAN 4

Hello sir, glad to meet you.

They shake hands, while the doctor looks confused. Scarlett runs up to her father and hugs him.

DR ROGER MONDALE  
You OK baby?

SCARLETT MONDALE  
(Crying)  
Judy's dead.

DR ROGER MONDALE  
What?

SCARLETT MONDALE  
Judy's dead, and Jack probably  
killed her.

DR ROGER MONDALE  
I don't understand. Jack? The man  
we're looking into?

SCARLETT MONDALE  
Yes.

MAN 4  
We wanted to fill you in on  
everything. We've been  
investigating him as well. He's a  
very sick man.

INT. UNDISCLOSED BUILDING - LATER

Dr. Mondale, Scarlett and 2 of the men sit in a room.

DR ROGER MONDALE  
And you're telling me that you all  
are from the future looking for  
Jack because he's committing  
murders?

MAN 4  
Yes, and he's causing things to  
drastically change in time.

MAN 3  
We know you've been observing  
patterns of events with planetary  
alignments.

DR ROGER MONDALE  
Yeah.

MAN 3  
Well, we'd like to utilize your  
findings. You see, we can't see  
what you can. Not from our time.

DR ROGER MONDALE  
And what time is that?

MAN 3  
2590

Roger puts his hand over his face, as if he's having problems believing.

MAN 4  
You see, we've found data with most of his movements. All the logs of his plan to escape to this simpler time.

MAN 3  
You know, Jack was a great scientist, astronomer like yourself. He was a genius since birth just about.

DR ROGER MONDALE  
So what happened to him?

MAN 3  
Our world is a very different world indeed. It's polluted, very regulated and not nearly as enjoyable. But it is what it is, and it's where we're supposed to be.

MAN 4  
Jack discovered the Longfertidiaz. A time warp.

DR ROGER MONDALE  
Yeah, well that doesn't explain why he's killing people.

MAN 4  
We've discovered that transporting down through your atmosphere, from our ship can split life molecules, including components of the brain.

MAN 3  
Bringing a ship all the way into your atmosphere is the only way to be safe.

SCARLETT MONDALE  
But you beamed your partner up a little while ago.

Man 4 rolls up his sleeve and opens a slot in his arm which shows three colored lights.

Scarlett and Dr. Mondale look stunned.

MAN 4

What you see are only vehicles for us, on the other end, to function through. What you're looking at are not real people, we're - they're what you call monitors, androids.

DR ROGER MONDALE

My God.

SCARLETT MONDALE

Who exactly is speaking.

MAN 4

Well, this is Captain Ray Angler, but that doesn't matter, there's several people running each monitor.

DR ROGER MONDALE

So future humans are limited in what they can do here.

MAN 3

Jack didn't calculate all of these factors. He was just focused on escaping here with his wife Sharon.

MAN 4

We have condensed the data log of Jack's journey. At least what we found.

Man 4 gives flash drives to Roger and Scarlett.

MAN 3

We think this will explain everything. Maybe we can work together to find him.

MAN 4

When you're finished please give us a call. All the information you need should be on that.

INT. OBSERVATORY TOWER 1 - NIGHT (2589)

Jack looks through an advanced telescope. He takes a moment to write a few things in a book, then looks back through the scope.

The view through the scope shows 2 stars. One has a partially blocked view, like a silhouette of something not seen.

JACK

There you are. Right on time.

He then writes numbers and symbols in the book before putting it into a case.

He pushes a button on the case and it shrinks small enough for him to pocket it.

JACK (CONT'D)

(Pocketing the case)

Trying to keep it from ME is ridiculous.

Jack walks out of the observatory room towards the exit, holding a voice recorder.

JACK (CONT'D)

(Speaking in recorder)

All the research I presented to the panel, and they wouldn't own up to the existence of the portal. The portal they've used to change our world by altering past events.

INT. MALSINAR LAUNCH SITE - NIGHT (2589 A WEEK LATER)

Jack waits looking through a door window and watches a futuristic car pull up in the parking lot.

A pregnant looking woman (Sharon) gets out of the car, walks up to the door and Jack lets her in.

They hug.

JACK

Baby, what took you so long?

SHARON

I'm sorry honey, the lift wasn't charged completely.

JACK

Well, come on, lets hurry.

Jack grabs Sharon's hand and they move quickly down a hallway.

They come to a door with a blinking red light near the handle. Jack then holds an object next to the light and it turns green.

He pushes a few buttons on the object and then opens the door.

They go in and come to several hatch doors with lights, switches and controls on the walls next to them.

Jack enters some information onto a keyboard and the first door opens.

When they go through the door it's obvious that it's a spacecraft they're entering.

Jack buckles Sharon up and then starts turning switches on and changing control settings.

An engine can be heard starting up and more lights flicker on the control panels.

As he buckles Sharon in, then himself, he hits a few more controls and the engine makes a loud noise.

Movement is seen through the windshield as the craft takes off from the launchpad.

Jack and Sharon's face show the gravitational pressure from lift off.

JACK (CONT'D)  
(Speaking in a mic with  
headphones)  
No more brown skies. Strict rules  
or limitations baby. We're going  
back to a simpler time.

The view out the front of the windshield shows the brown haze in the atmosphere getting thinner as they become closer to leaving orbit.

Jack keeps a graphic alignment through instruments attached to the windshield.

He aligns it up with what looks like the two stars he was viewing at the observatory tower.

A voice is heard coming from the radio intercom.

VOICE (V.O.)

We know it's you Jack. Don't do it.  
There's a reason we didn't inform  
you of the longfertidiaz.

JACK

I'm listening.

VOICE (V.O.)

You have to bring the ship...  
(signal starts breaking up)

Jack looks eager to hear what was being said and tries to get the signal in by messing with the controls.

JACK

What are you telling me. Come in,  
can you hear me?

The area next to the star shows what looks like a black hole. Swirls of bent light radiate around the blackness of the circle as the ship gets closer.

Jack turns to Sharon.

JACK (CONT'D)

Baby, we're going to be alright.  
I've been studying this for years.  
This is the ticket to a better life  
for our family.

Sharon stays quiet with a frightened look on her face.

The ship starts shaking and the colors outside the windshield flash brighter and more erratic.

Sharon's face shows extreme terror while Jack struggles to keep his composure.

The vibrations of the ship become almost violent as wild colors engulf the windshield.

Suddenly everything becomes quiet. All you hear is the humming of the engines at an almost idle state.

Out the windshield is the familiar look of stars in the blackness of space.

The stars in view start to move to the side as Jack turns the direction of the ship a complete 180 degrees.

And a magnificent view of a very blue colored earth is in sight.

Jack and Sharon look at each other. Sharon still has perspiration on her forehead, but returns a smile.

The view out the windshield shows earth getting closer and closer.

The ship is shown coming into the atmosphere while a burning glow starts to appear on it's exterior.

The ship starts shaking. The view from the inside shows the windshield becoming engulfed with a fiery red.

I/E. VINTAGE AIRPLANE - DAY (1944)

A UC-64A plane flies through fog.

Inside, a man sits near a window of the plane holding papers with music compositions on them.

A constant engine noise is heard.

A man in a military suit comes from the front of the plane to talk to him.

MILITARY MAN

(Slightly shouting)

Glenn, you better buckle up, we've got some maneuvering to do. We have to get out of this airspace, ... Bombers.

The plane is seen banking to the left through the heavy fog.

I/E. JACK & SHARON'S SPACECRAFT - DAY (1944)

Jack holds the controls while the windshield view shows the ship entering clouds at a very high speed.

An alarm goes off, and red lights start to blink.

Jack flips a few switches and a radar screen comes on showing something.

Jack's face looks terrified seeing the screen, then he looks out the window and sees just a glimpse of the UC-64A plane before clipping it with his wing.

The ship rattles from impact, but keeps flying.

The vintage plane, without a wing, drops out of the sky and towards the water below.

Jack looks extremely upset as he maneuvers the controls.

The spacecraft is seen flying by very low over the water.

Windshield view shows the ship heading towards land. Jack flips another switch.

The ship flies by and becomes invisible.

EXT. SHIP PORT DOCK - DAY (1944 MOMENTS LATER)

Workers load and unload things on a conveyor from a docked ship. Trucks drive in and out of a loading dock parking lot.

Two men work away from the dock near a field, when they hear a weird noise that sounds like a modern vacuum cleaner fly over top of them, but nothing's in sight.

They watch where it goes, till it sounds like it's over the field.

Dust and wind from the area the noise comes from settles as the noise stops.

The two men look at each other with a queer look on their face.

They start to walk over to the field. As they get closer to the area, a man calls them back.

MAN CALLING TO THEM  
Hey! You guys get the hell back  
here or you're fired!

They turn around and start walking back.

INT. SCARLETT MONDALE'S SUV - PRESENT DAY

Scarlett drives while listening to jack's recording.

JACK (V.O.)  
We were lucky the men never came  
back to investigate, but hitting  
that plane was horrifying. I still  
don't know why our main radar  
didn't pick it up.

Scarlett shows concern from what's being said on the recording.

JACK (V.O.)

We purchased money at museums from our time and used it to buy things in the new time. One of them, was a nice little house in a quiet countryside neighborhood.

INT. JACK AND SHARON'S HOUSE - DAY (1944 MONTHS LATER)

Jack walks in the door, takes off his jacket then walks in another room.

Sharon lays on the bed and looks obviously more pregnant then before.

SHARON

It's coming honey.

She holds her stomach and shows pain on her face.

Jack excitingly grabs a pair of headphones with mic from a suitcase on the couch.

He places them on his head and over his ears.

He takes washcloths and blankets out of another bag and prepares to give birth to his child.

JACK

(Speaking in headphone mic)

Clear for delivery, start.

Jack's view shows directions on where to place a tool to Sharon's body. An animation of lines and diagrams for the procedure.

Jack places the tool on Sharon and moves it in circular motions.

Sharon shows extreme pain on her face.

JACK (CONT'D)

Push Honey, Push!

Sharon screams with pain.

JACK (CONT'D)

Come on honey, we're almost there.

More screams come from Sharon.

JACK (CONT'D)  
I see the head. Push, push!

The view out the window shows the sun setting. And a baby's cry is heard.

Jack places the baby in Sharon's arms and her face lights up with joy, as the perspiration still lingers on her forehead.

Sharon's smiling face changes to a pain filled face.

JACK (CONT'D)  
Are you alright honey?

SHARON  
I don't know what's happening to me.

JACK  
What are you feeling? Where does it hurt?

Jack takes the baby, places it on the bed and wraps the blanket around it.

SHARON  
It's like something is pulling me from the inside out.

JACK  
I don't know what you're talking about honey. Please. Does it feel like something from the delivery?

SHARON  
No, it feels like my whole body is being taken over.

Sharon's face starts to shrivel up. Jack looks terrified.

SHARON (CONT'D)  
(Very weak voice)  
I love you.

Sharon's face turns almost skeletonized, as her entire body becomes rail thin. The life in her seems to slowly leave her body.

Jack looks confused and desperate to help her by moving his hands from her chest to her mouth, but stops.

He kneels next to her crying.

JACK  
 (Crying)  
 Honey, why? Why?

INT. JACK AND SHARON'S HOUSE - DAY (1944 A WEEK LATER)

Jack sits staring out the window with a somber look on his face.

He turns toward the crib his one week old son lays in.

He looks back out the window, then appears to have an idea.

He gets up and puts his coat on and leaves a device next to his son's crib, before walking out the door.

He goes around the corner outside and into a huge garage, flips on the light and then pushes a lever on the wall.

The spacecraft that he and Sharon traveled in appears out of thin air.

Climbing in the craft he then looks at a panel with dates and years on it.

JACK  
 Time got us into this mess, maybe  
 it can get us out.

I/E. JACK & SHARON'S SHIP IN GARAGE - DAY (1944) DAYS LATER

Jack tucks his son in a special crib that straps into the side of the ship's rear seat.

He turns on a lot of controls and lights start going on along with an engine noise.

The garage door opens, and the craft becomes invisible again.

Neighbors (about 100 yards away) talk to each other, then turn to look toward the odd noise coming from Jack's garage.

The engine sound travels up into the sky, while the neighbors continue to look.

JACK (V.O.)  
 So I went to the longfertidiaz

The view out the ship's window shows the blackish hole and the swirls of bent light again.

JACK (V.O.)

I could only estimate where I'd end up, going forward in time again. I calculated the charts for years, and knew where the alignments might take me, coming here, but going forward? This was from a different angle.

The era-tic flashes of light and vibrations begin while Jack holds on to the controls, glancing at his son every few seconds.

Everything becomes quiet again and Jack turns the ship around 180 degrees.

The earth is seen.

JACK

No! The atmosphere is too blue.

Jack's eyes glance down at the dashboard panel which shows digital numbers that look like calculation measurements.

JACK (CONT'D)

My God, I guess there's only one way to find out.

Flipping a few switches and taking the wheel with his left hand, the ship's movement is seen by the stars outside the windshield.

The ship moves into the atmosphere.

Again, the windshield is engulfed with a fiery red and the ship vibrates, while the baby cries from his crib.

As the fiery red glow changes to a view of earth, a huge collision occurs with a plane.

Jack looks at the instrument panel, then switches on the manual radar and sees the remains of the aircraft he just hit.

He wrestles with the wheel for a bit before his ship smoothens out.

JACK (V.O.)

It happened again. It seemed every time I flew into the gravitational pull of an earlier earth, there was a disaster.

Jack looks down at a screen on a panel. He pushes a button and the screen shows a fleet of Japanese planes underneath him.

JACK

Oh, you got to be kidding me!

He switches a few more controls and the ship turns around.

JACK (V.O.)

I didn't go forward in time, I went back three years. Seems there was no way to calculate where I'd end up anymore.

INT. DR. ROGER MONDALE'S HOUSE/LABRATORY - NIGHT (PRESENT DAY)

Doctor Mondale sits at a desk with both hands under his chin as he listens to Jack's log recording.

JACK (V.O.)

If I beamed down, and left the ship in orbit, I could save fuel and not risk another disaster. My son would definitely be safer.

Doctor Roger Mondale's face shows concern as he seems to realize the situation.

I/E. JACK'S SHIP IN ORBIT - NIGHT (YEAR UNKNOWN)

The ship floats in orbit. Inside, Jack puts a device with a blinking green light next to his son who lays in his crib.

Jack then steps into a tube like area and flips a few switches.

He stands straight up with his arms crossed in front of him.

Particles of his body flicker till he completely disappears.

EXT. WOODS NEAR A SMALL TOWN - DAY (CONTINUED)

Jack materializes near a large tree. He takes in all his surroundings then heads out of the woods.

He walks toward the small town that can be seen just ahead.

Parked on the side of the road are mostly 1980's cars. Jack stops to observe a few.

He then walks into a small grocery store and down the aisle where calendars are for sale. He picks one up and it shows the year 1985.

He shakes his head no, then picks up a hand basket and goes to the baby aisle, loading baby milk and a few other things into it.

Jack puts the basket on the counter where a pretty petite blond haired girl works the cash register. She starts scanning his purchases.

PRETTY GIRL

My, what a lucky lady your wife is.  
Most men leave all this to the  
woman.

Jack looks a little agitated.

JACK

My wife, the mother, died.

PRETTY GIRL

Oh, I'm so sorry. Please forgive  
me. I didn't mean to ....

JACK

Don't worry about it.

The girl looks very sympathetic.

PRETTY GIRL

If there's anything I can do.

Jack's expression changes. He seems to have a more confident look, as he gives a sly smile.

He then gestures her to come over so he can privately tell her something.

She comes closer to him and he whispers something in her ear. He then puts his hands on both sides of her temples.

Her expression changes as though a powerful spell has been cast over her.

She slowly turns around and casually puts a sign on the small counter that says "Will return in 10 minutes".

CUT TO:

INT. BACK STORAGE ROOM - DAY (MINUTES LATER)

The two are making out heavily, then Jack turns her around and pulls her pants down.

The girl's hands are on the wall as Jack takes her from behind.

After they have sex for a bit and the two have orgasms, the girl sits on the floor with her back against the wall.

Jack pulls his pants up and straightens his buttoned shirt.

The girl starts to breath heavy as if she can't get air. She chokes and puts her hands on her neck. Her eyes start to widen as if she is going into shock.

Jack stares at her, but doesn't offer any help.

Her body starts to shake and slowly shrivels into a skeletonized corpse.

Jack continues to stare at her lifeless body, then finally snaps out of it, seemingly realizing that he might have caused the incident.

He grabs the hand basket with his purchases and takes a device out of his pocket.

He stands straight up holding the basket in front of him with one hand while pushing a button on the device with his other.

Particles of his body flicker again till he completely disappears.

INT. JACK'S SHIP IN ORBIT - DAY (CONTINUED)

Jack materializes in the tube like area of the ship. He looks over at his son in the crib, where a connected mechanical arm feeds him milk.

He sits in the pilot seat, then pushes a button.

JACK

(Recording to log)

Something happened I can't explain.  
First off, I've done things I  
wouldn't normally do. I temporarily  
lost control of my actions. I might  
have been responsible for a death.  
It's hard to explain.

Jack takes control of the ship and steers it away from orbit.

JACK (CONT'D)

Some horrible occurrence happens  
with women when I'm with them.  
Including my wife. I don't know  
whether it has to do with me, or,  
the time, or what.

With frustration on his face he flips a few more switches and  
the ship heads toward the blackish hole and the swirls of  
bent light.

INT. SCARLETT MONDALES HOUSE - NIGHT (PRESENT DAY)

Scarlet sits on her couch listening to Jack's log recording  
with tears in her eyes.

JACK (V.O.)

There was something Control was  
trying to tell me after liftoff.

I/E. JACK'S SHIP IN ORBIT - NIGHT (YEAR UNKNOWN)

Jack turns on the radio recording.

VOICE (V.O.)

We know it's you Jack. Don't do it.  
There's a reason we didn't inform  
you of the longfertidiaz.

JACK (V.O.)

I'm listening.

VOICE (V.O.)

You have to bring the ship...  
(signal starts breaking up)

Jack is seen pulling apart the radio panel under the  
dashboard. Hundreds of colored wires are exposed.

He takes two wires and touches them to a small box that hangs  
from another opening.

Garbled sounds from the speakers slowly become clear  
messages.

Jack rewinds it and plays it again with the wires in a  
different spot on the box.

VOICE (V.O.)

You have to bring the ship all the  
way in. Don't beam down.

(MORE)

VOICE (V.O.) (CONT'D)  
We've done studies on animals, and they were affected neurologically by molecule separation. Brain damage is revealed gradually. Sporadic at first, with no chance of reversal.

Jack's face shows concern.

VOICE (V.O.)  
Also, your window is 24 hours max., Or you won't be able to get back to the same year. We've been using monitors for everything so far.

Looking out the window at the vastness of space, Jack's expression is of sorrow.

He turns to look at his son in the crib, then takes to the controls. The ship starts moving into earth's gravitational pull.

JACK  
(Flipping switches)  
This time I'm leaving the manual radar on.

Immediately after turning on the manual radar, it starts beeping.

On the screen another space craft shows up. Jack looks out the windshield and turns his spacecraft to the right, barely missing the other spacecraft.

On the radar screen shows "Vostok-3KA" 1961 Spacecraft.

The ship enters the atmosphere with a fiery glow. It then is seen flying across the sky turning invisible.

Jack turns on a dashboard screen, punches in a few things including 1961, then photos, addresses and background information of people flash.

Out the windshield shows fields below, lit by the bright moon.

EXT. FIELD - NIGHT (1961) CONTINUED

The green grass of a field is blown from Jack's invisible ship landing.

Then Jack is seen walking his son (in a baby carrier) through the field, all the way up to the front door of a ranch house.

His face shows sorrow as he places his son on the door step. He then takes out a remote device, rings the doorbell, pushes a button on the device, then disappears.

The door opens and a woman reaches down to touch the baby. She then turns and shouts in the house.

WOMAN AT DOOR

Honey! There's a baby on our  
doorstep!

A man comes to look at the baby with her. They then pick up the baby and bring it in the house.

JACK (V.O.)

I didn't know when I'd lose control  
again. This was the best way to  
give him a chance.

INT. JACK'S SHIP IN ORBIT - NIGHT (YEAR UNKNOWN)

Jack sits behind the control panel of his ship looking at a red light blinking.

JACK (V.O.)

I am not only recording a log of my  
ventures, but also a complete  
diagram of the astrological  
alignments of every visit.

He reaches down near the light and pulls out a card from a slot.

He holds it in his hand and brings it up to his face to look at closer, then puts the card back in the slot.

Jack looks out the window of the ship with wonder on his face.

JACK (V.O.)

With the fuel I had left, I could  
only use the ship to go in and out  
of the longfertidiaz. Who knows  
when or if I would ever get the  
correct fuel I needed again. I had  
to keep trying though. There had to  
be a way back to the future. But  
how much more would I be affected  
by beaming down again and again.

He grabs the wheel and turns the ship around again. An angry expression comes over his face.

JACK

I'll do what I have to do. I WILL get back at any cost! I'll MAKE the fuel if need be. No one is going to get in my way. No one!

INT. DR.ROGER MONDALE'S HOUSE/LABRATORY - NIGHT (PRESENT DAY)

Dr Mondale unplugs the flash drive and sits in thought.

He then takes out his cell phone and makes a call.

DR ROGER MONDALE

I just finished the log. You?

CUT TO:

INT. UNDISCLOSED BUILDING - DAY

Roger, Scarlett and Man 4 walk fast down a hallway.

MAN 4

We know he's still here in this time. We've tapped into a signal on his manual radar. We just don't know of any patterns to look for.

DR ROGER MONDALE

I've noticed a strange interruption of view in the north sky at certain arcminutes every Equinox. Does that have anything to do with his travels?

MAN 4

We're taking everything into consideration. That's why we wanted to connect with you.

JUDY

Where is his son? Doesn't he ever try to connect with him?

MAN 4

Unfortunately there's no exact location or record of a visitation on the log. We've searched every ranch there is.

The three of them enter a room with maps of planets and stars all over the walls.

MAN 4 (CONT'D)

You've hit it on the nose. It's the north sky we've been questioning lately.

Man 4 points to a star cluster in a diagram.

MAN 4 (CONT'D)

We think he's going to try and connect with a top secret mission on that course.

DR ROGER MONDALE

Top secret?

MAN 4

Yes. This is the year earth returns from Mars with a new kind of rocket fuel. Old to us, but still usable.

JUDY

Mars?

MAN 4

Yes Mars is a rich source of perchlorates, chemical compounds used on our earlier modeled monitor ships that came here.

DR ROGER MONDALE

Earlier Monitor ships? How long have you been coming here?

MAN 4

Well it's not how long we've been coming here, but where our earlier models started to intervene. Probably late forties.

SCENE FLASHBACK:

EXT. ROSWELL, NEW MEXICO - DAY (1947)

One man (Bob Reynard) exploring the area, calls over to another man (Roy Macintosh).

BOB REYNARD

Hey Roy, I think you better get over here.

In front of Bob's feet there is an arm sticking out from underneath a metal panel. It's a small greenish/grey colored arm with three fingers on the hand.

Roy Macintosh runs over to look.

ROY MACINTOSH  
I'll be damned.

BOB REYNARD  
Help me get this panel off of him.

The two men lift the metal panel up and see a small humanoid creature, obviously dead, laying on it's side.

There is a zoom in on the panel's backside with a label worded "Malsinar Inc", which the men aren't noticing.

END FLASHBACK

INT. UNDISCLOSED BUILDING - DAY (PRESENT DAY) CONTINUED

DR ROGER MONDALE  
You mean to say that our presumed alien encounters were really man made beings from the future?

Man 4 nods yes.

Scarlett's face shows fascination, then turns serious.

SCARLETT MONDALE  
I have a few questions. First of all, what happens to women Jack encounters? What happened to Judy?

MAN 4  
We know it has something to do with reproduction. One person mating with another from a different time. Also, a life for a life. We're not completely sure on that part.

SCARLETT MONDALE  
So you're saying Judy was impregnated?

MAN 4  
Yes.

SCARLETT MONDALE  
Another question. All the events we have tracked ended up with chemical compounds.

Scarlett points to a writing board hinting she wants to demonstrate.

Man 4 nods yes.

Scarlett writes "Fe<sub>2</sub>O<sub>3</sub>(T)+ MgO & (PAHs) Deoxyribose ACGT".

MAN 4

Complex chemicals intertwine with molecules when transporting down from space.

Man 4 picks up a device off the table next to him. He adjusts it in front of the Doctor and points it at himself. It beeps.

A reading comes up on the front of the device. He then shows Scarlett. Showing "Fe<sub>2</sub>O<sub>3</sub>(T)+ MgO & (PAHs)".

MAN 4 (CONT'D)

You see? This device picks up all known similar chemical compounds and displays them. It also picks up DNA and matches it to any records found from our future time frame.

He underlines "Deoxyribose ACGT" on the board.

MAN 4 (CONT'D)

The "Deoxyribose ACGT" part is from a human.

DR ROGER MONDALE

So if we use that tool on some of our findings..

MAN 4

Yes, we can confirm it was Jack.

INT. POLICE DEPARTMENT - DAY

Walking through the large police station office, Scarlett, Dr. Mondale and Man 4 converse.

SCARLETT MONDALE

We hold evidence up to a certain point, then toss it after the initial investigation.

MAN 4

Well, it seems you have a plan. An opportunity for DNA detection?

SCARLETT MONDALE

There is a possibility that someone who cleaned a room he was in, still has something left behind. They have the cleaners use their own equipment there.

CUT TO:

EXT. MILDRED HUFFER'S HOUSE - DAY

Scarlett knocks on Mildred Huffer's door with Man 4 and Dr. Mondale.

Mildred opens it and looks terrified when seeing Man 4. She goes to close the door and Man 4 stops her from doing so.

MAN 4

Mildred, it's alright. I'm not going to do what I told you. We had to say those things to keep you from spreading information, but we have different circumstances now.

Mildred slowly opens the door with caution.

SCARLETT MONDALE

Have you cleaned out your vacuum cleaner since the hotel that night.

MILDRED HUFFER

No, I haven't touched it since.

SCARLETT MONDALE

Good! Can we see it?

MILDRED HUFFER

Sure, I guess.

Mildred walks over to her closet and pulls out the vacuum, then makes a gesture that it's theirs to investigate.

Scarlett takes the container off of the vacuum. Man 4 takes out his device from his shoulder bag and holds it close to the dirt and dust in the container.

A reading comes up on the screen "Fe2O3(T)+ MgO & (PAHs) Deoxyribose ACGT".

He pushes another button on it and it beeps again, with another reading "DNA: Jack Mortan, born 2560 Capital City".

DR ROGER MONDALE  
Well, that answers that question.

Man 4 stands up while putting the device away.

MAN 4  
Like I said, I think he's going to interrupt that Mars mission somehow, on it's return. We're going to have to figure out how.

DR ROGER MONDALE  
Where is it?

MAN 4  
Can't be far from the longfertidiaz, where he hides. Our modern radars are useless in this time. That's why we can't track him or this mission with it. We need access to the power circuitry of this year's best radar.

DR ROGER MONDALE  
(Looking at Scarlett)  
Deep Space Network in California. Would you have any connections there with clearance?

SCARLETT MONDALE  
Well, actually, there is one person I know who might have a connection, but we'd have to convince him of the truth.

MAN 4  
That shouldn't be a problem.

I/E. LES SMITH'S HOUSE - EVENING

Scarlett and Man 4 stand at Les Smith's front door. Scarlett rings the doorbell.

Les opens the door.

LES SMITH  
Oh no. Now what do you need?

SCARLETT MONDALE  
(Pointing at Man 4)  
Les, this is Jim Reed.

Man 4 raises his eye brows at the name.

SCARLETT MONDALE (CONT'D)  
We have something very important to  
talk to you about, if you have some  
time.

Les nods yes and gestures that they can come in.

LES SMITH  
Have a seat.

They sit down.

LES SMITH (CONT'D)  
Now what's so important that you  
just show up at my door?

SCARLETT MONDALE  
Well, this is going to sound  
outrageous, but we have people from  
the future in our time.

Les points his head down (In disbelief) while looking at  
Scarlett.

SCARLETT MONDALE (CONT'D)  
Yeah, I know. But hear me out.  
That's why I've been so eager to  
get into records lately. There's a  
man from the future we've been  
tracking that's causing problems in  
history.

Les rolls his eyes.

LES SMITH  
God almighty, you can do better  
than that. You came all the way  
over here to pull this joke?

SCARLETT MONDALE  
Jim here is what they call a  
monitor. He's an artificial being,  
an android. From the future. Here  
to catch the MAN from the future  
who has now murdered people and  
caused disruption in time.

Man 4 opens the slot in his arm, exposing the colored lights.

Les opens his mouth in surprise.

Scarlett puts her hand out toward Les.

SCARLETT MONDALE (CONT'D)  
Can I see your phone for a second?

LES SMITH  
I guess.

Les hands her his phone and Scarlett then hands it to Man 4.

SCARLETT MONDALE  
We're going to prove to you that  
this thing is real.

Man 4 turns Les's phone on video and aims it at himself and Les. Scarlett then gets in the picture and waves.

Man 4 then pushes the button on his wristwatch, and disappears with the phone.

Les blinks then opens his eyes wide in amazement.

SCARLETT MONDALE (CONT'D)  
He has just beamed up to his ship.  
He'll return in a minute. He just  
wanted to demonstrate something.

Man 4 appears on the other side of the room.

LES SMITH  
Holy shit! How'd you do that?

Man 4 then hands Les his phone.

Les plays the video and sees the three of them as they were, then a flash of light and a change of view. A view of earth from space through a window of a spacecraft. Then pointing at Man 4 again, then a flash of light and back again to Les's living room.

LES SMITH (CONT'D)  
(Looking at phone)  
Oh, this is insane!

Les turns the other way, holding his phone by his side as if to figure it out.

LES SMITH (CONT'D)  
Alright, let's say this is true.  
So, what do you want from me?

SCARLETT MONDALE  
Clearance to all circuitry at the  
Deep Space Network Facility.

LES SMITH

Why?

MAN 4

To track an unmanned spacecraft. We believe the man we're after, "Jack", is going to try interfering with a top secret mission. He's after a new fuel compound found on Mars.

LES SMITH

Oh, this gets crazier every second.

Les looks at his phone, then back up to Scarlett.

LES SMITH (CONT'D)

So, it's really my father's pull you're after.

Scarlett nods yes.

SCARLETT MONDALE

Could you look into a way for us to get that clearance?

LES SMITH

Well, he's certainly got connections there still. He plays golf with half of NASA when visiting.

INT. DEEP SPACE NETWORK FACILITY - DAY

A man walks Les, Man 4 and Scarlett through the station.

NASA EMPLOYEE

This is the main hall that leads to the control rooms. The circuitry for all the antennas is in them. Not my business, but I don't recall anyone mentioning repairs needed.

The NASA Employee gestures Man 4 to go into the first room.

MAN 4

I'll be just a few minutes.

He goes inside, and to the back wall where the circuit boards are.

He pushes a button on his watch, then moves his arm around the board.

He looks down and from his view you see numbers and symbols flashing on the watch.

INT. DEEP SPACE NETWORK FACILITY - DAY (LATER)

The NASA employee escorts Les, man 4 and Scarlett to the front exit.

NASA EMPLOYEE

I hope everything went smoothly.

Scarlett looks at man 4 and he nods yes.

SCARLETT MONDALE

Yes, we did everything we needed to do, thank you.

NASA EMPLOYEE

Say hello to your father for me  
Les.

LES SMITH

Of course.

Les, Scarlett and man 4 walk to Scarlett's SUV, then get in and close the doors.

SCARLETT MONDALE

So, what exactly did we do just now?

MAN 4

We have every antenna registered in my watch here.

(Pointing at watch)

I'll install all the communication between their antennas and our ship's equipment so we can track the craft's return path, and hopefully Jack.

SCARLETT MONDALE

Anything I can do here?

Man 4 hands Scarlett a device.

MAN 4

Give that to your father. The green button is for communication. The small screen is an extension of my radar.

(MORE)

MAN 4 (CONT'D)

Tell him to focus his telescope lens on the north sky at the measurements he mentioned, and report any kind of disturbance.

SCARLETT MONDALE

Disturbance?

MAN 4

Energy powered by more than one, out of time source, could stir up a power flux in the longfertidiaz. It would take us both out. Your father could probably see a pre-flux display before it expands.

SCARLETT MONDALE

Wow. Another question. What is he going to do with the fuel? It's got to be raw fuel, right?

MAN 4

Oh, he can convert it on the spot with our technology, believe me.

EXT. (OUTERSPACE) NEAR THE LONGFERTIDIAZ - NIGHT

A spacecraft flies by with a USA symbol on the side of it. Out ahead of it, far away, is earth.

A tiny spot of light coming from earth is shown getting closer until a saucer like spacecraft is revealed.

The saucer flies by, then a warp speed propulsion is shown as the engines on it fire.

The saucer slows, stops, then turns towards the direction of the US craft going by towards earth.

It then follows in the direction of the US craft.

INT. MAN 4'S SAUCER SPACECRAFT - NIGHT

Man 4 sits at controls, as he looks through the instrument embedded windshield of his spacecraft, he watches a magnification of the US craft in front of him.

He looks down and sees the craft on his radar, then flips a few switches and his windshield screen turns a purplish color.

His windshield view shows an outline of what looks like the longfertidiaz appearing in front of him.

As the US rocket craft flies by the area of the longfertidiaz, a sudden flash occurs and Jack's banged up spacecraft comes out of nowhere after it.

Man 4 fires his engines and takes off after Jack.

A funnel like instrument opens under Jack's ship while he gains on the US craft. It draws a beam of light that connects the two together like a virtual power drain.

Energy from the US ship starts flowing to Jack's craft.

Man 4's ship starts gaining on the two as he shoots at Jack's craft with Lasers.

CUT TO:

INTERCUT: DR.MONDALE'S OBSERVATORY/MAN 4'S SHIP - NIGHT

Doctor Mondale looking through his large telescope, sees the area around the longfertidiaz where the event is happening.

A glow is seen around the area, as it gets brighter and more erratic.

Mondale grabs the device Man 4 gave him and pushes the green button on it to communicate.

DR ROGER MONDALE  
Come in, can you hear me?

MAN 4  
Go.

DR ROGER MONDALE  
The disturbance is happening. The erratic glow you mentioned. I can see it getting brighter.

Man 4 continues to shoot lasers at Jack's ship, which is weaving back and forth to avoid more hits while still drawing energy from the US craft.

The glow of the longfertidiaz energy build up is seen through Mondale's scope.

DR ROGER MONDALE (CONT'D)  
Did you hear me? I said, the light you told me to watch for is happening!

Man 4 ignores Mondale while still shooting lasers at Jack.

The building energy becomes very bright, and now can be seen by Jack who is looking out the side of his ship.

DR ROGER MONDALE (CONT'D)  
Sir, if you don't get out of there  
soon you'll be taken out, just like  
you said!

Jack continues to follow the US ship while still drawing energy from it.

Man 4 continues to follow Jack, shooting and hitting his ship every other time.

Jack maneuvers his ship to the side of the beam he was drawing energy from, and lets it hit Man 4's ship.

Man 4's ship suddenly stops and goes dark. He looks at his instrument panel which shows "Warning: energy overload, temporarily incapacitated".

Jack flies off to the side and away from the glow of the longfertidiaz energy build up, while the US ship flies on towards earth.

Man 4 is seen looking out his window helpless.

The energy build up explodes and a huge atomic like explosion occurs, blowing Man 4 and his ship to smithereens.

Dr Mondale backs up from the telescope in shock, obviously seeing the explosion.

INT. SCARLETT MONDALES HOUSE - NIGHT

Scarlett is at her computer, when she notices the news on her television.

NEWS ANCHOR (V.O.)  
This is a breaking news alert.  
There has been an explosion in  
outer space, seen by several  
astronomers. It's been suspected  
that a rocket of some kind exploded  
somewhere between one hundred and  
two hundred thousand miles from  
earth.

Scarlett picks up her phone and makes a call.

INTERCUT: SCARLETT/DR.MONDALE - CONTINUED

SCARLETT MONDALE

Dad? Did something go wrong?

DR ROGER MONDALE

It certainly looks that way. I tried to tell him to get out of there. He didn't respond. From the looks of the radar he gave me, and the signal, he's gone.

SCARLETT MONDALE

Oh my God. What about Jack?

DR ROGER MONDALE

I think he got away.

SCARLETT MONDALE

Well, now what are we going to do?

DR ROGER MONDALE

I don't know.

EXT. PACIFIC OCEAN - DAY

A rocket cylinder floats in the pacific with deflated parachutes and a ship next to it. The ship starts pulling it out of the water with a crane.

Two men on deck observe.

FIRST MAN ON DECK

What the hell happened to it?

As the ship's crane pulls the craft out of the water, a charred black covers the side of it.

SECOND MAN ON DECK

They said there was a weird explosion, but who knows how far out it was then. I don't know.

The crane swings around and onto the deck, where men rush to it with meters and tools which they start hooking to fittings on the spacecraft.

MAN WITH METER

Eighty two percent full. We've lost 18 percent somehow.

OTHER MAN WITH TOOL  
 How? We followed the gage since it  
 left Mars. If it was leaking, it  
 would decompress.

Man holding meter to craft gives him a questionable look.

INT. DR. ROGER MONDALE'S HOUSE/LABRATORY - DAY

Dr. Mondale sits on his couch staring at the communication  
 device laying on the coffee table that man 4 gave him.

The phone rings and takes him by surprise. He puts the  
 speaker phone on.

DR ROGER MONDALE  
 Hello?

MAN 3 (V.O.)  
 Dr?

DR ROGER MONDALE  
 Yeah.

MAN 3 (V.O.)  
 Don't worry, you did what you  
 could. We still have a chance. Jack  
 couldn't of got too much fuel.  
 He'll stay around until he can get  
 more. We're going to have to guard  
 that fuel return. But, like I said,  
 don't worry, we're good for now.

Dr Mondale shows a sign of relief. Then concern again.

DR ROGER MONDALE  
 Your guy's gone.

MAN 3 (V.O.)  
 Yes, but we're still here. It was  
 Captain Ray Angler that got so  
 caught up on getting him, he didn't  
 realize the danger in not  
 listening. Don't worry about it.  
 We've still got a lot to do. We'll  
 be in touch.

DR ROGER MONDALE  
 Right. Yes. Alright.

Dr Mondale hangs up.

INT. LABORATORY FOR NASA'S SCIENCE PROGRAM - DAY

Les Smith and Scarlett look through glass at the returned rocket container that sits on a platform.

SCARLETT MONDALE

So that's it. His only means of escape.

LES SMITH

This whole thing just blows my mind.

A man walks up to Les.

NASA EMPLOYEE

Well, we have the extra security in place around the clock, as ordered. I'm not going to question it, but I still don't understand why we're guarding raw fuel, even if it IS from mars.

Les looks at the employee, then back at the rocket container.

The man walks away shaking his head no.

LES SMITH

(Looking at Scarlett)

Monitor three, Ron he said his name was, he wanted every possible security angle on this thing. We have a military watch.

INT. LABORATORY FOR NASA'S SCIENCE PROGRAM - NIGHT

2 men sit behind computer monitors and radar equipment.

MAN BEHIND COMPUTER 1

I don't understand what we're looking for. Wouldn't we know if anyone was in airspace?

MAN BEHIND COMPUTER 2

I don't know why, I just know it must be pretty serious if they want us to relay our findings for an airstrike.

INT. DR.ROGER MONDALE'S HOUSE/LABRATORY - NIGHT

Doctor Mondale looks at charts of planetary alignments on the wall, as the laminated piece of paper Jack gave him lies on the desk.

DR ROGER MONDALE

(To himself)

I don't understand it. There's a gap in his visits according to this.

I/E. LABORATORY FOR NASA'S SCIENCE PROGRAM - NIGHT (LATER)

One of the two men at the computers starts to get sleepy and closes his eyes.

The other man nudges him.

MAN BEHIND COMPUTER 1

I think we have something.

Radar screens, along with other instruments start flashing lights and sounding alarms.

The other man becomes alert.

They both start adjusting their equipment to get more information.

MAN BEHIND COMPUTER 1 (CONT'D)

It looks like what ever it is might be heading straight over us.

MAN BEHIND COMPUTER 2

That's impossible, there's no visual on the screen.

Outside above the building an engine can be heard, while tree branches blow to the side.

MAN BEHIND COMPUTER 1

Well, we have direct orders to relay what ever affects our radars.

The first man pushes a button on his panel that lights up.

Men wearing military uniforms in another room are adjusting equipment.

From the roof outside, several missiles are launched and hit an invisible object in the air. Sparks and flames light up the sky.

It continues to be struck by missiles till an obvious sound of it crashing to the ground is heard.

Inside, the men get up and away from their computers. They hurry to go outside with the others to see what's been hit.

Slowly, a disc shaped spaceship starts to become visible. Electric sparks fizzle outside it's shell.

MAN BEHIND COMPUTER 1 (CONT'D)

Holy shit! It's a freakin  
spaceship!

Men with protective garments and radiation meters start gathering around it. Military vehicles start pulling up.

Man 3 gets out of a car and walks towards the ship. He pulls out his cell phone and makes a call.

MAN 3

Yeah, it's Mortan's ship.

One of the men in protective clothing shouts out.

MAN IN PROTECTIVE CLOTHING

There's no radioactivity at all  
being picked up.

INT. PRIVATE MILITARY HANGER - NIGHT (LATER)

Men work with drills and equipment on the spacecraft, while Dr. Mondale, Scarlett and Les stand with Man 3 observing.

SCARLETT MONDALE

So that's it? It's over?

MAN 3

Well, that IS his ship. His mental status must of been very effected to have thought he'd get away with anything like this.

DR ROGER MONDALE

Could he be still alive in there?

MAN 3

I doubt it, that was a hell of a drop. And it might take years to get that ship open with today's technology.

SCARLETT MONDALE

You don't have anything that can open it?

MAN 3

We never thought we'd have to bust open one of our own ships when planning this visit.

DR ROGER MONDALE

Well, our technology knocked it to the ground.

MAN 3

The ship's engines are assisted with anti-gravity. That's what stopped working enough to cause unstable flight.

Man 3 shakes his head no while watching men try to drill and laser the ship open.

MAN 3 (CONT'D)

They'll never get that thing open with those. They may as well just cold storage it until new lasers come out.

Man three's face is shown close up.

MAN 3 (CONT'D)

It doesn't matter, our job here is done.

INT. POLICE DEPARTMENT - DAY (PRESENT DAY)

Scarlett leans against the wall talking on her cell phone.

SCARLETT MONDALE

Well, things are pretty much back to routine for me, so I'll be able to plan a night to have you over for dinner. Alright Dad, love you, bye.

Scarlett hangs up and walks towards her office as if she's in deep thought, then stops to listen to music playing from one of the desks in the office. The song is "Time is on my side" by the Rolling Stones.

Scarlett lets out an exasperated sigh, then continues into her office and shuts the door. On the door is a name plate that reads "Detective Scarlett Mondale".

The song "Time Is On My Side" continues to be heard.

FADE OUT:

FADE IN:

INT. POLICE DEPARTMENT - DAY (3 YEARS LATER)

A door with a name plate reading "Chief Detective Scarlett Mondale" is knocked on by an officer.

SCARLETT MONDALE (O.S.)

Come in.

The officer goes in.

OFFICER

We got a weird call that a  
desiccated body of a woman was  
found at The Ritz-Carlton.

Scarlett's face has a look of fear and surprise.

SCARLETT MONDALE

(In a cautious tone)

Where's the body now?

OFFICER

Our men are on their way.

Scarlett gets up out of her chair and gathers a few things as she heads for the door with the officer.

INT. THE RITZ-CARLTON - AFTERNOON

Scarlett stands speaking on her phone, while looking at the remains of the woman on a bed.

Investigators are gathering possible evidence around the room.

SCARLETT MONDALE

I don't understand it Dad. It's  
still locked up, with him in it.

Man three's voice is heard from behind.

MAN 3

Well.

Scarlett jumps, then turns around.

MAN 3 (CONT'D)

Now we might have the tool to confirm the last part of that statement.

Scarlett brings the cell phone back up to speak again.

SCARLETT MONDALE

Dad, I'll call you right back.

She hangs up.

SCARLETT MONDALE (CONT'D)

Great!

They start walking away from the site.

SCARLETT MONDALE (CONT'D)

How have you been? I thought you were gone.

MAN 3

No, we'll be monitoring until system failure.

SCARLETT MONDALE

So, how?

MAN 3

We started working immediately on recreating OUR laser, capable of penetrating it. It'll go down as a twenty first century invention.

SCARLETT MONDALE

You want to open it pretty badly then.

MAN 3

Yes, we have a theory.

Scarlett looks at him with a questionable look.

MAN 3 (CONT'D)

Alright, we'll find out together.

Man 3 leans over to Scarlett.

MAN 3 (CONT'D)

You know what we'll have to do here, with the body, right?

INT. PRIVATE MILITARY HANGER - DAY (LATER)

Men roll out a laser on wheels, resembling a futuristic canon.

Man 3 stands with Scarlett.

MAN 3

We had to reconstruct it from scratch, including the metal it's made of. We've tried it on everything but the ship, but it should work.

The men start pushing buttons and checking Gauges, as the barrel part of the gun starts moving into position to shoot.

Dr. Mondale walks in and up to Scarlett and Man 3.

DR ROGER MONDALE

There's not going to be much left of him in there, is there?

A man behind the laser looks up at Man 3, and Man 3 nods yes.

The laser shoots a bright beam of light onto the ship's side, burning a large full circle in the metal.

Men walk up to it and pull the circle out, leaving a hole.

One of the men who pulled the circle out holds a device near the hole, then looks up at Man 3 and gives a thumbs up sign.

Man 3 looks at Scarlett and Dr. Mondale.

MAN 3

Should be pretty clear of any radioactivity.

They walk to the stairs and go down to where the ship is.

Man 3 picks up a camera on the a table near the ship.

MAN 3 (CONT'D)

I'm going in. You can watch what I'm seeing through that monitor (pointing at a monitor).

Scarlett and Dr. Mondale nod yes.

Man 3 goes in the hole.

The camera monitor shows Man 3 walking through a small cabin with the energizer tubes on the right, then past a divider wall and into the cockpit.

In the right seat of the control panel there is what looks like an android monitor with most of it's outer skin rotted off.

Scarlett and Dr. Mondale have a disgusted look on their face as they view it.

MAN 3 (V.O.)  
 (From camera monitor)  
 As I suspected, this is why Monitor  
 2 hasn't been seen for three years.

Scarlett and Dr. Mondale have surprised looks on their face.

Man 3 walks out of the ship.

SCARLETT MONDALE  
 I don't get it. When did this all  
 happen?

MAN 3  
 It looks as though Jack somehow  
 switched ships with Monitor 2 and  
 reprogrammed him to fly where he  
 did.

DR ROGER MONDALE  
 That explains why I saw a gap in  
 his visits. He must not have got to  
 far in time.

MAN 3  
 Yes, he's back.

Les Smith walks down the stairs and up to everyone.

LES SMITH  
 I was just filled in on what was  
 going to be discovered here. You  
 wouldn't believe who filled me in.

They all look at Les.

LES SMITH (CONT'D)  
 Mr. Mortan himself.

MAN 3  
 Where?

Everyone looks with concern.

LES SMITH

He was in my freaking house. He had some kind of gun pointed at me. He gave me a message to give you.  
(Pointing at Man 3)

Les has perspiration appearing on his forehead.

LES SMITH (CONT'D)

He said he wants General Flanting, the founder of this operation, to order Monitors and go get his wife from an earlier time and bring her to him.

MAN 3

That can't happen.

LES SMITH

He said, if he doesn't he'll kill some of the General's ancestors, along with vaccine developers who helped stop the future's plagues.

DR ROGER MONDALE

Can his wife be brought back?

MAN 3

Technically yes. But there would be changes that would snowball and possible end the existence of generations. That's why time travel has to be done with extreme caution.

SCARLETT MONDALE

Yeah, but you said yourself that he's out of his mind. He'll do it. Look at how many people he's killed already.

LES SMITH

He's got Mary Newton hostage right now.

DR ROGER MONDALE

Who's Mary Newton?

MAN 3

The person who started the Uscillites military organization.  
(MORE)

MAN 3 (CONT'D)

It's an underground group that secretly did research and development to stop many of the future's deadliest man made diseases.

SCARLETT MONDALE

What are we going to do?

MAN 3

Well, as far as ancestors, I know who the most probable person would be. About twenty generations back, now, Benjamin Flanting. He was the start of their famous military family tree.

LES SMITH

I can get all his military records, I'm sure.

SCARLETT MONDALE

I can probably get any civilian records.

DR ROGER MONDALE

I'll re-check everything I have.

MAN 3

Did he say when and where he'll communicate with us next?

LES SMITH

He said you'll find out when you examine Monitor 2.

INT. PRIVATE LAB - NIGHT

The half decayed Monitor 2 (MAN 2) lays on a slab with his head open and wires running to devices with screens.

MAN 3 turns dials and adjusts gauges while looking at a screen where a video starts to appear of what MAN 2 was seeing. A very worn out, unstable Jack comes into view.

JACK

(On screen)

By now you've already figured it out. And I want Sharon. I'll let you know where and when by Ozlar radio signal two weeks after this video is viewed.

Jack pulls Mary Newton into view, with his gun pointed at her.

JACK (CONT'D)  
She's nothing to me, so don't try anything.

The screen goes black.

EXT. ARMY SPECIAL OPERATIONS TRAINING FACILITY - DAY

Soldiers walk back and forth on a military base, while Les and Man 3 watch from the back seat of a black limousine.

Two soldiers (around 20 years old) walk together talking.

LES SMITH  
The one on the left. That's him.

MAN 3  
Alright, we'll have to figure out how to get a tracking chip in him. Are there vaccines that the base gives out?

LES SMITH  
Oh wow, Yes, but they're standard vaccines he could have already got. Hold on.

Les pulls out his cell phone and makes a call.

INT. SCARLETT MONDALES SUV - DAY

Scarlett answers her car phone while driving.

SCARLETT MONDALE  
Yes Les.

LES SMITH (V.O.)  
Can you find health records for Benjamin Flanting? We need to find information on inoculations he might need. It's a way they can implant a tracking micro chip.

Scarlett raises her eyebrows.

INTERCUT: MONDALE OBERVATORY/MAN 3 UNDISCLOSED ROOM - NIGHT

Dr Mondale has his charts, the laminated paper Jack gave him and a few other things laying on a table in front of him.

DR ROGER MONDALE

(To himself)

I don't see any patterns for occurrences. There's got to be some hope here.

Mondale looks through his telescope at the stars that align with the Longfertidiaz.

The view is of an odd silhouette, a missing part out of the sky. Something invisible is floating in space.

He dials a number on his desk phone. Man 3 answers.

MAN 3

What do you have?

DR ROGER MONDALE

I definitely see a familiar interruption of view in the north sky.

MAN 3

You think it's him?

DR ROGER MONDALE

Sure looks like it.

MAN 3

I'm going to need the exact coordinates.

DR ROGER MONDALE

I don't know how I can get that.

Man 3 pulls a laptop close to him and starts typing.

MAN 3

All I need is the exact arcminutes and the magnification you're using. It's got to be exact though, cause I might be beaming up to that ship.

DR ROGER MONDALE

Oh my God. Can you do that?

MAN 3

If there's an opportunity, yes.

INT. ARMY SPECIAL OPERATIONS FACILITY - MORNING

Benjamin Flanting sits on the front entrance stairs. Two soldiers walk out of the door behind him.

SOLDIER 1  
Flanting, you're up for your  
tetanus and flu shot.

BENJAMIN FLANTING  
Right now?

SOLDIER 1  
Doc's giving them out now, yes.

Flanting gets up and goes inside with the soldiers.

INT. UNDISCLOSED ROOM - NIGHT

Man 3 sits behind a computer like machine with a screen, while punching in coordinates.

Blinking words appear "Using Deep Space Network Facility Signal".

While the coordinates show on the sides of the screen, a target like pattern outlines an object that slowly gets more in focus.

The object is a spacecraft.

Man 3's hands are shown hitting a button labeled "infrared". On the screen there is a reddish outline of what looks like the shape of 2 people on board.

INT. UNDISCLOSED ROOM - MORNING

Man 3 is still sitting there watching his screen, when one of the people's images on board the ship disappears.

MAN 3  
There's what I was looking for!

He quickly gets up out of his chair and grabs a device on the desk. He pushes a few buttons on it, then a few on the screen.

He stands straight up and his body slowly flickers with light till he disappears completely.

INT. MAN TWO'S (JACK'S) SPACECRAFT - MOMENTS LATER

A woman (Mary Newton) sits with her hands tied behind her, when a flickering image starts to appear.

She turns to look showing fear on her face.

As the image starts to become clearer it reveals Man 3. Her expression changes to surprise.

Man 3 quickly goes to the controls of the ship and starts the engine. He turns to Mary.

MAN 3

I'm going to get you out of here.

The craft starts moving towards earth.

MARY NEWTON

Who are you?

MAN 3

Someone that doesn't want you to be in danger.

The ship is seen flying by.

MAN 3 (CONT'D)

Did he say anything about where he was going?

MARY NEWTON

No.

MAN 3

Did he beam you up, or did he have the ship on earth?

MARY NEWTON

He took me hostage and aboard this ship in a field. It was invisible.

MAN 3

Good, I'm glad he didn't beam you up.

Man 3 sets the controls so he can get up to untie Mary.

MARY NEWTON

(As she's being untied)  
Who ARE you people?

MAN 3

The important thing is that you  
stay safe.

Man 3 goes back to the controls.

MAN 3 (CONT'D)

Buckle yourself in there.

The ship starts getting close to earth's atmosphere.

A fiery glow starts to appear outside the window portholes.

The ship is shown going through the atmosphere with a trail  
of flames behind it.

As the red glow outside the windshield dissipates, particles  
of someone beaming aboard start to appear next to Mary.

MARY NEWTON

Hey! I think he's coming back!

The particles start to form into Jack, as man 3 turns around  
to look.

Jack lunges forward at Man 3.

Man 3 pulls out his gun while getting up to confront him.

Jack and Man 3 wrestle for the gun while the controls are  
left alone.

The ship starts to slowly go out of control.

Mary has a terrified look on her face.

MARY NEWTON (CONT'D)

Stop! We're going to crash!

The ship is shown flying by sideways with an erratic sound of  
overstressed engines.

Man 3 and Jack continue to wrestle for the gun.

The ship turns the other way in a spiral bound decent as Jack  
falls to the side.

The gun slides toward the back of the ship and Man 3 makes  
his way over to get it.

He picks up the gun and turns to point it at Jack, but Jack  
has almost completely beamed out in the energizer tube.

Man 3 quickly lowers the gun and looks over at the controls.

The Ship is just about falling out of the sky while Man 3 manages to get to the controls.

He pulls back on the wheel with all his might and the ship starts to level out some, but still heads towards trees below.

As the ship flies by it starts scraping the tops of the trees.

Below two men are hiking up the side of a hill in the woods, as the ship flies by scraping the trees above them.

MAN HIKING 1

Holy shit!

On board, Man 3 looks relieved as he finally gets the ship back up into the sky.

Both hikers are still looking up at the trees that the ship scraped, while a few branches fall.

MAN HIKING 2

That was a damn flying saucer!

MAN HIKING 1

Lets be careful telling this story,  
It hasn't been that long since I  
was released.

INT. UNDISCLOSED HANGER - AFTERNOON

Man 3 walks from the ship with Mary Newton, as men come up to greet them.

MAN 3

(To Mary)

Now you go with these men, they'll  
keep you safe.

Mary has an exhausted, but thankful look on her face.

The men walk with Mary in another direction, while a beeping sound comes from Man 3's watch.

He looks at it and a yellow light is flashing.

MAN 3 (CONT'D)

That didn't take long.

Man 3 pulls out his cell phone and makes a call. He waits with the phone up to his ear.

He looks at his phone, then makes another call.

MAN 3 (CONT'D)

Les. Can you get Flanting checked on? My men aren't responding.

(Beat)

No, I got a warning indicator light.

(Beat)

It picks up on his emotions. Something's happened, and I don't see the tracking signal anymore.

INT. ARMY SPECIAL OPERATIONS FACILITY - AFTERNOON

Two soldiers and Les walk in the facility and up to the guard.

LES SMITH

We're here to talk with Private Flanting.

GUARD

Sure, I'll call him out, hold on.

The guard calls from the phone near him.

GUARD (CONT'D)

You want to bring Flanting out, there's some gentlemen here to see him.

The guard waits with the phone up to his ear.

GUARD (CONT'D)

What do you mean he's gone? With who?

The guard hangs up the phone and looks at Les with a puzzled expression.

LES SMITH

What.

GUARD

He's left with someone who's never been identified. Right before my shift.

LES SMITH

What do you mean, never been identified?

GUARD

Everyone's checked here when they enter, but this guy slipped in somehow. Never been done before. He walked out of the firing range and then out the door with Flanting. Everyone figured he was checked already, but he wasn't on the list.

LES SMITH

I presume someone's on it.

GUARD

Men were out on it as soon as the list was checked.

LES SMITH

What leads do you have to go on?

GUARD

Flanting was using his brothers red Camaro this weekend. We think he left in that.

Les walks away while pulling his cell phone out of his pocket and making a call.

INTERCUT: LES/MAN 3 IN UNDISCLOSED ROOM - AFTERNOON

LES SMITH

They said he left with someone that hasn't been identified. Men went out to investigate.

MAN 3

Yeah, well I guess we now know where Jack beamed to from the ship.

LES SMITH

What now?

MAN 3

I have a feeling he's headed to hanger 3, where the ship is. Can you have the men go there?

LES SMITH

You got it.

Man 3 puts his cell phone in his pocket.

I/E. RED CAMARO ON UNDISCLOSED ROAD - AFTERNOON

A red Camaro skids around a corner of a road at a high rate of speed. Inside, Jack sits in the passenger seat pointing a gun at Benjamin Flanting (Driving).

JACK

We need to speed it up a little more if we're going to get there before they do.

Flanting has sweat pouring down his face while he maneuvers the speeding car.

Jack glances out his window at an old run down neighborhood, then looks surprised as he seems to realize something.

JACK (CONT'D)

Pull off the road just ahead.

The car is seen turning off on an old dirt road and into the neighborhood.

Jacks keeps looking at all the rundown old houses out his window.

JACK (CONT'D)

(pointing)

There! Pull over to that house.

Flanting pulls over and up to the old abandoned house (Which is recognized as Jack's house from 1944).

JACK (CONT'D)

Alright, get out, we're going on a little treasure hunt.

The two get out of the car, then walk around to the side of the house where there's a window.

With Jack still pointing the gun at Flanting, he gestures him to open the window and go in, then he follows.

Once they're inside Jack sees an old wooden door to an electrical fuse box on the wall.

JACK (CONT'D)

(Gesturing with gun)

Stay over there.

With the gun still pointing at Flanting he walks over and opens the door, then pulls the whole electrical panel to the side, showing a hidden compartment.

He reaches inside and pulls out a laser gun he obviously had left in there from 1944.

JACK (CONT'D)  
 (Looking at the laser gun)  
 Now we'll be prepared.

CUT TO:

The Camaro is seen speeding by, as a police car on the side of the road starts chasing them with its lights flashing.

JACK (CONT'D)  
 (Looking at Flanting)  
 Don't try anything funny.

Jack turns to aim his gun at the police car behind them.

JACK (CONT'D)  
 I don't have time for this.

He pulls the trigger and a beam of light strikes the police car, blowing it up.

INT. POLICE DEPARTMENT - AFTERNOON

Scarlett sits at her desk looking over records on her computer, when an officer knocks on her door then enters her office.

OFFICER IN OFFICE  
 We got a report that one of our cruisers was blown up.

SCARLETT MONDALE  
 What do you mean was blown up?

OFFICER IN OFFICE  
 Well, there was a report they were in pursuit of a red Camaro. When backup arrived, the cruiser was in a million pieces.

SCARLETT MONDALE  
 Oh my God.

Scarlett picks up her phone to make a call.

SCARLETT MONDALE (CONT'D)  
 (Looking at officer)  
 Thank you.

The officer nods then walks out of the office.

INTERCUT: SCARLETT/MAN 3 - CONTINUED

MAN 3

Yes Scarlett.

SCARLETT MONDALE

There was a report that a cruiser was blown up while pursuing a red Camaro.

MAN 3

Mmmm, if it was Jack, I don't know where he would have got a weapon capable of doing that. He left the ship with just an energizer.

EXT. HANGER 3 - AFTERNOON

Two fully armed military officers are standing behind a wall.

MILITARY OFFICER 1

I don't really get why this guy is headed here.

MILITARY OFFICER 2

Yeah, doesn't make sense. What, is he going to steal a plane?

MILITARY OFFICER 1

Whatever it is, it must be pretty serious to call us here.

The red Camaro pulls in from the back.

MILITARY OFFICER 2

And there he is.

MILITARY OFFICER 1

Well, we'll let him get closer, then take him into custody. Shouldn't be that hard.

Getting out of the Camaro, Jack walks a little behind Flanting with the Laser.

The two officers come out from behind the wall pointing their guns at Jack.

MILITARY OFFICER 1 (CONT'D)

Drop your weapon!

Jack goes to point his laser at the officers and one officer fires at Jack's leg and hits it.

Jack rolls to the ground and points his laser at the officers. They jump back behind the steel wall.

Jack shoots the wall and it burns a hole through it.

Jack lays on the ground holding his leg, then gets up pointing the laser at Flanting again.

They both walk over to where the officers were hiding and see them laying there. One has his head burned off and the other singed beyond recognition.

Flanting looks terrified.

Jack pushes a button to talk on his watch.

CUT TO:

INTCUT: MAN 3 UNDISCLOSED ROOM/JACK - AFTERNOON

Man 3 and Scarlett stand in a room full of computers and equipment.

A beeping signal comes from a computer and Man 3 pushes a button to address it.

MAN 3

Hello Jack.

JACK

Hello Jack, nice and calm. You know what you made me do!! You're lucky I don't kill Flanting here and now!

MAN 3

Jack, what happened?

JACK

I had company. I dealt with it! And I'm about to kill Flanting also.

MAN 3

No Jack! General Flanting agreed to bring Sharon back.

Jack's face calms, and he seems touched by the thought of his wife returning.

JACK

Really?

MAN 3

The monitors were set up and ready  
at your command.

Jack's eye's water.

MAN 3 (CONT'D)

We just have to know what year  
would be appropriate.

Jack takes a moment to decide, then eagerly expresses his  
wish.

JACK

How bout the year we separated. You  
know, when she was seeing that  
boyfriend of hers, Captain Blake.  
(Beat)

MAN 3

Jack, General Flanting is behind me  
at this point, and he says he  
doesn't know of a Captain Blake.

JACK

What do you mean? The general  
himself helped me get over that  
whole nightmare.

Jack takes his eyes off his watch for a moment and casually  
glances over at the body of the military officer on the  
ground.

His face shows surprise when he sees the name tag still  
readable on the officer's uniform, which says "Blake".

Jack shakes his head no while looking down, then brings the  
watch up to his mouth again.

JACK (CONT'D)

(With a calm voice)

Twenty five seventy nine, just  
bring her back from twenty five  
seventy nine.

MAN 3

Alright, it will take a little bit  
of maneuvering as you can imagine.  
We have to figure out the best way  
of changing time, but we WILL bring  
her to you.

JACK

You better, because I have nothing left to lose.

(beat)

By the way, I also have satellite control of a very important experiment. I could change history with one push of a button.

With a worried questionable expression, Scarlett looks at Man 3.

Man 3 looks at her, then back at the computer.

MAN 3

There's no need to do any of it Jack, Sharon is on her way, please be patient. I'll get back to you on the same frequency soon.

JACK

Alright.

Man 3 ends the connection signal on the computer.

SCARLETT MONDALE

What is the important experiment?

MAN 3

China has a satellite trigger for nuclear detonation in three major areas. Jack must have tapped into it. Probably programmed it in his watch.

SCARLETT MONDALE

Oh, this just gets worse every second.

MAN 3

He must have also done something recently to change history.

Scarlett stares at Man 3.

MAN 3 (CONT'D)

There's fragments still embedded in my memory banks of a Captain Blake. They're fading because changing things in time works that way. It just takes longer for an android.

SCARLETT MONDALE

You mean to say he was right?

MAN 3

I didn't say anything because it didn't register as a solid memory. No matter, we have to deal with what's happening now.

SCARLETT MONDALE

Are you really going to bring her back? I thought you said it could cause a disruption in history and possibly end the existence of generations.

MAN 3

I have a plan. We'll bring her back, but not the physical version.

Scarlett looks confused.

MAN 3 (CONT'D)

We can produce every detail of her into a hologram. Even reactions to questions.

SCARLETT MONDALE

That's incredible.

(Beat)

One more question. Why did Jack still remember a Captain Blake?

MAN 3

Because he's here and his memory is from the future. If he went back to the future it would disappear.

Scarlett shakes her head no as if it's boggled her mind.

I/E. DR MONDALE'S OBERVATORY - SOME TIME LATER

A view of Mondales observatory from the outside.

Inside, Doctor Mondale sits in front of his control board talking with Man 3 on the speaker phone.

MAN 3 (V.O.)

I just need the coordinates while you're focused on it.

DR ROGER MONDALE

So your going to beam a hologram down from a satellite?

MAN 3 (V.O.)

Yes, as long as the exact coordinates are established, we can transfer it, and control it once it's here.

DR ROGER MONDALE

Who's controlling it?

MAN 3

The military from the future. Don't worry about it, just keep track of the satellite once it appears.

DR ROGER MONDALE

Alright, you got it.

INT. UNDISCLOSED ROOM - NIGHT

Benjamin Flanting walks in a door with Jack pointing a gun behind him.

JACK

This place should be good.

Jack gestures with his gun for Flanting to have a seat over toward the other side of the room.

JACK (CONT'D)

You know, you don't seem much like your descendent.

Flanting just looks at Jack.

JACK (CONT'D)

Yeah, I know, you don't know what the hell is going on. I've gone through hell, and I want my wife back.

(Beat)

You got anything to say, Flanting!?

Jack looks at him with a sarcastic angered expression.

BENJAMIN FLANTING

What are you going to do once you get your wife back?

JACK

Well, I'm going to demand that ship back, and take Sharon away from here.

Jack stares at Flanting for a moment.

JACK (CONT'D)  
 You know, I DO see a little of him  
 in you. But, no matter, I'll kill  
 you and anyone who tries to stop me  
 from taking Sharon.

Jack starts sweating, while his eyes become glazed over.

JACK (CONT'D)  
 Those women deserved to die. My  
 wife died. So they....  
 (Beat)  
 Oh my God.

Jack starts crying. Then his expression turns to anger again.

Flanting just keeps quiet and continues to observe him.

INT. DR MONDALE'S OBERVATORY - LATER

Doctor Mondale looks through his telescope while speaking to Man 3 on the speaker phone.

MAN 3 (V.O.)  
 You're sure of those coordinates,  
 right?

DR ROGER MONDALE  
 Absolutely. Yes.

EXT. OUTER SPACE NEAR THE LONGFERTIDIAZ - CONTINUED

A round satellite from the future flies by and into earth's orbit.

INT. UNDISCLOSED ROOM - NIGHT

Man 3 works a control on a computer and aligns a diagram on the screen, similar to a rifle scope, then squeezes a handle for the trigger.

MAN 3  
 Got you!

INT. UNDISCLOSED ROOM - NIGHT

Jack (With his gun) and Flanting are sitting on the floor leaning against the wall on different sides of the room.

A beeping sound comes from Jack's watch indicating a message and Jack answers it.

JACK

Yeah.

MAN 3 (V.O.)

Jack, I have someone here that would really like to see you.

Jack's eye widen and start to water.

JACK

Put her on, I want to hear her voice.

Jack looks a little frightened.

SHARON (V.O.)

Jack? Jack, what's going on? How did I get here? Where are you?

Jack's eye's start to water more.

JACK

Baby, you and me are going to get away and start over.

MAN 3 (V.O.)

That's enough Jack. Where are you? I'll bring Sharon to you and you'll let Flanting go and also surrender your watch. Alright?

JACK

Alright, I'll send you the signal of where I am, and you send me yours, with a thermal, so I can see who's with you.

There's silence for a few seconds.

MAN 3

Alright Jack, you got it. I'll let you know when we're close by.

JACK

Alright.

Jack ends the call.

INTERCUT: MAN 3/SCARLETT MONDALE - MOMENTS LATER

Man 3 makes a call on his cell phone.

MAN 3

Scarlett?

SCARLETT MONDALE

What's happening now?

MAN 3

I presume your father let you in on where we are with the plan.

SCARLETT MONDALE

Yes.

MAN 3

Jack's using a thermal device to detect who I'm with. He can pick up gender with it, but that's about it. He can't pick up the hologram. I'm also going to need back up if anything goes wrong.

SCARLETT MONDALE

Whatever I can do to help.

INT. UNDISCLOSED ROOM - NIGHT

Jack and Benjamin still sit on either sides of the room.

JACK

Ya know, basically, I was once just a happily married man with a bright future. Funny what technology can do though. The more you know, the more your life can become unenjoyable. I hope I don't have to kill you. If this goes smoothly, we'll ALL be satisfied.

Jack's watch starts buzzing. He then pushes a button on it and an image flashes on the wall (Similar to a movie screen).

On the screen, images shaped like two people (One pinkish, the other a grayish tint) show up on a graph indicating longitude and latitude.

JACK (CONT'D)

My God, I'm so unsure of what to say when I see her again. Kind of like the first date jitters.

Benjamin just looks at Jack without emotion.

JACK (CONT'D)

Maybe, we could start over with a new child. Or maybe we could...

(Jack pauses)

Of course, if there's any surprises I'll have to stop EVERYONE'S future. You know what this watch is connected to? I could pretty much end this world.

I/E. MAN 3'S CAR - MOMENTS LATER

Man 3 (Driving) and Scarlett sit in the front seat, while Sharon's hologram sits in the back seat.

Scarlett keeps looking back at Sharon's hologram.

MAN 4

When we get there, you stay outside while I go in with Sharon.

Remember, keep the energy monitor that I gave you turned up. If I detect any trouble you'll see the red light come on. That will be your cue.

I/E. UNDISCLOSED ROOM - NIGHT

Jack gets up off the floor and looks at his watch.

JACK

Where the hell are they?

His watch starts beeping and he answers it.

MAN 3 (V.O.)

Jack, we're outside, ready to come in.

The image being cast on the wall stops.

JACK

Door's open.

Jack looks nervous waiting in anticipation.

The door opens and Man 3 walks in. He then looks out the door gesturing for Sharon to come in.

As Sharon (The Hologram) walks in the door, Jack's face melts with emotion as tears start running down his cheeks. He lowers his gun from being aimed at Flanting.

JACK (CONT'D)

Baby.

SHARON

Jack, I don't have a clue what's happening. You said we needed some time apart, now I'm here.

JACK

I'm so sorry baby, I didn't mean any of it and I want to make it right.

SHARON

Why do you have a gun? And what happen to you? You look terrible.

JACK

Don't worry, I've got things under con..

Jack stops talking because he notices tiny sparks emitting from Sharon's shoulder.

His eye brows go down into an angered look.

Man 3 has a concerned look, like he's just waiting for Jack to do something.

Outside, Scarlett looks at the energy monitor she was given and the light turns yellow.

JACK (CONT'D)

You bastards!!!

Jack points his gun at Flanting while looking at Man 3.

JACK (CONT'D)

I can't believe you were willing to take this chance. Say goodbye to Flanting.

Outside, Scarlett sees her monitor light turn red and bursts in the door shooting Jack's gun out of his hand, then shooting him in the leg.

Jack squats down in pain. He looks at his watch and goes to push the button for the nuclear war, but Man 3 lunges forward and grabs his hand.

Scarlett tries to find a good shot at Jack as Man 3 and him roll around the floor.

Suddenly a laser beam shoots straight through Man 3's head from Jack who obviously got hold of the gun while they were wrestling.

Jack rolls Man 3 off of him with his gun pointed at Scarlett while Scarlett has her gun pointed at Jack.

JACK (CONT'D)

Why couldn't I just have my wife back?

SCARLETT MONDALE

Deep down you know why. Where's the man from the twenty sixth century? He's in there somewhere.

Jack looks extremely upset with sweat all over his face.

JACK

I'm sorry for your friend. That wasn't me. I'm sorry for ALL the things that happened. This small portion that's left of Jack Morton wants you to know that I truly loved you and your father.

Jack starts to point his laser underneath his chin and Scarlett can't figure out what to do.

Jack pulls the trigger and the laser shoots straight through his head.

Scarlett lets her arm holding her gun drop to her side while just staring at Jack's dead body.

INT. UNDISCLOSED ROOM - SOME TIME LATER

Benjamin Flanting stands talking to Les and some other military officers, while men pick up the bodies of Jack and Man 3.

Equipment and weapons of the future are in piles to the side of the room.

Dr. Mondale and Scarlett stand together watching the men place Jack's body on a gurney.

SCARLETT MONDALE

They're going to use this room to study everything they've accumulated. There's an awful lot to learn from the future.

Scarlett goes over to the collected equipment pile and picks up the device that Man 4 used to detect DNA. She gives it to her Dad, then nods at him to use it on himself.

Doctor Mondale seems a little surprised at her request, but takes the device and adjusts it like Man 4 did. He triggers it and it beeps.

The reading on the front shows "DNA match (Paternal> Jack Mortan, born 2560 Capitol City".

Dr. Mondale goes limp and drops down on his knees.

SCARLETT MONDALE (CONT'D)

Dad, I knew there was always the possibility. I've had specimens from you and your parents for some time, but hadn't put them through. But to hear him say how much he loved us at the end there. Well, I had to put it through. You said the thought had crossed your mind, well, you WERE adopted. That couple, the ones who received that baby at the ranch house, they didn't keep it for their own.

Scarlett tears up.

SCARLETT MONDALE (CONT'D)

He was my grandfather.

MAN 1 walks in the room, sees The Doctor and Scarlett, then walks over to them.

MAN 1

We want to thank you. All of you, for helping us. This is something that shouldn't have happened.

SCARLETT MONDALE

How long will you be coming here?

MAN 1

We're here to very carefully correct mistakes made by our ancestors.

(MORE)

MAN 1 (CONT'D)

Mistakes that have caused earth's conditions to deteriorate. As long as it takes.

Doctor Mondale appears calm now.

DR ROGER MONDALE

We'll help out in anyway we can.

MAN 1

We were hoping you would say that.

Song chorus: "Time is on my side" starts playing.

A zoom in on MAN 1's face, into and through his right eye revealing a futuristic control room with men behind computer screens that show what Man 1 is seeing.

FADE OUT

"Time is on my side" continues to play while credits start.

(CONT'D)











