

“SHADOWS OF TIME”

a sci-fi screenplay

Written by

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"SHADOWS OF TIME"

FADE IN:

PRESENT DAY

EXT. LOS ANGELES-KSJ-TV STUDIO-DAY

The KSJ-TV studio, is a small condemned rundown building covered with graffiti. The KSJ-TV sign can still be seen. On the cracked windows are faded posters from the mid 60's of the KSJ dancers and various rock bands which appeared here. The faces on the posters are not recognizable. There are also no trespassing signs on the studio.

There is a small alley on one side which leads to an entrance the dancers used. The door is loosely hanging on one hinge.

Standing in front of the KSJ studio, staring at the posters and lost in memories of a love long gone is VINCE GABRIEL, age 26, tall, good looking with black hair, dressed in an expensive suit.

EXT. LOS ANGELES-KSJ-TV-STUDIO-THE ALLEY-DAY (CONT)

Vince walks into the alley and to the dancers entrance door. As he goes to open the door the hinge breaks off and the door falls into the room.

Vince looks in. The room is a mess with discarded needles, drug paraphernalia, old dance magazines, busted chairs, etc.

A UNIFORMED POLICE OFFICE comes up behind Vince.

UNIFORMED POLICE OFFICE
What are you doing?

Vince turns to face the officer.

VINCE
Just looking.

UNIFORMED POLICE OFFICE
Looking for what?

VINCE
A shadow from time.

UNIFORMED POLICE OFFICE
I'd like you to turn
around and place your
hands on the wall.

Vince complies.

Do you have any weapons
on you or anything that's
going to stick me?

VINCE

No sir.

The Police Officer searches Vince.

Hiding behind a large trash can and watching this is a MUGGER, male, 20ish.
Neither Vince nor the Police Officer see the Mugger.

Vince is carrying his wallet in the inside pocket of his suit coat.

POLICE OFFICER
(referring to the
wallet)
What's in the coat
pocket?

VINCE
My wallet sir.

The Police Officer takes out the wallet and opens it. There is a large amount of
money in it along with Vince's drivers license.

POLICE OFFICER
That's a lot of money
you're carrying.

VINCE
Legally obtained sir.

POLICE OFFICER
What's your name?

VINCE
Vince Gabriel.

The Police Officer finishes the search. He finds nothing illegal.

Reading from Vince's drivers license.

UNIFORMED POLICE OFFICE
Pennsylvania?

VINCE
Yes sir.

Using his remote, the Police Officer calls the station.

UNIFORMED POLICE OFFICE
N-C-I-C check for wants
and warrants. Vince
Gabriel, Fifty Six

Blanchard Drive in
Running Creek,
Pennsylvania.

(to Vince)

Turn around, face me but
keep your hands where I
can see them.

Vince turns around.

UNIFORMED POLICE OFFICE
What brings you to Los
Angeles?

VINCE
Memories, sir.

DISPATCHER (FILTERED-O.C.)
Charley forty eight, no
warrants or arrest record
on Vince Gabriel.

UNIFORMED POLICE OFFICE
Thank you, Charley forty
eight out.

The Police Officer gives the wallet to Vince.

(to Vince)
I'm going to let you off
with a little advice.
You're in a high drug
area, carrying a lot of
money, the suit you're
wearing advertises that,
best to get as far away
from here as you can.

VINCE
Yes sir.

A call comes in on the Police Officer's remote.

DISPATCHER (FILTERED-O.C.)
All units, officer needs
assistance, Seventy Seven
Sunset Drive.

The Police Officer answers the call.

POLICE OFFICER
Charley forty eight
responding.

The Police Officer runs to his cruiser and speeds away with the siren

BLARING.

The Mugger comes up behind Vince.

MUGGER
Gimmie the money man.

Vince turns to face the Mugger.

The Mugger pulls a knife.

The cop is gone. Ain't
nobody seeing this gonna
call him back, not here,
so gimmie the money.

Vince, who is a master martial artist, kicks the Mugger in the chest.

The Mugger falls and has a hard time breathing.

Vince takes the knife and throws it on the roof.

VINCE
If you would have asked
instead of demanded, I
would have given you
something, and you would
be breathing easier.

The Mugger runs away.

EXT. LOS ANGELES-A TAXI CAB-DAY (CONT)

A taxi with the name "Cabbie's Taxi Service" printed on it is traveling through a seedy area.

Vince is in the back of the taxi which is driven by a woman, late 30's, hereafter referred to as WOMAN TAXI DRIVER.

INT. TAXI-DAY (CONT)

WOMAN TAXI DRIVER
That condemned building I
picked you up at?

VINCE
Yes?

WOMAN TAXI DRIVER
That's where they taped
the show Rockin A GO GO
in the sixties. Sure is a
mess now.

VINCE
What happened?

WOMAN TAXI DRIVER

The music changed, the times changed, the Viet Nam War, the drugs moved in, everything changed.

VINCE

Cabbie a real person or just the company name?

WOMAN TAXI DRIVER

Cabbie's real. Great boss too. Good shape for a man in his eighties. Cabbie started out with one taxi back in the sixties, then he got a hold of some stock and, well it was the right stock to get a hold of.

EXT. LOS ANGELES-RESIDENTIAL STREET-DAY

In the center of this well to do area is a Catholic Church and a Catholic Nun Convent.

The church bells RING.

A few NUNS exit the church and enter the convent.

Cabbie's Taxi pulls up and parks in front of the convent.

Vince exits the taxi and enters the convent.

INT. CATHOLIC NUN CONVENT-GREETING ROOM-DAY (CONT)

One large room, empty except for a desk. A small hallway leads out of the room and down to the library.

Sitting behind the desk and reading a magazine about Alzheimer's disease is SISTER DELORES, 80ish, a pleasant woman with a mild case of Alzheimer's.

Vince enters and goes over to Sister Delores who is oblivious to him standing in front of her.

Vince clears his throat to get Sister Delores's attention.

She does not respond.

VINCE

Pardon me?

SISTER DELORES

Hello, I am Sister

Delores.

Sister Delores gives an ear to ear smile.

May I be of some
assistance young man?

VINCE

My name is Vince Gabriel.
Sister Sherrie Evans is
expecting me.

SISTER DELORES

Yes she is.

Sister Delores smiles and goes back to reading the magazine.

VINCE

Can you please tell me
where she is?

SISTER DELORES

I would be delighted to
tell you.

Sister Delores smiles.

Vince motions, "where is she?"

Oh, of course. Sister
Sherrie Evans is in the
library.

Vince looks around.

Sister Delores points to the hallway.

It's at the end of that
hall.

(beat)

I think.

VINCE

Thank you.

Sister Delores reads the magazine.

Vince walks down the hall.

INT. CATHOLIC NUN CONVENT-LIBRARY-DAY (CONT)

A typical library room, cozy, with chairs, tables, couch, books and a large picture of Jesus.

SISTER SHERRIE EVANS, hereafter known as Sherrie, a Catholic Nun of about 65 who despite her age is still a beautiful woman, is sitting by the table browsing through a book titled, "DANCE SHOWS OF THE 60'S".

Vince enters and for a short time they just look at each other.

SHERRIE

Hello Vince.

VINCE

Hello Sherrie. Or would you prefer I address you as Sister Evans?

SHERRIE

Sherrie is fine. Please, sit down.

Vince sits across from Sherrie.

How long have you been back?

VINCE

About two years, but the first year and a half was a lost existence. It was my brother who located you this time.

SHERRIE

What can I do for you Vince?

VINCE

A little of your time.

SHERRIE

As little as you had before?

Vince shows sadness and remorse.

I'm sorry. I should not have said that.

VINCE

No, you have every right.

SHERRIE

Why have you come here Vince?

VINCE

I need to tell you why I did what I have done.

SHERRIE

You couldn't tell me that before?

VINCE
No Sherrie, I just had to leave. There was no other way. There still isn't.

Sister Sherrie gets up and walks around. Vince remains seated.

SHERRIE
I have been a nun for over forty years Vince. After what happened I knew it was the only path I could walk. And still every day I look behind me for the answer to the question of why I walk the path I must and not the path I needed.

Sister Sherrie returns to her seat.

VINCE
I'm so truly sorry. I don't blame you if you hate me.

SHERRIE
Hate you? No Vince, never that emotion.

VINCE
I suffer too Sherrie.

SHERRIE
No where near as long as I.

VINCE
But I will. Time will see to that.

SHERRIE
Aren't you the man with all the time in the world, but still not enough time to help me understand why?

VINCE
That's why I'm here Sherrie, I want to tell you the whole story. Even the parts you lived.

SHERRIE
I live them every day
Vince.

VINCE
As do I.

SHERRIE
You have my time Vince,
you always did.

Vince picks up the book Sister Sherrie was browsing. He looks at it, then looks at Sherrie and smiles. He places the book down.

VINCE
It began a little over
two years ago. That was
the first time I saw the
film clip on the
internet. I was watching
music shows from the
sixties. Hullabaloo,
Shindig, Rockin A Go Go.
(beat)
You remember Rockin A Go
GO Sherrie?

SHERRIE
That was over forty years
ago Vince.

VINCE
But only two for me.

BEGIN TITLES AND CREDITS

FLASHBACK-TWO YEARS AGO

EXT. PENNSYLVANIA-THE GABRIEL MANSION-NIGHT

The grounds of an elegant mansion.

VINCE (V.O.)
I had been watching that
clip over and over again
for almost two weeks.

INT. GABRIEL MANSION-LARGE DEN-NIGHT (CONT)

I surfed every search
engine trying to find

information but all I had
was a place, a time, and
a name.

There are seven framed pictures hanging on the wall in this room. Four of them show Vince's brother Scott with a beautiful woman, Holly, his ex-wife, and were taken about ten years ago.

One shows us Vince and Scott's parents both about 50ish. There is a black scarf draped over this picture. Beneath this picture is a plaque which reads: In Loving Memory Of Alfredo and Erika Gabriel, Dad And Mom.

There is a picture of Vince in his karate outfit. Vince is a black belt.

There is a framed recent newspaper with Vince And Scott receiving an award. The title caption above their picture reads: "Multi millionaire brothers Vince and Scott Gabriel receive humanitarian award for charitable work."

Various karate trophies awarded to Vince and trophies for scientific achievement awarded to Scott are in a display case.

On a computer screen we see a black and white clip from the Rockin A GO GO television show from the year 1965. A 60's style rock band is playing with go go dancers in the background. One of these go go dancers is Sherrie Evans, at age 25, beautiful beyond compare with long black hair.

There are two other dancers behind Sherrie who we will meet later. One is Barbara, red hair, the other being Kelly, a blonde.

Sherrie and the other dancers are wearing long black slacks, gray midriff pullover and white go go boots. They are also wearing a cowboy hat and holster with two toy guns in it. The toy guns are used in the dance routine.

Vince, drinking bottled water, is sitting in front of the computer staring into the screen. Every once in a while he pauses the clip when a close up of Sherrie is shown.

When I told my brother
what I wanted to do he
thought I was crazy. But
being my brother, and
understanding love, he
reluctantly agreed to
help me.

END TITLES AND CREDITS

SCOTT, 32 years old, tall, intelligent looking enters the room.

SCOTT
How long are you going to
keep staring at that old
music clip little
brother?

Vince keeps his sight on the computer screen.

VINCE

(lighthearted)

Probably longer than you
stare at your pictures on
the wall Scott.

SCOTT

Those are pictures of my
wife Vince.

VINCE

Ex-wife Scott, she left
you seven years ago.

SCOTT

At least she was of my
time. You're infatuated
with a girl who was the
age you are now fifteen
years before you were
born.

VINCE

Love Scott, not
infatuation.

SCOTT

She's a vision of the
past. That show your
watching aired over fifty
years ago.

VINCE

November eighth, nineteen
sixty five.

SCOTT

Whatever the date, you
and her getting together
is an impossible dream.

Vince turns to face Scott.

VINCE

Not if you help me Scott.

SCOTT

Oh no. I created the
machine just to prove to
myself that it could be
done.

VINCE
What were you trying to
do, prove Einstein wrong?

SCOTT
I already have.

VINCE
Come here Scott. Please.

Scott goes over to Vince.

The video clip of Sherrie, Barbara and Kelly dancing is paused.

Look at her. Tell me she
isn't beautiful?

SCOTT
They're all beautiful.
Which one is she?

Vince points to Sherrie.

VINCE
Her name is Sherrie Evans
and she's the other part
of me. My soul, my heart,
my life. We aren't two
persons Scotty, her and I
are one spirit. It's just
that time played a cruel
trick on us by placing
our births so far apart.

SCOTT
And your location too.
You're in Pennsylvania
that show aired in Los
Angeles. My machine
allows one to travel
through time, not space.
Dual travel is only
possible on the return
trip.

VINCE
They had planes in
nineteen sixty five
Scott.

SCOTT
What about money? You're
going to go back and pay
for things with money

from the future? You do
that and the F.B.I will
be knocking down your
door, wherever that
nineteen sixty five door
is.

VINCE
I'm good to go.

Vince shows Scott about one hundred dollars which was printed prior to nineteen sixty five.

I got it from a dealer on
eBay.

SCOTT
Well that's about enough
to cover the airfare.
What are you going to do
for food, housing, and
all those other little
luxuries?

VINCE
Good to go.

Vince takes a small bag from his pocket which is filled with diamonds. He dumps the diamonds on the table.

When I get to L.A. I'll
sell them. It's easier to
carry a small bag of
diamonds than a suitcase
full of money.

Vince takes out his wallet.

And I have all the
necessary identification
documents, in case I need
them.

Vince shows Scott a fake drivers license, dated 1965, a social security card and a draft card dated 1958. His birthday is listed as August 7, 1940. His real drivers license from present time is also in his wallet.

Now these are
counterfeit, but nobody
in nineteen sixty-five is
going to know that.

Scott looks at the fake documents and hands them back to Vince who puts them back in his wallet.

SCOTT
Not unless they run the numbers.

VINCE
Only the police would do that and I don't plan on breaking any laws.

SCOTT
There's still too much that could go wrong. You could change the course of history. Theoretically you could do something that could end all existence.

VINCE
Oh man Scott, I'm not going back to change history. I'm going back to meet a girl.

SCOTT
And change her future.

VINCE
But it'll be present time when I go back. Her future would not have been written yet. I'm not changing anything, I'm just bringing our time together.

Scott picks up a few diamonds and throws them as if he were shooting dice.

SCOTT
Forget it Vince. It isn't going to happen.

Scott leaves the room.

Vince outlines Sherrie's image with his finger.

VINCE
I'm coming back Sherri Evans. I'm coming back to fix what time denied us.

Vince takes the pictures of Scott and his wife off the wall and leaves the room.

INT. GABRIEL MANSION-SCOTT'S LAB-NIGHT (CONT)

The room is filled with computers.

There is a black enclosed cylinder, referred to as the time cylinder, large enough for a man to fit into. You can neither see into or out of the time cylinder. On top of the time cylinder are two large crystals.

A large waste basket is also in the room.

Scott is moving from computer to computer typing in commands.

Vince, carrying the pictures, enters.

SCOTT

What are you doing with
my pictures Vince?

Vince lays the pictures down by Scott.

VINCE

Look at them Scott. Look
at them and then look at
your machine. Then you
tell me that you built
that just to prove to
yourself that time travel
is possible.

SCOTT

Put the pictures back
Vince.

VINCE

I will. But both you and
I know that the reason
you built that machine,
was because you were
going to go back in time
to try and save your
marriage. Why didn't you
go back?

SCOTT

(angry and hurt)

Because it wouldn't have
changed anything.

VINCE

You could have prevented
Holly from ever meeting
him.

Scott picks up a picture and looks at it.

SCOTT
But I still would have
know that there was
someone on this earth
whom if Holly had the
chance to meet, she would
love more than me. I
couldn't live with that.

VINCE
I know how much you love
Holly Scott, and I feel
your hurt, but at least
you had the chance with
her. The only way I can
have a chance with
Sherrie is if you help
me. Please Scott, I need
to be with her, the same
way you need to be with
Holly.

Scott gathers all the pictures and hands them to Vince.
I'll hang these back up.
Please consider what I
ask.

Scott shakes his head "no".

VINCE
No?

SCOTT
No to hanging the
pictures Vince. Throw
them out. I bled long
enough for her.

VINCE
Are you sure?

SCOTT
Yes. When you said you
need to be with this
Sherrie the way I need to
be with Holly, I realized
I haven't been with her
for seven years, and my
life is just fine. All I
was doing was living in a
memory, and you can't

hold a memory.

Vince throws the pictures in a waste basket.
Well?

VINCE
Well what?

SCOTT
If you're going back to
nineteen sixty five you
better change your
clothes. Because they
sure as hell didn't dress
like that back then.

VINCE
Thanks bro.

SCOTT
I'm just sending you
back, the rest is up to
you.

Vince goes to leave, then stops.

VINCE
What should I wear?

SCOTT
(joking)
Well let's see, it's the
middle sixties, the
hippie movement has just
begun,
(beat)
come with me, I have just
the outfit you need.

INT. GABRIEL MANSION-SCOTT'S BEDROOM-NIGHT

Scott is standing in the room.

SCOTT
Now that's nineteen sixty
five.

Vince is wearing plaid bell bottom pants, a multi colored shirt with a fur vest, sandals, love beads around his neck and a flower in his hair. Vince is appalled because of the way he is dressed.

VINCE
I can't wear this Scott.

I look like I should be
on a circus poster.

Scott laughs.

SCOTT

You sure do. I didn't
think you'd let me go
this far with it. I was
only kidding. Just wear a
suit.

VINCE

A suit?

SCOTT

In the clip all the guys
were wearing suits. Wear
a suit.

INT. GABRIEL MANSION-SCOTT'S LAB-NIGHT-A FEW HOURS LATER

Scott is making adjustments on the computers when Vince, now dressed in a smart dark colored suit and carrying a lap top computer enters.

Scott keeps working at the computers and doesn't turn to see Vince.

SCOTT

What date Vince?

VINCE

Nineteen sixty five,
November eighth, no wait,
better make it November
seventh. That'll give me
a day to get organized.

Scott programs the computers and then turns to face Scott.

SCOTT

You don't plan on taking
that laptop with you?

VINCE

If I have to tell Sherrie
where I'm from, what's on
the disc is the only
proof I have. No one else
will see this.

Scott, carrying what looks like a calculator watch, goes over to Vince.

SCOTT

Wear this.

Scott hands the watch to Vince.

If you want or need to return here, enter the code one one three into this watch. Then press the set key and you'll return.

VINCE

Got it. One one three, set key.

Vince puts the watch on.

Does it tell time?

SCOTT

No. And don't let anyone see it.

VINCE

I'm going to bring her back here to meet you.

SCOTT

You can't.

VINCE

Why not?

Scott goes over to the time cylinder and points to the crystals.

SCOTT

Because there's only two time crystals. Two time crystals, two travelers. The machine is configured to your brain waves and mine only.

VINCE

But I can come back to see you?

SCOTT

Yes, but if you do you can't travel into the past again.

VINCE

Why not?

SCOTT

The crystals emit syloneon radiation which

is absorbed into the blood stream. Traveling once into the past and back to the present is harmless. But traveling a third time would be lethal. If you meet this girl and she loves you as much as you say you love her, and you both want a life together, that life must be in her timeline, not yours.

VINCE

I understand. Well, I guess I'm good to go.
What do I do?

SCOTT

Just enter the time cylinder. I'll handle everything else from here.

VINCE

Thanks big brother. I'm gonna miss you.

SCOTT

Go on, get in there.

Vince opens the door on the time cylinder.

VINCE

Scott, you haven't traveled yet have you?

SCOTT

No. Why?

VINCE

Then you can come and visit us. Stay as long as you like. We have all the time in the world.

SCOTT

Some time I might. Now get in there before I change my mind about this.

Vince enters the time cylinder and closes the door.

I'm gonna miss you too
Vince, and I hope it
works out for you.

Scott puts on a pair of protective glasses, goes to the computers and activates them for time travel.

One of the time crystals begins to glow.

The lab is flooded with a blinding white light.

EXT. LOS ANGELES-DAY-NOVEMBER 7,1965

A street with various stores on it.

A beat up taxi, with the name "Cabbie's Taxi Service" printed on it, pulls up in front of a jewelry store. Hereafter this store is referred to as Craig's Jewelry Store.

INT. TAXI-DAY (CONT)

Vince, still wearing the suit, is sitting in the back of the taxi. The laptop is on the seat.

The taxi driver, male, 40ish, clean cut, hereafter known as CABBIE, turns around to face Vince.

CABBIE
That'll be ten bucks
buddy.

Vince goes to reach in his pocket and then remembers he has no money.
Ten bucks.

Vince takes out a small diamond and gives it to Cabbie.
What's this?

VINCE
It's to pay for the fare.
And a tip.

CABBIE
I don't take fake
diamonds.

VINCE
The diamond is real, I
don't have any money.

Cabbie sees the laptop.

CABBIE
How about that fancy
suitcase. I'll take that.

VINCE
I need that.

CABBIE
And I need ten bucks for
the fare. Look I don't
mind helping someone when
they're down and out but
I do like to eat, and you
look like you can afford
five bucks.

VINCE
The diamond is real. If
you want, I'll stay here
while you take it in the
shop and let the jeweler
look at it. He'll tell
you it's genuine.

Cabbie gives the diamond back to Vince.

CABBIE
Here, you take it in. You
sell it to him and then
come back out and pay me
the fare.

Vince gets out of the taxi.

Two MALE HIPPIES, hereafter referred to as Hippie #1 and Hippie #2 stop by
Vince. Hippie #1 is carrying a sign which reads; "Get Out Of Viet Nam".

HIPPY #1
Where do you stand man?

Vince doesn't understand the question. He looks around.

VINCE
Right here.

HIPPY #1
No man, on the Viet Nam
War.

VINCE
I'm against war unless
we're invaded or our
citizens or allies are
attacked.

HIPPY #1
Far out.

HIPPIE #2
Outta sight man.

The Hippies show Vince the peace sign by raising their index and ring finger to form a "V".

HIPPIE #1
Peace.

Vince doesn't know what this means but he mimics the gesture.

VINCE
Ahh, peace on earth good
will to man?

HIPPIE #1
I can dig it.

HIPPIE #2
Stay cool man.

The Hippies leave and Vince enters Craig's Jewelry Store.

CABBIE
(to himself)
Hippies with their long
hair. You don't know if
you're looking at a guy
or a girl anymore.

Cabbie sticks his head out the window just as a BALD GUY walks by. Cabbie doesn't see the Bald Guy.

(to the Hippies)
Get a hair cut.

The Bald Guy thinking Cabbie yelled at him gives Cabbie a dirty look.

Cabbie shows the Bald Guy the peace sign.

The Bald Guy shows Cabbie the up yours sign and walks away.

(to himself)
Peace sign? It's no
peace sign. It's the
Three Stooges eye poke.

Cabbie feigns poking himself in the eyes ala Three Stooges style.

A little while later Vince comes out of the jewelry store and gets in the taxi.

The jeweler, FULLER CRAIG, male, 40ish, is watching Vince through the store window.

Vince hands Cabbie a one hundred dollar bill.
I can't make change for
this.

VINCE
I don't want any change.

CABBIE
This is a tip?

VINCE
Yeah, is that alright?

CABBIE
More than alright.
Thanks.

VINCE
I don't know the city and
there's a few other stops
I need to make. Can you
help me out?

CABBIE
Buddy the way you tip,
you have just hired
yourself a personal
chauffeur. My cab is
yours and you can just me
Cabbie.

The taxi drives away.

INT. CRAIG'S JEWELRY STORE-DAY (CONT)

Fuller Craig is using his eyepiece to examine five diamonds he just purchased from Vince.

He picks up the phone and makes a call.

DISPATCHER (O.C.-FILTERED)
Los Angeles Police
Department. Downtown
division.

FULLER CRAIG
My name is Fuller Craig
of Craig's Jewelry Store,
I'm calling in reference
to last years theft of
the museum diamonds.

DISPATCHER (O.C.-FILTERED)
What about it sir?

FULLER CRAIG
I think I just purchased

some of them.

EXT. LOS ANGELES-DAY (CONT)

The taxi is parked in front of a florist shop.

Vince exits the florist shop and enters the taxi.

The taxi drives away.

INT. TAXI-DAY (CONT)

On the back seat of the taxi are various clothing and personal items Vince purchased.

VINCE

Do you know where they
film the show Rockin A
Go-Go?

CABBIE

Sure, K-S-J Studios. I
cabbed some of the acts
there a few times. Why?

VINCE

I need to be there
tomorrow night, before
the show ends.

CABBIE

Then that's where you
shall be.

INT. CRAIG'S JEWELRY STORE-LATER THE SAME DAY

Two detectives, male, hereafter referred to as DETECTIVE KERN, 60ish, a veteran and DETECTIVE ROSS, 30ish, a rookie, are looking at the five diamonds Vince sold to Fuller Craig.

Fuller Craig is standing near them.

DETECTIVE KERN

You're sure about this?

FULLER CRAIG

Positive. When I called
you I had only examined
the diamonds through my
eyepiece, but when I
checked them under the
scope I found them not to
be the museum stones.

Sorry.

DETECTIVE KERN
Did he have any more?

FULLER CRAIG
I don't know. He just
sold me these four.

Fuller Craig picks up the largest of the five diamonds.

This one he wants made
into a ring.

DETECTIVE ROSS
How common is it for
someone to just come in
from the street and sell
you diamonds?

FULLER CRAIG
Not common at all.

DETECTIVE ROSS
He didn't happen to tell
you his name or where he
was staying, did he?

FULLER CRAIG
No, but he did mention
that he was in town to
see that music show,
Rockin A Go Go.

DETECTIVE KERN
Alright, thank you. If we
need anything more from
you we'll be in touch and
if he comes in here
again, call us.

Detectives Kern and Ross exit the shop.

EXT. CRAIG'S JEWELRY STORE-DAY (CONT)

DETECTIVE ROSS
How do you want to handle
this?

DETECTIVE KERN
We have his description,
we know where he's going
to be, we'll just watch
him for a while. Let him

make the next move.

EXT. LOS ANGELES-KSJ-TV STUDIO-NIGHT-NOVEMBER 8, 1965

This is the studio in all it's glamour and at the peak of it's popularity. There are a few billboards in front with pictures of the various bands which appeared.

There is also a large picture with six go go dancers on it, Sherrie Evans being one of them. Two other dancers, whom we will meet in a following scene are also pictured. They are Barbara and Kelly.

Muffled rock MUSIC, VOICES and MOVEMENT can be heard coming from inside the studio.

Vince, dressed in a suit with a silver rose in the lapel is standing alone by the front entrance.

An unmarked police car is parked on the same side as the studio. Detectives Kern and Ross are in this car. They are far enough away from Vince so as not to be noticed but close enough to hear any conversations Vince may have.

INT. KSJ-TV STUDIO-SMALL DRESSING ROOM-NIGHT (CONT)

A small dressing room with a table, mirror, makeup and dance outfits.

There are two doors in the room. One is an exit leading to the ally, the other leads into the studio dance floor.

SHERRIE, now age 25, with long flowing black hair, and looking drop dead gorgeous and BARBARA, another pretty female dancer with red hair are getting ready for their performance. They are both wearing long black slacks, gray midriff pullovers and white go go boots. Sherrie and Barbara are good friends.

On the table in front of them are two holster belts with toy guns in them and two cowboy hats.

Sherrie is dancing.

Sherrie picks up the toy guns.

SHERRIE
I'm looking forward to
this dance routine
Barbara.

Sherrie pretends to shoot the guns.

Pow pow pow.

BARBARA
And like Bobby sings, the
law wins.

A KNOCK on the door.

Barbara answers the door.

A DELEVERY BOY, late teens, holding a long rectangular shaped flower box with a card on it is on the other side.

DELEVERY BOY
Delivery for Miss Sherrie
Evans.

Sherrie, curious on hearing her name looks to the door.

BARBARA
Miss Sherrie Evans you
have a delivery.

Sherrie goes to the door.

The Delivery Boy gives Sherrie an invoice to sign.

Sherrie signs the invoice, gives it back to the Delivery Boy, tips him, and takes the package.

DELEVERY BOY
Thank you.

Barbara closes the door.

BARBARA
Looks like flowers, and a
lot of them.

SHERRIE
Who would be sending me
flowers?

BARBARA
Ralph?

SHERRIE
Don't even think that
thought on me. Ralph
wouldn't send me flowers
even if I died. Dating
him was the biggest
mistake I ever made.

Sherrie takes the package and lays it on the desk.

Barbara follows her over.

Sherrie reads the card to herself.

BARBARA
What does it say?

SHERRIE
It's a poem.

BARBARA

Read it.

SHERRIE

You'll always be the
other part of me, if not
for real then in a
fantasy. I'd rather dream
than face reality, if
real life is you not
knowing me.

BARBARA

That's a poem. Who's it
from?

Sherrie looks at the card.

SHERRIE

Doesn't say.

BARBARA

Maybe there's a card
inside with a name on it.
Open it. I want to see
the flowers too. Open it.

Sherrie opens the package and sees one dozen long stemmed roses. Each rose is a different color with the largest rose being silver. A card is also attached to the roses.

Wow! Someone has it bad
for you.

SHERRIE

They're beautiful. Like
flowers from a rainbow.

BARBARA

Open the card.

Sherrie opens the card.

Did he sign his name?

SHERRIE

Vince.

BARBARA

Vince who?

SHERRIE

Just Vince.

BARBARA

What else does it say?

SHERRIE

I hope my sending this
does not make you feel
uncomfortable. I only
wish to meet you. I will
be at the studio entrance
after the show. I am
wearing a dark suit with
a silver rose in the
lapel. If you wish not to
show I understand, but
please accept these
flowers for they come
from my heart which you
have touched.
Vince.

BARBARA

If this Vince looks
anything like the way he
writes, we're taking gem
mint here.

SHERRIE

What should I do?

BARBARA

What do you mean what
should you do? You go out
after the show and meet
him.

Barbara walks to the exit door.

SHERRIE

Where are you going?

BARBARA

I'm going out to see if
he's there. See what he
looks like.

SHERRIE

No!

Barbara exits.

A few moments later Barbara returns.

SHERRIE

Did you see him?

Barbara grins.

Oh God Barbara you didn't say anything to him did you?

BARBARA
Yes and no.

SHERRIE
Yes and no to what?

BARBARA
Yes I saw him and no I didn't say anything.

Barbara continues to get ready for the performance.

SHERRIE
Well?

BARBARA
Well what?

SHERRIE
What does he look like?

Barbara goes about her business and says nothing.

Barbara, what does he look like?

BARBARA
Let me put it this way,
I'd dance for him.

EXT. LOS ANGELES-KSJ-TV STUDIO-DETECTIVES CAR-NIGHT (CONT)

DETECTIVE ROSS
Who do you think he's waiting for?

DETECTIVE KERN
Probably his fence.

DETECTIVE ROSS
I don't know Kern, I think there's more to him than meets the eye. He just doesn't look like a jewel thief to me.

DETECTIVE KERN
And Johnson doesn't look like a president to me but he is. You tell me Ross, what upstanding

citizen would sell
diamonds for half of what
they're worth?

DETECTIVE ROSS
I might.

Detective Kern calls the station on his 2-way.

DETECTIVE KERN
This is Kern, one
seventeen, anything come
up on those prints we
lifted from Craig's
Jewelry?

DISPATCHER (O.C.-FILTERED)
Prints are clean.

DETECTIVE KERN
Thank you. Kern out.

DETECTIVE ROSS
C-I-A.

DETECTIVE KERN
What?

DETECTIVE ROSS
He's C-I-A. That's why
there's nothing on him.

DETECTIVE KERN
He's too young.

DETECTIVE ROSS
Oswald was only twenty-
four.

INT. KSJ-TV STUDIO-SMALL DRESSING ROOM-NIGHT (CONT)

The door leading to the studio opens and another dancer, KELLY, pretty blonde haired female, mid 20's, enters. Kelly is a conceited, egotistical runaround who cares only for herself. She doesn't like Sherrie.

KELLY
We're on in five minutes
ladies so let's put away
the makeup. Besides,
there isn't anyone
looking at you two when
I'm out there.

BARBARA

Kelly you are so full of
yourself it's coming out
of your ears.

KELLY

You two just wish you had
what I have.

BARBARA

What's that, a life time
supply of penicillin?

KELLY

Funny.

Kelly sees the flowers.

Sending flowers to
yourself Sherrie?

SHERRIE

Flake off Kelly.

KELLY

Oh, shaking. See you two
amateurs on stage.

(to Sherrie)

And try not to mess up
the routine Sherrie,
being this is your first
time out there.

Kelly leaves.

BARBARA

I'm gonna belt her one of
these days.

SHERRIE

She isn't worth it.

Sherrie and Barbara go into the studio.

A few moments later Kelly enters. She reads the cards that were with the flowers
and goes back into the studio.

INT. KSJ-TV STUDIO-STAGE-DANCE FLOOR-NIGHT-(CONT)

A small dance floor with a small raised stage.

There are two CAMERA OPERATORS.

This is the show the clip is from that Vince was watching on his computer.

Sherrie, Barbara, Kelly and two other DANCERS are on stage dancing while the

band performs their song.

The dance floor is crowded with people dancing along.

EXT. LOS ANGELES-KSJ-TV STUDIO-NIGHT

The show has ended and the patrons are leaving the studio.

Kelly comes out via the alley. She recognizes Vince from his description on the card and goes over to him.

KELLY
Looking to party lover
boy?

VINCE
No thank you.

Barbara comes out, via the alley and sees Kelly talking to Vince.

KELLY
Waiting for someone?

VINCE
Hopefully.

KELLY
Well if the someone
you're waiting for is
Sherrie Evans you're
gonna have a long wait,
she's with her boyfriend.

Barbara runs over, grabs Kelly by the arm and pulls her away.

BARBARA
(to Vince)
Don't pay any attention
to her, the social
disease is affecting her
mind.

Barbara pulls Kelly down the street.

KELLY
I was just having some
fun.

BARBARA
Yeah, always at someone
else's expense.

Barbara pushes Kelly.

Just keep walking Kelly
don't stop, because if

you do you're going for a
ride in an ambulance.

Kelly walks away.

Barbara turns, smiles to Vince, and walks away.

EXT. LOS ANGELES-KSJ-TV STUDIO-DETECTIVES CAR-NIGHT (CONT)

DETECTIVE ROSS

(referring to what just
happened between Vince,
Kelly and Barbara)
What the hell was that
all about?

DETECTIVE KERN

I wish I knew.

Detective Kern calls the station.

This is Kern. Get me all
you can on a Sherrie
Evans. She's a dancer at
K-S-J.

EXT. LOS ANGELES-KSJ-TV STUDIO-NIGHT (CONT)

With the exception of Vince and the Detectives the street is deserted.

Vince is thinking that Sherrie may not show.

Vince looks at the poster picture of Sherrie.

VINCE

(to himself)

She's not coming out. I
only made a fool of
myself with those flowers
and what I wrote.

Sherrie, carrying the flowers, comes out of the studio via the alley.

Vince does not see Sherrie.

SHERRIE

Vince?

Vince turns and sees Sherrie. He is speechless and just stares at her.
Hi, I'm Sherrie Evans.

Vince just stares at Sherrie.

Are you the one who sent
the flowers?

Vince nods "yes".

Sherrie walks a few steps closer to Vince.
They're very beautiful,
thank you.

Sherrie walks a few steps closer to Vince.
I never thought someone
would write a poem for
me.

Vince smiles.

Sherrie walks up to Vince.
I know you can write, can
you speak?

VINCE
(nervous)
Uh huh. Yeah, yes.

SHERRIE
You seem a little
nervous.

VINCE
I am.

SHERRIE
Why?

VINCE
I've never seen heaven
before.

SHERRIE
My you are the poet.

They both just look at each other for a short time.
So now what? Do we walk
our separate ways or do
we walk together?

VINCE
Would you like to go for
dinner?

SHERRIE
That would be nice.

VINCE
Now?

SHERRIE
Sure.

Vince looks around.

VINCE

Ahh...

SHERRIE

Is there a problem?

VINCE

I've only been in L-A a few days. I'm not familiar with the city.

SHERRIE

Chinese?

VINCE

I'm Italian.

Sherrie laughs.

SHERRIE

I meant do you like Chinese food?

VINCE

Whatever you want?

SHERRIE

Well then, being you're Italian, I know a great pizza place? It's named Bessello's and it's only a few blocks away.

VINCE

Alright. Sure, fine, great. I have a cab waiting in the next block.

SHERRIE

It's a nice night. Why don't we walk?

VINCE

Sure.

Vince and Sherri walk up the street.

INT: DETECTIVES CAR-NIGHT (CONT)

DETECTIVE ROSS

We gonna follow them?

DETECTIVE KERN
No, streets deserted.
He'd make us.

Detective Kern starts the car.

We're gonna to Besselo's
for pizza.

DETECTIVE ROSS
I'd prefer Chinese.

DETECTIVE KERN
They're going for pizza,
we're going for pizza.

The Detectives car pulls away.

EXT. LOS ANGELES STREET-NIGHT (CONT)

VINCE
I think you're a great
dancer.

SHERRIE
You've seen me dance?

VINCE
Yes, many times. The
routine with the toy
guns.

SHERRIE
We just did that routine
tonight. The show was
taped and it won't air
until next week. Where
did you see it?

VINCE
On the internet.

SHERRIE
What's an internet?

VINCE
It's ah, like a private
view broadcast.

As they pass a small alley they hear a woman SCREAM.

They stop and see TWO THUGS attacking a YOUNG WOMAN.

There's a phone at
Besselo's, we can call
the police.

VINCE

No.

SHERRIE

No?

VINCE

She needs help now.

SHERRIE

There's two of them and
only one of you. Let's
just call the police.

Vince walks into the ally.

SHERRIE

Vince!

VINCE

Leave her alone! Now!

The Thugs stop their attack on the Young Woman.

THUG #1

This doesn't concern you
hero. So just keep going
wherever it is you and
your little satsalala are
going.

Sherrie sees Cabbie's taxi parked about one half block away. She gets Cabbie's attention.

SHERRIE

We need help.

Vince goes up to the Thugs.

VINCE

In my time a lot of
people don't like to get
involved anymore, I'm not
one of them. I'm making
this my concern. Let the
girl go.

THUG #1

Or what, hero?

VINCE

Or this.

Vince, puts Thug #1 down fast.

Thug #2 opens a switchblade knife.

THUG #2

Now you're gonna get cut
up hero. You're gonna get
cut up, and we're gonna
have our way with your
satsalala.

VINCE

I don't think so.

Cabbie pulls his taxi up to the curb.

Cabbie, carrying a baseball bat, gets out and runs into the ally.

Thug #2 attacks but Vince puts him down.

Sherrie runs in behind Cabbie.

The Thugs get up and run out of the alley from the opposite direction where
Vince entered.

Vince helps the Young Woman to her feet. Her clothes are torn but she is unhurt.

(to the Young

Woman)

Are you alright?

YOUNG WOMAN

I think so. Thank you.

CABBIE

Sorry I couldn't get here
faster but it looked like
you didn't need any help.
Man, I never saw anyone
fight like that.

VINCE

Chinese. Can you take her
to a hospital?

CABBIE

Sure. I'll call the
police from there.

They help the Young Woman out of the alley to the taxi.

(to Vince)

Cops are probably going
to want to talk to you.

VINCE

I'd prefer if they didn't
know about me doing this.

Vince look at the Young Woman.

YOUNG WOMAN

I don't know who saved
me. I was unconscious at
the time.

The Young Woman gets in the taxi and closes the door.

Vince looks at Cabbie.

CABBIE

I didn't see anything.
Just found the poor girl
lying unconscious.

Cabbie gets in his taxi and drives away.

SHERRIE

That was a very brave
thing to do.

VINCE

She needed help. I knew I
could handle those two.

Vince and Sherrie walk.

Sherrie holds onto Vince's arm.

SHERRIE

Do you mind?

VINCE

How can one mind the
touch of an angel?

INT. BESELO'S PIZZA-NIGHT (CONT)

A nice Italian looking pizza shop with tables for the patrons. The WAITRESS, female, seats the patrons.

Detectives Kern and Ross, both showing their badge, are speaking with the Waitress.

DETECTIVE KERN

A tall man, mid twenties,
black hair, wearing a
black suit with a silver
rose in the lapel is
going to come in here
soon. A girl will be with
him. You seat them close
to us. This is official
police business, don't
tip him off. Understand?

The Waitress nods yes.

And we'll take a large
pepperoni pie with a few
beers.

Detectives Kern and Ross go to their table.

DETECTIVE ROSS
(to Detective
Kern)
I can't eat pepperoni.

EXT. LOS ANGELES STREET-NIGHT (CONT)

Vince and Sherrie are walking. They are a few yards from Besselo's Pizza.

SHERRIE
What did you mean when
you said, in your time?

VINCE
Did I say that?

SHERRIE
Yes.

VINCE
I guess it was the
emotion of the situation.
Just came out different.

INT. BESELLO'S PIZZA-NIGHT (CONT)

Vince and Sherrie enter and the Waitress seats close to Detectives Kern and Ross.

There is a large pepperoni pizza on the Detectives table along with bottled beer.
Detective Kern has a small note pad and pen in front of him. He will write down
pertinent information of Vince and Shellie's conversation.

INT. BESELLO'S PIZZA-VINCE AND SHERRIE'S TABLE-NIGHT (CONT)

VINCE
(to the
Waitress)
A large pie with the
works.

WAITRESS
Something to drink sir?

VINCE
Bottled water.

WAITRESS
We serve water in a glass
but if you want it in a
bottle we can put it in a
bottle. What kind of
bottle would you like it
in?

Vince sees an ad for Coca-Cola on the wall.

VINCE
Coca-Cola.

WAITRESS
Do you want me to dump
the soda out and put the
water in the coke bottle?

VINCE
No, no, just bring me a
coke instead please.

WAITRESS
Miss?

SHERRIE
Coke.

INT. BESELLO'S PIZZA-DETECTIVES TABLE-NIGHT (CONT)

Detective Kern becomes annoyed with Detective Ross who is picking the pepperoni off the pizza.

DETECTIVE KERN
What the hell are you
doing?

DETECTIVE ROSS
Pepperoni gives me
heartburn.

Detective Kern reaches over and pulls Detective Ross's hand off the pizza.

DETECTIVE KERN
Just eat it, you're
drawing attention to us.

Detective Ross looks around. No one is looking at them.

As Detective Kern pulls his hand back he accidentally knocks the beer to the floor. The glass smashes with a loud CRASH.

Everyone looks over to the detectives table.

DETECTIVE ROSS

Well that got us noticed.

DETECTIVE KERN

Just eat the pizza and
listen.

The Waitress cleans up the broken glass.

(to the Waitress)

Thank you.

Detective Ross eats the pepperoni pizza. He doesn't like it.

INT. BESELLO'S PIZZA-VINCE AND SHERRIE'S TABLE-NIGHT (CONT)

VINCE

This is a nice place Miss
Sherrie Evans.

SHERRIE

And the pizza's great to
Mister Vince...I don't
know your last name.

VINCE

Gabriel. It's really
Gabriachelli but when my
grandparents arrived at
Ellis Island the
officials couldn't spell
it. So it became Gabriel.

The Waitress brings the pizza and sodas.

INT. BESELLO'S PIZZA-DETECTIVES TABLE-NIGHT (CONT)

Detective Kern trying to spell Gabriachelli writes on his pad then scribbles over what he wrote.

DETECTIVE KERN

How the hell do you spell
Gabriachelli?

DETECTIVE ROSS

I don't know. Should I
ask him?

Detective Kern gives Detective Ross a look.

I'm only kidding Frank.

INT. BESELO'S PIZZA-VINCE AND SHERRIE'S TABLE-NIGHT (CONT)

SHERRIE

Where do you call home?

VINCE

Pennsylvania.

SHERRIE

What brings you to
California?

VINCE

You.

SHERRIE

Me? You came all the way
across country just to
give me flowers?

VINCE

Farther than that. I came
across time.

On hearing this Sherrie is at first stunned.

SHERRIE

Oh, the three hour time
difference.

INT. BESELO'S PIZZA-DETECTIVES TABLE-NIGHT (CONT)

Detective Kern hands Detective Ross a paper with Vince's full name and home state on it.

DETECTIVE KERN

(whisper)

Call the station and have
them contact the
Pennsylvania State Police
to run a check for wants
and warrants.

Detective Ross leaves the table and goes to the pay phone booth.

INT. BESELO'S PIZZA-VINCE AND SHERRIE'S TABLE-NIGHT (CONT)

SHERRIE

Where are you staying?

VINCE

Century Plaza.

SHERRIE
That's the coolest hotel
in L.A. Lady Bird stayed
there.

VINCE
What's a Lady Bird?

SHERRIE
Lady Bird, Mrs. Johnson,
the president's wife.

VINCE
Mmmmm.

INT. BESELLO'S PIZZA-PAY PHONE BOOTH-NIGHT (CONT)

Detective Ross is using the phone.

DETECTIVE ROSS
That's Vince Gabriel.
(spells)
G-A-B-R-I-E-L.
Also check Vince
Gabriachelli.

DISPATCHER (O.C.-FILTERED)
How do you spell
Gabriachelli?

DETECTIVE ROSS
G-A-B-R...
(unintelligible)
ahh, S-H-L-E-L-E.

DISPATCHER (O.C.-FILTERED)
I didn't get that.

DETECTIVE ROSS
Gabriachelli. It's easy,
it's spelled the way it's
pronounced. Ross out.

Detective Ross exits the phone booth and walks behind the Waitress who is
bring pizza over to Vince's table.

INT. BESELLO'S PIZZA-VINCE AND SHERRIE'S TABLE-NIGHT (CONT)

As Vince reaches for the pizza his suit sleeve rises and Detective Ross sees the
time watch. Sherrie doesn't see it.

Detective Ross returns to his table.

INT. BESELO'S PIZZA-DETECTIVES TABLE-NIGHT (CONT)

DETECTIVE ROSS

I think he's wearing some
kind of a remote
transmitter.

DETECTIVE KERN

What did you see?

DETECTIVE

When he reached for the
pizza his sleeve slid up.
He's wearing it like a
watch but it isn't like
any kind of a watch I
ever saw. I heard stories
about the C-I-A using
small wrist transmitters
to detonate explosives in
Viet Nam. I'm telling you
Kern, he's C-I-A.

INT. BESELO'S PIZZA-VINCE AND SHERRIE'S TABLE-NIGHT (CONT)

Sherrie places her hand on Vince's arm and his sleeve rises exposing the time
watch.

Detective Ross sees this and motions for Detective Kern to look.

SHERRIE

That's a unique watch.

Vince pulls his sleeve down.

VINCE

It's a prototype. My
brother's an inventor and
he's always coming up
with weird things. It
doesn't keep time. I wear
it so as not to make him
feel bad.

Kelly enters and after speaking with the Waitress a short time goes over to Vince
and Sherrie.

KELLY

(to Vince)

Hi lover boy, I like the
flowers.

(no response)

SHERRIE
What do you want Kelly?

KELLY
I saw Ralph. He was
asking about you. Just
thought I'd let you know.
Ta ta.

Kelly turns to leave and as she does she intentionally brushes herself against Vince.

That's just a taste lover
boy, you can have the
meal anytime you want it.

Kelly leaves.

SHERRIE
I'm sorry about that
Vince. Her and I have
been at it since seventh
grade. Her name's Kelly
Marlene...

VINCE
I met her. She didn't
impress me.

SHERRIE
She's extra peeved at me
tonight because they gave
me her spot in the
number. It gets good
camera coverage. And
about this Ralph thing...

VINCE
There's no need for you
to explain anything.

Time passes.

Sherrie looks at the clock on the wall.

SHERRIE
Not that I want to but
I'm going to have to
leave soon. I have an
early rehearsal tomorrow.

VINCE
Can I see you again?

SHERRIE
Of course. Tomorrow
night? At the studio?
Same time?

VINCE
I'll be there.

SHERRIE
I'll be in the dressing
room. There's an entrance
door in the alley. And
thank you for everything.

INT. KSJ-TV STUDIO-DANCE FLOOR STAGE-DAY

Sherrie, Barbara, Kelly, and two other DANCERS are practicing a routine.
During the routine Kelly intentionally bumps into Sherrie. The other dancers all see this.

Sherrie gives Kelly a look.

Kelly intentionally bumps Sherrie again.

Sherrie stops dancing and confronts Kelly.

SHERRIE
What is your problem?

KELLY
My problem? You're the
one out of time.

BARBARA
That's bogus Kelly and
you know it. You bumped
her intentionally.

KELLY
I'm not going to stand
here and argue with the
two of you when I know
I'm always right.

Kelly leaves the stage.

Try to get the routine
down before tonight's
show Sherrie. We don't
want your new lover boy
to see you mess up, do
we?

Kelly leaves the studio.

BARBARA
(pertaining to
Kelly)
That girl is living proof
that the human being can
exist without a brain.

They all laugh.

The other Dancers leave the stage.

So, how was your date?

SHERRIE
Very nice. I'm seeing him
again tonight. Strange
thing though Barbara.

BARBARA
What's that?

SHERRIE
I don't even know Vince a
full day and yet I feel
as if he has been with me
forever.

BARBARA
That's called love
Sherrie. And believe me,
love at first sight is a
true emotion. You don't
need to be with someone
long to know they're your
soul mate. You only need
to meet them.

EXT. LOS ANGELES-STOCK BROKER'S OFFICE-DAY

Cabbie's taxi is parked outside the stock brokers office.

Vince, carrying six large envelopes containing stock certificates, exits the office
and gets in the taxi.

INT. CABBIE'S TAXI-DAY (CONT)

Vince hands two of the large envelopes to Cabbie.

CABBIE
What's this?

VINCE
One of them is for you.

They both contain stock
in a company that's going
to make a good deal of
money in a few years.

Cabbie looks in the envelope.

CABBIE
Thank you.

VINCE
As for the other one, I
have a favor to ask of
you.

The taxi drives away.

EXT. STOCK BROKER'S OFFICE-DAY (CONT)

Detectives Kern and Ross pull up and enter the office.

INT. STOCK BROKER'S OFFICE-DAY (CONT)

Detectives Kern and Ross show their badge to the STOCK BROKER, a male about 50 years old.

Detective Ross is suffering from heartburn and is drinking a liquid antacid and eating Rolaids.

DETECTIVE KERN
That young man who was
just in here. What
business did he conduct
with you?

STOCK BROKER
That's confidential.

DETECTIVE KERN
This is an official
police investigation. If
he did something illegal
and you know about it and
you withhold information
from us you can be
charged for obstructing
justice. Do you
understand that?

STOCK BROKER
He purchased stock. I'm
not at liberty to say

what kind or which
companies.

DETECTIVE ROSS

We don't care to know
what stock he purchased,
but was there anything
unusual about said
purchase?

STOCK BROKER

On the recent stock no,
but he did leave a good
deal of money in an
account for a future
purchase.

DETECTIVE ROSS

Is that unusual?

STOCK BROKER

Not necessarily, but the
company he wants stock in
doesn't exist. He said it
won't until the year
nineteen seventy five.
Since this company
doesn't exist I can tell
you the name if you so
wish.

DETECTIVE ROSS

We so wish?

STOCK BROKER

Microsoft.

DETECTIVE KERN

What the hell is a
Microsoft?

STOCK BROKER

I have no idea.

DETECTIVE KERN

Thank you. If we need
anything else we'll be in
touch.

The Detectives leave the office.

EXT. LOS ANGELES-STOCK BROKER'S OFFICE-DAY (CONT)

The Detectives walk to their car.

DETECTIVE KERN

Who the hell is this guy?
Why would he want to buy
stock in a company which
isn't even going to exist
for another ten years?
How does he know about
this? How does he even
know it's going to be on
the market?

DETECTIVE ROSS

This has C-I-A written
all over it.

The Detectives get in their car and drive away.

INT. DETECTIVE'S CAR-DAY (CONT)

DETECTIVE KERN

We need more information
on this guy but nothing
is showing up. It's as if
he doesn't exist.

DETECTIVE ROSS

Why don't we just pick
him up?

DETECTIVE KERN

On what charge Ross?

Detective Ross shrugs and offers the bottle of antacid to Detective Kern.

Detective Kern takes the bottle and dumps the contents out the window.

EXT. CRAIG'S JEWELRY STORE-DAY

The taxi is parked in front of the store.

Vince exits the store and gets in the cab.

INT. CABBIE'S TAXI-DAY (CONT)

Vince shows Cabbie an engagement ring with a large diamond setting.

VINCE

Do you think she'll like
it?

CABBIE

Oh yeah.

Cabbie hands the ring back to Vince.

Vince hands Cabbie a piece of paper.

VINCE

Do you know where these
places are?

CABBIE

Sure, I'm a cab driver.

VINCE

Can you take me to them?

CABBIE

Sure, I'm a cab driver.

The Taxi drives away.

EXT. LOS ANGELES-VARIOUS LOCATIONS-DAY (CONT)

Cabbie drives Vince to the Red Cross Building, The Salvation Army Building, an Orphanage, and a Shelter For The Homeless. At each of these buildings Vince leaves one of the large envelopes.

EXT. LOS ANGELES STREET-NIGHT

Sherrie is walking and is about two blocks away from KSJ studios.

Her ex-boyfriend RALPH, 30ish, a scruffy bully type is following her.

Sherrie senses this, stops and turns around, but as she does Ralph hides in the shadows and she does not see him.

INT. KSJ STUDIOS-SMALL DRESSING ROOM-NIGHT (CONT)

Barbara and Kelly are getting ready for their dance number.

Sherrie enters and gets ready for the performance.

BARBARA

Where's Vince?

SHERRIE

He won't be at the show.
He doesn't want to be on
T-V.

Kelly goes to the stage door entrance.

KELLY

He probably doesn't want

to be taped because he's
wanted by the police. Ta
ta.

Kelly goes into the stage area.

BARBARA
Why don't you just belt
her?

SHERRIE
That day is drawing near.

INT. KSJ-TV STUDIO-STAGE-DANCE FLOOR-NIGHT-(CONT)

A sixty's band plays a classic rock song while Sherrie, Barbara, and Kelly, dance to it.

INT. DETECTIVES CAR-NIGHT

Detectives Kern and Ross are driving to KSJ studios when a call comes in on the radio.

DISPATCHER (O.C.-FILTERED)
Station to one seventeen.

DETECTIVE KERN
One seventeen, Kern here.

DISPATCHER (O.C.-FILTERED)
Pennsylvania State just
called. They have no
information on a Vincent
Gabriel. No rap sheet, no
issued drivers license.

DETECTIVE KERN
What about Sherrie Evans?

DISPATCHER (O.C.-FILTERED)
No rap sheet. Lives in a
small apartment on the
strip. No immediate
family.

DETECTIVE KERN
Thank you. Kern out .
(to Detective
Ross)
Either this Gabriel guy
is very good or we're
very bad.

They drive by Besselo's Pizza Shop.

Detective Ross looks over to Besselo's Pizza Shop.

DETECTIVE ROSS

I think I know how we may
get some information from
him.

INT. KSJ STUDIOS-SMALL DRESSING ROOM-NIGHT (CONT)

Sherrie is alone in the dressing room waiting for Vince.

Ralph walks in through the alley entrance door.

SHERRIE

What are you doing here?

RALPH

Came to see you babe.

SHERRIE

I'm not your babe Ralph,
I never was.

Ralph places his arms around Sherrie.

RALPH

Sure you are. You know
you want me back.

Sherrie pushes Ralph away.

SHERRIE

Not even in a thought.

Vince enters through the alley entrance.

VINCE

I'm sorry, I ahh, didn't
know you had company.
I'll wait out front.

SHERRIE

No stay. He was just
leaving.

RALPH

(cocky)

Who are you?

VINCE

Vince Gabriel. Who are
you?

RAPLH
Oh you're the poet. Well
I'm her boyfriend so you
better leave while you
can still walk.

SHERRIE
Ralph just get out. I
told you before, I don't
want to see you.

Ralph pulls out a chair and sits.

RALPH
I'm not going anywhere.
Maybe the poet wants to
try and throw me out.

SHERRIE
Ralph don't start
anything. Just get out of
here.

Ralph stands up and goes over to Vince.

RALPH
What do you say poet? You
want to try and throw me
out?

VINCE
Why don't you just leave.

RALPH
Sure.

Ralph throws a sucker punch at Vince but Vince easily dodges it.

Vince presses his finger on a pressure point located below Ralph's ear and up and under the back of his jaw.

Ralph SCREAMS in pain.

Vince applies more pressure and Ralph falls.

VINCE
That was only one finger,
imagine what I can do to
you if I use my entire
body.

Ralph does not want another confrontation with Vince.

RALPH
Keep her. She isn't worth

it man.

Ralph gets up and walks to the door.

VINCE
Hey Ralph?

Ralph turns to face Vince.

Like Tom Petty sings,
don't come around here no
more.

Ralph leaves.

EXT. KSJ-TV STUDIO-THE ALLEY-NIGHT (CONT)

Ralph is hurrying to get as far away from Vince as he can.

RALPH
(to himself)
Who the hell is Tom
Petty?

Ralph feels his neck.

And what the hell did he
push to cause that much
pain?

INT. KSJ-TV STUDIO-SMALL DRESSING ROOM-NIGHT (CONT)

SHERRIE
I'm sorry that had to
happen.

VINCE
There is no reason for
you to apologize to me.

Sherrie goes to Vince.

SHERRIE
I never met anyone like
you before.

VINCE
Is that good?

SHERRIE
You're gentle, but tough
when you need to be.
You're a dreamer and a
realist all at the same
time. You help others and
you make me feel as if

every dream I ever had
came true. Yes, it's very
good.

Sherrie places her hand over Vince's heart.
I can feel your heart
beating Vince.

VINCE
Only because of you.

Vince holds Sherrie.
How would you like to
share a dream with me?

SHERRIE
I would like that.

They kiss.

MONTAGE-DREAM SCENE

INT. DANCE STUDIO-DAY

Sherrie is trying to teach Vince some dance routines. She does the routine and then motions for Vince to try it. Vince shakes his head "no". Sherrie motions again and Vince does an elaborate martial arts display. They smile and then hold each other and dance slow.

EXT. MOUNTAIN TOP-DAY

Vince and Sherrie are standing on the mountain top. The view is spectacular.

VINCE
If all this were mine, I
would give it up for one
touch from you.

SHERRIE
There is nothing you need
give up for me. I belong
to you.

VINCE
And all I have, all I am,
belongs to you.

They kiss.

EXT. CITY STREET-PET SHOP WINDOW-DAY

Vince and Sherrie are watching a chimpanzee make funny faces.

Vince turns to Sherrie and mimics the chimps facial and body movements. Sherrie laughs. They go back to watching the chimp.

An ELDERLY MAN carrying a bag of groceries walks by and a box of cereal falls out of the bag. The Elderly Man cannot bend down to pick up the cereal. Sherrie sees this, Vince who is watching the chimp does not.

Sherrie goes over and picks up the cereal for the Elderly Man just as a GIRL SCOUT, about ten years old, carrying girl scout cookies, comes over to Vince. Vince does not notice the Girl Scout and still thinks Sherrie is beside him.

Vince turns to the Girl Scout and mimics the chimps facial and body movements scaring the Girl Scout and causing her to drop the cookies. Sherrie sees this.

Vince buys all the cookies from the Girl Scout. The Girl Scout thanks Vince and then kicks him in the leg for scaring her.

Sherrie laughs.

Vince laughs and gives the cookies to the Elderly man.

EXT. DEEP SPACE-NIGHT

Two bright stars in the night sky merge into one.

This one star morphs into Vince and Sherrie.

They are shown together from birth to old age.

They then morph back into the one bright star.

END MONTAGE-DREAM SCENE

INT. KSJ STUDIOS-SMALL DRESSING ROOM-NIGHT (CONT)

Vince and Sherrie end their kiss. They both experienced the same dream in their minds.

SHERRIE

What just happened?

VINCE

Time showed us our love.

SHERRIE

Who are you Vince
Gabriel?

VINCE

The other part of you,
just as you are the other
part of me. I came into
this world for one reason
only and that is to be

with you. With you I have everything, without you I have nothing. I love you Sherrie Evans. I loved you before I met you, I love you now, I will love you forever.

SHERRIE

I love you Vince Gabriel. My words are not as poetic as yours but my feelings are.

They kiss a short kiss.

Why do I feel as if I've know you forever?

VINCE

Because you have. Before time was, we were.

EXT. KSJ-TV STUDIO-ALLEY-NIGHT (CONT)

Detectives Kern and Ross are standing by the studio door.

Vince and Sherrie come out of the studio.

The Detectives stop Vince and show their badge.

DETECTIVE KERN

Vince Gabriel?

VINCE

Yes.

DETECTIVE KERN

I'm Detective Kern...

DETECTIVE ROSS

Detective Ross.

DETECTIVE KERN

L-A-P-D. We'd like to ask you some questions.

VINCE

Sure. Concerning what?

DETECTIVE KERN

Probably just a mistaken identity, but you fit the description of a man who's been patronizing

restaurants all over L-A
and leaving without
paying the bill.

DETECTIVE ROSS
Were you dining at
Bessello's last night?

VINCE
Yes sir, and I paid the
bill.

SHERRIE
I can confirm that.

DETECTIVE KERN
Do you have any I-D?
Drivers license, draft
card?

VINCE
Am I under arrest?

DETECTIVE KERN
No. Just like to see some
identification.

Vince takes out the counterfeit draft card and drivers license. Unknown to him is that his authentic drivers license from his time is stuck to the counterfeit one. He hands these to Detective Kern.

Detective Kern gives the cards to Detective Ross who writes down the numbers, etc.

Detective Ross sees Vince's drivers license from Vince's time and shows this to Detective Kern.

Detective Kern holds up the authentic license. They all see it.

DETECTIVE KERN
What's this?

VINCE
Just a joke. Nothing
illegal.

DETECTIVE ROSS
Unless you try to pass
that off as your driver's
license.

DETECTIVE KERN
The date states that you
won't be born for another
fifteen years.

VINCE
Apparently I have been
born sir.

DETECTIVE KERN
Apparently.

Vince shrugs.

Detective Kern gives the cards back to Vince.

DETECTIVE KERN
Alright, thank you. If we
need to speak with you
again we'll be in touch.

The Detectives leave.

SHERRIE
They're lying. Since when
are detectives concerned
about an unpaid pizza
bill. And they were in
Bessello's when we were
there. They saw you pay
the bill.

VINCE
I know. It's probably
nothing. Right now
there's something very
important I need to tell
you.

SHERRIE
What is it?

VINCE
When I tell you this
you're going to think it
absurd and impossible but
I can prove it. But for
me to show you the proof
I need you to trust me
enough to come to my
room.

The taxi pulls up and stops.

SHERRIE
Of course.

They get in and the taxi drives away.

INT. CENTURY PLAZA HOTEL-VINCE'S ROOM-NIGHT

Vince and Sherrie are sitting at the table. On this table is a twelve inch ruler. On the floor under the table is the laptop.

VINCE

Have you seen the movie
The Time Machine?

SHERRIE

Yes, a few years ago, one
of my favorites. Wouldn't
it be something if time
travel was possible? I
would go to the future,
what about you?

VINCE

The past. And time travel
is possible.

SHERRIE

In the movies.

VINCE

In reality Sherrie. My
brother explains it like
this.

(referring to the
ruler)
Time exists in a straight
line.

Vince points to the beginning of the ruler.

Point A being the
beginning and

Vince points to the end of the ruler.

point B being the end.
The time line is a
straight continuum. Day
to day, year to year. And
as long as time continues
to exist in this form,
travel is impossible.

Vince picks up the ruler and shows that it will not bend.

You can't make point A
touch point B.

Vince takes a pocket watch from his pocket.

But if one were able to
bend the time line into a

circle then the beginning, the end, and all time in between would touch and travel to any of these points is possible. Some knew this, that's why a watch is round. What they didn't know was how to bend the time dimension, my brother does.

SHERRIE
I don't really understand.

VINCE
Either do I, but my brother does and it was his machine which brought me back in time to you.

SHERRIE
You're telling me you came here from the future?

VINCE
Yes. Forty years from now. I came here to be with you.

SHERRIE
Do you know me then?

VINCE
No. I first saw you when you danced with the toy guns on Rockin a go go.

SHERRIE
That was only two days ago.

VINCE
Forty years for me. Let me show you.

Vince gets the laptop and puts in the disc. The screen shows the dance clip Vince was viewing in his own time. The dance routine which Sherrie and the others performed at Rockin a go go two days ago.

A short video of Vince and Scott fooling around outside the Gabriel Mansion

shows.

That's my brother Scott
with me.

A short video of various scenes from Vince's time.

What you're seeing now is
my time. Fifty years from
now.

A news broadcast about the northeast blackout which occurred on November 9, 1965.

The video ends.

SHERRIE

The entire northeast is
going to lose power?

VINCE

November ninth, five
thirty P-M eastern time.
People are going to think
World War Three is
beginning, but it was
caused by a faulty relay
switch in Canada.

Sherrie looks at Vince.

I know everything I
showed and told you is
hard to believe Sherrie,
but it's true.

SHERRIE

Not that hard Vince.

Sherrie looks at the laptop.

I don't think anything
like this exists in
nineteen sixty five. And
the video of me dancing
at the studio, that won't
be broadcast until next
week.

Sherrie looks at Vince.

What do you know about my
future?

VINCE

Just that I want you to
spend it with me. I
wanted to take you to my

time to meet my brother
Scott but I can't do
that. Only he and I can
travel.

SHERRIE

Can you return to your
own time.

VINCE

I can, with this.

Vince shows Sherrie the time watch.

SHERRIE

The watch which doesn't
keep time.

Sherrie look deeply into Vince's eyes.

The eyes are the
passageway to the soul.
And although they see
all, they also show all,
including truth and lies.

VINCE

What do my eyes show you?

SHERRIE

Truth.

Vince smiles.

I believe you Vince, and
the time you're from
doesn't matter to me, all
that matters is you are
here with me now.

Vince holds Sherrie's hands.

VINCE

I need no other dream but
you. What more can I
want, they all came true.

SHERRIE

Always the poet.

VINCE

Only because of your
inspiration.

They kiss a short kiss.

VINCE
Would you like to go to
the beach?

SHERRIE
Now?

Vince nods yes.
Sure.

EXT. BEACH-NIGHT

The sky is starlit with a full moon and the ocean is peaceful.
Vince and Sherrie are sitting on a blanket.

SHERRIE
What is it like in your
time Vince?

VINCE
Life isn't as innocent as
it is now. If I were to
compare it to the sea
waves, tonight they fall
soothing and peaceful, in
my time they break hard
and wild. You either ride
them or you fall and they
crash upon you.

SHERRIE
Will you tell me about
the future?

VINCE
If you so wish. But
wouldn't that be like
knowing what the gift is
before you unwrap it?

SHERRIE
Yes it would. The emotion
of surprise would be
gone. And I like
surprise.

VINCE
Am I a surprise?

SHERRIE
Oh you are the biggest
surprise ever. And the

best.

A Humpback Whale SINGS.

Vince reacts with curiosity and pleasure upon hearing the whale.

SHERRIE
First time hearing a
whale sing?

VINCE
First time.

SHERRIE
It's a humpback. They're
the only whale which
sings.

A Humpback Whale SINGS.

It sounds like a love
song, doesn't it?

VINCE
I think it is. It's their
way of saying I love you.
Probably their only way.

Vince looks lovingly at Sherrie.

We on the other hand have
many ways, this...

Vince takes out the boxed engagement ring.
is but one of them.

Vince holds the box in the palm of his hand.
Go on. It's yours. If you
want it.

Sherrie takes the box and opens it.

She loves the ring and is speechless.

Vince relates to their first meeting.

I know you can dance
because I have seen you,
can you speak?

SHERRIE
Uh huh. Yeah, yes.

VINCE
You seem a little
nervous.

SHERRIE
I am. I have never been

invited to enter heaven
before.

VINCE
Do you accept my
invitation, Miss Sherrie
Evans?

SHERRIE
I accept with all my
heart, all my body, and
all my soul, Mister Vince
Gabriel.

Vince puts the ring on Sherrie's finger.

They kiss.

INT. DETECTIVES CAR-DAY

Detectives Kern and Ross are driving around L.A.

Detective Kern seems agitated about something. He hits the dash a few times.

DETECTIVE ROSS
Fight with the wife?

DETECTIVE KERN
Worse. Her mother's
coming to spend a few
days.

DETECTIVE ROSS
Is she that bad?

DETECTIVE KERN
She makes Satan look like
a gentle soul.

DETECTIVE ROSS
I know a priest.

DETECTIVE KERN
(confused as to
the statement)
So?

DETECTIVE ROSS
(joking)
So we get Father Ron to
perform an exorcism on
your mother in law.

Detective Ross jokingly punches Detective Kern.

Beat the hell out of her.

Detective Kern gives Detective Ross a look.

I was only joking. Come
on Frank, lighten up a
little.

DETECTIVE KERN
I'll lighten up in eight
months. When I retire.

A call comes in on the 2-way.

DISPATCHER (FILTERED-O.C.)
Station to one seventeen.

Detective Kern answers the call.

DETECTIVE KERN
One seventeen, Kern here.

DISPATCHER (FILTERED-O.C.)
Frank those cards issued
to Vince Gabriel are
counterfeit.

DETECTIVE KERN
I suspected that. I just
wanted to be positive.
Kern out.
(to Detective
Ross)
We got him.

DETECTIVE ROSS
Just like yesterday's
news.

INT. KSJ STUDIOS-SMALL DRESSING ROOM-DAY

Vince, Sherrie and Barbara are hanging out.

Barbara is admiring Sherrie's engagement ring.

BARBARA
You wouldn't happen to
have a brother would you?

VINCE
Yes I do. His name is
Scott. He's six years
older than me.

BARBARA
I'd love to meet him.

VINCE
Maybe one day you will.

A loud KNOCK on the door.

DETECTIVE KERN
L-A-P-D, we have a
warrant, open up.

Vince, Sherrie and Barbara look at each other has if asking, "What's going on?"

Sherrie opens the door.

SHERRIE
Something wrong officer?

DETECTIVE ROSS
We don't want you Miss
Evans.

Detectives Kern and Ross come in.

DETECTIVE KERN
Vince Gabriel, you're
under arrest. Turn around
and place your arms
behind your back.

SHERRIE
All this because of a
mistake on an unpaid
pizza bill?

DETECTIVE ROSS
Please miss, don't
interfere.

VINCE
What am I being arrested
for?

DETECTIVE KERN
I'll tell you in a
minute. Now turn around
and place your hands
behind your back.

Vince doesn't comply.

DETECTIVE ROSS
Don't add resisting
arrest to the charges

Vince. Do as your told.

Vince turns around and places his hands behind his back.

VINCE

The watch I'm wearing is
a family heirloom, please
be careful when placing
the cuffs on me.

Detective Ross places handcuffs on Vince.

DETECTIVE ROSS

You know as well I do
that isn't a watch. Do
you have any weapons on
you or anything that's
gonna stick me?

VINCE

No sir.

Detective Ross searches Vince. He takes out his wallet which has an abundant amount of cash in it.

DETECTIVE ROSS

That's a lot of money.
Are you into the head
scene?

VINCE

I don't understand the
question sir.

DETECTIVE ROSS

The head scene. Drugs.

VINCE

Do I look like a loser to
you sir?

Detective Ross turns Vince around to face Detective Kern.

DETECTIVE KERN

Vince Gabriel, you're
under arrest for
presenting false
information to a police
officer and for failure
to register with the
selective service.

VINCE

Would you please give my

wallet to Sherrie so she can use my money to post bail.

DETECTIVE KERN

You're not making bail with this money. This is evidence.

(to Detective Ross)
Take him out and read him his rights.

Detective Ross and Vince exit.

Sherrie goes to Detective Kern.

SHERRIE
This is a bunch of bull and you know it.

DETECTIVE KERN
Miss, please do not interfere, I don't want to have to take you out of here in cuffs too. He'll be at L-A Station Four Nine if you want to come down tomorrow and bail him out. Have a good day.

SHERRIE
How much is the bail?

DETECTIVE KERN
That'll be up to the judge.

Detective Kern exits.

Barbara goes to Sherrie who is visibly shaken over what occurred.

BARBARA
I have some money saved.
You can use it to get Vince out.

SHERRIE
You're saving that for a down payment on a dance studio.

BARBARA
Right now you need it

more than I need a down payment.

SHERRIE

Thanks Barbara. I don't know why those two cops keep harassing Vince.

(referring to Vince's time period)
Maybe they know where he's from.

BARBARA

(confused)
Pennsylvania?

SHERRIE

Yeah, Pennsylvania.

BARBARA

Come on sit down. Relax.
It'll be alright.

Barbara helps Sherrie over to a chair.

Sherrie sits.

Barbara gets Sherrie a glass of water and gives it to her.

The alley door opens and Kelly struts in with a smirk on her face.

KELLY

So what did lover boy do
that the cops are taking
him for a ride Sherrie?
Maybe steal that ring
you're wearing?

BARBARA

Kelly shut up.

KELLY

Oh well excuse me for
being great. Like I broke
the law and they arrested
lover boy instead of me.

SHERRIE

Kelly take a walk, I mean it.

Kelly smirks and then exits.

INT. POLICE DEPARTMENT-NIGHT

Vince is in the interrogation room. His draft card along with his false and authentic license and the time watch are on the table.

Detective Kern points to the cards.

DETECTIVE KERN

Fake, fake, fake...

Detective Kern points to the time watch.

and I don't know what the
hell this is.

Detective Ross takes the time watch and dangles it in front of Vince's face.

DETECTIVE ROSS

This is some kind of
James Bond device isn't
it?

Detectives Kern and Ross fire questions at Vince.

DETECTIVE KERN

Why are you in Los
Angeles?

DETECTIVE ROSS

Are you with the C-I-A?

DETECTIVE KERN

How come you never
registered with the
selective service? Are
you a hippie draft
dodger?

DETECTIVE ROSS

Why did you buy stock in
a company which doesn't
exist?

DETECTIVE KERN

Where did you get the
diamonds you sold to
Fuller Craig?

DETECTIVE ROSS

We have ways of making
you talk Mister Gabriel.

VINCE

If you would give me a
chance to talk I may be
willing to answer your

questions.

The door opens and Scott, carrying a briefcase, walks in.

Vince is surprised to see Scott but he does not show that he knows him.

DETECTIVE KERN

(to Scott)

Who the hell are you?

SCOTT

I'm Mister Gabriel's attorney. Vince, don't say anything to them. Let me do the talking.

DETECTIVE KERN

He agreed to this.

SCOTT

Well I'm disagreeing to it. If you don't want to cause an international situation here I suggest you read this.

Scott takes an official looking document from the briefcase and gives it to Detective Kern.

Detective Kern reads the document and then gives it to Detective Ross who also reads it.

DETECTIVE KERN

We didn't know he had diplomatic immunity. He didn't tell us. He can pick his belongings up at the front desk.

SCOTT

We want all records of this arrest destroyed. Come on Vince, let's go.

Vince and Scott exit.

DETECTIVE ROSS

I knew he was with the government.

DETECTIVE KERN

It doesn't matter who he's with. It's closed. Destroy the arrest record

and forget about it.

DETECTIVE ROSS

Maybe we should check
this document out.

Detective Kern takes the document from Detective Ross.

DETECTIVE KERN

We don't need to check it
out. I've seen this kind
of document before, it's
authentic.

Detective Kern walks to the door.

DETECTIVE ROSS

Frank, it's none of my
business but...

DETECTIVE KERN

You're right, it isn't.
What do you want?

DETECTIVE ROSS

Where you going?

DETECTIVE KERN

Well let's see, my mother
in law is at my house so
I guess I can say I'm
going to hell.

DETECTIVE ROSS

Want me to get the
priest?

DETECTIVE KERN

Want me to get you a
pepperoni pizza?

EXT. POLICE DEPARTMENT-NIGHT (CONT)

Vince and Scott are walking. Easy to see that Scott is troubled by something.

VINCE

Diplomatic immunity,
that's good. Scotty, man
I'm so happy to see you.
You have to meet Sherrie.
And she has a friend,
Barbara, she's perfect
for you.

SCOTT
You have to come back to
your own time Vince.

They stop walking.

VINCE
No way. I go back I can't
return, I'll lose
Sherrie. Why would you
even suggest that Scott?

SCOTT
If you stay here Sherrie
will die.

VINCE
(stunned)
What? How do you know
that?

SCOTT
I was able to modify the
time computer so that by
zoning in on your time
watch I'm able to pick up
bits and pieces of past
events. That's how I knew
you were arrested. The
document I showed them is
fake but they'll never
know that.

VINCE
What about Sherrie?

SCOTT
There's going to be an
accident and Sherrie is
going to die. Indirectly
you're responsible for
this accident.

VINCE
What kind of accident?
When does it happen? If I
know this I can prevent
it.

SCOTT
I don't have that
information. It could

happen in a few years, a few months or even a few hours. The events leading up to it may have already been set in motion. The only way to prevent it is to come back.

VINCE
I can't just leave without seeing her.

SCOTT
And what if your seeing her now causes this accident? Vince, I feel for you but there is no other way. You either come back now, or Sherrie Evans dies.

EXT. POLICE DEPARTMENT-DAY

Cabbie's taxi pulls up and parks in front of the station. Sherrie exits the taxi and runs into the police department.

INT. POLICE DEPTARMENT-DAY (CONT)

Detectives Kern and Ross are standing around talking. Sherrie runs over to them.

SHERRIE
Excuse me. I'm here to post bail for Vince Gabriel.

DETECTIVE KERN
He's no longer here. He left with his attorney last night. All charges have been dropped.

SHERRIE
Great. Thank you.

Sherrie leaves.

DETECTIVE KERN
You know what really pisses me off Ross?

DETECTIVE ROSS
To much beer?

DETECTIVE KERN
Diplomatic immunity. That
and liberal judges who
release the crooks the
same damn day we bring
them in.

INT. KSJ STUDIOS-SMALL DRESSING ROOM-DAY

Barbara is in the dressing room practicing a dance routine when Sherrie enters.

BARBARA
Get him out?

SHERRIE
His lawyer did, last
night. Was Vince here?

BARBARA
Not yet.

SHERRIE
Did he call?

BARBARA
Not that I know of. Why?

SHERRIE
I just thought that maybe
he'd stop by, or call and
let me know he's alright.
Maybe something happened.

Barbara comes over to Sherrie.

BARBARA
Don't go thinking the
worse. He probably has a
ton of paper work to fill
out with his lawyer and
he just didn't get the
chance to come over or
call. He'll be here
tonight. Now you better
get ready for rehearsal.

Barbara goes out to the stage.

Cabbie enters.

CABBIE
Miss Evans, I'm going back to the garage to do some work on the cab. If you need me give me a call.

SHERRIE
Are you picking Vince up tonight?

CABBIE
As far as I know I am.

SHERRIE
Okay, thank you.

CABBIE
See you later.

INT. KSJ STUDIOS-SMALL DRESSING ROOM-NIGHT

The show has ended. Sherrie, Barbara, and Kelly come into the dressing room from the stage door.

Kelly sits down and begins to remove her makeup.

Sherrie is worried because Vince isn't there. She goes to the alley door, opens it and looks out.

BARBARA
He'll be here.

Kelly snickers.

Say something Kelly?

KELLY
Nope.

BARBARA
(to Sherrie)
I have to run, dad's birthday tonight.

SHERRIE
Wish him my best.

BARBARA
Will do. See you tomorrow. Tell Vince I want to meet his brother.

Barbara leaves and closes the door.

Sherrie goes to the table to remove her makeup.

KELLY

You were really out of
time tonight, you made me
look bad.

(no response)

If you and lover boy have
problems don't bring them
to the stage.

(no response)

Kelly reaches for something and purposely knocks over items Sherrie is using.

Ah hell. Oh well you'll
just have to buy more.

(beat)

But honestly Sherrie, why
do you even put makeup
on, it doesn't do
anything for you. Some
girls are just meant to
be a plain Jane. Accept
it.

The taxi is heard pulling up by the alley door.

SHERRIE

Vince?

The alley door opens and Cabbie comes in.

CABBIE

Is Mister Gabriel here?

SHERRIE

No, isn't he with you?

CABBIE

No, he wasn't at the
Plaza. The desk said they
haven't seen him since
yesterday morning.

KELLY

Lover boy dumped you
Sherrie. You know if you
would have treated lover
boy the way I would have
treated him maybe he
wouldn't have dumped you.

SHERRIE

Dump this Kelly.

Sherrie hits Kelly and sends her flying.

CABBIE
Mister Gabriel been
teaching you Chinese?

SHERRIE
Will you take me to the
Plaza?

INT. CENTURY PLAZA HOTEL-VINCE'S ROOM-NIGHT

Nothing is disturbed in the room, the laptop is on the desk.

Sherrie, depressed and lonely, is sitting in a chair hoping Vince will enter.

SHORT TIME PASSES.

Sherrie is watching the TV news thinking maybe Vince was in an accident and she will hear something. There is news on the Viet Nam war, on protesting the war, a clip of President Johnson, and a one car accident.

SHERRIE
(to herself)
Oh God don't let him have
been in that car.

T.V. (V.O.)
An elderly woman escaped
serious injury when she
lost control of her
vehicle at the infamous
dead man's curve. Details
at the top of the hour.

SHORT TIME PASSES.

Sherrie picks up the phone.

PHONE VOICE (FILTERED)
Century Plaza, front
desk.

SHERRIE
This is Sherrie Evans,
I'm a guest in Vince
Gabriel's room. If you
see Mister Gabriel will
you please tell him I'm
here?

PHONE VOICE (FILTERED)
Yes, will do.

SHERRIE
Thank you.

Sherrie hangs up the phone, goes to the window, and looks out.
What have I done wrong?

Sherrie sits in the chair and cries herself to sleep.

INT. CENTURY PLAZA HOTEL-VINCE'S ROOM-DAY

Sherrie is asleep in the chair as the sun shines brightly in through the windows.

A KNOCK on the door wakes Sherrie.

SHERRIE
Vince?

Sherrie runs to the door.
Vince?

Sherrie opens the door and sees Barbara standing there.

BARBARA
I'm sorry Sherrie it's
just me. Cabbie told me
you were here.

SHERRIE
You didn't see him
anywhere, did you?

Barbara shakes her head no.

BARBARA
Can I come in?

Sherrie nods yes.

Barbara enters and closes the door.
You alright?

SHERRIE
No. He's gone Barbara. He
went back.

BARBARA
To Pennsylvania?

SHERRIE
To his own time.

BARBARA
I'm not following you
here Sherrie. What do you
mean, his own time?

Sherrie walks over to the laptop and stares at it.

SHERRIE
I'm going to show you

something Barbara, but
first you must promise
never to reveal this to
anyone.

BARBARA

I promise.

SHERRIE

Come here.

Barbara goes to Sherrie.

Sherrie motions for Barbara to sit. Barbara sits.

Time passes as Barbara views the video.

BARBARA

Is this real?

SHERRIE

Yes. That's how I know
I'm never going to see
Vince again. I did
something wrong and he
went back.

BARBARA
If he went back I'm sure
he had a good reason and
it wasn't because of
anything you did. If he
did come here from the
future then time is with
him. He loves you, that's
easy to see, he'll return
to you.

Barbara looks at her watch.

I have to get back to the
studio. So do you.

SHERRIE

(reluctant)

Alright.

BARBARA
(referring to the laptop)
What about that?

SHERRIE

I don't know.

BARBARA

If someone finds it and
learns how to use it,
they may find out things
they aren't supposed to
know. It could be a
doomsday machine.

SHERRIE

I think everything is on
the little record.

BARBARA

Then we should at least
take that.

Sherrie nods yes and removes the c-d disc from the laptop.

Maybe you should destroy
it.

Sherrie nods yes.

INT. KSJ STUDIOS-SMALL DRESSING ROOM-DAY

Kelly is sitting with her back to us as Sherrie and Barbara enter.

Kelly turns and we see she has one hell of a black eye.

KELLY

You ever touch me again
Sherrie and you'll be
trading that small
apartment of yours for an
even smaller jail cell.

Kelly goes into the stage area.

BARBARA

Did you do that?

Sherrie nods yes.

Well good for you.

SHERRIE

I don't feel much like
dancing.

BARBARA

Well at least stay here
until the show is over.
After that, if you want,
you can stay at my place
for a while. No good to

be alone, not now.

Sherrie nods okay.

The door to the alley flies open and Cabbie runs in.

CABBIE
(excited)

All the north east states
and parts of Canada are
blacked out. Millions are
without power. Some
stations are reporting
the bomb was dropped.

Sherrie and Barbara look at each other.

Have you heard me girls?
World War Three may has
just begun.

BARBARA
The bomb wasn't dropped
Cabbie.

CABBIE
How do you know? The news
is reporting...

BARBARA
Trust me, I just know.

CABBIE
I hope for all our sakes
you're right Barbara. I'm
going to see if I can get
more information, but if
you girls need to go
anywhere and I mean
anywhere, call me.

Sherrie and Barbara nod alright.

Cabbie exits and then runs back in.

Have either of you heard
from Mister Gabriel?

They both shake their head no.

Cabbie exits.

SHERRIE
I'm never going to see
Vince again. How can I?
He won't be born for

another fifteen years.

FOUR MONTHS LATER

EXT. LOS ANGELES-AN ALLEY-NIGHT

A car is parked in the alley.

INT. CAR IN THE ALLEY-NIGHT (CONT)

Ralph and Kelly are in the car sharing a bottle of whiskey.

Kelly gives Ralph a few bags of heroin, a small bag of pills and a bag of marihuana.

RALPH

Can you get more?

KELLY

I'm still working on my
connection but if all
goes well, I'll be able
to get all you can move.

RALPH

Babe, we're gonna make a
lot of money.

KELLY

Just don't drop a dime on
me if you get caught.

RALPH

Would I do that to you?

KELLY

I'd do it to you.

RALPH

You are one freaky chick.

KELLY

Freaky enough for you but
too freaky for Sherrie's
lover boy. Not that I had
the digs on him, I just
wanted to get Sherrie
riled.

RALPH

So where the hell is the
poet anyway?

KELLY

No one knows. Last anyone
saw him was four months
ago and I love it.
Sherrie's like a
whimpering baby without
him.

RALPH

He's lucky he left
because I was gonna lay
into him.

KELLY

Forget him and lay into
me instead.

They make out.

INT. CENTURY PLAZA HOTEL-VINCE'S ROOM-DAY

The room has been rented to a different person. A BOY, about age 15, studious looking is sitting and reading magazines about computers.

The BOY'S FATHER, 40ish, walks in carrying the laptop.

BOY'S FATHER

Management said no one
filed a claim for this,
what ever it is, so if
you want it Bill, it's
yours.

The Boy takes the laptop and turns it on.

BOY

This is going to make us
rich dad.

The boy's father smiles.

Soon as I figure out what
all these little windows
are for.

The Boy COUGHS.

Think I got a virus.

A KNOCK on the door.

VOICE BEHIND THE DOOR

Room service Mister
Gates.

INT. BESELO'S PIZZA-DAY

Sherrie is sitting alone at the same table her and Vince sat at. She is clearly depressed as she stares off into her own thoughts. There is a pizza and soda on the table, both untouched.

Barbara enters. She goes to Sherrie's table and sits.

BARBARA
(referring to the
pizza)
Can I have some?

Sherrie nods yes.

Barbara takes a slice of pizza.

Rockin a go go was
cancelled. Friday's our
last taping.

SHERRIE
That's to bad.

BARBARA
Why don't you come back
for the last show?

SHERRIE
No, I just couldn't get
into it.

BARBARA
I'm worried about you
Sherrie.

SHERRIE
I'll be alright.

BARBARA
I don't call this
alright.

SHERRIE
I'll be alright.

Cabbie, carrying the envelope with the stock certificates in it, enters and goes over to Sherrie.

CABBIE
Miss Evans, Mister
Gabriel asked me to give
this to you after an
allotted period of his
absence. That time has
now come.

Cabbie gives Sherrie the envelope.

If either of you need to
go anywhere, call me.

SHERRIE

Thank you Cabbie.

BARBARA

See you later Cabbie.

Cabbie walks a few feet away from the table, stops, and goes back to the table.

CABBIE

I miss Vince too girls,
he was my friend.

Cabbie exits.

Sherrie looks in the envelope.

BARBARA

Something important?

SHERRIE

Stock certificates in my
name. Now I know Vince is
never coming back. He
told me if something
happened to him and we
couldn't be together,
he'd make sure I was
taken care of.

EXT. LOS ANGELES STREET-NIGHT

Sherrie is walking the street which leads to KSJ studios. She passes the alley
where Vince beat up the Thugs who were attacking the Young Woman.

Kelly, who is in the alley, sees Sherrie walking past and calls to her.

KELLY

Sherrie?

Sherrie stops walking.

Kelly motions for Sherrie to come up to her.

Sherrie goes up to Kelly.

SHERRIE

What do you want Kelly?

KELLY

I have something that
will make you feel

better. Help you forget
about, you know who.

Kelly shows Sherrie a bag of heroin.
A little ray of sunshine.

SHERRIE

Take that little ray of
sunshine and stick it
where the sun doesn't
shine on you.

KELLY

Just trying to help. Ta
ta.

Kelly leaves.

A YOUNG MAN dressed in a suit and resembling Vince passes the alley.
Sherrie sees him.

SHERRIE

(to herself)

Vince?

Sherrie runs to the Young Man.
Vince?

The Young Man turns around and we see it is not Vince.

SHERRIE

I'm sorry. I thought you
were someone I knew.

YOUNG MAN

Quite alright miss. But I
would like to become
someone you know.

SHERRIE

I can't.

YOUNG MAN

I understand. Well, I
hope you find your Vince.
Good Day.

EXT. BEACH-NIGHT

The waves are breaking high and rough. A wind HOWLS, rain pours down and the sky looks fierce.

Sherrie is alone, sitting on the beach staring out to sea.

She looks at the engagement ring and begins to weep.

Sherrie stands up.

SHERRIE
(crying out)

Vince!

TWO YEARS BEHIND PRESENT TIME

EXT. THE GABRIEL MANSION-NIGHT

A night of pouring rain, flashing lightning, and CRASHING thunder.

INT. GABRIEL MANSION-LARGE DEN-NIGHT

The den is a mess. Clothes, papers, empty beer cans, etc. are everywhere.

Vince, unshaven, messed unwashed hair, dressed like a slob, smoking a cigarette and visibly drunk is sitting behind the computer staring into the screen.

The computer screen shows the Rockin a go go clip of Sherrie dancing.

Vince chugs down a beer, stumbles over to a small fridge and gets another one.

He trips and knocks the picture of himself in the karate gi off the wall.

Vince picks up the picture and looks at it.

He tries a few simple martial arts moves but is too drunk to do them. Angry he throws his picture.

He stumbles back to his chair and continues to stare at Sherrie's image.

Scott carrying something in a large paper bag enters.

VINCE
Hey Scotty, want a beer?

SCOTT
No.

VINCE
Well then what do you
want?

SCOTT
I want my brother back. I
don't know who you are,
but I do know you're not
going to lose your sorrow
in a bottle.

Vince holds up the can of beer.

VINCE
Can Scott, not a bottle.

(beat)

You want to preach to me,
don't you? Alright. Bless
me brother Scotty for I
have sinned, I excuse
myself of the following
sin. Being deeply in love
with a girl I can no
longer be with. Am I
forgiven? What's my
penance? Do you want me
to go fall down the steps
or something?

Scott goes over to Vince.

SCOTT

You're killing yourself
Vince, and it's going to
be a suffering death.

VINCE

I'm already dead Scott,
I'm just not smart enough
to hop in the grave.

SCOTT

I'll agree with the not
smart statement.

VINCE

Yeah you would, you're
the genius. Me, I'm just
a dreamer who lost the
dream.

Scott walks around looking at the mess.

SCOTT

This room is in as bad a
shape as you are.

VINCE

So what? I'm the one who
bought this house. I
bought the stock, I got
us all the money. And
every penny you spent to
build your time machine
was my money, not yours.
You're a pauper without
me. This is my house. I

can throw you out any
damn time I want.

SCOTT

I don't believe you said
that Vince. You want all
this? Fine, you can have
it, I'll leave. And I'll
pay you back every penny,
every penny.

Scott turns to leave.

VINCE

Scotty don't go. I'm
sorry, I didn't mean it.
Look at me Scott.

Scott turns and faces Vince.

I became everything I
despise. I'm a pathetic
loser. I just wanna die.

SCOTT

What you want is pity.

VINCE

No, what I want, what I
need is Sherrie. And
since I can't have her, I
wanna die.

Vince chugs down the beer.

Scott goes over to Vince.

SCOTT

You want to end your
life?

Scott takes a large caliber semi-automatic pistol out of the bag and places it on the table near Vince.

End it. At least this way
is fast.

Vince looks at the gun, then at the picture of Sherrie, then back to the gun.

Vince picks up the gun and looks at Scott.

VINCE

I have no life without
Sherrie.

Vince holds the gun to his head.

You think I won't do it?

(beat)
You're gonna watch?

Vince turns the safety off.

Maybe I can be with
Sherrie in the other
world.

SCOTT
I know where Sherrie is
Vince, and she isn't in
no other world.

VINCE
So do I, she's in my
heart.

SCOTT
She's also in Los
Angeles.

VINCE
She's alive?

Scott nods yes.

Vince places the gun back on the table.

VINCE
Where is she Scott? I
need to see her. I need
to explain why I left.

SCOTT
Do you really want her to
see you the way you are?
Do you think she wants to
see you like this?

Vince looks at Sherrie's picture.

VINCE
No. I don't even want to
see myself like this. But
I must see her Scott.

SCOTT
You get yourself
straight, you stay
straight and I'll tell
you where she is.

VINCE
I can find out where she

is.

SCOTT

No you can't Vince. It took me over a year. And the shape you're in you can't find the nose on your face.

VINCE

Sure I could.

Vince feels his nose.

There it is.

SCOTT

You want to see Sherrie?

VINCE

Yeah.

SCOTT

Then you get straight, you stay straight. I'll tell you where she is.

VINCE

I'll do it, I'll do it.
Help me.

SCOTT

I already have. You leave for the rehab center in one hour.

VINCE

Thank you. And Scotty, I'm so sorry for what I said to you, I didn't mean it.

SCOTT

I know you didn't.

Scott picks up the gun and turns to leave.

VINCE

Scott?

Scott faces Vince.

What if I had pulled the trigger?

SCOTT

You would have gotten

wet.

Scott pulls the trigger and squirts Vince with water.
It's only a water pistol.
I needed to know that you
still wanted to live.

Scott takes a few steps and stops.
And Vince, Sherrie isn't
a dancer any longer,
she's a Catholic Nun.

Scott leaves.

Vince looks at the picture of Sherrie.

VINCE
(to himself)
A nun?

END FLASHBACK

PRESENT TIME

INT. CATHOLIC NUN CONVENT-DAY (CONT)

SISTER SHERRIE
You left me to save me.

VINCE
What other reason could
there have been?

SISTER SHERRIE
I thought I might have
said or done something
wrong.

VINCE
The only thing you could
have said wrong, was to
have never said anything
at all. The only thing
you could have done
wrong, was to have never
been born.

SISTER SHERRIE
Still the poet.

Sherrie stands.

Vince stands.

It was really nice to see

you again Vince, and I am
deeply touched by having
know you, but I must ask
you to please not come
see me anymore.

VINCE
Sherrie I still...

SISTER SHERRIE
Vince please don't say
it.

Sherrie extends her hand to shake.

Vince takes Sherrie's hand.

They hold hands for about ten seconds.
Goodbye Vince.

VINCE
Goodbye Sherrie.

Vince takes a few steps and stops.

I had a small gift sent
to your room, please
accept it.

Vince leaves.

INT. CATHOLIC NUN CONVENT-SHERRIE'S ROOM-DAY (CONT)

A box of long stemmed roses, all different colors, is in Sister Sherrie's room.

There is a card with the flowers. Sherrie picks up the card and reads it aloud.

SHERRIE
And so I have to
fantasize about what
could have been, and wait
for time to bring to me
the dream which I live
in.

She looks at the flowers, picks them up, holds them to her heart and weeps.

Behind Sherrie in a large frame are the now wilted original flowers Vince gave
her when they first met in nineteen sixty five.

EXT. LOS ANGELES-RESIDENTIAL STREET-DAY

Vince is walking when he hears a police SIREN.

He turns to see what is going on.

A police cruiser is hot on the tail of an expensive sports car.
The sports car loses control and heads straight for Vince.
Vince jumps out of the way and the sports car stops.
The police cruiser pulls in behind the sports car blocking any escape.
Two DEA AGENTS with guns drawn exit the cruiser and run over to the sports car.

DEA AGENT #1
Keep your hands where I
can see them and exit the
vehicle now!

Kelly, now in her 70's exits the car and the DEA Agents secure her.
Kelly and Vince see each other.

VINCE
(to himself)
Kelly?

KELLY
(to herself)
Lover boy? No, that's
impossible.

DEA Agent #1 puts Kelly in the cruiser while DEA Agent #2 goes over to Vince.

DEA AGENT #2
Are you alright?

VINCE
Yes sir. Who is she?

DEA AGENT #2
That's Kelly Marlene, one
of the biggest drug
dealers in the city. Back
in the sixties she was a
dancer. I guess she
wasn't that good.

VINCE
Guess not.

INT. GABRIEL MANSION-CELLAR-NIGHT

Scott is sitting behind one of the time computers when Vince enters.

SCOTT
How did it go?

VINCE

I almost got arrested, I
almost got mugged and I
almost got run down by a
car.

SCOTT

You're kidding?

VINCE

Nope. But with Sherrie it
was nice. She's still
very beautiful and I will
always love her.

SCOTT

Vince I'm really sorry.

VINCE

Sorry for what?

SCOTT

That I couldn't find this
two years ago.

VINCE

What are you talking
about Scott?

SCOTT

I now know how and when
Sherrie would have died
had you stayed with her.
It wasn't an accident as
I first stated, she would
have died after suffering
a miscarriage in the year
nineteen seventy. She has
a rare genetic disorder.
Any pregnancy would kill
her.

Vince is stunned by this news.

Today her condition can
be cured but not back
then.

VINCE

Cured how?

SCOTT

Precarvent. It's a drug
that can reverse her

genetic disorder. Either that or just plain old birth control would have worked.

VINCE

Then Sherrie and I can have a life together.
Scott, I'm going back.

SCOTT

You can't. This would be your third trip. Your body would not be able to disperse the syloneon radiation this time. In ten years you would begin to die a violent death.

VINCE

Ten good years with Sherrie is worth a hundred lifetimes without her. Scott, you have to send me back.

SCOTT

You're asking me to help you to commit suicide.

VINCE

I'm asking you to help me to be with the woman I love. Please Scott, I have no life without her.

Scott rises and walks around the lab thinking about Vince's request.

Scott you're making me dizzy.

Scott stops.

SCOTT

You'd be changing history.

VINCE

Only mine and Sherrie's, for the better.

SCOTT

What if she doesn't want the change?

VINCE
Then I won't go back.

INT. CATHOLIC NUN CONVENT-NIGHT

Vince and Sherrie are sitting in the library. Vince has just explained to Sherrie about his going back in time again.

SHERRIE
What's going to happen?

VINCE
Since I've been in my own time for two years, my trip back will also include a two year time jump. I'll appear in nineteen sixty seven. Two years since we last saw each other back then.

SHERRIE
What about the radiation poisoning? I can't ask you to die for us.

VINCE
I'm dying without you Sherrie. If the roles were reversed, what would you do?

Sherrie goes over to the picture of Jesus and stares at it. She then looks at Vince and back to the picture of Jesus.

Vince stands.

VINCE
I can't compete with him Sherrie.

SHERRIE
I'm not comparing, I'm asking forgiveness.

Sherrie turns to face Vince.

For wanting you to go back. Even though it means in ten years you'll...I can't say it Vince.

Vince goes over to Sherrie.

VINCE
You won't remember this.

SHERRIE
No, you have to tell me
this. Promise you will.

No response.

Vince you can't keep this
hidden from me. When you
go back you must tell me.

VINCE
When the time is right, I
promise.

SHERRIE
I will laugh when you
laugh, I will cry when
you cry. I will live when
you live, and I will die
when you die.

VINCE
You're starting to sound
like me.

SHERRIE
I am you, as you are I.

INT. GABRIEL MANSION-SCOTT'S LAB-DAY

Vince, dressed in a suit enters and Scott hands him a large envelope.

SCOTT
All the legal documents
you'll need are in here.
Not even the F-B-I will
be capable of tracing
these as counterfeits.

VINCE
Thank you Scotty, for
everything, but most of
all for being my big
brother.

Scott grabs Vince and hugs him. Vince returns the gesture.

Scott hands Vince the time watch but Vince doesn't take it.

No. I don't want you to
know when it's going to
happen.

Vince goes over to the time chamber.

Scott, I don't want you
to blame yourself for
this radiation thing
alright? This is my
choice.

Scott nods alright.

Good to go.

SCOTT

Good to go.

VINCE

Goodbye Scotty.

SCOTT

You take care little
brother.

Vince enters the time chamber.

Scott puts on the protective glasses and activates the computer for time travel.

The crystal glows and the room is filled with a blinding white light.

A few seconds later an EXPLOSION is heard.

EXT. LOS ANGELAS-1967-DAY

A brand new taxi is parked by a phone booth. Printed on the taxi are the words "Cabbie's Taxi Service".

Vince exits the taxi and goes into the phone booth.

Vince reads the directions on how to place a call. He takes a slip of paper with a phone number on it from his pocket and deposits some coins in the slot.

Never have used a rotary dial Vince presses the numbers instead of dialing them. Nothing happens. Vince presses the number he wants to call again.

Cabbie comes over to the phone booth, takes the slip of paper from Vince and dials the number.

CABBIE

Your call will go through
now.

VINCE

Thank you Cabbie.

EXT. LOS ANGELAS-1967-CONVENT-LATER THE SAME DAY

Sherrie, mid 20's, carrying a duffle bag and accompanied by Sister Delores, now 40ish, are walking the steps into the Nun's Convent.

VINCE (O.C.)
Sherrie?

SHERRIE
(to herself)
Vince?

Sherrie turns and sees Vince, holding a box of long stemmed roses and standing about fifty feet away from her.

Vince? Vince?

Sherrie drops the duffle bag and runs to Vince. She jumps into Vince's arms which causes him to drop the flower box.

They embrace and kiss.

Oh Vince.

VINCE
I'm so sorry Sherrie but
I had to leave when I
did. I had no choice.
I'll explain everything
to you.

SHERRIE
There's no need.

VINCE
Yes there is. It concerns
you too. But it's alright
now.

SISTER DELORES
(stern)
Miss Evans!

Sherrie faces Sister Delores who is still on the convent steps.

That is not very nun
like.

SHERRIE
Excuse me Vince, I'll be
right back. Don't you go
anywhere.

VINCE
Never again, anywhere,
without you.

Sherrie goes to Sister Delores.

Vince picks up the flowers.

SHERRIE
I want to thank you for

everything Sister Delores
but I will not be
entering the convent.

Sister Delores looks at Vince who shyly smiles at her.

SISTER DELORES
Is he the reason?

SHERRIE
Yes. I love him and he
loves me.

SISTER DELORES
That's a very good
reason. I wish the both
of you all the best God
has to offer.

SHERRIE
Thank you.

Sherrie turns to walk back to Vince.

SISTER DELORES
Sherrie?

Sherrie faces Sister Delores.

SHERRIE
Yes Sister Delores?

SISTER DELORES
(in whisper)
I think he's quite a
looker.

Sherrie and Sister Delores look at Vince and smile.

Vince has no idea why they are smiling at him. Vince smiles and shows the peace sign.

Don't tell anyone I said
that or I'll have to do
extra duty in the chapel.

Sherrie motions she will not say anything.

Sister Delores goes into the convent.

Sherrie runs to Vince and jumps into his arms.

The flower box falls and opens. Inside are a dozen long stemmed roses all a different color.

VINCE
There is no greater love

than the love we have for
one another.

PRESENT TIME

INT. GABRIEL MANSION-LARGE DEN-DAY

It has been one year since Vince's second trip back in time.

The den is cleaned up and is exactly the same as when we first saw it.

The exception is the picture of Vince and Scott's parents. The black scarf is no longer draped over it and the plaque now just reads: "Dad and Mom".

Scott is looking at the picture of Vince in his karate outfit.

SCOTT

Time is strange. I last
saw and spoke with you
one year ago but you've
been dead for over
thirty. I miss you little
brother.

The doorbell RINGS.

Scott slowly walks to the front entrance.

The doorbell RINGS twice.

I'm coming.

INT. GABRIEL MANSION-FRONT ENTRANCE-DAY (CONT)

The doorbell is continually RINGING.

Alright!

Scott is shocked when he opens the door.

Vince and Sherrie, both now in their late sixties, are standing in the doorway.

Vince's hair is still full but is now silver white. He also wears glasses.

Sherrie's hair is cut short and is light brown in color.

SCOTT

Vince?

VINCE

Hi bro.

Scott hugs Vince.

SCOTT

Vince?

The hug ends.

VINCE
Scotty this is my
beautiful wife Sherrie,
Sherrie this is my
brother Scott. He's a
genius.

SCOTT
Very nice to finally meet
you.

SHERRIE
Very nice to meet you
too.

Scott extends his hand to shake but Sherrie hugs him instead.

VINCE
May we come in?

SCOTT
Yes, of course.

Vince and Sherrie enter.

VINCE
Scott you were a little
wrong about the
radiation. The third trip
is deadly but there is a
cure. Sherrie discovered
it.

SHERRIE
Thing is it takes about
twenty years and you must
remain in a very remote
region of Alaska.

VINCE
We'll tell you all about
it but first we must show
you something.

INT. GABRIEL MANSION-SCOTT'S LAB-DAY (CONT)

They are sitting around a small table.

Scott is looking at a picture of Barbara, circa 1968, which Sherrie brought with her.

SCOTT
She's beautiful. Isn't

she one of the dancers in
the clip?

VINCE
That she is.

SHERRIE
Her name is Barbara.
She's my best friend and
she knows all about you.

VINCE
And she's waiting to meet
you Scotty.

SCOTT
You left her standing
outside?

VINCE
No, she's waiting in
nineteen sixty eight.

SCOTT
Nineteen sixty eight?

VINCE
Yeah.

Vince hands Scott a large envelope.

When you get back
everything you need to do
to find us is in here.
Now you'll have to update
us because back in sixty
eight, what we're doing
now, what we're talking
about now, hasn't
happened.

Scott looks at Barbara's picture.

SCOTT
What if she doesn't like
me?

SHERRIE
Believe me, she's mad
about you. She thinks
your gear, fab and out of
sight.

VINCE
Far out of sight.

SCOTT
All that huh?

SHERRIE
All that and more.

SCOTT
I want to, she's
beautiful, but I'd be
changing history. And
twenty years in Alaska.

SHERRIE
Alaska's beautiful Scott.

VINCE
And we'll all be
together. Plus we can get
our age difference back
on track. So just do it
Scotty.

Scott stands up and paces.

Scott you're making me
dizzy again.

Scott stops pacing.

SCOTT
Alright I will. You'll
have to work the machine
Vince. When I did it
myself I almost missed
the time transfer.

Vince nods okay.

Scott goes over to the time chamber and points to the intact crystal.

This crystal is going to
glow with a bright light
so wear the glasses. When
time transfer is complete
it's going to explode.

VINCE
Well that sounds like
fun.

SCOTT
It's a very minute
explosion, loud but
harmless. I discovered
this the last time you

traveled. Apparently the crystals have enough energy for three trips, that's it.

Scott goes over to the table and takes the large envelope.
I'm ready.

VINCE

Not yet Scotty, they don't dress like that in nineteen sixty eight.

Vince takes love beads out of his pocket and hangs them around Scott.
Maybe you better wear some flowers in your hair too.

Scott gives the love beads back to Vince.

SCOTT

Thanks, but I think I'll just wear a suit.

INT. GABRIEL MANSION-LARGE DEN-NIGHT

Vince and Sherrie enter.

SHERRIE

Your brother is a fine man. Barbara's going to love him.

VINCE

And he's going to love her.

Vince sees the picture of his parents.
He listened to me.

SHERRIE

Pardon me?

VINCE

My dad. That's my dad and mom. I called my dad and told him that if he was ever in New York with a woman named Erika, my mother, he should not board a plane. They never took that flight. They're alive.

SHERRIE
I would like to meet
them.

VINCE
We'll drive down to see
them tomorrow.
(beat)
Come with me, I want to
show you something.

Vince leads Sherrie over to his computer and plays the clip he first saw of her dancing.

If it wasn't for that, I
would be a very lonely
man.

SHERRIE
And I would be a very
lonely woman.
(beat)
Do you know what I'd like
to do right now?

VINCE
No.

SHERRIE
Dance.

VINCE
You mean like rock and
roll?

SHERRIE
No, I mean like slow and
close.

Vince and Sherrie dance.

VINCE (V.O.)
Feels like a dream, when
I'm holding you. Every
dream it seems, in you
has come true. Hold me in
your smile, touch me with
your kiss. No heaven's
not above, it's in our
glow of love.

SHERRIE (V.O.)
Always the poet.

They kiss.

FADE OUT

THE END