# OUT OF TIME

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SUPER: 1980

Rain falls steadily past the tower and its brightly lit clock--7:30.

On the wet sidewalk, looking at the clock, TEMPERA GAINER, 30, pretty even in a trench coat. Past her hurry two COEDs under an umbrella, slinky dresses and heels, heading to a gala.

COED 1 We're going to be late.

COED 2 Don't worry. These things never start on time.

Tempera watches a moment before she enters the building.

INT. CLOCK TOWER ROOM - NIGHT

A room of blackboards, floor to ceiling, four walls of blackboards, and they are covered with complex equations. This is the stuff of advanced physics with more Greek letters than the Iliad. In the middle of the room sits a couch.

Tempera enters the room and closes the door. Slowly, she spins, studying equations few humans understand. She takes a bottle of champagne from under her coat and sets it on the floor.

Without hesitation, she moves to a corner, grabs an eraser, and wipes away years of work.

INT. AWARD BANQUET - NIGHT

The two Coeds smile from a table in front of the dais. The ballroom is crowded with PROFESSORS, STUDENTS, ADMINISTRATION, the elite of the university.

On the dais, PRESIDENT BARNES, 60, stands at the mic. On the podium rests a gold statue of an atom.

PRESIDENT BARNES I could quote for some minutes from the books and magazines that have recognized his genius, so allow me but one cite. (MORE) Time magazine, quote, "If his research proves correct, time travel will become the stuff of science, not science fiction", unquote. Could any idea be more thrilling? Meet the man, the winner of the Einstein trophy and new holder of the Neils Bohr chair for physics, our own MAX DOOR!

Leading the clapping, President Barnes steps aside, allowing MAX DOOR, 60, bald, frail, bespectacled, to step forward. His shy smile belies the prestigious award.

## MAX

(quieting the crowd) Thank you, thank you. Please, thank you. If you wish to leave at a decent hour, you're going to have to stop.

The crowd LAUGHS.

INT. CLOCK TOWER ROOM - NIGHT

Tempera, still in trench coat, has erased a good portion of one wall. She grabs a piece of chalk and fills in what she erased. The equations look the same--almost.

INT. CLOCK TOWER ROOM - LATER

Tempera has almost completed the corner. The chalk skips across the surface as the door opens, and in shuffles Max, trophy in hand.

MAX

STOP!

She turns as Max rushes forward.

MAX What do you think you're doing?!

He grabs her wrist and pulls her from the board.

TEMPERA Correcting your work, doctor.

MAX You have no idea what you're talking about.

She easily pulls away and smiles.

TEMPERA Take a look, Max. Take a long look.

MAX You've ruined a lifetime of work.

TEMPERA Start with sigma in the nth dimension, doctor.

He stares at her.

TEMPERA Go on. I promise not to run away.

He turns to the board, pushing up his glasses. His awe says her work is the real deal. She takes his trophy and studies it, so pretty but not as pretty as Tempera.

> MAX How...my lord...you made the leap.

He runs his fingers lightly over the chalk, tracing the utter beauty of advanced math.

MAX I never would have--

The POP of a champagne cork that bounces off the board by his head. Startled, he turns.

Tempera smiles, the bottle and two glasses in hand.

TEMPERA Time to celebrate.

She advances, filling the glasses.

MAX (tapping board) You must tell me what comes after.

TEMPERA Later, later, we'll have time.

She hands him a glass and holds out her palm which holds a blue pill.

MAX What's that? TEMPERA A little something to enhance the experience.

MAX What experience?

TEMPERA Take it and find out.

He takes the pill, and she steps back. He holds the pill, not at all sure he should swallow this.

She drops the trench coat, and she's naked, and Tempera naked is a glory to behold.

MAX Who are you?

TEMPERA (removing his glasses) Time for you to find out.

Max downs the pill with champagne. This is going to be one great night.

INT. CLOCK TOWER ROOM - LATER

The last BONG of the clock fades as Tempera buttons her trench coat.

On the couch, a spent Max props himself on one elbow.

MAX You're leaving?

TEMPERA There's an expression, time and tide--

MAX Wait for no man.

# TEMPERA

Or woman.

She leans over the couch and holds out her hand again, another pill, red this time.

MAX

What?

TEMPERA You liked the last one, didn't you? He takes the pill and swallows it with the last of his champagne. She kisses his cheek and heads for the door.

MAX Wait! (pointing to the board) You didn't finish.

TEMPERA (as she leaves) I'm coming back.

The door closes. Max slips on his pants, stands, and puts on his glasses. He walks to the board to study the equations. For a physicist, this is as close to heaven as he'll ever get.

If he's going to heaven.

His smile turns into a grimace as he grabs his chest. Something is very, very wrong. Pain contorts his face as he turns from the board, takes a step, and collapses.

EXT. COLLEGE CAMPUS - NIGHT

Tempera exits the building and walks away, not looking back.

INT. MARGARET'S HOUSE FAMILY ROOM - DAY

SUPER: 9 MONTHS LATER

MARGARET, 40, frumpish walks across the room as a mantle clock STRIKES the hour. Small but clean house. She opens the door, and on the stoop stands Tempera in her trench coat.

## TEMPERA

It's time.

She enters and opens her coat. She's 9 months pregnant, and it shows.

INT. MARGARET'S BEDROOM - NIGHT

The sun has set as a sweaty Tempera battles labor. Margaret plays midwife, timing contractions with her watch.

MARGARET You need a doctor.

TEMPERA No! We'll do it. MARGARET It's been too long. You're both exhausted.

TEMPERA We. Will. Do. It!

The next contraction brings a SCREAM.

INT. MARGARET'S BEDROOM - LATER

Tempera is soaked with sweat as she pants and pushes. Margaret is under the sheet.

## MARGARET

Yes, yes, yesssssssssssss

A SPANK, a baby's BAWL, and Margaret holds up the naked newborn.

MARGARET Do you want to hold him?

TEMPERA (falling back on the bed) No, no, you know what to do.

MARGARET

You're sure?

TEMPERA I'm late already.

Tempera waves wearily, and Margaret leaves, taking the baby with her.

INT. TEMPLEWHITE GREAT HOUSE - DAY

FRANNY TEMPLEWHITE, 45, pretty, rich, strides across the marble entrance of a great house, a mansion, money and power. A grandfather clock CHIMES.

She opens the door to find Margaret on the porch, Margaret with a baby carrier.

INT. TEMPLEWHITE GREAT HOUSE ENTRY - DAY

Margaret stands next to Franny who holds the baby.

FRANNY What do you want to name him?

MARGARET Joshua, his name is Joshua. I was thinking more like Leonard.

Margaret stares a moment.

FRANNY Joshua. Should I need to reach you?

With a firmness of resolve, Margaret shakes her head and marches out.

INT. NURSERY - DAY

The wallpaper consists of clocks, all manner of clocks. Grandfather, mantle, kitchen, wristwatch, stopwatch, dial and digital, nothing but clocks. Two cribs sport mobiles of watch faces.

Franny brings the baby and lays him in the first crib. She pauses over the second crib, the second baby who sleeps peacefully. Her last act is to switch on the mobiles, starting those watch faces in a slow circle.

EXT. BRIDGE - NIGHT

A high bridge over a broad, cold river. Along the bridge marches Margaret, her coat pulled tight, her breath white in the cold.

She reaches the middle of the span and stops. She glances down at the water and then around. No cars, no people, just Margaret and the cold and the dark.

With sudden determination, she climbs the railing and perches on top. For a moment, she might climb down, but she doesn't. A church bell tolls before she takes a step and falls into the dark, cold, wet death.

SUPER 1991

INT. CLASS ROOM - DAY

The clock on the wall reads 1:30.

Fifteen 5th-GRADERS take a test under the watchful eye of a middle-aged, geekish TEACHER. In expensive uniforms, they represent the future leaders of the world.

JOSHUA TEMPLEWHITE, 11, closes his test booklet and rises, taking his test and answer sheet to the front. He passes his brother, TIM TEMPLEWHITE, 11, who looks up and shakes his head. Joshua lays his test in front of the Teacher. Joshua nods.

TEACHER I suppose you have something to read.

Joshua nods again and returns to his seat, bumping his brother's shoulder as he goes. He pulls out a book and opens it so the cover shows--THE TIME MACHINE by H. G. WELLS.

SUPER 1996

INT. EXHIBITION HALL PARIS - DAY

Through the large windows, the Eifel tower looms in the distance. On the vast floor, the creme de la creme of young scientists display their Rube Goldberg contraptions, complex machines that perform a simple task.

Joshua, 16, stands next to his machine, a process that begins with eggs in their shells and ends with an omelet. On his machine hangs the Blue Ribbon--#1. Behind him stand Franny and GEORGE TEMPLEWHITE, 60, a man of substance.

Past the display limps ALEXI PETROVIC, 16, Russian, meager of body and spirit. He eyes Joshua's ribbon with obvious envy.

INT. THEATER - NIGHT

The title on the booklet reads--COMMENCEMENT.

Franny reads the booklet as the GRADUATES in cap and gown file to their seats. George checks his watch. She taps George's shoulder and points to the booklet--

VALEDICTORIAN--JOSHUA TEMPLEWHITE

George smiles as Joshua ambles past, small to be graduating. He shoots his parents and brother a grin and holds up five fingers. FIVE MINUTES, he mouths.

INT. COLLEGE DORMITORY - DAY

Tim, loaded with backpack, laptop, and pulling a suitcase navigates a crowded hall on move-in day. He glances at the numbers over the doors and the sheet of paper in his hand.

He finds the correct door and shoves it open, backing into his

As Tim enters, MUSIC blasts. He spins to find three scantily clad COEDS go-go dancing in front of a poster of Max Door. Joshua slaps a cold beer into Tim's hand.

JOSHUA Welcome to college, bro.

Tim looks from Coeds to Joshua and grins.

JOSHUA You have exactly three minutes to stow your stuff.

Tim drops everything in a pile.

TIM

Done.

They clink bottles and drink.

INT. DORM ROOM - DAY

Tim opens a cold beer, places it on a table, and looks at his wristwatch. The door opens, and Joshua sails in, still in his graduation gown. He flips away his mortarboard and diploma and grabs the beer.

TIM You're late.

JOSHUA I had to say hi to mom and dad.

Joshua takes a long pull as Tim flops on the bed. On the wall are taped a photo and several magazine articles about Max Door.

TIM So how does it feel to graduate college while still a teenager?

JOSHUA It's a place holder, bro. Get a ticket punched and move on.

TIM And you're going...

JOSHUA It's been decided, the tower. TIM You and time travel. It's impossible, you know.

JOSHUA (taking down Max Door photo and articles) So I've heard.

TIM I hate to admit this, but I'll miss you.

JOSHUA Come visit. My female students will adore the professor's brother.

TIM (toasting) To the professor.

They clink glasses.

INT. PRESIDENT'S OFFICE - DAY

University PRESIDENT KLINE, 50, in a suit sits across the desk from Joshua, 20, in jeans, shirt, and sports coat, more hip than the typical professor.

PRESIDENT KLINE The tower room has been sealed since the tragedy. Some professors consider the room bad luck.

JOSHUA His original equations are still on the walls.

PRESIDENT KLINE How did you know about those?

JOSHUA Can you spell internet?

One wall of this expansive office is nothing but rows of graduating class photos, row after row.

PRESIDENT KLINE Yes, well, the room hasn't been touched in twenty years. Are you sure you want to work there?

## JOSHUA

You want me for your physics department, don't you?

PRESIDENT KLINE Is that room the reason you turned down Harvard and Cal tech?

#### JOSHUA

At the time of his death, Max Door expected to invent time travel. His dream is on those boards.

PRESIDENT Time travel is impossible. You don't have to know much physics to know that.

Joshua stands and shakes with the President.

#### JOSHUA

They said the same thing about heavier than air flight and space travel.

The President watches Joshua leave.

PRESIDENT (to himself) As long as you never succeed, you'll stay.

INT. CLOCK TOWER ROOM - DAY

Dark until the door opens and spills light from the hall, barely illuminating the accumulated dust and cobwebs of 20 years. Joshua fills the doorway and flips the light switch. No way, not after 20 years. No light.

But that doesn't deter Joshua. He walks into the room and slowly turns, drinking in the faded chalk markings, as if they were ancient hieroglyphics. The ghostly equations reach through time to sing to him.

He laughs and slaps the old couch, raising a cloud of dust that sparkles in the single shaft of light.

INT. CLOCK TOWER ROOM - DAY

The room has been transformed. Clean, with a new couch, the only things not updated are the equations scrawled over the walls.

Joshua eats a burger and stares at the wall completed by Tempera on that fateful night 20 years earlier. He looks from the other blackboards back to this one. Why is the writing different?

INT. CLASSROOM - DAY

Joshua, a bit older, scrawls an equation across the board as a dozen STUDENTS take notes and glance at the clock over the door.

INT. CLOCK TOWER ROOM - NIGHT

Joshua, bearded, eats pizza and studies the walls. He grabs an eraser and goes to Tempera's work and slowly erases a single equation. He grabs some chalk and writes in his version.

EXT. NY CITY STREET DAY

Joshua, folio in hand, hustles down the street in the shadow of the Empire State Building. He passes a street HUSTLER who flashes an arm of watches before Joshua ducks into a hotel.

INT. HOTEL BALL ROOM - DAY

A room full of PROFESSORS as Joshua searches for a seat.

On the dais, an older Alexi, 30, gives a presentation. He resembles a shrew, small and nervous. Behind him on the screen a NASA launch, a rocket on the pad, the seconds ticking off. 59:36, 59:35...

ALEXI The idea is not to search for a worm hole but to look at the spaces around the worm hole. The spaces can be exploited at a subatomic level.

Joshua looks up. He and Alexi lock eyes. Theirs has been a not-so-friendly rivalry. Alexi's face hardens but he plunges on.

ALEXI There is no reason why space time continuums can't be explored.

Joshua finds a seat and forces a smile.

INT. HOTEL LOUNGE - EVENING

Tim, 30, sips wine at the bar. A few stools away, a YOUNG MAN smiles at Tim and raises his watch, a quickie? Tim shakes his head and taps his watch--no time.

JOSHUA (O.S.) Hey, bro, where's my beer?

Tim turns to Joshua, and they hug.

TIM About time you got here.

JOSHUA Better late than never. What do we have going?

TIM The town is ours for the price of a taxi.

JOSHUA Tempus fugit, bro. Time flies.

Tim finishes his wine, and the two of them head out.

EXT. HOUSE - DAY

Joshua parks in the street and strides past a FOR SALE sign stuck in the lawn. A banner on the sign--MAKE AN OFFER TODAY.

INT. HOUSE KITCHEN - DAY

Joshua opens a cabinet as the female OWNER, older, gray, watches

OWNER Everything is in working order, although you may want to update.

Joshua turns on the kitchen tap and looks out the window. In the back yard stands a large building.

JOSHUA What is that, a second garage?

OWNER That was my husband's workshop.

Joshua's eyes light up.

INT. WORKSHOP - DAY

The door opens and Joshua enters even as the Owner flips on the overhead lights. The large room is filled with tools and benches, the flotsam and jetsam of some mad inventor.

> OWNER Don't worry about the clutter. I'll make sure it's cleaned out.

JOSHUA (sifting through the stuff) No, you won't. I want it.

OWNER You want this junk? Whatever for?

He finds an old egg timer and holds it up.

JOSHUA My time machine.

She doesn't know whether or not to laugh--until he does. They laugh together.

EXT. CAMPUS - DAY

Joshua, clean shaven, jogs across campus toward the clock tower. He passes a NERD trying to chat up a PRETTY COED who is clearly out of his league. The Nerd recognizes Joshua.

> NERD Hey, professor, congratulations.

With a wave, Joshua runs into the building.

PRETTY COED Who is that?

The Nerd pulls a magazine from his backpack and shows her.

On the cover--Joshua--with the banner--GREATEST PHYSICIST OF A GENERATION?

INT. JOSHUA'S HOUSE KITCHEN - DAY

Washing vegetables at the sink, RASHA DALEY, 30, and from this angle a very shapely woman. More, she has an intelligence that shines. She glances at the microwave clock.

Through the door bops Joshua, as happy as can be. He gives her a quick kiss and snatches a carrot off the counter. RASHA Hey, that's for dinner.

JOSHUA (perching on the counter) It's great to see you too. How was your day?

RASHA Oh, chitchat, I just love chitchat.

JOSHUA Idle chitchat, you love idle chitchat.

She shoots him a look and grabs a knife to start cutting veggies.

RASHA And you would know this how?

JOSHUA Your high school yearbook, you were named queen of idle chitchat.

RASHA You have time to read my yearbook?

JOSHUA You have no secrets.

## RASHA

Ha!

He snatches up a piece of celery.

RASHA Do that again, and you're apt to lose a finger.

JOSHUA Joshua nine fingers? What kind of name is that for a physicist?

RASHA Is that what you are? I thought you were a back yard Thomas Edison.

JOSHUA Haven't you read my clippings?

RASHA You have clippings? JOSHUA You don't check your e-mail?

RASHA Oh that. Well, since the subject line said greatest physicist of a generation, I deleted it.

JOSHUA (jumping off the counter) You deleted it?

She faces him and breaks into a smile.

RASHA Right after I forwarded it to about a million people.

He laughs and grabs her, swinging her as she avoids cutting him.

JOSHUA I knew it, I knew it. Thank you, thank you.

RASHA That's no way to thank me.

He stops and kisses her, a lover's kiss.

RASHA That's the way to thank me.

JOSHUA I know an even better way.

He takes the knife from her and tosses it into the sink. Then, he sweeps her into his arms and carries her laughing from the room.

INT. JOSHUA'S HOUSE LIVING ROOM - DAY

Joshua, Rasha in his arms, heads across the room as the doorbell RINGS.

RASHA

Ignore it.

JOSHUA What if it's a reporter?

RASHA

Exactly.

JOSHUA (setting her down) One minute.

He skips to the door and opens it to find--Tim, a paler, thinner Tim.

. TIM

Ta-da!

JOSHUA Tim, Tim, what the hell. Get in here!

Tim enters, and they hug as only brothers can.

JOSHUA What are you doing here?

TIM What? I can't visit my only brother?

Tim notices Rasha.

TIM Hey, wait, wait. What is this lovely creature doing with a wannabe Jules Verne?

Joshua grabs Rasha's hand and tugs her near.

JOSHUA This is Rasha, who hasn't dumped me yet. And it's H. G. Wells.

Tim gives Rasha a big hug.

TIM You've been holding out on me, bro.

RASHA I'm glad to meet you too.

JOSHUA Hey, it's dinner time. Let's go out.

RASHA I've got something in the kitchen. JOSHUA Shove it in the fridge. My brother's in town. Time to celebrate!

Rasha and Tim roll their eyes in unison.

INT. TAVERN - NIGHT

Joshua, drinks in hand, winds his way through a crowd, past a TV screen where a basketball player takes a shot, to the booth where Rasha and Tim wait. He hands over drinks and slides into the booth. They toast. Celebration.

EXT. PARKING LOT - NIGHT

Joshua and Rasha stand by her car.

JOSHUA Do you have to go? It's early.

RASHA It's late, and he's your brother. I'm a tenth wheel.

JOSHUA He's great, isn't he?

RASHA The best.

chicks.

JOSHUA Yeah, maybe we'll go find some cute

RASHA (laughing)

I don't think so.

JOSHUA What? We're not handsome enough?

RASHA No, silly, he's gay.

JOSHUA He's not gay.

She kisses him lightly and climbs into her car.

# RASHA

Trust me. Gay, gay, gay, gay.

He's stunned as he watches her drive away.

JOSHUA He's not gay! INT. TAXI - NIGHT Tim and Joshua ride in the back, heading home. TIM Bro, you haven't slowed down at all. JOSHUA Me? I could never keep up with you. MIT Well, here's my hotel. (hugging Joshua) Thanks for everything. JOSHUA My pleasure. Tim opens the door and slides out. JOSHUA Tim. TIM Yeah? JOSHUA Nothing, nothing, the time of my life, bro, the time of my life. TIM Me too, the time of my life. The door closes, and Joshua sinks as the taxi takes off. INT. AWARD BANQUET - NIGHT Same room. The people have changed, although their types haven't. Students, Faculty, Administration and at the podium, President Kline.

> PRESIDENT KLINE This university has always been the epicenter of theoretical physics. We are committed to the pursuit of the ultimate truth.

EXT. COLLEGE CAMPUS - NIGHT

Across the campus strides Tempera, in her trench coat. Oddly, although 30 years have passed, she looks exactly as she did that first night.

> PRESIDENT KLINE (V.O.) The world's best minds have nurtured their dreams here. Luckily, we have two great physicists vying for prominence.

She stops and looks at the clock tower. She's seen it before. She heads right for the door.

INT. AWARD BANQUET - NIGHT

His aged Parents on one side and Rasha on the other, Joshua looks a bit uncomfortable.

To one side, sit Alexi, 30, and his FATHER, a gruff man in an ill-fitting, cheap suit. Alexi steals a look at his rival, Joshua.

The President places a gold statue of an atom on the podium.

PRESIDENT Only time will tell if the recipient of this year's award will indeed become the master of the universe. I give you the next holder of the Neils Bohr chair, Joshua Templewhite!

The President leads the APPLAUSE as Joshua stands and heads for the podium.

If looks could slay, Alexi would smite Joshua.

INT. CLOCK TOWER ROOM - NIGHT

Tempera slips into the room and looks around. Not many equations have been disturbed since her last visit.

JOSHUA (V.O.) Thank you, thank you. I can't begin to tell you what an honor this is.

She quickly spots the corner Joshua has altered. She grabs an eraser and goes to work destroying his equations.

#### INT. AWARD BANQUET - NIGHT

Joshua has one hand wrapped around the award.

JOSHUA The great physicist, Max Door, died the year I was born. Some say he was months, perhaps weeks from discovering how to travel through time. His legend and legacy have always intrigued me, and it's to him that I dedicate this award. (hoisting award) With luck and preparation, perhaps time travel is indeed right around the corner.

The crowd erupts into APPLAUSE as Joshua shakes the award at them. Only Alexi and his Father sit on their hands.

INT. CLOCK TOWER ROOM - NIGHT

The door opens, and Joshua enters, a bit giddy from the banquet. Clutching the award he grins and twirls. This is his night--until he spots Tempera's changes. His face twists with disbelief and then anger.

JOSHUA What the hell!

He rushes to the corner and grabs an eraser. He's going to obliterate it.

TEMPERA (O.S.) I wouldn't if I were you.

He spins to find her rising from the couch.

JOSHUA Who are you?

#### TEMPERA

My name is Tempera, not that my name matters. What matters is that you don't do anything stupid, like erase my work.

JOSHUA Your work? This is my room, my boards, and you've ruined three years of effort.

She comes around the couch, still in trench coat.

TEMPERA I've saved you ten years of frustration. Do you want to travel through time?

JOSHUA You don't know what you're talking about.

She grabs a piece of chalk and approaches the board.

TEMPERA Where do you think you went wrong?

JOSHUA Where you changed my equations.

TEMPERA No, mine are correct. Trust me.

JOSHUA How would you know?

TEMPERA Answer the question. Where do your calculations fail?

JOSHUA This is crazy. I'm calling the police.

He pulls out his cell phone.

TEMPERA

Here. (taps board) You're fine until here. When you include the null dimension, your equations wander.

JOSHUA (tapping keys) Save your bullshit for someone who doesn't know better.

She wipes out an equation and writes out a new one.

TEMPERA If you did this, the worm hole enigma settles nicely. JOSHUA (putting phone to ear) If I did that, I'd need a power source the size of the sun.

She makes another change.

TEMPERA Unless you did this. (another change) And this. (another change) And this.

He gapes as her series of edits travels across the board, around the room. As the voice of the Police DISPATCHER answers the phone.

DISPATCHER What is the nature of your call?

He doesn't answer, just gapes as she corrects his mistakes.

DISPATCHER Is this an emergency? What is the nature of your call?

JOSHUA (on phone) Sorry, wrong number.

He kills the connection in order to watch her reach the point where her own work begins.

JOSHUA Jesus...it's so simple.

She eyes him as if he's completely stupid.

TEMPERA If that were all there was to it, anyone could build a time machine.

JOSHUA What's missing?

She moves close to him, and she's sooo hot.

TEMPERA Do you believe I know what I'm talking about?

#### JOSHUA

God, yes. Who the hell are you? There are maybe three people on the planet who understand this stuff.

TEMPERA Do you truly want to travel through time?

He starts to speak, but she stops him with a finger to his lips.

## TEMPERA

Don't answer too quickly. I offer time travel but at a price. I have a task that must be done, and I need help. It is dangerous, and you may well end up dead. Still want to travel?

He nods. She removes her finger.

# JOSHUA

I don't know who you are or what you do, but if you can help me travel through time, you've got yourself a partner.

She smiles, leans close, and for a moment, it looks as if they'll kiss. But they don't. She spins away and goes to the board.

#### TEMPERA

(scrawling an equation) This is the last piece of the puzzle. Now, you can build a working prototype. You have thirty days, Joshua.

JOSHUA

Thirty days?

# TEMPERA

You want to make history?

Joshua, in awe, goes to the board and lightly touches the calculation.

JOSHUA Time travel, Jesus. How will I... (turns but the room is empty) Contact you? He blinks and shakes his head and then returns to the board. The riddle has been solved. He SHOUTS and DANCES around the couch.

INT. WORKSHOP - DAY

The four walls of the clock tower room have been reproduced on giant posters that adorn one wall, the equations legible.

In the center of the room, Joshua has constructed a steel frame of what might be a big box. In mask, sparks flying, Joshua welds a cross beam. He lifts the mask to study the weld and glances at the posters. Yep, it's just right.

INT. JOSHUA'S HOUSE KITCHEN - DAY

Rasha enters with a sack of groceries. Setting the sack on the table, she looks around. No Joshua.

RASHA

JOSHUA!

No answer. She turns and looks out the window. The workshop door is ajar. She smiles and unpacks groceries.

INT. JOSHUA'S HOUSE KITCHEN - LATER

Pans steam on the stove. The microwave counts down. Rasha tosses a salad and grooves to the tune on the radio. When the microwave beeps, she spins and glances out the window. The workshop door hasn't changed.

EXT. JOSHUA'S HOUSE BACK YARD - EVENING

Rasha traipses across the yard and stops at the workshop door. She hesitates before she hammers the door.

RASHA Yo, workaholic! Dinner's ready!

Joshua's head pops out the door.

JOSHUA Dinner, yum, give me two minutes, OK?

RASHA You're running out of time, Alva.

JOSHUA

Two (leans out to kiss her) Minutes. With a grin, he disappears inside the shop. She shakes her head, smiles, and heads back to the house.

INT. JOSHUA'S HOUSE KITCHEN - NIGHT

The table is laid for dinner. Rasha looks out the window, and it's obvious it's been more than two minutes. Grim, she sits down and fills her plate. She's not going hungry.

INT. JOSHUA'S HOUSE KITCHEN - LATER

Very late. A disheveled, exhausted Joshua stumbles through the door.

JOSHUA Ras, I'm sooo sorry. I completely--

Spots the table laden with now cold food. No note, no clean up, just a table full of food.

JOSHUA Lost track of time.

He closes his eyes and groans. What has he done? Then, he slides into a chair and grabs a pan of corn, eating directly from it.

He notices the blinking light on his answering machine and reaches over to tap it.

TIM (on machine) Bro, give me a call. We need to dialogue.

Joshua glances at his watch and realizes it's far too late to call.

JOSHUA Tomorrow, bro, tomorrow.

INT. JOSHUA'S HOUSE BEDROOM - MORNING

Sprawled, Joshua snores on the bed. Rasha, dressed to travel, sits on the bed and pokes him.

RASHA Hey, Alva, wake up.

Joshua stirs and opens his eyes.

JOSHUA What? What? RASHA I'm leaving, remember? That guest lecture gig?

JOSHUA Oh, yeah, hey, that's today? You're leaving today?

RASHA Leaving now, sleepyhead.

JOSHUA

(struggling to rise) No, wait, I'm supposed to drive you to the airport.

RASHA I'll take a cab. Just remember to pick me up, OK?

He smiles as she leans in for a kiss. Then, she stands and grabs the handle of her roller bag.

RASHA Take some advice. Give up the workshop for a few days. The nosleep thing is starting to show.

With that, she's gone. He half waves and collapses on the bed, immediately asleep.

INT. MOTEL ROOM - NIGHT

Rasha, in robe, holds her cell to her ear.

RASHA At the risk of nagging, it's me again. Do me a favor. Listen to your messages and call me. My flight arrives at noon.

She kills the connection and tosses the phone on the bed.

INT. CLASSROOM - DAY

A dozen STUDENTS sit, bored, waiting for Joshua to arrive. From the looks of things, they've been here a few minutes.

PONY TAIL GIRL Is the rule ten or fifteen minutes?

BLONDE DUDE Ten, fifteen, he's not coming, screw it. PONY TAIL GIRL He came late last week.

BLONDE DUDE (rising) He ain't coming this week.

The Blonde Dude leads the parade out of the room, leaving the Pony Tail Girl as the last. Sighing, she rises and leaves.

INT. WORKSHOP - DAY

The time machine is a welded cube with a bucket seat and digital controls. Underneath the chair is a metal box with thick black cables running from it.

Joshua stands back, staring at the machine as it it's some kind of freak, a weird animal. He simply can't believe his eyes. This is incredible, a moment of truth.

He looks around the messy workshop, searching for something. He doesn't quite know what. Then, he tears the wristwatch off his arm and sets it in the seat. He moves a dial a hair and takes a deep breath.

He punches a button, and the box WHINES. Some kind of energy builds. He steps back and stares at the watch.

It disappears.

And he does nothing. He stares at the seat as if it's still there.

JOSHUA (whispering) Come on, come on.

The seconds tick, and he instinctively looks at his arm--but his watch is gone. Damnit! He has no idea how long it's been.

He takes a step toward the machine and stops, waits.

#### JOSHUA

Crap!

He takes another step, angry now, something is wrong. What the hell happened?

Stops.

The watch reappears, right in the seat. He stares, he gapes, he grins.

He YELLS!

He dances, he pirouettes, he laughs, giddy with joy. Until he collapses to the floor, staring at the watch.

Behind him, someone CLAPS.

He turns to find Tempera clapping.

TEMPERA Congratulations.

JOSHUA It, it works. It freakin' works.

TEMPERA Of course, it does. But it's too big. You have to make it smaller.

JOSHUA

Smaller?

TEMPERA We can't very well carry that thing around, can we?

JOSHUA I...I don't understand.

She moves forward to walk around the machine, studying his design.

TEMPERA The controls are a nice touch.

He stands and smiles.

TEMPERA But the bucket seat is cliche.

JOSHUA It's from a 74 Mustang.

She taps the frame several times.

TEMPERA Smaller, much smaller.

JOSHUA How small?

TEMPERA Backpack size. You're insane.

She moves close, and she's sooo damn hot. Smiling, she taps his cheek.

TEMPERA Five days, genius. Shrink it.

JOSHUA

I can't--

She places a finger on his lips. Taps them once and walks out.

He watches her go.

JOSHUA It can't be done! Hear me!

She's gone. He jerks at his hair and turns to the machine. How can he shrink it?

EXT. JOSHUA'S HOUSE STREET - DAY

Rasha pays the cabbie at the curb and looks up in time to see

Tempera coming around the house, and Tempera is gorgeous. Rasha is instantly jealous. She watches as Tempera crosses the sidewalk, disappears behind a tree, and then doesn't reappear.

What?

She watches but no Tempera. She walks into the middle of the street, finding an angle to see around the tree.

Tempera has disappeared.

INT. JOSHUA'S HOUSE KITCHEN - DAY

Rasha enters and finds the sink filled with unwashed dishes and pans.

Flies dance over the overfull trash.

The microwave has been gutted, missing the timer.

The phone light blinks like crazy. Many missed calls.

She frowns and heads for the workshop.

EXT. WORKSHOP - DAY

Rasha marches up to the door and tries to open it. Nope, locked. She HAMMERS it with her fist.

RASHA Joshua! OPEN UP! JOSHUA!

She HAMMERS it a second time.

RASHA I'M NOT LEAVING!

After a moment, the door opens, and Joshua sticks out his head. He looks as if he hasn't slept in days. He hasn't.

JOSHUA

What, what?

RASHA What is going on? What are you doing in there?

She tries to pull open the door, but he holds it in place.

JOSHUA

Working.

RASHA What is so important that you're skipping class?

JOSHUA Class? What day is it?

She looks at him as if he's stupid.

JOSHUA Tuesday...damn. I was supposed to--

RASHA Yeah, pick me up, genius. Who is she?

JOSHUA She who? What?

RASHA I saw her, so don't pretend she doesn't exist.

JOSHUA I don't have time-- RASHA

Let me in.

JOSHUA

I can't.

RASHA

You can.

This is a battle of wills--and a battle of love. That moment couples dread but can't escape.

JOSHUA

You have to promise not to tell anyone.

RASHA Come on, this isn't some stupid boys' tree house.

## JOSHUA

Promise!

She recognizes seriousness when she sees it.

# RASHA

I promise

He opens the door and allows her into the

WORKSHOP

The large time machine has been pushed to one side. On a table in the middle of the room is a knapsack with several cables running from it to a device that boasts the missing microwave timer.

RASHA This is more important than class?

JOSHUA Don't touch it! Don't, please. It's almost, almost finished.

She studies a knapsack that HUMS slightly.

RASHA What does it do?

JOSHUA You won't believe me. RASHA This thing is costing you your job and your girlfriend. Why wouldn't I believe you? JOSHUA (touching the knapsack lovingly) This, this is a time machine.

She starts to laugh and then thinks better of it.

# RASHA

You mean some way to reconstruct the past?

JOSHUA No, no, it's a time machine. You travel through time.

# RASHA

That's impossible.

## JOSHUA

That's what I thought. I mean, the math never worked until she...until things clicked. Then, I saw how...and I built this one, and it worked.

She watches him as if he's mad.

JOSHUA But it's too big. You can see that. If you went back in that thing, you'd never get back, right?

His mania is evident.

## JOSHUA

At first, I didn't see how I could shrink it. But it's not really a power thing, it's a time thing. You have to get the aura right or else you can't calibrate correctly.

She reaches out and grabs his arm.

RASHA How long has it been since you slept?

JOSHUA I'm not crazy, Rasha. It works. RASHA You've wanted to time travel for how long, Joshua?

JOSHUA You have to believe me. It works. I can forward or backward.

She takes his hand and pulls him toward the door.

RASHA You need sleep. Your mind will be right after a nap.

JOSHUA I don't have time. She's...it has to be ready.

RASHA (pulling) It will be...after you sleep.

He allows himself to be pulled along. She's pretty and compelling.

RASHA A nap, and you'll finish it. You'll see, better than ever.

He looks longingly at his machine as he's led out.

The backpack HUMS.

INT. WORKSHOP - LATER

IT hums as the door opens, and Rasha enters. She goes to the knapsack and touches it, jerking back her hand. What is it?

She looks around, spots a hammer. Snatching up the hammer, she rears back to give the backpack a mortal blow.

A hand grabs her wrist.

And spins her around, not letting go. Rasha faces Tempera.

TEMPERA I wouldn't do that.

Rasha twists her wrist free.

RASHA Who the hell are you? TEMPERA

That doesn't matter. What matters is that you not destroy the device.

RASHA Device? It's a time machine, at least that's what Joshua says.

TEMPERA Time travel is impossible.

RASHA You and I know that, but Joshua is obsessed. Destroying the "device" will destroy his obsession.

TEMPERA Or feed it. Wouldn't it be better to allow him to fail?

Rasha moves around the table, keeping her distance from Tempera.

RASHA

That's just it, it won't be a failure. It will be a setback or a glitch, anything but utter failure. Nothing will change. He'll keep pushing, keeping sinking deeper into his mania.

Tempera matches the little dance, but Rasha has the hammer.

TEMPERA If you destroy it, he'll simply build another.

RASHA Not if I get him to face his madness, not if I get him away.

TEMPERA You won't. You can't, It's not his destiny.

RASHA

Destiny? What are you talking about? Who the hell are you anyway, and how did you get in here?
If you want him, if you think you can have a life together, then, you must not harm his machine.

Rasha is ready to smash it.

## RASHA

I'm not giving him to you, if that's what you're driving at.

## TEMPERA

Your name is Rasha Daley. Your parents are Ike and Laura, your sister is Sophia, your brother is Ike Junior. You have a nice family. Nothing should happen to them.

Rasha's eyes narrow.

RASHA You're threatening my family?

TEMPERA Not me. But I promise that if you don't let Joshua finish this machine, you will die, you and all your family.

RASHA You're threatening me (waving hammer) I don't like being threatened-bitch.

Tempera literally disappears. There one moment, gone the next in a shimmer of light.

## RASHA

What the?

Rasha looks around the room, searching for Tempera. Where did she go? Rasha even goes outside, only to return a few seconds later. She shakes her head and returns to the time machine.

A flash of light, Tempera's back. In her hands is a mantle clock.

TEMPERA Recognize this? RASHA It looks like...

TEMPERA

It is. (reading off back) Ike and Laura, Happy 5th Anniversary.

RASHA

It can't be.

TEMPERA

Oh, it is. You remember what it's famous for?

Rasha tries to get to the clock, but Tempera moves away, the cat and mouse reversed.

RASHA (confused) How did you...

TEMPERA

Look at it. Two minutes till midnight. We both know what happens at midnight. The clock chimes. Your father forgot to put it on silent. He gets up to silence the clock and discovers the fire. Hadn't done much damage yet. 911, a garden hose, a kitchen lost, no big deal. But if the clock never chimes...

RASHA How...that's impossible, impossible.

They circle the time machine.

TEMPERA

One minute. They'll sleep right through the night like they always do. The fire will grow. Smoke and flames.

RASHA You're crazy. That's not their clock.

The funny thing about time travel is that you can never really return to the exact instant you left. If you get within a minute, you've worked wonders. If I don't get this clock back in the next minute, it may be too late.

Rasha is bewildered and disbelieving. This can't be happening.

# TEMPERA

And it's heavy too. If I drop it...

RASHA Wait, no, wait, how?

## TEMPERA

The how doesn't matter. Put down the hammer and leave, and I return the clock.

RASHA But the fire happened five years ago!

TEMPERA Or in less than a minute, your choice.

RASHA This can't be happening.

TEMPERA You have five seconds to find out.

Rasha can't make a decision. This is too crazy.

## TEMPERA

Do you really want to take the chance? Leave now. Leave Joshua.

It's too much for Rasha who drops the hammer and runs out. Tempera waits a second before she flashes away.

EXT. JOSHUA'S HOUSE STREET - EVENING

Rasha lugs a suitcase to her car. She tosses it in the trunk and drives away.

INT. JOSHUA'S HOUSE KITCHEN - MORNING

A bleary-eyed Joshua stumbles into the kitchen. He looks at the full sink and the overflowing trash, and he shakes his head. He goes to the sink and moves some dishes. He turns on the faucet and drinks from it.

He pauses to take a breath. Frowning, he notices the blinking phone machine. He taps the button.

TIM (on machine) Where are you? We have to talk.

The doorbell CHIMES. Joshua hits the button and heads for the

FRONT DOOR

Joshua opens the door and finds George on the stoop.

JOSHUA

Dad?

GEORGE We called. No one answered.

JOSHUA Why, what? What is it?

GEORGE

Tim.

EXT. CEMETARY - DAY

Joshua, Franny, George stand before a casket ready to be lowered into the grave. Behind them stand a group of young, handsome MEN--gay Men.

INT. TEMPLEWHITE GREAT HOUSE FAMILY ROOM - DAY

The MOURNERS mill around, eating and drinking and speaking softly. To one side, Joshua talks to Franny.

JOSHUA I...I had no idea.

FRANNY He didn't want anyone to know.

JOSHUA But, but there are drugs, right? FRANNY It's fatal, Joshua.

JOSHUA He called, mom. He called, but I was too busy to answer.

Joshua's eyes leak tears and she pulls him into a tug

FRANNY He knew you loved him. He knew.

INT. JOSHUA'S KITCHEN - NIGHT

Joshua, in his funeral togs, enters his messy kitchen and goes to the fridge. Inside is nothing edible or drinkable. He frowns and goes to the window. Looks out and sees the door to his workshop standing wide open.

INT. WORKSHOP - NIGHT

Joshua enters the shop, pauses, and rushes forward. The table is empty, his knapsack gone. He looks around, but there's no sign of his machine.

## JOSHUA

N000000000!

He literally falls on the table, burying his face.

TEMPERA (O.S.) Are you ready?

He looks up as she comes forward.

JOSHUA It's gone. Someone took it.

TEMPERA It's not gone. I have it.

JOSHUA You, you have it?

She grabs his hand and pulls him off the table.

TEMPERA Come on, we have work to do.

JOSHUA You have it?

Tempera pushes him toward the door and grabs a can of gas. She spreads the gas liberally. Joshua looks on. JOSHUA What are you doing?

TEMPERA Muddying the water.

She tosses aside the can and strikes a match.

JOSHUA Wait, if you burn it, my work disappears.

TEMPERA (tossing match) Lost to the ages.

The gas ignites with a WHOOSH as she passes him on the way out.

EXT. WORKSHOP - NIGHT

Tempera leads Joshua across the lawn to where the knapsack waits. The burning workshop frames them.

#### TEMPERA

We have much to do and little time.

She helps him into the knapsack and punches in numbers on the pad.

JOSHUA Where are we going?

TEMPERA Into the past.

JOSHUA

Why?

TEMPERA To kill someone.

She hits a button, wraps her arms around him, and hugs him tight as they disappear in a shimmer of light.

EXT. CLOCK TOWER - NIGHT

Rain falls as Tempera and Joshua wink into existence. She releases him and heads for the tower. She disappears inside, and he can only chase.

INT. CLOCK TOWER ROOM - NIGHT

The door opens, and Tempera enters. She immediately grabs an eraser and erases all the equations. Puffing, Joshua enters.

JOSHUA What the hell are you doing?

He grabs her wrist and stops her as she stares at him.

JOSHUA You're destroying the solution.

TEMPERA You no longer need it, and leaving it in place is dangerous.

JOSHUA I can't build a time machine without it.

She twists free and goes back to erasing.

TEMPERA You'll never invent time travel again.

He stares at her.

JOSHUA Of course I will.

She shoots him a "duh" look.

JOSHUA I won't, will I?

TEMPERA It only matters that you invented it once. Help me.

He watches, unable to join her. These equations were his life. She glances over her shoulder.

TEMPERA Wait for me outside.

He backs out. His life is changing before his eyes.

EXT. CLOCK TOWER ROOM - NIGHT

Rain falls. Joshua stands under a roof, watching, as Tempera exits.

Come.

JOSHUA

No.

She steps into the rain and turns.

TEMPERA

Let's go.

JOSHUA

No.

She steps in from the rain to confront him.

JOSHUA I'm not leaving until you tell me what's going on.

TEMPERA I'm saving your life.

JOSHUA You're destroying my life, and I'm not moving until you tell me why.

Clearly, she would rather avoid this, but he gives her no choice.

TEMPERA Can we do this somewhere else? This time is very dangerous.

JOSHUA

No.

TEMPERA You're not the first person to invent time travel.

JOSHUA Of course, I'm the first.

Her look tells him to rethink this.

JOSHUA If you're from--

TEMPERA

The future.

JOSHUA Then, I'm not the first, right. TEMPERA No, the first is nothing like you, at least nothing like you at this time.

JOSHUA I'm lost. You come from a future where time travel is common and you goad me into inventing it again?

TEMPERA The man who invented time travel did not share his invention. (looking around) He discovered that time travel gave him unlimited power. He became a despot, worse than a despot. He rules all. None dare speak against him. His world is full of death and darkness. He stops at nothing which is why we must keep moving.

JOSHUA

How? Why?

She pulls him into the rain and sets new coordinates.

TEMPERA Time works against us. He has been suspicious for a while. We must go. Please.

She wraps her arms around him, and they wink out again.

EXT. RED SQUARE MOSCOW - DAY

Joshua and Tempera appear in front of the Kremlin. May Day, 1980. The Army parades past, complete with tanks and missiles. Joshua and Tempera blend into the crowd, and Joshua is amazed by Gorbechev in the reviewing stand.

> JOSHUA What are we doing here?

People glance over, and Tempera places a finger on his lips.

Down the street comes 10-year-old Alexi, waving a Soviet Union flag and marching with a group of CHILDREN in school uniforms.

Tempera points to Alexi and grabs Joshua, drawing him away from the crowd.

EXT. MOSCOW STREET - DAY

Tempera and Joshua loll in front of a dreary, concrete apartment building, especially depressing.

JOSHUA What are we waiting for?

## TEMPERA Not what, who.

JOSHUA

Who are we waiting for?

TEMPERA The ogre who will invent time travel and rule the world.

> JOSHUA know. I'm not sure exa

You know, I'm not sure exactly how he'll manage to do that.

## TEMPERA

It's simple once you think about it. Run into someone you don't like? You slip back in time and take out a parent, a grandparent, some distant ancestor. Come back to the present and your enemy ceases to exist, perhaps his entire family has been wiped out, perhaps generations. What would you do to keep you and your loved ones alive?

JOSHUA

Jesus.

TEMPERA

Oppose him, and you never existed. Piss him off and your DNA is expunged from the gene pool.

JOSHUA Wait, wait, if you can time travel, why don't you return the favor?

She looks at him as if he's a complete idiot.

JOSHUA

Oh, we are.

Down the street marches little Alexi, still waving his flag. She nods, and Joshua is horrified.

From around a wall charge two older, bigger BULLIES.

Alexi spots the Bullies and runs for the building. He doesn't stand a chance as the Bullies catch him and pummel him. One snatches the flag and whips Alexi while the other rifles his pockets.

Joshua starts forward to interfere, but Tempera holds him back. The Bullies steal a few coins and quickly tire of the game, laughing as they walk away, taking the flag.

Alexi rises, his lip bloody, his uniform soiled, tears in his eyes. He advances toward Joshua even as Tempera slips a small pistol into Joshua's hand. A horrified look seeps into Joshua's face. She wants him to shoot a 10 year old?

Joshua's fingers wrap around the pistol as Alexi approaches. Joshua half raises the pistol but stops. Even though Tempera grips his arm, Joshua can't bring himself to shoot the miserable little boy.

As Alexi passes, Tempera grabs the pistol, but Joshua won't give it up. He won't let her shoot either. He shoves the pistol into his pocket and starts down the street.

She watches Alexi disappear inside before she goes after Joshua. A black sedan of KGB AGENTS passes her.

EXT. MOSCOW ALLEY - DAY

Joshua leans against the wall as Tempera enters and confronts him.

TEMPERA Give me the gun.

JOSHUA

No.

TEMPERA You don't understand. We can't let him live.

JOSHUA I'm not going to kill a kid.

TEMPERA If we don't, thousands will die.

JOSHUA There has to be another way. TEMPERA If you're not up to it, give me the gun. I'll do it.

JOSHUA You're not going to kill him either.

TEMPERA It's him or me.

Joshua stares at her as the black sedan slides past. A second later, the sedan backs up to block the alley, and three AGENTS pile out.

## TEMPERA

Shit.

She sets coordinates, grabs Joshua, and they blink out.

EXT. CLOCK TOWER - NIGHT

Tempera and Joshua wink into sight, and she releases him in disgust.

## JOSHUA

I'm sorry.

TEMPERA You're an idiot.

JOSHUA Because I won't shoot a kid?

TEMPERA

Because when he discovers you, he'll wipe out everyone in your family tree for generations.

JOSHUA How can he?

TEMPERA Do you really believe those were KGB agents back there?

Joshua never thought of that.

TEMPERA It's only a matter of time before he discovers us.

JOSHUA I don't care. I won't kill kids. She walks into the rain and walks back.

TEMPERA Perhaps, we won't have to.

She sets the controls, and together, they blink out.

EXT. NORTH VIETNAM JUNGLE - DAY

Tempera and Joshua wink to life and separate. He looks around, bewildered by the unfamiliar location.

JOSHUA Where the hell are we?

TEMPERA

Vietnam.

JOSHUA More important, when are we?

## TEMPERA

1970.

He gapes at her.

JOSHUA Vietnam, 1970, are you crazy?

TEMPERA His father is here.

JOSHUA In Vietnam? His father is Asian?

TEMPERA Soviet adviser (chooses direction) This way.

Tempera sets off through the jungle.

JOSHUA Do you know anything about history?

EXT. NORTH VIETNAM JUNGLE - DAY

Joshua and Tempera creep through the jungle and reach the edge of an army camp. Ahead, some huts, a larger command hut with aerial, and perhaps 50 North Vietnamese SOLDIERS.

JOSHUA What the hell is this?

Quiet.

They move 5 feet before a VN SOLDIER SHOUTS.

VN SOLDIER (in Vietnamese) HALT!!!

## TEMPERA

Shit.

Tempera runs. A second later, Joshua runs after her. The sprint is desperate, crashing through fronds and bushes as the VN Soldier raises the HUE and CRY. The chase is on.

Until Joshua crashes through some foliage and is stopped short by a rifle barrel--and a VN SOLDIER SCREAMING at him.

VN SOLDIER (in Vietnamese) STOP! STOP!

Joshua's hands rise as he looks over his shoulder. Where is Tempera? His face twists just before a rifle butt crashes into his head.

EXT. VN CAMP - DAY

Arms lashed to a bamboo pole, Joshua hangs up to his chin in a latrine ditch, fetid waste all around. A shadow falls across him, and he looks up blearily.

Studying Joshua is COLONEL VLADIMIR, in Soviet uniform. He waves his arms and two VN SOLDIERS lift a naked Joshua from the filth. He hangs as two more soldiers rinse him with buckets of water. The water revives him a little.

INT. VN COMMAND HUT - DAY

A naked Joshua is tied to a chair. Next to him lies his backpack, partially disassembled, several pieces on the table, including the microwave timer. Along with the parts are the crude instruments of torture--hammer, pliers, knives.

Into the hut strides Colonel Vladimir. He smiles at Joshua and unbuttons his tunic.

COLONEL VLADIMIR Good afternoon, Joshua. How are you feeling?

JOSHUA You know my name? Colonel Vladimir pulls Joshua's wallet form his pocket and tosses it on the table.

COLONEL VLADIMIR I am confused. What does your spy agency expect from such obvious forgeries?

JOSHUA

Forgeries?

COLONEL VLADIMIR (putting sidearm on table) Two thousand seven? You come from the future?

Joshua is too scared to answer.

COLONEL VLADIMIR (touching parts) And what is this device? Where do these parts come from?

JOSHUA

I'm not a spy.

Colonel Vladimir has stripped to his undershirt; he's well built.

COLONEL VLADIMIR You're AN American without uniform or papers. You're a spy.

JOSHUA No, no, I'm not. I swear I'm not.

COLONEL VLADIMIR Then, what are you?

JOSHUA A...a time traveler, from the future.

Colonel Vladimir regards Joshua a moment before he breaks into laughter. He grabs a small hourglass and flips it over, the sand running.

> COLONEL VLADIMIR You have until the sand runs out. Then, I will hurt you badly.

He grabs a knife.

COLONEL VLADIMIR Tell me, is the Soviet Union the greatest nation on earth in 2007?

JOSHUA No, no, in fact, the Soviet Union broke apart in 1990 and turned...turned democratic.

Colonel Vladimir hammers the table with his fist. The hourglass flies off and shatters on the floor.

COLONEL VLADIMIR You mock me?!

JOSHUA No, god no!

Colonel Vladimir grabs Joshua's little finger and slides the knife over it.

JOSHUA Please, no!

COLONEL VLADIMIR You're a spy, no?

TEMPERA (O.S.) He's not a spy.

They look to the side where Tempera aims a pistol.

## TEMPERA

Free him.

COLONEL VLADIMIR If you shoot me, others will come.

TEMPERA I don't think so. They'll presume you're having fun.

Colonel Vladimir studies her, wondering.

TEMPERA I don't have time for this. Do it!

Colonel Vladimir cuts Joshua free.

TEMPERA

The knife.

Colonel Vladimir drops the knife.

TEMPERA (to Joshua) Can you move?

Joshua forces himself out of the chair, but his muscles are cramped, painful.

JOSHUA Where did you go?

TEMPERA When did I go.

She moves around the table and helps Joshua stand.

JOSHUA Where, when, how?

TEMPERA He's the one we want.

JOSHUA Alexi's father?

She nods.

JOSHUA (to Colonel Vladimir) You're Alexi's father?

COLONEL VLADIMIR I'm not married.

TEMPERA (to Joshua) He won't marry her for five years.

JOSHUA t. how--

But, how--

TEMPERA History. (slaps gun in Joshua's hand) Shoot him.

COLONEL VLADIMIR If you shoot me, you'll never escape.

Joshua's hand shakes as he covers Colonel Vladimir.

JOSHUA

Shoot him!

Outside, a SIREN BLARES, air raid. SHOUTS, COMMANDS drift through the camp as Soldiers scramble.

JOSHUA He isn't married.

#### TEMPERA

Shoot him!

Colonel Vladimir, sensing Joshua's lack of resolve, edges toward the table, his pistol.

JOSHUA How can you be sure?

TEMPERA I was at his wedding!

Colonel Vladimir snatches up his pistol and stands in front of a window, covering them.

COLONEL VLADIMIR Drop your weapon.

#### TEMPERA

SHOOT HIM!

Joshua and Colonel Vladimir lock eyes. A jet appears behind Colonel Vladimir. OUTSIDE, rifles FIRE as the jet starts its strafing run. Bullets kick up dirt as they rip toward the hut.

Joshua jumps to the side just before the bullets reach the hut and tear through Colonel Vladimir, exploding out his chest in sprays of blood. He teeters a moment before he topples.

Tempera frowns before she grabs Joshua and pulls him to the table.

		TEMPERA
Pack	your	things.

JOSHUA Why, I can't put it together, not here.

#### TEMPERA

Do it!

She pushes him to the table and goes to check the window as Joshua jams the pieces of the time machine into his backpack.

TEMPERA (turning from the window) They're coming.

Joshua shoulders the backpack and starts for the door.

#### TEMPERA

Come here!

## JOSHUA

It won't work. It's broken.

She runs across the hut, snatching up his wallet as she goes. Joshua peers at the door as she grabs him.

JOSHUA I told you, it's broken.

## TEMPERA

Shut up and hold on.

He hugs her and they wink out of sight as soldiers burst in. They spot Colonel Vladimir, search for the prisoner, and stop, baffled.

EXT. WORKSHOP - NIGHT

The workshop lies in ashes as Joshua and Tempera wink into sight. She steps around him and heads the house.

## JOSHUA That was him?

TEMPERA You're naked, come on.

Joshua follows.

## JOSHUA That was him?

INT. JOSHUA'S HOUSE KITCHEN - NIGHT

Tempera sips coke and eats chips. The table is covered with time machine pieces.

## TEMPERA You can fix it.

Joshua, clothed, studies the parts.

## JOSHUA

Why? Obviously, we don't need it.

## TEMPERA

There are two theories about time travel. Theory one says that when you travel in time, you're out of time. Everything about you and with you is no longer within the flow and logic of time. No cause and effect.

#### JOSHUA

Show it to me. And theory two?

She pulls out a small black device like a cell phone and hands it to him.

## JOSHUA

This is it?

## TEMPERA

It's been perfected. Theory two says you can never step outside time. Cause and effect always apply.

JOSHUA So if Alexi never invents time travel...

TEMPERA That device can never exist.

JOSHUA And you still need a way to travel through time.

TEMPERA (taking device) Repair your machine.

#### JOSHUA

Why? His father died before Alexi was conceived. Your device exists. I vote for theory one.

TEMPERA We have to make sure

JOSHUA

But--

TEMPERA (leaving) Fix it! Joshua looks after her and grabs the microwave timer. INT. JOSHUA'S HOUSE KITCHEN - NIGHT Joshua tightens the last bolt on his time machine, flips a switch, and watches the timer come alive. It's fixed. RASHA (O.S.) Where have you been? JOSHUA Rasha, you're back. RASHA I came for my things. She comes close and notices his bruised face. RASHA What happened to you? JOSHUA I can't tell you. RASHA Can't or won't? JOSHUA It's not what you think. RASHA And what do I think? That you ran off with that woman? JOSHUA What woman? RASHA You think I'm stupid? He grabs her shoulder and holds her. JOSHUA There is no other woman. I, I'm caught up in something that I don't quite understand, but it's not another woman.

She stares into his eyes, wanting to believe. They were in love once.

JOSHUA Believe me, trust me. I love you.

She melts into his arms, and they hug.

TEMPERA (O.S.) Are you coming to bed?

Tempera, in bra and panties, and as sexy as a Ferrari, smiles. Rasha takes one look, steps back, and slaps Joshua hard.

RASHA You sonofabitch!

Rasha stomps past Tempera

RASHA You can have him.

Joshua glares at Tempera who shakes her head and leaves.

INT. JOSHUA'S HOUSE BEDROOM - NIGHT

Tempera pulls on her pants as Joshua appears in the doorway.

JOSHUA What the hell do you think you're doing?

TEMPERA Saving her life.

JOSHUA Like hell. You're ruining MY life!

He grabs her as she slips on her blouse and spins her to him.

JOSHUA What do you want?

TEMPERA If he discovers her, he'll use her to stop you. If he stops you, we die.

They are face to face, bra to chest.

JOSHUA No, what do YOU want?

They're soo tight, you swear they'll kiss.

TEMPERA I want to sleep.

## JOSHUA

You what?

She pushes him away, and he sits on the bed.

TEMPERA Sleep, but not long. (leaving) It's not over.

As she leaves, he slams his fist on his bed.

INT. JOSHUA'S HOUSE KITCHEN - MORING

Joshua enters, still sleepy. Tempera hands him a cup of coffee.

## TEMPERA Did you fix it?

JOSHUA Better than ever. I added another circuit so--

TEMPERA Call your parents.

JOSHUA

Why?

TEMPERA Because you're a good son.

JOSHUA I'm not so good.

TEMPERA Just call your mother.

Tempera disappears out the door as Joshua grabs the phone.

EXT. WORKSHOP - DAY

Tempera stands in front of the ashes as Joshua arrives, backpack on.

JOSHUA My mother is fine, my father has a cold.

Good. (turning to him.) Time to go. (punching in numbers) If we're lucky, it's done.

She hugs him, and they blink out.

EXT. RED SQUARE MOSCOW - DAY

Tempera and Joshua show up in the May Day crowd. Down the street march the children, among them--Alexi!

EXT. MOSCOW STREET - DAY

Tempera and Joshua in the same place as before, waiting for Alexi.

JOSHUA I don't get it. Vladimir didn't die?

TEMPERA He died. He's not the father.

JOSHUA What are you talking about?

She shoots him a look.

TEMPERA I was stupid. Birth records are full of lies.

Alexi comes along, about to encounter the bullies.

TEMPERA We have to follow the mother.

# JOSHUA

The mother?

TEMPERA In this case, the grandmother.

As the Bullies attack Alexi, Tempera punches in new coordinates.

EXT. STALINGRAD STREET - DAY

1942, the street is mostly rubble from the blasting of battle. Empty as Tempera and Joshua flash into existence.

In the distance, the RUMBLE of artillery and war. Tempera looks around, checking bearings.

NADIA (O.S.) (in Russian) Get in here!

They turn to the sound and see nothing until a hand waves from a half-intact doorway.

NADIA (in Russian) Get in now!

Joshua and Tempera move toward the doorway as a GUNSHOT rings out and a bullet hits concrete behind them. The shot makes them hustle through the doorway.

Where they meet NADIA, 20, dressed in nondescript gray and equipped with a sniper rifle. Far from pretty, she pushes them down behind the wall.

> NADIA (in Russian) Who are you? TEMPERA (in Russian) Americans. NADIA

(in Russian) Americans? Here?

TEMPERA (in Russian) You are Nadia?

She nods.

TEMPERA (to Joshua) Grandmother.

Nadia taps Tempera and points to the next derelict building. She holds up three fingers and lowers them one at a time, 3-2-1.

And Nadia breaks for the next building; low, staying behind the wall. When she reaches her new position, she holds up 2 fingers. 2-1.

And Tempera shoves Joshua after Nadia. He runs the same route, dodging, until he reaches Nadia who holds up 4 fingers. 4-3-2-1. Nadia takes aim and Tempera runs, following the others.

A SHOT and Tempera topples to the side.

## JOSHUA

Tempera!

He stands, an open target.

Nadia FIRES.

Joshua breaks into a run, shedding his backpack as he sprints to Tempera. He slides to his knees beside her, rolling her over, spotting the blood on her blouse.

## JOSHUA Tempera! Tempera!

Her eyes pop open, and she grimaces.

## JOSHUA

Where?

Blood oozes out the wound in her arm. He rips open her sleeve to expose the wound. As he presses on the wound, Nadia appears, standing over them. Tempera, eyes wild, grabs Joshua's arm.

## TEMPERA

His grandmother!

Joshua looks at Tempera, and his hand slips into her bag, finding the pistol. He extracts the firearm even as a GUNSHOT echoes through the ruins.

Nadia collapses, her head a bloody mess.

Tempera clutches Joshua's arm.

## TEMPERA

Get us out of here.

Joshua crawls to his backpack as another SHOT ricochets next to him. He scrambles back. Joshua punches in numbers, grabs Tempera, and they disappear.

EXT. WORKSHOP - NIGHT

Joshua and Tempera wink into sight. Rocky, she teeters in his arms.

Not here.

She faints. He picks her up.

JOSHUA

Yes, here.

He carries her into the house.

INT. JOSHUA'S HOUSE BEDROOM - MORNING

Tempera wakes, looks around, raises her bandaged arm, and grimaces. The pain brings back memory. She pulls back the covers and discovers she's in panties and bra. She's surprised.

INT. JOSHUA'S HOUSE KITCHEN - MORING

Tempera appears fully dressed. Coffee waits on the counter along with a clean cup. She pours a cup as the door opens, and Joshua enters with a sack.

> JOSHUA You're up. Great, time for breakfast. Hope you like bagels.

TEMPERA We don't have time.

JOSHUA Breakfast is the most important meal of the day. Have a seat.

She slides onto a chair.

JOSHUA (serving coffee and bagel) I don't know what the future breakfast is like, but here it's a raisin bagel and black coffee. Black, right?

She nods and eats. He joins her.

JOSHUA

I was thinking. Time travel doesn't have to cause harm, does it? I mean, a tweak here and no Hitler, a tweak there and no depression. Good things, right? TEMPERA What makes you think that hasn't

been tried?

He studies her. What is she saying?

## TEMPERA

Tweaking history isn't as simple as you suppose. Take out a Hitler and get another Stalin, Pol Pot, Ghengis Ghan. At any juncture in time, the routes ahead are too many to count or foresee. You can do more harm than good.

#### JOSHUA

But you correct your mistakes, right?

#### TEMPERA

It's like a game of chess where you go back and undo a move. So you undo one, and that doesn't work, so you go back and undo another and another and another until you're back at the beginning, and you've lost track of all the permutations, and you have absolutely no guarantee that a different first move won't land you right back where you were..or worse. The ultimate maze. As a rat, you go mad.

#### JOSHUA

I don't believe you. It can be done. Just a matter of tracing your steps.

She pushes away the bagel and sips coffee.

## TEMPERA

What can be done is seeding. You can plant an idea and watch it grow.

JOSHUA

Such as?

TEMPERA

Gravity.

JOSHUA

Gravity.

TEMPERA You believe that falling apple story?

His face says he doesn't know what to believe.

## TEMPERA Relativity is my favorite. A patent clerk, who would have thought?

JOSHUA

Einstein?

TEMPERA Certain theories were required. No one foresaw Hiroshima.

JOSHUA You're joking.

## TEMPERA

(standing) We have to go.

Tempera heads out the door. Joshua, chomping a bagel, follows.

JOSHUA You're kidding about Einstein, right?

EXT. WORKSHOP - DAY

Tempera and Joshua face each other as she keys numbers into the time machine.

JOSHUA Perhaps, you would generate some unexpected consequences, but side effects can be handled, right? Do they have a cure for AIDS in the future?

She grabs the bagel from his mouth and tosses it away before she hugs him.

TEMPERA You can't save your brother. EXT. RED SQUARE MOSCOW - DAY

The May Day parade. Tempera and Joshua join the crowd. The CHILDREN march down the street--without Alexi. Tempera touches Joshua's arm, and they pull back.

EXT. MOSCOW STREET - DAY

Tempera and Joshua watch the street, the tenement. The Bullies appear, but there is no Alexi to harass.

Tempera smiles at Joshua and taps numbers into the time machine.

EXT. WORKSHOP - NIGHT

Joshua kicks the cold ashes of the former workshop. Behind him, Tempera stares at the small time device in her hand.

JOSHUA That does it, right? Alexi never was born, so he couldn't become a tyrant.

TEMPERA He was never born.

She shoves the device into her pocket and grabs the backpack on Joshua's back. As she pulls it off, he resists.

#### TEMPERA

Time travel is not something you can use to right the world's wrongs.

## JOSHUA

I can try.

TEMPERA That's what he did at first, before he discovered the possibilities. Don't play god, Joshua.

He allows her to take the backpack, and she steps back.

TEMPERA Thank you. Thank you from a future that can now be free.

JOSHUA We were pretty good, weren't we? About that cure for AIDS. She punches in new numbers, steps forward, and kisses his cheek. Then, she blinks out. He stares at empty space a moment before he heads for the house.

INT. PRESIDENT KLINE'S OFFICE - DAY

President Kline stops speaking, stands, and shakes hands with Joshua.

INT. CLOCK TOWER ROOM - DAY

Joshua stands amidst the erased boards. He takes a piece of chalk, writes an equation, and stops. Then he starts again, ripping equations from memory across the slate.

INT. CLOCK TOWER ROOM - LATER

Josh perches on the couch, staring at half-full walls. He squints and closes one eye. Then, he jumps off, goes to the board and writes a sigma. He studies it a moment before he erases it with his hand and writes a delta.

Erases that and writes a theta. Erases that and hurls the chalk across the room. Grabs his coat and leaves.

INT. CLASS ROOM - DAY

Joshua lectures a handful of students, slashing an equation on the blackboard.

INT. JOSHUA'S HOUSE KITCHEN - NIGHT

The kitchen clean, Joshua eats a pot pie and jots an equation in a notebook.

RASHA (O.S.) I heard you were back.

He looks up, then jumps up.

JOSHUA Rasha, you, hey, hi, sit, sit.

He pulls out a chair and she sits.

JOSHUA I wanted to call, but the way things ended. I didn't know if--

RASHA I wanted anything to do with you? JOSHUA Something like that. But I'm glad, really glad to see you.

RASHA I have to ask. I don't care who she was or what you two did. I just want to know if she's gone, totally gone.

He reaches out and takes her hand.

RASHA Because she's really pretty, and if she's not gone--

JOSHUA She's gone, very gone, and she'll never be back.

The back door bursts open, and a disheveled Tempera, with backpack, enters.

TEMPERA

We have to go.

Rasha looks from Joshua to Tempera, and she's flabbergasted.

JOSHUA What are you doing here?

TEMPERA It was a setup, the wrong Alexi.

JOSHUA Wrong Alexi?

RASHA Who's Alexi?

TEMPERA We have to go, now!

JOSHUA What do mean, wrong Alexi?

RASHA

Who's ALEXI?

TEMPERA The canary in the coal mine. He knows we're after him. He's coming. RASHA Who's coming?

Tempera hands Joshua the backpack.

TEMPERA He'll come, and if he finds us, we're all history.

RASHA Is Alexi coming?

Joshua takes the backpack and straps it on as Tempera leads him out.

TEMPERA We need time to think.

RASHA (jumping up) Hey, hey, where are you going?

Tempera is punching in numbers as they leave, Rasha not far behind.

RASHA You can't just LEAVE.

EXT. JOSHUA'S HOUSE BACK YARD - EVENING

Rasha exits.

## RASHA

You have to--

Stops cold and looks all around. She's alone. She can't believe it. Where did they go?

EXT. CLOCK TOWER - NIGHT

Rain falls as Tempera and Joshua appear in front of the tower. She pulls away.

JOSHUA What happened?

TEMPERA I returned. He was very much alive.

JOSHUA But you know his history. TEMPERA I know the history he tells everyone. He created a lie to protect himself.

JOSHUA We killed the wrong little boy?

TEMPERA

Since he checks on Alexi, he knows someone is after him. He'll be ruthless.

JOSHUA (grabbing her shoulders) We killed the wrong LITTLE BOY?!

Her face turns cold as she looks at him.

TEMPERA We did what we had to do.

JOSHUA You said, you said it was Alexi.

TEMPERA (breaking away) We made a mistake. We have to correct it.

His face hardens.

JOSHUA I thought you couldn't correct a mistake.

TEMPERA We have to find the right boy.

JOSHUA Wait, stop! We don't do anything until you explain how the hell we killed the WRONG KID!

The rain runs off her face.

TEMPERA You know Alexi. He grew up in Moscow. I was told all about him.

JOSHUA Who told you?

He did! He told me everything!

JOSHUA Why would he tell you?

TEMPERA Because he's my HUSBAND! Do you understand? I MARRIED him!

Joshua is stunned, speechless. All he can do is gape.

## TEMPERA

He wasn't a monster when I married him. He was considerate and kind, and he was going to work miracles. Together, we would build Eden a paradise. Peace, prosperity, joy. It all turned to ashes.

JOSHUA You want to kill your husband?

TEMPERA I have to destroy him. I'm responsible.

JOSHUA (sitting) Jesus, this is crazy.

## TEMPERA

If you want to quit, I can tell you how to avoid him. There are some ways to hide in time.

JOSHUA He knows about me?

TEMPERA

He's resourceful.

JOSHUA Jesus. How--

## TEMPERA

I'm responsible.

The rain pelts down as Professor Max Door shuffles past. Joshua recognizes him.

## JOSHUA

That's...

I have to go.

JOSHUA Wait, my parents. If he knows about me, he'll try to kill them, won't he? We have to save them.

TEMPERA We have to find Alexi.

JOSHUA NO! DAMNIT NO! We're going to take care of my parents. We're going to hide them.

TEMPERA Joshua, we really don't--

JOSHUA Now! We're going to do it now!

She knows there's no dissuading him. She walks over, taps in numbers, and hugs him before they wink out.

EXT. TEMPLEWHITE GREAT HOUSE - DAY

Joshua and Tempera wink to life in front of the house which looks the same but not quite. He frowns, shakes his head, and heads for the door.

> TEMPERA Joshua? I don't think....

He's not listening but running forward.

Until he reaches the front door and rings the bell. Oddly, Tempera doesn't join him, just watches.

Impatient, he pounds on the door until it opens to reveal VALERIE, 50, matronly.

## VALERIE

Yes?

JOSHUA I..I'm looking for the Templewhites.

VALERIE I'm afraid you've come to the wrong address.
JOSHUA No, no, they live here. Who are you?

VALERIE I'm sure you're confused. Who did you say you were?

JOSHUA Joshua Templewhite, and my parents live here. Don't you think I know my own house?

She studies him a moment.

VALERIE There must be a simple explanation. Come in, and we'll figure it out.

He looks behind for Tempera, but she's gone.

INT. TEMPLEWHITE GREAT HOUSE - DAY

Joshua enters the house, and while it looks almost identical. Little things have changed, moved. Valerie leads him down a hall whose changes bother Joshua. What is going on?

INT. TEMPLEWHITE GREAT HOUSE FAMILY ROOM - DAY

Valerie steps aside and lets Joshua pass in front.

VALERIE Joshua has come looking for the Templewhites.

From a large chair rises PHILLIP, 50, handsome and engaging.

PHILLIP The Templewhites? I'm afraid I don't recognize the name.

Joshua shakes with Phillip as Valerie moves to the bookshelves.

JOSHUA You must have bought the house from them. I mean, I grew up here.

PHILLIP Grew up here? I don't see how that's possible. We've lived here for over twenty years. JOSHUA Twenty years?

VALERIE Have you had an accident, dear?

JOSHUA No accident. This, this is crazy. I lived here. My parents live here.

PHILLIP Why don't you have a seat, Joshua. I'm sure we can straighten this out.

VALERIE I'll get some lemonade.

Joshua half falls into a chair. He can't figure out what is wrong.

Valerie starts to leave and then backs into the room, ahead of Tempera who brandishes her pistol.

# TEMPERA

Hello, Valerie.

At the sight of Tempera, Phillip breaks for a window. Tempera doesn't hesitate and shoots him twice. As he falls, Valerie rams into Tempera, sending the gun flying. The two women tumble over a chair, fighting, as Joshua looks on.

# TEMPERA Joshua, the gun!

He seems too stunned to move as the women yank hair and scream. Tempera, because of her wound, is having a hard time.

## TEMPERA

JOSHUA!

He shakes himself awake and goes for the gun, falling to his hands and knees and crawling around the couch. Only to run into

THE GUN

Held by Phillip who grins bloodily, about to shoot.

But his bloody finger slips off the trigger, allowing Joshua to grab the weapon and wrestle with Phillip.

They tumble over, Phillip surprisingly strong, fighting for the weapon--until Joshua head butts Phillip, and the gun rips free.

He scrambles back as Phillip follows, but Phillip's too weak. He coughs up blood, trying to move--and dies.

Joshua stands as Valerie hurtles over the sofa and crashes into him, sending the gun flying again.

Valerie is a hellcat, clawing and biting as she and Joshua roll around the room, battling. Joshua is timid as this is a woman. Yet, he becomes ever more aggressive.

Until he rears back and hammers a fist into her face, breaking her jaw, splitting her lip. She goes limp, and he scrabbles for the bloody gun.

Grabbing it, his hand shakes as he covers her. But he doesn't shoot. She faints.

Backing away, he rises and runs to Tempera. She lies by the door, maybe she's dead. He slides to his knees by her.

JOSHUA Tempera, Tempera.

He lays down the gun and takes her in his arms.

# JOSHUA

Tempera.

Her eyes flutter open.

JOSHUA Are you all right?

She half smiles, and her eyes widen in fear. Joshua recognizes the look, grabs the gun, and spins.

Valerie looms over him, a poker in her hand.

He's too late.

The poker whistles through the air, slamming into his wrist. The gun drops. With a YELP, he hurls himself at her before she can swing again. He manages to tackle her, bringing her down as the poker crashes into his back.

He tries to grab her arm, but he misses. The poker hits his head, and he rolls away, stunned. Valerie climbs to her knees and raises the poker for a final blow.

BLAM

Valerie teeters and falls, blood leaking out her chest. Dead.

Tempera, sitting, falls back, unable to continue.

Joshua shakes his head and crawls to Tempera.

# TEMPERA

Get us out of here.

#### JOSHUA

You're hurt.

# TEMPERA He's coming. We must leave.

Joshua crawls to his backpack and drags it back to Tempera. He punches in numbers and cradles her in his arms before they wink out.

EXT. WORKSHOP - NIGHT

Joshua and Tempera flash into sight in front of the burned out workshop.

### TEMPERA

No, not here.

#### JOSHUA

Where?

She manages to punch in some numbers. They hug and disappear.

EXT. MOSCOW STREET - DAY

Tempera and Joshua appear on the street. Together, they limp past the tenement and for the alley.

EXT. MOSCOW ALLEY - DAY

Tempera and Joshua struggle along the alley and collapse against the wall.

JOSHUA Are you all right?

TEMPERA I will be. You?

JOSHUA My pride was killed. I'm sorry. I'm so stupid. TEMPERA You'll learn...or die.

JOSHUA What, what happened to my parents?

# TEMPERA

They're dead.

He shakes his head and moans with pain.

JOSHUA That can't be. I'm here.

She closes her eyes and doesn't answer.

JOSHUA I'm here, therefore, they're alive.

She shakes her head.

JOSHUA Otherwise, they're not... (grabs her) Not my parents?

Her eyes open.

TEMPERA We need to rest and heal.

JOSHUA If they weren't my parents, who?

TEMPERA It doesn't matter.

JOSHUA Doesn't matter? My parents don't matter?

#### TEMPERA

It's better you don't know. You can't betray them if you don't know.

JOSHUA I want to know.

TEMPERA (rising) We have to go. JOSHUA You're not going to tell me, are you?

She reaches down with her good arm and helps him to his feet.

TEMPERA I'll tell you when he's dead.

She limps away.

JOSHUA That's incentive.

INT. MOSCOW APARTMENT - DAY

The stark, dark place of 70's Soviet Union. Tempera enters and immediately strips.

TEMPERA I'm going to shower. I suggest you get some sleep.

He slips off his backpack and grabs her arm.

JOSHUA Who were those people?

TEMPERA No one you know.

JOSHUA But you knew them. Who were they?

She studies him, blouse unbuttoned, close and sexy.

TEMPERA They were from my time. He planted them in case you showed up. You did. He'll be looking doubly hard.

JOSHUA Why didn't they just kill me?

TEMPERA Orders. If you showed up, he had to know how he failed when he killed your parents.

His face saddens at the thought of his parents.

JOSHUA Not just dead, they never lived did they? She slips out of his grasp.

TEMPERA I'm sorry. They understood the stakes and they chose to raise you if that makes any difference.

He nods, and she leaves. The realization that they are gone overcomes him. He slowly sinks to the floor where he simply lies down. The tears come silently, but they come.

INT. MOSCOW APARTMENT - DAY

Joshua lies asleep on the floor. A shapely leg and shoe step on his chest. His eyes open.

He's looking at Tempera.

TEMPERA We have to go.

JOSHUA

Where?

TEMPERA To find Alexi.

She moves away, and he scrambles to his feet.

JOSHUA We'll never find him here.

TEMPERA He was born here.

JOSHUA He's hidden. What are the chances?

TEMPERA

Where then?

JOSHUA

The future.

TEMPERA The future?

JOSHUA It's the only place we know he'll be

TEMPERA He's not easy to get to. JOSHUA He killed my parents. He wants to kill me. We'll get to him.

She weighs the chances.

TEMPERA We might surprise him.

JOSHUA Atta girl, let's go.

He grabs the backpack and leads her out the door.

INT. OVAL OFFICE - DAY

A dim office with bars on the windows. TV screens dominate the walls, showing prisons, interrogations, torture. The oval office has become a voyeur's lounge. Joshua and Tempera flash to life.

Joshua sits behind the famous desk, amazed and sickened. How the hell did he get here? He picks up a paper opener and studies it. As the door opens, he replaces it hastily and stands.

> JOSHUA Where is he?

She looks at him as if he's stupid.

JOSHUA How do we find him?

### TEMPERA

I don't know.

The door bursts open and a dozen armed SWAT members burst into the room, covering them.

JOSHUA I think he's found us.

INT. INTERROGATION ROOM - DAY

Joshua sits alone at a table in the room, across from the typical one-way glass. From the look of things, he's been here a while.

Into the room limps Alexi, a 50-year-old Alexi, older and meaner, carrying Joshua's backpack which he tosses on the table.

ALEXI You call that a time machine?

JOSHUA I had constraints.

ALEXI (chuckles) I should have guessed it was you. You had all the advantages.

JOSHUA Advantages or not, it never would have happened without her.

ALEXI

Yes, her.

JOSHUA Don't hurt her.

ALEXI You think you know her, but you don't. She gave you up in a minute.

Joshua's face says he doesn't believe Alexi.

JOSHUA I suppose it's your turn to tell me everything.

ALEXI Everything? Such as?

JOSHUA Such as how we missed you in Moscow. That was clever.

Alexi slides onto a chair.

#### ALEXI

I suppose it can't hurt to tell you. You don't have much time so to speak. I grew up in a small village outside Moscow called Levtostok. I went to school in Moscow, so they said I came from there. I let them. Levtostok is no place to come from.

JOSHUA Did you have to kill them?

#### ALEXI

You think you know what it's like to be in control, but you don't. You can't know until you're there, and when you're there, you discover you can do things you never believed you could do. If you're going to rule, you have to choose, and choosing is hard.

#### JOSHUA

You don't have kill people, erase generations.

#### ALEXI

You do what you're capable of doing. That's what most people never understand. You do whatever you can do. Like being Superman, you see how high you can jump or how fast you can fly.

## JOSHUA

How many you can kill.

Alexi looks almost pained.

# ALEXI

No one understands, not even her. But no matter, we have to start. Who was your mother?

### JOSHUA

You know, you killed her.

ALEXI That's not helpful. Who was she?

JOSHUA You killed the only mother I ever knew.

Alexi sighs, waves his hand, and a huge TORTURER enters the room.

ALEXI Let's not make this difficult.

JOSHUA I won't if you won't. Alexi nods and the Torturer backhands Joshua off his chair. This will get ugly.

INT. INTERROGATION ROOM - LATER

Joshua's eyes pop open as he awakes on the floor. From his face, he's taken a beating. He's alone, and he looks around. He hauls himself up to the table and notices the knapsack, his time machine.

He pounces on the machine, punching in numbers. Finished, he hugs the machine to his chest. Nothing happens.

ALEXI (on speaker) Did you really think I'd leave you a working machine?

His face a mass of bruises and blood, Joshua looks at the window and smiles.

Then, he winks out of sight.

ALEXI (on speaker) NOoooooooo

EXT. WORKSHOP - NIGHT

Joshua appears in front of the burned out shop. He looks around. He's alone in the dark. Hugging the backpack to his chest, he manages to limp away.

INT. RASHA'S HOUSE - NIGHT

Rasha plops into a chair and grabs a glass of wine off the table. Sips and closes her eyes.

Doorbell RINGS.

She opens her eyes, wonders if she should answer before she pushes out of her chair.

She moves to the door, opens it and looks out. Stoop is empty. She frowns and looks down.

Joshua lies passed out on her porch.

INT. RASHA'S HOUSE BEDROOM - MORNING

Joshua awakes, and he hurts all over. Yet, he sits up immediately and looks around. It's real. He's safe in Rasha's house. He flops back in bed and lays there. INT. RASHA'S HOUSE KITCHEN - DAY

Joshua limps into the kitchen where he finds his backpack on the table with a note on top. He picks up the note and reads.

BREAKFAST IS IN THE MICROWAVE. COFFEE IS INSTANT, SORRY. CALL ME AFTER YOU EAT.

Joshua opens the microwave and grabs a donut which he stuffs in his mouth. He opens a drawer, grabs a steak knife which he shoves into his pocket. He grabs his time machine and leaves.

INT. LIBRARY - DAY

Joshua, looking over his shoulder, uses a computer. He clicks the mouse and studies the screen. It's a map of the USSR, Moscow and environs. He clicks on a dot--Levtostok.

EXT. LEVTOSTOK - DAY

The town square consists of an ugly concrete building surrounded by shops mostly boarded up and abandoned. Joshua appears on the sidewalk and looks around. The PEDESTRIANS are threadbare and silent. Yet, Joshua engages them.

> JOSHUA (to Pedestrian) Alexi Petrovic?

The Pedestrian gives Joshua a weird look and keeps walking. Joshua pushes on to the next Woman where he repeats his request. She shakes her head and moves on.

Joshua keeps asking Pedestrians until a MAN points in a new direction and mutters an answer.

EXT. LEVTOSTOK STREET - DAY

Dirty snow and mud and a row of tiny, clapboard houses. Joshua edges along the street, checking out every person, every house. He slips into an alley and gazes across the street at a house sorely in need of upkeep.

Down the walk limps a young BOY with a book bag. Joshua watches, ready to move out of the shadows when he hesitates.

Across the street, on the other sidewalk, lurks the Torturer who pounded Joshua. The Torturer guards the boy. Joshua slinks back into the shadows.

EXT. LEVTOSTOK HOUSE - NIGHT

Snow falls as Joshua sneaks up to a tiny house on the outskirts of this small, dark town. He looks around, wary before he peeks inside.

The kitchen where the boy Alexi eats soup at the table. The Torturer sits too, reading a paper.

Joshua looks around one more time and extracts the steak knife. The small blade is as dangerous as a daisy. Yet, he pulls off his backpack and prepares for the assault. He has to try.

He bends down, takes a few deep breaths, pops up, looks inside, and freezes.

At the table stands the adult Alexi, and from the look of things, he's pissed.

Joshua drops immediately, fights to regain his breath, and slowly peeks in again.

Alexi limps back and forth, talking more to himself than anyone else. Alexi YELLS, and Joshua can almost hear the words. Hands bound behind her back, Tempera is shoved into the room.

Joshua starts to rise but restrains himself.

Her face is bruised, swollen, and Alexi slaps her. This is almost more than Joshua can stomach, but he manages to restrain himself.

Alexi slaps her again, and her head spins, her eyes meet Joshua's, and the recognition is instant. Even as her eyes widen, she snaps her head back and says something to Alexi that causes him to slap her again. She collapses.

Joshua's fingers squeeze the knife. He can't let this happen.

Tempera sneaks a peek at him and she mouths a single word-- GO!

Then, she faints.

Alexi looks from Tempera to the window, and he comes over to gaze out.

Joshua is flattened against the wall, looking up as Alexi's shadow falls through the swirling snow. Alexi looks out.

The snow has almost filled Joshua's tracks. Does Alexi notice?

The shadow disappears. Joshua slides to his backpack and punches in numbers. He winks out even as Alexi limps around the corner.

Alexi, gun in hand, comes to the window and stops, looking all around. He spots the tracks, the evidence that someone was outside the house.

He walks over to examine the tracks that lead to a spot and then stop. The intruder should be there, but he's not.

# ALEXI

Templewhite.

EXT. SCHOOL - DAY

Joshua winks into existence outside his old elementary school. The playground is vacant until a BELL rings. Several classes of 5th graders race screaming into the yard. In the middle of the pack, screaming as loud, a 5th grade Joshua.

Spotting himself, Joshua taps in new numbers and disappears.

INT. EXHIBITION HALL PARIS - DAY

The hall full of Rube Goldberg machines.

To one side, a teenage Joshua watches as his machine takes the raw eggs and turn them into a ham-and-cheese omelet. Watchful JUDGES observe the display--and so does a teenage Alexi, envy obvious. The rivalry enjoined.

Joshua looks from Alexi to his younger self, and he gets an idea.

EXT. CLOCK TOWER - NIGHT

Joshua winks into existence. He looks around and heads out.

INT. AWARD BANQUET - NIGHT

Joshua enters the back of the hall and loiters by the door.

On the dais, Joshua speaks. At a table sits Alexi and Alexi's Father, who frowns at Joshua's success.

Joshua notes the Father and slips out of the room.

#### EXT. COLLEGE CAMPUS - NIGHT

Alexi and his Father make their way across campus. Behind them, stalks Joshua.

INT. TAVERN - NIGHT

Alexi and his Father share a pitcher of beer.

Joshua enters, spots them, and moves to one side to watch and wait. He doesn't wait long as Alexi rises and moves off. As soon as Alexi is gone, Joshua moves in on Alexi's father.

# JOSHUA

Hello.

Alexi's Father looks up.

ALEXI'S FATHER What do you want?

# JOSHUA

I, well, I wanted to say I thought your son should have won.

Alexi's Father grunts.

JOSHUA No, really, and I'm sorry his mother couldn't make it. Where is she?

ALEXI'S FATHER You don't know what you're talking about. She's a whore.

JOSHUA I'm confused. Doesn't she teach in the Midwest?

ALEXI'S FATHER She works at a hospital in New York, idiot. Get out of here.

## JOSHUA

You know, I used to think people got better with age, but now, I'm not so sure. Have a good one.

Joshua salutes and backs away as Alexi appears. Alexi spots Joshua leaving.

ALEXI Who was that?

ALEXI'S FATHER Some asshole.

INT. HOSPITAL WARD - DAY

Joshua stands beside ALEXI'S MOTHER, 45, who studies the cherubic face of a 7-year-old girl. Other children, similarly aged and clearly sick--shaved heads, tubes, medical paraphernalia.

ALEXI'S MOTHER I don't understand. How can I help you?

JOSHUA I know about your son, Alexi.

ALEXI'S MOTHER How do you know Alexi?

JOSHUA You're not Russian, are you?

ALEXI'S MOTHER Who are you?

JOSHUA I'm, I'm a reporter, and I doing a story on Alexi. I need background on you, on your family.

ALEXI'S MOTHER Look around. These children are my family, and I've managed to save a few of them. Why don't you do a story about them?

Joshua swings off his backpack and pulls out a pad and pen.

JOSHUA They can be part of it sure, but I need information on you and your family, Alexi's background.

She studies him a moment, not sure whether or not to believe him.

ALEXI'S MOTHER You will include my patients?

Joshua looks around at the suffering children.

JOSHUA What do they have? ALEXI'S MOTHER A rare infection. Virulent, fatal. There's a vaccine that saves some-but not all. The developer needs funding.

JOSHUA Yes, sure, I'll include the children, the vaccine, what you need to save them. What can you tell me about Alexi?

A small GIRL, hugging a doll, walks over to lean against Joshua's leg, yearning for human contact.

ALEXI'S MOTHER What would you like to know?

JOSHUA First, family background. You've always lived in America?

He looks down at the sad little girl who grips his pants.

ALEXI'S MOTHER No, I was born in Moscow where my mother went after the war. She was German, a scientist. She wanted to go west, but the Russians captured her first. I defected to America when I visited with my husband, after Alexi was born.

JOSHUA You left Alexi back in Russia?

She regards him with something akin to disdain.

ALEXI'S MOTHER You don't understand the Soviet system. It kills people. I left him with his grandmother. She understood. Besides, he left after the it all broke apart.

JOSHUA But did he understand why you left him?

She reaches down to stroke the little girl's hair.

ALEXI'S MOTHER Time heals some, Mr. Barnes, time heals some. JOSHUA Where did your mother work in Germany?

ALEXI'S MOTHER

Stadtilm.

JOSHUA And what did she do there?

ALEXI'S MOTHER She kept the Nazis from getting the bomb.

The little Girl coughs, a nasty cough, and Alexi's mother scoops up the child.

ALEXI'S MOTHER If you'll excuse me.

Joshua watches her carry away the sick Girl.

EXT. STADTILM 1944 - DAY

WWII is winding down. The town has been battered and bombed, but the sports stadium looks amazingly intact as Joshua appears in front of it. Overhead, a squadron of bombers thunders--and the bombs fall.

As explosions erupt, Joshua sprints for the stadium.

INT. PHYSICCS LAB - DAY

The 1940's version of a physics lab with portable blackboards covered with equations and a large steel contraption that looks something like a bathyscaphe with piping all around.

The room is empty except for a single woman, MARTA, 30, almost pretty but not quite. She sits at a table transcribing the equations on the boards. Although muffled, the EXPLOSIONS of bombs can be heard.

Joshua appears in the doorway and stops to look at her.

HANS (0.S.) (in German) Marta! Are you not finished?

Hans, 40's, in SS uniform strides into the room.

MARTA (in German) A few minutes, sir. HANS (in German) Finish quickly. I'm ready to leave--as soon as the bombs stop falling. Filthy Americans.

Hans takes a chair.

MARTA (in German) Yes, mein herr.

Joshua looks from Marta to Hans and his Luger before he slinks away.

EXT. STREET - NIGHT

Marta hurries down the darkened street of a city under blackout. Following, sticking to shadows, comes Joshua. He does the best he can. He watches her turn a corner, and he hurries to keep up.

Joshua turns the corner and trips, falling on his face. Marta lands on his back, jerks back his head, and holds a shiny knife to his throat.

> MARTA (in German) Why are you following me?

JOSHUA I...I don't understand.

She gasps.

MARTA English? American?

JOSHUA

American.

Marta speaks with a pronounced German accent.

MARTA What are you doing here?

Before Joshua can answer, sirens WAIL, and spotlights LACE the night sky.

MARTA Not here. Come with me. She helps him to his feet and pulls him along the street as bombers appear overhead. Bombs fall, BLASTING buildings in the distance.

INT. MARTA'S APARTMENT - NIGHT

Marta leads Joshua into the apartment and throws him to the floor as a bomb EXPLODES a block away, rattling the windows. Joshua rises before she jerks him down.

#### MARTA

Stay!

Another EXPLOSION, blows out a window, showering them with glass.

INT. MARTA'S APARTMENT - LATER

The bombing over, the sirens silent, Marta sweeps the glass into a pile as Joshua watches.

MARTA Are you spy?

JOSHUA No, no, not really.

MARTA I don't understand. What are you doing here?

JOSHUA I was told you're working on an atomic bomb.

She eyes him and puts aside her broom.

MARTA Who told you that?

## JOSHUA

I can't say.

She wanders to a table, opens a drawer, and pulls out a Luger.

MARTA (covering him) You're not American. Who do you work for, mein herr? Gestapo? JOSHUA No, no, believe me, I'm American. Apple pie, baseball, the Denver Broncos.

MARTA

Broncos?

JOSHUA Football, oh, wait, they don't exist yet. Franklin Roosevelt, the depression, Hiroshima.

MARTA You're making no sense. Who do you work for?

Joshua looks around, searching his memory for some fact that will convince her he's for real.

JOSHUA You're losing the war.

MARTA Tell me something I don't know.

JOSHUA My country is developing the atomic bomb. It will change the war.

MARTA You think I am fool?

JOSHUA No, no, I know you work under the stadium, on the bomb.

MARTA I can shoot you and dump your body, and no one will ever know.

JOSHUA I'll tell you the truth. I'm from the future.

She pulls back the hammer on her automatic.

JOSHUA No, really, look.

He pulls out his wallet and removes items.

#### JOSHUA

Look, look, driver's license, which you probably don't have here. And credit card, that hasn't been invented yet either. And the money, look at the date on the money.

She picks up a bill, glances at it, and tosses it away.

# MARTA The Gestapo are very clever.

JOSHUA I'm from the future, really.

MARTA Time travel is impossible.

#### JOSHUA

I could show you some equations that might change your mind, but this, this is a time machine.

He pulls the backpack to him and shows her the microwave counter.

JOSHUA I bet you've never seen one of these.

MARTA Are you stupid or merely desperate?

# JOSHUA

No, look, you punch in the coordinates of where and when you want to go and hit this button.

Joshua hits the button, and nothing happens.

MARTA You are the worst Gestapo spy ever.

And Joshua winks out.

For a moment, Marta can do nothing but stare. Where the hell did he go? As if it's some parlor trick, she looks under the furniture and all around. What happened to him?

She examines the wallet and contents, and she's certain someone was there. This is crazy. She keeps the pistol cocked and sits. When will the Gestapo come? EXT. CLOCK TOWER - DAY

Joshua appears in front of the clock tower and looks around. Despite his sudden appearance, none of the students seemed to notice. Looking around, he walks away.

INT. MARTA'S APARTMENT - NIGHT

Marta has neatly arranged the contents of Joshua's wallet on the table--money, driver's license, credit cards, health insurance card, university ID.

She opens her journal in front of her and writes.

INT. GUN SHOP - DAY

A Glock automatic is placed on the counter. A grizzled SALESMAN, wearing a shoulder holster and chewing tobacco, eyes Joshua and his backpack.

JOSHUA This is a good gun?

SALESMAN Son, do you know anything about firearms?

JOSHUA I need something simple and reliable, works every time.

# SALESMAN

This is the pistol of choice for many police departments. It's reliable.

JOSHUA Can you show me how to load it?

The Salesman spits into a paper cup and takes the automatic.

SALESMAN This is an automatic so it has a magazine in the grip. (releasing magazine) You load the magazine with bullets. (taking a box of cartridges and loading magazine) One at a time, like this. Then, you slide the magazine back into place. Think you're ready to shoot?

JOSHUA Looks like it. SALESMAN You don't know what day it is, do you. (working the slide) You have to pull back the slide to load a cartridge into the breech. Now, you're ready to shoot. JOSHUA Is there a safety? SALESMAN Right here. That's important if you're going to keep it loaded all the time. JOSHUA Great. I'll take it and a box of bullets. The Salesman unloads the firearm. JOSHUA Can you leave it loaded? SALESMAN

No I can't. In my shop, I'm the only one with a loaded weapon.

Joshua watches him unload the firearm, placing the bullets back in the box. Pistol and box lie on the counter.

SALESMAN Anything else?

JOSHUA

No, no.

SALESMAN In that case, you pay, fill out the paperwork, and come back in three days.

They exchange glances and Joshua realizes he has to pay. He reaches back for his wallet and realizes he left it behind. He opens his backpack.

JOSHUA My wallet's in here somewhere. He punches in coordinates and hits the button. With a smile, he grabs the pistol and ammo.

The Salesman whips out his pistol.

SALESMAN

Son--

And Joshua disappears.

The Salesman fires, blasting a display case. He stares at the glass but no body. What the hell happened? He glances at display case where the Glock is missing.

# SALESMAN

Jesus H. Christ.

He holsters his weapon, picks up his cup, and studies it a moment. Then, he spits out his whole wad of tobacco.

#### SALESMAN

Wacky tabacky.

EXT. STREET - DAY

Joshua appears on the German street. He looks around before he ducks into an alley where he drops the backpack and nervously loads the automatic. He drops several cartridges and scrambles to pick them up.

After a minute he manages to load the magazine and seat it in the Glock. He jerks back the slide and lowers the hammer slowly. Armed, shaky, he looks around again and leaves the alley.

INT. MARTA'S APARTMENT - NIGHT

The door opens, casting light across the dark apartment. Marta enters, closes the door, and flicks on the light. She turns and stops.

Sitting in a chair, pointing a gun at her, is Joshua.

JOSHUA What did you do with my wallet?

She takes off her coat and hangs it in a closet.

MARTA How did you escape?

JOSHUA I told you, I travel through time. She shoots him a look that says she's not buying that line.

MARTA If the Gestapo wants me, why don't you just take me?

JOSHUA Why would the Gestapo want you?

She sets her briefcase on the table.

MARTA Because I have sabotaged the project for a year.

JOSHUA How do you do that?

She opens her briefcase, takes out his wallet, and tosses it to him.

MARTA I showed that to my colleague. He's never seen anything like it. Why would the Gestapo go to such trouble?

JOSHUA How do you sabotage the work?

MARTA (removing a stack of papers) I transcribe the progress. Sometimes, I transcribe wrong. Small mistakes now, large consequences later.

JOSHUA And if you weren't here?

MARTA I doubt they can build a bomb before the allies arrive, but I could be wrong.

Joshua studies her a moment.

MARTA You're going to kill me, aren't you?

Before Joshua can answer, the door bursts open, and Tempera is thrown into the room, landing on her knees.

Joshua rises as Rasha is pushed inside, Alexi holding a machine gun to her head.

# ALEXI

## Drop your weapon.

Joshua looks from Tempera to Alexi.

TEMPERA Shoot him, shoot them both.

# ALEXI

Drop it now!

Joshua notes the fear on Rasha's face and lets his pistol fall to the carpet.

#### JOSHUA Don't hurt her.

Alexi waves Joshua away before he throws Rasha aside and kicks Joshua's gun away.

ALEXI You've caused me a great deal of trouble, Joshua. How did you escape?

JOSHUA After Vietnam, I added a redundant circuit.

ALEXI Clever, but hardly clever enough. Now, if you all please.

He waves them into a small group. Joshua takes Rasha into his arms.

MARTA Who are you?

ALEXI You wouldn't believe me if I told you.

JOSHUA He's from the future. We all are.

MARTA You are insane. ALEXI Hardly, but we can't dawdle. By the way, Joshua, she wrote about you in her journal or else I wouldn't be here.

Joshua glances at Marta who shrugs.

RASHA I want to go home.

ALEXI Shut up. Now, Joshua, you know what I want. Who is your mother?

JOSHUA You killed her.

ALEXI I don't have the time or patience for this. (waving to Rasha) Come here.

Rasha clings to Joshua.

ALEXI If you wish to live, come here.

Rasha edges across to Alexi who puts the gun to her head.

ALEXI I will kill her, but I assure you, she will feel much pain first.

Outside, sirens WAIL to life. The distant THUD of bombs causes Marta to run to the windows and pull the drapes.

MARTA We must put out the light.

ALEXI

No!

MARTA If we don't, the wardens will come.

ALEXI Shut up. Now, Joshua, tell me who she was and be quick.

JOSHUA You killed the only mother I ever knew. Alexi fires a single bullet through Rasha's knee, and she SCREAMS in pain as Alexi drops her to the floor. She clutches her knee as he steps on her chest, pinning her.

> ALEXI Quiet, whore! Quickly, Joshua, before I take the other knee.

Outside, the EXPLOSIONS get louder as bombs march toward them.

JOSHUA You have to believe me. I don't know. (to Tempera) Tell him, tell him I don't know.

Alexi looks from Joshua to Tempera, and for the first time notices the resemblance. Could it be?

ALEXI (to Tempera) You?

An EXPLOSION rattles the windows, and the lights go out, plunging the room into darkness.

Alexi's machine gun spits bullets as he sprays the room. Rasha SCREAMS.

Joshua tackles Alexi, and the machine gun falls from his grasp. A desperate struggle ensues as Joshua and Alexi battle, as another EXPLOSION rocks the room.

A candle comes to life. Marta holds it aloft, showing Joshua and Tempera on top Alexi, pinning him. Rasha whimpers, holding her shattered knee.

Marta goes for the machine gun, and Tempera dives for it. Both women grab the gun at the same time, and a new struggle ensues as the candle hits the floor. They fight as only desperate women can, hitting and tearing and biting and gouging.

Joshua watches, mesmerized. Until Alexi heaves him off and tries to escape. Joshua tackles Alexi and they fight in the flickering, sputtering light until a

GUNSHOT

Stops them all.

RASHA NOBODY MOVE! RASHA

DROP IT!

Tempera and Marta have no choice. They drop the machine gun.

RASHA Pick up the candle.

Marta picks up the candle.

RASHA

Now, my knee hurts like hell, and I'm pissed off, so nobody move. Joshua, what is going on?

MARTA You have to go. They will be coming.

The explosions are distant now, moving away.

RASHA

Shut up! Joshua!

JOSHUA long story,

It's a long story, and I'll tell you everything when we're back home. But the essence is this. She (pointing at Marta) Has to die in order to save the future.

# RASHA

Her?

TEMPERA She's Alexi's grandmother. If she dies now, he'll never be born. He'll never become a tyrant.

ALEXI Don't listen to her. She wants to steal your boyfriend.

RASHA SHUT UP! If anyone talks except Joshua, I'll shoot them.

They all want to talk, but Rasha holds the gun. For how long?

#### JOSHUA

It's complicated. He invented time travel and used it to become a dictator. If you kill his grandmother, he won't become a tyrant. But if you do, then maybe the Germans develop the atom bomb before we do. Do you think they would hesitate to use it? And her daughter will create a vaccine that will save a lot of sick kids in the future. Kill her and those kids die too.

Marta looks at Joshua who returns the look.

JOSHUA I was at her clinic.

RASHA And the other one?

JOSHUA She's the one who gave me the information I needed to build a time machine. She did it so I could destroy Alexi.

RASHA This is crazy.

Rasha is weakening, and they all see it.

TEMPERA It's simple. Shoot her, and we go home.

RASHA

Joshua?

Outside, the sing-song SIREN of a police vehicle.

MARTA

They are coming.

RASHA

Joshua!

Alexi recognizes that he can't win at this game, and he breaks for the door. Joshua starts after him, preventing Rasha from shooting.

Marta takes the opportunity to go for the machine gun, but Tempera is there to battle for it.

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Rasha looks from one fighting couple to the other, unsure what to do.

Outside, the SIREN stops right in front, a revolving light leaking through the drapes.

Alexi manages to get Joshua in a choke hold, and he's sapping the life from Joshua whose body prevents Rasha from shooting. She can't save her love.

On the other side, Marta clubs Tempera with the machine gun, knocking her to the floor. She turns the gun on Tempera even as Rasha FIRES.

Marta looks down at Tempera as blood leaks out her lips. Then, she collapses in a heap.

Across the room, Alexi grins and whispers in Joshua's ear.

ALEXI You failed, idiot. After you, I'll kill your mother.

And then, Alexi starts to fade. He becomes transparent right before he ceases to exist. Joshua coughs to life as the Glock falls from Rasha's hand.

Joshua looks over, and Rasha is transparent too.

# RASHA

Joshua?

And she's gone. Gasping, Joshua crawls to where she was, but she's utterly gone.

# TEMPERA

We have to go.

The POUNDING on the stairs means the police are coming.

## TEMPERA

Joshua, we have to go.

Joshua looks as Tempera grabs the knapsack, the Glock, even the machine gun.

He looks at the dead Marta and goes to the table.

TEMPERA

Joshua!

He pulls out her stack of papers and grabs a pencil.

Someone POUNDS on the door and shouts in GERMAN.

SOMEONE (in German) OPEN UP!

She grabs him even as he hurriedly makes changes to the transcriptions.

TEMPERA What are you doing?

SOMEONE (in German) GESTAPO! OPEN UP!

JOSHUA Making it harder.

Tempera punches coordinates into the time machine.

TEMPERA We don't have time!

JOSHUA We can't let them get the bomb!

The door SPLINTERS OPEN, and a Gestapo AGENT, pistol drawn, jumps into the room.

Just in time to see Tempera grab Joshua.

Then, they wink out, gone.

The Agent rubs his eyes and looks around the room. The only one left is a dead Marta.

EXT. TEMPLEWHITE GREAT HOUSE - DAY

Tempera and Joshua pop into existence, and he immediately steps away from her. He studies her, his eyes flashing.

JOSHUA Did you know?

TEMPERA (nodding) If I had told you, you wouldn't have helped.

JOSHUA

You bitch.

TEMPERA Life requires sacrifices, Joshua. We all make them.

# JOSHUA

Like hell.

He reaches for the backpack, but she jerks it out of reach and produces the Glock.

TEMPERA Don't make me shoot you.

He backs away.

TEMPERA You can't save her, not now. You can't save any of them.

JOSHUA And those kids, the ones that will die now?

# TEMPERA

Perhaps they will, perhaps they won't. Do overs don't work the way you think they will. Alexi tried it, and it drove him mad.

He studies her and knows she tells the truth.

JOSHUA

So what now?

#### TEMPERA

This is the last time machine. When I get home, I'll destroy it. No one will meddle in time again.

JOSHUA I can build another one.

TEMPERA Perhaps, but I don't think you will.

JOSHUA

At the end, Alexi told me he would kill my mother. Who did he mean?

She puts away the Glock, punches coordinates, and steps close to kiss his cheek.

TEMPERA No mother ever had a better son.

FRANNY (O.S.)

Joshua?

FRANNY Joshua, come in, come in.

Joshua turns to Tempera, but she's gone, winked out. He nods in understanding.

JOSHUA (turns to Franny) I'm coming, mom, I'm coming.

INT. TEMPLEWHITE GREAT HOUSE KITCHEN - DAY

Joshua sips Coke and eats a cookie as Franny bustles around.

FRANNY Your father will be home soon. What would you like for dinner.

TIM (O.S.)

Spaghetti.

Joshua whirls, and his mouth drops open. How?

TIM What is it, bro? My fly open?

JOSHUA How...but you were...

TIM Sick, yeah, I was. But I got the cure last year, remember?

Joshua jumps up and hugs Tim.

JOSHUA

Do over.

TIM

What?

JOSHUA Never mind.

Joshua pushes Tim away and laughs. Tim laughs with him, and Franny regards them both as if they're crazy.

FADE OUT.

THE END.