“SHADOWS OF TIME”

a sci-fi screenplay

Written by

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"SHADOWS OF TIME"

FADE IN:

PRESENT DAY

EXT. LOS ANGELES-KSJ-TV STUDIO-DAY

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

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

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

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

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

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

A UNIFORMED POLICE OFFICE comes up behind Vince.

       UNIFORMED POLICE OFFICE
     What are you doing?

Vince turns to face the officer.

       VINCE
     Just looking.

       UNIFORMED POLICE OFFICE
    Looking for what?

       VINCE
   A shadow from time.

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

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

VINCE

No sir.

The Police Officer searches Vince.

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

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

POLICE OFFICER (referring to the wallet)

What’s in the coat pocket?

VINCE

My wallet sir.

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

POLICE OFFICER

That’s a lot of money you’re carrying.

VINCE

Legally obtained sir.

POLICE OFFICER

What’s your name?

VINCE

Vince Gabriel.

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

Reading from Vince’s drivers license.

UNIFORMED POLICE OFFICE

Pennsylvania?

VINCE

Yes sir.

Using his remote, the Police Officer calls the station.

UNIFORMED POLICE OFFICE

N-C-I-C check for wants and warrants. Vince Gabriel, Fifty Six
Blanchard Drive in Running Creek, Pennsylvania.

(to Vince)
Turn around, face me but keep your hands where I can see them.

Vince turns around.

UNIFORMED POLICE OFFICE
What brings you to Los Angeles?

VINCE
Memories, sir.

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

UNIFORMED POLICE OFFICE
Thank you, Charley forty eight out.

The Police Officer gives the wallet to Vince.

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

VINCE
Yes sir.

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

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

The Police Officer answers the call.

POLICE OFFICER
Charley forty eight responding.

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

The Mugger comes up behind Vince.

MUGGER
Gimmie the money man.

Vince turns to face the Mugger.

The Mugger pulls a knife.

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

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

The Mugger falls and has a hard time breathing.

Vince takes the knife and throws it on the roof.

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

The Mugger runs away.

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

A taxi with the name “Cabbie’s Taxi Service” printed on it is traveling through a seedy area.

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

INT. TAXI-DAY (CONT)

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

VINCE
Yes?

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

VINCE
What happened?
The music changed, the times changed, the Viet Nam War, the drugs moved in, everything changed.

VINCE
Cabbie a real person or just the company name?

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

EXT. LOS ANGELES-RESIDENTIAL STREET-DAY
In the center of this well to do area is a Catholic Church and a Catholic Nun Convent.
The church bells RING.
A few NUNS exit the church and enter the convent.
Cabbie’s Taxi pulls up and parks in front of the convent.
Vince exits the taxi and enters the convent.

INT. CATHOLIC NUN CONVENT-GREETING ROOM-DAY (CONT)
One large room, empty except for a desk. A small hallway leads out of the room and down to the library.
Sitting behind the desk and reading a magazine about Alzheimer’s disease is SISTER DELORES, 80ish, a pleasant woman with a mild case of Alzheimer’s.
Vince enters and goes over to Sister Delores who is oblivious to him standing in front of her.
Vince clears his throat to get Sister Delores’s attention.
She does not respond.

VINCE
Pardon me?

SISTER DELORES
Hello, I am Sister
Sister Delores gives an ear to ear smile.
May I be of some assistance young man?

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

SISTER DELORES
Yes she is.

Sister Delores smiles and goes back to reading the magazine.

VINCE
Can you please tell me where she is?

SISTER DELORES
I would be delighted to tell you.

Sister Delores smiles.

Vince motions, “where is she?”
Oh, of course. Sister Sherrie Evans is in the library.

Vince looks around.

Sister Delores points to the hallway.
It’s at the end of that hall.
(beat)
I think.

VINCE
Thank you.

Sister Delores reads the magazine.

Vince walks down the hall.

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

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

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

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

SHERRIE
Hello Vince.

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

SHERRIE
Sherrie is fine. Please, sit down.

Vince sits across from Sherrie.

How long have you been back?

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

SHERRIE
What can I do for you Vince?

VINCE
A little of your time.

SHERRIE
As little as you had before?

Vince shows sadness and remorse.

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

VINCE
No, you have every right.

SHERRIE
Why have you come here Vince?

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

SHERRIE
You couldn’t tell me that before?
VINCE
No Sherrie, I just had to leave. There was no other way. There still isn’t.

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

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

Sister Sherrie returns to her seat.

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

SHERRIE
Hate you? No Vince, never that emotion.

VINCE
I suffer too Sherrie.

SHERRIE
No where near as long as I.

VINCE
But I will. Time will see to that.

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

VINCE
That’s why I’m here Sherrie, I want to tell you the whole story. Even the parts you lived.
SHERRIE
I live them every day Vince.

VINCE
As do I.

SHERRIE
You have my time Vince, you always did.

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

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

SHERRIE
That was over forty years ago Vince.

VINCE
But only two for me.

BEGIN TITLES AND CREDITS

FLASHBACK-TWO YEARS AGO

EXT. PENNSYLVANIA-THE GABRIEL MANSION-NIGHT
The grounds of an elegant mansion.

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

INT. GABRIEL MANSION-LARGE DEN-NIGHT (CONT)
I surfed every search engine trying to find
There are seven framed pictures hanging on the wall in this room. Four of them show Vince’s brother Scott with a beautiful woman, Holly, his ex-wife, and were taken about ten years ago.

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

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

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

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

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

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

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

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

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

END TITLES AND CREDITS

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

SCOTT

How long are you going to keep staring at that old music clip little brother?
Vince keeps his sight on the computer screen.

VINCE
(lighthearted)
Probably longer than you
stare at your pictures on
the wall Scott.

SCOTT
Those are pictures of my
wife Vince.

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

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

VINCE
Love Scott, not
infatuation.

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

VINCE
November eighth, nineteen
sixty five.

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

Vince turns to face Scott.

VINCE
Not if you help me Scott.

SCOTT
Oh no. I created the
machine just to prove to
myself that it could be
done.
VINCE
What were you trying to do, prove Einstein wrong?

SCOTT
I already have.

VINCE
Come here Scott. Please.

Scott goes over to Vince.

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

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

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

Vince points to Sherrie.

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

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

VINCE
They had planes in nineteen sixty five Scott.

SCOTT
What about money? You’re going to go back and pay for things with money
from the future? You do that and the F.B.I. will be knocking down your door, wherever that nineteen sixty-five door is.

VINCE
I’m good to go.

Vince shows Scott about one hundred dollars which was printed prior to nineteen sixty-five.
I got it from a dealer on eBay.

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

VINCE
Good to go.

Vince takes a small bag from his pocket which is filled with diamonds. He dumps the diamonds on the table.
When I get to L.A. I’ll sell them. It’s easier to carry a small bag of diamonds than a suitcase full of money.

Vince takes out his wallet.
And I have all the necessary identification documents, in case I need them.

Vince shows Scott a fake drivers license, dated 1965, a social security card and a draft card dated 1958. His birthday is listed as August 7, 1940. His real drivers license from present time is also in his wallet.
Now these are counterfeit, but nobody in nineteen sixty-five is going to know that.

Scott looks at the fake documents and hands them back to Vince who puts them back in his wallet.
SCOTT
Not unless they run the numbers.

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

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

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

SCOTT
And change her future.

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

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

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

Scott leaves the room.

Vince outlines Sherrie’s image with his finger.

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

Vince takes the pictures of Scott and his wife off the wall and leaves the room.
INT. GABRIEL MANSION-SCOTT’S LAB-NIGHT (CONT)

The room is filled with computers.

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

A large waste basket is also in the room.

Scott is moving from computer to computer typing in commands.

Vince, carrying the pictures, enters.

SCOTT
What are you doing with my pictures Vince?

Vince lays the pictures down by Scott.

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

SCOTT
Put the pictures back Vince.

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

SCOTT
(angry and hurt)
Because it wouldn’t have changed anything.

VINCE
You could have prevented Holly from ever meeting him.

Scott picks up a picture and looks at it.
SCOTT
But I still would have know that there was someone on this earth whom if Holly had the chance to meet, she would love more than me. I couldn’t live with that.

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

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

Scott shakes his head “no”.

VINCE
No?

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

VINCE
Are you sure?

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

Vince throws the pictures in a waste basket.

Well?

VINCE

Well what?

SCOTT

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

VINCE

Thanks bro.

SCOTT

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

Vince goes to leave, then stops.

VINCE

What should I wear?

SCOTT

(joking)

Well let’s see, it’s the middle sixties, the hippie movement has just begun,

(beat)

come with me, I have just the outfit you need.

INT. GABRIEL MANSION-SCOTT’S BEDROOM-NIGHT

Scott is standing in the room.

SCOTT

Now that’s nineteen sixty five.

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

VINCE

I can’t wear this Scott.
I look like I should be on a circus poster.

Scott laughs.

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

VINCE
A suit?

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

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

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

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

SCOTT
What date Vince?

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

Scott programs the computers and then turns to face Scott.

SCOTT
You don’t plan on taking that laptop with you?

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

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

SCOTT
Wear this.
Scott hands the watch to Vince.

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

VINCE
Got it. One one three, set key.

Vince puts the watch on.
Does it tell time?

SCOTT
No. And don’t let anyone see it.

VINCE
I’m going to bring her back here to meet you.

SCOTT
You can’t.

VINCE
Why not?

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

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

VINCE
But I can come back to see you?

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

VINCE
Why not?

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

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

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

VINCE
Thanks big brother. I’m gonna miss you.

SCOTT
Go on, get in there.

Vince opens the door on the time cylinder.

VINCE
Scott, you haven’t traveled yet have you?

SCOTT
No. Why?

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

SCOTT
Some time I might. Now get in there before I change my mind about this.
Vince enters the time cylinder and closes the door.

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

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

One of the time crystals begins to glow.

The lab is flooded with a blinding white light.

EXT. LOS ANGELES-DAY-NOVEMBER 7,1965

A street with various stores on it.

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

INT. TAXI-DAY (CONT)

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

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

CABBIE
That’ll be ten bucks
buddy.

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

Ten bucks.

Vince takes out a small diamond and gives it to Cabbie.

What’s this?

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

CABBIE
I don’t take fake
diamonds.

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

Cabbie sees the laptop.

CABBIE
How about that fancy
suitcase. I’ll take that.
VINCE
I need that.

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

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

Cabbie gives the diamond back to Vince.

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

Vince gets out of the taxi.

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

HIPPIE #1
Where do you stand man?

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

VINCE
Right here.

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

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

HIPPIE #1
Far out.
HIPPIE #2
Outta sight man.

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

HIPPIE #1
Peace.

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

VINCE
Ahh, peace on earth good will to man?

HIPPIE #1
I can dig it.

HIPPIE #2
Stay cool man.

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

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

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

(to the Hippies)
Get a hair cut.

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

Cabbie shows the Bald Guy the peace sign.

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

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

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

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

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

Vince hands Cabbie a one hundred dollar bill.

I can’t make change for this.
VINCE
I don’t want any change.

CABBIE
This is a tip?

VINCE
Yeah, is that alright?

CABBIE
More than alright.
Thanks.

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

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

The taxi drives away.

INT. CRAIG’S JEWERLY STORE-DAY (CONT)
Fuller Craig is using his eyepiece to examine five diamonds he just purchased from Vince.
He picks up the phone and makes a call.

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

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

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

FULLER CRAIG
I think I just purchased
some of them.

EXT. LOS ANGELES-DAY (CONT)
The taxi is parked in front of a florist shop.
Vince exits the florist shop and enters the taxi.
The taxi drives away.

INT. TAXI-DAY (CONT)
On the back seat of the taxi are various clothing and personal items Vince purchased.

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

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

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

CABBIE
Then that’s where you shall be.

INT. CRAIG’S JEWELRY STORE-LATER THE SAME DAY
Two detectives, male, hereafter referred to as DETECTIVE KERN, 60ish, a veteran and DETECTIVE ROSS, 30ish, a rookie, are looking at the five diamonds Vince sold to Fuller Craig.
Fuller Craig is standing near them.

DETECTIVE KERN
You’re sure about this?

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

DETECTIVE KERN

Did he have any more?

FULLER CRAIG

I don’t know. He just sold me these four.

Fuller Craig picks up the largest of the five diamonds.
This one he wants made into a ring.

DETECTIVE ROSS

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

FULLER CRAIG

Not common at all.

DETECTIVE ROSS

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

FULLER CRAIG

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

DETECTIVE KERN

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

Detectives Kern and Ross exit the shop.

EXT. CRAIG’S JEWERLY STORE-DAY (CONT)

DETECTIVE ROSS

How do you want to handle this?

DETECTIVE KERN

We have his description, we know where he’s going to be, we’ll just watch him for a while. Let him
EXT. LOS ANGELES-KSJ-TV STUDIO-NIGHT-NOVEMBER 8, 1965

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

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

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

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

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

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

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

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

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

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

Sherrie is dancing.

Sherrie picks up the toy guns.

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

Sherrie pretends to shoot the guns.

Pow pow pow.

BARBARA
And like Bobby sings, the law wins.

A KNOCK on the door.

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

DELIVERY BOY
Delivery for Miss Sherrie Evans.

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

BARBARA
Miss Sherrie Evans you have a delivery.

Sherrie goes to the door.
The Delivery Boy gives Sherrie an invoice to sign.
Sherrie signs the invoice, gives it back to the Delivery Boy, tips him, and takes the package.

DELIVERY BOY
Thank you.

Barbara closes the door.

BARBARA
Looks like flowers, and a lot of them.

SHERRIE
Who would be sending me flowers?

BARBARA
Ralph?

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

Sherrie takes the package and lays it on the desk.
Barbara follows her over.
Sherrie reads the card to herself.

BARBARA
What does it say?

SHERRIE
It’s a poem.
BARBARA
Read it.

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

BARBARA
That’s a poem. Who’s it from?

Sherrie looks at the card.

SHERRIE
Doesn’t say.

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

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

Wow! Someone has it bad for you.

SHERRIE
They’re beautiful. Like flowers from a rainbow.

BARBARA
Open the card.

Sherrie opens the card.
Did he sign his name?

SHERRIE
Vince.

BARBARA
Vince who?

SHERRIE
Just Vince.

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

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

SHERRIE
What should I do?

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

Barbara walks to the exit door.

SHERRIE
Where are you going?

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

SHERRIE
No!

Barbara exits.

A few moments later Barbara returns.

SHERRIE
Did you see him?

Barbara grins.
Oh God Barbara you didn’t say anything to him did you?

BARBARA
Yes and no.

SHERRIE
Yes and no to what?

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

Barbara continues to get ready for the performance.

SHERRIE
Well?

BARBARA
Well what?

SHERRIE
What does he look like?

Barbara goes about her business and says nothing.

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

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

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

DETECTIVE KERN
Probably his fence.

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

DETECTIVE KERN
And Johnson doesn’t look like a president to me but he is. You tell me Ross, what upstanding
citizen would sell diamonds for half of what they’re worth?

DETECTIVE ROSS

I might.

Detective Kern calls the station on his 2-way.

DETECTIVE KERN

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

DISPATCHER (O.C.-FILTERED)

Prints are clean.

DETECTIVE KERN

Thank you. Kern out.

DETECTIVE ROSS

C-I-A.

DETECTIVE KERN

What?

DETECTIVE ROSS

He’s C-I-A. That’s why there’s nothing on him.

DETECTIVE KERN

He’s to young.

DETECTIVE ROSS

Oswald was only twenty-four.

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

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

KELLY

We’re on in five minutes ladies so let’s put away the makeup. Besides, there isn’t anyone looking at you two when I’m out there.
BARBARA
Kelly you are so full of yourself it’s coming out of your ears.

KELLY
You two just wish you had what I have.

BARBARA
What’s that, a life time supply of penicillin?

KELLY
Funny.

Kelly sees the flowers.

Sending flowers to yourself Sherrie?

SHERRIE
Flake off Kelly.

KELLY
Oh, shaking. See you two amateurs on stage.
(to Sherrie)
And try not to mess up the routine Sherrie, being this is your first time out there.

Kelly leaves.

BARBARA
I’m gonna belt her one of these days.

SHERRIE
She isn’t worth it.

Sherrie and Barbara go into the studio.

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

INT. KSJ-TV STUDIO-STAGE-DANCE FLOOR-NIGHT-(CONT)
A small dance floor with a small raised stage.
There are two CAMERA OPERATORS.
This is the show the clip is from that Vince was watching on his computer.
Sherrie, Barbara, Kelly and two other DANCERS are on stage dancing while the
band performs their song.
The dance floor is crowded with people dancing along.

EXT. LOS ANGELES-KSJ-TV STUDIO-NIGHT
The show has ended and the patrons are leaving the studio.
Kelly comes out via the alley. She recognizes Vince from his description on the card and goes over to him.

    KELLY
    Looking to party lover
    boy?

    VINCE
    No thank you.

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

    KELLY
    Waiting for someone?

    VINCE
    Hopefully.

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

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

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

Barbara pulls Kelly down the street.

    KELLY
    I was just having some
    fun.

    BARBARA
    Yeah, always at someone
    else’s expense.

Barbara pushes Kelly.

    Just keep walking Kelly
don’t stop, because if
you do you’re going for a ride in an ambulance.

Kelly walks away.

Barbara turns, smiles to Vince, and walks away.

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

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

DETECTIVE KERN
I wish I knew.

Detective Kern calls the station.
This is Kern. Get me all you can on a Sherrie Evans. She’s a dancer at K-S-J.

EXT. LOS ANGELES-KSJ-TV STUDIO-NIGHT (CONT)
With the exception of Vince and the Detectives the street is deserted.

Vince is thinking that Sherrie may not show.

Vince looks at the poster picture of Sherrie.

VINCE
(to himself)
She’s not coming out. I only made a fool of myself with those flowers and what I wrote.

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

Vince does not see Sherrie.

SHERRIE

Vince?

Vince turns and sees Sherrie. He is speechless and just stares at her.

Hi, I’m Sherrie Evans.

Vince just stares at Sherrie.

Are you the one who sent the flowers?

Vince nods “yes”.


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

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

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

   VINCE
   (nervous)
   Uh huh. Yeah, yes.

   SHERRIE
   You seem a little nervous.

   VINCE
   I am.

   SHERRIE
   Why?

   VINCE
   I’ve never seen heaven before.

   SHERRIE
   My you are the poet.

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

   VINCE
   Would you like to go for dinner?

   SHERRIE
   That would be nice.

   VINCE
   Now?

   SHERRIE
   Sure.

Vince looks around.
VINCE
Ahh...

SHERRIE
Is there a problem?

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

SHERRIE
Chinese?

VINCE
I’m Italian.

Sherrie laughs.

SHERRIE
I meant do you like Chinese food?

VINCE
Whatever you want?

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

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

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

VINCE
Sure.

Vince and Sherri walk up the street.

INT: DETECTIVES CAR-NIGHT (CONT)

DETECTIVE ROSS
We gonna follow them?
DETECTIVE KERN
No, streets deserted.
He’d make us.

Detective Kern starts the car.
We’re gonna to Besselo’s
for pizza.

DETECTIVE ROSS
I’d prefer Chinese.

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

The Detectives car pulls away.

EXT. LOS ANGELES STREET-NIGHT (CONT)

VINCE
I think you’re a great
dancer.

SHERRIE
You’ve seen me dance?

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

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

VINCE
On the internet.

SHERRIE
What’s an internet?

VINCE
It’s ahh, like a private
view broadcast.

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

They stop and see TWO THUGS attacking a YOUNG WOMAN.
There’s a phone at
Besselo’s, we can call
the police.
VINCE
No.

SHERRIE
No?

VINCE
She needs help now.

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

Vince walks into the ally.

SHERRIE
Vince!

VINCE
Leave her alone! Now!

The Thugs stop their attack on the Young Woman.

THUG #1
This doesn’t concern you hero. So just keep going wherever it is you and your little satsalala are going.

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

SHERRIE
We need help.

Vince goes up to the Thugs.

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

THUG #1
Or what, hero?

VINCE
Or this.

Vince, puts Thug #1 down fast.

Thug #2 opens a switchblade knife.
THUG #2
Now you’re gonna get cut up hero. You’re gonna get cut up, and we’re gonna have our way with your satsalala.

VINCE
I don’t think so.

Cabbie pulls his taxi up to the curb.

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

Thug #2 attacks but Vince puts him down.

Sherrie runs in behind Cabbie.

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

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

(to the Young Woman)
Are you alright?

YOUNG WOMAN
I think so. Thank you.

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

VINCE
Chinese. Can you take her to a hospital?

CABBIE
Sure. I’ll call the police from there.

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

(to Vince)
Cops are probably going to want to talk to you.

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

Vince look at the Young Woman.
YOUNG WOMAN
I don’t know who saved me. I was unconscious at the time.

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

Vince looks at Cabbie.

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

Cabbie gets in his taxi and drives away.

SHERRIE
That was a very brave thing to do.

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

Vince and Sherrie walk.

Sherrie holds onto Vince’s arm.

SHERRIE
Do you mind?

VINCE
How can one mind the touch of an angel?

INT. BESSELO’S PIZZA-NIGHT (CONT)
A nice Italian looking pizza shop with tables for the patrons. The WATRESS, female, seats the patrons.

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

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

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

Detectives Kern and Ross go to their table.

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

EXT. LOS ANGELES STREET-NIGHT (CONT)
Vince and Sherrie are walking. They are a few yards from Besselo’s Pizza.

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

VINCE
Did I say that?

SHERRIE
Yes.

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

INT. BESSELO’S PIZZA-NIGHT (CONT)
Vince and Sherrie enter and the Waitress seats close to Detectives Kern and Ross.

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

INT. BESSELO’S PIZZA-VINCE AND SHERRIE’S TABLE-NIGHT (CONT)

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

WAITRESS
Something to drink sir?
VINCE
Bottled water.

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

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

VINCE
Coca-Cola.

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

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

WAITRESS
Miss?

SHERRIE
Coke.

INT. BESSELO’S PIZZA-DETECTIVES TABLE-NIGHT (CONT)
Detective Kern becomes annoyed with Detective Ross who is picking the pepperoni off the pizza.

DETECTIVE KERN
What the hell are you doing?

DETECTIVE ROSS
Pepperoni gives me heartburn.

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

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

Detective Ross looks around. No one is looking at them.
As Detective Kern pulls his hand back he accidentally knocks the beer to the floor. The glass smashes with a loud CRASH.
Everyone looks over to the detectives table.

DETECTIVE ROSS
Well that got us noticed.

DETECTIVE KERN
Just eat the pizza and listen.

The Waitress cleans up the broken glass.

(to the Waitress)
Thank you.

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

INT. BESSELO’S PIZZA-VINCE AND SHERRIE’S TABLE-NIGHT (CONT)

VINCE
This is a nice place Miss Sherrie Evans.

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

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

The Waitress brings the pizza and sodas.

INT. BESSELO’S PIZZA-DETECTIVES TABLE-NIGHT (CONT)

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

DETECTIVE KERN
How the hell do you spell Gabriachelli?

DETECTIVE ROSS
I don’t know. Should I ask him?

Detective Kern gives Detective Ross a look.
I’m only kidding Frank.
INT. BESSELO’S PIZZA-VINCE AND SHERRIE’S TABLE-NIGHT (CONT)

SHERRIE
Where do you call home?

VINCE
Pennsylvania.

SHERRIE
What brings you to California?

VINCE
You.

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

VINCE
Farther than that. I came across time.

On hearing this Sherrie is at first stunned.

SHERRIE
Oh, the three hour time difference.

INT. BESSELO’S PIZZA-DETECTIVES TABLE-NIGHT (CONT)

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

DETECTIVE KERN
(whisper)
Call the station and have them contact the Pennsylvania State Police to run a check for wants and warrants.

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

INT. BESSELO’S PIZZA-VINCE AND SHERRIE’S TABLE-NIGHT (CONT)

SHERRIE
Where are you staying?

VINCE
Century Plaza.
SHERRIE
That’s the coolest hotel
in L.A. Lady Bird stayed
there.

VINCE
What’s a Lady Bird?

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

VINCE
Mmmm.

INT. BESSELO’S PIZZA-PAY PHONE BOOTH-NIGHT (CONT)
Detective Ross is using the phone.

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

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

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

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

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

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

INT. BESSELO’S PIZZA-VINCE AND SHERRIE’S TABLE-NIGHT (CONT)
As Vince reaches for the pizza his suit sleeve rises and Detective Ross sees the
time watch. Sherrie doesn’t see it.
Detective Ross returns to his table.
INT. BESSELO’S PIZZA-DETECTIVES TABLE-NIGHT (CONT)

DETECTIVE ROSS
I think he’s wearing some kind of a remote transmitter.

DETECTIVE KERN
What did you see?

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

INT. BESSELO’S PIZZA-VINCE AND SHERRIE’S TABLE-NIGHT (CONT)
Sherrie places her hand on Vince’s arm and his sleeve rises exposing the time watch.

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

SHERRIE
That’s a unique watch.

Vince pulls his sleeve down.

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

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

KELLY
(to Vince)
Hi lover boy, I like the flowers.

(no response)
SHERRIE
What do you want Kelly?

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

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

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

Kelly leaves.

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

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

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

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

Time passes.

Sherrie looks at the clock on the wall.

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

VINCE
Can I see you again?
SHERRIE
Of course. Tomorrow night? At the studio? Same time?

VINCE
I’ll be there.

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

INT. KSJ-TV STUDIO-DANCE FLOOR STAGE-DAY
Sherrie, Barbara, Kelly, and two other DANCERS are practicing a routine.
During the routine Kelly intentionally bumps into Sherrie. The other dancers all see this.
Sherrie gives Kelly a look.
Kelly intentionally bumps Sherrie again.
Sherrie stops dancing and confronts Kelly.

SHERRIE
What is your problem?

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

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

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

Kelly leaves the stage.

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

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

They all laugh.

The other Dancers leave the stage.

So, how was your date?

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

BARBARA
What’s that?

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

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

EXT. LOS ANGELES-STOCK BROKER’S OFFICE-DAY
Cabbie’s taxi is parked outside the stock brokers office.

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

INT. CABBIE’S TAXI-DAY (CONT)
Vince hands two of the large envelopes to Cabbie.

CABBIE
What’s this?

VINCE
One of them is for you.
They both contain stock in a company that’s going to make a good deal of money in a few years.

Cabbie looks in the envelope.

CABBIE
Thank you.

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

The taxi drives away.

EXT. STOCK BROKER’S OFFICE-DAY (CONT)
Detectives Kern and Ross pull up and enter the office.

INT. STOCK BROKER’S OFFICE-DAY (CONT)
Detectives Kern and Ross show their badge to the STOCK BROKER, a male about 50 years old.

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

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

STOCK BROKER
That’s confidential.

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

STOCK BROKER
He purchased stock. I’m not at liberty to say
what kind or which companies.

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

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

DETECTIVE ROSS
Is that unusual?

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

DETECTIVE ROSS
We so wish?

STOCK BROKER
Microsoft.

DETECTIVE KERN
What the hell is a Microsoft?

STOCK BROKER
I have no idea.

DETECTIVE KERN
Thank you. If we need anything else we’ll be in touch.

The Detectives leave the office.
The Detectives walk to their car.

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

**DETECTIVE ROSS**
This has C-I-A written
all over it.

The Detectives get in their car and drive away.

**INT. DETECTIVE’S CAR-DAY (CONT)**

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

**DETECTIVE ROSS**
Why don’t we just pick
him up?

**DETECTIVE KERN**
On what charge Ross?

Detective Ross shrugs and offers the bottle of antacid to Detective Kern.
Detective Kern takes the bottle and dumps the contents out the window.

**EXT. CRAIG’S JEWELRY STORE-DAY**
The taxi is parked in front of the store.
Vince exits the store and gets in the cab.

**INT. CABBIE’S TAXI-DAY (CONT)**
Vince shows Cabbie an engagement ring with a large diamond setting.

**VINCE**
Do you think she’ll like it?
CABBIE

Oh yeah.
Cabbie hands the ring back to Vince.

Vince hands Cabbie a piece of paper.

VINCE
Do you know where these places are?

CABBIE
Sure, I’m a cab driver.

VINCE
Can you take me to them?

CABBIE
Sure, I’m a cab driver.

The Taxi drives away.

EXT. LOS ANGELES-VARIOUS LOCATIONS-DAY (CONT)
Cabbie drives Vince to the Red Cross Building, The Salvation Army Building, an Orphanage, and a Shelter For The Homeless. At each of these buildings Vince leaves one of the large envelopes.

EXT. LOS ANGELES STREET-NIGHT
Sherrie is walking and is about two blocks away from KSJ studios.
Her ex-boyfriend RALPH, 30ish, a scruffy bully type is following her.
Sherrie senses this, stops and turns around, but as she does Ralph hides in the shadows and she does not see him.

INT. KSJ STUDIOS-SMALL DRESSING ROOM-NIGHT (CONT)
Barbara and Kelly are getting ready for their dance number.
Sherrie enters and gets ready for the performance.

BARBARA
Where’s Vince?

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

Kelly goes to the stage door entrance.

KELLY
He probably doesn’t want
to be taped because he’s wanted by the police. Ta ta.

Kelly goes into the stage area.

BARBARA
Why don’t you just belt her?

SHERRIE
That day is drawing near.

INT. KSJ-TV STUDIO-STAGE-DANCE FLOOR-NIGHT-(CONT)
A sixty’s band plays a classic rock song while Sherrie, Barbara, and Kelly, dance to it.

INT. DETECTIVES CAR-NIGHT
Detectives Kern and Ross are driving to KSJ studios when a call comes in on the radio.

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

DETECTIVE KERN
One seventeen, Kern here.

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

DETECTIVE KERN
What about Sherrie Evans?

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

DETECTIVE KERN
Thank you. Kern out.
(to Detective Ross)
Either this Gabriel guy is very good or we’re very bad.
They drive by Besselo’s Pizza Shop.

Detective Ross looks over to Besselo’s Pizza Shop.

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

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

Sherrie is alone in the dressing room waiting for Vince. Ralph walks in through the alley entrance door.

SHERRIE
What are you doing here?

RALPH
Came to see you babe.

SHERRIE
I’m not your babe Ralph, I never was.

Ralph places his arms around Sherrie.

RALPH
Sure you are. You know you want me back.

Sherrie pushes Ralph away.

SHERRIE
Not even in a thought.

Vince enters through the alley entrance.

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

SHERRIE
No stay. He was just leaving.

RALPH
(cocky)
Who are you?

VINCE
Vince Gabriel. Who are you?
RAPLH
Oh you’re the poet. Well I’m her boyfriend so you better leave while you can still walk.

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

Ralph pulls out a chair and sits.

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

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

Ralph stands up and goes over to Vince.

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

VINCE
Why don’t you just leave.

RALPH
Sure.

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

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

Ralph SCREAMS in pain.

Vince applies more pressure and Ralph falls.

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

Ralph does not want another confrontation with Vince.

RALPH
Keep her. She isn’t worth
Ralph gets up and walks to the door.

VINCE

Hey Ralph?

Ralph turns to face Vince.

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

Ralph leaves.

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

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

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

Ralph feels his neck.

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

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

SHERRIE
I’m sorry that had to happen.

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

Sherrie goes to Vince.

SHERRIE
I never met anyone like you before.

VINCE
Is that good?

SHERRIE
You’re gentle, but tough when you need to be.
You’re a dreamer and a realist all at the same time. You help others and you make me feel as if
every dream I ever had came true. Yes, it’s very good.

Sherrie places her hand over Vince’s heart.

    I can feel your heart beating Vince.

    VINCE
    Only because of you.

Vince holds Sherrie.

    How would you like to share a dream with me?

    SHERRIE
    I would like that.

They kiss.

MONTAGE-DREAM SCENE

INT. DANCE STUDIO-DAY

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

EXT. MOUNTAIN TOP-DAY

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

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

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

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

They kiss.

EXT. CITY STREET-PET SHOP WINDOW-DAY

Vince and Sherrie are watching a chimpanzee make funny faces.
Vince turns to Sherrie and mimics the chimps facial and body movements. Sherrie laughs. They go back to watching the chimp.

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

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

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

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

Sherrie laughs.

Vince laughs and gives the cookies to the Elderly man.

EXT. DEEP SPACE-NIGHT
Two bright stars in the night sky merge into one.
This one star morphs into Vince and Sherrie.
They are shown together from birth to old age.
They then morph back into the one bright star.

END MONTAGE-DREAM SCENE

INT. KSJ STUDIOS-SMALL DRESSING ROOM-NIGHT (CONT)
Vince and Sherrie end their kiss. They both experienced the same dream in their minds.

SHERRIE
What just happened?

VINCE
Time showed us our love.

SHERRIE
Who are you Vince Gabriel?

VINCE
The other part of you, just as you are the other part of me. I came into this world for one reason only and that is to be
with you. With you I have everything, without you I have nothing. I love you Sherrie Evans. I loved you before I met you, I love you now, I will love you forever.

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

They kiss a short kiss.
Why do I feel as if I’ve know you forever?

VINCE
Because you have. Before time was, we were.

EXT. KSJ-TV STUDIO-ALLEY-NIGHT (CONT)
Detectives Kern and Ross are standing by the studio door.
Vince and Sherrie come out of the studio.
The Detectives stop Vince and show their badge.

DETECTIVE KERN
Vince Gabriel?
VINCE
Yes.

DETECTIVE KERN
I’m Detective Kern...

DETECTIVE ROSS
Detective Ross.

DETECTIVE KERN
L-A-P-D. We’d like to ask you some questions.

VINCE
Sure. Concerning what?

DETECTIVE KERN
Probably just a mistaken identity, but you fit the description of a man who’s been patronizing
restaurants all over L-A and leaving without paying the bill.

DETECTIVE ROSS
Were you dining at Besselo’s last night?

VINCE
Yes sir, and I paid the bill.

SHERRIE
I can confirm that.

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

VINCE
Am I under arrest?

DETECTIVE KERN
No. Just like to see some identification.

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

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

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

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

DETECTIVE KERN
What’s this?

VINCE
Just a joke. Nothing illegal.

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

DETECTIVE KERN
The date states that you won’t be born for another fifteen years.
VINCE
Apparently I have been
born sir.

DETECTIVE KERN
Apparently.

Vince shrugs.
Detective Kern gives the cards back to Vince.

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

The Detectives leave.

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

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

SHERRIE
What is it?

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

The taxi pulls up and stops.

SHERRIE
Of course.

They get in and the taxi drives away.
INT. CENTURY PLAZA HOTEL—VINCE’S ROOM—NIGHT

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

VINCE
Have you seen the movie The Time Machine?

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

VINCE
The past. And time travel is possible.

SHERRIE
In the movies.

VINCE
In reality Sherrie. My brother explains it like this.

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

Vince points to the beginning of the ruler.
Point A being the beginning and
Vince points to the end of the ruler.
point B being the end.
The time line is a straight continuum. Day to day, year to year. And as long as time continues to exist in this form, travel is impossible.

Vince picks up the ruler and shows that it will not bend.
You can’t make point A touch point B.

Vince takes a pocket watch from his pocket.
But if one were able to bend the time line into a
circle then the beginning, the end, and all time in between would touch and travel to any of these points is possible. Some knew this, that’s why a watch is round. What they didn’t know was how to bend the time dimension, my brother does.

SHERRIE
I don’t really understand.

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

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

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

SHERRIE
Do you know me then?

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

SHERRIE
That was only two days ago.

VINCE
Forty years for me. Let me show you.

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

A short video of Vince and Scott fooling around outside the Gabriel Mansion
That’s my brother Scott with me.

A short video of various scenes from Vince’s time.
What you’re seeing now is my time. Fifty years from now.

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

SHERRIE
The entire northeast is going to lose power?

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

Sherrie looks at Vince.
I know everything I showed and told you is hard to believe Sherrie, but it’s true.

SHERRIE
Not that hard Vince.

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

Sherrie looks at Vince.
What do you know about my future?

VINCE
Just that I want you to spend it with me. I wanted to take you to my
time to meet my brother Scott but I can’t do that. Only he and I can travel.

SHERRIE
Can you return to your own time.

VINCE
I can, with this.

Vince shows Sherrie the time watch.

SHERRIE
The watch which doesn’t keep time.

Sherrie look deeply into Vince’s eyes.
The eyes are the passageway to the soul.
And although they see all, they also show all, including truth and lies.

VINCE
What do my eyes show you?

SHERRIE
Truth.

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

Vince holds Sherrie’s hands.

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

SHERRIE
Always the poet.

VINCE
Only because of your inspiration.

They kiss a short kiss.
VINCE
Would you like to go to the beach?

SHERRIE
Now?

Vince nods yes.
Sure.

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

SHERRIE
What is it like in your time Vince?

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

SHERRIE
Will you tell me about the future?

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

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

VINCE
Am I a surprise?

SHERRIE
Oh you are the biggest surprise ever. And the
A Humpback Whale SINGS.
Vince reacts with curiosity and pleasure upon hearing the whale.

SHERRIE
First time hearing a whale sing?

VINCE
First time.

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

A Humpback Whale SINGS.
It sounds like a love song, doesn’t it?

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

Vince looks lovingly at Sherrie.
We on the other hand have many ways, this...

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

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

Sherrie takes the box and opens it.
She loves the ring and is speechless.

Vince relates to their first meeting.
I know you can dance because I have seen you, can you speak?

SHERRIE
Uh huh. Yeah, yes.

VINCE
You seem a little nervous.

SHERRIE
I am. I have never been
invited to enter heaven before.

VINCE
Do you accept my invitation, Miss Sherrie Evans?

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

Vince puts the ring on Sherrie’s finger.
They kiss.

INT. DETECTIVES CAR-DAY
Detectives Kern and Ross are driving around L.A.
Detective Kern seems agitated about something. He hits the dash a few times.

DETECTIVE ROSS
Fight with the wife?

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

DETECTIVE ROSS
Is she that bad?

DETECTIVE KERN
She makes Satan look like a gentle soul.

DETECTIVE ROSS
I know a priest.

DETECTIVE KERN
(confused as to the statement)
So?

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

Detective Ross jokingly punches Detective Kern.
Beat the hell out of her.

Detective Kern gives Detective Ross a look.
I was only joking. Come on Frank, lighten up a little.

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

A call comes in on the 2-way.

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

Detective Kern answers the call.

DETECTIVE KERN
One seventeen, Kern here.

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

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

DETECTIVE ROSS
Just like yesterday’s news.

INT. KSJ STUDIOS-SMALL DRESSING ROOM-DAY

Vince, Sherrie and Barbara are hanging out.

Barbara is admiring Sherrie’s engagement ring.

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

VINCE
Yes I do. His name is Scott. He’s six years older than me.
BARBARA
I’d love to meet him.

VINCE
Maybe one day you will.

A loud KNOCK on the door.

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

Vince, Sherrie and Barbara look at each other as if asking, “What’s going on?”. Sherrie opens the door.

SHERRIE
Something wrong officer?

DETECTIVE ROSS
We don’t want you Miss Evans.

Detectives Kern and Ross come in.

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

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

DETECTIVE ROSS
Please miss, don’t interfere.

VINCE
What am I being arrested for?

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

Vince doesn’t comply.

DETECTIVE ROSS
Don’t add resisting arrest to the charges
Vince. Do as your told.

Vince turns around and places his hands behind his back.

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

Detective Ross places handcuffs on Vince.

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

VINCE
No sir.

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

DETECTIVE ROSS
That’s a lot of money. Are you into the head scene?

VINCE
I don’t understand the question sir.

DETECTIVE ROSS
The head scene. Drugs.

VINCE
Do I look like a loser to you sir?

Detective Ross turns Vince around to face Detective Kern.

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

VINCE
Would you please give my
wallet to Sherrie so she can use my money to post bail.

**DETECTIVE KERN**
You’re not making bail with this money. This is evidence.
(to Detective Ross)
Take him out and read him his rights.

Detective Ross and Vince exit.
Sherrie goes to Detective Kern.

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

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

**SHERRIE**
How much is the bail?

**DETECTIVE KERN**
That’ll be up to the judge.

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

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

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

**BARBARA**
Right now you need it
more than I need a down payment.

SHERRIE
Thanks Barbara. I don’t know why those two cops keep harassing Vince. (referring to Vince’s time period) Maybe they know where he’s from.

BARBARA (confused)
Pennsylvania?

SHERRIE
Yeah, Pennsylvania.

BARBARA
Come on sit down. Relax. It’ll be alright.

Barbara helps Sherrie over to a chair.
Sherrie sits.
Barbara gets Sherrie a glass of water and gives it to her.
The alley door opens and Kelly struts in with a smirk on her face.

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

BARBARA
Kelly shut up.

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

SHERRIE
Kelly take a walk, I mean it.

Kelly smirks and then exits.
INT. POLICE DEPARTMENT-NIGHT

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

Detective Kern points to the cards.

DETECTIVE KERN
Fake, fake, fake...

Detective Kern points to the time watch.

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

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

DETECTIVE ROSS
This is some kind of James Bond device isn’t it?

Detectives Kern and Ross fire questions at Vince.

DETECTIVE KERN
Why are you in Los Angeles?

DETECTIVE ROSS
Are you with the C-I-A?

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

DETECTIVE ROSS
Why did you buy stock in a company which doesn’t exist?

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

DETECTIVE ROSS
We have ways of making you talk Mister Gabriel.

VINCE
If you would give me a chance to talk I may be willing to answer your
questions.
The door opens and Scott, carrying a briefcase, walks in.
Vince is surprised to see Scott but he does not show that he knows him.

DETECTIVE KERN
(to Scott)
Who the hell are you?

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

DETECTIVE KERN
He agreed to this.

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

Scott takes an official looking document from the briefcase and gives it to Detective Kern.
Detective Kern reads the document and then gives it to Detective Ross who also reads it.

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

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

Vince and Scott exit.

DETECTIVE ROSS
I knew he was with the government.

DETECTIVE KERN
It doesn’t matter who he’s with. It’s closed. Destroy the arrest record
and forget about it.

DETECTIVE ROSS
Maybe we should check this document out.

Detective Kern takes the document from Detective Ross.

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

Detective Kern walks to the door.

DETECTIVE ROSS
Frank, it’s none of my business but...

DETECTIVE KERN
You’re right, it isn’t. What do you want?

DETECTIVE ROSS
Where you going?

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

DETECTIVE ROSS
Want me to get the priest?

DETECTIVE KERN
Want me to get you a pepperoni pizza?

EXT. POLICE DEPARTMENT-NIGHT (CONT)

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

VINCE
Diplomatic immunity, that’s good. Scotty, man I’m so happy to see you. You have to meet Sherrie. And she has a friend, Barbara, she’s perfect for you.
SCOTT
You have to come back to your own time Vince.

They stop walking.

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

SCOTT
If you stay here Sherrie will die.

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

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

VINCE
What about Sherrie?

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

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

SCOTT
I don’t have that information. It could
happen in a few years, a few months or even a few hours. The events leading up to it may have already been set in motion. The only way to prevent it is to come back.

VINCE
I can’t just leave without seeing her.

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

EXT. POLICE DEPARTMENT-DAY
Cabbie’s taxi pulls up and parks in front of the station. Sherrie exits the taxi and runs into the police department.

INT. POLICE DEPARTMENT-DAY (CONT)
Detectives Kern and Ross are standing around talking. Sherrie runs over to them.

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

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

SHERRIE
Great. Thank you.

Sherrie leaves.

DETECTIVE KERN
You know what really pisses me off Ross?
DETECTIVE ROSS
To much beer?

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

INT. KSJ STUDIOS-SMALL DRESSING ROOM-DAY
Barbara is in the dressing room practicing a dance routine when Sherrie enters.

BARBARA
Get him out?

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

BARBARA
Not yet.

SHERRIE
Did he call?

BARBARA
Not that I know of. Why?

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

Barbara comes over to Sherrie.

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

Barbara goes out to the stage.

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

SHERRIE
Are you picking Vince up tonight?

CABBIE
As far as I know I am.

SHERRIE
Okay, thank you.

CABBIE
See you later.

INT. KSJ STUDIOS-SMALL DRESSING ROOM-NIGHT
The show has ended. Sherrie, Barbara, and Kelly come into the dressing room from the stage door. Kelly sits down and begins to remove her makeup. Sherrie is worried because Vince isn’t there. She goes to the alley door, opens it and looks out.

BARBARA
He’ll be here.

Kelly snickers.

Say something Kelly?

KELLY
Nope.

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

SHERRIE
Wish him my best.

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

Barbara leaves and closes the door.

Sherrie goes to the table to remove her makeup.
KELLY
You were really out of time tonight, you made me look bad.
(no response)
If you and lover boy have problems don’t bring them to the stage.
(no response)

Kelly reaches for something and purposely knocks over items Sherrie is using.
Ah hell. Oh well you’ll just have to buy more.
(beat)
But honestly Sherrie, why do you even put makeup on, it doesn’t do anything for you. Some girls are just meant to be a plain Jane. Accept it.

The taxi is heard pulling up by the alley door.

SHERRIE
Vince?

The alley door opens and Cabbie comes in.

CABBIE
Is Mister Gabriel here?

SHERRIE
No, isn’t he with you?

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

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

SHERRIE
Dump this Kelly.

Sherrie hits Kelly and sends her flying.
CABBIE
Mister Gabriel been
teaching you Chinese?

SHERRIE
Will you take me to the
Plaza?

INT. CENTURY PLAZA HOTEL—VINCE’S ROOM—NIGHT
Nothing is disturbed in the room, the laptop is on the desk.
Sherrie, depressed and lonely, is sitting in a chair hoping Vince will enter.
SHORT TIME PASSES.
Sherrie is watching the TV news thinking maybe Vince was in an accident and
she will hear something. There is news on the Viet Nam war, on protesting the
war, a clip of President Johnson, and a one car accident.

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

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

SHORT TIME PASSES.
Sherrie picks up the phone.

PHONE VOICE (FILTERED)
Century Plaza, front
desk.

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

PHONE VOICE (FILTERED)
Yes, will do.

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

Sherrie sits in the chair and cries herself to sleep.

INT. CENTURY PLAZA HOTEL-VINCE’S ROOM-DAY
Sherrie is asleep in the chair as the sun shines brightly in through the windows.
A KNOCK on the door wakes Sherrie.

    SHERRIE
    Vince?

Sherrie runs to the door.
    Vince?

Sherrie opens the door and sees Barbara standing there.

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

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

Barbara shakes her head no.

    BARBARA
    Can I come in?

Sherrie nods yes.

Barbara enters and closes the door.
    You alright?

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

    BARBARA
    To Pennsylvania?

    SHERRIE
    To his own time.

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

Sherrie walks over to the laptop and stares at it.

    SHERRIE
    I’m going to show you
something Barbara, but first you must promise never to reveal this to anyone.

BARBARA
I promise.

SHERRIE
Come here.

Barbara goes to Sherrie.
Sherrie motions for Barbara to sit. Barbara sits.
Time passes as Barbara views the video.

BARBARA
Is this real?

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

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

Barbara looks at her watch.
I have to get back to the studio. So do you.

SHERRIE
(reluctant)
Alright.

BARBARA
(referring to the laptop) What about that?

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

SHERRIE
I think everything is on the little record.

BARBARA
Then we should at least take that.

Sherrie nods yes and removes the c-d disc from the laptop.
Maybe you should destroy it.

Sherrie nods yes.

INT. KSJ STUDIOS-SMALL DRESSING ROOM-DAY
Kelly is sitting with her back to us as Sherrie and Barbara enter.
Kelly turns and we see she has one hell of a black eye.

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

Kelly goes into the stage area.

BARBARA
Did you do that?

Sherrie nods yes.

Well good for you.

SHERRIE
I don’t feel much like dancing.

BARBARA
Well at least stay here until the show is over. After that, if you want, you can stay at my place for a while. No good to
be alone, not now.

Sherrie nods okay.

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

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

Sherrie and Barbara look at each other.
Have you heard me girls? World War Three may has just begun.

**BARBARA**
The bomb wasn’t dropped Cabbie.

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

**BARBARA**
Trust me, I just know.

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

Sherrie and Barbara nod alright.

Cabbie exits and then runs back in.
Have either of you heard from Mister Gabriel?

They both shake their head no.

Cabbie exits.

**SHERRIE**
I’m never going to see Vince again. How can I?
He won’t be born for
another fifteen years.

FOUR MONTHS LATER

EXT. LOS ANGELES-AN ALLEY-NIGHT
A car is parked in the alley.

INT. CAR IN THE ALLEY-NIGHT (CONT)
Ralph and Kelly are in the car sharing a bottle of whiskey.
Kelly gives Ralph a few bags of heroin, a small bag of pills and a bag of marihuana.

RALPH
Can you get more?

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

RALPH
Babe, we’re gonna make a lot of money.

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

RALPH
Would I do that to you?

KELLY
I’d do it to you.

RALPH
You are one freaky chick.

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

RALPH
So where the hell is the poet anyway?
KELLY
No one knows. Last anyone saw him was four months ago and I love it. Sherrie’s like a whimpering baby without him.

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

KELLY
Forget him and lay into me instead.

They make out.

INT. CENTURY PLAZA HOTEL-VINCE’S ROOM-DAY
The room has been rented to a different person. A BOY, about age 15, studious looking is sitting and reading magazines about computers. The BOY’S FATHER, 40ish, walks in carrying the laptop.

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

The Boy takes the laptop and turns it on.

BOY
This is going to make us rich dad.

The boy’s father smiles.

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

The Boy COUGHS.

Think I got a virus.

A KNOCK on the door.

VOICE BEHIND THE DOOR
Room service Mister Gates.
INT. BESSELO’S PIZZA-DAY

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

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

**BARBARA**
(Referring to the pizza)
Can I have some?

Sherrie nods yes.

Barbara takes a slice of pizza.

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

**SHERRIE**
That’s to bad.

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

**SHERRIE**
No, I just couldn’t get into it.

**BARBARA**
I’m worried about you Sherrie.

**SHERRIE**
I’ll be alright.

**BARBARA**
I don’t call this alright.

**SHERRIE**
I’ll be alright.

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

**CABBIE**
Miss Evans, Mister Gabriel asked me to give this to you after an allotted period of his absence. That time has now come.
Cabbie gives Sherrie the envelope.
   If either of you need to
go anywhere, call me.

   SHERRIE
   Thank you Cabbie.

   BARBARA
   See you later Cabbie.

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

   CABBIE
   I miss Vince too girls,
he was my friend.

Cabbie exits.

Sherrie looks in the envelope.

   BARBARA
   Something important?

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

EXT. LOS ANGELES STREET-NIGHT

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

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

   KELLY
   Sherrie?

Sherrie stops walking.

Kelly motions for Sherrie to come up to her.

Sherrie goes up to Kelly.

   SHERRIE
   What do you want Kelly?

   KELLY
   I have something that
will make you feel
better. Help you forget about, you know who.

Kelly shows Sherrie a bag of heroin.

A little ray of sunshine.

**SHERRIE**

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

**KELLY**

Just trying to help. Ta ta.

Kelly leaves.

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

**SHERRIE**

(to herself)

Vince?

Sherrie runs to the Young Man.

Vince?

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

**SHERRIE**

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

**YOUNG MAN**

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

**SHERRIE**

I can’t.

**YOUNG MAN**

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

**EXT. BEACH-NIGHT**

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

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

She looks at the engagement ring and begins to weep.
Sherrie stands up.

SHERRIE  
(crying out)  
Vince!

TWO YEARS BEHIND PRESENT TIME

EXT. THE GABRIEL MANSION-NIGHT
A night of pouring rain, flashing lightning, and CRASHING thunder.

INT. GABRIEL MANSION-LARGE DEN-NIGHT
The den is a mess. Clothes, papers, empty beer cans, etc. are everywhere.
Vince, unshaven, messed unwashed hair, dressed like a slob, smoking a cigarette and visibly drunk is sitting behind the computer staring into the screen.
The computer screen shows the Rockin a go go clip of Sherrie dancing.
Vince chugs down a beer, stumbles over to a small fridge and gets another one.
He trips and knocks the picture of himself in the karate gia off the wall.
Vince picks up the picture and looks at it.
He tries a few simple martial arts moves but is too drunk to do them. Angry he throws his picture.
He stumbles back to his chair and continues to stare at Sherrie’s image.
Scott carrying something in a large paper bag enters.

VINCE
Hey Scotty, want a beer?

SCOTT
No.

VINCE
Well then what do you want?

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

Vince holds up the can of beer.

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

Scott goes over to Vince.

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

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

SCOTT
I’ll agree with the not smart statement.

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

Scott walks around looking at the mess.

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

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

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

Scott turns to leave.

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

Scott turns and faces Vince.
I became everything I
despise. I’m a pathetic
loser. I just wanna die.

SCOTT
What you want is pity.

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

Vince chugs down the beer.

Scott goes over to Vince.

SCOTT
You want to end your
life?

Scott takes a large caliber semi-automatic pistol out of the bag and places it on
the table near Vince.
End it. At least this way
is fast.

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

Vince picks up the gun and looks at Scott.

VINCE
I have no life without
Sherrie.

Vince holds the gun to his head.
You think I won’t do it?
(beat)
You’re gonna watch?

Vince turns the safety off.

Maybe I can be with Sherrie in the other world.

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

VINCE
So do I, she’s in my heart.

SCOTT
She’s also in Los Angeles.

VINCE
She’s alive?

Scott nods yes.

Vince places the gun back on the table.

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

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

Vince looks at Sherrie’s picture.

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

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

VINCE
I can find out where she
is.

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

VINCE
Sure I could.

Vince feels his nose.
There it is.

SCOTT
You want to see Sherrie?

VINCE
Yeah.

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

VINCE
I’ll do it, I’ll do it. Help me.

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

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

SCOTT
I know you didn’t.

Scott picks up the gun and turns to leave.

VINCE
Scott?

Scott faces Vince.
What if I had pulled the trigger?

SCOTT
You would have gotten
Scott pulls the trigger and squirts Vince with water.
It’s only a water pistol.
I needed to know that you still wanted to live.

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

Scott leaves.
Vince looks at the picture of Sherrie.

VINCE
(to himself)
A nun?

END FLASHBACK

PRESENT TIME

INT. CATHOLIC NUN CONVENT-DAY (CONT)

SISTER SHERRIE
You left me to save me.

VINCE
What other reason could there have been?

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

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

SISTER SHERRIE
Still the poet.

Sherrie stands.
Vince stands.

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

VINCE

Sherrie I still...

SISTER SHERRIE

Vince please don’t say it.

Sherrie extends her hand to shake.

Vince takes Sherrie’s hand.

They hold hands for about ten seconds.

Goodbye Vince.

VINCE

Goodbye Sherrie.

Vince takes a few steps and stops.

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

Vince leaves.

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

A box of long stemmed roses, all different colors, is in Sister Sherrie’s room. There is a card with the flowers. Sherrie picks up the card and reads it aloud.

SHERRIE

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

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

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

EXT. LOS ANGELES-RESIDENTIAL STREET-DAY

Vince is walking when he hears a police SIREN.

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

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

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

VINCE
(to himself)
Kelly?

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

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

DEA AGENT #2
Are you alright?

VINCE
Yes sir. Who is she?

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

VINCE
Guess not.

INT. GABRIEL MANSION-CELLAR-NIGHT
Scott is sitting behind one of the time computers when Vince enters.

SCOTT
How did it go?
VINCE
I almost got arrested, I almost got mugged and I almost got run down by a car.

SCOTT
You’re kidding?

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

SCOTT
Vince I’m really sorry.

VINCE
Sorry for what?

SCOTT
That I couldn’t find this two years ago.

VINCE
What are you talking about Scott?

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

Vince is stunned by this news.

Today her condition can be cured but not back then.

VINCE
Cured how?

SCOTT
Precarvent. It’s a drug that can reverse her
genetic disorder. Either that or just plain old birth control would have worked.

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

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

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

SCOTT
You’re asking me to help you to commit suicide.

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

Scott rises and walks around the lab thinking about Vince’s request. Scott you’re making me dizzy.

Scott stops.

SCOTT
You’d be changing history.

VINCE
Only mine and Sherrie’s, for the better.

SCOTT
What if she doesn’t want the change?
VINCE
Then I won’t go back.

INT. CATHOLIC NUN CONVENT-NIGHT
Vince and Sherrie are sitting in the library. Vince has just explained to Sherrie about his going back in time again.

SHERRIE
What’s going to happen?

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

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

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

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

Vince stands.

VINCE
I can’t compete with him Sherrie.

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

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

Vince goes over to Sherrie.
VINCE
You won’t remember this.

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

No response.

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

VINCE
When the time is right, I promise.

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

VINCE
You’re starting to sound like me.

SHERRIE
I am you, as you are I.

INT. GABRIEL MANSION-SCOTT’S LAB-DAY

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

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

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

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

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

No. I don’t want you to know when it’s going to happen.
Vince goes over to the time chamber.

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

Scott nods alright.

Good to go.

SCOTT

Good to go.

VINCE

Goodbye Scotty.

SCOTT

You take care little brother.

Vince enters the time chamber.

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

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

A few seconds later an EXPLOSION is heard.

EXT. LOS ANGELAS-1967-DAY

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

Vince exits the taxi and goes into the phone booth.

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

Never have used a rotary dial Vince presses the numbers instead of dialing them.

Nothing happens. Vince presses the number he wants to call again.

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

CABBIE

Your call will go through now.

VINCE

Thank you Cabbie.

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

Sherrie, mid 20’s, carrying a duffle bag and accompanied by Sister Delores, now 40ish, are walking the steps into the Nun’s Convent.
Vince (O.C.)
Sherrie?

Sherrie?

(to herself)
Vince?

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

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

Oh Vince.

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

Sherrie
There’s no need.

Vince
Yes there is. It concerns
you too. But it’s alright
now.

Sister Delores
(stern)
Miss Evans!

Sherrie faces Sister Delores who is still on the convent steps.
That is not very nun
like.

Sherrie
Excuse me Vince, I’ll be
right back. Don’t you go
anywhere.

Vince
Never again, anywhere,
without you.

Sherrie goes to Sister Delores.

Vince picks up the flowers.

Sherrie
I want to thank you for
everything Sister Delores
but I will not be
entering the convent.

Sister Delores looks at Vince who shyly smiles at her.

SISTER DELORES
Is he the reason?

SHERRIE
Yes. I love him and he
loves me.

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

SHERRIE
Thank you.

Sherrie turns to walk back to Vince.

SISTER DELORES
Sherrie?

Sherrie faces Sister Delores.

SHERRIE
Yes Sister Delores?

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

Sherrie and Sister Delores look at Vince and smile.

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

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

Sherrie motions she will not say anything.

Sister Delores goes into the convent.

Sherrie runs to Vince and jumps into his arms.

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

VINCE
There is no greater love
than the love we have for one another.

PRESENT TIME

INT. GABRIEL MANSION-LARGE DEN-DAY
It has been one year since Vince’s second trip back in time.
The den is cleaned up and is exactly the same as when we first saw it.
The exception is the picture of Vince and Scott’s parents. The black scarf is no longer draped over it and the plaque now just reads: “Dad and Mom”.
Scott is looking at the picture of Vince in his karate outfit.

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

The doorbell RINGS.
Scott slowly walks to the front entrance.
The doorbell RINGS twice.
I’m coming.

INT. GABRIEL MANSION-FRONT ENTRANCE-DAY (CONT)
The doorbell is continually RINGING.
Alright!
Scott is shocked when he opens the door.
Vince and Sherrie, both now in their late sixties, are standing in the doorway.
Vince’s hair is still full but is now silver white. He also wears glasses.
Sherrie’s hair is cut short and is light brown in color.

SCOTT
Vince?
VINCE
Hi bro.

Scott hugs Vince.

SCOTT
Vince?

The hug ends.
VINCE
Scotty this is my beautiful wife Sherrie, Sherrie this is my brother Scott. He’s a genius.

SCOTT
Very nice to finally meet you.

SHERRIE
Very nice to meet you too.

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

VINCE
May we come in?

SCOTT
Yes, of course.

Vince and Sherrie enter.

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

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

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

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

They are sitting around a small table.

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

SCOTT
She’s beautiful. Isn’t
she one of the dancers in the clip?

VINCE
That she is.

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

VINCE
And she’s waiting to meet you Scotty.

SCOTT
You left her standing outside?

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

SCOTT
Nineteen sixty eight?

VINCE
Yeah.

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

Scott looks at Barbara’s picture.

SCOTT
What if she doesn’t like me?

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

VINCE
Far out of sight.
SCOTT
All that huh?

SHERRIE
All that and more.

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

SHERRIE
Alaska’s beautiful Scott.

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

Scott stands up and paces.
Scott you’re making me dizzy again.

Scott stops pacing.

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

Vince nods okay.

Scott goes over to the time chamber and points to the intact crystal.
This crystal is going to glow with a bright light so wear the glasses. When time transfer is complete it’s going to explode.

VINCE
Well that sounds like fun.

SCOTT
It’s a very minute explosion, loud but harmless. I discovered this the last time you
traveled. Apparently the crystals have enough energy for three trips, that’s it.

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

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

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

Scott gives the love beads back to Vince.

SCOTT
Thanks, but I think I’ll just wear a suit.

INT. GABRIEL MANSION-LARGE DEN-NIGHT

Vince and Sherrie enter.

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

VINCE
And he’s going to love her.

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

SHERRIE
Pardon me?

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

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

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

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

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

VINCE
No.

SHERRIE
Dance.

VINCE
You mean like rock and roll?

SHERRIE
No, I mean like slow and close.

Vince and Sherrie dance.

VINCE (V.0.)
Feels like a dream, when I’m holding you. Every dream it seems, in you has come true. Hold me in your smile, touch me with your kiss. No heaven’s not above, it’s in our glow of love.

SHERRIE (V.0.)
Always the poet.
They kiss.

FADE OUT
THE END