

# “SHADOWS OF TIME”

## a sci-fi screenplay

Written by

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"SHADOWS OF TIME"

FADE IN:

PRESENT DAY

EXT. LOS ANGELES-KSJ-TV STUDIO-DAY

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

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

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

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

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

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

A UNIFORMED POLICE OFFICE comes up behind Vince.

UNIFORMED POLICE OFFICE

What are you doing?

Vince turns to face the officer.

VINCE

Just looking.

UNIFORMED POLICE OFFICE

Looking for what?

VINCE

A shadow from time.

UNIFORMED POLICE OFFICE

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

Vince complies.

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

VINCE

No sir.

The Police Officer searches Vince.

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

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

POLICE OFFICER

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

VINCE

My wallet sir.

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

POLICE OFFICER

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

VINCE

Legally obtained sir.

POLICE OFFICER

What's your name?

VINCE

Vince Gabriel.

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

Reading from Vince's drivers license.

UNIFORMED POLICE OFFICE

Pennsylvania?

VINCE

Yes sir.

Using his remote, the Police Officer calls the station.

UNIFORMED POLICE OFFICE

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

Blanchard Drive in  
Running Creek,  
Pennsylvania.

(to Vince)

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

Vince turns around.

UNIFORMED POLICE OFFICE

What brings you to Los  
Angeles?

VINCE

Memories, sir.

DISPATCHER (FILTERED-O.C.)

Charley forty eight, no  
warrants or arrest record  
on Vince Gabriel.

UNIFORMED POLICE OFFICE

Thank you, Charley forty  
eight out.

The Police Officer gives the wallet to Vince.  
(to Vince)

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

VINCE

Yes sir.

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

DISPATCHER (FILTERED-O.C.)

All units, officer needs  
assistance, Seventy Seven  
Sunset Drive.

The Police Officer answers the call.

POLICE OFFICER

Charley forty eight  
responding.

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

BLARING.

The Mugger comes up behind Vince.

MUGGER

Gimmie the money man.

Vince turns to face the Mugger.

The Mugger pulls a knife.

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

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

The Mugger falls and has a hard time breathing.

Vince takes the knife and throws it on the roof.

VINCE

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

The Mugger runs away.

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

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

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

INT. TAXI-DAY (CONT)

WOMAN TAXI DRIVER

That condemned building I  
picked you up at?

VINCE

Yes?

WOMAN TAXI DRIVER

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

VINCE

What happened?

WOMAN TAXI DRIVER

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

VINCE

Cabbie a real person or  
just the company name?

WOMAN TAXI DRIVER

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

EXT. LOS ANGELES-RESIDENTIAL STREET-DAY

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

The church bells RING.

A few NUNS exit the church and enter the convent.

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

Vince exits the taxi and enters the convent.

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

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

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

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

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

She does not respond.

VINCE

Pardon me?

SISTER DELORES

Hello, I am Sister

Delores.

Sister Delores gives an ear to ear smile.

May I be of some  
assistance young man?

VINCE

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

SISTER DELORES

Yes she is.

Sister Delores smiles and goes back to reading the magazine.

VINCE

Can you please tell me  
where she is?

SISTER DELORES

I would be delighted to  
tell you.

Sister Delores smiles.

Vince motions, "where is she?"

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

Vince looks around.

Sister Delores points to the hallway.

It's at the end of that  
hall.

(beat)

I think.

VINCE

Thank you.

Sister Delores reads the magazine.

Vince walks down the hall.

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

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

SISTER SHERRIE EVANS, hereafter 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

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

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

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

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

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

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

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

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

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

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

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

END TITLES AND CREDITS

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

SCOTT

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

Vince keeps his sight on the computer screen.

VINCE

(lighthearted)

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

SCOTT

Those are pictures of my  
wife Vince.

VINCE

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

SCOTT

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

VINCE

Love Scott, not  
infatuation.

SCOTT

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

VINCE

November eighth, nineteen  
sixty five.

SCOTT

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

Vince turns to face Scott.

VINCE

Not if you help me Scott.

SCOTT

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

VINCE

What were you trying to  
do, prove Einstein wrong?

SCOTT

I already have.

VINCE

Come here Scott. Please.

Scott goes over to Vince.

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

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

SCOTT

They're all beautiful.  
Which one is she?

Vince points to Sherrie.

VINCE

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

SCOTT

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

VINCE

They had planes in  
nineteen sixty five  
Scott.

SCOTT

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

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

VINCE

I'm good to go.

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

I got it from a dealer on eBay.

SCOTT

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

VINCE

Good to go.

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

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

Vince takes out his wallet.

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

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

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

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

SCOTT

Not unless they run the numbers.

VINCE

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

SCOTT

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

VINCE

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

SCOTT

And change her future.

VINCE

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

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

SCOTT

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

Scott leaves the room.

Vince outlines Sherrie's image with his finger.

VINCE

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

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

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

The room is filled with computers.

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

A large waste basket is also in the room.

Scott is moving from computer to computer typing in commands.

Vince, carrying the pictures, enters.

SCOTT

What are you doing with  
my pictures Vince?

Vince lays the pictures down by Scott.

VINCE

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

SCOTT

Put the pictures back  
Vince.

VINCE

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

SCOTT

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

VINCE

You could have prevented  
Holly from ever meeting  
him.

Scott picks up a picture and looks at it.



SCOTT

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

VINCE

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

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

Scott shakes his head "no".

VINCE

No?

SCOTT

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

VINCE

Are you sure?

SCOTT

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

hold a memory.

Vince throws the pictures in a waste basket.

Well?

VINCE

Well what?

SCOTT

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

VINCE

Thanks bro.

SCOTT

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

Vince goes to leave, then stops.

VINCE

What should I wear?

SCOTT

(joking)

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

(beat)

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

INT. GABRIEL MANSION-SCOTT'S BEDROOM-NIGHT

Scott is standing in the room.

SCOTT

Now that's nineteen sixty five.

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

VINCE

I can't wear this Scott.

I look like I should be  
on a circus poster.

Scott laughs.

SCOTT

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

VINCE

A suit?

SCOTT

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

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

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

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

SCOTT

What date Vince?

VINCE

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

Scott programs the computers and then turns to face Scott.

SCOTT

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

VINCE

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

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

SCOTT

Wear this.

Scott hands the watch to Vince.

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

VINCE

Got it. One one three, set key.

Vince puts the watch on.

Does it tell time?

SCOTT

No. And don't let anyone see it.

VINCE

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

SCOTT

You can't.

VINCE

Why not?

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

SCOTT

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

VINCE

But I can come back to see you?

SCOTT

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

VINCE

Why not?

SCOTT

The crystals emit syloneon radiation which

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

VINCE

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

SCOTT

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

VINCE

Thanks big brother. I'm gonna miss you.

SCOTT

Go on, get in there.

Vince opens the door on the time cylinder.

VINCE

Scott, you haven't traveled yet have you?

SCOTT

No. Why?

VINCE

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

SCOTT

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

Vince enters the time cylinder and closes the door.

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

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

One of the time crystals begins to glow.

The lab is flooded with a blinding white light.

EXT. LOS ANGELES-DAY-NOVEMBER 7,1965

A street with various stores on it.

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

INT. TAXI-DAY (CONT)

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

The taxi driver, male, 40ish, clean cut, hereafter 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.

CABBBIE

(to himself)

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

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

(to the Hippies)

Get a hair cut.

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

Cabbie shows the Bald Guy the peace sign.

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

(to himself)

Peace sign? It's no  
peace sign. It's the  
Three Stooges eye poke.

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

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

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

Vince hands Cabbie a one hundred dollar bill.

I can't make change for  
this.



VINCE

I don't want any change.

CABBIE

This is a tip?

VINCE

Yeah, is that alright?

CABBIE

More than alright.  
Thanks.

VINCE

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

CABBIE

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

The taxi drives away.

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

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

He picks up the phone and makes a call.

DISPATCHER (O.C.-FILTERED)

Los Angeles Police  
Department. Downtown  
division.

FULLER CRAIG

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

DISPATCHER (O.C.-FILTERED)

What about it sir?

FULLER CRAIG

I think I just purchased

some of them.

EXT. LOS ANGELES-DAY (CONT)

The taxi is parked in front of a florist shop.

Vince exits the florist shop and enters the taxi.

The taxi drives away.

INT. TAXI-DAY (CONT)

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

VINCE

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

CABBIE

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

VINCE

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

CABBIE

Then that's where you  
shall be.

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

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

Fuller Craig is standing near them.

DETECTIVE KERN

You're sure about this?

FULLER CRAIG

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

Sorry.

DETECTIVE KERN

Did he have any more?

FULLER CRAIG

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

Fuller Craig picks up the largest of the five diamonds.

This one he wants made  
into a ring.

DETECTIVE ROSS

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

FULLER CRAIG

Not common at all.

DETECTIVE ROSS

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

FULLER CRAIG

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

DETECTIVE KERN

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

Detectives Kern and Ross exit the shop.

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

DETECTIVE ROSS

How do you want to handle  
this?

DETECTIVE KERN

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

make the next move.

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

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

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

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

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

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

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

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

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

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

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

Sherrie is dancing.

Sherrie picks up the toy guns.

SHERRIE

I'm looking forward to  
this dance routine  
Barbara.

Sherrie pretends to shoot the guns.

Pow pow pow.

BARBARA

And like Bobby sings, the  
law wins.

A KNOCK on the door.

Barbara answers the door.

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

DELEVERY BOY

Delivery for Miss Sherrie  
Evans.

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

BARBARA

Miss Sherrie Evans you  
have a delivery.

Sherrie goes to the door.

The Delivery Boy gives Sherrie an invoice to sign.

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

DELEVERY BOY

Thank you.

Barbara closes the door.

BARBARA

Looks like flowers, and a  
lot of them.

SHERRIE

Who would be sending me  
flowers?

BARBARA

Ralph?

SHERRIE

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

Sherrie takes the package and lays it on the desk.

Barbara follows her over.

Sherrie reads the card to herself.

BARBARA

What does it say?

SHERRIE

It's a poem.

BARBARA

Read it.

SHERRIE

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

BARBARA

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

Sherrie looks at the card.

SHERRIE

Doesn't say.

BARBARA

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

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

Wow! Someone has it bad  
for you.

SHERRIE

They're beautiful. Like  
flowers from a rainbow.

BARBARA

Open the card.

Sherrie opens the card.

Did he sign his name?

SHERRIE

Vince.

BARBARA

Vince who?

SHERRIE

Just Vince.

BARBARA

What else does it say?

**SHERRIE**

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

**BARBARA**

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

**SHERRIE**

What should I do?

**BARBARA**

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

Barbara walks to the exit door.

**SHERRIE**

Where are you going?

**BARBARA**

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

**SHERRIE**

No!

Barbara exits.

A few moments later Barbara returns.

**SHERRIE**

Did you see him?

Barbara grins.

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

**BARBARA**

Yes and no.

**SHERRIE**

Yes and no to what?

**BARBARA**

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

Barbara continues to get ready for the performance.

**SHERRIE**

Well?

**BARBARA**

Well what?

**SHERRIE**

What does he look like?

Barbara goes about her business and says nothing.

Barbara, what does he look like?

**BARBARA**

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

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

**DETECTIVE ROSS**

Who do you think he's waiting for?

**DETECTIVE KERN**

Probably his fence.

**DETECTIVE ROSS**

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

**DETECTIVE KERN**

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



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

DETECTIVE ROSS

I might.

Detective Kern calls the station on his 2-way.

DETECTIVE KERN

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

DISPATCHER (O.C.-FILTERED)

Prints are clean.

DETECTIVE KERN

Thank you. Kern out.

DETECTIVE ROSS

C-I-A.

DETECTIVE KERN

What?

DETECTIVE ROSS

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

DETECTIVE KERN

He's too young.

DETECTIVE ROSS

Oswald was only twenty-  
four.

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

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

KELLY

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

BARBARA

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

KELLY

You two just wish you had what I have.

BARBARA

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

KELLY

Funny.

Kelly sees the flowers.

Sending flowers to yourself Sherrie?

SHERRIE

Flake off Kelly.

KELLY

Oh, shaking. See you two amateurs on stage.

(to Sherrie)

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

Kelly leaves.

BARBARA

I'm gonna belt her one of these days.

SHERRIE

She isn't worth it.

Sherrie and Barbara go into the studio.

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

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

A small dance floor with a small raised stage.

There are two CAMERA OPERATORS.

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

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

band performs their song.

The dance floor is crowded with people dancing along.

EXT. LOS ANGELES-KSJ-TV STUDIO-NIGHT

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

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

KELLY

Looking to party lover  
boy?

VINCE

No thank you.

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

KELLY

Waiting for someone?

VINCE

Hopefully.

KELLY

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

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

BARBARA

(to Vince)

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

Barbara pulls Kelly down the street.

KELLY

I was just having some  
fun.

BARBARA

Yeah, always at someone  
else's expense.

Barbara pushes Kelly.

Just keep walking Kelly  
don't stop, because if

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

Kelly walks away.

Barbara turns, smiles to Vince, and walks away.

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

DETECTIVE ROSS

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

DETECTIVE KERN

I wish I knew.

Detective Kern calls the station.

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

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

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

Vince is thinking that Sherrie may not show.

Vince looks at the poster picture of Sherrie.

VINCE

(to himself)

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

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

Vince does not see Sherrie.

SHERRIE

Vince?

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

Hi, I'm Sherrie Evans.

Vince just stares at Sherrie.

Are you the one who sent  
the flowers?

Vince nods "yes".

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

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

Vince smiles.

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

VINCE  
(nervous)  
Uh huh. Yeah, yes.

SHERRIE  
You seem a little  
nervous.

VINCE  
I am.

SHERRIE  
Why?

VINCE  
I've never seen heaven  
before.

SHERRIE  
My you are the poet.

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

VINCE  
Would you like to go for  
dinner?

SHERRIE  
That would be nice.

VINCE  
Now?

SHERRIE  
Sure.

Vince looks around.

VINCE

Ahh...

SHERRIE

Is there a problem?

VINCE

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

SHERRIE

Chinese?

VINCE

I'm Italian.

Sherrie laughs.

SHERRIE

I meant do you like Chinese food?

VINCE

Whatever you want?

SHERRIE

Well then, being you're Italian, I know a great pizza place? It's named 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-L-E.

DISPATCHER (O.C.-FILTERED)

I didn't get that.

DETECTIVE ROSS

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

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

INT. 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 Roloids.

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 with hold information  
from us you can be  
charged for obstructing  
justice. Do you  
understand that?

STOCK BROKER

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

what kind or which  
companies.

DETECTIVE ROSS

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

STOCK BROKER

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

DETECTIVE ROSS

Is that unusual?

STOCK BROKER

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

DETECTIVE ROSS

We so wish?

STOCK BROKER

Microsoft.

DETECTIVE KERN

What the hell is a  
Microsoft?

STOCK BROKER

I have no idea.

DETECTIVE KERN

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

The Detectives leave the office.

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

The Detectives walk to their car.

DETECTIVE KERN

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

DETECTIVE ROSS

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

The Detectives get in their car and drive away.

INT. DETECTIVE'S CAR-DAY (CONT)

DETECTIVE KERN

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

DETECTIVE ROSS

Why don't we just pick  
him up?

DETECTIVE KERN

On what charge Ross?

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

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

EXT. CRAIG'S JEWELRY STORE-DAY

The taxi is parked in front of the store.

Vince exits the store and gets in the cab.

INT. CABBIE'S TAXI-DAY (CONT)

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

VINCE

Do you think she'll like  
it?

CABBIE

Oh yeah.

Cabbie hands the ring back to Vince.

Vince hands Cabbie a piece of paper.

VINCE

Do you know where these places are?

CABBIE

Sure, I'm a cab driver.

VINCE

Can you take me to them?

CABBIE

Sure, I'm a cab driver.

The Taxi drives away.

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

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

EXT. LOS ANGELES STREET-NIGHT

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

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

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

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

Barbara and Kelly are getting ready for their dance number.

Sherrie enters and gets ready for the performance.

BARBARA

Where's Vince?

SHERRIE

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

Kelly goes to the stage door entrance.

KELLY

He probably doesn't want

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

Kelly goes into the stage area.

**BARBARA**

Why don't you just belt  
her?

**SHERRIE**

That day is drawing near.

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

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

INT. DETECTIVES CAR-NIGHT

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

**DISPATCHER (O.C.-FILTERED)**

Station to one seventeen.

**DETECTIVE KERN**

One seventeen, Kern here.

**DISPATCHER (O.C.-FILTERED)**

Pennsylvania State just  
called. They have no  
information on a Vincent  
Gabriel. No rap sheet, no  
issued drivers license.

**DETECTIVE KERN**

What about Sherrie Evans?

**DISPATCHER (O.C.-FILTERED)**

No rap sheet. Lives in a  
small apartment on the  
strip. No immediate  
family.

**DETECTIVE KERN**

Thank you. Kern out .

(to Detective

Ross)

Either this Gabriel guy  
is very good or we're  
very bad.



They drive by Besselo's Pizza Shop.

Detective Ross looks over to Besselo's Pizza Shop.

DETECTIVE ROSS

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

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

Sherrie is alone in the dressing room waiting for Vince.

Ralph walks in through the alley entrance door.

SHERRIE

What are you doing here?

RALPH

Came to see you babe.

SHERRIE

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

Ralph places his arms around Sherrie.

RALPH

Sure you are. You know  
you want me back.

Sherrie pushes Ralph away.

SHERRIE

Not even in a thought.

Vince enters through the alley entrance.

VINCE

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

SHERRIE

No stay. He was just  
leaving.

RALPH

(cocky)

Who are you?

VINCE

Vince Gabriel. Who are  
you?

RAPLH

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

SHERRIE

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

Ralph pulls out a chair and sits.

RALPH

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

SHERRIE

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

Ralph stands up and goes over to Vince.

RALPH

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

VINCE

Why don't you just leave.

RALPH

Sure.

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

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

Ralph SCREAMS in pain.

Vince applies more pressure and Ralph falls.

VINCE

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

Ralph does not want another confrontation with Vince.

RALPH

Keep her. She isn't worth

it man.

Ralph gets up and walks to the door.

VINCE

Hey Ralph?

Ralph turns to face Vince.

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

Ralph leaves.

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

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

RALPH

(to himself)

Who the hell is Tom  
Petty?

Ralph feels his neck.

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

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

SHERRIE

I'm sorry that had to  
happen.

VINCE

There is no reason for  
you to apologize to me.

Sherrie goes to Vince.

SHERRIE

I never met anyone like  
you before.

VINCE

Is that good?

SHERRIE

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

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

Sherrie places her hand over Vince's heart.

I can feel your heart  
beating Vince.

VINCE

Only because of you.

Vince holds Sherrie.

How would you like to  
share a dream with me?

SHERRIE

I would like that.

They kiss.

MONTAGE-DREAM SCENE

INT. DANCE STUDIO-DAY

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

EXT. MOUNTAIN TOP-DAY

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

VINCE

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

SHERRIE

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

VINCE

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

They kiss.

EXT. CITY STREET-PET SHOP WINDOW-DAY

Vince and Sherrie are watching a chimpanzee make funny faces.

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

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

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

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

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

Sherrie laughs.

Vince laughs and gives the cookies to the Elderly man.

EXT. DEEP SPACE-NIGHT

Two bright stars in the night sky merge into one.

This one star morphs into Vince and Sherrie.

They are shown together from birth to old age.

They then morph back into the one bright star.

END MONTAGE-DREAM SCENE

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

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

SHERRIE

What just happened?

VINCE

Time showed us our love.

SHERRIE

Who are you Vince  
Gabriel?

VINCE

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

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

**SHERRIE**

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

They kiss a short kiss.

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

**VINCE**

Because you have. Before time was, we were.

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

Detectives Kern and Ross are standing by the studio door.

Vince and Sherrie come out of the studio.

The Detectives stop Vince and show their badge.

**DETECTIVE KERN**

Vince Gabriel?

**VINCE**

Yes.

**DETECTIVE KERN**

I'm Detective Kern...

**DETECTIVE ROSS**

Detective Ross.

**DETECTIVE KERN**

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

**VINCE**

Sure. Concerning what?

**DETECTIVE KERN**

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

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

DETECTIVE ROSS

Were you dining at  
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  
Besselo'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

shows.

That's my brother Scott  
with me.

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

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

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

The video ends.

SHERRIE

The entire northeast is  
going to lose power?

VINCE

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

Sherrie looks at Vince.

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

SHERRIE

Not that hard Vince.

Sherrie looks at the laptop.

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

Sherrie looks at Vince.

What do you know about my  
future?

VINCE

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

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

**SHERRIE**

Can you return to your  
own time.

**VINCE**

I can, with this.

Vince shows Sherrie the time watch.

**SHERRIE**

The watch which doesn't  
keep time.

Sherrie look deeply into Vince's eyes.

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

**VINCE**

What do my eyes show you?

**SHERRIE**

Truth.

Vince smiles.

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

Vince holds Sherrie's hands.

**VINCE**

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

**SHERRIE**

Always the poet.

**VINCE**

Only because of your  
inspiration.

They kiss a short kiss.

VINCE

Would you like to go to  
the beach?

SHERRIE

Now?

Vince nods yes.

Sure.

EXT. BEACH-NIGHT

The sky is starlit with a full moon and the ocean is peaceful.

Vince and Sherrie are sitting on a blanket.

SHERRIE

What is it like in your  
time Vince?

VINCE

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

SHERRIE

Will you tell me about  
the future?

VINCE

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

SHERRIE

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

VINCE

Am I a surprise?

SHERRIE

Oh you are the biggest  
surprise ever. And the

best.

A Humpback Whale SINGS.

Vince reacts with curiosity and pleasure upon hearing the whale.

SHERRIE

First time hearing a  
whale sing?

VINCE

First time.

SHERRIE

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

A Humpback Whale SINGS.

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

VINCE

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

Vince looks lovingly at Sherrie.

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

Vince takes out the boxed engagement ring.

is but one of them.

Vince holds the box in the palm of his hand.

Go on. It's yours. If you  
want it.

Sherrie takes the box and opens it.

She loves the ring and is speechless.

Vince relates to their first meeting.

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

SHERRIE

Uh huh. Yeah, yes.

VINCE

You seem a little  
nervous.

SHERRIE

I am. I have never been

invited to enter heaven  
before.

VINCE

Do you accept my  
invitation, Miss Sherrie  
Evans?

SHERRIE

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

Vince puts the ring on Sherrie's finger.

They kiss.

INT. DETECTIVES CAR-DAY

Detectives Kern and Ross are driving around L.A.

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

DETECTIVE ROSS

Fight with the wife?

DETECTIVE KERN

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

DETECTIVE ROSS

Is she that bad?

DETECTIVE KERN

She makes Satan look like  
a gentle soul.

DETECTIVE ROSS

I know a priest.

DETECTIVE KERN

(confused as to  
the statement)  
So?

DETECTIVE ROSS

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

Detective Ross jokingly punches Detective Kern.

Beat the hell out of her.

Detective Kern gives Detective Ross a look.

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

DETECTIVE KERN

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

A call comes in on the 2-way.

DISPATCHER (FILTERED-O.C.)

Station to one seventeen.

Detective Kern answers the call.

DETECTIVE KERN

One seventeen, Kern here.

DISPATCHER (FILTERED-O.C.)

Frank those cards issued to Vince Gabriel are counterfeit.

DETECTIVE KERN

I suspected that. I just wanted to be positive.

Kern out.

(to Detective

Ross)

We got him.

DETECTIVE ROSS

Just like yesterday's news.

INT. KSJ STUDIOS-SMALL DRESSING ROOM-DAY

Vince, Sherrie and Barbara are hanging out.

Barbara is admiring Sherrie's engagement ring.

BARBARA

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

VINCE

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



BARBARA

I'd love to meet him.

VINCE

Maybe one day you will.

A loud KNOCK on the door.

DETECTIVE KERN

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

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

Sherrie opens the door.

SHERRIE

Something wrong officer?

DETECTIVE ROSS

We don't want you Miss  
Evans.

Detectives Kern and Ross come in.

DETECTIVE KERN

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

SHERRIE

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

DETECTIVE ROSS

Please miss, don't  
interfere.

VINCE

What am I being arrested  
for?

DETECTIVE KERN

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

Vince doesn't comply.

DETECTIVE ROSS

Don't add resisting  
arrest to the charges

Vince. Do as your told.

Vince turns around and places his hands behind his back.

VINCE

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

Detective Ross places handcuffs on Vince.

DETECTIVE ROSS

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

VINCE

No sir.

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

DETECTIVE ROSS

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

VINCE

I don't understand the question sir.

DETECTIVE ROSS

The head scene. Drugs.

VINCE

Do I look like a loser to you sir?

Detective Ross turns Vince around to face Detective Kern.

DETECTIVE KERN

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

VINCE

Would you please give my

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

**DETECTIVE KERN**

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

(to Detective Ross)

Take him out and read him his rights.

Detective Ross and Vince exit.

Sherrie goes to Detective Kern.

**SHERRIE**

This is a bunch of bull and you know it.

**DETECTIVE KERN**

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

**SHERRIE**

How much is the bail?

**DETECTIVE KERN**

That'll be up to the judge.

Detective Kern exits.

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

**BARBARA**

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

**SHERRIE**

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

**BARBARA**

Right now you need it

more than I need a down payment.

**SHERRIE**

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

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

**BARBARA**

(confused)

Pennsylvania?

**SHERRIE**

Yeah, Pennsylvania.

**BARBARA**

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

Barbara helps Sherrie over to a chair.

Sherrie sits.

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

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

**KELLY**

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

**BARBARA**

Kelly shut up.

**KELLY**

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

**SHERRIE**

Kelly take a walk, I mean it.

Kelly smirks and then exits.

INT. POLICE DEPARTMENT-NIGHT

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

Detective Kern points to the cards.

DETECTIVE KERN

Fake, fake, fake...

Detective Kern points to the time watch.

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

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

DETECTIVE ROSS

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

Detectives Kern and Ross fire questions at Vince.

DETECTIVE KERN

Why are you in Los  
Angeles?

DETECTIVE ROSS

Are you with the C-I-A?

DETECTIVE KERN

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

DETECTIVE ROSS

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

DETECTIVE KERN

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

DETECTIVE ROSS

We have ways of making  
you talk Mister Gabriel.

VINCE

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

questions.

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

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

DETECTIVE KERN

(to Scott)

Who the hell are you?

SCOTT

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

DETECTIVE KERN

He agreed to this.

SCOTT

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

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

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

DETECTIVE KERN

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

SCOTT

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

Vince and Scott exit.

DETECTIVE ROSS

I knew he was with the government.

DETECTIVE KERN

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

and forget about it.

DETECTIVE ROSS

Maybe we should check  
this document out.

Detective Kern takes the document from Detective Ross.

DETECTIVE KERN

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

Detective Kern walks to the door.

DETECTIVE ROSS

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

DETECTIVE KERN

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

DETECTIVE ROSS

Where you going?

DETECTIVE KERN

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

DETECTIVE ROSS

Want me to get the  
priest?

DETECTIVE KERN

Want me to get you a  
pepperoni pizza?

EXT. POLICE DEPARTMENT-NIGHT (CONT)

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

VINCE

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

SCOTT

You have to come back to  
your own time Vince.

They stop walking.

VINCE

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

SCOTT

If you stay here Sherrie  
will die.

VINCE

(stunned)

What? How do you know  
that?

SCOTT

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

VINCE

What about Sherrie?

SCOTT

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

VINCE

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

SCOTT

I don't have that  
information. It could



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

VINCE

I can't just leave without seeing her.

SCOTT

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

EXT. POLICE DEPARTMENT-DAY

Cabbie's taxi pulls up and parks in front of the station.

Sherrie exits the taxi and runs into the police department.

INT. POLICE 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

wet.

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

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

Scott leaves.

Vince looks at the picture of Sherrie.

VINCE  
(to himself)

A nun?

END FLASHBACK

PRESENT TIME

INT. CATHOLIC NUN CONVENT-DAY (CONT)

SISTER SHERRIE  
You left me to save me.

VINCE  
What other reason could  
there have been?

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

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

SISTER SHERRIE  
Still the poet.

Sherrie stands.

Vince stands.

It was really nice to see

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

VINCE

Sherrie I still...

SISTER SHERRIE

Vince please don't say  
it.

Sherrie extends her hand to shake.

Vince takes Sherrie's hand.

They hold hands for about ten seconds.

Goodbye Vince.

VINCE

Goodbye Sherrie.

Vince takes a few steps and stops.

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

Vince leaves.

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

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

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

SHERRIE

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

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

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

EXT. LOS ANGELES-RESIDENTIAL STREET-DAY

Vince is walking when he hears a police SIREN.

He turns to see what is going on.

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

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

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

VINCE  
(to himself)  
Kelly?

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

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

DEA AGENT #2  
Are you alright?

VINCE  
Yes sir. Who is she?

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

VINCE  
Guess not.

INT. GABRIEL MANSION-CELLAR-NIGHT

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

SCOTT  
How did it go?

VINCE

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

SCOTT

You're kidding?

VINCE

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

SCOTT

Vince I'm really sorry.

VINCE

Sorry for what?

SCOTT

That I couldn't find this two years ago.

VINCE

What are you talking about Scott?

SCOTT

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

Vince is stunned by this news.

Today her condition can be cured but not back then.

VINCE

Cured how?

SCOTT

Prearvent. It's a drug that can reverse her

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

VINCE

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

SCOTT

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

VINCE

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

SCOTT

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

VINCE

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

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

Scott you're making me dizzy.

Scott stops.

SCOTT

You'd be changing history.

VINCE

Only mine and Sherrie's, for the better.

SCOTT

What if she doesn't want the change?



VINCE

Then I won't go back.

INT. CATHOLIC NUN CONVENT-NIGHT

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

SHERRIE

What's going to happen?

VINCE

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

SHERRIE

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

VINCE

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

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

Vince stands.

VINCE

I can't compete with him Sherrie.

SHERRIE

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

Sherrie turns to face Vince.

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

Vince goes over to Sherrie.

VINCE

You won't remember this.

SHERRIE

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

No response.

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

VINCE

When the time is right, I promise.

SHERRIE

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

VINCE

You're starting to sound like me.

SHERRIE

I am you, as you are I.

INT. GABRIEL MANSION-SCOTT'S LAB-DAY

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

SCOTT

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

VINCE

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

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

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

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

Vince goes over to the time chamber.

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

Scott nods alright.

Good to go.

SCOTT

Good to go.

VINCE

Goodbye Scotty.

SCOTT

You take care little  
brother.

Vince enters the time chamber.

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

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

A few seconds later an EXPLOSION is heard.

EXT. LOS ANGELAS-1967-DAY

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

Vince exits the taxi and goes into the phone booth.

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

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

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

CABBIE

Your call will go through  
now.

VINCE

Thank you Cabbie.

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

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

VINCE (O.C.)

Sherrie?

SHERRIE

(to herself)

Vince?

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

Vince? Vince?

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

They embrace and kiss.

Oh Vince.

VINCE

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

SHERRIE

There's no need.

VINCE

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

SISTER DELORES

(stern)

Miss Evans!

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

That is not very nun  
like.

SHERRIE

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

VINCE

Never again, anywhere,  
without you.

Sherrie goes to Sister Delores.

Vince picks up the flowers.

SHERRIE

I want to thank you for

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

Sister Delores looks at Vince who shyly smiles at her.

SISTER DELORES

Is he the reason?

SHERRIE

Yes. I love him and he  
loves me.

SISTER DELORES

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

SHERRIE

Thank you.

Sherrie turns to walk back to Vince.

SISTER DELORES

Sherrie?

Sherrie faces Sister Delores.

SHERRIE

Yes Sister Delores?

SISTER DELORES

(in whisper)

I think he's quite a  
looker.

Sherrie and Sister Delores look at Vince and smile.

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

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

Sherrie motions she will not say anything.

Sister Delores goes into the convent.

Sherrie runs to Vince and jumps into his arms.

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

VINCE

There is no greater love

than the love we have for  
one another.

PRESENT TIME

INT. GABRIEL MANSION-LARGE DEN-DAY

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

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

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

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

SCOTT

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

The doorbell RINGS.

Scott slowly walks to the front entrance.

The doorbell RINGS twice.

I'm coming.

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

The doorbell is continually RINGING.

Alright!

Scott is shocked when he opens the door.

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

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

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

SCOTT

Vince?

VINCE

Hi bro.

Scott hugs Vince.

SCOTT

Vince?

The hug ends.

VINCE

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

SCOTT

Very nice to finally meet  
you.

SHERRIE

Very nice to meet you  
too.

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

VINCE

May we come in?

SCOTT

Yes, of course.

Vince and Sherrie enter.

VINCE

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

SHERRIE

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

VINCE

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

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

They are sitting around a small table.

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

SCOTT

She's beautiful. Isn't

she one of the dancers in  
the clip?

VINCE

That she is.

SHERRIE

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

VINCE

And she's waiting to meet  
you Scotty.

SCOTT

You left her standing  
outside?

VINCE

No, she's waiting in  
nineteen sixty eight.

SCOTT

Nineteen sixty eight?

VINCE

Yeah.

Vince hands Scott a large envelope.

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

Scott looks at Barbara's picture.

SCOTT

What if she doesn't like  
me?

SHERRIE

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

VINCE

Far out of sight.



SCOTT

All that huh?

SHERRIE

All that and more.

SCOTT

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

SHERRIE

Alaska's beautiful Scott.

VINCE

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

Scott stands up and paces.

Scott you're making me  
dizzy again.

Scott stops pacing.

SCOTT

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

Vince nods okay.

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

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

VINCE

Well that sounds like  
fun.

SCOTT

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

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

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

VINCE

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

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

Scott gives the love beads back to Vince.

SCOTT

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

INT. GABRIEL MANSION-LARGE DEN-NIGHT

Vince and Sherrie enter.

SHERRIE

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

VINCE

And he's going to love her.

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

SHERRIE

Pardon me?

VINCE

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

SHERRIE

I would like to meet  
them.

VINCE

We'll drive down to see  
them tomorrow.

(beat)

Come with me, I want to  
show you something.

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

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

SHERRIE

And I would be a very  
lonely woman.

(beat)

Do you know what I'd like  
to do right now?

VINCE

No.

SHERRIE

Dance.

VINCE

You mean like rock and  
roll?

SHERRIE

No, I mean like slow and  
close.

Vince and Sherrie dance.

VINCE (V.O.)

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

SHERRIE (V.O.)

Always the poet.

They kiss.

FADE OUT

THE END