

"TRADE"

Written by

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FADE IN:

A solar eclipse fills the screen. CUT WIDER and we see a conjunction, a planetary alignment consisting of five planets, Mercury, Venus, Mars, Jupiter, Saturn, the Sun and the Moon. What appears to be lightning is flashing all around the celestial event. A quotation from the Quran appears across the screen.

TITLE: Quran 097.005 YUSUFALI:

"Peace!...This until the rise of morn!"

CUT TO:

EXT. AIRFIELD IN MARYLAND - DUSK

An evening skyline. There are clouds with bizarre looking heat lightning flashing all around. The heat lightning makes no sound. A lone single engine plane is seen landing on an airstrip at night.

TITLE: Maryland

The plane moves into a dimly lit hangar, where the plane comes to a full stop. The pilot door to the plane opens and CU as the PILOT (30s) exits, carrying a clipboard. He is Lebanese. He looks cautiously around the airport, to make sure he is alone. He hears a rustling sound.

PILOT

Hello?

(beat)

Hello?

He moves to the back of the hangar and opens a compartment containing fuel for the plane. Suddenly, the pilot is knocked to the ground by A SHADOWED FIGURE (30s). He looks up to see who hit him, but slowly loses consciousness.

BLACKNESS.

END OF SCENE.

CUT TO:

INT. AIRCRAFT HANGAR - NIGHT

The pilot awakens. He sees that he has been tied to the plane. Pilot POV shows airplane fuel being tossed into his face. He screams.

PILOT
(in Lebanese)
<Caption: "Who are you? What are you doing?">

The shadowed figure moves away from the pilot. The pilot only sees the back of his assailant as he exits the hangar. The pilot screams again in agony as he repeats his question.

PILOT (cont'd)
(in Lebanese)
<Caption: "Who are you? What the hell are you doing?">

CU on a man's hand lighting a MATCH. The lit match illuminates his face and we can see for the first time that this is JOHN FEDAYEEN (30s).

FEDAYEEN
(in Lebanese)
<Caption: "Just bringing you to your future a little early.">

Slow motion tossing of the LIT MATCH down onto the FUEL TRAIL leading into the hangar. Fedayeen exits the hangar. The Pilot realizes he is about to die.

PILOT
What? No.

The last thing the Pilot sees is the trail of FLAME rushing towards him.

PILOT (cont'd)
No. Please! No!

CONTINUED:

CUT TO:

EXT. AIRPLANE HANGAR - NIGHT - CONTINUOUS

Fedayeen is seen outside the hangar. He sets coordinates on an unusual luminescent ruler-shaped transporter device. The device has numbers going vertically with a counter going horizontally across the top. He turns a key in the box next to the counter which appears to ACTIVATE it.

CUT WIDER as the plane EXPLODES. CU on Fedayeen smiling. Fedayeen TRANSPORTS away as the hangar then EXPLODES in an enormous ERUPTION.

END OF SCENE.

SMASH CUT TO:

MAIN TITLES BEGIN with music underscoring the clouded sky and the heat lighting pulsating all around serving as a backdrop.

AS MAIN TITLES END, SLOW DISSOLVE TO:

EXT. BUSINESS PLAZA - DAY

The clouded sky turns into a prism type of effect. We slowly CUT WIDER to reveal that what we have been looking at is in reality a large glass building.

TITLE: New York

We are now in a large business plaza on a sunny Tuesday morning, but there are occasional flashes of heat lightning in the skies above, still silent but barely visible. Many corporate types and tourists are gathering, wandering about the plaza. It is early in the morning. Zoom in on a newspaper rack, where we see the faces of eighteen Islamic men, three women and two children who were killed overnight. INTERCUT the headline reads "Bizarre Spree of Hate Crimes". The date of the newspaper reads "September 11th, 2001". There is a bright flash of lighting as we

SMASH CUT TO:

EXT. SHOT OF TOM CARSON'S HOME - DAY

A dog is seen running across a finely manicured lawn that is so bright a shade of green it almost looks like Astroturf. A bit cloudy in this neighborhood, making the heat lightning more pronounced.

TITLE: Connecticut

CUT TO:

INT. THE CARSON FAMILY KITCHEN - DAY

A typical albeit frantic family breakfast setting. TOM (30s) and his wife, MADDIE (30s), are moving around the breakfast nook on their cell phones as their kids, three girls, CANDACE (12), MICHELLE (10) and BRIANNA (6) are all struggling to finish eating their breakfasts, dressing, and preparing their backpacks for school. The radio plays in the background. Tom is on the phone with a friend.

TOM

Miguel. I'm sorry. I can't hear a thing you're saying. The connection is terrible and I've got a lot of noisy people here.

RADIO ANNOUNCER (V.O.)

A beautiful sunny day in New York City.
Today's news:

CANDACE

Daddy, don't forget you're picking me up from school at two today.

MADDIE

(shouting)
No you're not!

TOM

(into the phone)
Could you speak up?

MICHELLE

He can't pick you up at two. I've got band practice until three.

CONTINUED:

CANDACE

I'm not hanging around for a whole hour while you blow a tuba.

MICHELLE

It's a French horn, and shut up.

CANDACE

I'm not going to shut up. You shut up.

The RADIO ANNOUNCER continues reporting the news as the seemingly typical family morning mayhem continues.

RADIO ANNOUNCER (V.O.)

Police, FBI and the CIA are all involved in an ongoing investigation surrounding simultaneous execution style murders taking place in California, Florida, Maryland and two other states over the last twenty-four hours.

CANDACE

I can't wait till you move out of my room.

MICHELLE

No more bunk beds. You said it. But you'll be the one moving out not me, stupid.

CANDACE

I'm not stupid! You're a dipshit!

Maddie is also SPEAKING on her cell phone as she is seen frantically trying to get lunches ready. Candace and Michelle continue to argue. Tom pulls the phone away from his ear, covering the speaker.

TOM

(to Maddie)

Maddie, can't we do anything to keep these girls quiet?

CONTINUED: (2)

Maddie pulls the phone away from her ear, covering it.

MADDIE
 (sarcastically, to Tom)
 Yeah. Good luck with that, Tom.

The girls continue to ARGUE. Tom and Maddie exchange glances then both go back SPEAKING into their phones.

TOM
 Miguel? You still there?

RADIO ANNOUNCER (V.O.)
 The latest count shows eighteen men,
 three women and two children all
 murdered in what police describe as
 "incendiary killings".

CANDACE
 You suck!

MICHELLE
 You suck!

CANDACE
 Mommy! Michelle said I suck!

Tom pulls the phone away again.

TOM
 Maddie!

Maddie doesn't hear Tom over the NOISE of the girls.

RADIO ANNOUNCER (V.O.)
 The police do not believe the killings
 were random, rather acknowledging them
 as the worst hate crimes they've seen
 in recent years.

CANDACE
 You shut up!

CONTINUED: (3)

MADDIE
(into the phone)
I can't Caroline.

MICHELLE
You shut up!

MADDIE
(into the phone)
No, Tom's taking the train this morning. I'll have to pick the kids up today.

CANDACE
Mommy! Michelle told me to shut up!

Maddie pulls the phone away.

MADDIE
(to the girls)
What?

CANDACE
Michelle told me to shut up.

MICHELLE
Nuh-uh! She told me to shut up!

MADDIE
Would you both please keep it down?
Mommy's on the phone!

Tom pulls the phone away again.

TOM
Can't you keep them quiet? This is important!

MICHELLE
She called me a dipshit!

CANDACE
Did not!

CONTINUED: (4)

Brianna looks as if she's spilled cereal all over herself at the breakfast table.

BRIANNA
Mommy, I had an accident.

MICHELLE
Mom! It's not funny!

Maddie pulls the phone away again.

MADDIE
What did you say, Tom?

TOM
I said would you please tell the girls to be quiet?

BRIANNA
I said I had an accident.

CANDACE
She said I was stupid!

MADDIE
I'm sorry, Tom. I can't hear you over the girls.

Brianna is now crying.

BRIANNA
Mommy! I had an accident!

MADDIE
(into the phone)
I'll talk to you later, Caroline.
(beat)
A crisis? No. Just a typical school day.

Maddie hangs up her phone and goes to clean up Brianna.

CONTINUED: (5)

RADIO ANNOUNCER (V.O.)

The most bizarre incident involved a pair of men using laptops, who were electrocuted.

TOM

(into the phone)

Did you say you saw yourself? Miguel, dude, you're babbling. I can't understand you. Is this some sort of a Zen...thing?

MICHELLE

How would you like a punch in the mouth?

CANDACE

I'll bet it tastes better than that geek Basil Jenkins tongue!

MICHELLE

How do you know about Basil?

(realizing)

Oh! You little bitch! You were peaking in on us!

CANDACE

Shut up! Was not! Mom! Michelle called me a bitch!

Maddie is cleaning up Brianna.

MADDIE

That's enough. Now I don't want to hear anyone tell anybody to shut up around this house.

Michelle and Candace continue bickering.

TOM

(into the phone)

Miguel? Miguel?

CONTINUED: (6)

Michelle and Candace continue bickering as Tom finally loses his patience.

TOM (cont'd)
(shouting)
Would everyone please just shut up?

All the girls fall silent and Maddie gives Tom a nasty look. Tom has a nervous smile as he hangs up his phone. He places his phone on the kitchen table.

TOM (cont'd)
Sorry. Doesn't matter. I lost him, anyway. Okay, so I'm picking up Mich-

MADDIE
No. You're not picking up anybody.

MICHELLE
But, Mom...

MADDIE
I need the car today.

TOM
But...

MADDIE
To run errands.

TOM
But how...

MADDIE
You're taking the train.

TOM
I am? I've never taken the train before. You sure?

(beat)

I am?

(remembers)

Ah, Shit! That's right. I am.

CONTINUED: (7)

BRIANNA

Mommy. Daddy said "Shit!".

TOM

Sorry, baby. Daddy was wrong. Man, I hate taking that train at this hour!

(beat)

Shit!

MADDIE

Tom!

TOM

Sorry. Well, that means I better go. It's a mile walk there.

Tom starts looking around for his briefcase.

MADDIE

Better hurry. The next train leaves at 6:40.

TOM

Is it the express or does it make stops?

MADDIE

Should be express.

Tom heads towards the door.

MADDIE (cont'd)

Oh, and don't forget my grandparents are coming over tonight.

Tom comes back from the door to Maddie, who is still with Brianna. He has a look of dread on his face.

TOM

Why?

MADDIE

To see their great grandkids!

CONTINUED: (8)

Candace and Michelle cheer in enthusiasm.

MICHELLE
Yay! Great Grandpa!

Tom winces in agony.

END OF SCENE.

CUT TO:

INT. LIVING ROOM - DAY

FLASHBACK

A few years ago. Tom is seated across from GREAT GRANDPA WILLIE (70s). They are both drinking a beer, watching a Yankees game on television.

Willie is a veteran of World War II and is always trying to convince Tom that he should have stayed in the service after his tour of duty was up after Operation Desert Storm.

WILLIE
So you got a job with some bank, eh?

TOM
It's a brokerage house, Willie.

WILLIE
(unimpressed)
Yeah. Whatever. Good pay?

TOM
Very good. Can't complain.

WILLIE
(unimpressed)
Yeah. Whatever.

Something happens on the television which irks Willie.

CONTINUED:

WILLIE (cont'd)

Ah! Would you look at that bum! He let the runner slide to second! You'd think with the money these guys make. Ah, whatever.

Willie gets back to the subject.

WILLIE (cont'd)

So, this job. Does it count for anything?

TOM

About sixty a year.

WILLIE

(unimpressed)

No, no. I mean does it count for anything with you?

Tom looks at Willie, puzzled.

WILLIE (cont'd)

Is it something of value?

TOM

I'm good at it.

WILLIE

That ain't what I asked. I'm askin' does it make a difference. You can always be good at somethin' but it might be a job that don't count for shit. It don't count for anything.

TOM

I'm not sure what you want me to say here, Willie. It's a good job. It pays well, and I'm good at it. If it's a choice between being employed and feeding my family or being unemployed and starving, then yeah. It makes a difference.

CONTINUED: (2)

WILLIE
(unimpressed)
Yeah. Whatever.

There is a long uncomfortable pause as Willie slowly falls asleep while watching the game. Tom starts to rise and turn to leave the room as Willie wakes up suddenly.

WILLIE
You know...

Tom slowly sits back down.

WILLIE
A curse, you know you'd probably be on sergeants pay now if you'd stayed in the service.

TOM
I didn't want to, Willie. I did my time in Iraq.

WILLIE
Iraq? Iraqis?
(scoffs)
Please! What a bunch of fuckin' pussies!

Willie's swearing makes Tom a little uncomfortable as we hear little Michelle's VOICE from Uncle Willie's kitchen.

MICHELLE (V.O.)
Mom! Grandpa Willie said--

WILLIE
The Krauts'd've eaten those cock sucking sand eaters alive. Chewed 'em up and spit 'em out before breakfast.

Something happens on the television again which irks Willie. Willie YELLS at the television.

(MORE)

CONTINUED: (3)

WILLIE (cont'd)
That asshole let him by to third!
(beat)
Asshole!

Tom fidgets in his chair slightly.

WILLIE (cont'd)
A curse, that was a real war. When we
took that beach at Normandy.

Tom rises.

TOM
Can I get you another beer, Willie?

WILLIE
A curse, it's a different world, now.
Guys just sign up to get the dough fer
college. I signed up two days after the
gooks hit Pearl. I signed up fer a
reason.

Tom sits back down. He wants to tell Willie that he also
enlisted into the service for college tuition, but decides
it may not be a good idea. So, he decides to let Willie
rant. He already resigns himself to the fact that he's
about to get a lecture whether he wants one or not.

WILLIE (cont'd)
A curse, ya don't realize that money
ain't what it's all about. It's about
servin' yer country. It's about the
future of the free world. Don't ya
value yer family?

TOM
A curse...of course I do.

WILLIE
Don't ya wanna protect yer way of life?

TOM
I want to be a good parent. A father.

CONTINUED: (4)

WILLIE

Ah! You'll always be a father. But you were a soldier. More than a soldier. A goddamn marine! You made a difference. Nothin'll ever beat that. In the real war,

Tom winces again.

WILLIE (cont'd)

We liberated France. A curse, not that they'd give a shit now. But we did! We gave 'em freedom.

The word triggers a vision for Tom as we

QUICK CUT TO:

EXT. IRAQI VILLAGE - DAY - CONTINUOUS

MONTAGE:

It is a hot day in Iraq. Tom, in appropriate military fatigues, is seen wandering around an Iraqi village, armed with a military assault rifle. A look of exhaustion on his face, he sees people moving away from him as if in fear. He sees other SCREAMING VILLAGERS, who appear to be SHOUTING ANGRY EPITHETS at Tom.

WILLIE (V.O.)

It's all about freedom for the world, sonny. When you know you've made a positive difference in somebody's life.

A US jeep rolls past Tom with dead bodies on it. Tom sees the painful expressions on the SCREAMING VILLAGERS faces. SEVERAL IRAQI CHILDREN, battered and bruised, come up and tug at Tom's clothes as we END MONTAGE and

SMASH CUT BACK TO SCENE:

INT. LIVING ROOM - DAY - CONTINUOUS

CONTINUED: (5)

Back to the living room flashback. CU as Tom looks down at Willie who is holding onto his wrist tightly.

WILLIE

Go back. Protect yer family. Protect yer country. Re-enlist. It's about--

Something happens on the television again.

WILLIE (cont'd)

You let 'im steal home?

(yells at the TV)

You fuckin' jackoff! Yeah. Whatever!

TOM

Protect from what? The country is doing great, Willie. The dot com boom has made the economy stronger than it's ever been. Clinton's approval rating is sky high.

WILLIE

(disinterested)

Bully fer him.

TOM

Really. If he could run for a third term, the pundits all predict he'd be re-elected.

WILLIE

(wincing)

Please, God. No.

TOM

I'm not saying that if, God Forbid, circumstances changed, that if the country was in some awful peril I wouldn't serve my country. But right now, I need to serve the needs of my wife and two girls.

Willie gets out of his seat.

CONTINUED: (6)

WILLIE

Things change quickly, son. Time can play some cruel tricks on ya. Hell, I'd still be active if they hadn't booted me out.

TOM

(nodding)

Because of your cancer.

WILLIE

Slow decay of a man's body. Lousy way fer a soldier to die.

TOM

You're not dead, Willie.

Willie rolls up his sleeves and examines his arms, which show slight discoloration, but otherwise appear normal.

WILLIE

Not yet, anyway.

TOM

Not even close. Maddie volunteers at the hospital and tells me all the amazing things they're doing with cancer treatments these days. Doctors say the average cancer patient could still live to be a hundred.

WILLIE

Please. I'm seventy-four. I already pee my bed three times a week. You think that wee bit of news (no pun intended) is supposed to make me feel encouraged? Do yourself a favor. Don't ever get old.

FLASHBACK ENDS.

BACK TO:

INT. THE CARSON FAMILY KITCHEN - DAY

CONTINUED:

Back to Tom in his family's kitchen.

TOM

(with dread)

Oh. Yeah. Great. Willie can regale me with more of his stories about the "REAL war! WW Two!" Like serving in "ODS" was a cakewalk.

MADDIE

(skeptical)

Compared to Normandy? Come on, Tom. Get "real".

TOM

(dread again)

You sound just like him.

(beat)

Hey! I got major sunburn in that war!

Maddie and the girls laugh.

TOM (cont'd)

No really. I saw shi-

Stops. Looks to Brianna, then to Maddie.

TOM (cont'd)

Remind me never to get old.

MICHELLE

Too late, Daddy.

TOM

Ouch! Wounded again!

Tom heads towards the door.

TOM

Do I need my coat?

MADDIE

Are you kidding? It's going to be pushing ninety in the city today.

CONTINUED: (2)

TOM

Right.

Tom finds his briefcase, kisses Maddie and then Candace and Michelle.

TOM (cont'd)

Bye, girls. Love you.

CANDACE, MICHELLE

(simultaneously)

Bye, daddy.

Tom comes over and kisses Brianna on the forehead.

BRIANNA

Love you, Daddy.

TOM

Love you too, baby.

Tom notices Brianna has made a mess.

TOM (cont'd)

(to Brianna)

Aw. Looks like you had an accident there, sweets.

(suggesting to Maddie)

Better clean that up.

MADDIE

Tom?

TOM

What?

Maddie indicates the time. Tom looks at his watch and frantically runs out the door.

TOM (cont'd)

Right. 6:40? Aw, man. Shit!

Tom exits as CU on the cell phone he left on the kitchen table. END OF SCENE.

CUT TO:

EXT. RANCH HOUSE, LEMON GROVE, CALIFORNIA - NIGHT

A quiet neighborhood in a hot evening in Lemon Grove, California. The HEAT LIGHTNING persists. ZOOM IN through a window.

CUT TO:

INT. RANCH HOUSE LIVING ROOM, CALIFORNIA - CONTINUOUS

TITLE: California

THREE ISLAMIC MEN (30s) with TWO ISLAMIC WOMEN (20s) and TWO ISLAMIC CHILDREN (7,10) all appear to be enjoying themselves playing a board game.

The men then gesture towards the women. MAN # 1 SPEAKS to all the women in Arabic.

MAN # 1

<Caption: "Take the children out into the other room. We need to talk.">

The women do as instructed and take the children out. The men start having a serious DISCUSSION.

CUT TO:

INT. RANCH HOUSE KITCHEN, CALIFORNIA - CONTINUOUS

Fedayeen sneaks into the kitchen unnoticed. He opens a door and sees that the men are having a discussion in Arabic inside the living room. Fedayeen quietly moves over to and lights a gas stove. He looks under the sink where he finds and pulls out a fire extinguisher. He quietly exits out of the kitchen.

CUT TO:

EXT. RANCH HOUSE, CALIFORNIA - CONTINUOUS

Fedayeen goes outside and moves his car into position across from the house.

CONTINUED:

CUT TO:

INT. RANCH HOUSE KITCHEN, CALIFORNIA - CONTINUOUS

The Islamic men smell the gas and make their way into the kitchen. They see the stove on. They look around for an intruder. Man # 1 walks over to the stove to turn it off, when a CHILD (7) enters, with one of the women following in right behind.

CHILD
(in Arabic)
<Caption: "What's that smell?">

The man looks at the child and woman, glances down at the stove. CU as he has a look of fear on his face.

CUT TO:

EXT. RANCH HOUSE, CALIFORNIA - CONTINUOUS

FEDAYEEN
(in Arabic)
<Caption: "Here's your future.">

Fedayeen pins the gas pedal with the fire extinguisher, which propels the car into the house, causing a major EXPLOSION.

CU on Fedayeen as he watches, smiling.

END OF SCENE

We move into the future as we

DISSOLVE TO:

EXT. CGI SHOT OF A SERIES OF SPACE STATIONS IN ORBIT

AROUND EARTH - SPACE

CUT TO:

EXT. SPACE STATION DESTINY - SPACE

CONTINUED: (2)

Leap ahead to the future. Fedayeen's future. INTERCUT to see the name of the space station "Destiny". It is a magnificent ship.

CUT TO:

INT. SPACE STATION DESTINY LABORATORY - ARTIFICIAL LIGHT

A highly advanced space laboratory and observatory.

CU as Fedayeen is working on the circuitry for two of the unusual looking ruler-shaped transportation devices. CUT WIDER as MORRIS (40s) enters the lab carrying printouts of some charts and graphs.

MORRIS

Hey, John. Here are the latest projections of the planetary conjunction. You were right. The power being generated by the solar eclipse is astounding.

Fedayeen takes the reports and examines the data.

FEDAYEEN

Extraordinary. A planetary configuration such as this shouldn't be yielding these types of effects.

MORRIS

I dunno.
(joking)
Maybe it's the apocalypse? Oooh.
Spooky.

Morris laughs as he makes his way over to a view port with a telescope.

MORRIS (cont'd)

C'mon, John. Lighten up.

Morris looks out at the solar eclipse to view the conjunction event. As he peers through the telescope he continues his CONVERSATION with Fedayeen.

CONTINUED: (3)

MORRIS (cont'd)

Hard to believe. Y'know, people actually thought these kind of conjunctions would destroy the planet. Earthquakes, tidal waves. They didn't realize that they don't effect anything.

FEDAYEEN

No. They have no effect at all. On Earth.

(beat)

But we've never examined these events out in space before. We have no idea the kind of power we're dealing with here.

MORRIS

We shouldn't even be "dealing" with it now. The last time five planets plus the sun plus the moon all lined up like this was in the year 2000. It wasn't supposed to happen until the year 2438.

FEDAYEEN

I know.

MORRIS

So, Professor. Just what are we "dealing" with?

FEDAYEEN

I can't say. But the power being generated by the solar eclipse as a result of this conjunction anomaly is staggering. Absolutely incredible.

MORRIS

Incredibly unstable, According to those reports. And how do you explain electricity without air?

Fedayeen nods silently as he walks over to the view port. Morris continues.

CONTINUED: (4)

MORRIS (cont'd)

Or those electrical currents above the atmosphere, nearly matching those surrounding the solar eclipse? That's impossible.

Fedayeen leans over and looks through the telescope.

FEDAYEEN

Nothing is impossible. It's just that, as scientists, our imaginations have become stagnant. Limited. We need to open our minds to all sorts of...possibilities.

MORRIS

Whoa! Don't go all religious on me there, dude.

Fedayeen stops looking through the telescope. He leaves the view port area and rejoins Morris.

FEDAYEEN

(smiling)

I'd trade science for faith any day.

MORRIS

The Sagan Institute says we may never see another celestial event like this in a thousand lifetimes.

Morris walks back over to Fedayeen, examining the unusual looking devices laid out before him.

MORRIS (cont'd)

The capsules you're planning to jettison into the skies above the earth. Do you really think we should mess with the atmosphere under these conditions?

CONTINUED: (5)

FEDAYEEN

On the contrary. We may never have an opportunity such as this ever again.

(beat)

I think conditions are perfect for what I've got planned.

CUT TO:

EXT. RANCH HOUSE, CALIFORNIA - MOMENTS LATER

Fedayeen continues to watch the FIRES BURN. Looks up to the sky at the PULSATING HEAT LIGHTNING.

FEDAYEEN

It's weakening.

(beat)

Damn. It's weakening.

There is a lightning flash.

END OF SCENE.

SMASH CUT TO:

INT. EXPRESS TRAIN TO NEW YORK CITY - DAY

TITLE: New York

Tom is seen standing and holding onto a handle riding a very crowded express train with an enormous number of PASSENGERS crammed into every car. He is leaning across from a very BUXOM WOMAN (20s), who is also holding a train handle. The train BUCKLES and throws him into her bosom. He lets go of the handle as he falls.

TOM

Excuse me. Sorry.

BUXOM WOMAN

Watch it, jerk!

CONTINUED:

Tom grabs the handle once more as the railcar continues on for a moment. Then suddenly the railcar BUCKLES again, throwing Tom off his handle and into the bosom of the buxom woman again.

BUXOM WOMAN (cont'd)
Y'know, I'm fuckin' carrying mace!

TOM
Excuse me again. I'm really sorry. I-

Tom stops. He pats his pocket. He then pats all of his pockets. ANOTHER PASSENGER (40s) grabs onto the handle Tom had been holding.

BUXOM WOMAN
What?

TOM
My cell phone. I must have-

The train BUCKLES again. Tom reaches for the handle, but can't grab onto it because the other passenger has taken it.

Tom falls into the bosom of the buxom woman again who proceeds to take out her mace and SPRAY it. She MISSES Tom as the train BUCKLES yet again and he falls to the ground, but she gets the MACE into the eyes of the passenger who took Tom's handle. The passenger SCREAMS.

ANOTHER PASSENGER
Ah! My eyes!

The passenger proceeds to wipe his eyes in on the shirt of the buxom woman, who proceeds to roll her eyes.

BUXOM WOMAN
I gotta get a fuckin' car.

PASSENGER
My eyes! My eyes!

CONTINUED: (2)

BUXOM WOMAN

Take it easy, dude. It's fuckin' breath spray.

Tom rises and stops suddenly. He is experiencing a feeling of déjà vu. He slowly looks around the car. He looks at the newspaper of ANOTHER PASSENGER (40s) to check the date, but the passenger pulls it away.

PASSENGER

D'ya mind, there, fella? Get your own paper.

(muttering)

Some fuckin' people.

(wipes his eyes)

Inconsiderate asshole.

END OF SCENE.

CUT TO:

EXT. BUSINESS PLAZA - DAY

TITLE: New York City

The sun BEAMS DOWN on the business plaza. Tom arrives and walks past the glass building, where we see him walk past what we think is his REFLECTION.

Tom continues past to meet his friend, HENRY (30s), another day trader on Wall Street. Both are looking at the financial sections of their respective newspapers. They "high-five" one another.

HENRY

Hey, dude!

TOM

Whassup, m'man?

HENRY

So, what did Miguel want? You spoke to him, right?

CONTINUED:

TOM

Yeah. Well, I tried. We had a lousy connection, though. Must have been from all the heat lightning we've been getting the last day or so.

HENRY

Usually doesn't last this long. Least there's no rain.

TOM

Nah. Plus the kids were acting up, so I didn't hear him too good.

HENRY

While I love your kids, Tom, the more I think of them the more I love being gay.

TOM

Gay couples have kids.

HENRY

Not the lucky ones.

A JANITOR accidentally bumps into Tom.

TOM

Excuse me.

JANITOR

Sorry, "dude".

The janitor turns and we see that it is Fedayeen. Fedayeen turns to see

SMASH CUT TO:

EXT. COFFEE VENDOR CART - CONTINUOUS

TWO PEOPLE standing next to a COFFEE VENDOR (60s). A man, MORRIS (40s), and a woman, CHANTAL (50s).

BACK TO SCENE:

CONTINUED: (2)

EXT. BUSINESS PLAZA - CONTINUOUS

Fedayeen looks nervous then continues into the building as Tom goes back to reading his paper.

HENRY

Catch "NYPD Blue" last night?

TOM

(feeling déjà vu again)

What?

HENRY

You see "NYPD Blue" last night?

TOM

Yeah. Summer repeats. I hate them. Show sucks since David Caruso left.

HENRY

Miguel tell you any more about Destiny Chemical?

TOM

Spoke with him yesterday. He was pretty high on it. Prospectus looks good. Hot pick. Says it could become a really good mover.

HENRY

What do they do?

TOM

Chemical type stuff.

HENRY

(sarcastic)

I wish you wouldn't talk over my head.

TOM

(laughs)

I don't know. Something To do with "pollution absorption".

CONTINUED: (3)

HENRY

Oh, like "Greenhouse Effect" and shit like that?

TOM

Yeah. Real high brow shit. All I know is they're looking like a real watch, so I think I'm gonna recommend it to some of my people.

HENRY

(sincere)

Lemme know how that goes for you.

Tom looks around the plaza. His feeling of déjà vu is worse. Something doesn't appear to be right to him. Henry continues reading his newspaper.

HENRY (cont'd)

Hey how about that kid in Florida? You know, the one who lost his arm in an alligator attack? Pretty freaky, huh?

TOM

This isn't right. Something's not right here.

Henry looks around.

HENRY

Ummm...what?

Tom glances again around the plaza. All activity seems to appear normal for any business plaza in America. Tom shakes his head, trying to shrug off the feeling.

TOM

Nothing. You been following these hate crimes in the news?

HENRY

Yeah. Channel 11 has been having a field day, but I think they're all smokin' crack or something.

CONTINUED: (4)

TOM

Why's that?

HENRY

They say it appears to be the work of the same killer. Dude, how does one guy kill a bunch of people on all four sides of the country?

(laughs)

I'm tellin' you: somebody's smokin' somethin', man.

(beat)

You ready to go in?

TOM

What?

HENRY

You know. That "work" thing? We better get inside. I got shit to do before the Exchange opens.

Tom sees the coffee vendor cart off to one side.

TOM

You go ahead. I want to get some coffee.

HENRY

Coffee? Hot coffee? Tom nods his head.

HENRY

Tom, it's gonna be like ninety fuckin' degrees today.

TOM

So I heard.

HENRY

Fine. Go get your coffee. I hope you melt your balls off, ya freakish little bastard.

Tom laughs as Henry goes inside the building.

CONTINUED: (5)

CUT TO:

EXT. COFFEE VENDOR CART - CONTINUOUS

Tom approaches the coffee vendor cart. Morris and Chantal are still there, as well.

COFFEE VENDOR
What'll it be?

TOM
Coffee.

CU as Morris signals for a cab.

CU as Chantal positions herself next to Tom.

COFFEE VENDOR
What kind?

TOM
(beat)
Black?

COFFEE VENDOR
No. I mean you want ice?

TOM
No. Hot.

COFFEE VENDOR
Hot? You know how hot it's gonna be today?

TOM
(a little annoyed)
About ninety from what I'm told. Black, please.

A cab comes to stop along the curb next to the vendor cart.

COFFEE VENDOR
Your funeral.

CONTINUED: (6)

The vendor makes the coffee. Chantal pulls a GUN.

CHANTAL

Excuse me, do you have the time?

The vendor, holding the coffee, gets pushed out of the way by Morris. Chantal sticks a GUN into Tom's side.

COFFEE VENDOR

Whoa! What the fuck?

CHANTAL

In the cab, Tom.

TOM

What?

Morris comes around to the side of the cab and points a GUN at the CABBIE WITH A WEIRD HAT (40s).

MORRIS

Out of the cab.

The cabbie complies immediately and stands next to the coffee vendor as Tom gets pushed into the cab.

TOM

What do you want? How do you know my name?

As Tom is pushed into the back seat of the cab, Chantal sits next to him. He looks out the side to call for help, but before he can, Tom looks up onto the steps and sees himself staring back at him from the entrance to the building. The next moment, Chantal knocks Tom out as Morris gets in the front seat and drives off.

The coffee vendor and cabbie just stare as the cab drives off.

CABBIE

Man! Shit! That's the third time this month somebody's 'jacked my cab.

CONTINUED: (7)

The vendor looks off and then realizes he's still got Tom's coffee in his hands. He offers it to the cabbie.

COFFEE VENDOR
Coffee?

CABBIE
Naw. You crazy, man? It's gonna be ninety fuckin' degrees out today.

The cabbie hesitates for a moment, then looks again at the coffee and takes it. He slowly DRINKS it.

END OF SCENE.

CUT TO:

EXT. CAB DRIVING THROUGH CITY - DAY

The LIGHTNING PERSISTS as we watch the cab traveling through the streets of New York City. Morris and Chantal look for a secluded area where they can talk to Tom. LIGHTNING FLASHES as we

SMASH CUT TO:

INT. MARYLAND MOTEL - NIGHT

TITLE: Maryland. The night before.

It is the previous night in a secluded motel. TWO ISLAMIC MEN (30s) are seen working furiously on their beds with a pair of laptops. They are speaking to one another in Arabic.

SLOW ZOOM IN on their laptop cords, following the electrical connection making way out to

DISSOLVE TO:

EXT. MARYLAND MOTEL - CONTINUOUS

CONTINUED:

The outside of the building, where Fedayeen is seen hooking up his odd looking transporter device to the building's main power grid.

CU as he looks up to the window of the room where the two Islamic men are. He turns on a switch to the device, which PULSATES and shoots a bizarre looking ELECTRICAL SURGE, which the camera follows as it makes its way back up the wires and into the laptop cords.

DISSOLVE TO:

INT. MARYLAND MOTEL - CONTINUOUS

The surge continues from the laptop cords, EXPLODING the laptops as the two Islamic men are typing away, setting them both on FIRE.

SMASH CUT TO:

EXT. MARYLAND MOTEL - CONTINUOUS

Fedayeen watches as the fire rages from the window above. The two Islamic men each falls out a window engulfed in FLAMES.

They hit the ground next to Fedayeen hard. One loses a GUN which spins on the ground and winds up next to Fedayeen, who slowly picks it up. It's hot, so Fedayeen drops it but then picks it up more carefully the second time. He covers it up with a cloth and sticks it into a pocket.

Fedayeen SPEAKS to the charred remains on the ground.

FEDAYEEN

I'll keep an eye on this for you.

Fedayeen disconnects his transporter device and tries to use it to disappear from the scene, however, the device doesn't appear to want to function. He examines it closer as a CHARRED HAND reaches out towards him.

FEDAYEEN

Hmmm. Must have been the surge.

CONTINUED: (2)

Fedayeen looks up into the sky for the HEAT LIGHTNING. Doesn't see any. Fedayeen SPEAKS softly, calmly, almost whispering.

FEDAYEEN

Come on.

(beat)

Where are you?

The HEAT LIGHTNING appears as the hand literally comes off its owner's wrist and drops to the ground, unnoticed by Fedayeen, who SPEAKS to the sky.

FEDAYEEN

Ah-ha! Good. There you are.

With the charred remains of the two Islamic men still burning by his feet, Fedayeen activates his box and TRANSPORTS himself away.

END OF SCENE.

CUT TO:

EXT. NEW YORK CITY DESERTED ALLEY - DAY

TITLE: New York

The cab enters a deserted alley and stops. Morris gets out of the car and proceeds to the back where Chantal is seated next to Tom. He opens the door.

MORRIS

Is he still out?

CHANTAL

What did you expect? You hit him pretty hard.

Tom gives Chantal a right cross and kicks open the car door on Morris. Morris falls to the ground scrambling for his GUN. Tom tries to make a run for it, but Morris grabs the GUN and SHOUTS at Tom.

CONTINUED:

MORRIS
Freeze, marine!

Tom stops.

MORRIS
Turn around slowly and come to the front of the car. Make any sound or move and I'll blow your brains out.

Tom slowly turns around.

MORRIS
Hands on the back of your head.

Tom complies and makes his way to the front of the car.

MORRIS
Sit down.

Tom slowly sits down in front of the grill of the cab.
Chantal gets out of the cab feeling her jaw line.

MORRIS
Chantal? You okay?

CHANTAL
I've been better. Nice cross there, Tom.

TOM
Who are you people? How do you know my name? Or that I'm a marine? I don't know you.

MORRIS
Shut up!

CHANTAL
Easy, Morris. We need him.

TOM
Need me? For what?

CONTINUED: (2)

MORRIS

Tell me, marine, you served in the first Gulf War, correct?

TOM

Yes.

(beat)

What do you mean, the "first"?

MORRIS

Whoops. Just kidding. Let me ask you a philosophical question, Marine: Would you kill Adolf Hitler?

TOM

What?

MORRIS

It's a pretty simple question. If you had the opportunity, would you kill Adolf Hitler?

Tom shrugs his shoulders.

TOM

Sure. I guess.

CHANTAL

No guessing. Yes or No.

Tom takes a long beat to consider.

TOM

Yes.

MORRIS

When?

TOM

Ummm...today? Why, you in a hurry? What the fuck do you mean "When"? He's already fuckin' dead!

(beat)

Uh, isn't he?

CONTINUED: (3)

Chantal sits down next to Tom. Tom stirs slightly.

CHANTAL

Easy, Tom. I think Morris is trying to give you something analogous to a situation we're currently involved in.

(looking at Tom)

And don't try anything else funny. I bite.

MORRIS

(smiling)

I can attest to that.

Morris throws a KISS to Chantal.

CHANTAL

Quiet, Morris. He doesn't need to know about that. Remember who we're talking with here.

Tom reacts, not knowing quite what Chantal meant by that remark. Morris continues.

MORRIS

Would you kill Hitler as a baby in the crib? What if you killed him before he did any real damage in Europe, but of all the millions of lives you save as a result, there's one psychopath who grows up to be even worse than Hitler?

TOM

That's nuts. It isn't possible.

Chantal points up to the sky, where we see the mild HEAT LIGHTNING again.

CHANTAL

Have you been noticing the lightning in the sky the last day or so?

TOM

Yeah.

CONTINUED: (4)

CHANTAL

Remember when you first saw it and how huge it was?

TOM

Yeah.

CHANTAL

And now notice how it seems to be passing?

TOM

Okay, yeah.

CHANTAL

It's not passing, Tom. It's diminishing. Dying out.

Tom looks at Chantal. He doesn't understand.

CHANTAL

It's not heat lightning, Tom. I doubt I'll be able to sufficiently explain it to you, but think of it more as like an electrical current.

TOM

That's great. Just great. What the fuck are you guys trying to-

MORRIS

What day is it, Tom?

TOM

(confused)

Monday. No, Tuesday.

MORRIS

Tuesday, what?

TOM

What do you mean, Tuesday what?

CHANTAL

The date, Tom. The date.

CONTINUED: (5)

TOM

It's Tuesday, September 11th.

CHANTAL

2001

TOM

Of course, 2001. When else?

With that answer, Morris UN-COCKS HIS GUN and sits down directly in front of Tom and Chantal.

MORRIS

Okay. Now we're on our way. Listen, Tom, I'm going to tell you something unbelievable, but you're going to believe it because you already saw something today that was incredible. You saw you.

Tom remembers the image of HIMSELF.

TOM

I...I...I remember.

CHANTAL

Any feelings of déjà vu today, Tom?

TOM

(beat)

Yes. Ever since the train.

MORRIS

The heat lightning you've been seeing is actually what we would categorize as a celestial event or a temporal anomaly in the sky.

TOM

Dudes, I'm a stock broker. I haven't the slightest idea what you mean.

CONTINUED: (6)

MORRIS

(to CHANTAL)

Oh, this is just fuckin' hopeless. He's our hero? How's he gonna help us?

(to Tom, trying again)

Uh, Tom, the timeline is out of sync.

Tom looks at both and shrugs his shoulders, indicating he still doesn't understand.

CHANTAL

Let me try, Morris. Tom, where we come from two historical events happened on September 11th, 2001.

MORRIS

Careful. How much do we want to let him know?

TOM

"Historical"? Just where are you guys from?

CHANTAL

I'm guessing if I told you, you probably wouldn't believe me.

MORRIS

(sarcastic)

Yeah, like he's with us so far?

CHANTAL

Anyway, on September 11th, a vicious group of hijackers killed a lot of people, mostly civilians, in a terrorist attack on America.

(to MORRIS)

There. Is that vague enough for you?

(to Tom)

About four thousand men, women, and children, all died brutal, horrible deaths.

CONTINUED: (7)

TOM

I didn't read anything about it.

MORRIS

Because it hasn't happened yet, you dumbass! It happens at 8:45 this morning.

TOM

You sound as if you know this for a fact.

MORRIS

(losing patience)

Yes. A historical fact. For us it's our history. Please try to keep up. I don't have the patience to listen to us repeat ourselves all morning.

CHANTAL

As a result, the world was plunged into not one, but several wars that would go on for almost a decade, bloody year after bloody year.

MORRIS

The other event that happened you were actually part of and took place at around 12:30 in the afternoon.

CHANTAL

Yes. You made a trade.

TOM

I make trades all day.

MORRIS

Not like this one.

CHANTAL

Only one of these events was suppose to happen, Tom. The other one only happened as a result of something you have been reading about in the papers.

CONTINUED: (8)

TOM

What the hell are you talking about?
(remembers)
You mean those "hate crime" killings?

MORRIS

"Assassinations" is more accurate.

CHANTAL

Your friend, Miguel. We tried to warn
him first.

TOM

What about Miguel? I just spoke with
him this morning.

MORRIS

(sarcastic)
Yes. Just at the time he fuckin'
melted.

TOM

What did you people do to...?

CHANTAL

(to Morris)

Morris!

(to Tom)

It was an accident. We didn't realize
it would happen.

Morris throws a ruler like transporter device, similar to
Fedayeen's to Tom.

MORRIS

Here.

CHANTAL

Be careful, Morris. This isn't a toy.
Remember what happened before.

Morris holds up what appears to be an ignition key.

CONTINUED: (9)

MORRIS

Don't worry. It's safe. Off. I've got the key.

CHANTAL

To be honest, Tom, you weren't the first person we contacted.

TOM

(beat)

Miguel.

END OF SCENE.

DISSOLVE TO:

INT. CORPORATE REST ROOM - DAY

MIGUEL (30s) is seen coming out of a bathroom stall. He approaches the bathroom sink and starts WASHING his hands. He finishes and wipes his hands on a towel. At that moment, he sees a portion of what he thinks is his reflection in the mirror. He takes a cell phone from his jacket and CALLS Tom.

CHANTAL (V.O.)

We hoped if we could warn Miguel, he would in turn not contact you about Destiny Chemical Corporation.

MORRIS

Unfortunately, things didn't go as planned. We gave him our transporter device and the idiot instead went back to warn himself. A recipe for disaster.

MIGUEL

Hey, Tommy! Did I get you about of bed? Ah-ha! Didn't think so. I hear the kids.

(laughs)

Listen, I'm already at the office. I know it's early but I wanted to meet with you about this Destiny Chemical.

CONTINUED:

Miguel's "REFLECTION" moves.

MIGUEL

Yeah. I think this fuckin' thing could be huge. You wouldn't believe the shit this company is involved in. Chemical pollution reduction.

Miguel turns to his right and the reflection in the mirror now moves counter to the way he was moving.

MIGUEL

I mean, talk about fightin' fire with fire.

Miguel laughs, then turns and sees HIMSELF, MIGUEL # 2, holding the transporter device.

Chantal and Morris are with him. Miguel becomes increasingly scared.

MIGUEL (cont'd)

What in the hell... Tom...Tom...I-I

Miguel # 2 hands the device to Chantal as he runs over to Miguel and earnestly grabs onto his shoulders. Chantal tries to stop him.

MIGUEL # 2

Miguel, you have to listen to me.

MIGUEL

(into the phone)

Tom. I see myself.

MORRIS

(to MIGUEL # 2)

No! I told you! You can't--

Miguel # 2 grabs onto Miguel and the two appear to begin to MELT, MERGING into one another. They SCREAM.

CONTINUED: (2)

CHANTAL (V.O.)

Morris surmised that because of the anti-matter used in the creation of the transporter devices, anyone traveling back in time couldn't exist with their matter counterpart.

Miguel # 2 completely dissolves into Miguel and the two disintegrate into a pile of ash on the floor.

END OF SCENE.

BACK TO:

EXT. NEW YORK CITY DESERTED ALLEY - DAY

TOM

Anti-matter. That I know about.
Something they used to talk about in
"Star Trek" or something like that.
Right?

Morris doesn't understand the TV reference.

MORRIS

Now you're not making sense. What the hell is "Star Trek"? A planetarium, observatory or something?

CHANTAL

(explaining)

We don't know exactly how it happened, but it was if the device left some sort of anti-matter residue on Miguel, which, when he came into contact with his past self, it merged the two into one, in an effort to correct the anomaly.

CONTINUED:

MORRIS

So he never had a chance to warn you.
As a result, you made the trade that
would cause eight billion people to
die.

Tom stands up.

TOM

Eight billion...You people are fucked up.
I'm taking off.

Morris clicks his gun and knees Tom in the groin. He points
the gun at the top of Tom's head.

MORRIS

Sit down, Tom.

Tom buckles under the pain, and sits back down.

MORRIS

I need you alive, but I don't have much
left to lose, so if I do have to shoot
you in order to keep you here, I will.

Chantal gets up and pushes Morris's hands down. She then
sits back next to Tom, trying to explain.

CHANTAL

The temporal rift, the celestial event
in the sky is dying, Tom. We can't make
any more jumps.

TOM

"Jumps"? You mean jumps as in
like...jumps in...time?

MORRIS

Hey! You finally got one! Yes, time and
space. We were able to go anywhere
while the anomaly was in it's "prime".

CONTINUED: (2)

CHANTAL

Now, we're extremely limited in where we can go and what we can do.

MORRIS

We realized we could try to contact Miguel again, or we could forget that idiot altogether and try you next.

Tom sits back down. He begins to realize what they're talking about.

TOM

Destiny Chemical.

MORRIS

I think he's catching on, finally.

CHANTAL

Yes. "Destiny".

END OF SCENE.

DISSOLVE TO:

MONTAGE:

There are MULTIPLE COMPUTER GENERATED IMAGES of the Earth and its POLLUTED ATMOSPHERE.

MORRIS (V.O.)

Think of the atmosphere as a body. In the not too distant future, the Earth's sky becomes a fuckin' nightmare. Global warming and pollution have nearly destroyed the atmosphere.

CHANTAL (V.O.)

What Destiny Chemical created was an antigen, if you will. A substance or molecule which, when introduced into the atmosphere, was supposed to eliminate pollution.

CONTINUED:

CGI SHOT of multiple SPACE STATIONS IN ORBIT around the EARTH.

CHANTAL (V.O.)

We had at least thirty satellites orbiting Earth. We were ready to make the biggest change to benefit mankind.

CUT TO:

EXT. SPACE STATION DESTINY - SPACE

Again we ZOOM IN on the space station "Destiny".

CUT TO:

INT. SPACE STATION DESTINY - ARTIFICIAL LIGHT - CONTINUOUS

There are numerous people in WHITE SPACE SUITS moving about the station. We see a room marked "Main Control Launch". All suits have the "DESTINY CHEMICAL" logo on them. This time Fedayeen is wearing one of these SUITS. Neither he nor Morris wore them in their previous scene. He is moving about the ship suspiciously.

MORRIS (V.O.)

But then something happened no one could have predicted.

CUT TO:

EXT. CGI SHOT OF PLANETARY CONJUNCTION - SPACE - CONTINUOUS

Once again the SOLAR ECLIPSE fills the screen. CUT WIDER and we see the conjunction, a PLANETARY ALIGNMENT consisting of five planets, Mercury, Venus, Mars, Jupiter, Saturn, the Sun and the Moon. What appears to be LIGHTNING is FLASHING all around the CELESTIAL EVENT.

CHANTAL (V.O.)

An "unscheduled" planetary alignment or conjunction occurred.

CONTINUED: (2)

MORRIS (V.O.)

That's when the planets all line up, just in case they didn't cover that in your "Star Trek". In this case it was Venus, Mars, Jupiter, Saturn, Mercury, the Sun and Moon. Along with the alignment came one hell of a solar eclipse. Unlike anything the world had ever seen.

CHANTAL (V.O.)

The next conjunction wasn't supposed to happen for several millennia. But there it was.

CUT TO:

INT. SPACE STATION DESTINY - ARTIFICIAL LIGHT

MONTAGE

Various clips show Fedayeen working on missiles, inputting chemicals into vials placed within the missiles during the following dialogue.

MORRIS (V.O.)

This unexpected event wasn't going to deter Destiny Chemical from completing its mission to try and solve the pollution problem.

CHANTAL (V.O.)

One of our most brilliant scientists was John Fedayeen. He had been instrumental in finalizing the last of the launch of missiles into the atmosphere.

TOM (V.O.)

What were the missiles for?

CONTINUED: (3)

Fedayeen enters a room marked off as a "restricted area".

MORRIS (V.O.)

They were programmed to release the antigen into the atmosphere above the earth, creating a type of shockwave which would make significant changes to the atmosphere, correcting a lot of problems with climate and pollution content.

TOM (V.O.)

So that's good, right?

Fedayeen is inside in some sort of massive computer room.

MORRIS (V.O.)

Yes, dumbass. Because instead of a planet being choked to death by its inhabitants, it would be as beautiful as it had been for Adam and Eve.

CHANTAL (V.O.)

But unfortunately, we found out too late that John had other ideas.

Fedayeen changes several components and leaves the room.

MORRIS (V.O.)

John had always theorized that the atmospheric antigen that Destiny Chemical had created could also effect time. But since time travel wasn't an area we were moving towards, we all pretty much scoffed at his ideas.

Chantal and Morris see him leave the "restricted area". Fedayeen sees them, runs off and they in turn pursue him.

TOM (V.O.)

We? So. You're scientists?

CONTINUED: (4)

CUT TO:

INT. SPACE STATION DESTINY - MAIN LAUNCH ROOM - CONTINUOUS

Fedayeen sneaks into the Main Launch Room and takes one of several transporter box shaped devices.

MORRIS (V.O.)

Well, think of us more as the power company, coming out to fix a downed line.

Fedayeen plugs in the key but doesn't turn it. He sets the coordinates "911011230".

CHANTAL (V.O.)

John changed several key components. He always had some hidden agenda, and we knew he wasn't to be trusted, but now there was no choice. He had to be stopped.

Morris and Chantal arrive and try to stop Fedayeen. Fedayeen reaches over and hits the "LAUNCH" button on the main console.

CUT TO:

EXT. SPACE STATION DESTINY - SPACE - CONTINUOUS

Several missiles launch from the space station into the Earth's atmosphere, releasing the antigen into the sky.

CHANTAL (V.O.)

The power John needed to create a time rift wasn't going to come just from the release of the chemical antigen into the atmosphere.

CUT TO:

Shots from space of CGI POLLUTED ATMOSPHERE of Earth EXPLODING.

CONTINUED: (5)

A SHOCKWAVE RIFT SMASHES every single space station lining the orbit of Earth. Space Station Destiny is also hit but not destroyed.

MORRIS (V.O.)

No. That asshole had to ignite the unstable molecules in the atmosphere.

A HUGE CELESTIAL WAVE, or TEMPORAL RIFT, now appears in the skies above Earth. There are ELECTRICAL CURRENTS resembling lightning flowing through it.

CUT TO:

INT. SPACE STATION DESTINY - MAIN LAUNCH ROOM

Fedayeen stands up, injured. He peers out a window into the atmosphere to see what he has done. He SMILES at the sight of the temporal rift.

He moves over to the box he had selected and sees that it appears to be damaged. He throws it aside, landing next to Chantal and Morris. Fedayeen takes another box and sets the co-ordinates again. Morris stands up and confronts him.

FEDAYEEN

Don't make me do this! You know what I have to do!

MORRIS

I don't know anything you could tell me that would justify this carnage! This has got to stop! What do you think you're going to accomplish?

FEDAYEEN

(beat)

I'm going to save some lives.

Fedayeen turns the key and activates the transporter device. A huge electrical current appears over him and he disappears. Chantal awakens. She is in great pain.

CONTINUED: (6)

CHANTAL
M-Morris?

Morris helps Chantal up. They look around the station at all the DEAD BODIES.

CHANTAL (V.O.)
Everybody was dead.

Morris moves over to the main viewing screen and looks out at the Earth. The VISIBLE CONTINENTS all appear to be a GRAYISH MASS.

MORRIS (V.O.)
We calculated the devastation to be approximately one billion on the North American continent. Another two billion world-wide.

Morris finds the first transporter device and studies the coordinates.

TOM (V.O.)
If he went back and changed things how could you be aware as to what happened to the timeline?

MORRIS (V.O.)
He left behind the first box. The coordinates he placed indicated the time he was transporting to. I looked up the date on an old portable laptop that hadn't been damaged in the crash.

Morris looks up the information regarding September 11th.

MORRIS (V.O.)
A simple check on this date in history showed nothing about the events that were suppose to occur on 9-11-2001.

CONTINUED: (7)

CHANTAL (V.O.)

He had often mentioned his wanting to stop the events from September 11th from happening, but now we knew he had succeeded. What he did in the future allowed him to travel to the past, kill these people, and change the future.

END OF SCENE.

DISSOLVE BACK TO:

EXT. DESERTED ALLEY - DAY

TOM

So the heat lightning we started seeing yesterday

CHANTAL

Came from many years from now. The trail ends here.

TOM

This guy could have gone anywhere in time. Why now?

CHANTAL

The disaster that was to befall your people this morning was considered the worst attack on Americans since Pearl Harbor. John has been obsessed with it ever since we've known him.

MORRIS

He has his reasons, Tom. But that doesn't make what he's doing right.

CHANTAL

Although many here would probably help him if they didn't think he was crazy.

TOM

So he wouldn't go the police and warn them.

CONTINUED:

CHANTAL

(nodding)

They'd lock him up as insane or worse, simply dismiss him which would be the bigger mistake.

Morris puts his gun away finally.

MORRIS

Tom, as we looked out the window, we saw that the rift was already starting to diminish. We knew we probably only had a few hours before the temporal rift collapsed, so we decided to follow John back here. With this.

Morris hands Tom the transporter device. Tom studies the coordinates.

CHANTAL

We looked at the papers and read about the murders. There's only one other Islamic extremist left. The suspected leader. We believe John's going to strike him next.

TOM

How are you gonna find him?

MORRIS

We know where he is and we've programmed the coordinates. We're going to try and stop him.

Morris COCKS his GUN. Tom gets nervous.

TOM

And me?

MORRIS

We're not killers, marine.

TOM

Right. "Power Company". I remember.

CONTINUED: (2)

CHANTAL

All we want you to do is to not make the trade.

TOM

You went through all this to keep me from making the trade?

CHANTAL

If you don't make the trade, then Fedayeen automatically loses. Destiny Chemical will never happen and the timeline will be restored.

TOM

Look. I don't know if I follow all of this, but if this John guy has already changed the timeline, could it be he's corrected the events of my present and your future already?

CHANTAL

We had hoped and prayed that were true. But...

Morris slowly approaches Tom and puts his hands on Tom's shoulders.

MORRIS

Do you know what true nothingness is, Tom? I mean the total absence of space and time?

Tom points to himself.

TOM

Again: Broker, not Doctor Fucking Who.

MORRIS

Then let me put it into terms you can fucking understand. As we escaped our time, we saw the universe...die. Everything ceased to exist.

CONTINUED: (3)

CHANTAL

We suspect it was from the changes John has already made. The more it disrupts the timeline here, the lesser the rift becomes here and the greater it becomes in the future.

MORRIS

Our assumption right now is that if we can get the device that John has and use it with our device, we might be able to summon up enough power to tap into the anomaly and correct everything. All would be as it was.

TOM

And if you're wrong?

MORRIS

I admit, we might be. If so, then I hope we're judged by a most forgiving God.

TOM

Wait a minute! No, no, no. Bullshit! What about those four thousand lost souls?

CHANTAL

What about the four billion? Tom, the timeline must be corrected.

TOM

So four thousand must be sacrificed so that four billion will live.

MORRIS

Like you said. You're a broker. Don't think of it as a sacrifice. Think of it as a..."trade".

CONTINUED: (4)

TOM

I'm also a marine, asshole. I know the meaning of the word "sacrifice". Why can't we save them all?

CHANTAL

Because we'd could cause even greater catastrophes than our minds are capable of grasping. We're wasting time arguing. We've got to stop John.

MORRIS

But I'm afraid it's going to be a one-way trip. We don't know if we're not supposed to be here anymore than John is. We're not even using our real names because anything we do could fuck up the timeline more than we could imagine.

CHANTAL

And we'll never know if we've succeeded in stopping him.

MORRIS

Whose to say we even exist in the future at all? For all we know, this could be a suicide mission.

TOM

Suicide mission? Just when are you people from?

Before Morris or Chantal can answer, they are FIRED UPON. Morris pulls his GUN. Tom and Chantal rise slightly and all crouch behind the car. They turn and stare at Fedayeen, who has appeared out of nowhere. Morris FIRES at Fedayeen. Fedayeen ducks behind a trash can in the alley and RETURNS FIRE at Morris.

MORRIS

Chantal! Get your...Get Tom outta here!

CONTINUED: (5)

FEDAYEEN

(to Morris)

I saw you! I know why you're here. You won't stop me. I will kill you first!

MORRIS

John, no!

Morris SHOTS at Fedayeen again as Chantal picks up Tom and the two make a run for it.

Morris is SHOT in the head and DIES instantly. Fedayeen SHOTS at Chantal, who is SHOT in the back and drops to the ground.

Tom scrambles for Morris's GUN and starts SHOOTING at Fedayeen. Fedayeen, not wanting to kill Tom, uses his transportation device and TRANSPORTS AWAY.

Tom checks Morris, and realizes that he is DEAD. He takes the key Morris was holding for the transporter device.

Chantal lies on the ground, mortally WOUNDED. Tom takes her hand. Chantal is breathing, but she is obviously dying.

CHANTAL

Guess it's up to you now.

TOM

Why'd you save me? If you let him kill me, then...

CHANTAL

Told you. That...wasn't...an...option.

She CONVULSES slightly. Tom holds her.

CHANTAL (cont'd)

We knew it might have to be this way in order for you to see what you had to do. "Duty, Honor..." there's something else, right?

CONTINUED: (6)

TOM
(beat)
"Country".

Chantal reaches into her BLOODIED pocket and hands Tom something that looks like a small ruler.

TOM (cont'd)
What's this?

CHANTAL
This can home in on Fedayeen's signal wherever he just went in America.

Chantal points up to the TEMPORAL RIFT, which is still diminishing.

CHANTAL (cont'd)
You'll have to hurry. There's not much time left. Just don't
(coughs)
Just don't give into Fedayeen's temptation.

Tom looks at Chantal, not understanding what she means by "temptation". She reaches up and gently touches Tom's face. She looks into his eyes with a long stare. A single tear flows from one of her eyes.

END OF SCENE.

CUT TO:

EXT. FLORIDA AIRPORT - DAY

TITLE: Florida

Fedayeen has saved one man for last. A PLANE runs along a runway in a very sloppy, unprofessional landing. Once the plane comes to a complete STOP, an EGYPTIAN MAN (30s) steps out of the plane.

CONTINUED:

He looks around the area of the landing strip to make sure He's alone. He then abandons the plane on a tarmac instead of parking it properly.

He makes his way in through some woods as SEVERAL MEN (40s) are seen DRIVING up towards the plane in various tow trucks. He listens intently to their CONVERSATION.

MAN # 1
Is this the stolen plane?

MAN # 2
Yeah. The guy came in, didn't sign it out or nothin'. Just said he was takin' it for a spin and would bring her right back.

MAN # 1
Was it a kid?

MAN # 2
Don't think so. Didn't get a good look at him.

MAN# 1
Takes all kinds, don't it?

MAN # 3
Should we call the cops?

MAN # 1
Nah. They'll never find him in these woods.

MAN # 2
Let's just tow her in, Sully.

The men leave with the plane in TOW. The Egyptian man watches them go from some bushes, then he turns to head further into the woods.

As he goes, He gets tripped by some roots. He looks up and there stands Fedayeen who kicks the Egyptian man in the head, knocking him out.

CONTINUED: (2)

Tom MATERIALIZES, startling Fedayeen. Fedayeen runs into the woods and Tom chases him. Fedayeen hits Tom with a branch, then makes his way back to the unconscious Egyptian man.

Tom bursts through the bushes and lands on top of Fedayeen. They struggle, winding up on opposite sides of the unconscious Egyptian man.

TOM

Look. John is it? You can't do this!

Fedayeen picks up a sharp stick and sharpens the tip.

FEDAYEEN

I don't have time for you. This needs to happen.

TOM

You can't just kill a man because he's a Muslim.

FEDAYEEN

(screaming)

I'm Muslim! Don't compare me to this scum! I'm Muslim! The last Muslim! I'm the only one left! He's just some trained, no, "programmed" Islamic extremist. An assassin. Because of him, an entire race was obliterated!

Tom stops. He is stunned. Fedayeen explains.

FEDAYEEN (cont'd)

Now you understand, don't you? That's right. I'm the last fucking one. Fedayeen. It's Arabic. It means "one who is ready to sacrifice their life for a cause". This is my cause.

Fedayeen takes the stick and plummets into the Egyptian man's arm. The man SCREAMS in agony.

CONTINUED: (3)

Tom makes a move toward Fedayeen, who pulls out the GUN he took from his prior immolated victim.

Tom leaps onto Fedayeen, and Fedayeen knocks Tom out with the butt of the gun. Tom loses consciousness.

END OF SCENE.

CUT TO:

BLACKNESS.

FEDAYEEN (V.O.)
Do you love your wife?

DISSOLVE TO:

EXT. CAMPFIRE IN WOODS - NIGHT

As Tom regains consciousness, he sees that Fedayeen has TIED him up. He looks over to the other side of a BLAZING CAMPFIRE and sees The Egyptian man, BOUND, GAGGED AND BLOODIED.

FEDAYEEN
Do you love your wife?

Tom doesn't understand the question.

Fedayeen shows Tom that he has taken the travel device away and instead put a box of MATCHES into Tom's bound hands.

FEDAYEEN (cont'd)
Whoops. Yeah. It is gone. Can't have two of these devices too close to one another. Too volatile. They haven't worked on a good enough sealant to contain the harsh anti-matter effects, yet.

Fedayeen places his travel device down onto the ground next to Tom's.

CONTINUED:

FEDAYEEN (cont'd)

If the boxes were ever to come into contact with each other, Lord knows what would happen. Matter touching anti-matter? Whew! It's probable that everything around us might cease to exist.

Fedayeen proceeds to DOUSE the Egyptian man with GASOLINE. The man SCREAMS in excruciating PAIN as we CU on the gasoline pouring into his wounds. He loses consciousness.

Tom struggles to get loose, but cannot.

TOM

Stop that! Cut the shit, asshole!

Fedayeen stops, then slowly sits down next to the fire and stares across at Tom.

FEDAYEEN (cont'd)

Do you love your wife?

TOM

What? Of course, I do.

FEDAYEEN

Do you love your three little girls?

TOM

Yes. How do you know about them?

FEDAYEEN

I know all about you, Tom. You, your family, and your connection to Destiny Chemical.

(beat)

These men. Did those other two tell you about what they really did, or just some vague idea that they killed a lot of people?

CONTINUED: (2)

Tom thinks about the question and simply nods.

FEDAYEEN (cont'd)

As I said before you so rudely tussled with me, these scum were Islamic extremists. Were? Are? Were? I've leaped in and out of so many time periods I can't keep track anymore. Anyway, these hijackers flew planes into buildings, one of them being the Pentagon. They tried to crash a plane into the White House, too, but were stopped by some courageous passengers. Unfortunately, or fortunately, I'm not sure anymore, the plane disintegrated in a field in Pennsylvania.

TOM

My God.

Fedayeen gets up and slowly paces around the fire.

FEDAYEEN (cont'd)

They killed four thousand men women and children. Some of them? Muslim. As a result, the US retaliated. Oh, wars came and went, and came and went. Racism came and went, and came and went. Finally by my time the overall hatred wound up killing most every Muslim alive.

TOM

And you're the last?

FEDAYEEN

(nodding)

The last. The ironic thing is I don't blame the people who hated Muslims as a result of what these few scum did. I really don't. I blame them!

Tom struggles with his bound hands. Fedayeen pulls out a bag of marshmallows from a bag.

CONTINUED: (3)

FEDAYEEN (cont'd)

(angry)

They wanted to be Martyrs? Instead they ended up causing the extinction of their own kind. My own kind.

TOM

How did you know the antigen from Destiny Chemical could cause a rip in time?

FEDAYEEN

You know something funny? I didn't! It took me years of research, calculations, simulation. But the power source eluded me. Suddenly, there was a rare and unexpected alignment of planets that occurred in space. Five planets, the sun and the moon all lined up perfectly.

TOM

That's what the other two told me.

FEDAYEEN

I studied it closely. There was more power emanating from the resulting solar eclipse than you could ever imagine. There appeared to be an electromagnetic field surrounding it.

Fedayeen pulls out a marshmallow and eats one. He pulls out another one and offers it to Tom.

FEDAYEEN (cont'd)

Marshmallow?

Tom shakes his head indicating "no".

FEDAYEEN (cont'd)

The other scientists couldn't pinpoint where it was coming from, but I decided I couldn't wait. Now was the time.

CONTINUED: (4)

Fedayeen enjoys CHEWING the marshmallow.

FEDAYEEN (cont'd)
This is one hell of a good marshmallow.
Sure you don't want one?

Tom again shakes his head indicating "no".

FEDAYEEN (cont'd)
Anyway, I knew exactly what I'd have to do. After the explosion, I took my transporter device and set my coordinates. I came back to stop today's events from happening. By killing the hijackers. This man is the last one.

Tom drops the match box from his hands.

TOM
Why not just try to talk them out of it?

Fedayeen LAUGHS then becomes more serious.

FEDAYEEN
Husbands, wives and children were killed that day. You can't reason with machines, Tom. These men were killing machines, programmed to destroy.

Fedayeen pulls out the bag of marshmallows again.

FEDAYEEN (cont'd)
This time I think we'll toast one.

Fedayeen stands up and starts looking for a stick. Tom looks at Fedayeen not knowing what his motives are. Fedayeen looks back at Tom and reassures him.

FEDAYEEN (cont'd)
What? Relax. I need a stick.

(MORE)

CONTINUED: (5)

FEDAYEEN (cont'd)

With the power of the temporal rift subsiding, there wouldn't have been enough time for me to accomplish my mission. The rift ends here. Today. I couldn't go back any further in time. I was lucky enough to get here.

TOM

Why is that?

FEDAYEEN

To be quite honest, I didn't know it would work at all. I could have just as easily been disintegrated. But I wasn't. I'm here. A higher power is guiding me and wants me to succeed.

TOM

Gee, that sounds like something these guys would have said.

Fedayeen finds a loose thin branch on the ground.

FEDAYEEN

Ah-ha! A stick!

(beat)

Tom, Tom, Tom. I think it's only right that you should join me in this one final act of retribution.

Peels away the bark at the tip of the branch.

TOM

How come? I mean, why me?

Fedayeen leans over and puts the match box back into Tom's hands. He takes out a MATCH and STRIKES it. He stands Tom up and gives the BURNING FLAME to Tom to hold.

FEDAYEEN

Every life has a purpose, Tom. Every life has value. Meaning.

(MORE)

CONTINUED: (6)

As the FLAME slowly makes its way down the MATCH, Fedayeen begins his bizarre temptation of Tom.

FEDAYEEN (cont'd)

Now, I'll ask you again. Do you love your wife and children? Or maybe should I ask it this way...Did you love your wife and little girls?

As Tom watches the FLAME of the MATCH, he realizes that Fedayeen means that Tom also was killed in the attacks.

QUICK CUT TO:

CU as Tom and Maddie make mad passionate love.

FEDAYEEN (V.O.)

Your lovely wife, Maddie. How she'll miss you.

QUICK CUT TO:

Tom plays with his little girl, Michelle.

FEDAYEEN (V.O. cont'd)

Your daughter, Michelle.

QUICK CUT TO:

CU as Tom looks at the match. CUT WIDER as Fedayeen brings Tom closer to the unconscious Egyptian man.

QUICK CUT TO:

Tom tucks in daughter Candace into her bed. KISSES her on the forehead as she sleeps.

QUICK CUT TO:

Tom still holds the BURNING MATCH. He listens intently as Fedayeen continues with his temptation.

CONTINUED: (7)

FEDAYEEN (V.O.)
Your daughter, Candace.

QUICK CUT TO:

Tom helps daughter Brianna ride her first bike.

QUICK CUT TO:

CU as Tom looks intently at the BURNING MATCH. The RAGE is building up inside.

FEDAYEEN
Your lovely little girl, Brianna.

TOM
(eyes closed)
Don't. Don't do this.

FEDAYEEN
Think of them being without you for the rest of their lives, Tom. Now imagine all the children who lost parents. All the parents who lost children. All your friends.

TOM
(eyes closed)
Miguel. Henry. Fay.

Tom holds the MATCH lower towards the Egyptian man. The Egyptian man awakens to see Tom holding the BURNING MATCH.

FEDAYEEN
Husbands. Wives. Mothers. Fathers.

Tom throws the match onto the Egyptian man, engulfing the terrorist in FLAME. The man SCREAMS in agony, writhing around on the ground as Tom and Fedayeen stare, emotionless. ZOOM IN CU on Tom's EYES.

END OF SCENE.

CUT TO:

EXT. NEW YORK CITY DESERTED ALLEY - DAY

CU on Tom's EYES.

CUT WIDER, we see that Tom is back with Chantal in the alley. He hasn't left yet. He is back at the point where he stares down at her dying body.

Chantal is holding the ruler with Tom, which showed Tom a possible future. Chantal SPEAKS to Tom.

CHANTAL

You'll have to hurry. There's not much time left. Just don't

(coughs)

Just don't give into Fedayeen's temptation. Remember, he doesn't Have the power. He just thinks he does.

(coughs up blood)

I'm just sorry I never got to know you.

Chantal gently strokes Tom's face.

CHANTAL (cont'd)

Grandma always said...I had your eyes.

Chantal DIES.

TOM

What?

(panic)

What?

Realizing that Chantal was his granddaughter, Tom holds her dead body close. He CRIES into her lifeless body.

TOM (cont'd)

Aw no! Come back. Come back. Please, please.

(screams)

Please! Come back! Please, please--

CONTINUED:

Tom's panic subsides. He slowly rests Chantal back down onto the ground. He stands up, still slightly SOBBING and leaning against the wall of the alleyway. He looks around.

TOM

Police.

(thinks)

Police? Should I go to the police?

(thinks)

Who would believe me?

At that moment, two police cruisers show up, and TWO POLICE OFFICERS (20s) see Tom with a gun and two dead bodies on the ground. Tom drops the gun and picks up the transporter device.

POLICE OFFICER # 1

You!

POLICE OFFICER # 2

Freeze! Police!

Tom realizes the police won't believe anything he tells them. He panics and runs.

CUT TO:

EXT. NEW YORK CITY - CHASE SEQUENCE - CONTINUOUS

Tom runs out of the alley. The police give chase, but Tom gets away by ducking into an abandoned building.

CUT TO:

INT. ABANDONED BUILDING STAIRWELL - CONTINUOUS

Tom runs up a flight of ROTTED stairs, partially falling through one step and injuring his right leg. He pulls the leg out of the steps and continues LIMPING up to the roof of the building.

CUT TO:

EXT. ABANDONED BUILDING ROOF - CONTINUOUS

CONTINUED: (2)

BREATHING HEAVY, Tom looks up at the sky.

CUT TO:

EXT. TEMPORAL RIFT/CELESTIAL EVENT - CONTINUOUS

The CELESTIAL EVENT is beginning to FADE, and Tom realizes events have already been changed since Fedayeen has already killed most of the terrorists.

CUT TO:

EXT. ABANDONED BUILDING ROOF - CONTINUOUS

TOM

(to himself)

Okay, think. The only way to bring this guy down is by going back to the point where Fedayeen first arrived into this time. But when? It could be any time. Coordinates. It could have been any of the terrorists arrival times.

Tom makes his way over to the edge of the building and looks out across the city.

TOM

Places. That's right. I need a location. I need to know not only when but where. I could transport anywhere.

Off in the distance he sees TIMES SQUARE and the New York Stock Exchange TICKER.

CUT TO:

EXT. TIMES SQUARE, NYC - CONTINUOUS

CU on the New York Stock Exchange TICKER.

CUT TO:

EXT. ABANDONED BUILDING ROOF - CONTINUOUS

CONTINUED: (3)

TOM (cont'd)
The trade for Destiny Chemical. They
said they knew when the trade was made.
(beat)
I need to go back. Shit.

CUT TO:

EXT. BUSINESS PLAZA - CONTINUOUS

FLASHBACK:

Tom recalls bumping into Fedayeen at the Plaza and entering
the building as Tom returned to reading his newspaper.

TOM (V.O.)
Back to seven thirty, when I was with
Henry.

Tom remembers looking back and seeing HIMSELF.

TOM (V.O. cont'd)
That's why I saw me. I was trying to
stop me. To warn me. But I arrived too
late. Then, Chantal and Morris grabbed
me. I mean, grabbed him. I mean, Aw,
hell. They could have just left me
alone, but no.

FLASHBACK ENDS.

CUT TO:

EXT. ABANDONED BUILDING ROOF - CONTINUOUS

TOM (cont'd)
That's not right. All right, marine.
Think. Think. You can't stop Fedayeen
from killing the last guy. That's what
Chantal was trying to warn me about.

CU on the transporter device.

(MORE)

CONTINUED: (4)

TOM (cont'd)

So, I need to get to the Trade Center to somehow stop the Destiny Chemical trade from happening.

Tom looks at the bizarre looking counter on the device.

TOM (cont'd)

But Fedayeen was already going into the building.

CU on the transporter device. Tom looks at the bizarre looking counter on the device. He tries to remember the exact moment he saw himself this morning, then inputs the coordinates "910010730".

TOM (cont'd)

Okay. That when. Now, how about where? What are the coordinates for the Trade Center?

Tom once again looks at the bizarre looking counter on the device. There is a field on there to input latitude and longitude coordinates.

TOM (cont'd)

A GPS. Cool. Nice to see they still use these in the future. Good investment. If I input a location, it'll figure out the latitude and longitude.

(beat)

I hope. Okay, destiny. Here we come. C'mon, baby. Put me where I wanna be.

The machine PULSATES. There is a LIGHTNING FLASH as Tom moves back in time.

END OF SCENE.

SMASH CUT TO:

EXT. EXPRESS TRAIN TO NEW YORK CITY - DAY

TITLE: New York

CONTINUED:

Tom has returned to the crowded express train. He is leaning into the buxom woman again, who again is holding a train handle. She is dressed differently than before.

Tom lets go of the handle as he falls.

TOM

Excuse me. Sorry.

BUXOM WOMAN

Watch it, jerk!

Tom realizes he's back on the train from the morning.

TOM

(to himself)

I'm back on the train. Hmmm. Did I replace myself? If not, then shouldn't there be two of me here?

Tom reads the headline of a newspaper A PASSENGER (50s) is holding to check the date. Tom sees INTERCUT headline that it is not September 11th, but rather September 10th, 2001.

PASSENGER

Hey buddy. Get your own paper.

TOM

Yesterday. I came back too far and I'm nowhere near the Trade Center.

PASSENGER

Yeah, commuter rail sucks.

RAILCAR ANNOUNCER (V.O.)

Trade Center next stop.

TOM

Okay. So, I was close.

Tom inputs the coordinates "911010730" and adjusts the GPS indicator slightly. The machine PULSATES again and Tom moves back to that time again. PASSENGERS don't react.

END OF SCENE.

CUT TO:

EXT. BUSINESS PLAZA - EARLY MORNING

At dawn, Fedayeen MATERIALIZES. He sees a janitor coming out of a "port-o-potty". No one else is around.

FEDAYEEN

Excuse me. Do you have the time?

JANITOR

Yeah, it's--

Fedayeen grabs the janitor and pulls him back into the "port-o-potty".

END OF SCENE.

CUT TO:

EXT. BUSINESS PLAZA - EARLY MORNING

It is later that same morning, and Tom MATERIALIZES next to himself standing next to Henry moving towards the coffee vendor cart. He is about to reach out but remembers what happened to Miguel. Tom makes himself look like a REFLECTION in the building.

Tom looks out at the coffee vendor cart and witnesses himself being abducted by Chantal and Morris.

TOM

Shit!

Once again, Tom looks up at HIMSELF. A repeat of the earlier scene as Tom is pushed into the back seat of the cab, Chantal sits next to him.

He looks out the side to call for help, but before he can, he looks up onto the steps and sees himself staring back at him from the entrance to the building.

Tom in the building now looks over and spots Fedayeen. Fedayeen gets into an elevator and the doors close.

CONTINUED:

TOM (cont'd)

I didn't come back far enough. Fuck!
I didn't-- God damn it! Now there's
three of me here! Holy shit I suck at
this.

The transporter device has an odd SURGE in power, getting HOT until Tom drops it. He picks it back up carefully.

There is a TELEVISION in the lobby area DISPLAYING a NEWS REPORT on a "celestial disturbance".

Tom limps over to the television and watches intently.

NEWS ANNOUNCER (V.O.)

The last time five planets, the sun and moon all lined up in such a configuration was back in February of 1962. Of course, there was another alignment just last year in May. So, this new unexpected alignment has many scientists astounded. The force being generated by the solar eclipse is absolutely enormous.

Tom remembers Fedayeen telling him about the planetary alignment in his time and how the power was incredible.

TOM

It's happening in both times. The planets are lining up in both time periods.

(realizing)

It not Fedayeen. It's the fuckin' planets!

Then he sees the other earlier version of himself (or "TOM # 2") chasing after Fedayeen, limping slightly.

Tom # 2 enters into the elevator. Tom limps over to the elevator calling out after Tom # 2.

TOM

Tom! Wait!

CONTINUED: (2)

Tom # 2 sees Tom but the elevator closes. Tom limps over to another elevator.

CUT TO:

INT. WTC ELEVATOR - CONTINUOUS

CU as Tom presses the button to the floor where he works.

CUT TO:

INT. WTC BUSINESS OFFICE - CONTINUOUS

The elevator doors open. Tom # 2 limps out. He looks around for Fedayeen. He doesn't see him. A WOMAN, FAY (20s), walks passed him.

FAY

Hi Tom. You're here early. Hurt your leg?

Tom # 2 looks around, distracted.

TOM # 2

Fay. Uh, yeah. Broken stair.

FAY

Looking for somebody?

TOM # 2

No. Yes. Actually, Um, Fay. Has anyone been looking for me?

FAY

The janitor was by a little while ago. Something about cleaning up the mess in the men's bathroom. I didn't even know there was a mess in the bathroom. Anyway, he asked where you sat. I showed him your desk, but told him you weren't in yet. Went in over there.

Fay points to a men's room. Tom # 2 realizes Fedayeen must be waiting for him in there.

CONTINUED: (3)

CUT TO:

INT. WTC REST ROOM - CONTINUOUS

Tom # 2 enters the men's room. He slowly looks around. Nobody appears to be in there.

Tom # 2 looks under the washroom sink. There he sees the counter around the sink almost MELTED. He leans under the sink and looks closely as he views the cindered REMAINS of Miguel.

TOM # 2

Oh God. Aw, no. Miguel.

Fedayeen suddenly ATTACKS from behind a stall, pulling Tom # 2 up and putting a knife to Tom # 2's throat.

FEDAYEEN

I had hoped this would end differently.

Fedayeen slits the throat of Tom # 2. Tom # 2 falls to the ground, clutching his throat.

FEDAYEEN (cont'd)

Now I guess I'll have to make the call.

Tom, presumably having followed Tom # 2's path, has caught up to him and bursts into the rest room. He looks at Fedayeen, sees the remains of Miguel on the floor.

He sees Tom # 2 lying on the floor in a pool of BLOOD. A PULSATING LIGHT emerges around Tom as if he's fading out of existence. Tom's anger at Fedayeen is now at its peak.

TOM

You sick deluded fuck!

Tom lunges towards Fedayeen. Fedayeen steps back. Tom is curious by this move then realizes there's something that Fedayeen is scared of. Tom lunges again at Fedayeen, who counters to the side and runs past Tom. Tom chases.

END OF SCENE.

CUT TO:

INT. WTC BUSINESS OFFICE - CONTINUOUS

Fedayeen runs through the office and into the stairwell.
Tom follows.

CUT TO:

INT. WTC STAIRWELL - CONTINUOUS

Fedayeen is seen running up the stairwell. Tom chases,
still limping.

TOM
(with each step)
Ow! Ow! Ow!

CUT TO:

INT. WTC OBSERVATION DECK - CONTINUOUS

Up on the observation deck. Fedayeen arrives first, winded.
The rest of the deck is not open yet. A SECURITY OFFICER
(40s) approaches.

SECURITY OFFICER
I'm sorry, sir, but you'll have to...

Fedayeen punches the security officer in the stomach,
knocking him out. He continues running. He is also starting
to have a PULSATING LIGHT surrounding him. He moves to a
window and sees the temporal rift collapsing. He takes out
his transportation device and looks at it.

TOM
It didn't work, did it, Fedayeen?

Fedayeen turns. Tom is there carrying the other
transportation device.

TOM
You thought you could change time, but
the rift isn't going to let you, is it?

CONTINUED:

FEDAYEEN

(frustrated)

No. It...it seems to be healing. Sort of like a wound. It's...healing.

(agitated)

No. It has to work. It has to. An entire race will be lost.

TOM

Maybe not. Who knows what the future holds? You told me you felt a greater power at work. Remember?

FEDAYEEN

Simulations, simulations.

TOM

I'm not a scientist, but I know that there's a lot of shit about space we don't know. If you used the antigen in those simulations, and it didn't work, how do you know it worked at all? How do you know it wasn't just something in space which caused the anomaly?

Fedayeen ponders as he looks deep into the TEMPORAL RIFT.

END OF SCENE.

CUT TO:

EXT. PLANTARY ALIGNMENT/SOLAR ECLIPSE EVENT - SPACE

FLASHBACK:

We see Fedayeen remembering a test he conducted prior to the events that happened on the space station.

He SHOOTS another projectile into a solar eclipse taking place above the Earth. Similar VISUAL EFFECTS happen as before, only this time, diminish quickly.

CONTINUED:

FEDAYEEN (V.O.)

The solar eclipse. There was an unusual highly active solar eclipse created by the conjunction. I tested the antigen in the solar eclipse. It appeared to be successful, or so I thought.

FLASHBACK ENDS.

CUT TO:

INT. WTC OBSERVATION DECK - CONTINUOUS

TOM

You said you needed the power of the antigen when it combined with the forces being generated by the planetary alignment when the solar eclipse happened.

Tom takes a step toward Fedayeen. Fedayeen nears a window.

FEDAYEEN

Don't come any closer.

TOM

Listen. The planets are lining up again. Now in both time periods, yours and mine. Maybe your future was a, a, an aberration of that.

Fedayeen ponders this hypothesis, becoming incredibly disturbed by the possibility.

FEDAYEEN

The waves emanating from the solar eclipse?

(beat)

The conjunctions from two time periods. They're pulling together as a result of some disturbance.

CONTINUED: (2)

TOM

That's right. You didn't have anything to do with this. But these devices, filled with antimatter, are somehow pulling these events closer to each other, tearing time apart. Take a look outside.

Fedayeen looks out one of the observatory windows that overlooks the street below.

END OF SCENE.

SMASH CUT TO:

EXT. WORLD TRADE CENTER PLAZA - CONTINUOUS

MONTAGE BEGINS:

CLOUDS and HEAT LIGHTENING associated with the TEMPORAL RIFT begin to go wild as all sorts of people, places and things from various time periods intersect with, or crash into, each other.

MULTIPLE PEOPLE experience the fabric of time falling apart.

A STOCKBROKER from 2001 (30s) is KILLED, run thru by the sharp SWORD held by a KNIGHT (50s).

Several cars from various eras CRASH into one another. As drivers exit their cars, a huge STAMPEDE of WILD HORSES rides over the roofs of the cars, KNOCKING several people down and SMASHING WINDOWS and other parts of the cars.

A WOMAN from the 1920s stands next to a baby carriage, holding her baby close as she looks up at the TEMPORAL RIFT. As she does several PUNK ROCKERS (20s) from the 1980s run past and knock over her carriage.

A CAB DRIVER from 2001 backs into a car. He gets out and yells at the other driver, who exits her car and turns out to be MARILYN MONROE (30s).

CONTINUED:

STEVEN TYLER (50s) from AEROSMITH witnesses A NATIVE AMERICAN INDIAN from the 1300s scalp a SCIENTIST (40s) from the future.

STEVEN TYLER
Whoa, dude! Holy shit!

A JOHN LENNON (30s) walks behind Tyler and speaks in a Liverpool accent.

LENNON
Yeah, it's a real mind bender, isn't it? Looks like it'll be a great movie.

Lennon continues walking past as Tyler reacts.

STEVEN TYLER
What the fuck?

MONTAGE ENDS.

CUT TO:

INT. LIVING ROOM - DAY - CONTINUOUS

Willie's living room again. He is entering from the kitchen carrying a beer. The television is playing some early morning news program. Willie stands in the entryway above his chair and pulls the tab off his beer. HIS WIFE (V.O.) complains to Willie from the kitchen.

WILLIE'S WIFE
What are you doing?

WILLIE
God damn. Ears like an elephant with a butt to match.
(shouts off to her)
I'm havin' a beer.

WILLIE'S WIFE
Are you crazy? It's eight o'clock in the morning, Willie!

CONTINUED:

WILLIE

Ah, quit yer bitchin', woman!

Willie takes a sip of his beer. He looks down at his chair and sees HIMSELF (WILLIE # 2) sitting there, SIPPING a beer and watching television. Willie # 2 looks at Willie.

WILLIE # 2

What in the name of Sister Mary Josephine?

WILLIE

What in the hell?

Both Willies shrug their shoulders and shake their heads. A moment later, Willie looks down at his chair and nobody is sitting there. Puzzled by this, he takes the beer back to the kitchen.

WILLIE (cont'd)

Maybe you're right. It's too early.

Willie exits out into the kitchen.

END OF SCENE.

CUT TO:

EXT. CONNECTICUT HIGHWAY - DAY - CONTINUOUS

TITLE: Connecticut

An overhead or BIRD'S EYE SHOT of a three-lane Connecticut highway. A white mid-size car drives along in the center lane with no cars near it. The windows to the car are lowered.

ZOOM IN CU next to the vehicle. Maddie is driving Michelle, Candace. Brianna is not clearly noticeable, although she seems to be sleeping. Michelle and Candace are once again arguing. Michelle is checking her backpack for something to eat.

CONTINUED:

MICHELLE

I can't believe you took the last
crackers, Candace.

CANDACE

Dad said I could have them.

MICHELLE

Well, Mom said I could have them first!

CANDACE

Nuh-uh! I asked Dad before you asked
Mom!

MICHELLE

Mom!

MADDIE

Easy, girls! We'll be there soon! Just
be patient!

BIRD'S EYE SHOT of the highway shows two more vehicles
entering the lanes on either side of Maddie's car. They are
both identical to Maddie's car, also with windows lowered.

Maddie doesn't notice anything unusual, but Candace and
Michelle stop arguing the minute they look out of the car
and see THEMSELVES in the other two vehicles.

CANDACE

Mom...

MADDIE

Not right now, Candace.

Candace and Michelle look at their counterparts (MICHELLE #
2 and CANDACE # 2 and MICHELLE # 3 and CANDACE # 3) in the
other vehicles, who look back at them.

MICHELLE # 3

This is so cool!

CONTINUED: (2)

CANDACE # 2
Mom! You've gotta see this!

MADDIE
Look, I told you girls-

Maddie stops, hearing echoing comments from the other two vehicles next to her. She looks left and right and sees MADDIE # 2 and MADDIE # 3 driving their respective cars and saying similar things to their daughters.

MADDIE # 2
Oh, my God!

MADDIE # 3
Jesus!

All three Maddies slam on the BRAKES, STOPPING their cars, causing a multiple identical car COLLISION behind them.

Maddie and the girls unhook their seat belts, get out of the car and take a look around at the highway. All the other cars have disappeared.

MICHELLE
Mom, what happened?

CANDACE
What was that?
(to MICHELLE)
Did you see that, too?

MICHELLE
Yeah.

CANDACE, MICHELLE
That was so cool!

Michelle and Candace high five one another as Maddie stares out along the highway, trying to figure out what just happened. She looks back inside the car. CU to see a pale and unconscious Brianna.

END OF SCENE.

CUT TO:

EXT. WORLD TRADE CENTER PLAZA - CONTINUOUS

SEVERAL PEOPLE from various times stand near the center of the plaza, staring at each other's odd clothes and unique appearances. Suddenly a large THUMPING SOUND is heard.

The people all slowly look toward a large glass building. The THUMPING becomes faster and begins to shake the large glass building.

The building SHATTERS away to reveal several large TRICERATOPS stampeding. The PEOPLE all scatter.

END OF SCENE.

BACK TO:

INT. WTC OBSERVATION DECK - CONTINUOUS

Tom takes another step toward Fedayeen, who counters back.

FEDAYEEN

The transporter devices are causing this?

TOM

I don't know. Maybe. My guess is somehow they're acting like lightning rods, pulling the planetary alignments from both the future and the past into one another.

FEDAYEEN

This is some sort of trick.

TOM

No. It isn't. I saw it on the news. Listen to me, Fedayeen. The antigen NEVER worked. All it did was allow you to ride a wave created when these alignments naturally occurred in both times. These things somehow are able to tap into the source of that energy.

(MORE)

CONTINUED:

TOM (cont'd)

Now that the planets in both times are colliding into a single alignment, and everything is merging. We need to destroy these things or the universe itself will cease to exist.

FEDAYEEN

How do you know?

TOM

Chantal and Morris told me they saw the universe destroyed as they left their time.

FEDAYEEN

But my people?

TOM

Fix this and your people may still be alive in the other timeline. Think about it. Destiny Chemical wasn't supposed to happen. You shouldn't have even been able to do what you did.

FEDAYEEN

No. You're lying. It can't be true.

TOM

Dude, you blamed the terrorists for what they did. But you're to blame for the destruction of Earth in the future.

FEDAYEEN

No. I saved my people!

TOM

You saved nothing! Think about it. Destiny Chemical wasn't supposed to happen. The antigen failed. You took a polluted sky and corrupted it. Destroyed it. You're as bad as they are. Were. Whatever.

CONTINUED: (2)

FEDAYEEN

The antigen. That's the anomaly.
Have to fix it. Maybe if I go back--

TOM

(interrupting)

No! No! No more going back and forth
and back again! It needs to stop. Now!

Fedayeen ponders as his device starts to OVERLOAD. The TEMPORAL RIFT begins to come closer to the observation window.

FEDAYEEN

The rift. It's moving! It's coming
closer. The devices. It wants them.
The power. Yes. It needs the power.

Tom examines the RIFT as it slowly WRAPS ITSELF AROUND THE THE TOWERING BUILDING like a spider on its prey. Tom has an epiphany.

TOM

Fedayeen, my guess is what's suppose to
happen today can't be changed, no
matter how hard we may try. But perhaps
it was your future that wasn't supposed
to happen.

Fedayeen shakes his head in fervent disagreement.

FEDAYEEN

No. Not possible.

TOM

Maybe that's something that can be
fixed and that's what the rift is
trying to do. Correct itself. It needs
the power of these devices to finish.

(to himself)

Jesus. Maybe I am turning into Doctor
Fucking Who.

CONTINUED: (3)

FEDAYEEN

No. It can't. The future--

TOM

(interrupting)

If we allow the rift to happen, it will let the present take its course, as it should. The future may be different. Better. Worse. But it'll be its own future. Not a future that's the result of one man's obsession with the manipulation of time.

FEDAYEEN

(skeptical)

You don't really believe that there will ever be a peace?

TOM

I don't know. Maybe not at first, but eventually. I believe that. And I'll fight for it. That's why I became a marine. That's why I love this country.

Tom positions himself even closer to Fedayeen.

FEDAYEEN

Can't think straight. Confused.

TOM

People need to be allowed to find their own destiny. Maybe we'll still fuck up from time to time making mistakes, but perhaps this time, our people will ultimately find a better solution for what's suppose to happen here today.

Tom's device also starts to OVERLOAD. Several windows CRACK and SHATTER around the two as LIGHTNING and WIND surround them.

TOM

Fedayeen! We have to get rid of these things! Now!

CONTINUED: (4)

FEDAYEEN

No! I must go back! Try again! I will
sacrifice myself for this cause!

TOM

Then so will I!
(beat)
God!

Tom rams his transporter device into Fedayeen's. An intense SPARK occurs.

TOM

Honor!

LIGHTNING from the CELESTIAL RIFT BLASTS through the observation windows, STRIKING the two devices.

PREACHER (V.O.)

On September 11th, Tom Carson went to work as many did to World Trade Center North Tower.

Various COLLIDING IMAGES of New York from the beginning of time and into its future merge.

TOM

Country!

Fedayeen just stares at Tom in horror. Tom begins to FADE, while Fedayeen catches FIRE and SCREAMS.

END OF SCENE.

CUT TO:

EXT. PLANETARY ALIGNMENT - SPACE

Computer generated images of the planets re-aligning to proper positioning for this time period and in the future.

CONTINUED:

As the planets re-align, a massive shock wave effect kills both Tom and Fedayeen. As the effect subsides, time is restored.

END OF SCENE.

CUT TO:

Ten seconds of BLACKNESS.

SLOW DISSOLVE TO:

We see black and white slow motion silent airport VIDEO of TERRORISTS arriving at respective airports.

DISSOLVE TO:

EXT. BUSINESS PLAZA - EARLY MORNING

Tom is transported back next to Henry. He carries the newspaper. Tom looks around the plaza. Everything appears normal. Realizing he has the newspaper, he glances at the INTERCUT headline: "Boy Survives Shark Attack!" There is nothing about the hate crimes.

HENRY

Tom? Tom?

Tom looks at Henry, dazed.

TOM

What?

HENRY

I asked you what did Miguel want? You spoke to him, remember?

Tom sees his reflection in the glass building. He goes over and puts his hand on the glass.

HENRY (cont'd)

You okay there, bud?

Miguel enters from the door to the building.

CONTINUED:

MIGUEL

Hey, dudes! Wassup?

HENRY

Here it comes. Miguel's gonna say
"'Bout time you showed up".

MIGUEL

Got to get here earlier, if you wanna
catch up with me. I keep the economy
runnin', dude. Hey, I got some more dot
com stocks I wanna unload. Any takers?

Henry shakes his head "no" furiously. Tom slowly pulls his
hand away from the building.

HENRY

Anyone catch NYPD Blue last night?

TOM

Yeah. Summer repeats. I hate them. Show
sucks since Jimmy Smits left.

MIGUEL

Yeah.

TOM

Miguel. Did you call me this morning?

MIGUEL

Me? No. Why.

Tom looks up at the sky.

TOM

Nothing. Beautiful day, huh?

HENRY

Gonna be hot. C'mon. Let's get inside.
You gettin' a coffee, Tom?

Tom looks over at the coffee cart vendor, who is standing
alone.

CONTINUED: (2)

Tom doesn't recall anything that has happened. He just feels like he's experienced some odd, ridiculous dream that he can't remember.

TOM

Nah, I'm good. It's too hot. Gonna be pushing ninety today. Let's go.

Miguel, Henry and Tom enter the building. As the camera CUTS WIDER we see that it's the World Trade Center and then we see the date.

TITLE: New York City. September 11th, 2001.

DISSOLVE TO:

BLACKNESS.

The following recording from 9-11 plays in complete darkness.

BATTALION 1 (V.O.)
Battalion 1 to Manhattan.

DISPATCHER (V.O.)
Battalion 1.

BATTALION 1 (V.O.)
We just had a - a plane crashed into an upper floor of the World Trade Center. Transmit a second alarm and start relocating companies into the area.

DISPATCHER (V.O.)
Ten-four Battalion 1.

BATTALION 1 (V.O.)
Battalion 1 is also sending the whole assignment on this box to that area, K.

ENGINE 6 (V.O.)
Engine 6 to Manhattan, K.

CONTINUED: (3)

DISPATCHER (V.O.)
Engine 6.

ENGINE 6 (V.O.)
The World Trade Center - Tower Number
One is on fire. The whole outside of
the building. There was just a huge
explosion.

END OF SCENE.

DISSOLVE TO:

INT - CHURCH FUNERAL - DAY

A beautiful cathedral. A funeral service for Tom Carson.

CU on Maddie, upset but not crying. Trying to be strong.

Tom's coffin is draped with the American flag half way
covering it. The lid of the coffin is open.

Some MOURNERS are dressed in appropriate dress marine
funeral garb.

THE PREACHER (50s) addresses the MOURNERS.

PREACHER

On September 11th, Tom Carson went to
work as many did to World Trade Center
North Tower. At approximately 8:45 in
the morning, as we all know, a plane
crashed into the tower at a speed of
four hundred miles an hour.

Maddie looks at the coffin.

QUICK CUT TO:

INT. ELEVATOR, WTC BUILDING - DAY - CONTINUOUS

Henry's cell phone rings. He is standing next to an
elevator with Tom and Miguel. Henry answers the phone.

CONTINUED: (4)

HENRY

Hello?

(beat)

Hey, Tom. Dude!

PREACHER (V.O.)

Just one hour before the catastrophe,
Tom received a phone call from Maddie.

Henry hands Tom phone. Tom is curious who is calling him on Henry's phone. Tom speaks into the cell phone.

TOM

Hello?

CUT TO:

EXT. CONNECTICUT HIGHWAY - DAY - CONTINUOUS

An overhead or BIRD'S EYE SHOT of a Connecticut highway again and Maddie's white mid-size car.

CU of Maddie in her car on Tom's cell phone.

MADDIE

Tom, it's me.

BACK TO:

CU of Tom on Henry's cell phone.

TOM

Maddie?

PREACHER (V.O.)

The call came in on his friend Henry's cell phone. Apparently, Tom had left his phone at home, so Maddie called Henry in the hopes of reaching Tom.

QUICK CUT TO:

CU of Maddie on Tom's cell phone.

CONTINUED: (5)

MADDIE

That accident Brianna had this morning
wasn't her spilling her cereal.

QUICK CUT TO:

FLASHBACK:

CU of Brianna spilling her cereal.

FLASHBACK ENDS.

BACK TO:

Tom quickly exits the elevator, leaving Miguel and Henry.

PREACHER (V.O.)

Maddie mentioned that Brianna was
vomiting furiously.

CUT TO:

EXT. CONNECTICUT HIGHWAY - DAY - CONTINUOUS

ZOOM IN CU on a very pale and sickly looking Brianna in the
back seat of Maddie's car.

CUT TO:

CU of Maddie on Tom's cell phone.

MADDIE

She's passed out. I'm taking her to the
hospital.

PREACHER (V.O.)

As if something told Tom to go, he said
he'd meet Maddie at the hospital.

CUT TO:

EXT - WORLD TRADE CENTER - DAY - CONTINUOUS

CONTINUED: (6)

Tom exits the World Trade Center building and hails a cab near the coffee vendor.

The cabbie with a weird hat pulls up to the coffee vendor again. He gets out of the cab. He looks at Tom as if Tom looks familiar.

Tom briefly explains the situation and both he and the cabbie quickly get back into the cab and drive away.

BACK TO:

INT - CHURCH FUNERAL - CONTINUOUS

CU as the Preacher continues SPEAKING to the mourners.

PREACHER

Turns out Brianna just had a minor gastrointestinal infection. But by the time Tom and Maddie met at the hospital, they learned of the tragedy that took place that day.

CUT TO:

INT. HOSPITAL WAITING ROOM - DAY - CONTINUOUS

Tom and Maddie watch September 11th NEWS FOOTAGE on a television at the hospital. Tom is CRYING, remembering his friends. Maddie hugs Tom, consoling him.

BACK TO:

INT - CHURCH FUNERAL - CONTINUOUS

CU on the Preacher as he continues.

PREACHER (cont'd)

Tom lost his friends Henry, Miguel, and everyone he worked with. Tom, feeling the need to answer what he felt was a higher calling, re-activated his status as a marine and served in both Afghanistan and Iraq for ten years.

CONTINUED: (7)

CUT TO:

EXT. FARDUS SQUARE, IRAQ - DAY - CONTINUOUS

We're back at the Iraqi village from earlier. The villagers are still screaming at Tom.

SMASH CUT TO:

EXT. NEW YORK ALLEY - DAY - CONTINUOUS

CU on Chantal as she speaks to Morris.

CHANTAL

He has no idea who he is.

MORRIS

Or what will become of him.

SMASH CUT TO:

EXT. FARDUS SQUARE, IRAQ - DAY - CONTINUOUS

As the camera CUTS WIDER away from the screaming villagers, we realize that Tom is not in "Operation Desert Storm", but rather in "Operation Iraqi Freedom" in 2004.

Tom is serving in Fardus Square, Iraq.

PREACHER (V.O.)

Many times, Tom told me he felt blessed to be able to serve his country, but longed for peace.

It's April 4th, 2004 at the very moment when the noose is fastened around the neck of the towering BRONZE STATUE of former dictator Saddam Hussein.

AN IRAQI MAN (40s) takes a SLEDGE HAMMER to the base of the statue.

Other US MARINES move in toward the statue with an ARMORED VEHICLE and a chain.

CONTINUED: (8)

PREACHER (V.O. cont'd)

When a suicide bomber tried taking out a Mosque, Tom led his troops in an effort to save over three hundred men, women, and children.

The statue is pulled to the ground signifying that the villagers were not screaming at Tom, but rather at the Saddam representation.

PREACHER (V.O. cont'd)

For bravery in service, Tom was awarded the distinguished Medal of Honor and promoted to the rank of Lieutenant Colonel.

The villagers converge on the statue, stomping on it and tearing it apart.

CUT TO:

INT - CHURCH FUNERAL - DAY - CONTINUOUS

Tom's lifeless BODY lay in an open casket coffin. He looks a little older and is dressed in appropriate military garb.

An aged Willie is slumped silent and motionless in a wheelchair a short distance from the coffin. He appears to be debilitated by stroke.

Willie is wheeled over next to Tom's coffin, where he looks over the body. Willie slowly puts the ribbon only from his own Medal of Honor onto Tom's breast, and then pats it with his hand. Willie is then wheeled away as the coffin is closed.

SMASH CUT TO:

CU on the Preacher as he continues.

CONTINUED: (9)

PREACHER

Tom is considered a hero by both the Iraqi people and Americans. Perhaps Tom's contribution helped to bridge the significant chasm that once separated our people, bringing us closer to that peace he longed for. For that honor, I'm sure he'd be grateful.

CUT WIDER on Maddie and Tom's three daughters who are now ten years older. BRIANNA (14) leans on her mother for comfort. CANDACE (20) sits next to a now married MICHELLE (18) who leans on her husband, BASIL JENKINS (20s) with one arm. Michelle holds onto a pretty BABY with her other arm.

PREACHER (cont'd)

Tom was also grateful to see his daughters grow. To see daughter Michelle get married to childhood sweetheart Basil Jenkins and to witness the birth of granddaughter, Chantal.

CU on BABY CHANTAL sitting on Michelle's lap clapping her hands, smiling.

CUT TO:

BLACKNESS.

TITLE: New York - Tomorrow.

Serenity Prayer: "God grant me the serenity to accept the things I cannot change; courage to change the things I can; and wisdom to know the difference. Living one day at a time; Enjoying one moment at a time; Accepting hardships as the pathway to peace; Taking, as He did, this sinful world as it is, not as I would have it; Trusting that He will make all things right if I surrender to His Will; That I may be reasonably happy in this life and supremely happy with Him Forever in the next. Amen." --Reinhold Niebuhr

FADE OUT.

THE END