

"Impulse"

by  
Dylan Brann

Address:  
Dylan Brann  
725 W 50th St.  
Erie, PA 16509

Total Pages: 113  
E-Mail: [dylan.brann@gmail.com](mailto:dylan.brann@gmail.com)  
Phone: (814) 746-2775  
Copyright 2014 © All Rights Reserved

FADE IN:

EXT. HIMALAYAN MOUNTAIN RANGE - DAY

Jagged snow-capped peaks stretch away in every direction. A blinding snowstorm blows through the range. A LONE FIGURE in RATTY LAYERS clammers up the side of the mountain's face. The figure's movements are sluggish as it trudges against the elements uphill. The figure stops and looks in the distance.

The BROKEN REMAINS of a crashed jetliner sit idly on the mountainside, partially covered in snow. There are a number of SKELETONS scattered around the jet, some still stuck in badly worn aisle seats, the remains broken and frozen over.

The figure turns away and continues climbing up the mountain.

A LARGE FORTIFIED VILLAGE appears at the very top. The lone figure stares up at it and then pulls the layers away from its arm - its is littered with NUMEROUS WRISTWATCHES set to the same minute by varying hours. The figure continues up...

INT. VILLAGE TEMPLE

The cloaked figure sits cross-legged on the floor of a mysterious temple filled with BUDDHIST architecture. It sips from a small CUP OF TEA and then places it on a small saucer.

An OLD MONK, 80s, sits across from the figure and watches it. He begins SPEAKING TIBETAN while a YOUNG APPRENTICE, teens, standing behind the figure translates in a Tibetan accent.

YOUNG APPRENTICE

You have travelled a great distance  
and are here to claim an object.

The figure pulls back its cloak - a beautiful young woman is revealed beneath with vibrantly dyed purple and pink hair. This is VEGA, 21. Her appearance seems to move the Monk. He turns back to his apprentice and nods. He produces a LOCKED WOODEN BOX to his master who in turn removes a NECKLACE from beneath his robes with a SMALL GOLDEN KEY dangling from it.

He hands the key-necklace and locked wooden box to Vega who takes them - a small BIRTHMARK on her wrist is revealed. Vega UNLOCKS the wooden box - a FUTURISTIC WRISTWATCH is revealed.

J. ROBERT OPPENHEIMER (V.O.)

We knew the world would not be the  
same...

## INT. AUDITORIUM - MORNING

A famous INTERVIEW with J. ROBERT OPPENHEIMER taken from the 1965 Television Documentary "The Decision to Drop the Bomb" cast on a large projection screen. The choppy, black and white J. Robert Oppenheimer is staring right at the camera.

J. ROBERT OPPENHEIMER (V.O.)

Few people laughed, few people cried, most people were silent. I remembered the line from the Hindu scripture, the Bhagavad-Gita. Vishnu is trying to persuade the Prince that he should do his duty and to impress him takes on his multi-armed form and says, "Now I am become Death, the destroyer of worlds." I suppose we all thought that, one way or another.

The video cuts out and a SPOTLIGHT shines on JAY HITCHENS, 28, wearing a suit and tie. He is standing at a pedestal in a large campus auditorium packed with various STUDENTS. A PANEL OF ACADEMICS sit in the front row, watching him meticulously.

JAY

While Oppenheimer was of course known to all as the "father of the atomic bomb", it was his later work that truly superceded his contribution to atomic weaponry in scientific importance. A bold statement to make, I understand. I mean, how do you weigh any research against the deaths of nearly a quarter-million Japanese citizens?

Familiar images of the destruction left in the wake of the atomic bombings of Hiroshima and Nagasaki fill the screen.

JAY (CONT'D)

Or the disastrous effects of Chernobyl in Belarus, the Ukraine, and southern Russia? The surrender of the Japanese Empire in 1945? Or the millions who enjoy the product of cheap nuclear energy? It would be difficult, but thankfully... that is not the focus of my thesis.

The crowd laughs lightly. Jay smiles.

JAY (CONT'D)

From the Manhattan Project, where  
was someone like Oppenheimer to go?  
Nuclear physics, spectroscopy, and  
finally... quantum field theory.

Jay picks up a REMOTE CONTROL and presses a BUTTON on it -  
the "FEYNMAN DIAGRAM" appears behind him on the screen.

JAY (CONT'D)

One of the first major contributors  
to quantum electrodynamics,  
Oppenheimer sought to understand  
matter smaller than even the atom,  
and more chaotic than electrons and  
protons. Much of Oppenheimer's  
research at the quantum level led  
to descriptions of what would later  
be known as quantum tunneling --

The slide behind Jay switches to show an animation of an  
ELECTRON WAVE-PACKET directed at a potential barrier. Once it  
strikes, a dim cluster of particles passes through moving at  
the same speed on the spectrum. Beside this, is the  
mathematical equation for the "Uncertainty Principle".

JAY (CONT'D)

-- the phenomenon where a particle  
passes through a barrier that it  
classically could not surmount.  
Today, scientists now know that  
spin zero particles experience zero  
time when tunneling at the quantum  
level because they are actually  
moving faster than light itself.

Jay switches to a photo of CERN titled, "CERN - European  
Organization for Nuclear Research". The official BLUE LOGO of  
CERN is part of the subtitle. Just below, beside a new logo,  
reads, "Committee of Time Travel Theory and Quantum Physics".

Jay switches to a photo of himself with SIX SCIENTISTS, all  
in lab coats, standing in front of a large METAL PLATFORM  
encompassed in a large METALLIC CIRCULAR APPARATUS. Beneath  
the platform is a large TANK OF BUBBLING WATER hooked up to a  
SLEEK GENERATOR and numerous ELECTRONIC MACHINES around it.

JAY (CONT'D)

At CERN, a group of scientists including myself and six others, two others of whom include Harvard's own, have replicated an experimentation where we have actually sent a living animal through time... but not space.

Jay turns to the large PROJECTION SCREEN behind him. TEST FOOTAGE appears on screen of a CHIMPANZEE wearing a FAMILIAR WATCH around his wrist and a STOPWATCH hung around his neck.

The animal is sitting inside the large apparatus on the platform inside of CERN. Scientists check the machine below.

The man recording the footage shows that the STOPWATCH is synched perfectly with one in Jay's hand - he shows it to the camera and compares it with the one around the monkey's neck.

Jay then looks directly into the camera and smiles --

JAY (CONT'D)

You'll notice both of these watches are matched perfectly.

Jay steps back on screen, a TRIGGER DEVICE in his hand.

A beat later he throws a trigger on it - a BURST OF AIR around the monkey DISRUPTS THE VIDEO - everyone in the audience GASPS. Jay, on camera, approaches the monkey and checks his stopwatch. Jay hollers with excitement on camera.

Vega, 20, sits in the back of the auditorium, watching Jay lecture. She pulls up her sleeve - all of the watches ticking away in their own way. She looks back up at the lecture.

Jay shows the cameraman that the monkey's stop watch and his are now off by fractions of milliseconds. The video suddenly starts to play over again, but this time... in slow motion...

The monkey suddenly, for one frame, VANISHES.

It reappears in the next frame.

The audience GASPS. There is MURMURING AND TALKING...

Vega's seat is empty. She is nowhere in sight.

JAY (CONT'D)

Little Leila was the first living organism to travel exactly one fifth of a second into the future.

(MORE)

JAY (CONT'D)

In two years, we will send the first living human being, not to a place... but to a time. Thank you.

The audience bursts out into applause.

ASHBURN (V.O.)

So... how does it work?

INT. CONFERENCE ROOM

ASHBURN MILLER, 29, dark hair, clean shaven, and wearing a suit and tie, is speaking to a conference room filled with INVESTORS and BUSINESSMEN. They stare at him, interestedly.

A PROJECTION SCREEN beside him has been pulled down - the screen then fills with COMPUTER-GENERATED IMAGES of QUANTUM PARTICLES mapped out on a computer model that tracks two specific particles across opposite sides of the country.

Mathematical equations that are seemingly identical pop up beside each particle. A DIRECT LINE connects each particle.

ASHBURN

Unlike other subatomic particles in entanglement, which are so intimately bound that they share one quantum state, quantum particles in entanglement become chaotic and are not necessarily bound to a single state. This has allowed for scientists to transport extraordinary amounts of information from one place to another, without that information traversing the space between. This is called... *quantum teleportation*.

A COMPUTER-GENERATED IMAGE of the METALLIC CIRCULAR APPARATUS appears on screen. Inside is a three-dimensional image of a MAN wearing a familiar watch. The watch ACTIVATES on screen.

The animation ZOOMS in to subatomic particles floating around the man - one particle is stimulated so that it OPENS UP like a wormhole and SWALLOWS the man up, spitting him back out.

One of the investors, a woman with long dark hair and glasses in the back of the room, gets up and EXITS the room quietly.

Ashburn seems slightly put off by this...

## ASHBURN (CONT'D)

Many quantum particles share identical fates across not just space in this chaotic entanglement, but time as well. When the quantum particles are stimulated at a specific frequency, a specific date of correlating particles that connect the tunnel are mapped out. Working backwards, we are able to map out specific times to specific frequencies. Teleportation in time.

## EXT. PARKING LOT

Ashburn, briefcase in hand, walks to his car.

The woman who had gotten up during Ashburn's presentation sits on a bench across the street, eyes focused on Ashburn.

Ashburn goes to put the key in the door... looks up.

The bench across the street is empty.

Ashburn looks perplexed and then unlocks his door.

## INT. AUDITORIUM - MORNING - LATER

Jay shakes hands with a Panel Member he is CHATTING WITH.

Jay finally turns to LILY, 23, beautiful with long red hair, when the Panel Member walks away from him. Lily smiles and embraces Jay. They kiss longingly.

LILY  
Congratulations!

Jay produces a SINGLE ROSE for Lily who looks surprised.

JAY  
Congratulations to you too.

LILY  
For what?

JAY  
Not falling asleep. I was checking.

Lily smiles.

LILY

So... do we have dinner reservations?

JAY

Old tricks. Today is going to be a bit different. I have a very special day planned out for you.

LILY

Yeah?

JAY

Yeah. Come on. We're going to be late.

Jay turns and sees ASHBURN waiting for him. He looks a little worse for wear, as if he hasn't slept in a while. His stubble is thick, the bags under his eyes dark. Jay looks put off.

JAY (CONT'D)

Jesus, what happened to you?

ASHBURN

Oh, uh... woke up on the wrong side of the bed. Feeling a bit sick since last night. Nerves is all.

JAY

You didn't meet with the investors looking like that I hope?

ASHBURN

Oh, uh... no. Minus the stubble.

Ashburn forces a laugh. He turns to Lily and back to Jay.

ASHBURN (CONT'D)

Can I uh...

Jay turns to Lily whose eyes go wide.

LILY

I'll give you two a minute.

Lily walks away leaving Ashburn and Jay alone.

JAY

What's up, man?

ASHBURN

Hey, your Dad wanted me to give this to you.



Ashburn hands Jay a LETTER with Jay's name on it. Jay takes it and examines it curiously. He is about to open it.

ASHBURN (CONT'D)

Oh, no... he said wait until tomorrow to open it. It's a, uh... surprise.

JAY

Seriously?

ASHBURN

Yeah, I don't know. His sense of humor has gotten a little odd being cooped up down in that basement over there. Anyway, says it would be like getting a manual for a sports car before you knew you were getting the sports car itself...

Jay laughs.

JAY

All right then. So how'd the meeting with the investors go?

ASHBURN

Oh, uh... vultures. But they bit.

JAY

Great! They still think once we patent this they're going to get to ride it first I guess.

ASHBURN

Guess so.

JAY

All right, great. Well, listen, I have to get out of here.

Jay folds up the letter and slips it in his back pocket.

ASHBURN

Right... Lily.

JAY

That's right.

Ashburn seems slightly pained by this thought.

ASHBURN

Well... good luck.

JAY

Thanks.

(off look)

Is everything all right?

ASHBURN

Yeah. Yeah, it's just... today, you know?

JAY

Lily and I will be around later, don't worry. Okay?

Ashburn nods and Jay turns to leave.

JAY (CONT'D)

All right, see you later, man.

ASHBURN

Yeah... see you later. And, uh... good luck. With Lily.

Jay smiles.

EXT. ISLAND PRISON

Black clouds cover the sky. Lightning strikes the ocean surface on the horizon. The water is choppy, waves splashing against the rocky shore of the mysterious, FORTIFIED COMPLEX rising high above the ocean. MEN IN FUTURISTIC SUITS, holding FUTURISTIC RIFLES, stand guard at various areas on the shore.

INT. FORTIFIED PRISON - HALLWAY

MEN IN DARK SUITS AND DARK GLASSES walk down a long, sleek hallway in a futuristic prison. These are the Gatekeepers.

They walk past cells with INMATES inside of them, BAGS draped over their faces. DISPLAYS outside the cells indicate what TIMELINE they were arrested in, and for how long they are sentenced to be a prisoner. The Gatekeepers walk past them.

At the end of the hall, large doors SLIDE OPEN around them.

INT. OFFICE

The Gatekeepers walk inside a large office with a floor-to-ceiling panorama wall. A MAN in an identical suit is standing before this window, staring out at an outcropping of smaller islands surrounding the one they are all currently on - this man is MR. THOMPSON, 40s, slicked back hair and clean shaven.

The office before him is sleek and well-organized. It is a peculiar design, filled with testaments to his education and knowledge of history: SHELVES OF ENCYCLOPEDIAS, FRAMED FRONT-PAGE NEWSPAPERS STORIES depicting infamous events from the twentieth century. ANTIQUE STATUES AND PRICELESS ARTIFACTS from a wide range of varying times throughout history.

A large DESK stretches across much of the room. A LOGO has been painted across the sleek face of the desk. It is the logo for CERN set inside the face of a clock. Beneath the logo are the words, "CERN - COUNCIL OF TIME" and beneath that, "GATEKEEPERS - GUARDIANS OF THE MULTIVERSE". The desk is filled with various MONITORS and COMPUTERIZED DISPLAYS.

One monitor shows MULTIPLE EARTHS strung together in the shape of the infinity symbol. Many of the planets are green, though some on the far edges of the design have become highlighted various shades of red. The darker the shade of red, the more the planet has fallen out of alignment with the rest of the symbol. The planets on the furthest edge of the symbol have fallen the furthest away from proper alignment.

GATEKEEPER

She spoke.

MR. THOMPSON

She's been locked in this... God-forsaken hole over half a decade. The beauty of this place is... we have all the time in the world.

(beat)

They don't.

GATEKEEPER

We have the coordinates. She says Ashburn Miller will be at Harvard just a few years before Hitchens' first lecture. He's in Prime Zero.

MR. THOMPSON

Hiding in plain sight...

GATEKEEPER

The Council of Time wishes to be updated about our progress.

MR. THOMPSON

Then tell them we are leaving.

Mr. Thompson turns to the holographic display and touches the three-dimensional image of the Earth at the direct center of the crumbling infinity symbol - this centralized Earth glows.

INT. FORTIFIED PRISON - HALLYWAY

Mr. Thompson leads the Gatekeepers down the hallway.

They approach a cell - a PRISONER sits huddled in the corner with a BAG draped over its head, shackled to the floor.

Mr. Thompson consults the display outside the cell and uses a touch-screen interface to unlock it. The door UNLOCKS and a glass barrier slides up into the ceiling. Mr. Thompson enters the cell and approaches the mysterious prisoner. He sighs.

MR. THOMPSON

I understand you are finally of a mind to help set right what you've so badly damaged.

Mr. Thompson leans down and unties the hood and pulls it off the prisoner - it's VEGA, 31, with long, ratty auburn hair, the tips faded pink and purple. She squints in the light, as if pained by it. Mr. Thompson stares into her eyes and bends down to her level. Vega seems scared by him and cowers away.

MR. THOMPSON (CONT'D)

I suggest you cooperate with us, Ms. Vega. Otherwise... we will drop you into a cesspool in the Dark Ages and leave you to rot.

Vega stares back at Mr. Thompson angrily... and nods.

EXT. CATHOLIC CHURCH

Ashburn, looking well and clean shaven again (and wearing the same outfit from his business meeting), strides up the steps and disappears inside a large cathedral in downtown Boston.

INT. CHURCH NAVE

Ashburn walks down the nave and stops at a sea of candles. He eyes a pack of MATCHES and uses one to LIGHT a candle that he sits back and stares at longingly. Tears well up in his eyes.

Ashburn looks down at a WALLET-SIZED PHOTOGRAPH in his hand. It's a picture of him and a beautiful young woman at a beach.

FLASHBACK

EXT. BEACH HOUSE

Ashburn, a young teen, flies a KITE with the YOUNG WOMAN from the picture, a few years younger than him. They are running on the shore in front of a small beach house on a beautiful oceanfront coastline littered with small cottages and homes.

END FLASHBACK

INT. CHURCH NAVE - CONTINUOUS

Ashburn looks back at the photograph in his hand, tears in his eyes. He sighs heavily and looks back to the candles.

EXT. WATERFALL - AFTERNOON

Jay leads Lily through a thick patch of woods up the side of a rocky embankment. Lily struggles to keep up with Jay.

LILY

If you had told me we were going hiking I would have packed a different pair of shoes.

JAY

We're almost there.

LILY

Almost where? You still haven't told me where we're going.

Jay and Lily get spit out at the foot of a large waterfall spilling over a rocky cliff face in the mountainside. The mountainside spills down into a crystal pool beneath. Lush green trees grow out the side of the cliff. Razor-sharp rocks jut out from one side of the river beneath their feet.

Lily's eyes go wide.

LILY (CONT'D)

Wow...

Lily looks around and sees that nobody is around.

LILY (CONT'D)

It's such a beautiful day. I can't believe we have this place all to ourselves.

JAY

We have this place all to ourselves  
for the same reason we climbed up  
the side of the cliff back there.

Lily looks to Jay, obviously confused.

JAY (CONT'D)

I locked the gate trail myself.

LILY

What? Why would you have done that?

JAY

Lily, I'm afraid I haven't been  
completely honest with you. I know  
it's only our second anniversary  
and all, but... I wanted to make  
sure that this was the most special  
one we ever shared for one reason.  
All of this stuff going on with my  
father, everything we've been  
through... I woke up recently and  
realized we aren't getting any  
younger, and, well... one thing  
became clear.

Jay falls to one knee and produces the OPENED RING BOX  
displaying his ENGAGEMENT RING to Lily - her eyes wide.

She steps back in shock.

JAY (CONT'D)

Lily Marie Decatur, will you marry  
me?

Lily is still in shock, tears welling up in her eyes.

-- a LOW RUMBLING in the Earth turns violent all around --

Lily falls into Jay's arms, sending him crashing back into  
the ground as an earthquake breaks out all around them. The  
ring box falls out of his hand and tumbles away from him.

LILY

An earthquake?

JAY

In Boston?

Suddenly, the earthquake becomes so violent that Jay and Lily  
have trouble standing up and roll around on the ground.

LILY

Jay...

JAY

Just stay down.

A deafening SPLINTERING SOUND rips through the forest as a CRACK rips across the valley floor and flies between Lily and Jay - they fall on either side of it. The crack tears across the river and up the canyon wall, splintering it in half.

Suddenly, the crack RIPS OPEN into the earth causing a great chasm growing between Lily and Jay. Before either one can react, they are separated by a quickly growing hole in the Earth's crust, an impenetrable darkness lying beneath.

LILY

Jay!

JAY

*Stay where you are!*

The chasm grows to much greater depths until magma is visible far beneath, a searing heat shooting up from the bottom of the pit. A hellish roaring rips through the air.

Lily cries while Jay looks around, terrified.

LILY

Jay...

Just then, a break away chasm splinters off around Lily who looks horrified. The ground beneath her rockets up into the air and pulls away from the break. Jay's eyes go wide.

JAY

Lily!

Instantly, the piece of earth beneath Lily's feet breaks free of the ground around her. She tumbles into the abyss, her SCREAMING cut abruptly short on the way down. Jay SCREAMS as he tries to crawl near the chasm, but the heat is too much.

Jay looks stunned, tears rolling out of his eyes.

INT. CHURCH NAVE

Ashburn stands in the large doorway to the church while BLOCKS of the foundation CRASH all around him on either side.

CARS CRASH in the street while power lines TUMBLE down on top of them.

SCREAMS and CAR ALARMS can't compete with the sound of the earth trembling beneath Boston. It seems like it will never stop... and then the Earth becomes still again.

EXT. BOSTON - DAY

The city skyline lies in ruins, many of the buildings crumbled and burning. Multiple FIRES rage across the skyline, sending thick plumes of black smoke up into the atmosphere.

Much of the city has even been flooded by the Atlantic.

EXT. HARVARD CAMPUS - DAY - LATER

The campus is devastated, many buildings destroyed or reduced to burning rubble. The BODIES of bloodied students lie scattered about. STUDENTS run this way and that on campus.

A TELEVISION in one of the buildings left standing currently plays the local news, though nobody is around to watch it.

A NEWS ANCHOR in a helicopter reports the devastating effects of the earthquake. From the helicopter's vantage point, a large crevice in the Earth's crust stretching from the Atlantic Ocean spillage inside the city shoots out into the suburbs and disappears far off on the horizon --

REPORTER (V.O.)

-- reports still unclear, the U.S. Geological Survey has indicated that the earthquake may have been way off the charts. More conservative estimates place the earthquake at a 9.7. The damage to Boston is absolutely *catastrophic*. Early reports indicate that the ground could be felt shaking as far away as the Ohio River Valley while many nearby cities including Baltimore, Washington, and New York have sustained heavy damage to their city's infrastructure --

Jay wanders the completely devastated campus, in shock.

STUDENTS CRY helplessly around him by the DEAD BODIES of their friends. Fires burn inside the nearby buildings...



EXT. APARTMENT BUILDING

Ashburn helps a group of STUDENTS search the rubble for bodies. He then turns and sees Jay wandering nearby, nearly catatonic. Ashburn rushes up to Jay and embraces him.

ASHBURN

I thought you were dead. Jesus.

Ashburn then sees the horrified look on Jay's face.

ASHBURN (CONT'D)

Where's...

Ashburn looks mortified.

ASHBURN (CONT'D)

Oh my God. Jesus, no...

Just then, Jay's CELL PHONE RINGS. Jay doesn't seem to notice, so Ashburn reaches into Jay's pocket and grabs it.

ASHBURN (CONT'D)

Hello?

(beat)

Yes, Mr. Hitchens, Jay and I are fine, that is... I, uh... yes... he's right here. You better talk to him, though.

Ashburn hands Jay's cell phone back to him. Jay takes it.

INTERCUT WITH THE FOLLOWING SCENE:

INT. CERN - RESEARCH LABORATORY - NIGHT - SAME TIME

DR. WILLIAM HITCHENS, 57, wearing a lab coat, holds a CELL PHONE to his ear. He is hiding behind some lab equipment, continuously peering over his shoulders as if making sure that he wasn't being spied on. A group of FAMILIAR SCIENTISTS stand behind him, staring at him incredulously.

DR. HITCHENS

Jay, thank Christ you're all right. I feared the worst when the first reports came in.

JAY

Lily's dead, Dad.

DR. HITCHENS

I know.

Jay looks confused.

JAY  
You know? How could you --

DR. HITCHENS  
(interrupting)  
Jay, I'm so sorry. I never meant  
for any of this to happen.

JAY  
Meant for any of what to happen?

DR. HITCHENS  
Get Ashburn. There's going to be a  
helicopter at your Aunt Helen's in  
two hours. It's going to take you  
up to Cape Elizabeth where you're  
going to catch a plane to Halifax --

JAY  
(interrupting)  
-- Dad, wait, what are you --

DR. HITCHENS  
(interrupting)  
-- don't interrupt! Just listen.  
The plane in Halifax is going to  
bring you to Geneva. Once you get  
here, call me back at this number.

JAY  
Dad, wait. Two hours? Aunt Helen's  
is all the way out in Lexington and  
the highways are rubble, how am I --

Dr. Hitchens HANGS UP, leaving Jay with a bewildered look on  
his face. Ashburn sees this.

ASHBURN  
What was that about?

Jay looks around at the chaos and devastation around him.

JAY  
We need to get to Lexington.

END INTERCUT

EXT. CERN - MAIN COMPOUND - DAY

A LARGE SPHERICAL BUILDING - the GLOBE OF SCIENCE AND  
INNOVATION building. It is 27 meters high and 40 in diameter.

In front of this building is a large BLUE LHC (Large Hadron Collider) MAGNET with the international symbol for CERN painted on each end. Written across the face of the magnet is the same phrase in English and French, "Accelerating Science/Accélérateur De Science". A BLUE SIGN standing in front of this replica magnet reads, "Square GALILEO GALILEI".

SUBTITLE: CERN (European Organization of Nuclear Research)

SUBTITLE 2: GENEVA, SWITZERLAND.

INT. OFFICE BUILDING - HALLWAY

Jay and Ashburn, wearing yesterday's clothes and covered in filth, approach Dr. Hitchens' office and find the door closed. His SECRETARY, sitting at a desk outside the doorway, looks up at Jay and Ashburn curiously, pencil in her mouth.

SECRETARY

Can I help you?

JAY

We're here to see Dr. Hitchens.

SECRETARY

And you are?

JAY

His son.

SECRETARY

Oh, very nice to meet you. I'll call him right away. He's been in the lab all morning.

The secretary picks up the phone and dials an extension.

SECRETARY (CONT'D)

Dr. Hitchens, your son is here to see you.

(beat)

I understand. Right away.

The secretary hangs up and turns back to Jay.

SECRETARY (CONT'D)

Follow me.

INT. LARGE HADRON COLLIDER CONTROL ROOM

A large office space with three circular office set-ups lined with COMPUTERS, SCIENTISTS, and WORKERS manning them.

A LARGE BLUE SIGN with the CERN symbol on it hangs at the front of the office. It reads, "LHC FIRST BEAM - 10 SEPTEMBER 2008"

A GROUP OF SCHOOL CHILDREN sit at the far end of the office watching a TELEVISION set up just for them. The video shows an animation depicting a small hydrogen tank hooked up to the circular Large Hadron Collider that sits far beneath Geneva.

NARRATOR (V.O.)

The Large Hadron Collider is the largest and most powerful particle accelerator chamber which lies between the Jura Mountains and the Alps and travels through both France and Switzerland. Buried deep underground, electrified protons are launched into the orbit of the 27 kilometers long Large Hadron Collider where they will take part in high energy collisions not unlike the Big Bang...

The secretary walks into the room with Jay and Ashburn. They walk past the kids and approach an ELECTRONICALLY LOCKED DOOR. The secretary swipes a SECURITY ACCESS CARD over the ELECTRONIC KEYPAD. The door UNLOCKS. The secretary holds the door open for Jay and Ashburn before following on through.

INT. HALLWAY

The secretary leads Jay and Ashburn to an ELEVATOR at the end of the hall and swipes a DIFFERENT ACCESS CARD across a new ELECTRONIC KEYPAD. The light above the elevator LIGHTS UP.

They all step in and turn back around. The doors close.

INT. BASEMENT LABORATORY

An elevator door OPENS.

SECRETARY

This is it.

The secretary gesture for Jay and Ashburn to walk out, obviously not getting off herself. They EXIT. The doors close around her. Jay and Ashburn look up at a makeshift laboratory set up on the far end of a large, empty, underground hangar.

A BLUE SIGN with the CERN symbol emblazoned on it hangs above a large set-up of COMPUTERS and MONITORS inside of a self-made laboratory/office.

This combination laboratory/office sits in an open hangar that runs parallel to the LARGE HADRON COLLIDER, which runs across the length of the far wall.

The blue sign reads, "Committee of Time Travel Theory and Quantum Physics/ Large Hadron Collider - CERN".

Dr. Hitchens is waiting in front of the office set up, a team of familiar scientists standing behind him.

DR. HITCHENS

Ashburn.

ASHBURN

Dr. Hitchens.

Dr. Hitchens turns to Jay with regret in his eyes.

DR. HITCHENS

Jay, I'm so sorry about Lily. She was like a daughter to me.

Dr. Hitchens embraces Jay. He pulls away.

JAY

What's going on, Dad? What am I doing in Switzerland? Our friends and colleagues are buried under a hundred tons of rubble back home.

DR. HITCHENS

Jay, Ashburn, what I'm about to tell you, if it leaves this room... could have catastrophic consequences nobody here could ever comprehend.

ASHBURN

Dr. Hitchens, what's going on?

DR. HITCHENS

Come with me...

INT. BASEMENT LABORATORY - TIME TRAVEL HANGAR

Large hangar doors slide open around a familiar METAL PLATFORM encompassed in a large METALLIC CIRCULAR APPARATUS.

Beneath the platform is a large TANK OF BUBBLING WATER hooked up to a SLEEK GENERATOR and numerous ELECTRONIC MACHINES.

A HUB of COMPUTER TERMINALS surrounds it. Jay and Ashburn look at the large machine, confused. They turn back to Dr. Hitchens and the scientists who have followed them here.

They all look slightly nervous, on edge.

JAY

Something is wrong with the machine? Dad, Lily is dead! Don't you understand? I can't be bother --

DR. HITCHENS

(interrupting)

It works, Jay.

JAY

What works?

DR. HITCHENS

*It does.*

Dr. Hitchens almost seems scared. Jay seems upset by this. He turns back to the large machine as if frightened by it now.

ASHBURN

Oh my God...

JAY

I was just here two weeks ago to record my doctoral thesis. We're still years away from pinpointing and locking onto the exact frequencies that would be required to capture the quantum state...

DR. HITCHENS

Yes, well, uh... suffice it to say... that was a gross overestimation.

JAY

What happened?

ASHBURN

The earthquake, you... this thing... it created it.

DR. HITCHENS

I'm afraid so.

Jay's eyes go wide. He turns to Dr. Hitchens, horrified.

Dr. Köhler, 62, crosses between Dr. Hitchens and Jay. He punches a CODE into an ELECTRONIC KEYPAD by a safe built into the terminal behind them. A beat later, an electronic magnet UNLOCKS and Dr. Köhler opens the door. He reaches inside the safe and produces two GLOWING CUBES that he sets down on the table in front of everyone. They all stare at them in awe.

DR. KÖHLER

For every action in the universe,  
there is an equal and opposite  
reaction.

JAY

Newton's Law of Motions.

DR. KÖHLER

Precisely.

Dr. Köhler opens both cubes, familiar looking WRISTWATCHES displayed within. Jay reaches out and pulls one watch out.

ASHBURN

Did you send somebody back?

DR. HITCHENS

In a way. We unlocked a gateway.

JAY

A gateway?

Dr. Atwell, 55, raises a REMOTE and turns a FLAT SCREEN TELEVISION on nearby. A COMPUTER GRAPHIC PRESENTATION depicting planet Earth appears on screen a beat later.

DR. ATWELL

A Multiverse.

The computer generates a series of INFINITE EARTHS off of the original planet Earth branching away in two directions that interconnects on itself and replicates the INFINITY SYMBOL.

JAY

We theorized about this.

DR. ATWELL

Every possible outcome to an  
incalculable concatenation of  
events sets off a chain reaction  
creating new universes.

(MORE)

DR. ATWELL (CONT'D)

From the decisions we make every second, to the effects on a local weather pattern left by a butterfly's wings, millions to one random events happen all around us every day and we never notice them. Each time there is the probability of two things happening, a new universe splinters off from the old.

DR. KÖHLER

Meaning there is a world where Germany won the second World War, and an infinite series of universes based on that one single possibility alone. Think of it like a large, incalculable family tree.

JAY

Can we go backward in time in our timeline and try and prevent this... stop Lily from dying?

Dr. Hitchens produces a SMALL TABLET that he activates - a familiar HOLOGRAPHIC IMAGE of the decaying infinity symbol made up of planet Earth holograms glows to life before Jay.

Jay looks at the device in shock. Dr. Hitchens points to the edge of the symbol where the planets are falling out of line.

DR. HITCHENS

It appears there was a disruption in this multiverse, on a far end of the spectrum. We need you two to track down the source of that disturbance, a disruption in space time that has caused a riff so severe, it's caused physical destruction across the continuum of the multiverse - hence the earthquake in Boston. And we don't believe that will be the end of it.

ASHBURN

What makes this disturbance so devastating? I mean, bad things happen all the time...

DR. HITCHENS

Newton's Law of Motions. The multiverse exists on a spectrum.

(MORE)



DR. HITCHENS (CONT'D)

If there is a disruption on one end, something must happen on the opposite end of that spectrum to balance the multiverse from falling into complete ruin, but if something offsets that balance... the whole complex system falls to ruin. Once this destruction reaches our world... Prime Zero...

Dr. Hitchens touches one of the planets in the center of the hologram and pulls it out with his hand. He shows it to Jay. The planet, while mostly green, is littered with patches of orange and red. This fact seems to worry Jay and Ashburn.

DR. HITCHENS (CONT'D)

... the whole system will collapse.

Dr. Hitchens waves his hand and the Earth returns to its position in the degrading infinity symbol. He then grabs Jay's watch and begins to tinker with the internal system.

The LED screen glows to life and FLASHES GREEN.

Dr. Hitchens hands the watch back to Jay who is pre-occupied with the tablet displaying the holographic images of Earth.

He finally looks up at his father.

DR. HITCHENS (CONT'D)

We've pinpointed the coordinates of the biggest disturbance in the multiverse that we can get a reading on, but that's not to say it is the catalyst. Just a place to start. The time is accurate and this GPS will allow you to pinpoint your location of arrival, keeping you within grasp of this universe designated Prime Zero, or Earth Zero, as possible.

JAY

How could you possibly know all of this? In just a matter of weeks? I mean...

Jay holds up the tablet.

JAY (CONT'D)

Where did you even get this?

Dr. Hitchens seems to be made nervous by this question.

DR. HITCHENS

It was quite frankly given to us  
the way we are giving it to you...  
in a manner of speaking. We had a  
visitor. A young woman...

INT. BATHROOM - SAME TIME

Vega, 31, finishes CHOPPING off her hair in a bathroom sink.  
She stares into the mirror, a GATEKEEPER watching her. She  
looks down at a BOTTLE OF VIBRANT PINK HAIR DYE AND PEROXIDE.

INT. BASEMENT LABORATORY - TIME TRAVEL HANGAR

Jay looks stunned.

JAY

You're saying somebody came back?

Dr. Hitchens nods. Jay seems shocked by this bit of news.

Jay looks down at the coordinates and recognizes the date.

ASHBURN

Where are we going exactly? My  
longitude and latitude skills  
aren't quite what they should be.

DR. HITCHENS

You're going back to Harvard. To  
Lily and Jay's first encounter.  
Something very wrong happened  
there. I can't say what, though...

Jay and Ashburn both look to Dr. Hitchens with concern in  
their eyes. Jay seems especially upset by this fact.

JAY

Won't us going back create a  
disturbance?

DR. ATWELL

We've installed an interactive fail-  
safe to avoid just that.

Dr. Atwell gives both Jay and Ashburn two TRANSLUCENT  
ELECTRONIC BRACELETS that emit a soft glow. They both take  
them and slip them around their wrists, confused.

DR. ATWELL (CONT'D)

Whatever you do, don't lose them. They emit a signal strong enough that we can latch onto you from anywhere, anytime on our end... just in case something happens to these watches. Lose it... and it could be impossible to get back if these watches become damaged.

DR. KÖHLER

But avoid disturbances even still.

Dr. Hitchens and Dr. Atwell help Jay and Ashburn attach their WATCHES to their wrists. They both stare at them ominously.

JAY

What are we looking for? Exactly I mean.

DR. KÖHLER

Observe and supply advice only, tell us what happened back there. We'll make the best judgement about what to do once you return. But even though we have all the time in the world, even we don't know what happens when a planet or universe falls into ruin. Those types of consequences could have devastating consequences on us. Don't take direct action without authorization.

Jay and Ashburn check their watches - synched completely.

They begin beeping, the screens glowing. Jay looks up at Dr. Hitchens. He looks back at Jay with sorrowful eyes.

DR. HITCHENS

We need to be scientists about this Jay. Anything less and we won't be able to stop what has happened. Or save Lily. Understand?

Jay and Ashburn exchange an uneasy look with one another.

JAY

Yeah.

Jay and Ashburn walk up to the metal platform and turn back to all of the scientists, including Dr. Hitchens. Jay waves back at them and then turns to Ashburn who nods.

They both hit their watches at the same time and are instantly sucked from the air, leaving nothing but empty space in their place.

EXT. HARVARD CAMPUS - DAY

-- Jay and Ashburn SLIDE through a tunnel in space time --

Jay and Ashburn get spit out on campus in the exact position they had just been standing in. They look slightly disoriented by their surroundings: Harvard campus on a beautiful spring day, sun bright in the sky. STUDENTS walk to and from class. Others lounge around outside enjoying the nice weather. A few ATHLETES toss a FOOTBALL around nearby.

ASHBURN

Holy shit...

JAY

It's like the earthquake never happened.

ASHBURN

Because it hasn't yet...

The sound of two people COLLIDING with one another causes Ashburn to turn around while Jay inspects an opposite side of campus, his eyes moving all around his familiar surroundings.

ASHBURN (CONT'D)

Jay, my God...

JAY

What?

Ashburn points across the way toward LILY (LILY PRIME), two years younger, in sports gear on the ground. JAY (JAY PRIME), also younger, is also on the ground beside her, a string of PAPERS strewn out all around him.

Both Lily and Jay look slightly shocked by their unexpected run-in --

JAY (CONT'D)

Oh my God... it's... me.

ASHBURN

We have that fail-safe on, don't we?

Jay nods as he and Ashburn approach JAY PRIME and LILY PRIME.

Jay Prime helps Lily Prime up. She brushes dirt off her knees and butt while Jay Prime bends back down to collect the papers. He stands back up and looks at Lily Prime who smiles.

JAY PRIME

I'm so sorry about that. I wasn't paying attention.

LILY PRIME

It's okay. Shit, I'm bleeding.

Lily Prime looks down at her knee, a small trickle of blood running down it from a small cut.

Jay approaches them and waves in their eyeline - they don't see him or even miss a beat between each other...

JAY PRIME

Ouch, that looks painful. Uh, well... my dorm is right over there if you want I can help you get cleaned up, get you a Band-Aid.

Jay and Ashburn continue to watch the interaction play out.

ASHBURN

This how you remember it?

JAY

Word for word...

EXT. HARVARD CAMPUS - MOMENTS LATER

VEGA, 31, with short PINK HAIR, walks down campus holding a FUTURISTIC HANDGUN by her side. She holds a small GPS TRACKING DEVICE with an LED SCREEN. The Gatekeepers, lead by Mr. Thompson, follow after her. They all carry similar style WEAPONS to Vega.

As Vega nears a preset coordinate, she looks up and sees Jay and Ashburn watching Jay Prime and Lily Prime. She hesitates.

She looks at Ashburn... almost longingly... it's gone.

VEGA

Suspect is in sight. Taking a shot.

Vega raises her weapon, turns back a dial on it, and aims at Ashburn - a HOLOGRAPHIC SIGHT LOCKS ONTO Ashburn and BLINKS RAPIDLY. Vega FIRES, sending a CONCENTRATED PULSE rocketing out into Ashburn, knocking him off his feet. As he collapses into the ground, he CRACKS his BRACELET. Suddenly, Jay Prime and Lily Prime see him and jump back as if startled --

JAY PRIME

Ashburn?

Ashburn, clearly hurt, looks up and sees Vega running after him. Ashburn smashes numbers into his wristwatch and VANISHES from sight causing Jay Prime and Lily Prime to SCREAM OUT.

Jay looks shocked and turns back to Vega.

Jay looks frantically around for his friend and then back at himself and Lily. Jay Prime and Lily Prime seem startled.

LILY PRIME

Where'd he go?

JAY PRIME

I don't know, he's always playing some practical joke on me, though.

LILY PRIME

Look... I have to go...

JAY PRIME

What? You're bleeding, though...

JAY

Ah, shit!

LILY PRIME

It's just a scratch. I'll... see ya around.

Lily takes off much to Jay Prime's disappointment. Jay Prime finally takes off, CURSING beneath his breath.

Jay turns back and sees VEGA, HANDGUN smoking in her hand at her side, all of the Gatekeepers behind her. They all point their WEAPONS at Jay when he takes a step backward.

JAY

Who the hell are you guys?

VEGA

Jay Hitchens.

JAY

And you are?

VEGA

Where is your friend going?

JAY

How the hell would I know that? Who the hell are you!

VEGA

My name is Vega. I work for the Council of Time. Your friend is wanted for crimes committed against the multiverse. I'm here to bring him back so that he may be tried and questioned at CERN so that we may fix the mess he started here --

JAY

(interrupting)  
CERN? The Council of Time?

VEGA

Gatekeepers. Protectors of time.

Vega turns back to the Gatekeepers and nods. They all lower their weapons. Vega then GRABS Jay's hand and synchs her own WRISTWATCH with it. She types in a series of coordinates.

JAY

Hey, what do you think you're doing?

Vega turns back to Mr. Thompson.

VEGA

Reconvene at the rendezvous.

MR. THOMPSON

Yes, ma'am.

JAY

Wait, where is --

Jay and Vega disappear, as if from thin air --

INT. BASEMENT LABORATORY - TIME TRAVEL HANGAR

-- and burst into this room as if appearing from thin air.

Jay and Vega are standing in the exact position they were standing in at Harvard. Jay looks around, disoriented again.

JAY

-- Ashburn?

Jay looks around and recognizes that he is standing on the METAL PLATFORM under the circular apparatus just like when he left earlier. He looks up and sees Dr. Hitchens and all of the other scientists standing in awe at him, confused. A beat later, all of the Gatekeepers APPEAR behind him and Vega.

VEGA

Dr. Hitchens.

Dr. Hitchens steps up from the main terminal and approaches Vega and Jay.

DR. HITCHENS

You came back... with my son?

VEGA

Where is Ashburn Miller?

DR. HITCHENS

Ashburn?

JAY

When the hell is this?

VEGA

I have been sent by the Council of Time. I am here to stop Ashburn Miller from committing crimes against the multiverse. Has he been here yet? Are you harboring him?

JAY

(to Dr. Hitchens)

Do you not remember calling us?

DR. HITCHENS

Calling you?

JAY

You just sent us back...

DR. HITCHENS

Me? We don't have a feasible frequency to send *anyone* back. You know that better than anyone.

Vega approaches Dr. Hitchens and displays her watch's settings to him. His eyes go wide as he pulls out a PEN from his jacket and writes the number and a couple of algorithms across his arm excitedly. Jay seems confused by all of this.

DR. HITCHENS (CONT'D)

My God, it actually works...

VEGA

It will only continue to work if you do one thing.

DR. HITCHENS

Which is?



EXT. APARTMENT BUILDING - MOMENTS LATER

Jay is standing in front of his crumpled apartment building with Ashburn amidst the chaos of the devastated campus. Jay has his phone cradled to his ear --

JAY  
(interrupting)  
Dad, wait, what are you --

INTERCUT WITH:

INT. BASEMENT LABORATORY - TIME TRAVEL HANGAR

Dr. Hitchens is on the phone with Jay in America, while the new Jay watches him from the platform, surrounded by the armed Gatekeepers. Dr. Hitchens looks deeply troubled.

DR. HITCHENS  
-- don't interrupt! Just listen.  
The plane in Halifax is going to  
bring you to Geneva. Once you get  
here, call me back at this number.

JAY  
Dad, wait. Two hours? Aunt Helen's  
is all the way out in Lexington and  
the highways are rubble, how am I --

Dr. Hitchens HANGS UP, leaving Jay back at Harvard with a bewildered look on his face. Ashburn sees this.

ASHBURN  
What was that about?

Jay looks around at the chaos and devastation around him.

JAY  
We need to get to Lexington.

END INTERCUT

INT. BASEMENT LABORATORY - TIME TRAVEL HANGAR

Jay and Vega stand before Dr. Hitchens, all of the scientists standing on the raised terminal behind him, staring at them.

JAY  
So now what?

VEGA  
We wait.

JAY

For what?

Vega nods to the Gatekeepers who grab Jay and drag him away.

JAY (CONT'D)

Hey! You can't do this! I'm an American!

Vega turns to Dr. Hitchens.

VEGA

Now, Dr. Hitchens. You will all wait here. Do I make myself clear?

INT. BASEMENT LABORATORY - STORAGE CLOSET

Jay sits handcuffed to a metal shelf in a large storage facility. Vega sits in a corner continuously checking her wristwatch. She looks distracted.

FLASHBACK

EXT. FOREST

Vega, 5, bounces up and down in an OLD MAN'S arms. She watches unseen ASSAILANTS behind her chasing after her and the old man. An OLD WOMAN right behind Vega FIRES at these assailants using a FUTURISTIC HANDGUN. Vega SCREAMS OUT when one of the assailants FIRES at the Old Woman - she falls...

END FLASHBACK

INT. BASEMENT LABORATORY - STORAGE CLOSET - CONTINUOUS

Jay, handcuffed to the shelving unit, keeps his eyes on Vega. He watches her eyes well up with tears. She wipes them away.

JAY

You're from the future.

VEGA

Not that far.

JAY

How far?

VEGA

I'll be born in another 2 years.

JAY  
That's... trippy.

VEGA  
I'm sorry for having to keep you here like this, but I can't risk you getting loose. Too much is at stake.

JAY  
Wait... why are you even waiting for Ash? Why not go back and grab him somewhere?

VEGA  
It's complicated.

MR. THOMPSON (V.O.)  
It's time.

Vega presses a BUTTON on her watch to communicate back.

VEGA  
(into watch)  
On my way.

Vega gets up and removes a SMALL FUTURISTIC WEAPON from her belt. She walks over to Jay. His eyes go wide.

JAY  
Are you going to kill me?

Vega places the gun to Jay's neck. He looks at her, confused.

VEGA  
This won't hurt a bit.

Jay KNOCKS the gun away and swivels his arm around her neck.

INT. BASEMENT LABORATORY - TIME TRAVEL HANGAR

Mr. Thompson and the Gatekeepers stand around Dr. Hitchens and all of the other scientists, waiting patiently.

Jay walks into the room with Vega's gun pointed at her head, arm wrapped around her neck. Mr. Thompson and the Gatekeepers seem slightly put off by this. Mr. Thompson grits his teeth.

JAY  
Everyone back off! I swear to God I'll snap her neck like a twig.

Mr. Thompson aims his weapon at Jay, trying to get a clear shot. Jay makes a show that he is serious by squeezing tighter around Vega's neck. Her face begins to turn purple.

VEGA

No! You can't... shoot...

DR. HITCHENS

Jay, what's going on?

JAY

Everyone get out of here and don't come back. When I'm satisfied you're gone, I'll let the girl go and she can decide for herself whether she wants to join you.

Mr. Thompson takes a step forward, gun trained on him still.

MR. THOMPSON

This is not a very wise move, Mr. Hitchens. For you see, unlike you, we have all the time in the world. I'd think this through a little more thoroughly if I were you...

Jay seems to consider, then he sees Vega's watch. He grabs it and punches in a new set of COORDINATES. He turns back to Mr. Thompson who seems concerned by this move and steps back.

JAY

Anybody here know what happens on May 18th, 1980... in the northwest United States?

VEGA

Mount St. Helens.

Jay seems impressed.

JAY

Good memory.

(to Mr. Thompson)

I'll be dropping your friend on top of the mountain and taking her watch. The mountain blows at 8:32am Pacific Coast Time. She'll be wandering around sometime between seven that morning and then.

GATEKEEPER #1

You're making a grave mistake.

JAY

The clock is ticking.

Jay presses a button on the watch causing Jay and Vega all at once to VANISH from thin air. The Gatekeepers all look furious. Mr. Thompson turns back to the scientists.

GATEKEEPER #2

He's bluffing.

Mr. Thompson raises his own WATCH.

MR. THOMPSON

No... he's not.

Mr. Thompson punches in a set of coordinates. An instant later they are all consumed by the same tunnel and VANISH.

JAY REAPPEARS and looks around as if disoriented by his surroundings. He brushes sand out of his hair and meets eyes with Dr. Hitchens who looks shocked by this turn of events.

JAY

Dad, make sure when I get here that you send me back to my first meeting with Lily. We got ambushed there. In the meantime, I'm going to go find Ashburn. But don't tell myself or Ash about all of this when they arrive. Not a word.

DR. HITCHENS

The Ashburn who is going to arrive here with you... that's who they are looking for. He's missing?

JAY

He vanished, but I don't know where. He could be anywhere anytime, but I think I have an idea as to where he might be.

DR. HITCHENS

Where's the girl? Who was she?

JAY

With any luck she's been dead for some time. Bounced back to the eighth dynasty in Egypt after we went to Washington. Sure she had a great life. I'll read about it on Wikipedia when I get back.

DR. HITCHENS  
Get back? Where are you going?

Jay holds up his hand with the BRACELET on it.

JAY  
You should have something like this  
lying around here. I need you to  
track down where one of these ended  
up.

Dr. Hitchens nods, confusedly, and consults a nearby COMPUTER that he uses to access a familiar THREE-DIMENSIONAL layout of the multiverse in the shape of the infinity symbol. A number of beacons emit from various Earths near Prime Zero.

One beacon in particular seems stronger than the rest.

DR. HITCHENS  
I'm getting a... number of  
readings. My God... but wait - look  
- this is the strongest. Right  
here.

Dr. Hitchens locks onto a series of coordinates and gestures for Jay to look at them.

DR. HITCHENS (CONT'D)  
This signal is the strongest. We  
could lock onto it --

JAY  
(interrupting)  
No, I'll go back.

Jay presses this new set of coordinates into his own watch. He then tosses the watch he stole from Vega to his father.

DR. HITCHENS  
Jay, wait.

Jay looks up at his father.

JAY  
I'll be right back. Just do  
everything I said and things should  
work out... okay?

Dr. Hitchens seems to consider... and nods.

Jay VANISHES from thin air.

Dr. Hitchens turns back to the watch.

The LAB phone RINGS. Dr. Hitchens looks curiously at everyone and then approaches it. He answers --

DR. HITCHENS  
Yes, hello?

SECRETARY (V.O.)  
Dr. Hitchens, your son is here to see you.

Dr. Hitchens looks incredulous.

DR. HITCHENS  
Yes, of course. Send him down.

EXT. BEACH HOUSE - AFTERNOON

Jay arrives in the sand in front of a familiar beach house and looks around. The waves on the ocean are choppy, the wind picking up from the coast. Jay's hair blows all around as he looks this way and that for any sign of life.

JAY  
Ashburn!

Just wind.

JAY (CONT'D)  
Ashburn!

That's when Jay spots two FIGURES approaching on the beach.

He approaches them. It's a YOUNG TEENAGER who resembles Ashburn walking beside a sickly TEENAGE GIRL. This is CASSANDRA, 14, long dark hair and ghostly pale, recognizable as the girl in Ashburn's wallet-sized photograph. Young Ashburn carries an IV beside her that is hooked into her arm.

Jay watches the Young Ashburn help the sickly girl walk down the beach. He watches sternly as the young kids pass him by.

ASHBURN (O.S.)  
It's been a long time, old friend.

Jay turns around and sees a figure approaching from the beach house. Jay smiles and sighs with relief.

JAY  
Ash...

As Ashburn nears, Jay becomes aware of the fact that he is now an old man, 88, walking with a CANE and dressed in a nice suit. Jay's mouth falls open, shocked by this sight.

ASHBURN

I knew you'd come looking for me here. After all these years. After so much time. I never forgot.

Ashburn breaks out into a deep laugh and embraces Jay.

JAY

Ashburn? My God, you're...

ASHBURN

Old? Quite so. Perhaps 88 is my best guess. Maybe 90. I may have lost count somewhere in my 50s.

Ashburn lets out another troubled laugh.

JAY

I just saw you. We were at Harvard.

ASHBURN

That was another lifetime ago. We were young men then. It's good to see one of us has still retained their good looks, and I of course am speaking... about myself.

Jay doesn't budge.

JAY

Where... where did you go? Why, I mean... how?

ASHBURN

I certainly didn't have time to pick this place right away, that was for certain. Long time waiting to see you again, my friend...

JAY

Well let me know. I can go back and get you. Why didn't you just come back?

ASHBURN

I'm afraid I parted ways with my watch quite some time ago...

FLASHBACK



EXT. BEACH HOUSE - EVENING

Ashburn, 48, stands with his feet in the water, staring out at the expansive ocean before him. He looks down in his hand - he is holding his WRISTWATCH in it. He stares at it longingly. Ashburn sighs heavily, tears forming in his eyes.

He chucks it out to sea in a fit of anger.

ASHBURN (V.O.)

They say you can't go home again...

END FLASHBACK

EXT. BEACH HOUSE - CONTINUOUS

Jay stares at the elderly Ashburn incredulously.

JAY

When? I can go back.

ASHBURN

I would be afraid that if you did, you would take something very special from me. Many things very special to me. But, I can send you to a time when there will be no risk of that.

JAY

When? Where?

ASHBURN

Chicago. After 1953. At the University.

Ashburn reaches over and sets the coordinates on his watch to a specific time and place in Chicago in 1953 - Christmas Eve.

JAY

Won't that screw up your being here... my being here?

ASHBURN

Not in the slightest. Because, you already did it. And now, I am making sure it happens again.

Jay looks flabbergasted at his watch then up at Ashburn.

JAY

Come with me.

ASHBURN

Jay, my dear friend, I am an old man. This is where my journey ends. If I go back, who knows what might happen. But this is where I belong at the end of everything.

Jay seems hurt by this comment.

JAY

I'm going to go back and get you. I promise.

ASHBURN

I know you will, old friend. I know you will.

Jay nods and then VANISHES. Ashburn smiles, but then it fades. A gust of wind blows through his hair...

EXT. CHICAGO UNIVERSITY - DAY

Jay REAPPEARS in the middle of a busy university campus littered with STUDENTS dressed in clothes of the early 1950s.

Jay looks around and spots a parking lot filled with old-fashioned cars and then takes off on campus.

He stops at a NEWSPAPER stand and sees the headline reads, "HARRY S. TRUMAN ANNOUNCING THE FIRST HYDROGEN BOMB DETONATION." Jay seems put off by this and continues walking.

FLASHBACK

EXT. HARVARD CAMPUS - DAY

Vega is aiming her futuristic weapon at Ashburn who is standing next to Jay in front of Jay Prime and Lily Prime.

VEGA

Suspect is in sight. Taking a shot.

Vega raises her weapon, turns back a dial on it, and aims at Ashburn - a HOLOGRAPHIC SIGHT LOCKS ONTO Ashburn and BLINKS RAPIDLY. Vega FIRES, sending a CONCENTRATED PULSE rocketing out into Ashburn, knocking him off his feet. As he collapses into the ground, he CRACKS his BRACELET. Suddenly, Jay Prime and Lily Prime see him and jump back as if startled --

JAY PRIME

Ashburn?

Ashburn, clearly hurt, looks up and sees Vega running after him. Ashburn smashes numbers into his wristwatch and VANISHES from sight causing Jay Prime and Lily Prime to SCREAM OUT.

END FLASHBACK

EXT. FIELD - DAY - CONTINUOUS

-- Ashburn REAPPEARS into a field in the same position.

Ashburn is in the middle of a brutal rainstorm at the foot of a large RIVER MOUTH where two smaller rivers meet.

He is standing in front of a large tree staring back at a SEA of GODODDIN WARRIORS across the river. They are all armed with LARGE SHIELDS, SPEARS, BOWS, ARROWS, and SWORDS. They are all CHANTING and SCREAMING. Ashburn looks terrified just as a low RUMBLING overtakes the countryside all around him.

Ashburn hears MORE SCREAMING from behind him.

An endless sea of ANGLO-SAXON WARRIORS charges from behind.

They are all heading toward the river screaming, all of them armed with similar WEAPONS to the GODODDIN WARRIORS.

ARROWS are SHOT from both ends of the river and cross high overhead - warriors on both sides are killed in droves as arrows rain down from the sky.

Ashburn's eyes go wide as he turns behind the tree for cover. Many soldiers rush by on horseback and run right past him.

The soldiers on horseback from both sides ford the river SCREAMING with their swords drawn. FLAMING ARROWS explode into some of the soldiers on both sides of the battle.

LARGE BANNERS and FLAGS billow in the wind on both sides of the river. DRUMS AND HORNS SOUND OUT. When both sides finally do CRASH together, a BLOODY BATTLE ensues - limbs are severed from bodies as blood is sent flying from fatal injuries.

Ashburn just looks mortified as the battle encompasses him.

FLASHBACK

INT. VILLAGE TEMPLE

The Apprentice produces a LOCKED WOODEN BOX to the Monk who in turn removes a NECKLACE from beneath his robes with a SMALL GOLDEN KEY dangling from it.

The Monk hands the key-necklace and locked wooden box to Vega who takes them - a small BIRTHMARK on her wrist is revealed as she grabs them.

Vega UNLOCKS the wooden box - a FUTURISTIC WRISTWATCH is revealed. She stares at the watch longingly and removes it.

VEGA

You have the correct coordinates?

The Apprentice translates for the Monk.

APPRENTICE

(translating)

491 A.D. Bathampton Down.

The Apprentice produces a LARGE UNFOLDED TOPOGRAPHICAL MAP of the area in question, badly weathered and worn. He points to a specific area where the terrain looks more rugged and shows it to Vega. She consults the map and studies it thoroughly.

APPRENTICE (CONT'D)

(translating)

This watch will be your light.  
You'll have everything you need  
right there on your wrist. Remember  
your training, and that you have  
all the time in the world. Back  
there, there will only be one other  
device emitting any kind of a  
frequency. You have the upper hand.  
Ashburn won't know you're coming.

Vega gets up and disrobes - she is wearing a plus leather jacket, handstitched in numerous places, and a futuristic shirt beneath that. Her jeans are worn, with unusual designs sewn into the lining. The Monk looks up at her and smiles.

APPRENTICE (CONT'D)

(translating)

It is time.

Vega takes the watch and fastens it on her naked wrist, her other wrist littered with all of the other watches. She turns back to the Monk and smiles nervously. He stares through her.

VEGA

See you on the other side...

Vega ACTIVATES the watch and VANISHES from thin air...

EXT. MOUNTAINSIDE - DAY

-- and reappears on a lush, green mountainside. The sounds of a DISTANT BATTLE can be heard far below. Vega looks around and removes a FUTURISTIC HANDGUN from her belt. She takes in her surroundings, a panorama of the English countryside.

At the bottom of the mountain in a large valley, a brutal battle wages on. Vega consults her watch, which seems to pick-up a foreign signal coming from further toward the battle.

Vega takes off toward the signal.

Vega approaches a smoky battlefield stained red with blood and littered with BLOODIED BODIES from both sides of the ANGLO-GODODDIN battle. Many soldiers ride around fighting on HORSEBACK. Vega checks her WRISTWATCH, following a preset coordinate. It's moving further and further away from her.

The bracelet starts to MALFUNCTION. Vega looks at it, mortified, and sees the words "FAIL-SAFE" flashing in red.

Vega suddenly becomes aware of a nearby KNIGHT who spots her.

The knight QUESTIONS her in an unrecognizable language that seems to spook Vega. She draws her FUTURISTIC GUN quickly.

Vega turns and RUNS from the KNIGHT who SCREAMS in the smoke. A beat later, a low RUMBLING rips beneath Vega's feet and she is knocked to the ground - her gun flies away from her...

Vega gets up and continues running, leaving her gun behind.

A large group of KNIGHTS on HORSEBACK appear behind her, chasing after her while SCREAMING OUT. Within seconds they surround her and are all SPEAKING to her in OLD ENGLISH.

Vega looks confused. One of the KNIGHTS approaches her and GRABS her. Vega SCREAMS OUT, reaches for and grabs her watch.

Vega VANISHES and REAPPEARS just behind the knights. One of the KNIGHTS notices this and charges after her. Vega grabs her watch and starts to enter coordinates. One of the knights TACKLES Vega before she can just jump to a new time - she SCREAMS OUT as the KNIGHT reaches for her wrist to stop her.

The KNIGHT GRABS the watch and pulls it OFF of Vega's wrist.

Vega looks horrified when the knight overpowers her. The knight grabs a DAGGER and swings it high into the air...

ASHBURN (V.O.)

Hey!

All of the knights, and Vega, turn and see ASHBURN. One of them SPEAKS to him in OLD ENGLISH. Ashburn looks confused.

VEGA

They're speaking in Old English,  
they can't understand you.

ASHBURN looks concerned and turns to his WRISTWATCH. He JUMPS beside the knight, GRABS Vega, and KICKS the knight in the helmet sending him stumbling back - he crashes to the ground.

Just as the other knights draw their weapons and Vega SCREAMS, Ashburn GRABS Vega and engages his wristwatch.

They VANISH before all of the knights --

EXT. MOUNTAINSIDE - CONTINUOUS

-- and appear in the same position on a mountainside above the bloody battlefield. Ashburn tosses Vega to the ground and steps away from her.

VEGA

Jesus...

ASHBURN

Why are you trying to kill me?

Ashburn rubs his shoulder where Vega shot him.

VEGA

Trying to kill you? I came back to  
arrest you!

ASHBURN

No, you shot at me! You shot me!  
Look!

Ashburn reveals the burn beneath his shoulder to Vega.

VEGA

That's impossible...

ASHBURN

I just saw you... that hair...

VEGA

Where?

ASHBURN

Harvard!

Vega looks perplexed by this.

VEGA

I've never seen you before...

END FLASHBACK

EXT. COLLEGE CAMPUS - FACULTY OFFICE BUILDING

GUESTS arrive dressed in clothes reminiscent to the 1950s.

INT. FACULTY OFFICE BUILDING

Jay, consulting his watch, mingles in the crowd at the packed CHRISTMAS PARTY. Classical Christmas music emits from a RECORD PLAYER set up on a table of REFRESHMENTS nearby.

CHRISTMAS LIGHTS litter the room. AN OPEN BAR has been setup.

Many people are mingling and socializing in small groups while WAITERS walk around with trays filled with CHAMPAGNE FLUTES and SNACKS. Jay looks around and spots ASHBURN speaking with DR. SAUNDERS, both leaning against the bar.

Jay approaches Ashburn, 39 now. Ashburn turns to look at Jay, his eyes wide.

ASHBURN

Jay...

JAY

Ash...

DR. SAUNDERS, 50s, tweed jacket and slacks, looks Jay up and down, clearly displeased by his unkempt appearance.

DR. SAUNDERS

Ashburn, you know this man?

ASHBURN

I'm afraid I do. Dr. Saunders, this is Jay Hitchens.

Dr. Saunders' eyes go wide.

DR. SAUNDERS

Ah, the famous Mr. Hitchens. I've heard so very much about you.

ASHBURN

Clearly he has just gotten back from one of his misadventures, and was too excited to change into the proper attire.

JAY  
Or perhaps I thought this would  
have a more dramatic effect on you  
when I surprised you.

Ashburn smiles.

ASHBURN  
Quite.

JAY  
Can we talk?

ASHBURN  
Yes, I think we should.  
(to Dr. Saunders)  
Dr. Saunders, would you excuse me?

Dr. Saunders nods as Jay and Ashburn find privacy nearby.

JAY  
We need to get you out of here.

ASHBURN  
Out of here?

JAY  
Have you been in here so long  
you've forgotten?

ASHBURN  
No. I just... I never thought you'd  
be able to find me.

JAY  
I was starting to get the  
impression you didn't want to be  
found.

ASHBURN  
What makes you say that?

JAY  
I spoke with you. A long time from  
now. Wouldn't give me information  
on your whereabouts until this  
point forward. Obviously you're  
older. How long have you been back  
here?

ASHBURN  
Since I got shot at Harvard by that  
girl? Maybe... ten years?



JAY

We need to go back there, stop all of this from happening.

ASHBURN

Tried that. I couldn't get anywhere near it. It was like there was some kind of interference.

JAY

What?

Jay consults his watch and types in the coordinates. The LED screen JUMPS AROUND ERRATICALLY as if receiving electromagnetic interference of some kind. Jay looks upset.

JAY (CONT'D)

It's like something is blocking it.

ASHBURN

Or someone.

Jay looks up at Ashburn.

JAY

The girl.

ASHBURN

Vega?

JAY

You know her?

EXT. MOUNTAINSIDE

Ashburn looks at Vega incredulously.

ASHBURN

Who are you?

VEGA

My name is Vega. I'm here to arrest you under the authority of the Council of Time for crimes committed against the multiverse.

Ashburn shakes his head, confused.

ASHBURN

What crimes?

FLASHBACK

EXT. BEACH HOUSE - EVENING

Ashburn, 39, approaches the shoreline in front of the beach house. He is obviously a decade older, tears falling from his eyes. He looks incredibly upset, stares out at the horizon.

VEGA (V.O.)

I've not been informed as to what crime specifically you commit, but it throws my world, and many more like it into decay which upset the balance of the multiverse...

INT. BEACH HOUSE - CASSANDRA'S ROOM

Cassandra lies on a HOSPITAL BED in the bedroom being attended to by a NURSE. Younger Ashburn with his FATHER, 59, standing over his shoulder, watches Cassandra sleep in the hospital bed. Ashburn watches this from a distance, a new bracelet wrapped around his wrist. He seems very upset.

ASHBURN (V.O.)

Your home world?

EXT. NEW YORK CITY - EVENING

The sky is littered with clouds. The sun is blocked out.

Suddenly, the ocean level rises around New York until a giant wall of water rises into the streets. Then, the ocean line recedes far out to sea. Next, a dark WALL appears on the eastern horizon. A massive tidal wave comes ROCKETING toward the United States. PEOPLE run SCREAMING in the streets as a massive tsunami consumes all of New York City at once.

VEGA (V.O.)

It started with earthquakes and mass floods. And then the crust ruptured in many areas, consuming entire continents in fire and lava.

EXT. TOKYO - NIGHT

The entire town of Tokyo is ablaze as large chunks of the city have risen up on pinnacles of displaced crust. The town is filled with the sounds of SCREAMING, LOOTING, and SIRENS.

VEGA (V.O.)

Thousands of civilizations and entire countries were wiped from my planet in a matter of days...

END FLASHBACK

EXT. MOUNTAINSIDE

Vega looks pained by the memory.

VEGA

My parents died while I was  
visiting my aunt and uncle as a  
young girl. They raised me  
believing a great philosophy they  
had told me in secret. I and only a  
few others survived.

ASHBURN

What great philosophy?

VEGA

That only I could stop it from  
happening...

ASHBURN

Says who?

VEGA

My parents.

ASHBURN

And who are they?

Vega seems pained suddenly.

VEGA

I don't know.

ASHBURN

You don't know who your parents  
are, but you believe some  
unprovable thing they said once?

VEGA

Unprovable? My friends... my  
family... they're all dead!

ASHBURN

But you don't know what I do to  
cause any of this?

VEGA

Not specifically. But I overheard  
the Council meeting once. They said  
something about saving a sister...

Ashburn looks shocked by this.

FLASHBACK

INT. BEACH HOUSE - CASSANDRA'S ROOM

Ashburn, 39, enters his sister's room while she is asleep and pulls a blanket over the hospital bed she rests in. He grabs her wrist gently and turns to his watch. A preset date is already programmed into it. Ashburn sighs and VANISHES --

INT. HOSPITAL - EMERGENCY ROOM

-- he APPEARS with his sister and the hospital bed right in the middle of a hospital emergency room.

END FLASHBACK

EXT. MOUNTAINSIDE

Ashburn looks incredulously at Vega.

ASHBURN

Why don't you just go back, talk to your parents or your aunt or uncle?

VEGA

Only my aunt knew the truth, but she is dead. And I can't travel back to my world at any given point.

ASHBURN

Why not?

VEGA

The gateway back there closed the second I left. The Council of Time will re-open it once I've brought you back to justice, but not before. They know more than I do, and I have faith in them. They gave me everything.

Ashburn looks confused.

VEGA (CONT'D)

They're protectors of the multiverse that you've threatened.

Vega produces a familiar looking FUTURISTIC HANDGUN.

ASHBURN (V.O.)  
I know her very well...

INT. FACULTY OFFICE BUILDING - NIGHT

Ashburn, 39, is staring back at Jay.

JAY  
How?

ASHBURN  
From another time...

Ashburn's eyes go wide. Jay sees this and turns - Vega, 31, is looking around at the front entrance with Mr. Thompson and the rest of the Gatekeepers behind him, scanning the room.

Ashburn looks captivated by her.

JAY  
There's no way. I dropped her in a pile of sand in Ancient Egypt.

ASHBURN  
(to Vega)  
Vega!

Jay swivels around to Ashburn, confused and upset by this.

JAY  
What are you doing!

One of the Gatekeepers spots Jay and Ashburn. Jay CURSES just as Vega and all of the other Gatekeepers, including Mr. Thompson, take after them. Jay GRABS Ashburn and consults his WATCH as Vega begins PUSHING through the crowd toward them causing a disruption in the party, guests SCREAMING OUT --

JAY (CONT'D)  
Come on.

Ashburn sees Vega - they lock eyes with each other.

ASHBURN  
Vega...

Vega takes aim - SHOOTS Ashburn in the shoulder - knocks him back on the ground. Jay kneels down to Ashburn and interlocks their arms just as Vega and the Gatekeepers rush toward them

JAY  
C'mon!

Jay and Ashburn VANISH from thin air --

EXT. BEACH HOUSE - DAY

-- and appear in the sand just outside the beach house during the onset of an impending storm. The water is choppy and crashes down on the beach, enveloping both Ashburn and Jay, dragging them back into the water. They stand back up and stumble to the shore, soaking wet from head to toe.

ASHBURN

Ah, shit! She hit me...

Ashburn pulls his shirt aside to reveal a burn in his shoulder.

ASHBURN (CONT'D)

Right where she got me the last time. Fuck!

Jay picks himself up and helps Ashburn walk back to the sand.

JAY

Shit, do you have a first-aid kit around here?

ASHBURN

Yes.

VEGA, 31, APPEARS behind Ashburn and lunges at him.

JAY

Lookout!

Jay jumps at Vega and BLOCKS her just as they VANISH in each other's arms --

EXT. MALTA - COAST - DAY

-- and CRASH into the white sand beaches of a tropical coastline littered with lush green foliage and crystal blue water. The two wrestle around with one another, each attacking the other's watch in a struggle for supremacy.

They VANISH again --

EXT. OCEAN - DAY

-- and reappear deep beneath the ocean.

The ocean's surface is some twenty feet above them.

Occasionally, large SHARKS and SCHOOLS OF FISH swim above and below Jay and Vega who continue to kick about under water.

Jay and Vega kick around violently at each other, when they both realize a large creature is swimming toward them.

It is an impossibly large ICTHYOSAUR gliding toward them.

Vega and Jay's eyes go wide. Vega GRABS Jay and they VANISH --

EXT. SKYSCRAPER - EVENING

-- and get SPIT OUT mid-air. They are sent crashing down on a skyscraper roof overlooking a major metropolitan skyline.

Jay and Vega land on a large precipice jutting out from the building, still interlocked with one another, struggling to overpower each other. The fight eventually causes them to tumble over the side --

-- they free fall toward the city floor.

Jay GRABS Vega's wrist, STOPS her from reaching for her WATCH, and UNFASTENS it. Vega's eyes go wide, but Jay grabs her just as they rocket toward the pavement --

EXT. JUNGLE - DAY

-- and CRASH down into the middle of a dense and lush green jungle dripping wet from a recent rainstorm. The plants are impossibly large. The trees dwarf Jay and Vega. Jay gets up, holding Vega's watch, and then KICKS HER in the stomach hard.

Jay suddenly notices that his ears are bleeding - he grabs the sides of his head as if in intense pain. Vega notices this. Her own ears are bleeding. She rubs her temples gently.

Jay collapses to his knees SCREAMING IN AGONY. Vega starts to groan out in obvious discomfort and falls to her knees also.

VEGA

That's the pressure change. You can't just jump around like that! You jump from Death Valley to K2 - the pressure change will blow out your inner ear and send a concussion wave rocketing into your brain that will kill you in a microsecond. I thought you were a particle physicist!

Jay holds out Vega's watch.

JAY

Shut up! Stop! Now tell me what the hell is going on and why you won't leave me alone or I will leave you here and drop this into the heart of a volcano... how'd you get out of Egypt anyway?

FLASHBACK

INT. BASEMENT LABORATORY - TIME TRAVEL HANGAR

Jay has his arm wrapped around Vega. Mr. Thompson and the Gatekeepers all have their weapons pointed at Jay.

GATEKEEPER #1

You're making a grave mistake.

JAY

The clock is ticking.

Jay presses a button on the watch causing Jay and Vega all at once to VANISH from thin air...

EXT. MOUNT ST. HELENS - MORNING - CONTINUOUS

... and reappear in the same position on the side of a large mountainside rumbling beneath their feet.

VEGA

What are you doing? You can't leave me here!

Jay readjusts his watch, arm still slung around Vega's neck.

They VANISH just as the ground beneath them LIQUEFIES...

EXT. DESERT - DAY - CONTINUOUS

Jay and Vega reappear in the middle of a large DESERT that stretches away from them in every direction. LARGE PYRAMIDS loom up in the background. While Vega is confused, Jay TEARS OFF HER WATCH and pushes her into the sand - she collapses face first into it and turns back, shocked and confused --

Jay is holding her watch tauntingly.

VEGA

Where am I?



JAY  
 Sorry, princess. But I can't risk  
 leaving you anywhere with  
 electricity or scientists.

Jay consults his watch.

VEGA  
 Wait you don't understand --

Jay VANISHES.

Vega looks around... lost and confused.

Mr. Thompson APPEARS a beat later right beside her.

MR. THOMPSON  
 You let him get away.

Mr. Thompson hands Vega a brand new WATCH, which she fastens  
 around her wrist where her old watch was moments earlier.

Vega consults her new watch and looks at it.

VEGA  
 They're in the fifties...

INT. FACULTY OFFICE BUILDING - NIGHT - CONTINUOUS

Ashburn sees Vega - they lock eyes with each other.

ASHBURN  
 Vega...

Vega takes aim - SHOOTS Ashburn in the shoulder - knocks him  
 back on the ground. Jay kneels down to Ashburn and interlocks  
 their arms just as Vega and the Gatekeepers rush toward them

JAY  
 C'mon!

Jay and Ashburn VANISH from thin air --

END FLASHBACK

EXT. JUNGLE - CONTINUOUS

Jay looks at Vega, perplexed.

VEGA  
 I'm on a short leash. You can't get  
 rid of me that easily.  
 (MORE)

VEGA (CONT'D)

You want to help your friend, you need to stop fucking around, you understand?

JAY

Who the hell are you!

VEGA

Someone who will always be one step ahead of you.

JAY

Why do you want Ashburn so badly!

BREATHING SOUNDS emit from the forest around them, which seems to unsettle Jay and Vega. Jay steps closer to Vega.

VEGA

Where are we?

Jay consults his watch. The LED screen indicates he is in the JURASSIC ERA of time during the creation of the Earth.

Jay looks slightly upset about this. Vega sees this.

VEGA (CONT'D)

We went too far back...

Jay holds up Vega's wristwatch in his hand.

JAY

For the one of us with no wristwatch... we certainly did.

Jay consults his wristwatch and prepares to jump away.

VEGA

You don't understand, we're being followed. Nowhere is safe. If they don't let me stop him... they'll kill all of us. I'm the only reason Ashburn and you are still alive.

Jay looks up at Vega.

JAY

What are you talking about?

EXT. MOUNTAINSIDE - DAY

Vega, 21, is pointing her futuristic handgun at Ashburn.

Vega and Ashburn both hear SCREAMING coming from further down the mountainside. They both turn and see a group of KNIGHTS climbing up the hillside toward them, SWORDS drawn and ready.

ASHBURN

Shit.

VEGA

We have to get out of here.

ASHBURN

I'm not going anywhere with you.

VEGA

Yes, you are.

Vega FIRES HER GUN - a small HARPOON-LIKE DEVICE shoots out of it and STICKS into Ashburn whose eyes go wide. He sees one of the knights fire an ARROW - it flies at him from further down the hill - Vega and Ashburn VANISH just as the arrow tears through the air where they were both just standing --

EXT. ISLAND VOLCANO - CONTINUOUS

-- Vega and Ashburn appear on the pinnacle of a large island jutting out from a choppy ocean, grey clouds overhead. In the distance, Ashburn sees a large ISLAND PRISON.

Ashburn pulls the device sticking out of his clothing and steps away from Vega who looks upset. She consults her watch.

ASHBURN

Where are we?

VEGA

Somewhere safe.

ASHBURN

Whatever. I'm out of here.

Ashburn consults his watch - the LED screen JUMPS around and looks as though it has been scrambled. He looks confused.

ASHBURN (CONT'D)

What did you do?

VEGA

You're not going anywhere.

Ashburn approaches Vega. She seems nervous in his presence.

ASHBURN

Where are you going to take me?  
Huh? I'm not going to some future  
prison for a crime I haven't  
committed yet, do you understand?

VEGA

Going to take you? You're here.  
This is it! It's over!

Mr. Thompson appears beside Vega with a number of other Gatekeepers. Mr. Thompson smiles at Ashburn who steps back.

MR. THOMPSON

Ashburn. How are you, my friend?

The Gatekeepers approach Ashburn who turns and looks around - there's nowhere to run. The precipice is a straight drop.

The Gatekeepers take out HANDCUFFS and BIND Ashburn's hands.

VEGA

That's it?

Mr. Thompson turns to Vega and smiles.

MR. THOMPSON

My dear girl. Everything I was told  
about you is true. I believed  
prophecies to be nothing more than  
old wive's tales. How wrong I was.

VEGA

Are we going back to the Council?

MR. THOMPSON

Not exactly.

Mr. Thompson pulls out his FUTURISTIC GUN and aims at Vega.

Her eyes go wide.

Mr. Thompson SHOOTS HER.

Vega is thrown by the force of the blast off the precipice.

She free falls out into nothing toward razor-sharp rocks and large waves crashing over them.

Ashburn looks shocked at this. Mr. Thompson turns to him.

MR. THOMPSON (CONT'D)

I'm afraid you're worth more to me  
than as just a prisoner.

(MORE)

MR. THOMPSON (CONT'D)

Apparently there are some very bad people where I come from who seem to think they can stand to make a great deal of money by my delivering you to them. The secret to time travel is heavily guarded by the Council, which makes anyone who understands it a very valuable hostage to me.

Ashburn steps back to the precipice, scared.

Mr. Thompson smiles.

MR. THOMPSON (CONT'D)

Come. We don't want to be late.

Ashburn nods - THROWS HIS HEAD BACK into the Gatekeeper behind him - he stumbles - Ashburn grabs his WATCH and PUSHES him over the edge - they fall out into nothing and VANISH --

MR. THOMPSON (CONT'D)

Find him!

EXT. SARAJEVO - CITY STREETS - CONTINUOUS

Ashburn and the Gatekeeper CRASH onto their backs right beside a TANK rolling down a war-torn STREET. Members of the Army of Republika Srpska wielding AK-47 MACHINE GUNS FIRE at targets all around them. MOLOTOV COCKTAILS are thrown around. MORTARS and BOMBS EXPLODE all around. Buildings BURN AWAY.

Ashburn unfastens the watch from the Gatekeeper who fights back with him. Ashburn hears SHOUTING in Bosnian - he looks up - Srpska soldiers spot him and AIM their guns at him.

Ashburn looks back down to the watch and YANKS it off the Gatekeeper's wrist and rolls away just as the soldiers SPRAY him with bullets - the Gatekeeper's body is riddled with bullets as Ashburn VANISHES from the scene --

EXT. ISLAND VOLCANO

Vega's unconscious body falls deeper into the darkness of the ocean.

ASHBURN appears beside her. He spots her and swims toward her. He reaches out - grabs her wrist just as the darkness is about to swallow her whole - they VANISH...

INT. EMERGENCY ROOM - CONTINUOUS

... and reappears, soaking wet, with Vega's wrist still in his hand.

ASHBURN

I need a doctor! Please! A doctor,  
here!

A beat later, a DOCTOR rushes over and there is a BIG COMMOTION. A couple of NURSES rush over and grab a GURNEY to place Vega on who begins to convulse as if having a seizure.

The doctor then rushes Vega down the hall away from Ashburn who looks concerned.

VEGA (V.O.)

Ashburn saved my life. Doctors of course had never seen anything like my injury at the time... but they were able to save me regardless.

EXT. JUNGLE - DAY

Jay is still standing before Vega, 31, listening to her story. The large plants around them rustle uneasily. They are both sweating from the muggy weather inside the jungle.

JAY

What happened then?

VEGA

Everything.

Jay looks confused.

-- the GATEKEEPERS appear and surround both Jay and Vega --

They are all wielding guns pointed at Jay. Mr. Thompson approaches Vega, looking incredibly pleased.

MR. THOMPSON

Ms. Vega, what is it you are doing  
all the way back here?

VEGA

I was just wondering that myself.

Mr. Thompson smiles and turns to Jay.

MR. THOMPSON

Mr. Hitchens. You're looking very  
youthful. You're a bit...

(MORE)

MR. THOMPSON (CONT'D)  
older where I come from. Wiser too,  
though perhaps a bit... idealistic.  
Please, put your hands in the air  
or you will be shot on sight.

Jay turns to his watch - the device is SCRAMBLED. Jay looks frustrated as Mr. Thompson approaches him and smiles.

MR. THOMPSON (CONT'D)  
Having trouble locking onto your  
destination coordinates?

Mr. Thompson shows Jay his WRISTWATCH.

GATEKEEPER  
That's the great thing about the  
new models, especially when you  
know the frequency on which someone  
you are trying to track down is  
following. Clever application, no?

JAY  
I suppose it is.

GATEKEEPER  
You suppose? That's a rather  
lukewarm reaction to a feature you  
yourself invented.

Jay looks wholly confused.

GATEKEEPER (CONT'D)  
You seem surprised?

JAY  
Why is Ashburn so precious to you?  
I would be just as valuable, no?

MR. THOMPSON  
No, that would be impossible I'm  
afraid. It would create somewhat of  
a paradox as you are the one who  
initially sent me back in the first  
place.

Jay looks confused.

MR. THOMPSON (CONT'D)  
Yes, Mr. Hitchens. You sent us back  
here to apprehend your friend.  
Because he is nowhere to be found  
in your time. He is a wraith. If  
any harm came to you... who knows  
what fate would become of me?

JAY

Why tell me? Now that I know, I can change things.

Mr. Thompson smiles.

MR. THOMPSON

Unless this was how it all began. For now, I am going to insist you come with us to a more... civilized time where we can work out the details of our little paradox. I know just how to deal with these sorts of conundrums...

Mr. Thompson pulls out a pair of HANDCUFFS just as a low RUMBLING begins to shake the ground beneath their feet.

A giant TYRANNOSAURUS REX charges at them from deep inside the foliage behind them and ROARS ferociously.

Everybody looks terrified.

The large animal SNAPS its powerful jaws at them as it charges. The creature dwarfs everyone around it and KNOCKS right into two of the Gatekeepers - they are sent hurtling into the air - CRASH onto the ground a good distance away.

Everyone SCATTERS and runs from the dinosaur.

Vega and Jay are forcibly separated and go running in opposite directions. The dinosaur takes off after a small group of the Gatekeepers that Jay happens to be a part of.

The large dinosaur roars behind them.

Just as the creature catches up with them, Jay DASHES behind a large tree. The tyrannosaurus reaches out and SWALLOWS one of the Gatekeepers before he can activate his wristwatch.

Jay rushes around the large tree and spots Vega hiding beneath an impossibly large fern overgrowing a fallen tree.

She motions for him to come to her.

Jay turns back to the large lizard behind him feasting on one of the Gatekeepers. He turns back to Vega and bolts across the field. The dinosaur sees this, turns, and ROARS as he continues to run. Jay jumps under the log just before the dinosaur can hurt him - his powerful jaws SNAP shut just above him and Vega. It can't reach down into the depression.

Vega ducks and grabs the watch at Jay's wrist.



JAY  
What are you do --

VEGA  
(interrupting)  
Trust me.

Vega attempts to unscramble the watch.

The Tyrannosaurus rex slams its body into the branch, which begins to splinter and break in multiple areas.

JAY  
Oh, shit! Run!

Vega GRABS Jay's wrist and stops him from moving.

VEGA  
Just hold on!

Vega continues to unscramble Jay's wristwatch when suddenly the screen returns to normal.

VEGA (CONT'D)  
Got it!

The Tyrannosaurus BREAKS through the branch and reaches down to bite Vega and Jay - THEY VANISH - the dinosaur SNAPS its jaws shut around empty air and looks confused right after.

It turns, all of the Gatekeepers now gone...

EXT. OCEAN - DAY

Vega and Jay APPEAR hovering in space, high in the sky.

A thin frost film races over them as both Jay and Vega's eyes go wide and the air is sucked from their lungs. Jay looks more concerned and then looks down - they are FALLING fast.

Far beneath them is the ocean, but it is a hellish ocean pitted with many volcanoes erupting lava high into the air.

A large METEORITE rockets by them and races toward the Earth's surface leaving a smoky trail in its place. The atmosphere is dark and cloudy, the sun nowhere in sight. All around them METEORITES race toward the earth...

JAY  
What are we doing?

VEGA  
I can't hear you! Shut up!

Vega reaches across and grabs Jay's WRISTWATCH. She begins to jumble the coordinates and hacks into the mainframe. She begins to unscramble the frequency that continues to jump around on screen erratically. It's difficult to track.

They continue to fall, the wind whipping against them violently and tossing them around the hellish atmosphere as a volcano erupting beneath them grows larger and larger.

JAY

Vega!

VEGA

Hold on!

The crater of the volcano grows larger and larger around them when another huge eruption sends an explosion of fiery lava rocketing up toward them. They fall helpless toward it...

JAY

Hurry up!

Vega UNSCRAMBLES the watch and they VANISH just before racing through the explosion of fire and lava --

EXT. FIELD - DAY

-- and crash into a field off of a highway turnpike. They both groan in pain, but otherwise seem unharmed by the fall.

INT. ISLAND PRISON - EMPTY GYM - EVENING

Mr. Thompson appears inside a dark, flooded, empty gym.

A beat later, a few remaining GATEKEEPERS appear behind him.

GATEKEEPER #2

Should we follow her?

GATEKEEPER

We can go back, ambush her at Harvard.

MR. THOMPSON

The multiverse is already crumbling around us because of a paradox. I won't add fuel to the fire. No. We need to stay one step ahead of her, not one step behind. The past...

EXT. FIELD - DAY

Jay and Vega appear to be back in the modern world, but it is devastated. The highway overpass has been collapsed. Cars sit abandoned on the highway. It's completely desolate. Jay turns back to Vega lying beside him, catching her breath.

JAY  
What the hell was that?

VEGA  
Earth, the Hadean period. A geological eon before the Archean, the formation of the Earth itself during --

JAY  
(interrupting)  
I know what it is.

Jay brushes himself off and looks around.

JAY (CONT'D)  
Where are we now?

VEGA  
We're supposed to be back.

JAY  
Prime Zero back?

VEGA  
No, but... close.

Jay looks around uneasily.

JAY  
It's getting worse... isn't it?

Vega activates one of her watches - a familiar HOLOGRAPHIC IMAGE OF THE MULTIVERSE APPEARS... it's state of decay has worsened. The planets falling out of line are closer to the center Earth now than they were at the beginning. Vega sighs.

VEGA  
Yes.

Jay sighs frustrated. Vega deactivates the image.

JAY  
Well that's just great. What the hell kind of stunt was that anyway?

VEGA

Had to get rid of our tail. The Earth's magnetic poles are so screwed up back there, there's no way that anyone can follow us...

JAY

No, I mean... about me. Sending those guys back.

Vega turns away from Jay.

VEGA

I couldn't say.

JAY

Couldn't or wouldn't?

Vega sighs, frustrated, and turns back to Jay.

FLASHBACK

EXT. CERN - MAIN COMPOUND - DAY

Under a grey sky, the entire compound of CERN is now protected by numerous ELECTRIFIED BARBED WIRE FENCES and MILITARY MOTORCADES. The entire city of Geneva appears to be abandoned around it. Empty streets and abandoned buildings.

INT. BASEMENT LABORATORY - TIME TRAVEL HANGAR

The Hangar has been transformed around the Time Travel Dock which is now encased in a large ELECTRIFIED FENCE BOX that is heavily GUARDED by ARMED GATEKEEPERS. A large COURT ROOM STYLE BENCH sits on the far end of the room with a BLUE SIGN emblazoned on its face that reads, "CERN - COUNCIL OF TIME".

Sitting at the bench, dressed in FUTURISTIC ROBES, is JAY, 48, overhearing a GATEKEEPER who appears to be BRIEFING HIM.

Nine others dressed in familiar garb sit on the bench also.

VEGA (V.O.)

You are one of the heads of the Council Of Time at CERN, an international organization that oversees and monitors all time travel in the future. It's a committee of scientist watchmen and freethinkers who protect time.

(MORE)

VEGA (V.O.) (CONT'D)  
 Think of it like a United Nations  
 for the multiverse. Without it,  
 everything could fall to ruin...

INT. FOREST COTTAGE

Vega, 5, stares out the front window of a cottage.

An OLD MAN and OLD WOMAN are speaking to Mr. Thompson who hands the Old Man a BRIEFCASE. After the old man takes it, they all shake hands. A beat later, Mr. Thompson VANISHES.

Vega's eyes go wide at the sight of this.

VEGA (V.O.)  
 The Gatekeepers work for you, a  
 private security firm trained to  
 travel. They were there ever since  
 I was a little girl. I have  
 documents you would send back:  
 manuscripts, texts, books,  
 historical documents, lists... it  
 was like you were training me for  
 something. It was a prophecy that  
 had been handed down to you from  
 your father... supposedly.

END FLASHBACK

EXT. FIELD - DAY - CONTINUOUS

Vega seems pained by the memory.

JAY  
 Why would I even bother...

VEGA  
 You lost somebody?

JAY  
 Yes...

VEGA  
 Help me fix this whole mess, and  
 I'll give you any amount of time  
 you'd like back with her...

Jay seems intrigued by this idea.

VEGA (CONT'D)  
 I can rendezvous with you at a  
 specific date.  
 (MORE)

VEGA (CONT'D)

In what will pass as an instant for me... will pass for you as time normally moves.

Jay seems to consider.

JAY

Won't there be a... different me... a paradox?

VEGA

"Unlike other subatomic particles in entanglement, which are so intimately bound that they share one quantum state, quantum particles in entanglement become chaotic and are not necessarily bound to a single state"

Jay seems to recognize this.

JAY

That was Ashburn's... you...

FLASHBACK

INT. AUDITORIUM

Vega, 20, sits in the back of the auditorium, watching Jay lecture. She pulls up her sleeve - all of the watches ticking away in their own way. She looks back up at the lecture.

INT. CONFERENCE ROOM

While Ashburn is lecturing, Vega, disguised in a long dark wig and glasses, sits at the back of the long table.

She rolls up her sleeve - her arm littered with watches. The woman across from her gives her an unusual look. Vega looks up and sees Mr. Thompson and the Gatekeepers approaching down the hall. Vega casually gets up and walks toward the door.

When she exits, before Thompson can grab her, she VANISHES.

END FLASHBACK

EXT. FIELD - DAY - CONTINUOUS

Jay's eyes are wide.

VEGA

They had me on a short leash for practice before they told us where the devices were that I was to use when it came time to go after Ash.

FLASHBACK

INT. VILLAGE TEMPLE

The Monk hands the key-necklace and locked wooden box to Vega who takes them - a small BIRTHMARK on her wrist is revealed.

Vega UNLOCKS the box - a FUTURISTIC WRISTWATCH is revealed.

END FLASHBACK

EXT. FIELD - DAY - CONTINUOUS

Jay looks amazed by Vega's words.

VEGA

Your quantum state is connected to all of your quantum states. If you wish, I can show you how to go back and relive a single moment from your childhood, or return to the scene of a trauma...

FLASHBACK

EXT. WATERFALL - AFTERNOON

Lily tumbles into the abyss, her SCREAMING cut abruptly short on the way down...

END FLASHBACK

EXT. FIELD - CONTINUOUS

Jay seems pained by this memory.

VEGA

It's what the Council of Time does mostly. Oversees victims and eyewitnesses returning to an earlier quantum state to help solve major cases across countless nations as outlined through a treaty at the U.N.

(MORE)

VEGA (CONT'D)  
many years from now. Whatever you  
want to relive... however long  
you'd like. Help me and I will give  
this to you.

Jay seems to consider and nods.

JAY  
Give me... twenty years.

Jay turns to his watch and sets a date and some coordinates  
into it. He hands it to Vega. She looks at it and nods.

VEGA  
Are you sure?

Jay nods.

Vega takes the watch from him and fidgets with the controls.

She looks up at him right into his eyes.

VEGA (CONT'D)  
Once I send you back... you can't  
come back until I get you. Are you  
ready?

Jay nods. Vega approaches him and adjusts the settings on  
Jay's watch. She looks up into his eyes. She looks away.

VEGA (CONT'D)  
Take a deep breath...

The world, along with Vega, shifts and tumbles away from Jay.

INT. LIVING ROOM - NIGHT - CONTINUOUS

The world reforms around Jay - he is now standing in a campus  
apartment living room. Vega has been replaced by Lily, who  
stands before him touching his wrist just like Vega had been.

Lily is a few years younger than she looked in the beginning  
of the script. She is soaking wet from head to toe. A rain  
storm pelts against the windows. Lightning illuminates the  
sky. Thunder rumbles through the air and gently shakes the  
apartment. Jay swallows hard and exhales. He seems confused.

LILY  
Jay?

Lily stares at Jay as if confused.



LILY (CONT'D)

Are you okay?

Jay looks down, realizes he is holding a HOMEWORK ASSIGNMENT in his hands that Lily has just brought him. He also sees that his wrist is without the wristwatch... Lily's hand is on his wrist where it ought to be. He looks at Lily and smiles.

JAY

Oh, uh, yeah... just, didn't expect to see you this late was all...

LILY

You said that. So, I guess I better get going. I didn't mean to upset you, or anything, so... see ya.

Lily turns to leave.

JAY

What? Back across campus to the freshman dorms? You'll get struck by lightning or die of pneumonia. Come on, look at you... here. Let's get you by the heater over here.

Jay brings Lily over to the corner by the heater and offers her a WOOL BLANKET. He wraps it around her and rubs her shoulders tenderly. Lily smiles and meets eyes with Jay.

JAY (CONT'D)

Sorry, I didn't mean to be rude. Just had a really, really long day.

Tears form in Jay's eyes. Lily sees this and seems upset.

LILY

Is everything okay?

Jay nods. Lily pulls Jay in for a gentle kiss that melts into something much, much more passionate...

EXT. CERN - MAIN COMPOUND - DAY

The future CERN, protected by barricades and electric fences.

INT. BASEMENT LABORATORY - TIME TRAVEL HANGAR

Vega, 31, REAPPEARS on a familiar, though sleeker platform underground. She looks around and sees an empty hangar through the fence. The set-up is familiar, though sleeker and newer. It is an upgraded version of the original device.

Vega unlocks an INNER DOORWAY but comes to a second door with a HAZARD WARNING SIGN signifying that the door is electric.

The door ELECTRONICALLY SLIDES OPEN as she steps through into the large foyer... JAY, 48, is standing at the computer set-up beside the time machine wearing futuristic garbs.

VEGA

Dr. Hitchens.

JAY

Vega, sweet child. A traveller is never late or early. He can not be. Which makes me believe something of great importance has happened.

Vega looks around at the empty hangar.

VEGA

Were you expecting me?

JAY

I knew you would be here... and ten years wiser, child. They took the one thing from you that all travelers take for granted... time.

VEGA

The Gatekeepers turned against me. I need to access my previous quantum states, or my past at all.

JAY

But of course they have...

Vega seems perplexed and becomes agitated.

VEGA

My telling Ashburn about his sister did not change the state of the multiverse. He's still out there, and something very bad is about to happen, is happening, and has already happened. I mean to prevent it from ever happening in any context, past, present, and future. Now I've been patient with you all, for my whole life... but I can't do my fucking job unless you guys do yours, understand?

Jay doesn't seem phased by Vega's outburst. He produces a FUTURISTIC READING DISPLAY and hands it to Vega. She takes it from him, confused, and begins reading it. Her eyes go wide.

JAY

I apologize for the confusion, and for all we've asked of you over the years, but it has not been without cause. You're here because it all had to happen this way. If even both of us had all of the answers, there could be no chance of saving us from what is inevitable.

Vega swallows hard and pulls up a HOLOGRAPHIC, THREE-DIMENSIONAL VIDEO from the display - the image of a NEWS STORY outside of an airline terminal is playing. FBI AGENTS and POLICE OFFICERS stand around a BOEING 767 on the tarmac.

The story is subtitled, "POSSIBLE TERRORIST PLOT FOILED AT LOGAN INTERNATIONAL AIRPORT". She scrolls through other images regarding the same story, though the scope of the story grows larger and larger and includes various aircraft at different airports all over the eastern United States.

Finally, she lands on the image of a NEWSPAPER with the picture of the RMS LUSITANIA on the front. "LUSITANIA SAVED WHEN UNITED STATES TORPEDOES GERMAN U-BOAT OFF IRISH COAST".

VEGA

He... he's trying to stop everything... anything bad... from happening. Oh my God...

Jay smiles. He turns back to his set-up and enters a NUMERICAL SEQUENCE into the keypad. A COMPUTER GENERATED MAP of the MULTIVERSE appears before him. He accesses a LOCKED GATEWAY to a specific universe and pulls it up - it UNLOCKS.

JAY

Before you stop him, you're going to need to go back and get me.

Coordinates fill Vega's watch. She checks it. It's twenty years from the date that she just traveled from with Jay.

VEGA

How did you...

JAY

It is not important. Now go.

Vega turns back toward the time machine and enters it. She steps back up onto the platform and looks to Jay who nods.

Vega touches her watch - she VANISHES...

Jay exhales heavily. He seems upset.

FLASHBACK

EXT. FOREST - DAY

Vega, as a young girl, bounces up and down in the OLD MAN's arms as she SCREAMS for the OLD WOMAN who runs after the assailants behind her. When she gets SHOT, Vega SCREAMS again. She continues to WAIL into the Old Man's ears --

END FLASHBACK

INT. HOSPITAL ROOM - NIGHT

Vega, 21, awakes groggily in a hospital bed and sees Ashburn. An IV is hooked up to her arm. She looks beat down and tired.

ASHBURN

Look who's awake.

VEGA

What... how did I...

ASHBURN

The guy in the suit shot you.  
You're lucky you didn't hit one of those rocks otherwise there would have been nothing left to save.

VEGA

You saved me?

ASHBURN

V.A. Hospital that my great-uncle went to hospice in, but a few years later so... we're off the grid.

Vega shoots up.

VEGA

Where are the watches?

ASHBURN

Buried under six feet of dirt in a led box beneath a cluster of power lines just outside the airport. I figured they were tracking them, so even if they find them, we're safe.

Vega seems a little more at ease.

VEGA

Why would you save me?

ASHBURN  
Couldn't just leave you out there.

Vega pulls back her gown, revealing a burn above her breasts.

ASHBURN (CONT'D)  
Looks like you're going to have a  
scar from what the doctors say.

Vega seems pained to hear this.

ASHBURN (CONT'D)  
Your people betrayed you.

VEGA  
Not necessarily. Just the  
Gatekeepers. The ones keeping me  
from my people. But they will  
prevent me from trying to get back  
to the Council too.

ASHBURN  
So neither of us can go back.

Vega turns to Ashburn and shakes her head.

VEGA  
No. Right now we don't belong  
anywhere. Including here.

ASHBURN  
So what do we do?

Vega seems to consider. Her eyes go wide.

ASHBURN (CONT'D)  
What?

VEGA  
We get a message to Jay where they  
aren't looking for us. But we need  
to make sure he doesn't open it  
until after he travels back in  
time. We don't know where he ended  
up, but if we can tell him where we  
are... we might be able to reunite  
at a specific date and time.

ASHBURN  
Where will we go?

VEGA  
Anywhere we want I suppose.

Ashburn looks at Vega and forces a smile.

ASHBURN

All of my life I have wanted  
nothing more than to explore time.  
Jules Verne and what not. And  
now... I wish I had never helped  
invent the damn technology. Because  
now... I have literally destroyed  
worlds. Entire civilizations. Gone.  
All because of my creation...

VEGA

That sentiment sounds awfully  
familiar.

Vega consults Ashburn's watch and punches in a new set of  
coordinates. Ashburn looks at the coordinates and then up at  
Vega, shocked. She smiles reassuringly at him...

J. ROBERT OPPENHEIMER (V.O.)

We knew the world would not be the  
same...

INT. AUDITORIUM - MORNING - CONTINUOUS

A famous INTERVIEW with J. ROBERT OPPENHEIMER taken from the  
1965 Television Documentary "The Decision to Drop the Bomb"  
projected on a large projection screen. Oppenheimer is  
staring right at the camera, the footage black and white.

J. ROBERT OPPENHEIMER (V.O.)

Few people laughed, few people  
cried, most people were silent. I  
remembered the line from the Hindu  
scripture, the Bhagavad-Gita.  
Vishnu is trying to persuade the  
Prince that he should do his duty  
and to impress him takes on his  
multi-armed form and says, "Now I  
am become Death, the destroyer of  
worlds." I suppose we all thought  
that, one way or another.

Ashburn and Vega, Vega obviously still pained from the  
injury, watch Jay begin delivering his speech at the podium  
from the back of the auditorium. After he is finished, they  
walk down the aisle and see him speaking to Lily.

ASHBURN

I'll go. You wait here.

INT. AUDITORIUM - MOMENTS LATER

Vega, keeping her hood up over her hair, watches Jay and Ashburn CONVERSE from a safe distance. She turns and sees Lily. Their eyes meet awkwardly. Lily seems captivated by her for some reason. There is an unspoken moment, and then Vega turns and walks away, back up the aisle...

INT. BEDROOM - NIGHT

Jay lies naked under the covers, arm around Lily who sleeps soundly on his chest. Jay seems incredibly happy to be here.

Lily's stomach growls.

JAY  
Are you snoring?

Lily smiles.

LILY  
My tummy is reminding me that I haven't eaten since before my eleven o'clock piano class this morning.

JAY  
That sounds like somebody could use some dinner in bed.

LILY  
You cook?

JAY  
If I had food. But I know a great Chinese place just down the road.

Lily frowns.

LILY  
You're leaving?

Jay slips out of bed, grabs his PANTS off the floor, and turns back to Lily.

JAY  
I want you to stay right there. Don't move or dress, and I promise I'll be right back. You aren't getting a fortune cookie if I come back and you're wearing clothes.

Lily smiles.

LILY

Deal.

Jay smiles as he pulls his pants back on.

INT. CAR

Jay opens his car door and sits down - he looks perplexed.

He reaches under his butt and removes the letter that Ashburn gave him after his lecture back at Harvard before traveling through time at CERN. He looks at it, confusedly. Jay opens it and removes a FOLDED PAPER. He unfolds it and discovers a long, hand-written note scrawled on yellow notebook paper.

FLASHBACK

INT. HOSPITAL ROOM - NIGHT

Ashburn sits at the table under a light scribbling on a familiar piece of NOTEBOOK PAPER. Vega lies in the hospital bed behind him, watching him write over his shoulder.

ASHBURN (V.O.)

Jay. If you are reading this I pray it does not make sense, but if it does, please understand... I never meant for any of this to happen. You are no doubt searching for me high and low, and for that I thank you. I will be at the coordinates listed below at the time listed. The girl is with me, but she seems to be a friend now. The men with her have turned against her. For now we are safe. I hope to see you soon, old friend. Love, your friend in time, Ashburn Miller.

INTERCUT WITH THE FOLLOWING SCENE:

INT. CAR - CONTINUOUS

Jay looks up from the letter in disbelief...

MONTAGE



EXT. AIRPORT - NIGHT

Ashburn crawls out of a deep hole, covered in mud, with a LED BOX in one hand and a WORN SHOVEL in the other. Vega helps Ashburn up. They OPEN the box - their watches sit inside.

Ashburn and Vega take them out and look at each other nervously. They each synchronize the devices and exhale.

Ashburn seems hesitant.

VEGA

Hey.

ASHBURN

Yeah?

VEGA

I want to show you something.  
It's... something that nobody else  
has seen, because... nobody else  
can see it. You might enjoy it.

Ashburn seems perplexed. Vega adjusts her watch - a BUBBLE forms around them like a force-field. Ashburn looks shocked.

Years and decades fly by all around them, though they are unaffected as time passes normally in the bubble. Suddenly, a BALL OF LIGHT erupts outside and a shock-wave blows past the bubble with incredible force - vehicles and skeletons are whipped all around it like they were toys. Ashburn's eyes are wide at the incredible panorama washing over all around him.

The world around Ashburn and Vega quickly turns to a hellish warlike environment - BODIES fall and rot away around them.

Centuries pass by in seconds and the burning city crumbles away and is forgotten by time. HUMANS RUN BY them in tattered clothes wielding CLUBS and STICKS. Ashburn watches a new evolution of man grow around him curiously when the SUN ERUPTS in the atmosphere, nearly blinding him instantly.

The world is consumed by FIRE and all the water vapor is sucked from the air. Eventually, the fire storm ends and Ashburn sees the sun has shrunk considerably. Eventually, it burns out and the world around him is enveloped in a THICK LAYER of ICE that builds all around him like a living being.

The dwarfed sun eventually disappears causing Earth to be consumed in total darkness. The stars above shift rapidly.

MARS appears closer and closer to Earth until it becomes larger than the moon which eventually COLLIDES with Mars.

The remnants float away as ASTEROIDS ignite the dark atmosphere high overhead.

Other planets fly by, and then... nothing.

Earth is consumed in total darkness. Suddenly, there is a thunderous CRACKLING SOUND and there is a great earthquake that consumes the planet. Large pieces of the earth's CRUST EXPLODE up through the ice and freeze over instantly.

Ashburn consults his watch - it's way off the charts. He then looks back up at the universe overhead, tears in his eyes.

The crust beneath their feet breaks apart - the planet splinters off into smaller pieces, the ocean water crystallizing and floating away in large chunks. Ashburn and Vega are left immersed in the bubble, alone in the universe, an asteroid field of Earth's remains surrounding them.

A BRIGHT LIGHT appears in the dark sky and ENVELOPS THEM...

END FLASHBACK

END MONTAGE

EXT. BUCOLIC COTTAGE - MORNING

It's a beautiful day in the countryside. The sun shines down on a perfectly sculpted green countryside. A WOODEN COTTAGE sits in a small valley beneath a few large trees. The sound of CHOPPING WOOD out back can be heard echoing in the valley.

Jay, 48 now, out back, is chopping wood on a stump. He picks up a pile of WOOD and carries it inside, through the back.

INT. LIVING ROOM

Jay tosses the wood into a WOOD-BURNING FURNACE just as Lily appears behind him in a nightgown. Jay turns around and meets eyes with her. He smiles warmly up at her.

JAY

Hey, what are you doing up?

LILY

Couldn't sleep with you chopping away out there, Paul Bunyon.

Jay smiles and takes Lily's hand in his own and kisses it.

JAY  
Sorry. I didn't want you to freeze.  
You were shivering last night.

LILY  
I won't freeze. Not so long as I  
have you to keep me warm.

Jay smiles.

JAY  
I'm going to head into town today.  
Pick up some supplies.

LILY  
Hurry back.

Jay and Lily kiss.

FLASHBACK

INT. BASEMENT LABORATORY - TIME TRAVEL HANGAR

Jay smiles. He turns back to his set-up and enters a NUMERICAL SEQUENCE into the keypad. A COMPUTER GENERATED MAP of the MULTIVERSE appears before him. He accesses a LOCKED GATEWAY to a specific universe and pulls it up - it UNLOCKS.

JAY  
You are going to get me first.

Coordinates fill Vega's watch. She checks it. It's twenty years from the date that she just traveled from with Jay.

VEGA  
How did you...

JAY  
It is not important. Now go.

Vega turns back toward the time machine and enters it. She steps back up onto the platform and looks to Jay who nods.

Vega touches her watch. She VANISHES...

END FLASHBACK

INT. BARN - DAY - CONTINUOUS

... and reappears inside of a barn.

Jay is saddling up a horse when he hears Vega appear behind him. Jay turns and looks at Vega, shocked by her appearance.

JAY

You...

VEGA

It's been a long time, Jay. Did you enjoy your twenty years?

JAY

Twenty...

VEGA

Has it been so long, you've forgotten?

JAY

It... wasn't long enough.

VEGA

Our time on Earth never is. Mine and Ash's certainly wasn't.

Jay looks at Vega, confused.

FLASHBACK

EXT. HOTEL - MORNING

Vega, 21, and Ashburn, stand around the front of an old country style hotel on the outskirts of a town in the English countryside waiting anxiously. They occasionally check their watches, both out of place for this specific period of time.

VEGA (V.O.)

You never came for us.

MONTAGE

EXT. LOG CABIN - DAY/NIGHT

A TENT is set up beside the foundation of a LOG CABIN that Ashburn helps a number of STONECUTTERS build into the side of a rocky mountain range. In the cornerstone of the foundation, a HOLLOW STONE is laid. Ashburn and Vega place their WATCHES inside and replace a COVER on the stone.

As times goes on, the foundation grows all around the stone, higher and higher. It finally turns into a fully finished country style log cabin with a wooden fence and small barn.

END MONTAGE

EXT. LOG CABIN - DAY/NIGHT

MONTAGE

Ashburn and Vega, dressed in clothes common to the English countryside during the late nineteenth century, live a simple life in the mountains tending to cattle and horses, occasionally TRADING with PASSERSBY on horseback and giving room to TRAVELERS in a newer addition behind their cabin.

INT. LOG CABIN - BEDROOM

Vega, in a nightgown, leans against the bedroom doorway frame. Ashburn approaches her... the two melt into a kiss.

EXT. LOG CABIN - DAY/NIGHT

As time goes by, Vega and Ashburn begin to age slowly but happily together over a period of nearly four years.

VEGA (V.O.)

Ashburn and I... we lost ourselves  
too. But I found out the hard way  
that it couldn't last...

EXT. LOG CABIN - DAY

The GATEKEEPERS appear outside and storm the cabin.

A beat later, they drag VEGA, 25, out by her hair.

Ashburn, 33, returns to the cottage carrying a DEAD DEER around his shoulders. He watches in horror as the Gatekeepers grab Vega and VANISH from the land. A few GATEKEEPERS stand by waiting, searching the immediate area. He looks terrified.

Ashburn turns back to the woods, drops the deer, and runs.

EXT. COUNTRY ROAD - DAY

A TERRIBLE BLIZZARD has hit the English countryside. Ashburn, 35, covered in LAYERS, trudges across the countryside in a horse-drawn buggy. Snow clings to his beard and face, his cheeks flushed. He's obviously been on the road a long time.

VEGA (V.O.)

I thought I'd never see him again.

EXT. ISLAND PRISON - DAY

A blanket of grey clouds block out any hint of the sun here.

INT. PRISON CELL

Vega, 25, is dragged by two GATEKEEPERS, face bloodied and bruised, to an open cell in a wet corridor. The prison, but for her, seems to be empty. The Gatekeepers TOSS Vega into the cell - she crashes down onto the floor and cries out...

EXT. LOG CABIN - NIGHT

Ashburn returns to the log cabin, which has been long since burned down and overgrown. Tears well up in his eyes at the sight. He sees that the Gatekeepers are nowhere to be seen and approaches the cabin with CHISELING TOOLS in hand.

Ashburn cuts away at a familiar keystone until eventually it CRACKS OPEN, revealing two DUSTY WATCHES within --

VEGA (V.O.)

The watches were powered off so they couldn't track us, but they had pinpointed the disturbance in our arrival. Like finding a needle in a haystack, but it doesn't go unnoticed to the untrained eye...

EXT. LOG CABIN

Ashburn, from behind a tree, views his younger self happily chatting with Vega through the kitchen window. Standing outside their door, hidden beside another tree, is a GATEKEEPER - he suddenly consults his watch as if alerted by it. The Gatekeeper snaps his head up and looks toward him...

... Ashburn is gone.

INT. MOTEL ROOM - BATHROOM - MORNING

Ashburn cuts his hair and shaves in a more modern bathroom mirror. On the beds around the corner, two large BANK DUFFEL BAGS lie, filled with OVERFLOWING CASH from the 1940s. Sirens can be heard in the distance. Ash towels off finally.

He splashes water into his face and smiles at his reflection.

INT. UNIVERSITY OFFICE - AFTERNOON

Ashburn, in a suit, hair slicked back, is interviewed by a PROFESSOR at the University of Chicago.

INT. PRISON CELL

The cell door opens... Vega lies on the floor in rags, keeping to the shadows. She looks pained by the light...

VEGA (V.O.)

Then one day they came for me. They had new intel, and were willing to give me a second chance. Somebody high up wanted me there I guess...

EXT. HARVARD CAMPUS

As Vega, 31, nears a preset coordinate, she sees Jay and Ashburn watching Jay Prime and Lily Prime. She hesitates.

She looks at Ashburn... almost longingly... it's gone.

VEGA

Suspect is in sight. Taking a shot.

Vega raises her weapon, turns back a dial on it, and aims at Ashburn - a HOLOGRAPHIC SIGHT LOCKS ONTO Ashburn...

VEGA (V.O.)

But then I saw him at Harvard, younger than me. Like when we first met on the battlefield...

END FLASHBACK

END MONTAGE

INT. BARN - DAY - CONTINUOUS

Jay looks at Vega as if incredibly moved.

VEGA

None of this is real.

JAY

This isn't an alternate reality. This is the real world. Every microbe of it. I'm experiencing my life in a different context is all.

VEGA

But your actions are continuously upsetting the multiverse. Every single day you stay here. Everyday Ashburn stayed with his family. It's too much. It wasn't meant to be this way... don't you see?

FLASHBACK

INT. HOUSE - LIVING ROOM - EVENING

Ashburn, in his 50s, holds his arms around a BEAUTIFUL WOMAN laughing near a CHRISTMAS TREE as a YOUNG GIRL runs around playing with one of her NEW TOYS. Ashburn and the woman smile happily at the sight. Their home is filled with photos of a seemingly picture-perfect family. They've been here a while.

END FLASHBACK

INT. BARN - DAY - CONTINUOUS

Jay turns to Vega and gives her a wary look.

JAY

How did you know Ash was in Chicago?

VEGA

The Gatekeepers knew somehow.

Jay suddenly looks even more confused.

JAY

Why didn't I come for you? Can't we change that right now?

VEGA

No. I'm here to make sure you *don't* change that. I'm here to make sure you honor your end of the agreement and help me stop the ruin of our worlds and the multiverse alike...

JAY

How?

VEGA

By stopping what Ash has become.

JAY

Which is?



INT. AIRPORT - TERMINAL - MORNING

A group of MIDDLE EASTERNERS sit at a concourse when they are quickly surrounded by AIRPORT POLICE, SEMI-AUTOMATIC HANDGUNS drawn on them. Ashburn, 59, blends into a group of passengers nearby watching the whole thing unfold. He turns and leaves.

A NEWSPAPER on a stand nearby is dated SEPTEMBER 11, 2001.

VEGA (V.O.)

He travels to numerous universes  
and tries to prevent many major  
disasters from happening. War,  
assassinations, disease, famine...  
but without them, they can't  
balance the good on the opposite  
end of the spectrum and it sends  
the whole universe into disarray...

INT. BARN - DAY - CONTINUOUS

Vega holds out her hand to Jay.

VEGA

We need to stop him and then close  
the loop that we all came through  
in. It never should have been  
opened. But first we have to  
reverse the damage Ashburn did.  
That we all did the moment the  
gateways were opened. We have to  
end it once and for all...

The earth trembles slightly at their feet. Jay looks outside and sees that clouds are now beginning to roll in.

VEGA (CONT'D)

Even this world isn't immune.

Jay sighs heavily.

JAY

How can we stop this...

VEGA

Where this all started...

JAY

Where?

VEGA

Not where. When.

Vega holds out her hand. Jay gives it a weary look.

JAY

I can't just leave her.

VEGA

You won't be. This is happening  
with or without you... it is you...  
remember?

Jay shakes his head... and then GRABS Vega's hand.

The two VANISH from the barn.

EXT. FOREST - DAY

A desolate forest in a hellish post-apocalyptic world.

Jay and Vega APPEAR into the world and look around at a  
decaying forest. The earth RUMBLES gently beneath their feet.

JAY

When are we?

VEGA

I actually don't know specifically.  
I was given these coordinates, but  
they didn't save to my watch.

JAY

Who gave them to you?

VEGA

You did. In my timeline.

JAY

Right.

VEGA

We need to find my aunt. She's the  
key to this fall. She would know  
exactly where this all started.  
Even I don't know the source of the  
disruption itself. She does though.

JAY

I thought it was Ash...

VEGA

But we need to know where he is  
specifically.

(MORE)

VEGA (CONT'D)

I don't feel like chasing him  
through time for the rest of my  
life. Trust me. This is going to  
work.

Jay and Vega take off into the woods. They look around, Jay  
distracted by the terrifying nature of the world he has  
stepped into. Eventually, they pass a familiar FALLEN  
AIRLINER, filled with decaying skeletons. Jay looks at it.

The earth SHAKES and RUMBLES beneath Vega and Jay's feet.

-- a GUNSHOT rings out in the distance --

JAY

What the hell was that?

VEGA

Them. Come on!

Vega grabs Jay and takes off running into the woods toward  
the gunshot. A GUNSHOT rings out near them as they encounter  
a couple of GATEKEEPERS FIRING AT THEM. Jay ducks behind a  
tree for cover. Vega FIRES AT THEM - hits both assailants.

She looks horrified suddenly.

Jay gets up and sees TWO FIGURES racing through the woods.

He takes off after them.

VEGA (CONT'D)

Jay, wait!

EXT. FOREST - SAME TIME

THE OLD MAN and OLD WOMAN rush through the forest, a YOUNG  
VEGA bouncing up and down the whole way with them. The OLD  
WOMAN then produces a SEMI-AUTOMATIC HANDGUN from her belt.

OLD MAN

What are you doing?

OLD WOMAN

What needs to be done. Protect the  
girl. Get her to the safe house.

OLD MAN

Be safe.

OLD WOMAN

I love you.

OLD MAN

I love you too.

The Old Woman kisses the Old Man, and hands Vega to her.

VEGA

No!

OLD WOMAN

I love you, girl. Be brave now.

The Old Woman CHARGES at the assailants. Young Vega SCREAMS OUT as the OLD WOMAN runs off.

Jay rushes at the Old Woman but freezes when he sees her gun. He stops and turns. Vega SCREAMS OUT and raises her weapon.

The Old Woman aims the gun at Jay.

Vega FIRES at the Old Woman.

The Old Woman turns and FIRES at Vega.

Vega and the Old Woman are both struck at the same time and collapse back onto the forest floor.

JAY

Vega!

Jay rushes over to Vega.

Vega looks stunned, bleeding profusely from her shoulder. She nods and pulls herself up. She sees the OLD WOMAN lying on the ground far away from her. Her eyes go wide with terror.

VEGA

No...

Vega gets up, looks at the gun in her hand, and tosses it aside. She rushes up, fast as she can, and collapses at the Old Woman. She's still alive, a grizzly burn in her chest.

VEGA (CONT'D)

Aunt Sarah...

The Old Woman looks shocked at Vega... and then smiles.

Jay follows after her... seems perplexed by the Old Woman.

OLD WOMAN

Vega? So the prophecy was true. You really do go back...

Tears are now falling out of Vega's eyes. Jay approaches looking remorseful.

VEGA

Aunt Sarah, I'm so sorry, I have to get you to a hospital...

Vega sets her watch coordinates accordingly. The Old Woman stops her by gently placing her bloody hand on her wrist.

OLD WOMAN

No. That is - that is not why fate has brought us together. It is so I can tell you what you must know.

VEGA

You knew this would happen...

The Old Woman takes Vega's watch and sets a SERIES OF COORDINATES into it. She then lets her hand fall back onto her chest. When she finally lays eyes on Jay she smiles.

OLD WOMAN

Thank you for trusting me...

Vega looks confused at the two of them and then turns back... the Old Woman is dead. Vega begins to cry.

Jay pulls her away from the Old Woman.

VEGA

No! Let me go!

JAY

We have to go!

The Earth SHAKES more violently than ever beneath their feet.

VEGA

What did she mean, 'thank you for trusting me'?

JAY

Now!

Jay hits Vega's WATCH and the two VANISH just as the trees around them begin to splinter and break...

EXT. GERMAN COUNTRYSIDE - DAWN

A large STEEL TOWER with the NAZI FLAG flying high overhead stands in the middle of a low valley surrounded by mountains.

A mile away, on top of the mountain, is a small MILITARY BASE guarded by NAZI SOLDIERS. A LARGE BARRICADE has been built around the base by SANDBAGS and other BARRICADES. GERMAN SCIENTISTS wearing PROTECTIVE GOGGLES in LAB COATS all stare out of viewing holes in the barricades at the steel tower.

A voice counts down from 60 over LOUD SPEAKERS around the base while classical German music plays in the background.

INT. STEEL TOWER - NIGHT

Jay and Vega appear inside the tower - they are staring at a large CYLINDRICAL DEVICE hooked up to various MECHANICAL COMPONENTS throughout the cramped room. It's an Atomic Bomb.

JAY  
Are we at Trinity?

VEGA  
Germany.

Jay looks confused, but then... frightened.

JAY  
They're going to win the war here.

VEGA  
Yes.

ASHBURN (O.S.)  
You look old, old friend.

Jay and Vega swivel around and see Ashburn standing above them. His mouth falls open at the sight of Vega.

ASHBURN (CONT'D)  
Vega...

VEGA  
Ash, please come down from there.

ASHBURN  
You... they took you. I... I  
thought I'd never see you again!

VEGA  
Me too. Please, Ash... get down  
from there.

Ashburn shakes his head.

ASHBURN

No. I have to stop this from happening. They're going to bomb New York with this thing. I need to set things right, make sure no bad can happen ever again.

JAY

What about your family?

Ashburn looks pained by this memory.

ASHBURN

My family is dead!

FLASHBACK

EXT. CITY STREETS - MORNING

A familiar woman driving with a little girl in the backseat, familiar from another flashback sequence, sit patiently at an intersection. The woman drives through the intersection when the light turns green - a CAR SLAMS into her vehicle at top speed causing a violent explosion of metal, glass, and blood.

The badly mashed cars sit idly in the intersection, smoking.

ASHBURN (V.O.)

I tried to stop it...

EXT. DRIVEWAY - DAWN

Ashburn pulls the ALTERNATOR out from under the hood of the vehicle that is recognizable as the one that crashed into his wife and daughter's car, but this vehicle hasn't been damaged yet. He takes the alternator and walks away with it in hand.

EXT. BEACH HOUSE - DAY

Ashburn pulls up to his beach house surrounded by FIRE TRUCKS and FIRE FIGHTERS attempting to put out an INFERNO that has engulfed his beach house, long orange flames racing out of every window and through large holes burned through the roof.

ASHBURN (V.O.)

But I couldn't. Every time it happened a different way.

Ashburn's eyes go wide as he jumps out of his vehicle and races up to the house SCREAMING. A POLICE OFFICER nearby STOPS HIM.

Ashburn attempts to fight back and bursts into tears. The officer finally subdues him on the cement as Ashburn starts to cry helplessly in his arms like a child.

EXT. BEACH HOUSE - EVENING

Ashburn, 48, stands with his feet in the water, staring out at the expansive ocean before him. He looks down in his hand - he is holding his WRISTWATCH in it. He stares at it longingly. Ashburn sighs heavily, tears forming in his eyes.

He chucks it out to sea in a fit of anger.

INT. LIVING ROOM

Ashburn, bottle of whiskey in hand, cries in the kitchen doorway. His television has been left on. Suddenly, Ashburn looks perplexed and scoots over to check the program playing.

A NEWS ANCHOR is speaking on the nightly news. Then, the Zapruder Film fills the screen, the eerily haunting slow frame video of President Kennedy's presidential motorcade driving through Dealey Plaza on November 22, 1963 in Dallas Texas. As Kennedy's limo passes into frame - he is SHOT.

Ashburn seems captivated by these images.

ASHBURN (V.O.)  
So I decided to help others...

EXT. BEACH HOUSE - EVENING

The WATCH sits at the bottom of the shore, immersed in darkness. A BRIGHT BEAM OF LIGHT shines over it and then back - Ashburn, with goggles and a flashlight, spots it...

INT. AIRPORT - TERMINAL - MORNING

A group of MIDDLE EASTERNERS sit at a concourse when they are quickly surrounded by AIRPORT POLICE, SEMI-AUTOMATIC HANDGUNS drawn on them. Ashburn, 59, blends into a group of passengers nearby watching the whole thing unfold. He turns and leaves.

A NEWSPAPER on a stand nearby is dated SEPTEMBER 11, 2001.

END FLASHBACK



INT. LABORATORY - NIGHT - CONTINUOUS

Vega looks to Ashburn whose eyes have welled up with tears.

VEGA

I'm so sorry, Ashburn.

ASHBURN

So was I.

VEGA

But you can't do this. You'll set off a chain reaction here. We thought it was your sister... but we know it's this. After this... the multiverse collapses. Without this outcome... there can be no peace on the opposite end. Harmony!

ASHBURN

Harmony? They took you from me! My child died in my arms in the hospital. My wife was killed instantly. And Cassandra? Inoperable tumor. What harmony!

Ashburn VANISHES and REAPPEARS at the base of the of the cylindrical bomb - Jay watches him GRAB a small handle - and VANISHES WITH IT with such force that the remaining parts BEND and BREAK before they are tossed around the room.

VOICE (V.O.)

Vierzig...neununddreißig...

Jay and Vega look frightened. Jay turns to Vega.

VEGA

Follow me.

Jay watches Vega set her watch.

JAY

How do you know he'll be here.

VEGA

He has nowhere else to go...

They VANISH from thin air...

EXT. BEACH HOUSE - MORNING

Jay and Vega are immersed in the ocean, kicking around and flailing about.

They eventually see that they are not far from shore. They both swim to shore. The BEACH HOUSE lies in the distance. They both stumble out of the water soaking wet.

Vega and Jay, soaking wet, stumble up toward the beach house.

The ground TREMBLES at their feet violently, sending them both to their knees again.

ASHBURN appears inside the doorway. He looks at both Vega and Jay, upset, the wind blowing through their hair. A storm picks up on the horizon and causes the water to turn choppy.

The ground begins SHAKING VIOLENTLY beneath their feet again.

ASHBURN

What are you doing here?

Vega takes a step forward.

VEGA

Look around! The world is falling apart. Just like we knew it would. Because of you, Ash!

ASHBURN

Because of you! *You did this!* I never wanted any of it!

VEGA

Ash, listen to yourself. This isn't you.

ASHBURN

How could you know what I am? You don't even know yourself!

VEGA

How can you say that?

ASHBURN

Because, you aren't even aware of the fact that your own father is standing behind you!

Vega looks perplexed and then her eyes go wide. She turns back to Jay. Jay doesn't seem as shocked.

VEGA

You... knew?

JAY

When we went back... we had kids. Our first... our daughter...

FLASHBACK

INT. HOSPITAL - MORNING

Jay, mid-thirties, and Lily, late twenties, lie in a hospital bed. Lily is in a hospital gown, her hair damp, her face flushed. She cradles a NEWBORN BABY in her arms with a familiar birthmark on her wrist. They look incredibly happy.

Jay looks at the birthmark, obviously moved by it.

INT. LIVING ROOM - EVENING

Jay and Lily play with Vega, four, who smiles and laughs.

Occasionally, the house shakes which seems to trouble Lily and Jay. Jay gets up and peaks outside - STORM CLOUDS roll into the sky. He turns back to Lily with an uneasy look on his face. Lily seems upset, but forces a smile for Vega...

EXT. JAY'S HOUSE - DAY

Lily hands off a CRYING VEGA to the OLD MAN and OLD WOMAN.

Many families in the neighborhood around them are packing up their belongings. Some of the houses have been abandoned already. Jay looks across the street - sees kids LOOTING. He turns back and kisses Vega on the forehead after Lily.

ASHBURN (V.O.)

When the world falls into collapse,  
you hand Vega off to Lily's sister  
and her husband and send her to  
safety across the multiverse. You  
told them of a great prophecy...

EXT. FOREST - DAY

Vega FIRES at the Old Woman.

The Old Woman turns and FIRES at Vega.

Vega and the Old Woman are both struck at the same time and collapse back onto the forest floor.

Watching from afar is ASHBURN, a stern look in his eyes.

INT. BASEMENT LABORATORY - TIME TRAVEL HANGAR

A sea of POLITICAL PLAYERS, BUSINESSMEN, SCIENTISTS, and the PRESIDENT OF THE UNITED STATES sit at a large conference table signing various documents. One of these players is JAY.

ASHBURN

After you abandoned Vega, Lily left you and you joined the Council of Time. You were always there, trying to help Vega, a daughter you knew would grow up to stop this from happening. You were always there...

EXT. CABIN - DAWN

An old cabin in the woods. The OLD MAN fixes an OLD TRUCK out front. The woods around him are decaying and old. The sky is littered with grey clouds. The old cabin sits on a mountainside, a vast panorama of mountains surrounding them.

INT. CABIN - BEDROOM

Vega, 21, sleeps soundly in a small bed by the window.

EXT. CABIN

The Old Man continues to work on the truck.

-- JAY, 48, appears before the Old Man --

ASHBURN (V.O.)

You were the one who told Vega where she needed to go to find her watch. You were the one who hid it.

INT. VILLAGE TEMPLE

Jay speaks with the Monk, his Apprentice translating for him. Jay eventually hands the Monk a familiar WRISTWATCH. The Monk takes the watch from Jay and nods solemnly. Jay bows to him.

EXT. HIMALAYAN MOUNTAIN RANGE

Vega trudges through a familiar mountain range, fighting a harsh snowstorm. She continuously looks up at the FORTIFIED TEMPLE standing high above her on top of the mountain's peak.

END FLASHBACK

EXT. BEACH HOUSE - MORNING - CONTINUOUS

Jay and Vega can't stop looking at one another.

Jay turns back to Ashburn.

JAY

But I haven't joined the council!  
That hasn't happened yet.

OLD ASHBURN (V.O.)

It will.

OLD ASHBURN limps on his cane toward the commotion. Ashburn looks at him incredulously. So do Jay and Vega.

OLD ASHBURN

Ashburn, my friend, myself... you are no murderer. I know this better than anyone.

ASHBURN

How...

OLD ASHBURN

You don't want to live with the blood of tens of millions of innocent souls on your hands as you grow old, never allowing yourself to take your own life so that you can continue to punish yourself more and more with each passing day. Enough! Of all of it! It ends today. Let's go home...

ASHBURN

I don't... home...

Ashburn suddenly looks furious.

ASHBURN (CONT'D)

No!

Ashburn VANISHES causing a dust storm to kick up on the beach and blow all around, whipping about in Jay and Vega's faces.

JAY

Where did he go!

OLD ASHBURN

Nuremberg...

Jay's eyes go wide.

VEGA  
Earth Prime's Nuremberg?

Old Ashburn nods.

JAY  
He's going to make sure the Nazis  
never rise to power on the other  
side...

VEGA  
That chain reaction... it's too  
big. That's what destroys my home  
world, and now... yours...  
(to Old Ashburn)  
Where is he specifically?

The GATEKEEPERS, with MR. THOMPSON, APPEAR suddenly, GUNS  
drawn on the three of them in a flurry of sand and wind.

MR. THOMPSON  
Ashburn Miller. At long last...

The wind has picked up now so much so that it is nearly  
impossible to communicate effectively without shouting.

OLD ASHBURN  
You...

Old Ashburn makes no attempt to move. Vega sees the  
determined look in Mr. Thompson's eyes and looks worried.

MR. THOMPSON  
The wonderful thing about time  
travel is, if I kill the old you...  
I still have plenty of  
opportunities to chase after  
younger you without there being any  
paradoxes.

Vega's eyes go wide.

VEGA  
No!

Vega THROWS HERSELF into Mr. Thompson whose gun goes flying  
out of his hands into the sand - they crash into the sand

OLD ASHBURN  
(to Jay)  
He's at the rally!

Jay's eyes go wide. He sets the coordinates to his watch.

Mr. Thompson turns back to the other Gatekeepers.

MR. THOMPSON

Stop him!

Vega GRABS Mr. Thompson's wrist - they VANISH --

Jay VANISHES --

EXT. FIELD - DAY

-- and reappears in an open field, wind whipping through it.

Ashburn CRASHES into him from out of nowhere.

Jay jumps on top of him and makes an attempt to remove Ashburn's watch. The two struggle on top of each other.

JAY

What is it? Why is it that I can't  
get through to you! You were my  
friend!

Jay begins to choke Ashburn whose face turns bright red.

The wind starts to pick up as a dark storm forms around them.

ASHBURN

I just wanted... to make sure you  
were happy!

JAY

What?

ASHBURN

When I found out about Vega, I  
wanted to stop the world from  
falling into ruin. But I was wrong.  
I'm sorry. All I've become now is  
death... the destroyer of worlds.

Jay looks shocked by this comment... but then releases him from his grip. Ashburn starts to cry.

JAY

Where's the bomb, Ash?

ASHBURN

Beneath that stadium. Right here.

Jay turns and looks - a large NAZI ASSEMBLY in the distance.

JAY  
Oh my God...

FLASHBACK

EXT. BEACH HOUSE - MORNING

Mr. Thompson turns back to the other Gatekeepers.

MR. THOMPSON  
Stop him!

Vega GRABS Mr. Thompson's wrist - they VANISH --

END FLASHBACK

EXT. HARVARD CAMPUS - ROOFTOP - NIGHT

-- they collapse onto a rooftop of one of the few remaining buildings left standing. The foundation SHAKES occasionally as they struggle around, each trying to overpower the other.

MR. THOMPSON  
You can't stop what's already  
happened! But I can!

Mr. Thompson overpowers Vega and begins to choke her.

EXT. NAZI PARTY RALLY GROUNDS - DAY

Jay and Ashburn make their way to a field FILLED with a sea of THOUSANDS OF NAZI SOLDIERS. At the top of a large arena there are thousands more, NAZI FLAGS & BANNERS above them.

JAY  
My God. It's Nuremberg.

Jay and Ashburn turn and see the man SHOUTING in German at the podium. It's ADOLF HITLER. The Nazis look to him with reverence. Jay and Ashburn both exchange a concerned look.

-- sitting in the trees behind the movement is the BOMB --

The timer is ticking slowly down from 50 seconds...

Ashburn looks down at his watch. It's scrambled completely.

ASHBURN  
We're only going to get one shot at  
this!



Jay looks down at his watch and looks concerned.

ASHBURN (CONT'D)

Come on.

EXT. HARVARD CAMPUS - ROOFTOP - NIGHT - CONTINUOUS

Mr. Thompson GRABS Vega and prevents her from grabbing her own WATCH. He looks into her eyes and smirks.

MR. THOMPSON

All the time in the world, finally slipping away from you. The Council was weak to trust in such a fragile creature. It should have been me...

Vega looks like she is on the verge of passing out. Mr. Thompson REMOVES Vega's watch and lets go of her. He TOSSES it over the roof and removes his gun - points it at Vega.

MR. THOMPSON (CONT'D)

When would you like to die?

EXT. NAZI PARTY RALLY GROUNDS - DAY

Jay and Ashburn trek through HURRICANE FORCE WINDS. Many of the Nazi soldiers are blown back onto the ground and go sliding across the field into the forest behind them. Ashburn continuously checks his watch, the screen jumping around.

ASHBURN

The magnetic poles are reversing, I can't get a read!

JAY

What!

Ashburn turns back to Jay. Suddenly, the earth beneath them begins to SHIFT and huge pieces of CRUST RISE UP all around them. The rally grounds begin to break apart and shift, sending huge chunks of earth filled with NAZI SOLDIERS tumbling into the Earth's crust SCREAMING the whole while.

-- the bomb's TIMER ticks down past 30 seconds --

Jay and Ashburn eventually spot the device behind the tree.

JAY (CONT'D)

There!

ASHBURN

Come on, we don't have much longer.

Jay and Ashburn near the device. They both reach it and meet eyes with each other.

ASHBURN (CONT'D)  
I'll take it back. That should set everything back!

JAY  
I'm going with you!

ASHBURN  
I'm not coming back!

EXT. HARVARD CAMPUS - ROOFTOP - NIGHT

Mr. Thompson has his HANDGUN pointed to Vega's head.

MR. THOMPSON  
It was a shame. You never even lived up to your father's legacy.

Vega closes her eyes.

-- a GUNSHOT RINGS OUT --

Vega opens her eyes and looks up.. Mr. Thompson is standing over her, shocked and bleeding. He turns around - gets SHOT and collapses back to the ground, dead before impact...

-- OLD ASHBURN is standing on the rooftop --

Vega looks shocked by his presence.

EXT. NAZI PARTY RALLY GROUNDS - DAY

Jay and Ashburn are now hanging on to a tree as the wind rips around them and the ground continues to shift and break apart. Suddenly, the earth begins to rise at their feet...

JAY  
You have to come back!

ASHBURN  
No! There's nothing waiting for me!

JAY  
Yes there is! She is!

-- the timer ticks down from 20 seconds --

EXT. HARVARD CAMPUS - ROOFTOP - NIGHT

The roof around Vega and Old Ashburn begins to crumble. He stumbles and falls. Vega rushes over and helps him.

VEGA

Ash...

OLD ASHBURN

Thought I'd never see you again...

The wind begins to pick up.

VEGA

I'm sorry, for everything. Our time together was...

OLD ASHBURN

Not enough? It never is.

Old Ashburn reaches for his WRISTWATCH.

EXT. NAZI PARTY RALLY GROUNDS - DAY

Jay and Ashburn stare down at the BOMB'S TIMER as it clicks down from TEN. Jay meets eyes with Ashburn.

JAY

I'm not going anywhere without you.

Ashburn seems to consider.

ASHBURN

I... you go back. I'll make sure this gets to where it needs to!

JAY

No, Ash --

ASHBURN

(interrupting)

Jay, trust me.

Jay turns and looks down at the device.

Six seconds... five seconds...

Ashburn turns to his WATCH and looks back up at Jay.

ASHBURN (CONT'D)

I'll see you in another life.

Jay nods and then VANISHES.

Ashburn grabs ahold of the device and, just as he and the device slide into a chasm in the Earth's crust... VANISHES.

INT. STEEL TOWER - DAWN - CONTINUOUS

Ashburn, with the LARGE CYLINDRICAL BOMB, reappears inside the tower. It's completely empty. He looks down at the clock as a GERMAN VOICE continues counting down toward zero.

VOICE (V.O.)  
Drei... Zei...

Ashburn VANISHES.

EXT. GERMAN COUNTRYSIDE - CONTINUOUS

The tower BURSTS INTO A BALL OF WHITE LIGHT.

A powerful ball of energy erupts from the tower, creating a massive shockwave that rips across the surrounding land and covers it in a hellish firestorm. When the ball of light dissipates, a GIANT MUSHROOM CLOUD appears in its place...

INT. BUNKER

NAZI SCIENTISTS all cheer and holler for joy.

EXT. BEACH HOUSE - DAY

Jay REAPPEARS on the beach and looks around. The world is calm, serene, and finally peaceful. Seagulls fly overhead.

He sees Vega and Old Ashburn speaking nearby.

VEGA  
It's over?

Jay nods.

VEGA (CONT'D)  
What now?

OLD ASHBURN  
Now... you wait.

VEGA  
For?

Old Ashburn smiles.

OLD ASHBURN

Me.

VEGA

Thank you. For everything.

OLD ASHBURN

I'll see you again...

Old Ashburn smiles and VANISHES.

A beat later, ASHBURN APPEARS behind them all. He meets eyes with Vega who embraces him. They turn back to Jay.

JAY

You guys aren't coming back with me... are you?

Ashburn shrugs.

ASHBURN

I need to stick around. Make sure I'm where I'm needed in the timeline. I have a role to play.

Jay smiles. Vega approaches him and embraces him.

VEGA

Will we ever meet again?

Jay pulls her back.

JAY

I hope so.

VEGA

What was my mother like?

Jay smiles warmly.

JAY

The most beautiful woman you'd ever lay eyes on. She'd be proud of you.

VEGA

I hope in another life I'll get to see her.

JAY

You will.

Vega's watch begins BEEPING. Vega looks at it and smiles, tears forming in her eyes. She starts to cry while laughing.

JAY (CONT'D)

What?

VEGA

The multiverse has re-aligned.

Jay nods and consults his WATCH.

JAY

What does that mean?

Vega looks at Jay and smiles, tears in her eyes.

INT. APARTMENT - BEDROOM - DAWN

-- Jay, a young man again, awakes to the sounds of birds chirping and sees LILY next to him. She stirs in his arms.

Jay rubs the sleep from his eyes. He shoots up, as if confused, and looks around. He looks down at his hands, as if shocked by their youthful appearance. Jay then turns to see Lily and starts to smile through tear-filled eyes.

EXT. BEACH HOUSE - DAY

OLD ASHBURN stands at the foot of three GRAVESTONES in the garden. One is for his late wife and child. The other for Vega. He lays a rose down at the base of each headstone.

A beat later, TWO YOUNG CHILDREN rush up to him, smiling and cheerful. When they both see the graves, they seem mournful.

INT. BUNKER - NIGHT

NAZIS wearing PROTECTIVE GOGGLES stare into the distance at a great ball of fire on the horizon. They are all SMILING and CHEERING. Many embrace enthusiastically and HOLLER with joy.

ADOLF HITLER approaches the window, a stern look on his face.

EXT. GERMAN COUNTRYSIDE

The MUSHROOM CLOUD roars up into the sky, the firestorm raging in the sky high overhead. The valley slowly burns.

J. ROBERT OPPENHEIMER (V.O.)

We knew the world would not be the same...

FADE TO:

INT. AUDITORIUM - MORNING

A famous INTERVIEW with J. ROBERT OPPENHEIMER taken from the 1965 Television Documentary "The Decision to Drop the Bomb" projected on a large projection screen. Oppenheimer is staring right at the camera, the footage black and white.

J. ROBERT OPPENHEIMER (V.O.)

Few people laughed, few people cried, most people were silent. I remembered the line from the Hindu scripture, the Bhagavad-Gita. Vishnu is trying to persuade the Prince that he should do his duty and to impress him takes on his multi-armed form and says, "Now I am become Death, the destroyer of worlds." I suppose we all thought that, one way or another.

INT. AUDITORIUM - LATER

Jay is wrapping up his thesis speech.

JAY

In two years, we will send the first living human being, not to a place... but to a time. Thank you.

The audience bursts out into applause.

PANEL ACADEMIC

I wonder, Mr. Hitchens... will you feel the same about your invention after such time that it has been used to cause great devastation?

Jay seems to consider this question with great weight.

JAY

I have given that very question a great deal of thought for... what seems like a lifetime now. Which has lead me to make the decision to part ways with this project on all fronts. I wish, instead, to leave this project in the more-than-capable hands of my dear friend... Ashburn Miller, who I have invited here to speak about the future of this project at CERN and Harvard...

Ashburn, a young man again, walks on stage to APPLAUSE and shakes Jay's hand. They both give each other a discrete nod.

FLASH FORWARD

INT. BASEMENT LABORATORY - TIME TRAVEL HANGAR

Dr. Hitchens and the other scientists oversee the DISMANTLING of the time travel machine. They look saddened at a team of CONSTRUCTION WORKERS tearing the machine apart one piece at a time. Dr. Hitchens turns back... Jay and Ashburn are standing in the shadows behind him. They both nod approvingly at him.

Dr. Hitchens nods and hands them both a SMALL BRIEFCASE.

Ashburn takes the briefcase from him and opens it - familiar WRISTWATCHES lined on a display case inside. Ashburn turns to Jay who nods. Ashburn shuts the briefcase. They turn back to Dr. Hitchens and give him an approving nod before leaving.

Dr. Hitchens turns back to the machine... tears in his eyes.

END FLASH FORWARD

EXT. ROLLING MEADOWS - AFTERNOON

Standing at the alter is Jay and Lily.

Jay is dressed in a tuxedo and Lily in an elegant white gown.

The sun is shining down on both of them while the PRIEST between them continues reciting his LINES. After a while, Jay and Lily eventually kiss - the AUDIENCE watching APPLAUDS.

EXT. ROLLING MEADOWS - LATER

Jay is talking with some FAMILY MEMBERS, having a great time.

FLASHBACK

INT. STEEL PLANT

Jay and Ashburn stand on a catwalk high above a large vat of MOLTEN STEEL, bubbling and glowing orange. Ashburn looks to Jay who nods. Ashburn TOSSES the briefcase over the catwalk.

It CRASHES into the molten steel... and slowly melts into it.

END FLASHBACK



EXT. ROLLING MEADOWS - AFTERNOON - LATER

Jay and Lily are entertaining guests at the reception.

VEGA (O.S.)  
Heard about an "accident" at CERN.

Jay turns and sees Vega, 40 now, her hair grown out and a natural auburn. It takes Jay a minute to recognize her.

JAY  
You...

VEGA  
All your research was lost.

JAY  
An explosion underground...  
everything got buried under a  
hundred tons of rubble.

VEGA  
Imagine that.

JAY  
How...

VEGA  
Just because you closed your  
gateway...

Vega holds up her arm... a TIME-TRAVELLING WATCH on it.

VEGA (CONT'D)  
Doesn't mean the pathway beyond  
doesn't exist anymore.

Jay seems to understand.

JAY  
So how'd you end up with a name  
like Vega anyway?

VEGA  
You tell me... Dad.

JAY  
Vega's a good name to have. It's  
the most important star in the  
night sky you know? Next to the sun  
of course. She's the brightest star  
in the constellation Lyra.

VEGA  
I didn't know that.

Lily comes over and Vega instantly looks overwhelmed.

LILY  
Hey, there you are.  
(sees Vega)  
Who's this?

JAY  
Vega. An old friend of Ashburn's.

Vega can't take her eyes off Lily.

VEGA  
He's told me both about you and...

Vega starts to cry.

VEGA (CONT'D)  
I'm sorry. I get... really  
emotional at these things.  
Congratulations.

Vega embraces Lily.

LILY  
(smiling and confused)  
Oh, uh... thank you, sweetie.

VEGA  
Excuse me.

Vega turns to leave. Jay sees her walk over to a FAMILIAR MAN in a HAT at the back of the crowd. He then turns and sees another FAMILY MEMBER before he can see who Vega is with.

EXT. BEACH HOUSE - AFTERNOON

Vega, as a YOUNG GIRL, rushes down the beach carrying a KITE in her hand that billows up behind her. Jay tags along behind her while Lily sits on her hands and knees tending to a small garden outside the beach house. As she digs in the dirt, Lily HITS a cement fixture. Confused, she slowly uncovers it...

They are the GRAVESTONES for Vega and Ashburn with OLD DATES.

THE END

FADE OUT.