

Just in Time

by

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FADE IN

INT. DIANE'S CAR - DAY

DIANE in an older economy car darts in and out of traffic. She hurriedly cuts cars off and jumps lanes. Horns honk as she pays no mind to the speed limit. She maneuvers around and though the traffic and runs a yellow light just as it turns red. She pulls up at curb side with a jolt.

EXT. DIANE'S CAR - DAY

There are several people milling around as Diane hops out of the car. She reaches into the back seat and pulls out the signs.

CROWD MEMBER 1
You're late!

DIANE
What else is new.

Diane passes out the signs to whomever is standing there. Diane stands up straight, checks her clothes, tucks in her blouse.

CROWD MEMBER 2
You look great.

Diane smiles.

DIANE
Thanks. Lets get this party started.

The group of people all begin walking in the same direction in no particular order.

CROWD MEMBER 2
Listen, Kelly can't make it. Could you address the crowd today?

DIANE
Oh, God. You know I hate to do that. I'm too self conscience.

CROWD MEMBER 2
But you always say the right thing.

DIANE
Yeah. Awkwardly.

EXT. CITY HALL - AFTERNOON

Diane stands and talks into a microphone attached to a small speaker in front of a crowd of 35 people. The crowd is boisterous, rowdy and in good spirits, some carry signs that say "A Living Democracy, NOW." There is no press.

DIANE
Fellow citizens.

Diane looks down at the note card she has in her hand.

DIANE
The only way we can keep our
Democracy alive is to bring it into
the 21st Century!

The crowd cheers its approval. Diane looks up at the crowd. She smiles awkwardly.

DIANE
Why do our elected officials have
to spend all that time in D.C.?

The crowd cheers and some people shout...

CROWD MEMBER 1
They don't!

CROWD MEMBER 2
They should stay home!

DIANE
They don't. There are
teleconferencing programs, computer
programs, and one hundred and one
ways to do what needs to be done
with Congressional business without
having to leave our home state.

The crowd screams its support.

DIANE
And with your elected officials
here at home the big money
interests would have to go from
state to state - publicly...

The crowd cheers.

DIANE
Obviously...

The crowd cheers again.

DIANE

The closed door deals would no longer be the way business gets done.

The crowd goes wild!

DIANE

Let's march on to Congressman Hammer's office!

EXT. ALEX' LAUNCH SITE - DAY

ALEX, a handsome man in his late twenties of mixed race ancestry and deep blue eyes stands next to what looks like a small craft, surrounded by SEVERAL FRIENDS wishing him well. His FATHER comes closer to the ship but then steps back to be with Alex' MOTHER. There is a huge clear glass dome over them all that exposes a bleak sky, tinged black and red that the sun glows through. He enters the two seat craft, closes his door, and settles down at the control panel that sits just under the viewing window. He touches some buttons, checks some gauges and then moves one lever slowly downward.

The view outside the craft shifts to a blur of colors and light.

EXT. NEAR OFFICE BUILDING - DAY

The crowd moves down the street from City Hall and approaches another downtown office building. The PHONE RINGS in Diane's pocket. She answers it.

DIANE

Hello? Hey, Doc Jane.

INTERCUT - NEAR OFFICE BUILDING/INT. JANE'S OFFICE

JANE, a woman, early thirties, speaks on a conference phone.

JANE

Hello Diane. I'd like you to come into my office.

DIANE

I was just there Monday. What's up?

JANE

We can talk about it when I see you.

DIANE
Nonsense. Is there a problem?

JANE
If you would just come in.

DIANE
Jane, I didn't help put you through
medical school so you could treat
me like everybody else. What the
hell's going on?

There is silence for a few moments.

JANE
There have been some test results
that I feel need further
investigation.

DIANE
Why?

JANE
They indicate the presence of
cancer. A virulent cancer.

Diane stops moving. She stands in silence for a few moments
as crowd members move past her.

DIANE
Understood.

Diane turns off the phone. She tugs on the sleeve of one of
the marchers.

DIANE
Make my excuses. I gotta go home.

EXT. DIANE'S HOME - AFTERNOON

Diane pulls slowly into the driveway where she lives, past
the three unit apartment building, to the back area where she
parks by her a small stand alone home, and gets out of the
car. RICHARD, a thin short man, also of middle age, pops his
head up from behind his fence.

RICHARD
Hey, Diane!

Diane, stayed and slow moving, raises up out of her car.

DIANE

Oh, hey, Richard. Say, I want to thank you for cutting back the bushes in my yard but you really don't have to do that.

RICHARD

Oh, that's all right. I'm glad to do it. You're doing enough for all of us with the work you do.

WENDALL, a precocious eight year old boy, bounces out of his apartment and runs up to Diane.

WENDALL

Hey, Big D! Where you been?

Diane walks toward her door.

DIANE

Hey, Wendall. I was at that demonstration downtown. No press coverage as usual. How are you doin'?

WENDALL

I got an "A" on my history test!

DIANE

That's great! I knew you could do it.

They walk up to her front door. She unlocks it.

DIANE

Hey, listen, I'm going to need a few minutes before I have any company. Will you give me that?

WENDALL

Sure. I'm gonna go get the test to show it to you!

INT. DIANE'S LIVING ROOM - AFTERNOON

Inside her small house Diane slumps onto a chair and stares into oblivion. Her home is not unkempt but looks lived in. The clock on the wall reads 3:25.

There is a LOUD THUMP that vibrates the entire house. Startled, Diane jumps up and stares toward her kitchen and back door. There are no other sounds so Diane, cautiously, walks to the back door and opens it.

Alex stands there, trying to look pleasant, with just the screen door between them. Behind him is the CRAFT he had taken off in. Diane sees this stranger and turns to make a run for the front door. Alex opens the screen door and runs after her. He catches her in the living room near the front door and grabs her around the waist. His grasp pins her arms. He begins to drag her toward the back door and the CRAFT.

Diane slams her head into Alex' face and the blow staggers him just enough that he loses his grip on one of Diane's arms. Diane throws her body weight toward the front door as she struggles to get free.

ALEX

No! Wait! I'm not going to harm...

Alex has an peculiar accent that sounds like a cross between South African and Hindi.

She slams her heel down hard onto his instep. Alex is hurt but he does not let go.

ALEX

Ouch! Shit!

As Alex drags Diane backward into the KITCHEN. Diane's one free arm flails about looking for any object she could use against her assailant. She finds a salt shaker on the table and shakes some salt toward Alex' eyes as they continue to move toward the back door.

ALEX

Stop doing that!

Alex quickly shifts Diane toward the wall so that her hand comes into contact with the wall and the salt cellar goes flying.

Alex maintains hold of Diane as he pushes the screen door open.

EXT. DIANE'S BACKYARD - DAY

Alex and Diane struggle as they exit the house.

DIANE

Help!

Alex moves his arm from Diane's shoulder to cover her mouth. She bites down hard on it.

ALEX

Ouhh. Stop it!

Alex covers her mouth again using more caution. Diane uses both her hands to push down against Alex' constraining arm. Alex spins the two around so that Diane is nearest the CRAFT. The door to the CRAFT is open and Alex attempts to shove her in. She raises both feet up and plants them on either side of the doorway. Alex backs them both away from the door and bends over which lowers Diane's head and shoulders. He then shoves her head first into the doorway with his body half on top of her.

INT. CRAFT - DAY

Alex raises up just enough to get a hold of DIANE's torso and shoves Diane all the way into the CRAFT. He climbs in following her and closes the door. Diane tries to open the other side of the CRAFT but cannot find a 'door knob'. Alex starts to engage the ship's power using the controls on the 'dash board'. Diane sees that this is important to Alex so she starts throwing switches on the console in an attempt to disrupt him. Alex is contending with her and trying to start the CRAFT.

ALEX

Settle down! I did not come to harm you.

DIANE

Fuck you!

Alex flips a switch but DIANE reaches over and flips it back. Alex pins Diane back with one arm. He flips the switch again. He then moves the throttle up and Diane swings at it to bring it back down. Alex blocks Diane's access to the entire panel with his body between her and the panel and finally gets the ship running.

INT. DIANE'S LIVING ROOM - DAY

Wendall walks into Diane's place with his test paper in one hand.

WENDALL

Big D! Big D, I got it.

There is a strange whirring sound as a weird kind of suction tugs on Wendall hard enough that he takes a step forward. Then all is silent.

WENDALL

Diane? Diane, where are you?

Wendall stands there a minute, then shouts loudly.

WENDALL

Hey, Big D!

Wendall walks to the back door and looks out. There is just the backyard.

INT. CRAFT - DAY

Diane stops struggling and stares agape at the view from the machine. There is an accelerated time line view of the yard but distorted and including odd colors and shapes. Suddenly Alex reaches toward a light on the control panel that just went out.

ALEX

My God!

Diane moves her stare to Alex who is frantically trying to get a response from a control.

DIANE

Your God?

ALEX

The homing beacon has gone dead.

Diane looks from Alex to the windows and back to Alex trying to make sense of what she is involved in.

DIANE

So what now?

ALEX

I'm going to stop us.

Alex moves some controls, checks some gauges, moves some other controls, and the ship slows down and then stops which can be seen through the windows. Diane's side of the view is all changed.

The backyard fence is gone as are all her neighbor's houses. There are three four story buildings there now and parkland beyond that. It is just before dawn.

Diane stares at the new view a moment, looks around and sees that her house is still there.

Alex looks puzzled and distraught. He opens the CRAFT's door and steps out. Diane bolts out the door, past Alex and into her house.

Alex clicks a remote in his pocket and the ship disappears then he takes off after her.

INT. DIANE'S LIVING ROOM - DAY

Diane enters through the back door and her run turns into a puzzled 'trot' as she looks around the space.

It is still her house but everything is clean - spotless - and the furniture is all upgraded to world class new. There is a doily on the table with a large bouquet in a vase on top of it.

Alex enters through the back door and Diane again begins to run, EXITING out the front door with Alex on her heels.

EXT. IN FRONT OF DIANE'S HOUSE - DAY

Diane flies out the front door of her house into a yard that has changed dramatically and has a twenty foot tall statue of Diane. The statue shows Diane standing on a globe with a noble expression on her face. There are four four story buildings on the front side of the house. There is a double rail track of some sort that separates two of the buildings from the other two and stops about one hundred yards from the statue. Diane is still moving forward but slowly. She is looking at the tall buildings and the courtyard that now surrounds her house. Alex runs out of the house and also looks at the buildings.

DIANE

(STANDS STILL)

What the hell?

Alex comes up behind her.

ALEX

We must be careful until we know what is what.

Diane turns toward Alex.

DIANE

What the hell is going on?

ALEX

I don't know.

DIANE

What do you mean 'you don't know'?

A NOISE comes coming from one of the buildings.

ALEX

We must hide.

DIANE

Why?

ALEX

We are eighty-one years into your future. My homing beacon died. I'm not sure why. I'm afraid that my time may no longer exist.

DIANE

What are you talking about?

A strong HUMMING SOUND is heard coming toward them and getting louder.

ALEX

Please! We must learn more about what is going on before we make contact.

Diane concedes and she and Alex move away from the SQUARE in front of the house. They go to the side of one of the buildings where they can watch the square without being seen and crouch down.

The humming sound grows louder until a TRAM pulls up to the SQUARE opposite Diane's front door. About thirty people get off. Some are wearing uniforms. Some go into the buildings, others get busy around the square making ready for the day's activities.

DIANE (WHISPERING)

So we are 81 years into the future, right? So why is my house done up like a shrine?

ALEX (WHISPERING)

I don't know.

DIANE (WHISPERING LOUDER)

And 'your time' not existing... Does that mean your from the future?

ALEX (WHISPERING)

Yes. Nearly two hundred years.

DIANE (NOT WHISPERING)

And I'm just supposed to believe you?

Diane's voice prompts a flying piece of electronic equipment to move toward them. Alex sees it and grabs Diane's arm, hoists the both of them up, moves them to the side of the building and ducks into a stairway. They stand motionless.

The piece of equipment scans the entire area where they had been, perceives nothing, goes back to where it had come from. When the machine leaves Alex and Diane move away from the Square and down the building.

EXT. PARKLAND - DAY

At the building's end there is beautiful parkland with art and sculpture placed all around. Diane and Alex can hear traffic beyond that.

ALEX

Come on.

Alex leads Diane through the park.

Another TRAM goes on the tracks past them as they travel.

They come to a tall iron barrier fence that encircles the entire compound.

The TRAM leaves just as another TRAM comes in.

Alex and Diane move along the barrier until they come to where the TRAMS go in and out through the fence. Alex grabs a handful of gravel and throws it toward the opening. ELECTRICAL FLASHES happen as the gravel hits an invisible boundary.

ALEX

We're going to have to go back to the terminal and get a ride on an out-going tram.

DIANE

How do we do that?

ALEX

Look like a tourist.

The two of them walk back through the park and then go along a building until they reach the SQUARE. People who are gathered there are just milling around waiting for something. The ground floor of one of the buildings has an open entrance. Alex takes Diane's arm and they go over to that building.

EXT. LIBRARY - DAY

Diane and Alex walk up to the building. There is a sign that reads: DIANE'S LIBRARY.

DIANE

My own personal library? I own less
than a hundred books.

They enter the open door.

INT. LIBRARY - DAY

In the library is three story tall room with photographs of Diane hung from the ceiling. Several other people are wandering through as well. Diane and Alex walk to the center of the room. There are stations on the floor of different aspects of Diane's activism.

One section in the corner is marked THE DISAPPEARANCE. Diane walks over to that part of the room. Alex follows her. There are pictures of different friends and neighbors of Diane. Diane goes over to the picture of Richard. She pushes a button.

Alex fiddles with a cartoon generated open 3-D display that shows how Diane organized a demonstration for safer schools.

ALEX

Hey! You should see this.

Diane stays focused on what she is watching.

INSERT: HEAD SHOT OF RICHARD

RICHARD

She was always trying to make our
world a better place to live,
everything from the economy to
street safety.

INTERVIEWER (O.C.)

What do you think happened to her?

RICHARD

I don't know. I just know she is
gone.

Richard's eyes fill up with tears.

RICHARD

And I don't believe I'll ever see
her again.

Richard covers his eyes with his hands.

INTERVIEWER (O.C.)
Were you in love with her?

RICHARD
What would she want with a man like me? A handyman. Whatever love I hold for her I will hold until I die.

INT. STILL LIBRARY INSIDE - DAY

Diane pulls back from the player.

DIANE
Richard is in love with me? Go figure.

Diane turns to leave the library. Alex abandons his display and goes with her. There is an enormous picture of STEWART MARSH hung by the door facing in. Diane stops and looks at it.

DIANE
Who's that?

ALEX
I have no idea.

Diane glares at Alex. Alex looks at her as one seeking forgiveness, shrugs his shoulder.

EXT. IN FRONT OF DIANE'S HOUSE - DAY

There are about forty people standing near the statue of Diane. ROBERTA, a beautiful woman in her mid-twenties, uniformed, stands with her back to the house addressing the group. Alex and Diane come out of the library.

ROBERTA
We don't know what happened to Diane. All we know is that she could no longer be found. Her work and her writings are all that are left us but what a cache that has proved to be.

Alex and Diane move calmly into the crowd. Another TRAM pulls up and about fifty people disembark. Alex walks to where he can watch the TRAM. About three people get on and after a few moments the TRAM leaves.

(MORE)

ROBERTA (CONT'D)

She taught us how to govern ourselves in such a way that government is not a huge impersonal machine but an accessible and functioning apparatus. All of us can now enjoy the benefits of her teachings.

Roberta's eyes fall upon Diane who is looking at the crowd puzzled. Roberta signals a large UNIFORMED MAN and whispers something to him. He nods and walks quickly away.

ROBERTA

Now we will be able to take you, ten at a time, through Diane's home.

Roberta stands aside and a group enters Diane's house led by a YOUNG WOMAN in a uniform.

Diane is suddenly surrounded by a group of SIX UNIFORMED MEN. She doesn't notice them until they grab her, cover her mouth and hurry her away.

Alex sees them move but helpless to do anything. He tries to follow but they go into one of the buildings, shut and lock the door.

EXT. BUILDING - DAY

Roberta notices Alex' movements and sidles up to him.

ROBERTA

Is something wrong?

ALEX

No. No nothing. I just thought I saw them bring a woman into here.

ROBERTA

It was just someone trying to look like Diane.

ALEX

I see. Does that happen often?

ROBERTA

Often enough that we have a procedure for it.

ALEX

So what do you do with them?

ROBERTA

They are mentally ill, so we send them to the state facility. The state contacts family and sends them home.

ALEX

Home? Home. Good.

Alex turns and walks away. Roberta watches him go then turns to the entrance door of the building where Diane is held.

INT. HOLDING ROOM - DAY

Diane sits behind a table. A man in a uniform, VICENTE, enters.

VICENTE

Hello. I am Vicente Schwartz. How shall I call you?

DIANE

I'm Diane.

VICENTE

Of course you are. Okay, Diane, where is your family?

DIANE

Now? I have no idea. I had two sisters but I don't know what happened to them.

VICENTE

Where were you staying, say, yesterday.

DIANE

In my house. Right outside that door.

Vicente becomes annoyed at Diane's persistence.

VICENTE

All right 'Diane'. We can do this the easy way or we can do this the hard way.

Vicente leans closer to Diane.

VICENTE

You can tell us who you are or we can take your finger prints and DNA and find out that way. But prints and DNA costs money which we will charge you or your family. So why not just tell us.

DIANE

I have told you. My name is Diane...

VICENTE

All right. We'll do it the hard way.

INT. HOLDING ROOM HALLWAY - DAY

Vicente steps out of a room and sees Roberta walking up the hallway.

ROBERTA

Any luck?

VICENTE

She is Diane. For someone over 130 years old she looks quite good.

ROBERTA

She does look like her though, doesn't she? Even her clothes are so old fashioned.

VICENTE

Did you see anyone with her?

ROBERTA

Not officially. But there was a man lingering by the door after you brought her in.

Vicente looks at her sharply.

VICENTE

Did they look like a pair?

ROBERTA

Not even a Foaf. You mind if I go in to talk to her?

VICENTE

Yeah. That would be okay.

Vicente moves to the doorway and opens it for Roberta.

VICENTE
I've got to go get my finger
print/DNA kit.

Vicente walks away while Roberta goes through the door.

INT. HOLDING ROOM - DAY

Roberta enters the room where Diane, who looks crestfallen,
is sitting at a table. They nod a greeting to each other.

ROBERTA
Hello, my name is Roberta. I
understand that you are called
Diane.

DIANE
Yes. Hello.

ROBERTA
You look very sad.

DIANE
It just struck me that everyone I
knew is dead. Gone. I am alone.

ROBERTA
Not completely alone. I'm here.

DIANE
Yeah. But, you don't know me.

ROBERTA
So tell me about you. How did you
get here?

DIANE
I was at a demonstration when I got
a phone call from my doctor. The
call upset me and I came home. I
heard a noise out my back door. I
went to look. This man grabbed me.

Diane breaks down a little and tears come to her eyes.
Roberta is quiet for a moment.

ROBERTA
This upsetting phone call from you
doctor. What did he say?

DIANE

Sorry. There's been a lot going on. She. Jane is the daughter of an old friend. Was the daughter. Dear God.

ROBERTA

The man who grabbed you. What was his name.

DIANE

I don't know. He grabbed me, threw me in a machine. We wound up here.

ROBERTA

When did this happen?

DIANE

About an hour or so ago.

ENTER Vicente.

ROBERTA

Vicente. We've got to talk.

VICENTE

Yes. We can as soon as I finish.

Vicente takes a small electronic device and scans it over Diane's hands then presses one end of it against her skin.

VICENTE (TO ROBERTA)

Now, what is it you wanted to say.

ROBERTA

She knows things that are not in any published account.

Vicente turns angrily to Diane.

VICENTE

How did you gain access to our archives?

Diane just stares at him puzzled. A quite alert BEEP goes off and Vicente looks down at the machine in his hand. His face slowly turns to a look of utter disbelief. Finally he just stares at Diane.

VICENTE

We don't have a procedure for this.

After a beat he shifts gears. He takes Roberta by the arm and escorts her to the hall.

INT. HOLDING ROOM HALLWAY - DAY

Vicente ushers Roberta into the hallway and turns and locks the door behind them. He leads her down the hallway toward the outside door.

VICENTE

You must tell no one of this encounter. I shouldn't have let you talk to her. It could mean my commission.

ROBERTA

Then it is her!

VICENTE

Sh-h-h. You weren't in the room! You don't know about this.

They reach the doorway, Vicente opens it and, shoves Roberta outside, closes and locks the door. He turns and hurries back to the room.

EXT. BUILDING - DAY

Roberta stands there flabbergasted, then her mind begins to work. She looks around. She sees Alex over by the TRAM stop. She makes a beeline for him.

EXT. TRAM STOP - DAY

Roberta approaches Alex with a big smile.

ROBERTA

Hi. What a perfect day we have.

ALEX

Hello. Yes. The weather is nice. Any day the sky is blue is a good day.

ROBERTA

Where are you going?

ALEX

I haven't quite decided.

A tram pulls in and about fifty people disembark.

ROBERTA

It's early yet. Have you seen the whole facility?

ALEX

Well, I've seen the inside of the house. Toured the library. What else is there?

ROBERTA

Have you seen our parkland?

ALEX

I've seen a little of it, but I would love to see more.

EXT. PARKLAND NEAR SCULPTURE - DAY

Alex and Roberta walk on a paved path through the park.

ROBERTA

What do you do for a living?

ALEX

I'm an adventurer.

ROBERTA

That sounds interesting. Are your adventures legal?

ALEX

There are no laws against them.

ROBERTA

So, why did you come here? To the church headquarters?

Stunned, Alex looks at her for a moment and stops walking.

ALEX

Church?

Then

ALEX

It seemed like a good idea at the time.

ROBERTA

You seem surprised that these are church grounds.

ALEX

I just think of here as Diane's home.

ROBERTA
The Church of Planetwide Unity was
started by Diane.

Alex continues walking. Roberta follows suit.

ALEX
If you say so.

ROBERTA
If you don't believe that, what are
you doing here? On tour to see
everything?

A woman and her daughter walk past them talking to each
other.

ALEX
Why do you think I'm here?

ROBERTA
I think you came with the woman
we've taken into custody.

ALEX
What woman?

Alex stares at the ground and stops walking. Roberta squares
herself to stand directly in front of Alex.

ROBERTA
Don't be coy. The woman who calls
herself 'Diane'. The woman in
custody who says she left her house
about an hour ago. That house right
there. You want to tell me about
it?

Alex looks her directly in the face.

ALEX
I don't think you'll believe me.

Roberta sets her arms akimbo.

ROBERTA
Try me.

Alex takes take a deep breath.

ALEX
What are the beliefs about what
happened to Diane? Where did she
go?

ROBERTA

You don't know? You're here at her shrine.

ALEX

Answer the question.

Roberta starts walking again and Alex follows.

ROBERTA

There are several theories. One is that she was kidnapped by the government. It was started by a boy named Wendall, after she disappeared. He said he heard something out back when he went into her house.

Roberta stops walking and faces Alex staring at her.

ROBERTA

Wendall said that when he went to look the yard was empty.

ALEX

I see.

Other PEOPLE walk past them. The two resume their walking.

ROBERTA

There is a very negative one that she ran away.

ALEX

That's not the truth. She's too much of a warrior.

Roberta looks at Alex, studying him.

ROBERTA

The one currently being considered by the church is that she was taken up to heaven by God. That she had taught us people how to do what we needed to live a good life, so God took her Home.

ALEX

That sounds vaguely like plagiarism.

ROBERTA

Yeah, I don't much like it either. But it's gaining in popularity.

Roberta stops her walking. Then so does Alex.

ROBERTA
What's your theory?

Alex swallows and speaks carefully to not sound crazy.

ALEX
I believe a man from the future
thought that he could save the
world of his time by going back and
bringing a woman with him whose
practices and teachings survived
nearly two centuries. They made the
most sense but were slow in getting
circulated. Her books alone --

ROBERTA
What books?

ALEX
Her books, 'Our World' and 'You are
the Difference'.

More PEOPLE pass them in both directions.

ROBERTA
She didn't write any books.

ALEX
She did. While she was battling the
cancer that finally killed her.

ROBERTA
That bunch of crazies who claim she
ran away said she had cancer.

Roberta's face becomes a mixture of wrath and comedy.

ROBERTA
Now, wait a minute. Your whole
"theory" is based on "a man from
the future". Are you supposed to be
that man?

ALEX
Yes. In the future we've discovered
how to travel through time.

Roberta bursts into laughter.

ROBERTA
A time machine?! Right!

Alex stands there patiently.

ROBERTA

That is more than a little far
fetched.

Roberta pauses.

ROBERTA

Okay. Where's your ship?

ALEX

Behind the house, one second behind
the time so it stays hidden,
invisible.

ROBERTA

Uh-huh. That's handy. And why did
you stop here? Just sightseeing?

ALEX

My homing beacon failed. Logically
that tells me that my time no
longer exists. So, I decided to
stop and get my bearings.

ROBERTA

And the woman we have in lock-up is
actually Diane.

ALEX

Yes.

ROBERTA

THE Diane.

ALEX

Yes. That is why, in your history,
she seems to have disappeared.

Roberta laughs a deep belly laugh. She looks at Alex with
fury in her eyes.

ROBERTA

Okay. Show me your ship.

EXT. BEHIND DIANE'S HOUSE - DAY

Roberta looks into the house from the back door, nods to the
tour guide moving a group of ten people through the house,
and closes the back door leaving her and Alex alone. Alex
takes a small object from his pocket and pushes a button on
it. The time machine appears.

Alex pushes the button again and the ship disappears. Roberta stands there with her mouth agape. And then...

ROBERTA

It's true!

ALEX

That is why...

Roberta walks around in a small circle shaking her hands as if to get water of..

ROBERTA

My god. My god. Oh, my god! Oh, my god!

ALEX

That is why I've been so anxious about Diane.

Roberta stops and stares at Alex.

ALEX

Who knows what will happen when they discover that she is the real Diane?

Roberta begins to pull herself together taking several beep breaths in and out. She looks at her hands and notices they are shaking.

The back door to Diane's house is opened by a WOMAN leading a TOUR GROUP. Roberta sees her standing there. Roberta musters all the self control she can.

ROBERTA

Yes. Come on through. Please.

Roberta and Alex walk quickly away.

EXT. YARDS AWAY FROM THE DIANE STATUE - DAY

Roberta and Alex are walking nowhere very slowly. Finally...

ROBERTA

I've got to go in to see Diane again.

Alex nods his head.

ROBERTA

What she would want to do has got to fit in to what we do.

ALEX

Agreed.

ROBERTA

Wait around here.

EXT. THE BUILDING WHERE DIANE IS BEING HELD - DAY

Roberta walks up to the door and discovers that her pass key doesn't work. JEMAL, a hefty, muscular man is there standing guard.

ROBERTA

Hey, Jemal. Why is this door locked?

JEMAL

I was told to lock it and let no one in.

ROBERTA

Come on. I'm senior staff.

JEMAL

Sorry, Roberta. Those are my orders. You could talk to Vicente or Conklin.

ROBERTA

Where is Conklin?

JEMAL

I think he's in his office.

INT. CONKLIN'S RECEPTION AREA - DAY

In a large room with several desks, each with STAFF MEMBERS sitting at desks on the phone, conversing with other staff, working at computers. The SECRETARY sits at a desk in front of the far door. Roberta is standing there.

SECRETARY

I'm sorry, Roberta. I don't know what's going on.

ROBERTA

I left my purse and sweater in there. I just want to go in and get them.

SECRETARY

I would like to help you, but there's nothing I can do. Mr. Conklin has been closed in his office all morning.

The SECRETARY leans forward and whispers.

SECRETARY

There's a rumor that there's been a major threat to the church.

EXT. LIBRARY - DAY

Roberta walks up to Alex.

ROBERTA

It's locked up tight as a drum.

INT. HOLDING ROOM - DAY

Diane is seated alone in the room. Vicente enters followed by the INQUISITOR, a tall muscular man, 40's, dressed in black.

VICENTE

Hello, Diane. This is...

INQUISITOR

I am called the "Inquisitor", that will do for now.

DIANE

I take it that you have some questions, then.

INQUISITOR

Yes.
(To Vicente) You may go.

Vicente hesitates a moment and then leaves.

DIANE

Like I told him. I was taken--

INQUISITOR

You are a fraud and I'm going to keep you here until you admit it.

DIANE

I'm being fraudulent? About what?

INQUISITOR
About who you are.

DIANE
Why would I lie about who I am?

INQUISITOR
Why, indeed. There's no money for
you here. There will be no fame.
So, who has put you up to this?

DIANE
Ah. Nobody.

INQUISITOR
How did you fake the test results?

DIANE
I didn't.

INQUISITOR
You're a liar!

DIANE
You're a jerk.

INQUISITOR
We'll see how long you can hold
out.

DIANE
Hold this. (Holds up her middle
finger)

The Inquisitor loses his cool.

INQUISITOR
You're a foul mouthed fraud!

DIANE
You're a man with no fashion sense!
Just who the hell do you think you
are? I was standing in front of my
own home when you drag me in here,
lock me up, and try and tell me I'm
not who I am?!

INQUISITOR
You could never be the sainted
Diane. Never!

DIANE

(She jumps to her feet)
 Sainted? You're crazy! Your own
 test results told you who I was!

INQUISITOR

You faked those.

DIANE

What's the matter? You're afraid
 your castle of cards will come
 crashing down if 'Diane' proves to
 be just a person?

INQUISITOR

Diane was so much more.

The Inquisitor goes to the door and opens it. There is a TALL
 GUARD standing watch.

INQUISITOR

We're taking her to the Red Area.

DIANE

No, you're not! You're letting me
 go! You have no right to hold me!

The Tall Guard comes over to Diane, grabs her, and wraps his
 arm around her and moves her toward the door.

DIANE

Turn me loose! You red-necked
 fascist!

EXT. IN FRONT OF LIBRARY - DAY

Roberta and Alex are sitting on a bench. Roberta has an ear
 piece on. Alex is looking up at the sky.

ROBERTA

Hey! They're moving her to the Red
 Area.

Roberta stands.

ALEX

What's that?

Alex raises. Roberta starts walking and Alex follows.

ROBERTA

It's higher security, but for me -
 easier access.

ALEX
That's good then.

Roberta stops. Alex does the same.

ROBERTA
There might be a slight problem,
though, in getting her out, if
that's what we do.

ALEX
How "slight"?

Roberta looks square into Alex' eyes.

ROBERTA
No one has ever escaped from that
security before. It's the only
place on this site where they use
lethal weapons. If we're caught we
could be killed on the spot.

ALEX
Then we don't get caught.

ROBERTA
And we'll need an escape route if
she decides to go. We need that in
place before I go to see her. I
don't know if I would get a second
chance.

ALEX
I can't imagine she'll want to stay
in maximum security at all.

ROBERTA
So. We need a fool-proof plan.

Roberta ponders for a moment and then nods.

ROBERTA
Wait for me at the tram platform.

Alex goes.

INT. STAFF LOCKER ROOM - DAY

Roberta enters the locker room. There are five or six people
there in various stages of preparation for the day.

WOMAN STAFF

Roberta, you met the new Diane
didn't you?

ROBERTA

Yeah, I did. She looked pretty good
for one hundred and thirty-three
years old.

Both women laugh. Roberta goes off until she is alone at a row of lockers. She uses a key to open a locker and takes a man's guard uniform.

EXT. TRAM PLATFORM - DAY

Roberta carries a large, stuffed, shopping bag. She joins Alex and they both get on the outgoing TRAM.

INT. INSIDE THE TRAM

Roberta and Alex sit next to each other.

ALEX

Where are we going?

ROBERTA

My place.

Alex looks out the window. There are several high-rise buildings in clusters. Each cluster is surrounded by parkland.

INT. ROBERTA'S APT. - DAY

The door is unlocked from the outside and Roberta and Alex enter. Roberta opens the bag she's been carrying and pulls out a uniform.

ROBERTA

Here. Put this on, but leave your
own clothes on underneath.

Roberta hands the uniform to Alex. She goes over to her technical console and wakes up the system. She types on the keyboard. Alex puts on the uniform.

ALEX

What exactly are we doing?

Roberta pushes a keyboard button and looks toward the printer.

Roberta snatches up the three items that printed out. Roberta then pulls the hard drive, which is a block about the size of a sandwich, from the computer goes over to the kitchen and sets it down in the sink. Roberta takes a large bottle of bleach from under the sink and pours it on the hard drive. Roberta turns the hard drive over and pours some more on it to be sure it is completely drenched. Roberta turns on her heel and heads for the door.

ROBERTA

Let's go.

Roberta grabs a sweater from a hook on the wall as she reaches for the door. Alex tucks in his shirt as he follows.

INT. MAXIMUM SECURITY RECEPTION

Two guards, CHOU, a strapping tall man, late 20's, and PETER, late 20's but leaner than Chou, are standing behind a four feet high platform. Roberta and Alex, dressed as a maximum security guard, arrive in an elevator and approach them.

CHOU

Hey, Roberta, good to see you.

ROBERTA

Hey, Chou. Hi'ig?

CHOU

Better now that you're here.

ROBERTA

Always the charmer. Hey, Peter.

PETER

Roberta. Who's this? (Points to Alex)

ROBERTA

He's with the Inquisitor. We've come for the prisoner.

CHOU

Isn't it something? Another Diane after all these years.

Chou takes the keys and walks to the inner door.

INT. DIANE'S CELL

Diane sits on the bed of the 10' x 10' room. The KEY turns loudly in the door. It opens. Chou shows Roberta and Alex into the room.

On seeing them, Diane jumps up.

DIANE

You! (Points at Alex)

You! (Points at Roberta)

ROBERTA

Could you leave us alone for a minute?

CHOU

Sure. Just knock when you're ready.

Chou exits, closing the door behind him.

ALEX

We've come to get you out.

DIANE

It's because of you I'm in here.
And what are you doing with her?

ROBERTA

Do you remember me? I interviewed you.

DIANE

I remember. Roberta. Right?

ROBERTA

Yes. We've got to get moving if this's going to work.

DIANE

What work?

ALEX

Taking you out - if that's what you want.

DIANE

It is. What's with the uniform?

ROBERTA

It's an important part of our ruse. Alex is dressed as an Elite Guard to escort you and me to the Inquisitor.

DIANE
Is that your name? Alex?

ROBERTA
I thought you two knew each other.

DIANE
We arrived here together, but we
were never introduced.

Diane glowers at Alex who stares at his feet. Roberta looks from one to the other.

ROBERTA
We've got to get moving.

Roberta knocks on the door. Chou opens it.

CHOU
Ready to go?

ROBERTA
You bet.

INT. ELEVATOR - DAY

Diane, Roberta, and Alex stand inside the elevator as the door closes on Chou and Peter. The moment the door shuts Roberta grabs the hooded sweater she brought with her from inside her uniform.

ROBERTA
Here. Put this on.

Diane obeys. Roberta pulls the hood over Diane's head. The elevator doors open.

EXT. OPEN AREA IN COMPOUND - DAY

Diane, Roberta, and Alex cross the open area from the elevator to the TRAM STATION.

EXT. TRAM STOP - DAY

Diane, Roberta, and Alex board the waiting TRAM.

INT. INSIDE TRAM - DAY

Diane, Roberta, and Alex sit down on the TRAM. The door to the TRAM closes and it takes off.

DIANE

Okay, will somebody tell me what's going on?

ROBERTA

No. We'll wait until we're clear.

DIANE

I think I've been a good sport, all things considered. Now, I need to hear where we're going, how you figure into this, and what the hell is going to happen next.

ALEX

Shhhhhh!

DIANE (WHISPERING)

I'm sorry. This has all been a little too much!

ROBERTA

I know. And I'm sorry. We're headed for Africa.

DIANE AND ALEX

Africa?

ROBERTA

It's where Wendall is.

Diane appears stunned and then relaxes.

DIANE

Wendall?

ROBERTA

Yes. He moved there about fifty years ago.

EXT. TRAIN TERMINAL - DAY

Diane, Roberta, and Alex step off the TRAM into a huge TRAIN TERMINAL. Roberta digs into her pocket and pulls out the three items she had printed at her place.

ALEX

We have tickets?

ROBERTA

Yes, we do, but the train is
already boarding. We've got to run
for it.

DIANE

The train? To Africa?

Roberta looks at the tickets and then looks up at the
Departures message board.

ROBERTA

This way. We're going to have to
ditch these uniforms.

She removes her jacket, shoves it in a trash can, and runs
toward the train. Diane follows Roberta. Alex runs and takes
off his jacket. Alex has a little problem removing his pants
and has to run faster to catch up.

They weave their way in and out of the crowds of people with
Roberta in the lead. They arrive at the TRAIN for Africa.

CONDUCTOR

All aboard!

INT. INSIDE THE TRAIN - DAY

Diane, Roberta, and Alex stand at the train's doorway while
Roberta looks at the tickets. Diane pushes her hood back off
her head. Roberta grabs it and puts it back on her head.

ROBERTA

Jic. We've got to be careful.
C'mon. This way.

The three reach their compartment.

INT. TRAIN COMPARTMENT

Diane, Roberta, and Alex enter. Diane flops down on a seat
and removes her hood. Alex sits down. Roberta closes the
shades to the exterior and then turns and locks the door.
Roberta sits.

ROBERTA

We won't actually be safe until we
reach Namibia, but we should be
safe enough here - in this room.

DIANE

You said we're meeting Wendall? The boy who lives, um, used to live next door to me?

ROBERTA

Yes. He's 91 years old, now, but is still socially active. He's hated by the Church.

DIANE

Is that what you call that bunch of hooligans? A Church?

ROBERTA

I'm one of those 'hooligans'.

DIANE

Sorry. It all seems so wild! How the hell did this happen?

ROBERTA sits for a moment.

ROBERTA

When you disappeared, it caused the police and what was then called the FBI to step in. Because of your political activism the television stations and news outlets got wind of it and your disappearance became a sensation. People from all over the planet began to read your essays and view your activism as a way to live. You really changed the planet for the better.

DIANE

I just lived my life. And got kidnapped for it.

ALEX

I'm sorry. I thought I was doing the right thing.

DIANE

How do you figure it was right to steal me?

ALEX

I saw it as saving you. You were going to be dead in less than three years. I came to change that.

ROBERTA
Dead from what?

ALEX
Cancer.

ROBERTA
You have cancer?

DIANE
I found out today.

ALEX AND ROBERTA
We can cure cancer.

DIANE (TO ALEX)
Why did you do this?

ALEX
Look. I come from about one hundred
and seventy years into your future
(pointing to Diane). There is no
blue sky.

Both Diane and Roberta stare at Alex.

ALEX
You see, the wealthiest people
built cities under domes.

INSERT - VISUALS OF WHAT IS SAID - DAY

The screen becomes an aerial view of a large gated community
expanding with a large swath of land and a dome growing up
over it.

ALEX (V. O.)
They started out as gated
communities and grew from there.

Images of people struggling to survive in a clouded
environment, wearing masks to breathe, the environment more
clouded, masks become more elaborate. Scenes of mass whale
beachings and land animals suffering and dying.

Alex' voice becomes sad.

ALEX (V. O.)
People who lived outside the domes
had to fend for themselves.
Eventually, the natural atmosphere,
outside the domes, became pretty
much lethal.

(MORE)

ALEX (V. O.) (CONT'D)
 Billions of people died. Most of
 the animals died, too.

END INSERT

Impassioned, Alex addresses Diane directly.

ALEX
 Corporations took over all the
 power - profit was King.
 Governments planet-wide were made
 to march to the corporation's tune.
 We just devoured our planet to
 death.

ALEX takes a deep breath before he continues.

ALEX
 Reading became one of the things we
 could do inside the domes. That is
 where your books, the two of them--

DIANE AT THE SAME TIME
 Books? I never wrote any books.

ROBERTA AT THE SAME TIME
 Books? There are no books.

ALEX (A LITTLE FRUSTRATED)
 Yes, books. They became a new view
 of the world for me. For a lot of
 people. That is why I traveled back
 in time to find you.

Alex calms down.

ALEX
 The only date and time I knew where
 you'd be was the day you got the
 news about the cancer. You put it
 down in your book.
 In your biography you said you left
 the march and came directly home at
 3:25. I came straight to your house
 on the same day at that same time.

DIANE
 And grabbed me before I had written
 any books.

ALEX
 Yes. That's true, but, but, what is
 in the books is in your head.

Struck by the enormity of her situation Diane stares at Alex, looks at Roberta, and then at the floor.

DIANE

Listen, you guys, I've got to lie down. This day has been a little too much.

INT. TRAIN COMPARTMENT - NIGHT

Roberta and Alex whisper together while Diane is asleep on the couch.

ROBERTA

The government is pretty religious. There are those who say it's an arm of the church.

ALEX

In my time there is no religion to speak of. The Earth wound up so fragmented by the humans having to protect themselves from the atmosphere that there are only about a hundred communities left. We still talk to each other but there's no travel between them.

Diane stirs on the couch.

ROBERTA

Hey, Sleepy Head.

DIANE

Oh, my God. My dreams were staggering. Is it nighttime already?

ROBERTA

Yeah, but we're also under water.

DIANE

Huh?

ROBERTA

This transit machine travels through the Atlantic Ocean. You want to see?

DIANE

Okay.

Roberta opens the shades to an undersea world: dark but oddly beautiful. Their transit machine has great lights on into the sea and there are huge armless creatures drifting in the depths along with various fishes without color.

DIANE

Oh, my God, this is fantastic.

ROBERTA

Isn't it?.

ALEX

I've never heard of anything like this.

DIANE

Really?

ROBERTA

The train lines were actually built, first, by the African Union to improve trade with the Americas. The European Union followed suit further north. You can move things efficiently by rail. And, when deep under water, weather isn't a factor.

INT. CONKLIN'S OFFICE - LATE DAY

CONKLIN, a pudgy man, 50's, is speaking through a thin wire hooked to his ear and looks very distraught. The INQUISITOR sits across the desk from him.

CONKLIN

Your Holiness, I'm not sure how it happened. Apparently, one of our service people was involved, but we don't know if she was coerced or being deliberate. Yes, sir. Yes, sir. You'll be told immediately.

Conklin removes the ear piece and sets it on the desk.

INQUISITOR

What does he want me to do?

CONKLIN

Find them. Bring her back here.

INQUISITOR

Roberta?

CONKLIN

No! Neither she nor that man are ever to be seen again. Bring back the Pretender!

INT. ROBERTA'S APT. - DAY

The Inquisitor and a cadre of CHURCH GUARDS search Roberta's apartment. The Inquisitor stands in the middle of the room. A GUARD from the kitchen calls out.

GUARD

Sir, I think I found something.

The Inquisitor goes over to the kitchen. The guard points to the sink where the hard drive lay. The Inquisitor looks.

INQUISITOR

Pack it up. It's probably unreadable, but we've got to look.

EXT. NAMIBIA PORT - NIGHT

Diane, wearing the sweater, and Alex stand next to Roberta by the exit door of the train.

DIANE

We don't have any passports.

ROBERTA

Passports are not used any more. They'll check your DNA. If you're not wanted for anything, they let you through.

ALEX

You mean you don't need something under your skin with your identification on it?

ROBERTA

No. Is that what you have to do?

ALEX

Yes. It also gives off your location at all times.

DIANE

That could really suck.

ALEX

Suck? I guess it does, that's why I had it removed before I left.

ROBERTA

You can have them removed?

ALEX

No, not legally. But it can be done.

ROBERTA

Let's get out of here.

The three walk to the gate. They put their hand under a blue light and are waved through.

INT. CONKLIN'S OFFICE

Conklin and the Inquisitor sit on opposite sides of the desk.

CONKLIN

But her finger prints and DNA matched. What if it is Diane?

INQUISITOR

If you ever again mention that a one-hundred-and-thirty-year-old woman showed up here, I will have you put in an asylum.

Conklin appears distressed.

INQUISITOR

Somehow they have managed to fool the tester. I've had my people looking into that.

CONKLIN

Any luck with her computer?

INQUISITOR

No. She destroyed the memory. But I have an alert out, so, if she moves I've got her.

EXT. ON THE STREET - DAWN

Roberta, Alex and Diane walk slowly near the port. Around them commuters, workers, travelers who have arrived, and news stand workers are getting ready for the day. Roberta spots an electronic map station, shuffles over and studies it.

Alex and Diane tag along. Next to the map station stands a currency machine. Roberta puts some bills into it and has bills and coins paid out to her.

ROBERTA

Here we are in Walvis Bay. We need to get up this cliff and go to the Etosha Preserve. Wendall lives in the city of Okaukuejo at the edge of the preserve.

ALEX

How do we get there?

ROBERTA

We take the domestic train.

INT. INQUISITOR'S OFFICE - DAY

The Inquisitor closes up a satchel. There's a KNOCK on the door.

INQUISITOR

Come in!

Chou enters.

CHOU

Sir, we have word that the Pretender has passed through the security in Walvis Bay, Namibia.

The Inquisitor looks at Chou coldly.

INQUISITOR

Why did you bring me this news?

CHOU

Because, I'm also requesting to come with you.

INQUISITOR

You've already been taken in once.

CHOU

Yes, sir. That's what I'd like to fix.

Inquisitor looks pleased.

INQUISITOR

Good. Pack your gear.

INT. INSIDE DOMESTIC TRAIN - DAY

Diane, Alex, and Roberta sit in the passenger section of the train, four seats facing each other. The train travels through a clear 'tube' at very high speed. Clearing the uphill of the cliffs it turns onto the flat lands. Roberta looks at a small screen on an arm suspended from behind her seat. Alex bobs his head to unheard music from earphone he's wearing.

Diane looks out the window. There are huge areas of open plain with herds of wild animals. In the distance she sees a medium sized fenced-in village. The houses are round, but the building materials are all modern. The high angular roofs are all solar paneled.

EXT. TRAIN PLATFORM OKAUKEUJO - DAY

Diane, Alex, and Roberta stand on the train platform. They appear haggard. The train pulls away leaving them alone.

DIANE
Okay. What now?

ROBERTA
I'm not quite sure.

Alex and Diane stare at her.

ROBERTA
All I know is Wendall lives in Okaukeujo.

DIANE
How about a phone book?

ROBERTA
Phone books aren't printed anymore.

A MAN walks by.

DIANE
Excuse me. Do you know how we could locate someone?

MAN
There's a citizens' directory in the ticket terminal.

EXT. WENDALL'S HOUSE - DAY

Climbing out of the cab, Diane, Roberta, and Alex stand on a street where all the houses are behind very tall fences. Roberta reaches into her pocket and leans in to pay the driver. The three of them stand in front of a wall with a large door in it. Diane knocks on the door.

After a few moments a ten year old boy, ZUBERI, who looks a lot like the boy Wendall, answers.

DIANE

We've come to see Wendall.

The boy looks from one to the other. Then, leaving the door open, he runs back inside.

EXT. WENDALL'S GARDEN - DAY

Zuberi runs toward the house. Diane enters through the door into a garden followed by Alex and Roberta.

ZUBERI

Poppy! Poppy! It's for you!

Zuberi goes on into the house.

ZUBERI (O.C.)

Poppy! People are here to see you.

Ninety-one-year-old WENDALL comes to the door of the house.

WENDALL

Yes? What is it you want?

DIANE

Wendall? It's me, Diane.

WENDALL

Diane? Diane who?

Diane removes the hood of the sweater.

DIANE

You used to call me Big D.

Wendall tilts his head as he stares at Diane.

WENDALL

Oh, my God!

Wendall steps down using the handrail, never taking his eyes from Diane.

WENDALL
How can this be?

DIANE
You can't believe it? I don't
believe it.

Wendall appears overwhelmed. He staggers to a bench in the garden. He sits.

DIANE
Are you okay?

Diane hunkers down. She takes Wendall's hands.

WENDALL
I'm shaken to my core.

DIANE
I know what you mean.

WENDALL
How?

Diane stands up.

DIANE
Here is the mind boggler. I was
kidnapped by a time traveler. They
brought me here because I know you.

Wendall stares at Diane.

WENDALL
A time traveler?

DIANE
Yeah. He thought I would be able to
help him and his people.

WENDALL
So he kidnapped you?

DIANE
Yeah.

WENDALL
Who are these people?

Wendall stands up again.

DIANE

This is Alex. He's the one who kidnapped me. And, this is Roberta. She got us here.

WENDALL

Roberta, thank you for bringing Diane among friends. Alex, what have you to say for yourself?

ALEX

Uh, it seemed like a good idea at the time.

WENDALL

We'll get to that. But first we must celebrate Diane's arrival! Come. All of you.

INT. WENDALL'S LIVING ROOM - DAY

In clean clothes and hair wet, Diane sits on a couch. Wendall is seated across from Diane. There are THREE CHILDREN, including Zuberi, the oldest, who are listening to every word the adults say. A woman in her early thirties, THEMBA, hands a cup of tea to Diane. Alex sits on a chair still looking grubby.

DIANE

Thank you, Themba.

THEMBA

A pleasure.

WENDALL

So, Diane, tell me what happened.

DIANE

Beats the hell out of me. All I know is I came home with some news from Jane that upset me.

WENDALL

Was it that you had cancer?

DIANE

Yes. It is. I came home, saw you, went into my house and this guy kidnaps me.

ALEX

I was trying to save you.

WENDALL

Why?

ALEX

Because of the books she wrote. I wanted to - -

WENDALL

(To Diane) Books?

DIANE

I haven't written any books.

ALEX

I know that now.

WENDALL

You mean you came after her and didn't have your story straight?

Roberta enters the room drying her hair.

ALEX

Look, I know I've sounded crazy. But just try to look at it from my perspective.

Alex stands up so Roberta has a place to sit.

ALEX

I come from a world run by corporations. Governments are only administrative centers.

DIANE

Corporations run everything?

ALEX

Yes.

DIANE

What about the people?

ALEX

About seventy-five years ago, in my time, the corporations decided that if you didn't own an interest in corporate policy - you didn't count. That you could vote as many times as you had shares in the company. And that is pretty much how it has been since.

DIANE

What about everyone else?

ALEX

They didn't matter.

The entire room sits in stunned silence.

WENDALL

Listen. My family is making some food for us all. Please. Alex, if you want to shower there's just enough time.

EXT. NAMIBIA PORT - DAY

Inquisitor and Chou walk through the check point.

EXT. OUTSIDE RAILWAY STATION - DAY

Inquisitor and Chou walk away from the station. The SOUND of a bird whistle, barely audible, comes from behind them. Chou doesn't hear it and keeps walking. The Inquisitor turns to see where the sound came from. Then the Inquisitor repeats the whistle. Chou stops walking and turns to the Inquisitor.

From out of the shadows comes a tall muscular man, BORKO, 45. The Inquisitor recognizes him and walks toward him.

INQUISITOR

Ah, my friend!

The Inquisitor extends his hand out and Borko offers his. The Inquisitor says, almost inaudibly.

INQUISITOR (CONT'D)

I'm called 'Inquisitor'.

BORKO

Here, I'm 'Borko'.

Chou joins them.

INQUISITOR

This is my aide, Chou.

Chou extends his hand.

CHOU

Sir.

Borko takes Chou's hand and moves it down once. Borko then withdraws his hand.

INT. WENDALL'S DINING TABLE - NIGHT

Around the table is Wendall, Diane, Themba, Roberta, Alex, Zuberi, and two other young children. The people enjoy one another's company.

THEMBA

So, I said to him, 'Why should I listen to you, you're the one in trouble.'

All at the table laugh.

WENDALL

True story.
Alex, you've been so quiet.

ALEX

It just feels good to hear the laughter.

WENDALL

Tell us, now, why you have done what you've done.

ALEX

In the time I come from, our planet is nearly dead. All the corporations have concerned themselves with is profit. Like, when the air got bad the corporations got into building domes; when the water got bad they built filtering systems; when the animals started dying they came up with a way to produce enough protein with fish ponds and food farms inside the domes.

WENDALL

If they were so smart, how come they let the planet die?

ALEX

There was no profit in fixing it.

Alex raises his voice and gestures with his hands.

ALEX

Those kind of repairs are considered a net drain. They used to be paid by taxes but the corporations pretty much did away with the idea of taxation and government.

ROBERTA

It's already going that way.

WENDALL

I was just thinking the same thing. With a showdown coming between churches and corporations.

ALEX

The corporations win.

A gloomy silence descends on the group. Wendall is still upset, but offers these words.

WENDALL

Let's draw ourselves into something we can manage. Big D, what's this I hear about you having cancer?

DIANE

Yeah. That was the last thing I learned before I was kidnapped.

WENDALL

Well, there's been a complete cure of all types of cancer for over fifty years. I'll make an appointment for you to see a doctor.

DIANE

Thank's Wendall.

INT. BORKO'S LIVING ROOM - NIGHT

The Inquisitor, Borko, and Chou sit in a polished, lavish living room, holding brandy glasses.

INQUISITOR

You know, I have finally found where I can live my life to its fullest.

BORKO

That's a good place to be!

Borko refills his glass and pours some more for the Inquisitor. He does not acknowledge Chou.

INQUISITOR

No more running through swamps and jungles.

Inquisitor takes a deep drink from his glass.

INQUISITOR

I sleep in a bed every night. Life is good!

Borko lifts his glass in a salute to the Inquisitor. Both men drain their glasses. Chou takes a sip from his glass.

BORKO

What about the women? You must have access to many.

Inquisitor opens his mouth to speak, glances at Chou, and responds.

INQUISITOR

Access is one thing, to take advantage is another.

Borko roars with laughter. The Inquisitor squelches his urge to laugh. Chou has had enough.

CHOU

I am going to call it a night. Gentlemen.

INQUISITOR

Yes. See you in the morning.

INT. HALLWAY - NIGHT - SAME TIME

Chou step out into the hall and walks toward a staircase. A roar of laughter is heard from both men. Chou just ascends the stairs.

INT. DOCTOR'S OFFICE WAITING ROOM - DAY

Wendall and Diane walk into the waiting room of a doctor's office. Wendall goes up to the RECEPTIONIST.

WENDALL

Hello, I've made an appointment for my friend to see the doctor.

RECEPTIONIST

Yes, sir. It's for Jane Carney?

WENDALL

That's right. She's a little simple minded, so, I'll have to accompany her throughout the visit.

RECEPTIONIST

Yes, sir.

Wendall and Diane take their seats in the waiting room.

DIANE

What's all this about me being 'simple minded'?

WENDALL

That was the only way I could run interference for you. I don't want your lack of common knowledge about our time to raise red flags.

DIANE

Makes sense. Man, oh man, this has been quite an adventure.

WENDALL

I'll bet it has.

DIANE

I mean, I was just doing what I always did. I went to a political rally, got some bad news, came home, and got kidnapped.

Diane laughs. Wendall stares at her and starts laughing, too.

DIANE

By a time traveller.

Diane and Wendall laugh harder.

DIANE

Who took me to Africa...

Diane's laughter begins to calm down, as does Wendall's.

DIANE

... To cure my cancer. God, you couldn't write this shit!

Both give one last chuckle.

The Receptionist steps from an interior door.

RECEPTIONIST

Ms. Carney.

Wendall gets up and gestures to Diane who remembers that she is now 'Ms. Carney'.

DIANE

That's me.

All go through the receptionist's door.

INT. DOCTOR'S EXAM ROOM - DAY

Diane is fully clothed and seated on an exam table. Wendall is seated on a chair. The two are in good spirits. The DOCTOR enters the room and begins preparing a syringe.

DOCTOR

Very, well, Ms. Carney. Your cancer has been caught in plenty of time. I'll give you an injection that will destroy those nasty cells.

The Doctor walks over to Diane and places a smooth injection device against her skin.

DIANE

Okay.

The Doctor pushes the back end of the device and it creates a slight HISSING SOUND like a soft whisper.

DOCTOR

That should take care of it.

WENDALL

Thank you very much, Doctor.

Diane nods vigorously.

DIANE

Yes, thank you!

EXT. OFFICE BUILDING IN NAMIBIA - DAY

Diane and Wendall walk toward a tram terminal.

DIANE

That was it?

Wendall nods

WENDALL
It's easy to cure now.

DIANE
They gave me a shot without a
needle and I'm cured of cancer?

WENDALL
Welcome to modern medicine.

EXT. ABOARD A TRAM - DAY

Diane and Wendall step on board the tram and take a seat.

WENDALL
They've cured a lot of diseases
since you left. Multiple Sclerosis.
Sickle Cell Anemia. All the
cancers.

DIANE
God. That's fantastic!

WENDALL
I have an idea. Let me take you
around to see the beautiful land
where I live.

DIANE
Tour Namibia?

WENDALL
Yes. You and your people. This is a
beautiful place.

DIANE
I'd love that.

INT. TOUR BUS - DAY

A hotel tour bus travels on an enclosed rail through the countryside. HIDIPO, 45, the bus driver, is enjoying himself, as the group, Roberta, Alex, Diane, Wendall, and Zuberi, look out the windows and onto the view. Zuberi has a camera and is taking pictures.

HIDIPO
If you can look to your left,
you'll see giraffes eating from the
trees.

Out the bus windows are panoramic views of animals grazing. They come to the end of the line in the tour bus. It is a simple turn around.

HIDIPO

If you are very careful you can get out and walk around.

Roberta, Alex, and Zuberi jump up to go on the hike. Hidipo opens the tram door and the three friends disembark with Zuberi taking pictures. Hidipo follows. Wendall and Diane, walking more slowly, take up the rear.

EXT. PLAINS - DAY

Hidipo opens a door in the clear glass tunnel and they step out onto the open countryside.

DIANE

Oh, my God. It's hot!

ROBERTA

Yes.

WENDALL

This is nothing! This is the Spring! Wait until Summer.

Zuberi and Alex move quickly ahead and Roberta hurries to catch up.

HIDIPO

Hey! Wait up. Don't get too far ahead!

WENDALL

You go on, Hidipo. We'll stay close to the bus.

Hidipo runs to catch up with the younger ones.

Wendall and Diane walk together in silence for a few steps.

DIANE

It sure is beautiful here.

WENDALL

Yes. It is.

The two walk at a snail's pace in no particular direction.

DIANE

What made you leave the States?

WENDALL

A lot of things. When you disappeared things just began moving out of control. There were investigators, news crews, people from all sorts of elected offices. Some trying to help, some trying to share the spotlight. It was a circus.

Wendall shakes his head.

WENDALL

Finally, after seven years, you were declared legally dead. There was a non-profit set up a year or so after you disappeared to run your property and take care of incidentals.

Wendall and Diane stop as they see a warthog staring at them with it's young. Wendall touches Diane's elbow and gestures with his head. The two make a sharp turn while keeping the same pace.

WENDALL

That 'non-profit' turned into a 'church'. It took over completely. Everything changed. Richard and I ...

DIANE

Richard?

WENDALL

Yeah. He never let go of the idea that you were alive. He loved you something fierce.

DIANE

All the years we were neighbors, I never knew.

WENDALL

I did. And I was only eight. Anyway, Richard kept searching for you.

Before them is a herd of giraffes grazing. Wendall changes direction again leading them back to where they started.

WENDALL

The church started to change. It became bigger and bigger and wanted to hear less and less about you and more and more about you becoming a saint and then a Messiah.

Wendall stops and looks out at the grasslands.

WENDALL

Richard and I, and a small group of people, tried to fight them. But then Richard died. I was thirty-two and needed a change. I came here to Namibia with my wife and kids.
(sighs)
I've lived here ever since.

The two walk in silence.

EXT. ELSEWHERE ON THE PLAINS - DAY

Zuberi, Alex, and Roberta travel at a brisk pace with Roberta in the lead. Roberta steps around a small hill and comes face to face with a lioness about forty feet away.

ROBERTA

Stay there!

Alex and Zuberi freeze. Zuberi peeks a look around the hill and sees the lioness.

ZUBERI

Oh, my God!

ALEX

What?

ZUBERI

A lion!

Zuberi looks up again with his camera and takes a picture. Alex maneuvers himself in front of Zuberi and glimpses Roberta. Hidipo catches up and sidles up to Alex and Zuberi.

HIDIPO

What's wrong?

ZUBERI

Roberta is standing in front of a lion!

HIDIPO
What is the lion doing?

Alex takes another look and sees the lioness walking toward Roberta.

ALEX
It's moving toward her.

Hidipo pulls a revolver from his holster.

HIDIPO
Is it stalking or just walking?

Alex looks again at the lioness.

ALEX
It looks like it's just walking.

HIDIPO
Then I cannot shoot my gun.

ALEX
What?!

HIDIPO
The laws are very clear.

ROBERTA
Hey, you guys. It's coming closer!

Alex grabs two pieces of brush, one in each hand. He runs out in front of Roberta with the brush overhead and lets out a banshee scream.

ALEX
Ah-h-h-h-h-h!

Startled, the lioness runs away, while Alex and Roberta run back behind the hill. All four people stay low and leave the place.

EXT. NOT FAR FROM TOUR BUS STOP - DAY

Diane and Wendall, shoulder to shoulder, lean their rumps against a tall rock a few yards away from the tram tunnel.

WENDALL
Namibia has proved to be a good
place to live and a wonderful place
to raise a family.

ZUBERI (O. S.)

Poppy!

Diane and Wendall look out and see Zuberi running toward them with Roberta, Alex and Hidipo walking quickly a short distance behind him.

ZUBERI

You should have seen it!

WENDALL

Seen what?

ZUBERI

The lion!

Zuberi reaches Wendall as he and Diane stand up.

WENDALL

The lion?!

DIANE

Oh, my God. Are you guys all right?

ZUBERI

Alex scared it away.

WENDALL

He what?

HIDIPO

He let out a scream that frightened the stones.

ALEX

We're okay.

Alex, Hidipo, and Roberta reach the others.

ROBERTA

Yes. Thanks to you.

Roberta looks at Alex with love in her eyes. Diane and Wendall see this, look at each other, and then look out on the plains.

HIDIPO

Come on, Everyone! It's time we were getting back.

Everyone walks toward the bus.

INT. BEDROOM IN BORKO'S HOUSE - DAY

Chou checks his weapons, ready to go out. Without knocking, the Inquisitor storms into the room. The Inquisitor pulls out a long dark coat with a hood. He puts it on and tosses another one over to Chou.

CHOU

No, thanks. I think it's warm enough for me.

INQUISITOR

Put it on. It's our greatest weapon.

Chou reluctantly obeys.

CHOU

How do you mean?

The Inquisitor slips on a pair of sun glasses and then pulls at the collar of the coat. He disappears. Chou appears stunned. Then excited.

CHOU

I've heard about these. I thought they were strictly military.

INQUISITOR (O.C.)

It helps to have friends. Your glasses are on the bed.

Chou snatches up the glasses and puts them on. The Inquisitor becomes visible through the glasses.

CHOU

Now I can see you.

INQUISITOR

There's a switch in your collar to activate the cloak.

Chou reaches into his collar and flicks the switch and disappears in the room.

INQUISITOR

I have another one for the Pretender.

They both head for the door.

INT. HALLWAY - DAY

The door to a room opens and closes with no one in sight.

EXT. IN FRONT OF WENDALL'S HOUSE - EVENING

Wendall, Diane, Roberta, Alex and Zuberi all pile out of a taxi. Spirits are high as they step up to the door of the garden. Suddenly Diane disappears. Only Zuberi sees it happen.

ZUBERI

Look!

Zuberi points to an empty area of the street where Diane had stood. Roberta, Alex and Wendall look to see where he is pointing. Alex jumps into the empty area and moves his arms around as if he were a frantic blind man searching for something.

WENDALL

What is it?

ALEX

Diane! Diane, struggle to get loose! Make some kind of noise!

ROBERTA

What's happened?

ZUBERI

She disappeared!

Zuberi goes over and starts imitating Alex's moves.

WENDALL

What do you mean she disa....

Wendall whips around in a circle.

WENDALL

Diane? Diane, where are you?

Suddenly Zuberi is knocked to the ground.

ZUBERI

Oww.

Alex moves over to Zuberi's area. Zuberi jumps back up and starts searching again. Roberta and Wendall follow suit. Spreading out covering more and more area, they each flail their arms back and forth in vain.

INT. HOTEL ROOM - DAY

The hotel room door opens, but nothing is seen. The door closes. Something causes the chair to wriggle a little. The Inquisitor and then Chou become visible as they turn off their cloaks. Inquisitor reaches over the chair and turns off Diane's cloak. Her mouth is taped shut but she jumps up and tries to run past Chou who grabs her. As they struggle, the Inquisitor comes over and punches Diane in the face knocking her woozy. Chou puts Diane in the chair and ties her hands together. Inquisitor comes over to Diane and strikes her again rendering her unconscious. Chou appears upset but says nothing. Inquisitor then produces a syringe and gives Diane a shot.

INQUISITOR

We leave in one hour.

INT. TRAIN COMPARTMENT - NIGHT

Chou and the Inquisitor throw open the door with Diane in between them. She is too groggy to stand or talk. They move her to a couch and shut the door.

INT. WENDALL'S LIVING ROOM - NIGHT

Roberta and Wendall are seated and Alex is pacing back and forth.

ROBERTA

They will have to take her back to headquarters.

WENDALL

We should go in there and get her.

Alex stops pacing.

ROBERTA

That would be impossible. Security will be air tight.

ALEX

Nothing is air tight.

WENDALL

We would need a base of operations.

ROBERTA

My place would be out of the question. They'll have it covered.

(MORE)

ROBERTA (CONT'D)

I'm sure of it. I don't know anyone we can trust.

WENDALL

I do. Although the church has the ear of the political machine, and by extension the police, there are many people who don't believe - who don't even like the church. Right there in the same city there is an organized contingent of people.

ALEX

Will they help us?

ROBERTA

Are you talking about the Union of Free Thinkers?

WENDALL

Yes and yes. I know many of them and they know me.

ROBERTA

They are thought of as a fringe group, of no particular importance.

WENDALL

Believe me. With what we have, who we have, now, there will be no stopping them.

ALEX

I'm ready. Let's go.

INT. TRAIN COMPARTMENT - NIGHT

Wendall has fallen asleep. Alex and Roberta are seated opposite each other. Alex is staring out the window at the darkness. He heaves a big worried sigh and leans his arms onto his knees. Roberta moves herself to sit down next to Alex.

ROBERTA

Don't fret yourself. We're doing everything we can. We'll get her back.

ALEX

It all seemed so simple before I left home.

(MORE)

ALEX (CONT'D)

Come here, get her, bring her to
where she would be honored,
listened to. Save the planet.

ROBERTA

Is that why you did it? To save the
planet?

ALEX

Yes. That is what I thought I was
doing. Now I am looking at having
destroyed everything. The books
never written. Diane locked away.
My world gone.

Roberta lays her hand on Alex' shoulder.

ROBERTA

From where I sit you did a good
thing.

Alex looks into Roberta's eyes. Roberta places her hand on
his cheek. Love passes between them as Roberta places a kiss
on his lips.

INT. DIANE'S CELL

The room is empty. Then the door opens and Diane is brought
in by Chou while the Inquisitor stands in the doorway. Behind
him is another GUARD. Diane sits down in a chair with a heavy
drop. She is still groggy but is coming out from the
sedation.

DIANE

You bastards can't do this.

CHOU

Watch us.

INQUISITOR (TO THE GUARD)

No one gets in to see her. No one.

EXT. UNION OFFICE - DAWN

An elderly man, PAT, is standing in front of the office.
Roberta, Alex, and Wendall approach. When Pat sees Wendall he
breaks unto a warm smile.

PAT

Wendall! My God, it's really you!

WENDALL

Pat, good to see you.

They shake hands and then embrace briefly.

PAT

I thought you were done traveling.

WENDALL

I thought so too, Pat, but something has come up.

PAT

It must be epic to bring you half way around the world.

WENDALL

Pat, I would like you to meet Roberta and Alex.

PAT

Hello.

ROBERTA

Sir.

Pat and Roberta shake hands.

PAT

How do you do?

ALEX

Pat.

The two man shake hands

PAT

Let's go into the office where we can talk.

INT. UNION OFFICE - DAY

Roberta and Alex are together off to one side smiling, talking and laughing together. Wendall and Pat sit near to each other.

PAT

Wendall, my man, your asking me to believe a fantasy.

WENDALL

No. I am telling you statistical reality. Alex traveled through time and kidnapped Diane.

He reaches inside his jacket and pulls out some photos.

WENDALL

Look, these are the pictures taken by my great grand son, yesterday.

Pat takes them with skepticism and looks at them. Slowly, Pat begins to see what Wendall is talking about.

PAT

It sure looks like her.

WENDALL

It is her - believe me.

PAT

Maybe someone wanted you to believe she had come back.

WENDALL

No, she has come back. She was wearing the same clothes I'd seen her in over eighty years ago. That's why the church kidnapped her. They don't want her out loose.

PAT

The church sure has a lot to answer for if she did show up. And that's the God's truth.

WENDALL

Will you help us?

Pat looks from the photos to Wendall, over to Alex and Roberta, and back at the photos.

PAT

True or not - it would be a great way to rattle their cage.

INT. UNION HALL - EVENING

Wendall, Alex, Roberta, and Pat are on a stage in front of about thirty people, many of whom look sceptical. Pat is at the dais and the other three are seated behind him on folding chairs.

PAT

I know it sounds crazy but Wendall -
some of you know of his work -
Wendall has brought this to us and
I think we should do what he
suggests.

Wendall gets up and walks to the microphone as Pat sits down

WENDALL

Thank you, Pat. The other two
people up here are Roberta and
Alex. Roberta was a staff member of
the church when they kidnapped a
woman named Diane. It doesn't
matter if you believe that it is
THE Diane or not. They, the church,
believe that she is. The church
sent henchmen all the way from here
to Africa and back to here, to
kidnap her for their own ends.

The AUDIENCE stirs and mumbles for a moment.

AUDIENCE 1

That's not good.

AUDIENCE 2

What?

AUDIENCE 3

Sounds bad.

WENDALL

For those of you who don't know, I
knew Diane when I was a boy, and I
was the last one to see her before
she disappeared.

The audience grows dead quite.

WENDALL

Richard, the man who started this
organization, and I searched for
her for years. I watched as the
church grew bigger and bigger and
wove fantasies about who Diane was.
With absolutely no evidence.

The audience stirs.

AUDIENCE 4

You got that right.

AUDIENCE 5
Big stupid fantasies.

AUDIENCE 6
It's laughable!

WENDALL
Just causing this rumble may shunt
the progress of that megalomaniacal
construct called a church.

A few in the audience clap their approval.

WENDALL
That is why I travelled all this
way - from Namibia - at 93 years of
age - to save this woman from them.
We have devised a plan that will
require just a few active
participants. But, we are asking
anyone who can, to be part of the
crowd at the church headquarters.
That way we'll have witnesses as we
try to rescue this woman. Who is
with me?

Slowly a few hands begin to go up.

AUDIENCE 1
I'll go.

AUDIENCE 2
I'll go.

From the middle of the audience a well built man named
CHARLIE, 30, stands up. Next to him is his brother DAVY, 28,
who nods his head slowly.

CHARLEY
My brother, Davy, and I want to go
if we can be participants.

Wendall looks at Pat who gives an enthusiastic nod.

WENDALL
Okay then.

Hands then begin to spring up quickly.

CROWD
I'll go. Me too! I'll go.

INT. STEWART MARSH'S OFFICE - DAY

MARSH, a well groomed man, 50's, sits at his elaborate desk talking to the Inquisitor who stands on the opposite side of the desk.

MARSH

So, how many people know that she exists.

INQUISITOR

Very few, sir. We were able to move quickly. Most of those who have seen her consider her a lunatic who needs to be helped with medication, not believed.

Marsh looks straight into the Inquisitor's eyes.

MARSH

It is imperative that we keep this whole thing as quiet as possible. We don't need fringe groups seizing on this and blowing it all out of proportion.

INQUISITOR

No, sir, we most certainly do not.

MARSH

I want it to do what is right. Diane was blessed by God and taken to heaven. Just as she was sent by God initially. We must maintain our religion. All this flap about some cuckoo is just that - flap.

INQUISITOR

Yes, sir. I agree. We have contained this and we will continue to do so.

MARSH

Good. Let me talk to Conklin.

INQUISITOR

Yes. Sir.

The Inquisitor nods his head, turns on his heels and leaves.

INT. A ROOM AT UNION HALL

Alex is dressing like a tourist. Roberta is adjusting what needs it and looking at the overall outfit to be sure that he'll blend in.

ROBERTA

There. You look like a devotee.

ALEX

Praises.

Roberta laughs as she stands back.

ROBERTA

You'll go undetected.

ALEX

Good. I don't want to mess this up - any more than I already have.

ROBERTA

What you've done is very brave. Will you be going back to your time when it's all done?

ALEX

I have no time to 'back' to.

ROBERTA

What do you mean?

ALEX

I had a homing beacon on my ship so I could find my way back. When I took off with Diane, it went dead. My time has been altered. I have no where to go.

ROBERTA

Oh, Alex. That sounds horrible.

ALEX

In my time there is no blue sky, the Earth is lethal if you aren't under a dome. And the domes are failing. I think I'm the lucky one.

ROBERTA

What will you do?

ALEX

I haven't given it much thought.
I've just been scrambling to
correct my mistake of stealing her.

ROBERTA

Do you really see it as a mistake?

ALEX

What else?

ROBERTA

You have rescued one of the great
social minds of all time from dying
in obscurity from cancer. You can't
believe that was a mistake.

ALEX

You know. When you put it that
way...

Both smile at the joke.

ALEX

But I still don't have a home to go
to.

ROBERTA

You could if you came back here.

ALEX

I was hoping you'd say that. I want
to come back here - to you.

ROBERTA

I was hoping that was the case.

They embrace and kiss. Then Alex saddens.

ALEX

But when I bring Diane back this
place will change. You could be
anywhere.

ROBERTA

I've only been here about three
years. I went to college at the
University of Iowa. If you came
back earlier in time you could meet
me on campus.

ALEX

I'll sweep you off your feet.

They kiss again.

INT. STEWART MARSH'S OFFICE

Marsh sits behind his desk. A KNOCK on the door. The door opens and the Inquisitor, Conklin, and Chou enter. Marsh gets up from his desk and comes around to greet Conklin and Chou.

MARSH

My friends. Come in. Peace be with you.

CONKLIN

And also with you.

CHOU

Thank you.

MARSH

Please sit down.

Marsh goes back behind his desk, Chou and Conklin sit on the other side. The Inquisitor sits in a chair behind Conklin. Marsh stands by the desk.

MARSH

What a strange bit of business this new thing is. Heh?

CONKLIN

Yes, sir. Very odd indeed.

MARSH

But it's nothing we cannot handle.

CONKLIN

Very true, sir.

MARSH

We have a woman who is obviously deranged. We need to treat her with all kindness.

CONKLIN

Oh, yes, sir. The one piece that may foul us up is her fingerprints and DNA. They match the real Diane's.

Chou looks at Conklin stunned.

MARSH

That is nothing. The Pretender has just figured out a way to fool the tests.

Chou, whose face becomes unreadable, now looks at Marsh.

CONKLIN

Yes, but it may raise controversy.

MARSH

That is why I've ordered the results destroyed.

CONKLIN

Very wise, sir. And the man who ran the tests?

MARSH

Vicente is a very good man. I've issued a transfer for him to the Steppes of Russia. He'll set up a mission there.

CONKLIN

He should enjoy that so much.

MARSH

And what of you, Chou?

CHOU

I am exactly where I must be, sir. In service to do what is best for the Church.

The Inquisitor and Marsh look at each other, satisfied.

MARSH

I want to meet this woman. Now.

INT. UNION HALL

About THIRTY PEOPLE mill around. Wendall, Roberta, and Pat circle the hall, helping where they can. Dressed like a tourist, Alex blends in. Charley and Davy are dressed up in uniforms of Marsh's private guards. Roberta walks up to them.

ROBERTA

Wow. Those uniforms look real.

CHARLEY

That's because they are.

DAVY

We used to be part of the guards
for Marsh.

ROBERTA

You were?

CHARLEY

Yeah, until we decided that the
bullshit was too much.

The two Men slap hands in the air.

ROBERTA

I see.

PAT

May I have everyone's attention?

The room quiets down and turns to Pat.

PAT

We just got word from an informant
that Diane is being transported to
Marsh's residence. This is our
chance to do what we must. Wendall?

WENDALL

Thank you, Pat. Now does everyone
know what they're supposed to do?
Any questions?

Wendall scans the room.

WENDALL

Good. Now let's go.

EXT. MARSH'S RESIDENCE - DAY

Alex is between Charley and Davy who are dressed as Marsh
Guards. They walk up to a GATE GUARD.

CHARLEY

We're under orders to bring this
guy inside.

GATE GUARD

What's with all this stuff going
on?

Gate Guard pushes a button and rolls back the gate.

CHARLEY

Brass flap.

CHARLEY AND GATE GUARD

It keeps ya dancin'...

All but Alex laugh.

INT. STEWART MARSH'S OFFICE

Diane is seated across the desk from Marsh with fury in her eyes. The Inquisitor and Chou are seated behind Diane.

MARSH

Now, listen my dear. I know that you're a fraud. A Cwot. There's no denying that. What I want you to understand is that I can hold you indefinitely.

Marsh waits to gauge Diane's reaction. Diane glowers silently. Then Marsh says threateningly.

MARSH

Or, you could simply disappear.

Marsh mollifies his voice so that it almost reaches the sympathetic tone he first had.

MARSH

You must tell everyone that you were mistaken. Your name is not Diane. You were born in Michigan, or somewhere else. Your name is really Betty Smith or something. You'll spend a few months in a rehab center and then they'll let you go. You'll live. Your days will be spent in quiet comfort which I will help provide.

DIANE

Is that it? Is that all you want? Why didn't you say that in the first place? You just want me to deny who I am. Deny what I know. To help you keep this bullshit three-ring-circus alive to... to what? Make it so you don't have to go out and get a real job?

INQUISITOR

Watch your mouth.

DIANE

You watch it.

(To MARSH)

Let me tell you something, you self-glorified flimflam man, my main message in everything I said, everything I believe, is SELF responsibility. We are, each of us, responsible for the environment in which we live. Only through our own actions can we make our lives better. Only through listening to others can we understand what their needs and contributions are. You call me in here and tell me that you are going to lock me up or make me one of the 'disappeared' if I don't stop claiming I am who I am.

MARSH

You are not Diane.

DIANE

I am - and you know it. My fingerprints and DNA confirms it. I know you have them. Vicente Schwartz took them in my first interview. Call him in here. Ask him.

MARSH

This interview is over.

The Inquisitor rises and moves toward Diane. Chou follows suit.

DIANE

What happened to Vicente?

The Inquisitor and Chou on either side of Diane, grab her, lift her to her feet and move her to the door.

DIANE

Is he one of the 'disappeared' now? Let me go! You cannot keep me indefinitely. Is it my turn to be 'disappeared'?

The three exit. The THUMP of the door closing and Marsh is left alone.

INT. HALLWAY IN MARSH'S RESIDENCE - DAY

The Inquisitor, Chou, and Diane move down the hall to a doorway.

INQUISITOR

I think the best thing to do is to
make you one of the disappeared.

Diane stomps her heel down on the Inquisitor's instep. The Inquisitor spins her to face him as he draws his hand back to strike Diane. Chou puts himself between the two of them.

CHOU

Let's not get distracted.

Chou stays between the Inquisitor and Diane. They all move down the hall.

INT. GARAGE - DAY

The Inquisitor, Chou, and Diane enter the car park containing over thirty vehicles. Charley and Davy stand dressed as Marsh Guards. They close the door behind them.

INQUISITOR

Back to the compound.

Alex emerges from behind a rack where two MARSH GUARDS are tied up.

ALEX

Yes. Just not with you.

Charley grabs the Inquisitor. Davy grabs Chou.

CHOU

You can't get -

Bands of tape go over the Inquisitor's and Chou's mouths. Charley and Davy bind their hands and feet.

DIANE

(To Alex)
You came after me. Thank you.

ALEX

We're not there yet. We've got to
get you back to your time.

Charley quickly goes into one of the three modern silver limousines parked nearest inside the door.

DIANE

You put yourself in danger to
rescue me. You didn't have to.

Charley jumps out of the car.

CHARLEY

The car is fingerprint defended.

Davy goes to another vehicle and tries to start it.

DIANE

What does 'fingerprint defended'
mean?

ALEX

It means that we can't start it
without authorized fingerprints.

DAVY

This one, too. Damn it!

The group spreads out to check each vehicle. In the far
corner of the garage, Diane spots a 1979 Ford Galaxy 500.

DIANE

What about that one?

CHARLEY

No one can drive it. It's a stick
shift.

DIANE

I can drive a stick.

Everyone in the group of rescuers stares at Diane.

INT. FORD - A FEW MINUTES LATER

Diane gets in behind the wheel. She lowers the sun shield and
the key drops down.

DIANE

Yes!

Charley and Davy pile in the back seat. Alex sits on the
passenger side in front. Diane starts the car. Alex begins
pushing buttons on the dashboard until one of them opens the
garage door.

EXT. STREET OUTSIDE THE GARAGE - DAY

The FORD pulls out of the garage and tears down the street with the roar of 450 horsepower.

INT. FORD - DAY

All of the rescue team are inside the FORD. Charley and Davy are in the back changing their clothes. Diane floors it. Alex holds on for dear life. The car bumps up and down the old degraded road at 80 mph.

DIANE

Okay. Where am I going?

CHARLEY

(Points with his finger)
Make a left.

Now Charley points behind them.

CHARLEY

Back there.

Diane spins the car around and makes the turn.

ALEX

The plan is to get you to the compound as soon as possible. We've got to get to the time-ship and take off before we're caught.

INT. GARAGE - DAY

The Inquisitor and Chou are taped up. The other two guards are groggy, but awake. The Inquisitor and Chou are too far apart to help each other.

The Inquisitor wriggles over to Chou's hands and bumps his mouth tape twice against Chou's hands. Chou understands and uses his fingers to grab an edge of the tape. The Inquisitor pulls his head back. After a few tries and some wiggling, the Inquisitor has enough tape pulled loose to yell.

INQUISITOR

Help! In here! In here!

INT. HALLWAY IN MARSH'S RESIDENCE - DAY

One of Marsh's GUARD's walks down the hall and hears the Inquisitor. The Inquisitor's voice is hoarse.

INQUISITOR (O. S.)
In here! Help! In here!

The Guard stops and opens the door to the garage.

EXT. OUTSIDE CHURCH COMPOUND - DAY

The FORD pulls up to a gate at the edge of the church compound. The car backs up and then guns the engine and sends the car through the gate. The car comes to the end of the road near the garage. Diane, Alex, Charley and Davy jump out.

CHARLEY
Come on. This way.

All four follow Charley through the bushes.

EXT. CHURCH COMPOUND - DAY

Diane, Alex, Charley and Davy exit the bushes between the Library and the Detention Hall.

There are a lot of PEOPLE are waiting in the Compound. Most of them are the people from the UNION HALL.

Excitement hits the people as Diane moves into the crowd.

CROWD
It's her! Oh, my God. It's Diane.

Members of the crowd surround Diane. Charley and Davy begin to run interference for her and Alex.

WOMAN
How did you come here?

DIANE
Beats the hell out of me.

INT. COMPOUND GARAGE - DAY

The Inquisitor, Chou, and four GUARDS drive in a vehicle from Marsh's garage, through the broken gate, past the abandoned Ford and pull into a parking garage at the compound. All Of them hurry out of the car and head for the interior door.

EXT. DIANE'S HOUSE COMPOUND - DAY

Diane and Alex move between Charley and Davy making slow time to get to the Craft. They finally make it to just past the Statue of Diane.

The Inquisitor, Chou, and the four GUARDS bound into the COMPOUND. The Inquisitor presses a button on his weapon which emits a loud BANG sound followed by people's SHRIEKS and SCREAMS as some people automatically hit the ground. Others remain standing including Diane, Alex, Roberta, Wendall, Pat, Charley, and Davy.

ALEX

(To Diane)
Get behind me!

Diane moves to obey him. Charley places himself between the Inquisitor and Alex. The Inquisitor stuns Charley to unconsciousness with his weapon. Davy moves to help his brother. The Inquisitor makes an adjustment on his weapon.

INQUISITOR

My next shot will kill someone!

Diane steps next to Alex as they both face the Inquisitor.

The Inquisitor, Chou and the Guards all walk toward Diane and Alex as people stand and begin to gather. The Guards holster their weapons, leaving only Chou and Inquisitor holding weapons.

ALEX

You've got to let us go.

INQUISITOR

We've got to let you rot in a
prison cell.

The Inquisitor steps ahead of Chou who raises his weapon to the back of the Inquisitor's head.

CHOU

Diane's right. You're a fascist.

The Inquisitor appears stunned. Chou takes the weapon out of the Inquisitor's hand, moves around and faces the Guards and the Inquisitor.

INQUISITOR

What are you doing?

One of the Guards pulls his weapon out of its holster. TWO PEOPLE in the crowd race up to GUARD 1 and try to wrestle the weapon out of his hand. The group is joined by several others and finally succeed.

Virtually simultaneously more people move against the other Guards and take their weapons. The Guards begin to attack people using martial arts skills. A spontaneous uproar spreads through the crowd. A woman jumps on the back of GUARD 1 and he can't shake her loose. More people come to help the woman. They bring Guard 1 down. Two people sit on him to keep him there.

GUARD 2 holds his own until four people surround him and all move in at once. They bring him to the ground and tie his hands behind him.

GUARD 3 goes down with a thud when a crowd member with a walking stick uses his stick to trip him from behind. Crowd members gang up on Guard 3 and tie him down.

Roberta takes on a GUARD 4 in hand to hand combat. They are evenly matched until one woman in the crowd removes her sweater and uses the arms like handles, flings the body of the sweater over Guard 4's face and uses the arms to tie it in the back of his head. Several people then pile on the Guard and hold him.

Wendall and Pat move through the crowd to check on the injured crowd members.

In the melee, Chou takes his eyes off of the Inquisitor for a split second. The Inquisitor uses the opportunity to lunge at Chou. The two struggle for the weapon. Diane throws herself into their fight as she grabs the Inquisitor's ears and pulls on them until his head follows the direction of the pull. Diane continues to tug until the Inquisitor lands on his back. Chou then swings the rifle into the Inquisitor's face.

With all the guards subdued the crowd lets out a raucous cheer.

CHOU

The church is done!
(To Alex)
You two better get going.

WENDALL

Yes! Go!

DIANE

Thank you. Thank all of you.

ALEX
Yes. Cadishab.

Alex and Diane run toward the back of the house.

Chou turns the Inquisitor around and handcuffs him.

INQUISITOR
You've lost your mind!

CHOU
I've come to my senses.

EXT. BEHIND DIANE'S HOUSE - DAY

Alex reaches into his pocket and pulls out his remote. He pushes a button on it and the CRAFT appears. Diane and Alex climb into the ship. Alex pushes a button on the control panel and the CRAFT disappears.

INT. CRAFT - DAY

Diane and Alex sit in the craft while they move through time. The CRAFT stops vibrating as they reach Diane's current time. The two of them look at each other.

ALEX
We've landed just a few seconds
after we originally took off.

Alex opens the door.

DIANE
Any sign of your time?

Alex looks at his panel.

Alex steps out of the craft and reaches back to help Diane.

ALEX
No. That time is done.

INT. DIANE'S LIVING ROOM - DAY

Wendall, the young boy, scampers into Diane's place with his test in one hand.

WENDALL
Big D! Big D, I got it.

There is a strange whirring sound as a weird kind of suction tugs on Wendall hard enough that he takes a step forward. Then all is silent.

WENDALL

Diane? Diane, where are you?

Wendall stands there a minute, then shouts loudly.

WENDALL

Hey, Big D!

EXT. DIANE'S BACKYARD

Alex and Diane walk toward the back door.

DIANE

This all looks familiar.

ALEX

Yeah. It's your home.

DIANE

What about your home?

ALEX

I think I'll go find Roberta. She asked me to.

DIANE

All happiness.

ALEX

Thank you.

DIANE

No. Thank you so much. You got me a cure for my cancer.

Alex and Diane embrace each other in a warm hug.

ALEX

You'd better go inside. The take-off can be hazardous.

Diane nods and heads to the back door of the house. Alex goes into the ship.

INT. DIANE'S LIVING ROOM

Wendall reaches for the back door knob when Diane enters through the back door and shuts it.

DIANE
Hey, Wendall!

WENDALL
Hey, Big D. What's that noise?

The strange whirring sound happens again, but this time it pushes Wendall back.

WENDALL
What is that?

DIANE
A friend of mine just left.

Wendall looks at her askance.

DIANE
Hey, is that the test?

WENDALL
Yeah! Look!

Diane studies the paper for a moment.

DIANE
Hey this is excellent! Good job.
Keep up the good work.
Do you know where Richard is?

WENDALL
He was taking out his trash cans.

DIANE
I gotta go talk to him.

Diane heads out her front door.

EXT. IN FRONT OF DIANE'S HOUSE - DAY

Richard is walking back from the curb. Diane walks up to him with Wendall behind her. He stops and smiles at her.

DIANE
Hey, Richard.

RICHARD
Hey.
Is something wrong?

DIANE

No. In fact, your sister invited me for a game of whist tomorrow. Are you going?

RICHARD

Um. Um. Sure.

DIANE

Good! See you there.

RICHARD

Right. See you.

Diane turns, stops, looks at Wendall and then walks back to her house.

EXT. UNIVERSITY OF IOWA CAMPUS - DAY

Alex walks around the campus when he spots Roberta talking with some FRIENDS. Alex approaches the group.

ALEX

Hello, Roberta.

ROBERTA

Hello. Do I know you?

CLASSMATE

We've got to get going.

ROBERTA

Okay. I'll catch up.

The Friends leave.

ALEX

You don't know me yet, but I'm going to fix that.

FADE OUT.