

# BROKEN-TIME

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SUPER OVER BLACK:

Broken-Time (fencing) *n.* A sudden change in the tempo or pause of one fencer's actions, used to fool the opponent into responding at the wrong time.

Cue the song 'The Morning After' by Maureen McGovern.  
(Subject to change)

EXT. FOREST - AFRICA - DAY - YEAR 1.7 MILLION B.C.

**SUPER:** Africa - 1.7 Million B.C.

At 00:07, we transition to a commune of cavemen in the midst of a severe thunderstorm. They all scurry around naked in a frenzy. BOOM!!! A bolt of lightning strikes a tree near their commune, and starts a fire.

We cut to a caveman as he curiously rushes toward the fire. The members of his commune can be seen following curiously behind him. The caveman touches the fire and experiences humanity's first burning sensation.

The cave man screams then picks up a flaming stick and charges at his fellow cavemen. The cavemen scurry in a frenzy.

INT. THEATER OF POMPEY - ROME, ITALY - MARCH 15TH 44 B.C.

**SUPER:** Theater of Pompey - 44 B.C.

At 00:31, we transition to Julius Caesar sitting at the table of a senate meeting. The civilians in the audience look horrified as a group of senators maliciously surround Julius Caesar and stab him twenty three times.

We watch as Julius Caesar desperately attempts to crawl away from them. The senators surround his bleeding body and beat him to death with various blunt objects. We witness the fall of the Roman Republic.

EXT. BATTLE OF YPRES - BELGIUM - DAY - NOVEMBER 1914 A.D.

**SUPER:** The Battle of Ypres - 1914 A.D.

At 00:55, we transition to the heat of battle in the Allied trenches. It is a brutal winter setting. We can see hundreds of Allied soldiers firing various guns from the trenches.

Grenades explode inside of the trenches, and we witness massive casualties.

We then see a soldier mount the newly developed machine gun. The Allied soldier unleashes hellfire upon the German army.

EXT. RESIDENTIAL HOME - AMERICA - DAY - JULY 20TH, 1969 A.D.

**SUPER:** The United States of America - 1969 A.D.

At 01:19, we transition to an upper class suburban American family gathered in the living room at roughly 4 a.m. They are watching the live broadcast of the moon landing on a *Retro 19 inch Sylvania 19TG 142A black and white television.*

On the television we see the astronauts Buzz Aldrin, and Neil Armstrong plant The American Flag on the moon.

EXT. KENNEDY SPACE CENTER - FLORIDA - APRIL 24TH, 1990 A.D.

**SUPER:** Kennedy Space Center - 1990 A.D.

At 01:30, we transition to numerous American families watching The Hubble Space Telescope being launched into space. Everyone watches in amazement as they witness the outstanding turning point in space exploration.

INT. LABORATORY - GREAT BRITAIN - YEAR 2247 A.D.

**SUPER:** GREAT BRITAIN - 2247 A.D.

At 01:35, we transition to Dr. Edwin V. Bonham staring inside of a plexi-glass room with anticipation.

At 01:40, we see a bright flash of light engulf the room. Dr. Bonham's eyes widen as he looks in the room to see two small black holes orbiting around each other. Dr. Bonham grows a massive smile on his face.

INT. OSLO CITY HALL - NORWAY - DAY - YEAR 2247 A.D.

**SUPER:** Oslo City Hall - 2247 A.D.

At 01:51, we transition to the award ceremony where Dr. Bonham honorably receives the Nobel Peace Prize. There are hundreds of people in attendance.

At 02:05, we see Dr. Edwin V. Bonham shake hands with the alternate version of himself while they both smile and wave to the audience.

INT. ACCETTOLA RESIDENCE - MANHATTAN - YEAR 2567 A.D.

At 02:08, we transition to the bedroom of Frank Accettola's penthouse as the song fades out.

FRANK ACCETTOLA: An older brunette Italian male in his late forties. A well renowned astrophysicist. The highest ranking official in 'The League of Travelers' next to his boss, Olivia Bonham.

CECILIA ACCETTOLA: A gorgeous blond Italian woman in her late thirties. Frank's deceased wife, and his kryptonite. Her character is deceased throughout the story. Death by suicide (gunshot).

We see Frank cuddling his wife, Cecilia, lovingly as they sleep soundly in bed together. The walls entirely consist of electronic screens which display interchangeable and adaptable scenery. The scenery makes them appear to be in the depths of outer space.

LIAM MCCULLIGAN: A young and handsome Irish boy in his mid-twenties. The newest recruit to 'The League of Travelers'.

The camera orbits around the futuristic, and technologically advanced bedroom to reveal Liam McCulligan standing in the doorway while staring awkwardly at Frank and Cecilia.

Frank's loud snoring fills the scene. Liam gives a warning cough before saying...

LIAM MCCULLIGAN  
Dr. Accettola...?

Frank wakes up in a fright.

FRANK ACCETTOLA  
(panicked)  
What? What?

The scenery in the room changes from outer space to a beach side sunset as Frank wakes up. Frank develops a confused expression as he squints his waking eyes to look at Liam.

FRANK ACCETTOLA (CONT'D)  
(aggressive)  
Who the fuck are you!?

Cecilia wakes up as Frank sits up on the bed and shouts...

FRANK ACCETTOLA (CONT'D)  
What the fuck are you doing in my  
house!?

LIAM MCCULLIGAN  
(respectfully)  
Dr. Accettola, my name is Liam  
McCulligan. A new recruit to The  
League of Travelers.

FRANK ACCETTOLA  
(sarcastic)(waking)  
Whooptie fuckin' doo. Why the hell  
are you here?

LIAM MCCULLIGAN  
Dr. Bonham has sent me here to  
retrieve you, and deliver you back  
to her counsel. It seems urgent.

Frank slumps back into bed, grunting. Meanwhile, Liam and  
Cecilia share peculiar eye contact.

FRANK ACCETTOLA  
(grunting)  
Ugh... can't you just jump forward  
like two days, or two weeks maybe?

LIAM MCCULLIGAN  
I've already jumped forward two  
years for you sir.

In a sense of shock, Frank checks his traveler watch from  
the nightstand to see that he's lost track of time.

FRANK ACCETTOLA  
(worrisome)  
Oh shit.

Frank reluctantly gets out of bed. He puts his pants and  
shirt on. Cecilia continues to gaze ominously at Liam. Frank  
puts on his traveler watch, grabs a futuristic style gun,  
and holsters it.

Liam adjusts the date, time, and location on his traveler  
watch. He then presses a button and two small black holes  
appear in the room. The two black holes orbit around each  
other. Frank approaches the black holes while saying...

FRANK ACCETTOLA  
Alright you horse's ass, let's go.

LIAM MCCULLIGAN

Aren't you forgetting something  
sir?

Liam references Cecilia watching curiously from the bed. Frank looks at her remorsefully. Frank then draws a wider shaped futuristic gun from his holster. He aims it at Cecilia, and pulls the trigger.

We capture a close up shot of Cecilia's eye balls. We can see a red grid of light expand in her eyes, then recede into her pupils. Then a bright flash of light.

Cecilia instantly falls into the pillows unconscious. Cecilia's recent memories have been wiped clean.

Liam smirks at Frank. Frank looks at Liam disdainfully.

FRANK ACCETTOLA

Don't give me that fuckin' look.

Liam chuckles as he follows Frank into the orbiting black holes. We watch as the black holes fade away.

INT. HALLWAY - TRAVELER H.Q. - YEAR 2570 A.D.

We transition to Frank and Liam appearing in The Traveler Headquarters. They walk beside each other down a hallway.

An open rip in the fabric of space time can be seen behind them. The rip fades away.

The style of this facility is futuristic, and very technologically advanced. The hallway is very bright and illuminated. Liam parts ways with Frank as he approaches a motion detecting metal door. The door opens upward for Liam. While approaching the door, Liam says...

LIAM MCCULLIGAN

Olivia's in the comm...

FRANK ACCETTOLA

I know where she is.

Liam rolls his eyes as he enters the room. We follow Frank as he walks down the hallway.

FRANK ACCETTOLA

(ranting)

God damn lace-curtain Irish Mick  
cunt.

Frank is still in the process of waking up. He approaches a futuristic style door. Frank presses a series of buttons on his traveler watch, and a hologram of his ID badge hovers above the watch. Frank scans the ID on the comm room door.

The door uses additional security measures to identify Frank. We see a blue grid of light scan across Frank's face.

SECURITY DOOR  
Please state your name.

FRANK ACCETTOLA  
(Italian accent)  
Francesco Patrizio Accettola.

SECURITY DOOR  
Please state your travel code.

FRANK ACCETTOLA  
A1390263.

A small fingerprint scanner appears on the terminal.

SECURITY DOOR  
Please submit blood sample.

Frank touches his finger to the scanner. The scanner pricks his finger, and evaluates his blood. After a few moments of scanning, the blood sample is accepted, and the door opens.

**CAPTION:** League H.Q. - 2570 A.D.

We follow Frank as he walks into the comm room. The comm room is filled with technologically advanced computers, and various league members working at each terminal.

Frank begins to look intimidated as he gazes at Olivia who is facing a massive screen with her back to Frank.

OLIVIA BONHAM: A middle aged woman with short brunette hair. She is in her mid forties. She is the direct descendant of Dr. Edwin V. Bonham, the physicist who discovered time travel. Olivia is the leader, head master, and CEO of 'The League of Travelers'.

On the massive monitor we see a large dark purple sphere in the center (resembling a black hole), and hundreds of blue lines (resembling altered realities) branching out from the purple sphere.

The purple sphere resembles the super massive black hole at the center of The Milky Way Galaxy.

We follow Frank as he approaches Olivia while saying..

FRANK ACCETTOLA  
You hired an Irish boy?

Olivia turns to glare at Frank with audacity.

OLIVIA BONHAM  
You mean Liam?

FRANK ACCETTOLA  
I thought you hate the Irish.

OLIVIA BONHAM  
Nobody hates the Irish Frank. It's just you.

FRANK ACCETTOLA  
Because the Irish are snakes.  
They're dirty dirty people.

Olivia hands Frank a cup of coffee as she says...

OLIVIA BONHAM  
Well based on my professional observations, I'd say that Liam is actually brilliant for his age. You should give him a chance Francesco. I think you'd be thoroughly surprised.

FRANK ACCETTOLA  
I think I'd be thoroughly exhausted. Irishmen are shady. You can't trust them.

Frank sips his coffee as him and Olivia stare at the large screen beside each other.

OLIVIA BONHAM  
Liam has proven his loyalty. He's dependable. But you on the other hand... that I'm not so sure.

FRANK ACCETTOLA  
Just what in the hell is that supposed to mean? If you've got something to say Olivia, then just say it.

OLIVIA BONHAM (CONT'D)  
Oh that's a discussion for another time I'm afraid. I need all of my members to be well acquainted with one another,



OLIVIA BONHAM (CONT'D)  
...and chastising this poor boy for  
nothing more than his heritage is a  
rather remedial directive Frank,  
wouldn't you agree?

FRANK ACCETTOLA  
(careless)  
Ehh...

OLIVIA BONHAM  
This boy withholds great admiration  
for you Frank. He's become very  
adept with your work if I do say so  
myself.

FRANK ACCETTOLA  
Oh has he now?

OLIVIA BONHAM  
I can tell you this much, he  
surpassed your record on the  
entrance exam.

Frank looks at her in a sense of shock.

FRANK ACCETTOLA  
Horse shit.

OLIVIA BONHAM  
Oh yes.

Olivia glares Frank in the eyes as she says...

OLIVIA BONHAM  
Damn near perfect scores.

Frank shrugs and says...

FRANK ACCETTOLA  
Well, I'm still offended that you  
sent a rookie to retrieve me.

OLIVIA BONHAM  
Well with the rate that he's  
progressing, I doubt that he will  
be a rookie much longer. Who knows?  
He might even claim your position.

FRANK ACCETTOLA (CONT'D)  
Whatever.

Frank sips his coffee. He references the screen as he says...

FRANK ACCETTOLA (CONT'D)  
What do we got here?

OLIVIA BONHAM  
We are currently monitoring the  
whereabouts our dear skeptic friend  
again.

FRANK ACCETTOLA  
Reggie's at it again?

OLIVIA BONHAM  
I'm afraid so. He's currently in  
the Egyptian desert in the year  
2590 B.C., banding on about some  
divine revelation or some shit like  
that.

FRANK ACCETTOLA  
I think old Reginald may be  
suffering from a case of  
undiagnosed schizophrenia.

OLIVIA BONHAM  
Yeah maybe he does. We're just  
waiting on him to make his move,  
then you'll move in on the pursuit?

FRANK ACCETTOLA  
What do you mean 'you'?

OLIVIA BONHAM  
I mean that YOU as my senior  
apprehension agent will move in on  
the pursuit. The fuck did you think  
I called you down here for?

They notice a new blue line appear on the large monitor.  
Olivia dials coordinates on her traveler watch as she says...

OLIVIA BONHAM  
And as if on cue, your pursuit is a  
go.

FRANK ACCETTOLA  
(with a sigh)  
Where's he at again?

OLIVIA BONHAM  
I'm sending the coordinates to your  
traveler as we speak. ... You got it?

Frank examines his traveler watch as he says...

FRANK ACCETTOLA

Yeah I got it.

Frank spawns two orbiting black holes. He approaches the black holes as Olivia says...

OLIVIA BONHAM

Oh Frank, are we still on for dinner?

FRANK ACCETTOLA

(mildly annoyed)

Yes Olivia we're still on.

OLIVIA BONHAM

(cheery)

Don't be late.

Frank stops in his tracks just before he reaches the black holes. He turns to Olivia and asks...

FRANK ACCETTOLA

I'd kinda have to go out of my way to be late, don't you think?

OLIVIA BONHAM

Yes you most certainly would.

(serious tone)

I'm serious, if you're late I will fucking kill you.

FRANK ACCETTOLA

(with a smirk)

You know what... I'm gonna look into that.

Frank enters into the black holes.

EXT. DESERT - EGYPT - MORNING - YEAR 2590 B.C.

**SUPER:** Egypt - 2590 B.C.

We transition to an old scruffy, and crazy looking man named Reginald. Reginald is standing alone in the middle of a desert in rural Egypt. He has his eyes intensely fixed on the sky above him as he speaks into his traveler watch.

REGINALD (CONT'D)

(focused)

...7<sup>th</sup> hour, 12<sup>th</sup> minute, and 46<sup>th</sup> second of April 17<sup>th</sup> 2590 B.C., still no sign.

REGINALD (CONT'D)

It is the 7<sup>th</sup> hour, 12<sup>th</sup> minute, and  
53<sup>rd</sup> second of April 17<sup>th</sup> 2590 B.C.,  
still no sign.

Frank approaches from behind as he continues rambling.

REGINALD

It is the 7<sup>th</sup> hour, 13<sup>th</sup> minute, and  
4<sup>th</sup> second of April 17<sup>th</sup>...

FRANK ACCETTOLA

Alright Reggie the gig is up. Let's  
get a move on.

Reginald remains fixed on the sky.

REGINALD

The truth awaits me as I await the  
truth. It is the 7<sup>th</sup> hour, 13<sup>th</sup>  
minute, and 11<sup>th</sup> second of April  
17<sup>th</sup> 2590 B.C., still no sign. It  
is the 7<sup>th</sup> hour, 13<sup>th</sup> minute...

Frank looks curiously at Reginald, then looks up to the sky,  
then back to Reginald.

FRANK ACCETTOLA

The hell are you expecting to find  
out here Reggie?

Reginald ignores Frank, and continues rambling.

REGINALD

...and 19<sup>th</sup> second of April 17<sup>th</sup> 2590  
B.C., still no sign.

Frank becomes impatient.

REGINALD

It is the 7<sup>th</sup> hour, 13<sup>th</sup> minute, and  
26<sup>th</sup> second of April 17<sup>th</sup> 2590 B.C.,  
still no sign. It is the 7<sup>th</sup> hour,  
13<sup>th</sup> minute, and 34<sup>th</sup> second of  
April 17<sup>th</sup>...

FRANK ACCETTOLA

Oh for the love of... I don't have  
time for this shit.

Frank grabs Reginald tightly by the shirt collar, and drags  
him through the sand. Reginald instantly struggles like a  
madman, trying to break free from Frank's grip. Frank spawns  
two black holes and drags Reginald toward them.

Reginald's mentality breaks because he is so desperately trying to find some hidden truth about this specific time and location. Reginald looks psychotic as he shouts...

REGINALD  
 (psychotic)  
 No! No! Release me you heathen!!!  
 The truth is awaited! I must learn!  
 The truth wants me to learn!!!

Frank slaps Reginald very hard across the face as he shouts...

FRANK ACCETTOLA  
 Hey!  
 (in Reginald's face)  
 You're searching for answers that  
 you don't know you can handle! Now  
 let's go!

Frank drags Reginald through the sand as Reginald continues to struggle.

REGINALD  
 I can! I can handle it! No! Let me  
 go! You can't do this to me...!

Frank throws Reginald into the black holes. He then shakes his head in disbelief as he enters the black holes himself.

INT. COMM ROOM - TRAVELER H.Q. - YEAR 2570 A.D.

We transition to Frank entering the comm room through a rip in space time. We see Reginald cradled on the floor, continuing his rant. Olivia, and two league members stand in front of him. They watch as Reginald has a mental breakdown on the floor. The rip in space time fades away behind Frank.

REGINALD  
 (sobbing)  
 ...7<sup>th</sup> hour, 13<sup>th</sup> minute, and 34<sup>th</sup>  
 second of April 17<sup>th</sup> 2590 B.C.,  
 still no sign.

They continue staring curiously at Reginald.

REGINALD  
 7<sup>th</sup> hour, 13<sup>th</sup> minute, and 34<sup>th</sup>  
 second of April 17<sup>th</sup> 2590 B.C...

LEAGUE MEMBER 1  
 (to Frank)  
 What's he goin' on about?

FRANK ACCETTOLA  
It doesn't matter.

REGINALD  
(sobbing)  
7<sup>th</sup> hour, 13<sup>th</sup> minute, and 34<sup>th</sup>  
second of April...

OLIVIA BONHAM  
Could you boys do me a favor and  
escort our dear friend to the  
deconcentration room?

LEAGUE MEMBER 2  
Yes Dr. Bonham, right away.

The two league members lift Reginald up, and carry him to the deconcentration room to have his memory erased.

REGINALD  
7<sup>th</sup> hour, 13<sup>th</sup> minute, 34<sup>th</sup> second...

Reginald and the two league members exit the room. Frank and Olivia look each other in the eyes.

OLIVIA BONHAM  
I'm gonna start getting ready.

FRANK ACCETTOLA  
Sounds good.

Olivia gives Frank a seductive look then walks away.

INT. A DARK APARTMENT - NIGHT - YEAR 2568 A.D.

THE SHADOW: An unidentifiable hooded figure dressed in a black combat suit with black combat boots, black gas mask, and a long black cape. The Shadow is fitted with a well armed utility belt consisting of a wide variety of tools and weapons from various times throughout history.

Cue the song 'The Logical Song' by Supertramp (Subject to change) as we transition to a close up of The Shadow's boots. The Shadow ties his combat boots as he sits in a rocking chair in a very dark apartment.

At 00:08, the camera slowly pans upward to reveal The Shadow's entire figure. We can see a league issued traveler watch on his wrist.

At 00:18, The Shadow stands up, tunes a specific date time and location into the traveler watch, and spawns two black holes in front of him.

At 00:30, The Shadow enters into the black holes.

EXT. MESOPOTAMIA - DAY - YEAR 2102 B.C.

At 00:31, we transition to The Shadow strutting with swagger through an ancient Mesopotamian commune. His cape blows gracefully in the wind as he walks.

**SUPER:** Mesopotamia - 2102 B.C.

We follow The Shadow as he marches through the commune. Spherical houses made up of rounded brick fills the scene. We can see hundreds of Mesopotamians in the commune.

The Mesopotamians (all dressed in wool clothing) all turn to look at the strange figure intruding in their community. This figure strikes immense curiosity to all of them because they've never seen clothing like The Shadow's nor the tools that he wears on his belt.

The Shadow stops marching as all of the Mesopotamians begin crowding around The Shadow. We can see hundreds of men, women, and children surrounding The Shadow with perplexed expressions.

At 00:52, The Shadow draws two *Beretta M12 submachine guns* with drum magazines from his utility belt, and holds them high up into the air to show the Mesopotamians. The villagers look incredibly perplexed. They certainly have never seen tools this advanced before.

At 01:06, The Shadow fires upward, and unleashes hellfire upon the villagers with the submachine guns. They don't run, they just become even more confused.

At 01:10, The Shadow continues emptying the magazines upon them while aiming one gun forward, and the other one backward. He then fires to the left, and to the right. He empties both magazines while slaughtering the villagers.

At 01:20, The Shadow unloads the empty magazines. Then SMACK! He smacks them onto his belt, and loads new ammo belts. He instantly begins spinning around in a circle while massacring the villagers.

We capture an iconic shot of The Shadow spinning in a circle while unleashing hellfire. He looks like he's having the time of his life.

INT. FORD'S THEATER - WASHINGTON D.C. - APRIL 15TH, 1865 A.D.

At 01:29, we transition to Laura Keene's live performance of 'Our American Cousin' on the stage at *Ford's Theater*.

**SUPER:** Ford's Theater - April 15th, 1865 A.D.

INT. BACKSTAGE - FORD'S THEATER - APRIL 15TH, 1865 A.D.

At 01:39, we cut to John Wilkes Booth rushing up the staircase with his .44 *Derringer* pistol in hand as he approaches the theater boxes.

At 01:48, The Shadow suddenly appears out of thin air. The Shadow disarms John Wilkes Booth, and uses his .44 *Derringer* pistol to shoot John Wilkes Booth numerous times. Once in the stomach, once in the chest, then three times in the face. The shots are fired to the beat of the song, on the lyric "Take it, take it, take it, yeah!"

At 01:53, we optic zoom on Abraham Lincoln's face as Henry Rathbone, Clara Harris, and Abraham Lincoln himself turn around in a fright from the gunshots.

EXT. DESERT - EGYPT - MORNING - YEAR 2590 B.C.

At 01:56, we transition to The Shadow dancing gleefully and energetically in the sands of the Egyptian desert. The shadow holds a green crystal skull in his hand.

At 02:06, on the high note of the saxophone, The Shadow kicks sand into the air while dancing.

EXT. THE MONGOL EMPIRE - SUNSET - YEAR 1209 A.D.

At 02:13, we transition to a wide angle shot of the massive temple containing Genghis Khan's throne (before the conquest of China). The Shadow steps into frame while gazing ominously at the temple.

**SUPER:** The Mongol Empire - 1209 A.D.

INT. TEMPLE - THE MONGOL EMPIRE - YEAR 1209 A.D.



At 02:19, we transition to The Shadow confidently approaching Genghis Khan's throne. Two of his guards draw their swords and attack the Shadow but...

At 02:26, The Shadow quick draws two futuristic pistols from his belt (the same type of pistol that Frank held at the beginning), and in an instant shoots a thin and inconspicuous beam of light at each of the guards simultaneously, thus killing them immediately. This weapon kills any living being on impact by using a laser to instantly stop their heart.

The Shadow then holsters the weapons, and approaches Genghis Khan who is sitting on his throne.

Genghis Khan looks petrified as he tries to make sense of the situation.

While approaching Genghis Khan, The Shadow draws John Wilkes Booth's .44 Derringer pistol from his belt.

At 02:40, in rapid succession, The Shadow slams one foot onto the arm rest of Genghis Khan's throne, strikes an iconic pose, then shoots Genghis Khan in the head.

The Shadow steals Genghis Khan's sword, and walks away.

EXT. TEMPLE - THE MONGOL EMPIRE - YEAR 1209 A.D.

At 02:45, we transition to The Shadow exiting the temple with Genghis Khan's sword in hand to see an army of nearly 20,000 Mongolians at the ground level of the temple. Every single Mongolian simultaneously fires arrows at the man who just killed their leader.

The shadow watches proudly as over 20,000 arrows soar through the air toward him.

With his eyes fixed on the soaring arrows, The Shadow adjusts his traveler watch. Then a split second before the arrows hit him, he travels through space time. Thousands of arrows pierce through the foundation of the temple in the same spot where The Shadow once stood.

INT. CONFERENCE - BAGHDAD, IRAQ - DECEMBER 14TH 2008 A.D.

At 03:01, we transition to The Shadow blending in with a crowd at a press conference in Baghdad, Iraq.

**SUPER:** Baghdad, Iraq - December 14th, 2008 A.D.

We then see the 43rd President of The United States, George W. Bush, giving a press conference in Baghdad, Iraq. While giving a speech, George W. Bush is suddenly struck in the head with a shoe. We watch as the audience looks back in a fright to see that The Shadow has vanished.

INT. PALACE - ROME, ITALY - DAY - YEAR 29 B.C.

At 03:08, we transition to Octavian (leader of The Roman Empire) leading a conference with his senate to discuss their plot to overthrow Cleopatra.

**SUPER:** Rome, Italy - 29 B.C.

Octavian and the senate members look over in a fright to see The Shadow approaching them.

The Shadow then leaps onto the table, and begins strutting across the table, approaching Octavian. They look confused.

At 03:26, The Shadow swiftly unsheathes Genghis Khan's sword, and instantly slices Octavian's head clean off. Octavian's head flies into the air, and The Shadow catches it, and holds Octavian's severed head in his hand.

The senate members are petrified as they watch The Shadow walk across the table with Octavian's severed head. The Shadow spawns two black holes, and jumps into them.

INT. CLEOPATRA'S TEMPLE - BEIRUT, LEBANON - YEAR 29 B.C.

At 03:34, we transition to Cleopatra sitting in her throne with an incredible frightened expression. Her children stand beside her.

**SUPER:** Beirut, Lebanon - 29 B.C.

Cleopatra then looks up with a confused expression to see The Shadow approaching her with a severed head.

The Shadow then throws Octavian's severed head by Cleopatra's feet. Cleopatra is instantly filled with an overwhelming sense of relief. She runs up to The Shadow and gives him a big hug. The Shadow hugs her back.

The Shadow walks away, spawns two black holes, and enters.

EXT. JERUSALEM - DAY - YEAR 32 A.D.

The song 'The Logical Song' by Supertramp fades out as we transition to The Shadow arriving in rural Jerusalem through a rip in space time. The Shadow gazes out into the horizon.

**SUPER:** Jerusalem - 32 A.D.

The Shadow takes a look around. He then looks at his traveler watch. After a moment, The Shadow kneels down and grabs some dirt. The Shadow feels the texture of the dirt very carefully then says...

THE SHADOW  
(curiously)

Hmm.

The Shadow starts walking toward Jerusalem while holding Genghis Khan's sword (which is stained with Octavian's blood) over his shoulder.

EXT. RESTAURANT - ROME, ITALY - NIGHT - YEAR 1999 A.D.

We transition to Olivia standing outside of a high end Italian restaurant while wearing a dark red dress, and lipstick.

**SUPER:** Rome, Italy - 1999 A.D.

She is becoming impatient as she waits for Frank to show up. Olivia looks at her traveler watch to see the clock change from 09:09 p.m. to 09:10 p.m.

After a moment, she looks over to see Frank approaching her. He's dressed in a red suit to match Olivia's outfit.

OLIVIA BONHAM  
(angry)

Jesus tap dancing Christ Frank, do you burn water when you cook?

Frank laughs as he approaches her. Frank reaches his hand out to her as he says...

FRANK ACCETTOLA  
Well don't get all emotional about it. Come on, let's head inside. We don't wanna be late now do we?

Olivia looks furiously at Frank as they interlock arms, and enter the restaurant.

OLIVIA BONHAM  
You're an asshole.

INT. RESTAURANT - ROME, ITALY - YEAR 1999 A.D.

We transition to Frank and Olivia approaching the hostess.

**PARENTHETICAL DIALOGUE - Translate to Italian.**

                  HOSTESS  
                  (smiling)  
                  (Welcome to the Cipazzio Bistro of  
                  Rome. Do you have a reservation?)

                  FRANK ACCETTOLA  
                  (flirting)  
                  (Yes my dear, the reservation is  
                  under Accettola. Francesco  
                  Accettola.)

The hostess looks for his reservation, then grabs two menus.

                  HOSTESS  
                  (Right this way my love.)

Frank and Olivia follow the hostess through the top scale dimly lit restaurant. Frank and Olivia sit at a booth, and the hostess places the menus in front of them.

                  HOSTESS  
                  (Your server will be along  
                  momentarily.)

                  FRANK ACCETTOLA  
                  Grazie bella.

The hostess caresses Frank's arm as she says...

                  HOSTESS  
                  Buon appetito.

Frank fills his and Olivia's glasses with water from the vase. Olivia glares at Frank as they share silence.

                  OLIVIA BONHAM  
                  So... why 1999?

                  FRANK ACCETTOLA  
                  Well, out of all my years of  
                  indulging in fine wines, it just so  
                  happens that this time is the peak.  
                  Seriously, best wine in history.  
                  Before all that computerized grape  
                  treading crap went into effect.

                  OLIVIA BONHAM  
                  How do they tread the grapes then?

FRANK ACCETTOLA

With their feet.

OLIVIA BONHAM

With their feet?

FRANK ACCETTOLA

The industry has since moved on from the traditional foot job in this particular time, but this restaurant remains a favorite of mine simply because they reject the advancement of wine making technologies, and choose to engage in foot fetish inspired act of crushing grapes into a delectable juice. I mean, why fix what's not broken, right?

OLIVIA BONHAM

That sounds repulsive.

FRANK ACCETTOLA

Don't knock it till you try it. An ancient practice though it may be, but the wine has never tasted better.

OLIVIA BONHAM

You sure have a vast knowledge of fine wine, don't you Frank? That among other things.

FRANK ACCETTOLA

I have my moments.

Olivia examines the atmosphere of the dimly lit restaurant.

OLIVIA BONHAM

1999 sure is... retro.

FRANK ACCETTOLA

Yeah it's pretty nice. I'd watch your back though. These people are barbaric.

Olivia has a curious expression. Frank leans in closer.

FRANK ACCETTOLA

(whisper)

Rumor has it, these people like to sacrifice their own babies in blood rituals while they worship some asshole named Stan.

OLIVIA BONHAM  
That sounds very far fetched.

FRANK ACCETTOLA  
No I'm seri...

The server approaches their booth.

SERVER  
(Pleasant evening to you, and what a gorgeous couple you are. May I start you off with a bottle of wine?)

FRANK ACCETTOLA  
(Yes actually, I would like the finest bottle of your house Riesling.)

OLIVIA BONHAM  
(And I'll have a bottle of the Cabernet Sauvignon.)

SERVER  
(while writing)  
(One house Riesling, and One Sauvignon. Consider it done. Are you ready to order dinner, or do need some more time?)

FRANK ACCETTOLA  
(with a smirk)  
(Oh my friend, we've got all the time in the world.)

OLIVIA BONHAM  
(I'm ready.)

SERVER  
(What can I get you my dear?)

OLIVIA BONHAM  
(I'll have the shrimp & scallop risotto.)

SERVER  
(and for you, my good man?)

FRANK ACCETTOLA  
(I'll have the chicken & shrimp carbonara with gnocchi.)

SERVER  
(writing)  
(Excellent choice sir.)

FRANK ACCETTOLA  
(I know.)

SERVER  
(I'm sure you do. Your wine should  
be arriving shortly.)

The server walks away, and Frank and Olivia share silence.  
Olivia lights a cigarette. Frank looks at her curiously.

FRANK ACCETTOLA  
Hey, you mind if I bum one of  
those?

Olivia glares disdainfully at Frank for a moment. She then  
hands Frank a cigarette as she says...

OLIVIA BONHAM  
Sure.

Olivia lights Frank's cigarette with a zippo lighter.

OLIVIA BONHAM  
Isn't Everardo stationed around  
this time?

FRANK ACCETTOLA  
Well he's stationed in Rome, but  
he's in the 1970's.

OLIVIA BONHAM  
And this is the 1990's?

FRANK ACCETTOLA  
Corretta Olivia.

Olivia has an intrigued expression as she glares at Frank.

OLIVIA BONHAM  
Forgive my inquisitive nature  
Frank, but I'm going to ask that  
you relish my curiosity for a  
moment.

FRANK ACCETTOLA  
Okay, sure.

OLIVIA BONHAM (CONT'D)  
Do you recall that law which we  
passed some time ago?

OLIVIA BONHAM (CONT'D)  
The law which I hold oh so dear to  
my institution?

FRANK ACCETTOLA  
What did you forget?

OLIVIA BONHAM  
No, no, don't be facetious. I  
haven't forgotten. I'm simply  
trying to ascertain whether or not  
you have forgotten?

Frank starts to look intimidated.

FRANK ACCETTOLA  
Does this have something to do  
with...

OLIVIA BONHAM  
(assertive)  
Answer the question Frank.

FRANK ACCETTOLA  
(mildly intimidated)  
Yes, yes I recall.

OLIVIA BONHAM  
And what is exactly that law Frank?

FRANK ACCETTOLA  
To uhh... to leave it in the past.

OLIVIA BONHAM  
Precisely. Leave it in the past,  
and don't change a god damn fucking  
thing. Now what is inclined to  
happen to those who choose to break  
such a law?

FRANK ACCETTOLA  
Consequences for tampering with the  
past range from a bare minimum of  
banishment from the league, and up  
to but not limited to a death  
sentence.

OLIVIA BONHAM (CONT'D)  
(impressed chuckle)  
Gold star Dr. Accettola, gold star.  
Now that we're all caught up on  
these elementary regulations, I am  
going to ask you a question, and  
I'm only going to ask you one time...



Olivia becomes very intimidating as she asks...

OLIVIA BONHAM (CONT'D)  
 What were you doing in the year  
 2576?

Frank looks petrified.

FRANK ACCETTOLA  
 I was...

OLIVIA BONHAM  
 (intimidating)  
 I know when you're lying to me  
 Frank.

FRANK ACCETTOLA  
 (ashamed)  
 I was seeing my wife.

OLIVIA BONHAM  
 (condescendingly)  
 You were seeing your wife. ... The  
 lonely widowed Francesco was seeing  
 his beloved wife. Che dolce. What  
 was her name again?

FRANK ACCETTOLA  
 Cecilia. Her name was Cecilia.

OLIVIA BONHAM  
 Cecilia. That's a very pretty name,  
 and I'm sure she was a very pretty  
 woman. Wouldn't you agree Frank,  
 Cecilia certainly was a very pretty  
 woman, wasn't she?

FRANK ACCETTOLA  
 Yes, yes she was.

OLIVIA BONHAM  
 Yes she most certainly was. Now  
 please entertain my curiosity a  
 little bit further, if you saw the  
 opportunity to travel back and save  
 Cecilia's life and prevent her  
 demise, would you do it?

FRANK ACCETTOLA  
 Of course I wouldn't...

OLIVIA BONHAM (CONT'D)  
 Well why not? What's stopping you?

OLIVIA BONHAM (CONT'D)

If I was blessed with the ability to travel back and prevent my ex-husband from turning into a fat oafish slob who attempted to rob me of all my investments, I wouldn't even hesitate.

FRANK ACCETTOLA

You are aware of the consequences.

OLIVIA BONHAM

Of course I'm aware. That is what I am Frank, aware.

Olivia drags her cigarette and thinks for a moment.

OLIVIA BONHAM

Need I remind you Frank that this is a law that YOU enacted, and it is a law that both me and my institution have enforced for the past 13 years. So tell me, what's stopping me from burning you at the stake?

Frank thinks for a moment. He then squints at her with a smirk. He drags his cigarette, scratches his head, then...

FRANK ACCETTOLA

(with confidence)

You wouldn't deconcentrate me. You couldn't. I am the greatest asset you have. I am your most experienced physicist, AND your most distinguished apprehension agent. You need me Olivia. You know you do.

Olivia glares at Frank with an expression that says 'Shit, you're right'.

OLIVIA BONHAM

(interrogative)

Tell me about your dear departed Cecilia. Tell me about this woman who brought you to such precipice where you felt the need to put the very fabric of our reality in jeopardy.

FRANK ACCETTOLA

(nervous)

Well... she was very beautiful...

OLIVIA BONHAM  
We covered that already.

FRANK ACCETTOLA  
And she was very smart...

OLIVIA BONHAM  
What are we in grade school? That's the best description a collegiate scholar can come up with? Come on Frank, be more descriptive.

FRANK ACCETTOLA  
Well... she was Italian, like me. But she wasn't Sicilian, no, no she was pure. Her and I were both raised here in Rome until we migrated to Manhattan.

OLIVIA BONHAM  
How was the sanctity of your marriage?

FRANK ACCETTOLA  
Our marriage...? We were both happy. We were very happy to live together, and grow together. Our marriage was stable. It was very stable until the day Cecilia was declined acceptance into the league. I never saw her test scores, but if I had to make an assumption, then there's not a doubt in my mind that she passed with flying colors. Cecilia was single handedly the smartest woman I've ever met. She may have even been smarter than me, and maybe she was too smart for her own good. You see our marriage may have been stable, but her mentality was not. Toward the end I took notice to her developing psychosis. She lost her mind. She just... went crazy. Drove herself into madness.

OLIVIA BONHAM  
Was she always crazy ? Or was it YOU that made her crazy?

Frank instantly becomes petrified as he glares at Olivia with an appalled expression.

Frank and Olivia share intense and intimidating eye contact from across the table as the server arrives with their wine. The server pours Olivia a glass as he says...

SERVER  
Cabernet Sauvignon.

He then places her bottle into an aerator system. The server pours Frank a glass as he says...

SERVER  
E il Cipazzio Riesling.

The server places Frank's bottle into and aeration system then walks away as he says...

SERVER  
Godere.

Olivia continues her intense interrogation.

OLIVIA BONHAM  
Don't dodge the question Frank.

FRANK ACCETTOLA  
She was always crazy Olivia. I just failed to notice it until the end.

OLIVIA BONHAM  
How exactly was it that this woman met her demise?

FRANK ACCETTOLA  
(remorsefully)  
It was suicide.

OLIVIA BONHAM  
(shaking her head)  
(That poor woman.)

Olivia sips her glass of wine. She then raises her glass to Frank with a look that shows she's impressed by the flavor. Frank then takes a big gulp of his wine as he becomes flustered by the interrogation.

OLIVIA BONHAM  
So, suicide huh?

FRANK ACCETTOLA  
That's right.

OLIVIA BONHAM  
In what manner?

FRANK ACCETTOLA

What do you mean?

OLIVIA BONHAM

How did Cecilia kill herself? Was it pills in the medicine cabinet? Did she slice her wrists with a razor blade? Hang herself by the neck...?

We see Frank become very uncomfortable, and upset by Olivia's questions.

FRANK ACCETTOLA

(desperately)

Why are you doing this?

OLIVIA BONHAM

Answer the question Frank.

FRANK ACCETTOLA

(uncomfortable)

She uhh... she shot herself.

OLIVIA BONHAM

I need more detail Frank. Where did she shoot herself...?

FRANK ACCETTOLA

(enraged)

Is this really necessary!?

OLIVIA BONHAM

Where did Cecilia shoot herself!? Did she shoot herself through the temple!? Did she blow her brains out through the mouth!? Where!?

FRANK ACCETTOLA

(flustered)

It was under the chin!

OLIVIA BONHAM

From under the chin! Your late wife Cecilia committed suicide by shooting herself from under the chin.

Olivia leans back into the booth glaring curiously at Frank.

OLIVIA BONHAM (CONT'D)

She did it in front of you, didn't she? She wanted you to see it. She made sure of it. ... I'm curious...

She takes one last drag of her cigarette, puts it out, leans in closer the Frank and asks...

OLIVIA BONHAM (CONT'D)  
 What exactly did Cecilia say to you  
 before she pulled that trigger?

Frank looks petrified, and absolutely devastated. We hear Cecilia's voice in his head.

CECILIA ACCETTOLA (V.O.)  
 (furiously)(mentally broken)  
 You want me to be fucking crazy!?  
 Well guess what, your wish has just  
 been fucking granted!

BOOM! We hear the sound of a loud gunshot as he focus on Frank's petrified face. Olivia snaps her fingers at Frank as her dialog fades in.

OLIVIA BONHAM  
 (snapping her fingers)  
 Frank... Frank!

Frank comes back into focus as he says...

FRANK ACCETTOLA  
 The night she returned home from  
 her psych evaluation, she accused  
 me of altering her mind in order to  
 prevent her acceptance into the  
 league.

OLIVIA BONHAM  
 You're right Frank. I saw her test  
 scores. Cecilia may have be the  
 smartest woman that I've ever seen.  
 But I'm the one who conducted her  
 background check, and I can assure  
 you, she never stood a chance.  
 Nevertheless, it appears that my  
 question still requires an answer.

FRANK ACCETTOLA  
 Which one?

OLIVIA BONHAM  
 Did you do it? Did you alter  
 Cecilia's mind in order to  
 exacerbate her psychosis?

FRANK ACCETTOLA  
 Of course I didn't. What kind of  
 question is that?

OLIVIA BONHAM  
A necessary one.

Olivia lights another cigarette. She then becomes very assertive as she says...

OLIVIA BONHAM  
(intimidating)  
I want you to listen to me loud and clear you hotheaded, impetuous piece of shit. I don't give a rat's ass how much tenor you have. If you ever dare to pull some shit like this again, not even god himself can stop me from demolishing every conceivable thing about you. Is that clear?

FRANK ACCETTOLA  
(frightened)  
Yes.

OLIVIA BONHAM  
(enraged)  
God damn it Frank, is that clear!? Do I make myself fucking clear!?

FRANK ACCETTOLA  
Yes! Yes! I fucking understand! It won't happen again!

The server places each of their plates in front of them. Cecilia looks at her food with a smile.

OLIVIA BONHAM  
(amazed)  
(Oh wow, that looks delicious!)

The server walks away as he says...

SERVER  
Buon appetito.

Olivia instantly digs into her plate. Frank watches her eat with an emotionally broken expression. Olivia signals Frank to eat as she says...

OLIVIA BONHAM  
(eating)  
Well go on Frank, dig in.

Frank continues watching her eat. He looks like he's completely lost his appetite.

FRANK ACCKETTOLA

I'm not going rogue on you Olivia.

OLIVIA BONHAM

I know Frank. I know you're not. In fact, the reason I felt inclined to grill you with such horrifying questions is because I need to know that you're still fit for the job. I mean, who knows? The fate of our reality may depend on it.

FRANK ACCKETTOLA

You must think very highly of me.

OLIVIA BONHAM

(eating)

I sincerely do Frank. I mean it, out of the hundreds of members I have serving in my league, YOU are the one who I hold with the highest regard. And please forgive my formality, but I'd be lying if I didn't admit that I was jealous that this woman still has your heart.

FRANK ACCKETTOLA

I'll always have feelings for her.

OLIVIA BONHAM

Yeah... can't say I blame you. Marriage is a bitch ain't it? Now are you gonna eat your food, or you waiting for it to get cold?

Frank starts eating his food. After a few moments of eating, a hologram of a league agent suddenly appears hovering above Olivia's traveler watch.

LEAGUE AGENT

(hologram)(frantic)

Dr. Bonham, I'm sorry to disturb you but something urgent has come up.

Olivia rushes her watch under the table as she shouts...

OLIVIA BONHAM (CONT'D)

Oh Jesus fuck! You cannot do that here!

She turns off the hologram, and presses a button to transfer the transmission to the implant in her head.



OLIVIA BONHAM (CONT'D)  
(to the league agent)  
What is it? I'm a little busy.

LEAGUE AGENT (V.O.)  
(frantically)  
I'm sorry Dr. Bonham, but we need  
you back at headquarters right  
away.

OLIVIA BONHAM  
What's the problem?

LEAGUE AGENT (V.O.)  
It's the space-time display unit.  
Somebody is actively creating  
alternate realities as we speak.

OLIVIA BONHAM  
(shocked)  
I'm sorry, what?

LEAGUE AGENT (V.O.)  
Somebody is out there right now...!

OLIVIA BONHAM  
(serious)  
How many realities?

LEAGUE AGENT (V.O.)  
We've documented 13 new realities  
in the past 10 minutes...

OLIVIA BONHAM  
(furious)  
13!? What the fuck do you mean 13!?

LEAGUE AGENT (V.O.)  
14 now. Another one just appeared,  
and the count is still rising.

The hostess arrives at the table.

HOSTESS  
(in Italian)  
(Hello handsome, how is everything  
so far?)

Frank remains focused on Olivia's conversation.

FRANK ACCETTOLA  
(unamused)  
(Everything is fine. Thank you.)

The hostess glances at Olivia talking to herself, and becomes confused and concerned.

OLIVIA BONHAM

The fuck do you mean it's still rising!? Why the hell aren't you tracing it!?

LEAGUE AGENT (V.O.)

We can't trace it Dr. Bonham. We tried!

OLIVIA BONHAM

You tried!? What the fuck is that supposed to mean, you tried!?

HOSTESS

(confused)(concerned)  
(Is she okay?)

FRANK ACCETTOLA

(sternly)  
(I said we're fine. Thank you.)

The hostess walks away from them.

LEAGUE AGENT (O.C.)

It is not my intention to intrude ma'am, but this will be a lot easier to explain to you in person.

OLIVIA BONHAM

Oh god damn son of a bitch. What the hell do I even pay you guys for!?

LEAGUE AGENT (O.C.)

Look, I'm sorry...!

OLIVIA BONHAM

Yeah, yeah, can it. We'll be right there.

Olivia ends the transmission.

FRANK ACCETTOLA

(eating)  
Everything alright?

Olivia scrambles to grab her purse and coat and stand up.

OLIVIA BONHAM

We have to go.

FRANK ACCETTOLA

Can I at least finish my food...!?

Olivia rushes out of the restaurant as she shouts...

OLIVIA BONHAM

Now!

Frank takes one last bite of food. He then rolls his eyes, pulls out a digital futuristic style wallet, dispenses 200 euros, throws it on the table, then rushes after Olivia.

INT. COMM ROOM - TRAVELER H.Q. - YEAR 2570 A.D.

We transition to Olivia pricking her finger on the Comm Room door scanner. Her blood is accepted, and the door opens.

Frank follows Olivia as she rushes into the comm room to see all of her league members panicking all around the room.

We see the large screen with numerous blue lines branching from the purple sphere. We then see a new blue line appear.

We capture a shot of Olivia's awe-stricken face as she frightfully approaches the large screen. We can see her eyes widen in fear as she says...

OLIVIA BONHAM

(petrified)

Oh my god.

We see Frank's curious face as he examines the screen.

OLIVIA BONHAM

What the fuck happened in here!?

One of the league agents rushes up to Olivia with a futuristic tablet in his hand.

LEAGUE AGENT 1

(frantically)

Dr. Bonham, we've been trying to track this rogue agent, but the system keeps failing...

Olivia snatches the tablet from him, and gets to work.

LEAGUE AGENT 1

We believe that the perpetrators traveler device has been altered or tampered with to seclude his whereabouts.

FRANK ACCETTOLA  
(curiously)  
Tampered with?

Frank looks curiously at the tablet over Olivia's shoulder. On the tablet we see Olivia receive a message that says 'Operation Failed Code:16387264323'. Olivia is speechless.

FRANK ACCETTOLA  
Well damn, that isn't good.

OLIVIA BONHAM  
(panicked)  
Yeah no fucking shit Frank!

LEAGUE MEMBER 2 (O.S.)  
Dr. Bonham, come here!

Olivia sprints to League Member 2 sitting at a computer.

LEAGUE MEMBER 2  
I'm not able to capture a precise location, but I did capture a range of time, and rough location on where the latest incident occurred. Of course that's only one of many, but it's a start.

OLIVIA BONHAM  
Shit...  
(referencing the large screen)  
This is bad.

Olivia then turns to Frank and says...

OLIVIA BONHAM  
Frank, I need you on this.

FRANK ACCETTOLA  
How did I know you were gonna say that?

OLIVIA BONHAM  
We need this done now. Lord only knows what this fucker is gonna do next. So you need to track down this heinous son of a bitch by any means necessary. Kill this fucker if you have to.

FRANK ACCETTOLA  
(excited)  
Oh now you're talkin'.

OLIVIA BONHAM  
But I won't have you execute this  
alone. I'm gonna partner you with  
Liam.

FRANK ACCETTOLA  
Who the hell is Liam?

Olivia talks into her traveler watch.

OLIVIA BONHAM  
(into her watch)  
Liam sweetheart, could you meet me  
in the comm room? I have a mission  
for you of the utmost urgency.

Liam instantly enters through the door.

LIAM MCCULLIGAN  
I'm right here Dr. Bonham. How can  
I be of assistance?

FRANK ACCETTOLA  
(disgusted)  
Oh Jesus, you're sticking me with  
the fucking paddy?

OLIVIA BONHAM  
Oh Liam thank goodness. I have an  
urgent mission for you.

LIAM MCCULLIGAN  
(optimistically)  
That's what I'm here for.

OLIVIA BONHAM  
We have a rogue agent on the loose  
who has tampered with his traveler  
to make him undetectable. This  
figure, or shadow figure if you  
will, is altering events in the  
past to distort the fabric of  
space-time...

Frank interrupts Olivia by shouting...

FRANK ACCETTOLA (O.S.)  
Hey kid!

Liam and Olivia's attention turns to Frank. Frank curiously  
approaches Liam, and references his watch as he asks...

FRANK ACCETTOLA

Can you describe to me how these work?

LIAM MCCULLIGAN

Yes sir, I can.

FRANK ACCETTOLA

Enlighten me.

LIAM MCCULLIGAN

League members utilize the traveler devices to travel through space-time. The travelers create black holes. Two black holes to be precise, and those black holes give us the ability to travel through said space-time.

FRANK ACCETTOLA

But how exactly do they work? How exactly do these devices create said black holes? Explain the science behind it.

LIAM MCCULLIGAN

Well it's matter sir. These devices take any object or any molecule of energy, and crush it down to astronomical concentration to the point where the escape velocity of said matter exceeds the speed of light. Dr. Edwin V. Bonham invented this discover with nothing more than a couple of paper clips. His discover literally rewrote history.

OLIVIA BONHAM

(proudly)

And that is the discovery which shaped the very foundation of this institution.

LIAM MCCULLIGAN (CONT'D)

But it was also the primary cause of the infamous draught of 2552. That's when you, Dr. Accettola, invented the Traveler Mk. II. A traveler device that gives us the ability to travel through space-time without eating away at the matter that holds our world together.

LIAM MCCULLIGAN (CONT'D)

Because of your invention, we are able to travel through space-time with no more than just two grains of sand.

FRANK ACCETTOLA

Spoken like a true encyclopedia. But why is it that we only seem to be able to travel backwards through time? Why can't we travel into the future? What's stopping us?

LIAM MCCULLIGAN

Well traveling into the future is against law sir.

FRANK ACCETTOLA

Yes it is, but why was that regulation put in place?

LIAM MCCULLIGAN

That regulation is in place because traveling into the future could cause humanity to lose touch with our conceivable reality. This regulation is imperative so that humanity can progress on one singular time line.

Frank studies Liam curiously. He then approaches the large screen, points at the large purple sphere, and asks...

FRANK ACCETTOLA

What does this sphere represent?

LIAM MCCULLIGAN

That represents a black hole sir. More precisely the super massive black hole at the center of our galaxy. But it represents every black hole within the conceivable universe nevertheless.

Frank points at the blue lines and asks...

FRANK ACCETTOLA

And what do these lines represent?

LIAM MCCULLIGAN

Each of those lines represent a fabricated reality. A loop of time that was created by an alteration made to the past.

FRANK ACCETTOLA

What can you tell me about this picture?

LIAM MCCULLIGAN

Well sir, it appears that the loops, or fabricated realities are off the charts.

FRANK ACCETTOLA

So can you explain to me why this mission of ours is of the utmost importance?

LIAM MCCULLIGAN

Yes sir I can. The super massive black holes in our universe are hungry. They're always hungry, and they're constantly eating by engulfing information such as dust, asteroids, planets, stars, and any forms of matter that reaches within it's grasp. Creating these fabricated realities dramatically multiplies the amount of information that these beasts consume. The more realities created, the more sustained the black holes become. And if the black holes were to become full, then the black holes could overload, potentially igniting devastating implosions throughout the cosmos.

Frank glances at Olivia with a smirk.

FRANK ACCETTOLA

(to Olivia)(impressed)  
Pretty smart for an Irish boy.

OLIVIA BONHAM

(pridefully)  
Told you.

Liam approaches the large screen as he says...

LIAM MCCULLIGAN

But this isn't simply an act of neglectful study. No, this is serious. This is an act of terrorism.



FRANK ACCETTOLA

Yes, this is an act of galactic terrorism. This little shadow of ours has some sort of personal vendetta against us.

While examining the screen, Liam says...

LIAM MCCULLIGAN

Against every living being in the galaxy. The only reason someone would do something as diabolical as this is for the pursuit of absolute annihilation.

FRANK ACCETTOLA

Do you know this outcome to be a fact? About annihilation?

Liam turns to Frank as he says...

LIAM MCCULLIGAN

No sir. Nobody knows what could happen if this shadow figure succeeds.

FRANK ACCETTOLA

But we don't want to be the ones to find out now do we?

LIAM MCCULLIGAN

No sir, we most certainly do not.

Frank glares Liam curiously in the eyes. Studying him, and his intentions. After a few moments, Frank turns to Olivia.

FRANK ACCETTOLA

(to Olivia)

Alright I'll take him.

OLIVIA BONHAM

(with a chuckle)

Like you had a choice.

FRANK ACCETTOLA

Alright paddy boy, you win. You and I are gonna be taking a little trip.

LIAM MCCULLIGAN

(mildly resistant)

Forgive my curiosity sir, but... why me?

FRANK ACCETTOLA  
 Because that's an order kid, and  
 you're not even close to the  
 ranking to question my authority.

LIAM MCCULLIGAN  
 You're right sir, my apologies.

Frank approaches a group of league agents as he says...

FRANK ACCETTOLA  
 You're in for a treat kiddo. You  
 got your traveler on you?

LIAM MCCULLIGAN  
 Yes sir, I've got it right here.

Frank takes two futuristic style pistols from the league  
 members holsters. He tosses one to Liam as he says...

FRANK ACCETTOLA  
 Good. You'll be needing this too.  
 For when things get REALLY  
 interesting.

Frank takes the tracking tablet from Olivia. He cycles  
 through the fabricated realities as he asks Olivia...

FRANK ACCETTOLA  
 You don't need him alive right?

OLIVIA BONHAM  
 No. I want you to eviscerate this  
 cocksucker by any means necessary.

FRANK ACCETTOLA  
 (with a smile)  
 Woman, you sure know how to put a  
 smile on my face.

Frank walks past Liam, and slaps him on the shoulder.

FRANK ACCETTOLA  
 Alright mickey let's boogie.

Frank uses his traveler watch to spawn two black holes.  
 Frank enters the black holes. Liam reluctantly follows. He  
 hesitates, and looks back ominously at Olivia with a worried  
 expression. Liam enters the black holes.

## ACT II

FADE IN:

EXT. JERUSALEM - DAY - YEAR 32 A.D.

We transition to the Crucifixion of Jesus Christ. We fade into a congregation of roman soldiers, and Jesus' disciples pushing Jesus to his Crucifixion site.

The camera focuses on the bloody, beaten, and exhausted Jesus Christ as he carries the cross on his back. Jesus wears the crown of thorns on his head. The roman soldiers push, shove, and whip Jesus as they approach a hill.

The camera then pans out to reveal The Shadow sitting on a large rock as he waits patiently for their arrival.

We then see the group of disciples and roman soldiers. Everyone except Jesus stops walking. They all look up curiously at the strange and unfamiliar figure approaching them. Jesus continues walking as The Shadow approaches.

**PARENTHETICAL DIALOGUE - Translate to Ancient Aramaic.**

ROMAN SOLDIER 1  
(perplexed)  
(Just who in the devil is that?)

Jesus stops walking. His bloody and exhausted face looks up at The Shadow approaching. The Shadow stops, and stands before Jesus and the congregation.

ROMAN SOLDIER 2  
(perplexed)  
(Is that Lucifer?)

ROMAN SOLDIER 3  
(awe-stricken)  
(Is that God?)

ROMAN SOLDIER 1  
(baffled)  
(It can't be. That's impossible.)

The Shadow approaches Jesus as they share eye contact with each other. The Shadow then lifts the cross, and throws it off to the side. Jesus falls to the ground. Then The Shadow delicately helps Jesus stand to his feet.

Jesus Christ and The Shadow stand face to face. The Shadow then removes the crown of thorns from Jesus' head, and throws it aside.

We capture a shot of The Virgin Mary, and Mary Magdalene watching the scene with an overwhelming sense of relief.

We go back to Jesus and The Shadow. One of the Roman Soldier's intervenes by saying...

ROMAN SOLDIER 2  
(to The Shadow)  
(This man has committed crimes  
against the church!)

The Shadow ignores the Roman Soldier as he searches through his satchel.

ROMAN SOLDIER 2  
(This man has been preaching  
blasphemy about god! The verdict  
dictates that he must be punished!)

The Shadow pulls a large syringe (like a large adrenaline shot) out of his satchel. The Roman Soldier unsheathes his sword, and charges toward The Shadow while shouting...

ROMAN SOLDIER 2  
(Have you not heard what I said!? I  
cannot allow you to interfere  
with...!)

ZZZ! The shadow nonchalantly quick-draws the futuristic pistol, and effortlessly shoots the approaching Roman Soldier with a thin and inconspicuous beam of light, killing the Roman Soldier instantaneously. The Roman Soldier immediately falls to the ground dead. It's as if that gunshot turned his life off like a light switch.

The Roman Soldiers, and Jesus' disciples instantly panic.

ROMAN SOLDIER 1  
(awe-stricken)  
(My god, it really is him.)

Everyone in the crowd drops to their knees. They all bow and pray to The Shadow.

ROMAN SOLDIER 3  
(praying)  
(Forgive me father for I have  
sinned. I bow before you today, and  
beg for your forgiveness...)

The Shadow injects the large syringe into Jesus' shoulder, then presses down on the plunger.

The camera focuses on Jesus Christ as we see all of the scars, gouges and scratches on his body heal completely within a matter of seconds.

We see a Roman Soldier lift his head up to fearfully gaze at The Shadow. The Shadow then aims the futuristic pistol at The Roman Soldier, and prepares to pull the trigger. But before he pulls the trigger, Jesus stops him and says...

JESUS CHRIST  
 (Forgive him father, for he knows  
 not what he does.)

The Shadow lowers the pistol, and gazes Jesus Christ in the eyes. The Shadow then delicately touches Jesus' face, and uses his thumb to wipe the dirt and blood from his cheek.

Jesus Christ stares at The Shadow as The Shadow turns around and walks out of frame. We can see The Virgin Mary and Mary Magdalene sprint over to Jesus.

EXT. DOWNTOWN - WICHITA, KANSAS - DAY - YEAR 1871 A.D.

We transition to Frank and Liam appearing through a rip in space-time.

They appear in an alleyway of the old western Wichita, Kansas. Liam looks around curiously. He begins to walk out into the town, but Frank stops him.

FRANK ACCETTOLA  
 No, no, no, rule number one, my  
 lace curtain companion. If we're  
 going to investigate the western  
 civilization of the 1800's, then  
 it'd be wise for us to look the  
 part, wouldn't you agree?

LIAM MCCULLIGAN  
 Right, right. I'm sorry sir. I  
 almost forgot.

Frank adjusts his traveler watch. He then pulls the zipper down on his jacket, and his outfit transforms into an old western cowboy outfit. Liam does the same action. He then pulls the zipper down on his jacket, and his outfit transforms into a cowboy outfit.

FRANK ACCETTOLA  
 (southern drawl)  
 Alright cool. Now let me hear your  
 southern drawl.

LIAM MCCULLIGAN  
 (confused)  
 My what?

FRANK ACCETTOLA  
 (southern drawl)  
 You got molasses stuck in your  
 ears, you lil' mick boy? Now quit  
 your hollerin', and give me your  
 best southern drawl!

LIAM MCCULLIGAN  
 (poor southern accent)  
 Like this?

FRANK ACCETTOLA  
 Nah you see, that just ain't gon'  
 be good enough. Here, try this one  
 on for size. 'Lemme git the rice  
 and beans'.

LIAM MCCULLIGAN  
 (confused)  
 Excuse me?

Frank slaps Liam across the face and shouts...

FRANK ACCETTOLA  
 Were you born with your feet in  
 your mouth!? Just say the fuckin'  
 words! Sweet Mary mother o' Joseph!  
 Lord only knows why I'd expect some  
 dirty Irish son' bitch to  
 accomplish something as simple as a  
 southern accent...!

LIAM MCCULLIGAN  
 (perfect southern drawl)  
 You had better lower that god damn  
 voice when you's talkin' to me! I  
 don't give no good god damn who the  
 hell you is! You don't git to talk  
 to me like that!

Frank is shocked by Liam's response.

FRANK ACCETTOLA  
 (impressed)  
 Damn.

LIAM MCCULLIGAN  
 (normal accent)  
 How was that?

FRANK ACCETTOLA  
 (southern drawl)  
 Could use a lil work. But I guess  
 it'll just have to do. Come on now.

Liam follows Frank as they walk into the lively town of Wichita, Kansas.

**SUPER:** Wichita, Kansas - 1871 A.D.

Liam and Frank walk down the dirt road of the lively downtown Wichita. Numerous civilians, horses, and carriages can be seen all around. Liam looks around the historic town with immense curiosity.

His attention is then stolen by a group of civilians across the street. Liam looks over the see a man being hanged to death. Liam looks devastated by the sight.

LIAM MCCULLIGAN  
(southern drawl)  
Uhh... Frank, where are we exactly?

FRANK ACCETTOLA  
Well my curious friend...

Frank presents to scene to Liam as he says...

FRANK ACCETTOLA  
...Welcome to the wild west.

Frank and Liam continue walking through town. They maintain their southern drawl throughout the remainder of the scene.

LIAM MCCULLIGAN  
Well I mean yeah, I understand all o' that but... just what in the san hell you reckon we doin' here?

FRANK ACCETTOLA  
Reassurance my Irish companion. We're here to get a lil' reassurance. This bold headed lil' shadow figure saw fit to change somethin' 'round these times, and I'm seekin' to find out what.

Frank and Liam approach a saloon as Frank says...

FRANK ACCETTOLA  
And I think I know just where to start.

INT. SALOON - WICHITA, KANSAS - DAY - YEAR 1871 A.D.

We cut to Frank and Liam entering through the double swing doors of the saloon. We see the bar full of natives.

Every person turns immediately turn their heads to Frank and Liam with intimidating expressions. Frank gives them an intimidating look back, then walks toward the bar. Liam looks nervous as he follows Frank. They sit at the bar, and the bartender approaches them.

BARTENDER  
What y'all havin'?

FRANK ACCETTOLA  
Lemme git a glass o' bourbon.

The bartender points at Liam and asks...

BARTENDER  
How 'bout you little Lou?

LIAM MCCULLIGAN  
What kinda beer y'all got?

BARTENDER  
I'll get you the house brew.

The bartender walks away as Liam says...

LIAM MCCULLIGAN  
That'd be fine.

Frank nonchalantly rolls himself a cigarette. Frank looks over to notice a man staring at him from across the bar.

FRANK ACCETTOLA  
(to the man)  
You lookin' at somethin' friend?

The man at the end of the bar looks away. Frank gives the man a disdainful glare. He looks away and lights his cigarette. Liam leans in to Frank and whispers with a smile...

LIAM MCCULLIGAN  
(giddy)  
Man this is pretty surreal now  
ain't it Frank?

FRANK ACCETTOLA  
Well it's somethin' I can tell you  
that.

Liam looks around the bar with a euphoric smile. The bartender then places the drinks in front of them. Frank slaps two dollars in bank notes on the counter and says...

FRANK ACCETTOLA  
Keep the change.



The bartender looks confused at the papers on the counter.

BARTENDER  
(perplexed)  
Just what in the hell is this?

FRANK ACCETTOLA  
What you talkin' 'bout? That's two dollars. Should be more than enough.

BARTENDER  
I can't use this. This is worthless.

FRANK ACCETTOLA  
(perplexed)  
The hell you say worthless?

A man sitting at the bar intervenes.

SOUTHERN MAN  
What, you livin' in a fuckin' cave or somethin'? That bastard Lincoln brought us back to the gold standard damn near four years ago. Fuckin' ingrate. We ought to be PROgressin' not REgressin'.

Frank develops a perplexed expression as he tries to make sense of the situation.

BARTENDER  
I'm gon' need some metals or y'all gon' have to go back from which way you came.

FRANK ACCETTOLA  
(perplexed)  
What year is it?

The bartender takes the drinks away as he says...

BARTENDER  
I ain't got no time for...

Frank smacks a solid gold coin on the bar counter and asks...

FRANK ACCETTOLA  
(normal accent)(serious)  
What year is it?

The bartender places the drinks back on the counter. He then takes the solid gold coin, puts it in his pocket, then says...

BARTENDER

It's 1871.

The bartender walks away. Frank slowly turns to Liam with a look of overwhelming realization. Liam looks confused.

LIAM MCCULLIGAN

What?

FRANK ACCETTOLA

(softly)

I see what he's doing.

LIAM MCCULLIGAN

What's he doing?

Frank breaks his southern drawl and shouts in his normal voice...

FRANK ACCETTOLA

He's trying to make me look like an asshole! What the hell am I supposed to say!? 'You're under arrest for saving Abraham Lincoln's life?' What a fuckin' cocksucker.

Frank slams his drink back and finishes the bourbon in one big gulp. He goes to exit as he says...

FRANK ACCETTOLA

Let's get the hell out of here. There's nothing here for us.

LIAM MCCULLIGAN

What, but we just got here!

FRANK ACCETTOLA

Yeah, and now I know who our target is. So quit screwin' around and let's move.

Frank exits the saloon.

LIAM MCCULLIGAN

Can I at least finish my drink first!?

Liam chugs his glass of beer until it's finished. The bartender approaches Liam with a concerned expression.

BARTENDER

Pardon my intrusion young man, but you ain't part company with that fella, is ya?

LIAM MCCULLIGAN

Yeah he's my friend.

BARTENDER

I'd keep an eye on him if I was you. I think that man's got a couple o' screws loose up there, if you know what I'm sayin'.

Liam exits the saloon.

EXT. RESTAURANT - ROME, ITALY - EVENING - YEAR 1973 A.D.

We transition to Frank and Liam sitting at a table at an outdoor restaurant. Frank is eating bruschetta while him and Liam engage in an intellectual conversation.

**SUPER:** Rome, Italy - 1973 A.D.

LIAM MCCULLIGAN

...Now don't get me wrong, your novel *An Escapable Universe* is a marvelous dissertation on our solar system, and it has some very constructive thesis's on the structure of the space-time continuum, but one passage in particular seems to contradict the curriculum taught in the league studies.

FRANK ACCETTOLA

And that contradiction is?

LIAM MCCULLIGAN

Well... in the manner that your novel describes it, wouldn't traveling through time be the same as traveling through alternate dimensions?

FRANK ACCETTOLA (CONT'D)

(eating)

Well now you're just splitting hairs. You see, it's all the same shit. Actually, no, let me rephrase that. In this current circumstance, it's all the same shit. You see the moment that our shadow friend alters something in the past, he creates a new loop of reality.

FRANK ACCETTOLA (CONT'D)

In other words, he creates an alternate dimension. And each fabricated dimension has their own infinite level of possibilities. The moment that a new reality is fabricated, the realm of possibility is shifted entirely. No two realities are one in the same. They never will be. It is just a mathematical impossibility. But maybe that particular study is too complex for your Irish little brain to understand.

LIAM MCCULLIGAN

I'm sorry sir, but...

FRANK ACCETTOLA

Don't call me sir. You're a league member now. Don't be a sheep.

LIAM MCCULLIGAN

I'm sorry Frank, but what exactly does my Irish heritage have anything to do with what we're talking about?

FRANK ACCETTOLA

The Irish are just dirty people. You have dirty blood. Dirty blood impairs your intellect, and sense of judgment. It's not your fault though. It's not like you wanted to be born into this shitty mick damnation, right?

Liam ignores Frank's comments.

LIAM MCCULLIGAN

I must admit though, altering the past tends to be very enticing at times.

FRANK ACCETTOLA

Yeah it is isn't it?

LIAM MCCULLIGAN (CONT'D)

You know, sometimes I find myself traveling back to the early 2000's to watch my favorite jazz singer perform before she died from alcohol poisoning.

LIAM MCCULLIGAN (CONT'D)

Every time I hear her sing, I can see the pain that she's feeling in the moment. And almost every time I see her, I just want to run up and give her a big hug, and tell her that everything is going to be okay. But it breaks my heart to know that I never could.

FRANK ACCETTOLA

I mean hey, as long as you don't fuck the broad you should be fine.

LIAM MCCULLIGAN

But what about you? Aren't you contradicting your own regulations by going back to see your wife?

FRANK ACCETTOLA

Shouldn't you be minding your own fuckin' business?

LIAM MCCULLIGAN

I'm just saying that doing that is contradicting the most important law there is. You know Frank, I actually met your wife a few years ago.

FRANK ACCETTOLA

You knew my wife?

LIAM MCCULLIGAN

Well I only met her once before the entrance exam. She was a very nice lady. She was very beautiful. And I know that you want to save her and all, but you said it yourself Frank, it's just not realistic.

FRANK ACCETTOLA

You're still young, and you're Irish. So I wouldn't expect you to understand.

LIAM MCCULLIGAN

There you go with the Irish bashing again. What do the Italian's have that we don't have?

FRANK ACCETTOLA

Let's see... Italian's have a keen intellect, proper goals, aspirations, good judgment, selfless virtues, genitals that actually work, and our culinary craft beats out the Irish bar none. It's no competition.

LIAM MCCULLIGAN

Nah I think you're just full of it Frank. But you do have us beat on the food, I'll give you that.

FRANK ACCETTOLA

Damn right we do.

LIAM MCCULLIGAN

But hey, I could drink any one of you daygo's under the table. I can tell you that much.

FRANK ACCETTOLA

That's not exactly something to be proud of.

LIAM MCCULLIGAN

Well, my uncle Rory's proud of it.

Frank looks over across the patio to see an Italian mob boss sitting alone at a table. The mob boss is eating bread, and dipping the bread into a glass of red wine.

FRANK ACCETTOLA

You wanna know what's even more dangerous than altering the past?

LIAM MCCULLIGAN

What's that?

FRANK ACCETTOLA

You ever heard of the mirror paradox?

LIAM MCCULLIGAN

It sounds familiar, but I can't say that I know exactly what it is.

FRANK ACCETTOLA (CONT'D)

The mirror paradox is the circumstance where you would travel back in time and see an alternate version of yourself.

FRANK ACCETTOLA (CONT'D)  
And the one thing you know about  
paradoxes is that...

LIAM MCCULLIGAN  
Is that paradoxes must always be  
corrected.

FRANK ACCETTOLA  
Bingo. If you wanna talk about all  
the paradoxes that come from the  
study of time travel, then buddy  
let me tell you, the mirror paradox  
is the Dalai fuckin' Lama.

Liam looks intrigued as he eats a bruschetta.

LIAM MCCULLIGAN  
Here, let's entertain a new topic  
of discussion. You already know  
what my favorite time line is.  
What's yours? Which time period to  
you like the most?

FRANK ACCETTOLA  
Well I can't exactly tell you which  
time period I like the most because  
truth be told I don't have a  
favorite. They're all the same to  
me. But I CAN tell you which time  
period I despise the most.

LIAM MCCULLIGAN  
And that is?

FRANK ACCETTOLA  
The dinosaurs.

LIAM MCCULLIGAN  
(laughing)  
No shit?

FRANK ACCETTOLA  
Oh yeah, fuck that. I will never  
make that mistake again. Mark my  
words.

LIAM MCCULLIGAN  
What's so bad about the dinosaurs?  
Other than the fact the they can  
devour you in a single bite.

FRANK ACCETTOLA  
 (serious expression)  
 Spider scorpions. Demented little  
 eight legged spawns from hell. Not  
 only do these creepy little shits  
 freak me right the fuck out, but  
 they're venomous. Most venomous  
 creatures I've ever seen. Hell no,  
 fuckin' forget it. Fuck the  
 dinosaurs. Nuh uhh.

LIAM MCCULLIGAN  
 (eating)  
 I think the dinosaurs would be bad  
 ass.

FRANK ACCETTOLA  
 Take a trip there sometime. Let me  
 know how it goes.

LIAM MCCULLIGAN  
 You know, I just might.

ANITA: A beautiful young brunette Italian woman in her mid-  
 twenties. A nymphomaniac, and Frank's secret mistress from  
 the 1970's. She's not the sharpest pencil in the box.

A waitress named Anita runs over to Frank, and hugs him.

**PARENTHETICAL DIALOGUE - Translate to Italian.**

ANITA  
 (ecstatic)  
 (Oh Francesco, hello!)

Anita kisses Frank. Liam watches them suspiciously.

ANITA  
 (I've missed you so much! Why  
 haven't you been coming around  
 lately? Are you avoiding me?)

FRANK ACCETTOLA  
 (Oh no Anita my sweet, don't be  
 ridiculous. I would never dream of  
 avoiding you. I've just been busy,  
 that's all.)

ANITA  
 (Yeah well maybe I'm the one who's  
 been avoiding you all this time.)



FRANK ACCETTOLA  
(laughing)  
(Is that right?)

ANITA  
(Maybe I'm beginning to lose  
interest in you Francesco. Maybe  
you need to change my mind.)

FRANK ACCETTOLA  
(Well for you my dear, I just might  
have to do that.)

ANITA  
(So are you going to introduce me  
to your friend, or are we just  
going to ignore him like a couple  
of jackasses?)

FRANK ACCETTOLA  
(I think we'll just ignore him.)

Anita hits Frank in the arm as she shouts...

ANITA  
Francesco!

FRANK ACCETTOLA  
(laughing)  
(I'm kidding! I'm only kidding.)

Frank formally introduces Liam by saying...

FRANK ACCETTOLA  
(Anita, allow me to introduce to  
you this very handsome Irish boy,  
and my newly appointed business  
partner, Liam.) ... Liam, this is  
Anita.

Anita holds her hand out to Liam as she says...

ANITA  
It's a pleasure to meet you Liam.

Liam kisses her hand then says...

LIAM MCCULLIGAN  
The pleasure's all mine.

FRANK ACCETTOLA  
(Oh Anita my dear, does Vincenzo  
know that we're here?)

ANITA

(He's preparing your favorite dish for you as we speak.)

FRANK ACCETTOLA

(Magnificent Anita! Truly magnificent. You never disappoint.)

ANITA

(Wish I could say the same about you.)

FRANK ACCETTOLA

(What time does your shift end?)

ANITA

(My shift ended about five minutes ago. Will you be escorting me to my apartment?)

FRANK ACCETTOLA

(I'm afraid not my love. You see, I have recently come to the realization that I am a, how you say, homosexual. And it would appear that my heart has been stolen by a man named Everardo Rossi. Do you know of this man?)

ANITA

(Oh you poor thing. You never fail to break my heart, do you Francesco...? Yeah I know Everardo. He's a regular here.)

FRANK ACCETTOLA

(Do you happen to know his address by chance?)

ANITA

(No I'm afraid I don't, but I believe Vincenzo does. Let me get it for you.)

Anita runs to the kitchen. Liam chuckles and smirks.

LIAM MCCULLIGAN

You come here often, do ya?

FRANK ACCETTOLA

Only when I need answers.

LIAM MCCULLIGAN

Interesting.

FRANK ACCETTOLA  
What you think of Anita?

LIAM MCCULLIGAN  
She's very pretty. And she seems nice.

FRANK ACCETTOLA  
You like her?

LIAM MCCULLIGAN  
Yeah I like her, sure.

FRANK ACCETTOLA  
Alright. Don't worry Liam, I got you.

LIAM MCCULLIGAN  
(concerned)  
You got what now?

FRANK ACCETTOLA  
Shh... it's okay.

LIAM MCCULLIGAN  
(nervous)  
No Frank, what the hell do you got!?

FRANK ACCETTOLA  
Oh, here she comes.

LIAM MCCULLIGAN  
Now hold on a second Frank, what the hell do you mean...?

Anita comes back, and hands Frank Everardo's address written on a napkin as she says...

ANITA  
(I've got his address right here for you my love.)

FRANK ACCETTOLA  
(Thank you Anita, my sweet. You truly are the best.)

ANITA  
(Yeah, anything for you Francesco.)

FRANK ACCETTOLA  
(whisper to Anita)  
(Hey Anita, what do you make of my counterpart Liam here?)

Anita glances at Liam then says...

ANITA  
(Liam seems nice, why?)

FRANK ACCETTOLA  
(Would you care to have Liam here  
escort you to your apartment? I  
hear that these Irish boys are  
strong in the sack if you know what  
I mean...)

Anita looks at Liam. Liam is desperately trying to understand their conversation, but he doesn't know Italian.

FRANK ACCETTOLA  
(Now I don't think he's a faggot,  
but then again, I find it hard to  
tell with this one. Will you do me  
a favor and find out for me  
please?)

Anita thinks for a few moments as she studies Liam.

ANITA  
(Well, he is cute... Do you think he  
likes me? Be honest.)

FRANK ACCETTOLA  
(If he doesn't like you my dear,  
then he wouldn't like any woman.  
That I can assure you.)

Anita thinks for a moment.

ANITA  
(Okay.)

Anita looks to Liam and says...

ANITA  
So are you gonna walk me home or  
what?

Liam looks nervous as he looks to Frank.

LIAM MCCULLIGAN  
(nervous)  
Listen Frank, I really don't think  
this is a good idea...

FRANK ACCETTOLA  
Nonsense! You're still young, live  
a little for god sakes!

Anita pulls Liam out of his chair, and pulls him toward the exit as Liam shouts...

LIAM MCCULLIGAN  
But what about the mission!?

FRANK ACCETTOLA  
Don't worry, I'll take care of it!  
Make sure to wear a rubber kiddo!  
Remember, safe sex is great sex!

Liam and Anita exit the restaurant. Frank sits alone at the table. He then pulls out a pen, and writes a note on the napkin next to Everardo's address.

Frank then stands up, and walks to the kitchen window. Vincenzo hands Frank his wrapped dinner through the window.

FRANK ACCETTOLA  
Grazie Vincenzo!

VINCENZO  
(in the kitchen)  
(My pleasure Francesco! When shall we expect to see you again!?)

FRANK ACCETTOLA  
(In due time my friend! In due time!)

Frank whistles a tune as he walks through the outdoor diner. He holds his food in one hand, and the napkin in the other.

Frank whistles a tune as he passes by the mob bosses table. The mob boss is enjoying a medium rare steak. While passing by, Frank sneakily slides the napkin in front of the mob boss, then exits the restaurant.

The mob boss curiously examines the napkin. We then see a close up of the napkin.

*THE NAPKIN READS*  
*Your money is at (EVERARDO'S*  
*APARTMENT ADDRESS LISTED BELOW)*

The mob boss then looks back as he looks around for Frank who has already left the restaurant.

INT. EVERARDO'S APARTMENT - ROME, ITALY - EVENING - 1973  
A.D.

EVERARDO ROSSI: An older Italian man in his early fifties. Frank's arch nemesis. A veteran in The League of Travelers who has been severely discredited by Frank's actions.

We transition to the inside of Everardo's apartment. The camera pans through the dining room. As the camera pans through the apartment, we see Everardo's traveler watch sitting on a shelf. The camera pans into the kitchen to reveal Everardo making a pasta stir fry.

The siring sounds of Everardo's stir fry fills the scene. The can then hear a faint SHWISHING sound behind Everardo. Everardo glances at his traveler watch on the shelf. He then looks straight forward with an intense and blank expression.

The camera slightly pans around Everardo's face to reveal Frank standing behind him.

**PARENTHETICAL DIALOGUE - Translate to Italian.**

EVERARDO ROSSI  
What the hell are you doing here?

FRANK ACCETTOLA  
Is there something wrong with me  
visiting an old friend?

Everardo angrily turns to Frank as he says...

EVERARDO ROSSI  
(enraged)  
You're not my friend Frank. Now  
what the fuck are you doing here?

Frank walks into the kitchen, looks at the stir fry, takes a whiff, then says...

FRANK ACCETTOLA  
(Smells good.)

Everardo turns off the stove, slams his spatula on the counter, and glares maliciously at Frank. Frank calmly backs away from Everardo.

FRANK ACCETTOLA  
Look, I just came to make peace  
with you, that's all.

EVERARDO ROSSI  
Horse shit.

FRANK ACCETTOLA (CONT'D)  
I know that I don't deserve your  
forgiveness.

FRANK ACCETTOLA (CONT'D)

I understand that the incident that happened between us is inexcusable, and I accept that. But I came here with the best intentions, really, and those intentions are to squash this so-called tension between us...

EVERARDO ROSSI

You ruined me Frank. Because of you, I have been stripped of any shred of credibility I had in the league. You have single handedly damned me to this... this world of shit. You are a narcissistic, corrupt, ego-maniacal sack of shit, and there is not a single fucking thing that you can say that'll convince me otherwise.

FRANK ACCETTOLA

What if I said I could get you your title back?

EVERARDO ROSSI

You don't have that kind of authority.

FRANK ACCETTOLA

No you're right, I don't. But Olivia does. Now I may not be able to convince you to forgive me, but perhaps I can convince Olivia to forgive you.

EVERARDO ROSSI

(with a chuckle)

Forgive me for what? For being framed for your transgressions? For covering your ass every time you fucked some clueless broad from the past!? Yeah that's right motherfucker, I know about the waitress!

FRANK ACCETTOLA

Okay... Do you have any evidence?

Everardo remains speechless as he glares at Frank.

FRANK ACCETTOLA (CONT'D)

(with a chuckle)

I thought not.

Frank opens the refrigerator, grabs a 1970's style bottle of Coca-Cola, cracks it open, and takes a sip.

FRANK ACCETTOLA (CONT'D)

Do you recall the last discussion that we shared together? At least, the last CIVIL conversation that we shared.

EVERARDO ROSSI

(sarcastically)

Forgive me Frank, that was so long ago. It's kind of hard for me to remember.

Frank paces around Everardo's apartment while saying..

FRANK ACCETTOLA

We were discussing the probabilities of a particular theory regarding the fate of the 16th President of The United States, Abraham Lincoln. We were sharing our conjectural theories of what might have happened to the American society had Lincoln not been assassinated that fateful night. Do you remember that?

EVERARDO ROSSI

(suspiciously)

I remember.

FRANK ACCETTOLA (CONT'D)

Now my theory about the American society pertained to the Negro in the states. My theory suggested that the liberation of the Negro's would not have withheld the same impact on American society. I theorized that if Mr. Lincoln would have lived to see the end of his presidency, the passions he inspired would have dwindled over time, and that lack of inspiration would have instigated a second civil war where the Negro would have to fight for their freedom once again.

Frank thinks. He then points at Everardo with a smirk.



FRANK ACCETTOLA (CONT'D)

But you, my intellectual companion, your theory was that of a booming economy. A real peoples economy, free of taxation, free of corruption. You had theorized of a technologically advanced society. A society so advanced that humanity would have devised technologies that are unheard of in our perceptual state. Your theory was that Abraham Lincoln's influence would not have faltered. In fact quite the contrary. His resilience and his influence would only have multiplied throughout the generations.

EVERARDO ROSSI

(curiously)

Where are you going with all this?

FRANK ACCETTOLA

Well, funny that you should ask. You see, I have recently come to the conclusion that my theory about America's 16th president was... a remedial one. And I have discovered that your theory proves to be far more accurate than mine.

EVERARDO ROSSI

(with a smirk)

I know you hate hearing the words 'I told you so'.

FRANK ACCETTOLA

Oh Everardo please, those words are like nails on a chalkboard.

EVERARDO ROSSI

Perhaps we should discuss a few more theories. Maybe we could find some common ground for once.

FRANK ACCETTOLA (CONT'D)

Yeah maybe we could. ... It was never my intention to chasten you Everardo. I want you to understand that.

Everardo glares at Frank suspiciously.

FRANK ACCETTOLA (CONT'D)  
Has Olivia reached out to you yet?

Frank calmly paces to the shelf, and slowly backs toward it. Everardo reaches into the refrigerator to grab a 1970's bottle of coke as he says...

EVERARDO ROSSI  
Yeah she told me all about this shadow you're hunting.

We see Frank covertly steal Everardo's traveler watch, and put it in his back pocket as he says...

FRANK ACCETTOLA  
So then you do know why I'm here.

Everardo opens the coke bottle as he says...

EVERARDO ROSSI  
I had my doubts. Of course why I had any doubts about your intentions is beyond me...

Frank steps away from the shelf, and Everardo steps toward Frank as he continues...

EVERARDO ROSSI  
...Now I'd hate to shatter your ego Frank, but it appears that your grudges have led your investigation astray. You see, Olivia has already examined my log. I haven't left this post in over seven years.

FRANK ACCETTOLA  
I am aware of that. I am also aware of the fact that you are the one who assisted me in developing the Mk. II. You are the agent who put these devices through clinical trials.

EVERARDO ROSSI  
Which is just another achievement that I have yet to be accredited for.

FRANK ACCETTOLA (CONT'D)  
Perhaps you will one day. On the other hand, one fact that Olivia seems to have neglected is that, with the exception of myself,

FRANK ACCETTOLA (CONT'D)  
...you are the only other person who  
knows how to manipulate the  
traveler log in your favor.

EVERARDO ROSSI  
(with a scoff)  
That's preposterous.

FRANK ACCETTOLA  
That's not so preposterous when all  
the cards are on the table.

Everardo glares at Frank for a moment then says...

EVERARDO ROSSI  
Let's theorize again shall we? Your  
theory Frank, is that deep down I  
am holding some ardent grudge  
against you. A grudge so formidable  
in fact that I would go through the  
trouble of executing such heinous  
and such despicable acts with the  
sole intent to devastate our  
conceivable reality beyond repair.  
Ask yourself Francesco, does that  
theory seem accurate to you? I live  
inside this universe too you know?  
And unlike you Frank, I find joy in  
my life. Believe it or not, I'm  
actually quite happy with where I'm  
at, regardless where Olivia feels  
inclined to damn me to. Now allow  
me to circle back to your initial  
suggestion. With the exception of  
myself, the only other person who  
knows how to manipulate the log in  
their favor is you Frank.

FRANK ACCETTOLA  
These acts of vandalism wasn't me...

EVERARDO ROSSI (CONT'D)  
And how are you so sure? Perhaps  
you should have a look in the  
mirror, and see the monster that  
you're turning into. Dr. Francesco  
Accettola, the renowned  
astrophysicist who had everything  
he could ever dream of, and lost it  
with the pull of a single trigger.

EVERARDO ROSSI (CONT'D)

The man who has endured an emotional trauma so devastating that there's no way he could possibly return to the man that he was before.

Everardo slowly steps toward Frank as he says...

EVERARDO ROSSI

There is something hideous growing inside you Frank. A blind man could see that. And perhaps that trauma is blinding you. Perhaps it's been blinding you for a long time. But it's only a matter of time until that pressure inside your head pops. Creating an implosion so massive that it devastates our very own reality.

Everardo and Frank glare each other in the eyes. Frank seems distraught by the possibility. Everardo paces as he says...

EVERARDO ROSSI (CONT'D)

Now consider for a moment that this shadow of yours isn't you. Maybe it's not you specifically who is committing these heinous acts. Consider for a moment that this shadow is a past you. An alternate version of you. A version of you who allowed this emotional trauma to get the better of him. A version of you where the trauma pressurized so forcefully that it caused him to...

(snaps his fingers)

... In the blink of an eye. Now that theory makes a hell of a lot more sense if you ask me. ... Or perhaps we should ask Olivia which scenario seems more probable. Your theory of me, the lonely astrophysicist, trapped in the year 1973 to embark on the journey of some mysterious shadow hell bent on decimating the fabric of space-time? Or my theory of you, the debilitated, emotionally disturbed, brown nosing astrophysicist who's entire mental state is hanging by a thread? The same astrophysicist who on international television was accused of murdering his beloved wife.

Everardo pulls out a cigarette as he says...

EVERARDO ROSSI (CONT'D)

So Frank,

Everardo lights the cigarette, takes a drag, and glares at Frank as he asks...

EVERARDO ROSSI

Which of us is rewriting the  
history books?

Frank thinks for a moment with a blank expression.

FRANK ACCETTOLA

That's an interesting theory  
Everardo, but I'm afraid it's  
filled with delusions. There is  
nothing that you can say that will  
convince me that I'm the one behind  
all this. And maybe this conclusion  
will prove that this shadow is  
neither of us. And maybe this  
entire visit of mine was just an  
unfortunate waste of time.

EVERARDO ROSSI

(intrigued)

And what will you do if it is you  
hiding behind that mask?

FRANK ACCETTOLA

Then I'll confront myself.

EVERARDO ROSSI

(with a smirk)

You know what that means don't you?

FRANK ACCETTOLA

Then I'm afraid that I will suffer  
the same fate as Dr. Edwin V.  
Bonham.

EVERARDO ROSSI

What a brave man you are Francesco.  
So much nobility in sacrifice, am I  
right?

FRANK ACCETTOLA

Well Ev... I've already wasted enough  
time as it is, and this  
investigation is far from over. So  
I'm afraid that I must be going.

Frank heads to the apartment door.

EVERARDO ROSSI  
 Leaving so soon? I could've sworn  
 we were finally getting somewhere.

Before he exits, Frank turns and says...

FRANK ACCETTOLA  
 (with a smirk)  
 Don't worry my friend, I'm sure you  
 and I will be seeing each other  
 again, very soon.

EVERARDO ROSSI  
 I'll be waiting with bells on.

Frank exits the apartment and closes the door behind him. Everardo thinks for a moment, then rushes out into the hallway as he says...

EVERARDO ROSSI  
 Oh Frank!? I almost forgot...!

Frank has vanished. Everardo looks down the hallway in a panic to see four large men from the Italian mafia charging toward him down the hallway.

MAFIA MEMBER 1  
 (There's the son of a bitch! Don't  
 let him get away!)

In a panic, Everardo rushes back into his apartment, and locks the door behind him. Everardo scurries through the apartment in a fright. We can then hear the mafia members slamming on the door.

MAFIA MEMBER 2 (O.S.)  
 (Come on open the door Mr. Rossi!  
 We just want to talk!)

Everardo frantically scurries to grab his traveler watch from the stand. We see his eyes widen as he realizes that Frank has stolen it.

EVERARDO ROSSI  
 (petrified)  
 Bastardo.

The sound of the slamming door amplifies. Everardo sprints toward his balcony. The mafia members break down his door behind him.

We follow Everardo as he desperately sprints onto his balcony.

He attempts to jump over the balcony, but a split second before he's able to scale the railing, a cloth bag is forced over his head, and he is aggressively pulled back into his apartment.

EXT. DARK STREET - ROME, ITALY - NIGHT - YEAR 1973 A.D.

We cut to Frank as he walks proudly down a dark street while smoking a cigarette. Frank calls Olivia from his traveler watch. We can see Olivia's hologram appear above the watch screen as she answers.

OLIVIA BONHAM  
(hologram)  
Brief me Frank, what's the status?

FRANK ACCETTOLA  
(confidently)  
Your little shadow is out into the light.

OLIVIA BONHAM  
Is that right?

FRANK ACCETTOLA  
That's right.

OLIVIA BONHAM  
Then why did a new fabrication appear on my monitor Frank?

FRANK ACCETTOLA  
(confused)  
When?

OLIVIA BONHAM  
Just now.

FRANK ACCETTOLA  
(distracted)  
But... That's impossible.

OLIVIA BONHAM (CONT'D)  
(enraged)  
Yes it most certainly is possible!  
I'm watching it right now!

Frank is instantly speechless as he becomes filled with an overwhelming sense of guilt and remorse.

OLIVIA BONHAM (CONT'D)  
Frank what did you do?

Frank slowly hangs up on Olivia as he says...

FRANK ACCETTOLA  
Ohhh...

OLIVIA BONHAM  
Frank what the hell did you do...!?

Frank hangs up on Olivia, and ends the transmission. He flicks his cigarette and starts sprinting through the alley.

INT. ANITA'S APARTMENT - ROME, ITALY - NIGHT - YEAR 1973 A.D.

We transition to Liam and Anita laying naked in a bed together. Anita is smoking a post-sex cigarette. She attempts to hand Liam the cigarette, but Liam denies it.

LIAM MCCULLIGAN  
No I don't smoke.

ANITA  
(Italian accent)  
Such an innocent little boy you are. You say you are twenty five, yet you don't look a day over seventeen.

LIAM MCCULLIGAN  
Hey I'll keep it while I still can.

ANITA  
Yet downstairs you are built like a grown man.

Liam chuckles. Anita looks at her cigarette as she says...

ANITA  
I'm not the type of person to believe everything the establishment tells us. They say tobacco kills, well I say I don't care. It makes me feel good.

LIAM MCCULLIGAN  
I doubt you'll be saying that when you're strapped to a ventilator.

ANITA (CONT'D)  
What does it matter if this cigarette kills me when I'm 70?



ANITA (CONT'D)

I always say Liam, if I ever get to the point where I can't wipe my own ass, then just pull the fuckin' plug.

Liam and Anita laugh together.

ANITA

(laughing)

Call it quits right there.

After a few moments, Liam sits at the edge of the bed to put his underwear on.

HIDDEN DETAIL: Liam has a very subtle tattoo on his right oblique of a symbol of an ancient key.

ANITA

So I take it you're leaving me for Frank now?

LIAM MCCULLIGAN

Yeah sorry honey. We got business we need to tend to.

ANITA

You men are all the same; saying whatever it takes in order to get into a woman's pants.

Liam looks curiously at Anita as he puts his pants on.

ANITA

I don't trust that man, and I don't believe that he's gay. Not with the way he fucks me.

LIAM MCCULLIGAN

(curiously)

How many times have you and Frank had sex?

ANITA (CONT'D)

(with a chuckle)

More times than I could count. That is a man with many secrets. Frank is nothing more than a walking mystery. You wanna know what I think?

Liam listens curiously.

ANITA (CONT'D)  
I think he's a time traveler.

Liam picks up his shirt from the floor as he asks...

LIAM MCCULLIGAN  
(with a chuckle)  
What makes you say that?

ANITA  
(suspiciously)  
I'm not sure. It just seems like  
he's capable of being in multiple  
places at the same time.

Anita looks to Liam for assurance.

ANITA  
You think I'm crazy.

While putting on his shirt, Liam says...

LIAM MCCULLIGAN  
Everybody's crazy sweetheart.  
There's no such thing as normal.

Anita takes a drag of her cigarette. She then looks ominously at Liam as she says...

ANITA  
But you, your kind is dangerous.  
You're innocent. Innocence is  
dangerous. You convince everyone  
that you couldn't hurt a fly, when  
in fact you're the exact opposite.  
You could terrorize an entire  
village, and nobody would bat an  
eye. The type of innocent who  
nobody would expect to do something  
wrong.

LIAM MCCULLIGAN  
Hey you're on birth control right?

ANITA  
I'm not on birth control. I don't  
want kids.

Liam looks petrified and confused.

ANITA  
(reassuringly)  
I got my tubes tied two years ago.

LIAM MCCULLIGAN  
 (relieved laughter)  
 Oh shit.

ANITA  
 You don't want to make babies with me?

LIAM MCCULLIGAN  
 I'm afraid I'm not ready for kids just yet, but don't worry we just met each other.

ANITA  
 You're going to make beautiful babies. I can already tell. And you'll make a good father too, I'm sure.

Liam reaches into his jacket, and leans in toward Anita.

LIAM MCCULLIGAN  
 Hey Anita, I want to show you somethin'.

ANITA  
 Oh yeah...?

Liam quickly aims the wide futuristic style gun at Anita and pulls the trigger. We see a red grid scan across each of her eye balls, then a bright flash of light that wipes her memory. Anita falls into the bed unconscious with the lit cigarette in her hand. Liam walks over, takes the cigarette, puts it out in the ash tray, then exits the apartment.

EXT. APARTMENTS - ROME, ITALY - NIGHT - YEAR 1973 A.D.

We cut to Liam exiting the apartment building. He stands on the porch, and looks out into the night. Once he steps off the porch, we can see Frank hiding right around the corner.

FRANK ACCETTOLA  
 (Irish drawl)  
 Oy! Are you diggin' 'round in me lucky charms!?

Liam jumps in a fright.

LIAM MCCULLIGAN  
 Jesus fuck Frank! I almost just punched the shit out of you!

Frank laughs, and they start walking together.

FRANK ACCETTOLA  
(laughing)  
So how was she?

LIAM MCCULLIGAN  
She's a nice girl.

FRANK ACCETTOLA  
You feel better now that you got  
your dick wet?

LIAM MCCULLIGAN  
(ashamed)  
I feel dirty.

FRANK ACCETTOLA  
Were you a virgin?

LIAM MCCULLIGAN  
No, I'm just not too particular  
about breaking the law is all.

FRANK ACCETTOLA  
But you still did it though.

Liam gives Frank an intimidated look.

LIAM MCCULLIGAN  
Have you found our shadow yet?

FRANK ACCETTOLA  
Nah, there's nothing for us here.  
Our investigation is still ongoing.

Liam receives a call on his traveler watch from Olivia. Liam transfers the call to the implant in his head as he answers.

LIAM MCCULLIGAN  
(to Olivia)  
Go for Liam.

OLIVIA BONHAM (O.C.)  
(furious)(to Liam)  
Liam, are you with Frank!?

LIAM MCCULLIGAN  
Yeah he's right here.

FRANK ACCETTOLA  
(under his breath)  
Oh shit.

OLIVIA BONHAM (O.C.)  
Put me on hologram, I want to see  
his fucking face!

The alley is clear, and there is nobody in sight. Liam  
glances at Frank's frightened face then says..

LIAM MCCULLIGAN  
I'm sorry Dr. Bonham, but it's not  
safe here.

FRANK ACCETTOLA  
(whisper)(to Liam)  
Thank you.

Liam winks at Frank.

OLIVIA BONHAM (O.C.)  
Well you tell that smug prick that  
if he ever has the balls to hang up  
on me again, then I will take my  
happy ass down there and fuck him  
like a pig!!!

Liam looks shocked by her outburst.

LIAM MCCULLIGAN  
I'll be sure to let him know.

We can hear Olivia calm herself down.

OLIVIA BONHAM (O.C.)  
(calmly)  
Alright, now, Liam, how are you  
doing honey?

LIAM MCCULLIGAN  
I'm doin' alright.

OLIVIA BONHAM (O.C.)  
That's good. I'm glad to hear that.  
Now we've received two new  
anomalies since your departure, and  
I need you to investigate the  
occurrences. I'm sending the time  
range and locations over to your  
traveler. Head on over there and  
report back what you see.

LIAM MCCULLIGAN  
Sounds good Dr. Bonham, we'll get  
it done.

OLIVIA BONHAM (O.C.)  
 I know you will sweetheart. Oh, and  
 keep a close eye on Frank. Let me  
 know if he does anything  
 suspicious.

LIAM MCCULLIGAN  
 Yes ma'am, I'll be sure to let you  
 know.

Olivia ends the transmission. Liam dials in the location and  
 time on his traveler.

FRANK ACCETTOLA  
 (concerned)  
 What's she say to you?

LIAM MCCULLIGAN  
 She said you're an asshole. Come  
 on.

Liam spawns two black holes, and walks into them as he says...

LIAM MCCULLIGAN  
 We've gotta investigate an anomaly.

Frank follows Liam into the black holes.

EXT. DOWNTOWN - BIRMINGHAM, U.K. - MORNING - YEAR 1905 A.D.

We cut to Frank and Liam arriving in an alley way of  
 downtown Birmingham, United Kingdom through a rip in space-  
 time. Frank gathers himself together, and Liam looks  
 concerned.

LIAM MCCULLIGAN  
 (concerned)  
 What the hell was that Frank?

Frank grunts as he shakes his head, and walks out into the  
 lively city of downtown Birmingham. Liam tries to catch up  
 with Frank as he shouts...

LIAM MCCULLIGAN (CONT'D)  
 Hey Frank, wait up!

Liam starts to lose Frank as he rushes through the busy  
 streets of Birmingham in 1905 A.D.

**SUPER:** Birmingham, United Kingdom - 1905 A.D.

Liam looks around at the city as he desperately tries to keep up with Frank.

The men in the city are dressed in old style suits and top hats. The women are wearing big puffy dresses and hats that are comprised of various feathers, flowers, and ribbon.

We can also see various carriages being pulled by horses down the cobblestone roads. Frank and Liam's outfits make them stand out like a sore thumb. Liam shouts to Frank...

LIAM MCCULLIGAN

Frank, what about our clothes!?

A middle aged English woman suddenly stops Liam. She curiously examines Liam's clothing as she says...

ENGLISH WOMAN

(curiously)(English accent)

Pardon me monsieur, I can't help but marvel at your peculiar clothing.

LIAM MCCULLIGAN

(confused)

Uhh... Thank you?

While feeling Liam's clothes, the woman asks...

ENGLISH WOMAN

Please enlighten me boy, who designed such fabrics?

Liam looks at the emblem on his jacket.

LIAM MCCULLIGAN

Gianni Versace.

ENGLISH WOMAN

Oh, I'm rather keen to meet this tailor. Might you be able to acquaint me with this monsieur Versace?

LIAM MCCULLIGAN

Sure, just give him about forty some years.

Liam rushes away from the woman, and rushes to find Frank. After searching around in a panic for many moments, Liam finds Frank standing in a crowd.

Frank is standing in the middle of an audience where the people are surrounding a wooden stage with a medieval torture device.

(The Rack: A wooden platform with rollers at each end designed to tightly pull ropes together.)

On the stage we see a judge, a merchant, a suspect, and two executioners in the midst of an execution trial. The suspect struggles as each of his limbs are restrained in the torture device by ropes.

Liam meets up with Frank who's eyes are fixed ominously at the execution trial. People all around are talking amongst each other. Everybody tunes into the trial.

THE JUDGE

(to the audience)

This man who lies before you goes by the name of Heinrich Juniper Holmes! Mr. Heinrich Holmes stands accused of the crimes of theft, and evading arrest from the authorities of our city!

The mob of civilians shout and scream at the frightened man in the torture device.

THE JUDGE

On the 17th day of July, Heinrich Holmes committed these crimes by stealing not one, but two apples from our respected merchant here!

The merchant smiles and waves to the mob.

THE JUDGE

Not only did Mr. Heinrich steal from this man, but when the authorities attempted to detain him, he struck one of our authorities in the face, and led them on a rampant pursuit, thus causing damage to various utilities, store fronts, and facilities in this great city!

The angry mob roars at the frightened man.

THE JUDGE

The judgment for this miscreant shall be decided by you, the people! The people who fell victim to Heinrich's solipsistic acts...!



The beaten and frightened man restrained in the torture device begs for mercy.

HEINRICH  
 (begging)(desperate)  
 My daughter was starving, please...!

One of the executioners whips Heinrich in the stomach.

EXECUTIONER  
 Silence!

Heinrich screams in agonizing pain.

THE JUDGE  
 This man's fate rests in your hands! Now I ask you, are we going to free this man, and sit idly by to watch him steal from us once again!?

The angry mob screams 'No!'.

THE JUDGE  
 Or are we going to give this man the judgement that he deserves, so that he may answer for his despicable crimes before the eyes of god!?

The angry mob screams 'Yes!'

THE JUDGE  
 The people have spoken!!! By my command gentlemen...!!!

The executioners assume their positions at the levers.

HEINRICH  
 (begging)(desperate)  
 No, no! Please don't!

THE JUDGE  
 ...Deliver this man to god! Pull!!!

The executioners begin pulling the levers, tightening the ropes that are restraining Heinrich's limbs.

HEINRICH  
 No, no, please! Have mercy! Please, I beseech you! No...!!!

The ropes begin pulling on Heinrich's limbs, and he screams loudly in agonizing pain. The angry mob looks sadistically thrilled by his pain and agony.

We see Frank's face as he ominously watches the scene with a smile of sick, and depraved satisfaction. We then see Liam's horrified face as he watches with a look of pure disgust.

After many moments of agonizing screams, the torture device tears Heinrich's body in two, spreading his organs along the wooden platform. The angry mob cheers for his torture.

We then see Liam's horrified face as he shouts...

LIAM MCCULLIGAN  
(horrified)  
Jesus Christ!!!

People turn and look confused at Liam. Liam sprints away from the scene, looking blue in the face. Frank looks at Liam as he sprints away.

We cut to Liam sprinting into an alley where he instantly vomits on the ground. Frank then runs up behind him, and tries to console him.

FRANK ACCETTOLA  
What did you think this mission was gonna be some kind of picnic?

LIAM MCCULLIGAN  
(scarred)(disgusted)  
No, no. I can't. I can't...

FRANK ACCETTOLA  
Look, this shit happens Liam...

LIAM MCCULLIGAN  
What the fuck is wrong with these people!? This is just... All this... This is too much!

FRANK ACCETTOLA  
Look, if you really want to be involved in this line of work then you have to learn how to prepare yourself to see some messed up shit. You have to learn how to become desensitized to all of it. Because boy if you think that's bad, then you're in for a fuckin' treat. Let me tell ya.

LIAM MCCULLIGAN

No Frank, I can't... I can't do this...  
I can't do this...

FRANK ACCETTOLA

Here, why don't you just take a  
look at the bright side...?

LIAM MCCULLIGAN

What fucking bright side!?

FRANK ACCETTOLA

Come here.

Frank leads Liam out into the town center. Frank leads Liam toward what would've been a church, but now instead is a shrine of The Shadow. Frank points at a statue that is a spitting image of The Shadow (Combat suit, Hood, Mask, Boots, Cape, and Utility belt). He points out the traveler watch on the statue as he says...

FRANK ACCETTOLA

Now we know what we're looking for.

Liam looks curiously at the statue.

EXT. CRETACEOUS EXTINCTION EVENT - DAY - 65 MILLION B.C.

We transition to The Shadow walking through a prehistoric and tropical like flat land while carrying a large cylindrical sheet of titanium alloy in his hands.

**SUPER:** Cretaceous Period - Approx. 65 Million B.C.

The Shadow digs the large cylindrical sheet metal into the dirt. He then uses his traveler to spawn two black holes, and enters them.

Instantly, The Shadow reappears through a rip in space-time with a larger cylindrical sheet of metal, and attaches it to the other sheet.

The Shadow spawns the two black holes, and repeats. We soon see numerous versions of The Shadow traveling forward and backward through time. Each shadow figure arrives with a new piece of technology to craft a massive weapon.

Before we know it we see twenty versions of The Shadow assembling this massive weapon simultaneously. Some of them are welding metal together with blow torches. Others are connecting various wires, and others are assembling the control terminal.

After many moments of crafting, we see one final version of The Shadow appear through a rip in space-time while holding a vial of antimatter. For the final touch, The Shadow slowly and carefully places the vial of antimatter into a reservoir on the weapon.

Each of The Shadow's back away from the massive weapon, and stand around it in a perfect circle. Each of them gaze at the weapon for a moment.

Then in rapid succession, each version of The Shadow quick draws their futuristic style pistol, and shoots the figure beside him.

Each version of The Shadow consecutively falls to the ground dead, until only one version is left. The bodies lay in a circle around the weapon.

The Shadow then spins the pistol in his fingers, and holsters it on his utility belt western style.

The Shadow ominously gazes up to the sky to see an enormous asteroid approaching Earth's atmosphere.

The Shadow mounts the enormous weapon, powers it on, and charges up the blast. We can hear an incredibly loud laser-like sound as the weapon charges.

The Shadow then aims the weapon at the approaching asteroid, then presses a red button to fire.

Suddenly, an enormous, searing hot, and blindingly bright ray of light fires from the weapon, and approaches the asteroid at speeds as fast as the speed of light. The Shadow holds on tight as the weapon shakes vigorously.

The antimatter powered laser blast vaporizes the asteroid on impact, thus saving the dinosaurs from their inevitable extinction. The reflection from the monstrous explosion can be seen in the reflection of The Shadow's goggles.

INT. HOTEL ROOM - MANHATTAN, NY - NIGHT - YEAR 2008 A.D.

We transition to a close up shot of Frank's mentally broken face as he lays in bed, staring blindly at the wall.

**SUPER:** Manhattan, New York - 2008 A.D.

Liam is sitting in the other bed while investigating the various fabrications on the futuristic style tablet.

We continue focusing on Frank's blank face. Frank is pretending to sleep, but he's actually internally questioning his life, his morals, and his entire mental state. In his head, Frank is desperately trying to hold himself together.

We then see Liam working on the futuristic tablet. Liam studies the fabrication where The Shadow killed Genghis Khan. The time on the screen ranges between 1203 A.D. - 1209 A.D. The map displays a circle with a radius of a few miles where the alteration had occurred.

Liam continues investigating the anomaly until... Suddenly, a new fabrication appears on the tablet. Liam doesn't hesitate to investigate the fabrication.

Liam becomes intrigued as he sees the time range between 65,923,724 B.C. - 65,879,512 B.C. The circle on the screen displays a radius of roughly 5 miles of the alteration.

LIAM MCCULLIGAN  
(excited)  
Hey Frank? ... Hey Frank.

FRANK ACCETTOLA  
(pretending to sleep)  
Hmm?

LIAM MCCULLIGAN  
I think you want to see this.

Frank rolls over and looks at the tablet with an unamused expression. He rolls back over then says...

FRANK ACCETTOLA  
Save it Liam. We'll take care of it  
in the morning.

LIAM MCCULLIGAN  
In the morning? Frank, this could  
be it. He could still be there.  
This is the best opportunity that  
we've had to finally catch The  
Shadow.

FRANK ACCETTOLA  
The most important thing a time  
traveler can do is get a good  
night's sleep. Sleep is what  
separates the hallucinations from  
the realities of the universe.

LIAM MCCULLIGAN

Frank I don't know how you can sleep with this development. We are so close to finishing this. All we need to do is...

FRANK ACCETTOLA

(sternly)

Go to sleep Liam. You're gonna need it.

LIAM MCCULLIGAN

Frank, I can't just sleep with this going on. The Shadow is staring you right in the face, all we need to do is just reach out and grab him...

FRANK ACCETTOLA

(aggravated)

I said we'll get him in the morning!

Liam becomes frustrated and discouraged. After a few moments he turns off the lamp beside him, and stares across the room. After a few more moments of uncomfortable silence, Frank sighs, gets out of bed and says...

FRANK ACCETTOLA

I'm gonna take a shit.

Liam remains silent as he watches Frank walk into the bathroom. We can hear the bathroom door lock.

Liam goes back to investigating the anomaly on the tablet. After a few moments we can hear the faint SHWISHING sounds of the orbiting black holes from inside the bathroom.

Liam becomes suspicious. He steps out of bed, and creeps toward the bathroom. The sounds of the black holes grows louder as Liam approaches the bathroom. Liam attempts to open the locked door with no avail.

In a frenzy, Liam scrambles around the room searching for a paper clip. He finds on inside of a desk drawer, unravels it, and starts picking the bathroom door lock.

Liam struggles to pick the lock, but after a few moments he succeeds. Liam opens the bathroom door to see two orbiting black holes inside the dark bathroom. Liam walks into them.

INT. HALLWAY - HOTEL - MANHATTAN - NIGHT - YEAR 1985 A.D.

We transition to Liam slowly walking down the hallway of the same hotel many years in the past. He curiously investigates while searching for Frank.

**SUPER:** 1985 A.D.

Liam listens into the various room doors in the hallway.

INT. HOTEL ROOM - MANHATTAN, NY - NIGHT - YEAR 1985 A.D.

We cut to Frank in his underwear as he cuts lines of cocaine on a mirror. A dangerously skinny drug addicted woman sits on the bed behind him in her underwear.

The song 'Cocaine' by Eric Clapton fills the scene (*Subject to change*) as it is played on a cassette player in the room.

Frank snorts a large line of cocaine from the mirror. The woman then leans her head over by his lap and snorts a large line of cocaine from the mirror.

Frank then touches the cocaine with his finger and rubs it on his gums. The woman then jumps onto the bed, and bounces her way toward the edge.

The woman grabs a container, and opens it to reveal a spoon, lighter, syringes, and a large bag of heroine. She pours the heroine on the spoon, and heats the spoon with the lighter.

Frank turns around in a fury, rips the spoon, heroine, and the entire container, and whips it across the room.

FRANK ACCETTOLA

(aggressive)

What the fuck did I tell you?

DRUG WOMAN

(begging)

Oh come on baby, please?

FRANK ACCETTOLA

You don't mix uppers and downers!

Do you want to fuckin' die!?

Frank cuts another line of cocaine on the mirror. The woman hugs him from behind as she says...

DRUG WOMAN

I just want to cherish you baby.

Frank snorts another line of cocaine.

LIAM MCCULLIGAN (O.S.)  
 What the hell are you doing?

The woman turns around in a fright to see Liam standing in the room. Frank slowly and carelessly turns to look at Liam.

In a fit of rage, the woman gets in Liam's face and shouts...

DRUG WOMAN  
 (enraged)  
 Who the fuck are you!? What the fuck are you doing in my room...!?

Liam quickly and effortlessly draws his mind wiping gun, and shoots it into the woman's eyes. We can see the red grids scan across her eye balls then a flash of light.

Frank nonchalantly watches her fall to the ground unconscious. He turns back and snorts another line of cocaine from the mirror. Liam glares at Frank with severe disappointment.

We capture an iconic shot of Frank staring blindly out of the large windows to see the brightly illuminated Times Square with an emotionally broken expression on his face. Frank continues staring blindly as Liam says...

LIAM MCCULLIGAN  
 (pleading)(disappointed)  
 Frank, I don't... What do you want me to say? This is... this is unethical. This is immoral. This is... this is dangerous.

Frank continues staring at Times Square for a few moments. He then shorts another line of cocaine from the mirror. Liam sheds a tear as he shouts...

LIAM MCCULLIGAN  
 Jesus Christ, look at yourself!  
 You're sick! Frank, I'm gonna have to report this...

Frank snaps into a fit of rage. He throws the cocaine filled mirror, and charges at Liam while shouting...

FRANK ACCETTOLA  
 (enraged)  
 You're going to report what!? What are you gonna fucking report!? You useless little Irish mick cunt!



LIAM MCCULLIGAN

I'm gonna tell Olivia that you're neglecting the mission to do drugs and fuck some trashy back alley whores...!

FRANK ACCETTOLA

(mocking)

Oh Olivia, Frank is neglecting the mission! He's impeding my work by doing cocaine, and fucking some used up trailer trash whore in a Manhattan penthouse! Boo-fuckin'-hoo! Go ahead and fucking tell her? Oh and while you're at it, why don't you tell her about that waitress you fucked the other night, you hypocrite little lace-curtain mick cunt!

LIAM MCCULLIGAN

You don't have any proof.

FRANK ACCETTOLA

You sure about that? You see, if I ever get to the age where I can't wipe my own ass, I'd want you to pull the plug too.

Liam glares Frank disdainfully in the eyes.

FRANK ACCETTOLA

(mocking Anita)

Frank is a man of many secrets. He's nothing more than a walking mystery.

LIAM MCCULLIGAN

(disgusted)

You're despicable.

FRANK ACCETTOLA

Yeah go fuckin' cry about it!

Frank picks up the mirror, and cocaine as he says...

FRANK ACCETTOLA

You're not in fantasy land anymore kid. If you want any chance at making it in this trade then you'd better learn how to catch up.

Frank sits back down on the bed and starts cutting more lines of cocaine on the mirror.

FRANK ACCETTOLA

And you'd better fuckin' learn quick, because if you don't, this world will eat you alive. I can promise you that.

Frank fiddles with his traveler watch, and his regular clothes appear on him. Frank then tunes in a specific time and location on his traveler watch and says...

FRANK ACCETTOLA

So you wanna see some fuckin' dinosaurs kid?

Frank snorts a large line of cocaine and instantly become energized. Frank springs up, and throws the mirror and cocaine across the room as he shouts...

FRANK ACCETTOLA

Woo!!!

Frank spawns two black holes as he shouts...

FRANK ACCETTOLA

Let's go!!!

Frank smacks Liam's shoulder and shouts...

FRANK ACCETTOLA

Let's go see some fuckin' dinosaurs!

Liam look completely unamused as he glares at Frank. Frank rolls his eyes as he walks into the black holes. Liam reluctantly follows behind him.

EXT. CRETACEOUS EXTINCTION EVENT - SUNSET - YEAR 65 MILLION B.C.

We transition to Frank and Liam arriving in a forestry region of the prehistoric tropical-like environment through a rip in space-time. They arrive roughly 1,000 years after the fabrication occurred.

Frank snuffles his nose as he investigates the area. Liam follows behind Frank while staring at him disdainfully.

LIAM MCCULLIGAN

I can't even believe that I looked up to you for my entire life.

FRANK ACCETTOLA  
Don't ever meet your heroes kid.  
You're only setting yourself up for  
disappointment.

Frank looks around for a few moments. He then looks out into  
the horizon and says...

FRANK ACCETTOLA  
Oh damn... I think we missed him.

LIAM MCCULLIGAN  
(sarcastically)  
No shit.

FRANK ACCETTOLA  
Let's just have a look around.  
There's gotta be something he left  
behind.

Frank and Liam investigate the area.

LIAM MCCULLIGAN  
What do you think he changed?

FRANK ACCETTOLA  
Isn't it obvious? What would be  
your first impulse if you were to  
travel back to the Cretaceous  
period?

LIAM MCCULLIGAN  
Save the dinosaurs, right.

FRANK ACCETTOLA  
That's right! To save these god  
damn mother fuckin' dinosaurs.

Frank looks up into the sky as he says...

FRANK ACCETTOLA  
On the other hand, how this  
birdbrained cocksucker managed to  
shoot a fucking asteroid out of the  
sky is beyond me.

Liam stumbles upon an incredibly old and rusty carcass of  
the weapon that The Shadow assembled earlier in the story.

LIAM MCCULLIGAN  
Well if I was a bettin' man...

Liam points at the weapon's carcass. Frank looks intrigued.  
Frank rushes over, and starts examining the rusty weapon.

Liam ventures off and starts searching around for clues.

We focus on Frank as he cracks open a rusty compartment of the weapon to reveal a nearly empty vial of antimatter.

We then focus on Liam as he finds a decaying human bone (radius and ulna) protruding from the dirt. Liam curiously lifts the bone out of the dirt and finds a dirty and cracked traveler watch. The watch battery is dead. Liam examines it curiously. Liam then replaces the thin needle-like battery and powers on the cracked traveler watch.

We focus back on Frank as he curiously takes the vial from the weapon and examines it.

FRANK ACCETTOLA  
(perplexed)  
Antimatter?

LIAM MCCULLIGAN (O.S.)  
(to Olivia)(through the implant)  
Dr. Bonham, I found The Shadow's  
traveler device.

Frank turns to look at Liam in shock as he asks...

FRANK ACCETTOLA  
You found what?

We focus on Liam as he talks to Olivia through the implant in his head. We can see Frank slowly and curiously approaching from behind him.

LIAM MCCULLIGAN  
(to Olivia)  
Yes ma'am. I'm checking the  
registration as we speak.

Liam scans through the settings on the cracked traveler device. Frank looks worried as he slowly approaches.

LIAM MCCULLIGAN  
You ready? Okay, the registration  
is A1390263.

Frank stops approaching and instantly becomes petrified. He looks as if he's seen a ghost.

FRANK ACCETTOLA  
(petrified)  
That's impossible.

Liam becomes frightened and petrified when Olivia tells him...

OLIVIA BONHAM (O.C.)  
 (through Liam's implant)  
 Liam honey, I'm going to need you  
 to remain calm, okay? This traveler  
 is registered to Frank.

Liam looks petrified and unsettled. Frank looks desperate as he stands behind Liam and begs...

FRANK ACCETTOLA  
 (begging)  
 Liam, it wasn't me.

Liam becomes determined as he slowly looks at Frank with intimidation. Liam aims his futuristic pistol at Frank.

FRANK ACCETTOLA  
 (desperately)  
 God dammit Liam, you have to  
 believe me! This wasn't me!

Liam's hand trembles in fear as he aims the weapon at Frank.

OLIVIA BONHAM (O.C.)  
 (comforting)  
 Liam listen to me. You're going to  
 be okay sweetheart. We're coming to  
 retrieve you, okay? Now tell me,  
 what time and location are you in?

Liam remains focused on Frank as his gun-wielding hand trembles in fear. Liam hesitates then looks at the precise time and location on his traveler watch as he says...

LIAM MCCULLIGAN  
 (frightened)(trembling)  
 We're at the 13th hour, 22nd  
 minute, and 43rd second of December  
 12th 65 million 892 thou...

ZZZ!!! Liam is suddenly struck by a thin and inconspicuous beam of light. Liam instantly falls to the ground dead.

After Liam's body falls, the camera optic zooms on Frank extending his futuristic pistol at Liam.

Frank is overwhelmed, speechless, and desperate as he tries to maintain his perception of reality.

The camera focuses on Frank's face as he slowly steps toward Liam's body with his wide open eyes fixed on the area above Liam's dead body.

FRANK ACCETTOLA  
(softly)(to himself)  
It wasn't me.

We capture a quick shot of Liam's dead corpse. Then back to Frank's face as he says...

FRANK ACCETTOLA  
It wasn't me.

Tension builds as we focus on Frank's desperate eyes staring at the space above Liam's corpse.

FRANK ACCETTOLA  
This isn't me.

Cue the song 'California Dreamin' by The Mamas & The Papas.  
(Subject to change)

Tension continues to build as we capture a wide angle shot of the scene. We can see Frank staring at the space just above Liam's corpse. We then see a minuscule orb of light appear above Liam's corpse. Tension builds then...

At 00:09, Frank instantly turns around, spawns two black holes, and sprints into them. Simultaneously, in the very same instant, we can see a rip in space time appear above Liam's corpse as over thirty league agents consecutively sprint across the scene, and chase Frank through the black holes. Each League agent is heavily armed with futuristic-style assault rifles, and pistols.

As the armada of league agents pursue Frank through space-time, we can see Olivia stop in the middle of the scene with a pistol in her hand. She quickly studies the circumstances as the pursuing agents rush past her. Olivia then runs in the opposite direction.

INT./EXT. MONTEREY COUNTY FAIRGROUNDS - NIGHT - YEAR 1967 A.D.

At 00:25, we transition to Frank sprinting in panic and desperation on the outskirts of The Monterey County Fairgrounds in California.

Meanwhile, he is being chased by the armada of league agents.

We see various rays of thin and inconspicuous beams of light fire past his head. Frank sprints into the entrance of the fairgrounds. One of the guards shouts...

## SECURITY GUARD

Woah, woah, what in the san hell  
are you...!?

Frank forcefully shoves the security guard to the ground, and sprints into the fair grounds. The security guard looks baffled as the armada of league agents sprint past him into the fairgrounds.

At 00:38, the camera pans into a large set-list poster for the concert, and focuses on the headliner 'The Mamas & The Papas' to introduce the band who is serenading us.

At 00:42, we optic zoom to 'The Mamas & The Papas performing on the main stage. We see 'Jorma Kaukonen of Jefferson Airplane' playing the guitar. We see 'Cass Elliot of The Mamas & The Papas' prepared to sing back up. We see 'Michelle Philips of The Mamas & The Papas' prepared to sing back up into a defective microphone while playing tambourine. Then in center focus we see 'Denny Doherty of The Mamas & The Papas' singing into a microphone.

**SUPER:** Monterey County Fairgrounds - 1967 A.D.

DENNY DOHERTY

(singing)(into the microphone)

Stopped into a church,

I passed along the way.

Well I got down on my knees!

We cut to Frank pushing people out of the way as he frantically sprints through the massive audience. Everyone in the crowd is dressed in 1960's style hippie clothes. 'The Mamas & The Papas' can be seen performing on stage.

CASS ELLIOT & MICHELLE PHILIPS

(singing backup)(into microphones)

Got down on my knees.

DENNY DOHERTY

And I pretend to pray.

We then cut to the armada of league agents pushing people out of the way as they chase after Frank.

The people become pissed off at the league agents. A few of the agents apologize to the people. Some of the people look frightened by the league agents weapons and outfits.

CASS ELLIOT & MICHELLE PHILIPS

I pretend to pray.

DENNY DOHERTY  
You know the preacher liked the  
cold!

CASS ELLIOT & MICHELLE PHILIPS  
Preacher liked the cold.

We cut back to Frank sprinting through the audience. We can see the league agents behind him catching up to him.

DENNY DOHERTY  
He knows I'm gonna stay.

Frank reaches the opposite end of the crowd.

CASS ELLIOT & MICHELLE PHILIPS  
Knows I'm gonna stay.

The song continues as Frank spawns two black holes. One of the league agents launches through the air after him, and grabs hold of Frank as Frank enters the black holes.

EXT. KHE SANH, VIETNAM - DAY - YEAR 1968 A.D.

At 01:15, we transition to Frank and the league agent falling to the ground through a rip in space-time. The agent grips Frank by the leg, and attempts to fight him until...

At 01:17, Frank kicks the league agent incredibly hard in the face, and instantly starts sprinting through the 'No Man's Land' of The Battle of Khe Sanh.

**SUPER:** The Battle of Khe Sanh - 1968 A.D.

We capture an iconic shot of Frank sprinting through the heat of battle while ducking his head, and hovering his hands over his head in fear as he dodges countless bullets. Explosions from artillery, and grenades fill the scene.

Simultaneously, the armada of thirty league agents chase after him as they also cross the deadly terrain.

Frank miraculously dodges all of the hellfire, until he is shot in the arm by a bullet. Frank continues sprinting.

As they traverse the perilous terrain, we can see numerous league agents being killed. Some of them are shot to death. Others are blown into a red mist by grenades and artillery.

At 01:43, on the high note of the flute, we can see one of the pursuing league agents being shot in the head by a bullet amidst the crossfire.



We then cut back to the frantic and desperate Frank as he spawns two black holes. The dwindling numbers of the league agents follow him through space-time.

EXT. PANGAEA - DAY - EST. 300 MILLION B.C.

At 01:50, we transition to a shot of the entirety of Planet Earth during Pangaea or 'The Mesozoic era'. We can see the massive supercontinent amidst the vast landscape of ocean.

**SUPER:** Pangaea - Approx. 300 Million B.C.

The camera then zooms into the middle of the enormous ocean, and pans deep underwater.

EXT. UNDERWATER - OCEAN - PANGAEA - EST. 300 MILLION B.C.

At 01:55, we see Frank and the league agents deep inside the ocean waters. Frank fights off three of the league agents. The other seven league agents frantically squirm around underwater while being disoriented.

At 02:08, we see an monstrous sized prehistoric ocean creature swim past them at remarkable speeds while eating three of the league agents in one bite.

We then see Frank kick two of the league agents off of him. Frank fights one league agent as he struggles to reach his traveler watch. Frank spawns two black holes underwater, and is sucked into them with the one final league agent. We can see a spiral underwater as the black holes suck them in.

EXT. AIRBORNE - UNITED STATES OF AMERICA - DAY - YEAR 2049 A.D.

At 02:12, we transition to Frank and the agent fighting as they fall through the air at over 1000 feet above ground.

**SUPER:** The United States of America - 2049 A.D.

At 02:17, Frank kicks the league agent with brute force thus separating them midair.

We follow Frank and the league agent as they fall through the air, increasing speed and velocity by the second.

Frank looks down at the large parking lot beneath them. He prepares his traveler watch. The league agent is disoriented as he falls beside Frank.

At 02:28, we capture a wide angle shot of the moderately filled parking lot. We can see people, and a family loading groceries into their cars. Everything seems normal until...

SPLAT!!! At 02:34, the league agent's body splatters on the ground, and instantly turns into a mangled red pasty mush. The people turn to the carnage in a fright.

Simultaneously, in the very same second, we can see two black holes appear above the parking lot. Frank falls into the black holes at remarkable speed and velocity.

End the song 'California Dreamin' by The Mamas & The Papas.

The camera focuses on the league agents mushy mangled body.

EXT. TRIASSIC PERIOD - EVENING - 210 MILLION B.C.

We cut to Frank falling through a rip in space-time. He crashes into a swampy lake at the same speed and velocity.

**SUPER:** Triassic Period - Approx. 210 Million B.C.

The water is still. There are no signs of Frank in this calmed environment. The tropical scene remains serene until...

Suddenly Frank jolts up through the shallow surface of the swamp while desperately taking a massive breath of air.

Frank breathes heavily as he walks out of the swamp.

While walking, Frank digs his fingers into the bullet hole on his shoulder. Without pain or struggle, Frank pulls the bullet out of his shoulder.

Frank exits the swamp then pulls out a large syringe from his utility belt. He injects the needle into his shoulder, and all of his wounds and imminent infections heal.

Frank drops the needle and looks around at the tropical environment. He then turns around to look into the horizon.

We capture an iconic shot of Frank gazing into the horizon. The sunset can be seen in the distance, and we can see a congregation of Riojasaurus dinosaurs walking in the distance. The parent Riojasaurus' are each 36 feet tall.

Frank walks in agony as he desperately tries to gather his thoughts. The exhausted Frank leans onto a tree, and scratches his head. Then a spider scorpion suddenly falls on his shoulder, and crawls around his body.

Frank looks horrified by the creature. In a fit of rage, Frank swipes the spider scorpion to the ground as he shouts...

**PARENTHETICAL DIALOGUE - Translate to Italian.**

FRANK ACCETTOLA  
Jesus fuck!!!

In a furious tantrum, Frank maliciously stomps the spider scorpion to death beyond repair. Frank shouts to the sky...

FRANK ACCETTOLA  
I hate the fucking dinosaurs!!!

We hear one of the futuristic pistols charge up.

OLIVIA BONHAM (O.S.)  
(Stay right where you are  
Francesco.)

Frank looks over in a fright to see Olivia approaching him while aiming her pistol. Frank raises his hands in the air.

OLIVIA BONHAM  
(You are not to move an inch. Is  
that clear?)

Frank is speechless as he glares at Olivia.

OLIVIA BONHAM  
(Is that clear!?)

FRANK ACCETTOLA  
Si! Si!

OLIVIA BONHAM  
(Now get your back up against that  
tree, and keep your eyes locked to  
me.)

Frank slowly backs toward the tree with his hands in the air, and his eyes fixed on Olivia.

FRANK ACCETTOLA  
Olivia, listen to me. This wasn't  
me. You've got the wrong idea...

OLIVIA BONHAM

(comfortingly)

I know. I know Francesco. This isn't your fault. None of this is your fault This is my fault. This is my fault because I failed to recognize just how sick you really are.

FRANK ACCETTOLA

(No, Olivia you don't understand...)

OLIVIA BONHAM

(I'm talking!)

Frank goes silent as he focuses on Olivia.

OLIVIA BONHAM

Francesco, I have... I have failed you. I became blinded by this... hope that you and I can love one another. This false hope that you and I could establish some sort of indestructible relationship. I became so caught up in this farce that I... that I allowed your illness to compromise the entire fabric of my institution.

FRANK ACCETTOLA

Olivia please, just let me to explain...

OLIVIA BONHAM

You are broken Francesco. Your depression has broken you. You have been broken for a very long time. I see that now. I can't even imagine the vicious conflicts that go on in your head. You fight these battles with yourself every hour of everyday...

FRANK ACCETTOLA

No, Olivia, I don't...

OLIVIA BONHAM

...And sure, you can continue fighting these demons hour after hour, day after day, for as long as you can last. But there comes a point Francesco... a point where you just have to let go.

FRANK ACCETTOLA  
Olivia, you're wrong...

Olivia extends her pistol at Frank as she says...

OLIVIA BONHAM  
You just have to let go. I can help  
you Francesco. Just say the word  
and I will help you let go. Will  
you let go for me Frank? Will you  
let go for yourself?

Frank thinks to himself with a remorseful expression.

OLIVIA BONHAM  
If nothing else, will you do it for  
her? If only for her?

Olivia sheds tears as she shouts...

OLIVIA BONHAM  
Just let go of it Frank. Let go of  
everything... Just let go! The only  
way to make up for all of this is  
to just let go! Let go!!!

Frank becomes distraught as he thinks to himself. After a  
few moments, Frank says...

FRANK ACCETTOLA  
(heartbroken)(depressed)  
(Okay!!! Okay. I'll do it. I'll let  
go. I will let go for her... Only for  
her.)

Olivia sheds a tear as she glares at Frank with an  
intimidating and heartbroken expression. The faint sounds of  
approaching rustling in the bushes can be heard.

OLIVIA BONHAM  
(remorsefully)  
(I'm sorry Francesco...)

Olivia's finger tightens on the trigger as she says...

OLIVIA BONHAM  
(...but there is no other way.)

Tension builds as Olivia's grip tightens on the trigger.  
Then just before she pulls the trigger, her attention is  
stolen by ferocious growls sounding from the bushes.

We then hear the ferocious roars from two Lilensternus dinosaurs. Olivia turns, and aims her pistol at them in a fright as the dinosaurs jolt out of the bushes.

The lilensternus dinosaurs are ferocious, carnivorous beasts that are roughly 17 feet tall.

The two lilensternus dinosaurs charge at Olivia. Olivia shoots her pistol at one of them, killing the beast on impact. The beast's body falls in the dirt in front of Frank.

We then see the other beast bite Olivia by the torso. The beast starts flailing her around in the air. Olivia's blood sprays everywhere. She screams in agonizing pain.

Frank's jaw is dropped. He watches in devastating shock as Olivia is mangled by the ferocious lilensternus dinosaur.

FRANK ACCESTOLA  
(frightened)(freaking out)  
Jesus Christ!!!

The lilensternus drops Olivia's dead body on the ground, and eats away at her torso. Frank watches with a petrified expression.

The beast then snarls as it slowly turns to look at Frank. Frank doesn't hesitate to sprint away while adjusting his traveler watch. The beast chases after Frank.

FRANK ACCESTOLA  
Nope, nope, nope, nope, nope, nope,  
nope, nope, nope...!

The beast increases speed as it chases Frank. Frank spawns two black holes and sprints toward them. The beast attempts to chomp at Frank, but just before the beast can bite him, both Frank and the beast are sucked into the black holes.

EXT. ST. MARK'S CAMPANILE - VENICE, ITALY - DAY - YEAR 2026 A.D.

We transition to the lilensternus falling through a rip in space-time. We follow the beast as it plummets to the ground in the town center beside a bell tower.

The surrounding civilians jolt in shock. They begin crowding around the incapacitated dinosaur.

**SUPER:** St. Mark's Campanile - Venice, Italy - 2026 A.D.

We then see Frank hanging off of the bell tower while holding onto the tip. He looks down at the beast.

FRANK ACCETTOLA  
 How do you like the sound of them  
 bells bitch?

We then see the people crowding around the lilensternus dinosaur.

The beast lays on the ground incapacitated, and unable to move. The people then panic in shock as the beast tries chomping at them.

We then see Frank gather his thoughts as he hangs off of the bell tower. He then spawns two black holes in the air beneath him, and jumps into them.

FADE TO:

INT. SLAUGHTERHOUSE - RURAL, ITALY - NIGHT - YEAR 1973 A.D.

We transition to a dark slaughterhouse where Everardo restrained into a wooden chair. His chair sits in a large puddle of water. Everardo has been beaten senseless.

He is bloody, and severely bruised. He is missing teeth. He has fresh scars on his face, and some of his fingers are broken. Everardo has been stripped down to his underwear.

**SUPER:** Somewhere in Italy - 1973 A.D.

**PARENTHETICAL DIALOGUE - Translate to Italian.**

EVERARDO ROSSI  
 (desperate)(begging)  
 I don't know anything!!! Ahh, I  
 don't!!!

Mafia Member 1 hits Everardo very hard in the stomach with a baseball bat as he shouts...

MAFIA MEMBER 1  
 (Shut the fuck up!)

Everardo coughs as he leans forward in the chair. Blood drips from his mouth. The Italian mob boss walks out from the shadows and steps into frame as he says...

MOB BOSS  
 I've grown tired of your feigned narratives Mr. Rossi. You suggest that you posses no knowledge of the whereabouts of my money.

MOB BOSS (CONT'D)

But this anonymous tip of mine, seems to suggest otherwise. Now who would it be wise for me trust? This strange figure who could have way of possessing the knowledge of the existence of my investment? This figure who claims that you, in your most shameful moment of desperation, stole my hard earned investment? Or you, some washed up impoverished Sicilian blooded guinea, who claims to have no knowledge of my investment with no evidence to back it up! Now Everardo, I'd like for you to listen to me very clearly.

Everardo lifts his head to look at the mob boss.

MOB BOSS

I will start by saying that you are going to die tonight. You never had any chance at getting out of this alive.

Mafia Member 2 enters the room while rolling a cart with a large car battery and jumper cables over to them.

MOB BOSS

Now when a particular situation such as this occurs to me, and my famiglia, let's just say that we like to do things a little differently. You see, we don't believe that death should be quick and painless. No, that's far too easy. My famiglia and I, we like to watch our enemies endure the REAL pain of death. In other words Mr. Rossi, we like to see our enemies suffer to their last breath. Dying quick and painlessly, that's a luxury that scum like you don't deserve.

Mafia Member 2 charges the car battery, then connects the jumper cables to the charges.

MOB BOSS

However, in the circumstance that pertains to you Everardo, is that I have made the generous decision to award you with an opportunity.



MOB BOSS (CONT'D)

And the way you choose you handle this generous opportunity will decide one of two outcomes. One, in the chance that you feel inclined to bestow me with the location of my investment, or if you feel inclined to expose the identities of your confidants holding my money, then I may feel inclined to reward you with a quick and painless death.

MAFIA MEMBER 1

(whisper)(to the mob boss)  
(Nipples or testicles?)

MOB BOSS

(Testicles obviously.)

Mafia Member 1 kneels down in front of Everardo, and uses a knife to cut his underwear, exposing his ball sack. The mob boss goes back to Everardo.

MOB BOSS

On the contrary Mr. Rossi, if you decide to maintain your vow of silence, then my men and I are going to keep you alive. By our hands, you will be forced to endure. My Sicilian companion, I can promise you this, you will endure pain so excruciating that you would have never considered it to be imaginable.

The two mafia members stand beside the mob boss. Mafia Member 2 touches the cables, and sparks them at Everardo.

MOB BOSS

(The choice is yours.)

Everardo remains silent as he evaluates the situation.

MOB BOSS

(Well? Would you like to die painlessly, or would you rather endure?)

Everardo grows desperate as he looks around the room.

MOB BOSS (CONT'D)

(What's it gonna be Mr. Rossi?)

Everardo starts struggling in the restraints.

MOB BOSS (CONT'D)  
(What's it gonna be!?)

Everardo looks at the mob boss and shouts...

EVERARDO ROSSI  
For the last god damn time, I don't  
know anything about your god damn  
money...!!!

Mafia Member 2 instantly goes to grip Everardo's balls with the jumper cables. Then just a centimeter before they make contact with his balls, everything freezes in place.

We capture a frozen close up shot of Mafia Member 2's sadistic smile as he's about to clamp the jumper cables on Everardo's balls.

After a few moments of frozen silence, we see Frank nonchalantly walk into the room. Frank looks at Everardo restrained in the chair and chuckles.

Frank then presses a series of buttons on his traveler watch, and it reveals a camera. Frank smiles at the camera, and takes a photo of Everardo about to get his nuts mangled.

FRANK ACCETTOLA  
(amazed)  
Incredible.

Frank then puts away the camera. He spawns two black holes, grabs Everardo's chair, and drags him to the black holes.

FRANK ACCETTOLA  
Alright, come on you.

Frank drags Everardo into the black holes.

INT. EVERARDO'S APARTMENT - ROME, ITALY - NIGHT - YEAR 1973 A.D.

We cut to Everardo falling to the ground in his apartment through a rip in space-time. He is still restrained in the chair as he shouts...

EVERARDO ROSSI  
...Where your fucking money is!

Everardo becomes confused. Then he soon realizes that he's back inside his apartment. Frank lifts him up so that he's sitting upright. Frank steps in front of Everardo and says...

FRANK ACCETTOLA  
(sarcastic)(remorsefully)

Hi...

Everardo starts struggling in his restraints. He struggles to break free from the chair so that he can personally kill Frank with his bare hands.

FRANK ACCETTOLA  
Man they really roughed you up huh?

Everardo struggles furiously in the restraints as he shouts...

EVERARDO ROSSI  
(furious)(livid)  
(You motherfucker. You piece of shit. You piece of shit! You're a piece of shit, I'll fucking kill you!)

FRANK ACCETTOLA  
Everardo, Everardo, it's okay.  
Look...

Frank holds up a large duffel bag full of euros as he says...

FRANK ACCETTOLA  
...I've got their money right here.

Everardo becomes even more furious. He screams in pure rage.

FRANK ACCETTOLA  
Man those cold bastards roughed you up good. Look at you. But hell, if you thought that was bad, just wait until I tell you all the shit that I've been through, boy oh boy.

EVERARDO ROSSI  
You better kill me! You shameless sack of shit! You better fucking kill me!

FRANK ACCETTOLA  
I don't wanna kill you Ev...

EVERARDO ROSSI  
Just you wait until Olivia hears about this! Yeah, you can bet your sorry ass that I'll be reporting this!

FRANK ACCETTOLA  
Well I can't stop you from  
reporting anything, but I don't  
think Olivia will be listening.

EVERARDO ROSSI  
The fuck are you talking about?

FRANK ACCETTOLA  
Well, you see...

EVERARDO ROSSI  
(baffled)  
What in god's name have you done  
Frank?

FRANK ACCETTOLA  
That's actually the reason I'm here  
Ev. I need your help.

EVERARDO ROSSI  
(maniacal laughter)  
You need my help? You need my  
help!? You need my fucking help!?  
Are you fucking serious right now!?

FRANK ACCETTOLA  
Yes Ev, I am very serious. You are  
literally the only living league  
member left. So I don't have anyone  
else to turn to.

Everardo is speechless as he glares at Frank with a  
dumbfounded expression. Frank pulls out the vial of  
antimatter and holds it up to Everardo as he asks...

FRANK ACCETTOLA  
Do you know what this is?

EVERARDO ROSSI  
(dumbfounded)  
You killed them? You killed all of  
them?

Frank snaps his fingers and says...

FRANK ACCETTOLA  
Stay with me Ev. Do you know what  
this is?

EVERARDO ROSSI  
You fucking sociopath. No, what is  
it?

FRANK ACCETTOLA  
This is antimatter.

EVERARDO ROSSI  
(baffled)  
It's what?

FRANK ACCETTOLA  
It's antimatter.

EVERARDO ROSSI  
What the fuck are you doing with  
antimatter!? Are you nuts!?

FRANK ACCETTOLA  
Yes. You see our little shadow used  
this substance to quote 'save the  
dinosaurs'. This figure managed to  
get his hands on the most forbidden  
substance known to man. The only  
substance in the universe more  
devastating than a black hole.

EVERARDO ROSSI  
Yes, I know what it is! But what  
the fuck is it doing here!? Why the  
fuck is it in my apartment!?

FRANK ACCETTOLA  
This substance was banished many  
generations ago. There's not a  
chance in hell that anybody  
affiliated with the league can get  
their hands on this substance. No  
way in hell. Which leads me to  
believe that this shadow isn't  
affiliated with the league  
whatsoever.

EVERARDO ROSSI  
Oh yeah, real nice cover story  
asshole! First you set me up, then  
you lead the entire league on some  
wild fucking goose chase, and KILL  
THEM! All of them! Then you have  
the gall to stand there and try to  
convince me that this isn't you...!?

FRANK ACCETTOLA  
(confident)  
It's not me.

EVERARDO ROSSI

Oh go spout off your bullshit to someone else! You're so fucking full of it!

FRANK ACCETTOLA

Seriously Ev, hear me out...

EVERARDO ROSSI

Go fuck yourself Frank! You're sick!

FRANK ACCETTOLA

I'm serious Ev, this isn't me. It couldn't be. There is no alternate version of myself who could ever get my hands on antimatter. There is no mother fucker in the league that could do it. Not even you. So congratulations, maybe you're not the one behind this after all. But please Everardo, I need you. You're the smartest man I know.

EVERARDO ROSSI

Don't you do that. Do you blow smoke...

FRANK ACCETTOLA

I mean that Everardo. I sincerely do. Why do you think I framed you in the first place? I was intimidated.

EVERARDO ROSSI

(shocked)(surprised)

Woah.

FRANK ACCETTOLA

Wow, I cannot believe I actually said that just now.

EVERARDO ROSSI

You're desperate. I have never seen this side of you before.

FRANK ACCETTOLA

I am desperate Everardo. I am very desperate. Do you have any ideas?

Everardo glares at Frank as he thinks for a few moments.

EVERARDO ROSSI

The Shadow has a league issued traveler?

FRANK ACCETTOLA

Yes, among all the other league issued equipment.

EVERARDO ROSSI

And you're convinced that he's not a league member? You know that for a fact?

FRANK ACCETTOLA

I'm certain of it. There's no way that he could be.

Everardo thinks as he tries to put the pieces together.

EVERARDO ROSSI

This Shadow is one smart cookie. A wicked smart cookie. Smart enough to make it this far, AND smart enough to manipulate the traveler log. Considering that this shadow isn't an agent, then he would've had to have gotten help from the inside. Somebody on the inside is in bed with the enemy. But who?

FRANK ACCETTOLA

You see, I got this far, but this is where I'm stuck.

EVERARDO ROSSI (CONT'D)

This Shadow has been able to read you like a book. He knows you. Maybe personally. Think about it, this shadow knows your moves before you can even make them. Consider that this is someone you know. Maybe someone close to you. Or maybe his accomplice is someone who wants to be close to you. Someone who knows your work like the back of his own hand. Think back on all of the agents who were enlisted in the recent years. There's got to be someone who stands out. Or better yet, someone who blends in. Somebody innocent.

EVERARDO ROSSI (CONT'D)  
Some professional brown-noser  
capable of slipping right under  
Olivia's radar. Someone you'd least  
expect to do something wrong.

Frank looks like he's having a monstrous revelation. His  
eyes widen as he realizes the identity of his next target.

FRANK ACCETTOLA  
(overwhelming realization)  
Holy shit.

EVERARDO ROSSI  
What?

FRANK ACCETTOLA  
I have to go.

Frank rushes toward the door.

EVERARDO ROSSI  
Wait! I thought you wanted me to  
help!

FRANK ACCETTOLA  
You just did.

EVERARDO ROSSI  
Well could you at least cut me  
loose first!?

Frank tosses a knife, and a healing syringe just a few feet  
away from Everardo. Frank goes to exit until Everardo asks...

EVERARDO ROSSI  
Hey Frank!? Why didn't you travel  
back before those *senza carta's* cut  
me up?

FRANK ACCETTOLA  
Murphy's Law my friend. Whatever  
can happen, will happen.

Frank exits the apartment as Everardo shouts...

EVERARDO ROSSI  
That doesn't even make any fucking  
sense!!!

Frank exits, and slams the door behind him.

EVERARDO ROSSI  
You're an asshole!!!



Cue the song 'You Know I'm No Good' by Amy Winehouse.  
(Subject to change)

Everardo struggles toward the knife.

INT. AOL WINTER WARMER - LONDON - EVENING - YEAR 2006 A.D.

At 00:05, we transition to Amy Winehouse's live performance at the dimly lit music hall 'The AOL Winter Warmer'. We see a band on stage as Amy Winehouse sings into the microphone.

**SUPER:** AOL Winter Warmer - London, England - 2006 A.D.

AMY WINEHOUSE  
(singing)(into the microphone)  
Meet you downstairs in the bar and  
hurt.

Your rolled up sleeves in your  
skull T-shirt.

You say 'What did you do with him  
today?'

The camera pans through the venue and across the audience.

AMY WINEHOUSE  
And sniffed me out like I was  
Tanqueray.

'Cause you're my fella, my guy.

Hand me your Stella and fly.

The camera continues panning until we see Frank. The camera now follows Frank as he marches through the venue with a fierce and determined expression on his face.

AMY WINEHOUSE  
By the time I'm out the door,  
You tear me down like roger Moore.

The camera then pans away from Frank in the same direction that he's walking.

AMY WINEHOUSE (CONT'D)  
I cheated myself,

The camera pans across the large audience. Amy Winehouse and her band can be seen performing on the stage.

AMY WINEHOUSE (CONT'D)  
Like I knew I would.

We then see Liam sitting alone at a table at the back of the venue. The camera zooms in on him.

AMY WINEHOUSE  
I told ya I was trouble.

On the next lyric, we capture an iconic shot of the carefree Liam sipping his cocktail while enjoying the performance.

AMY WINEHOUSE  
You know that I'm no good.

Liam looks over in a fright to see Frank charging toward him with malicious intent. Amy Winehouse continues performing in the background.

LIAM MCCULLIGAN  
(confused)  
Frank? What the hell are you...?

POW!!! Frank punches Liam incredibly hard in the face. Frank then spawns two black holes, grabs Liam by the shirt collar, and throws him into the black holes. Frank follows Liam.

EXT. DESERT - EGYPT - DAY - YEAR 2590 B.C.

We transition to Liam falling into the sand through a rip in space-time. Liam touches the blood on his lip, then looks to see Frank charging toward him through the rip in space-time.

LIAM MCCULLIGAN  
Ahh! What the fuck man!

POW!!! Frank punches Liam in the face again as he shouts...

FRANK ACCETTOLA  
(ferociously)  
Who are you!?

Liam is mildly dazed by the punch.

LIAM MCCULLIGAN  
(mildly dazed)  
You know, you really shouldn't...

POW!!! Frank punches Liam again as he shouts...

FRANK ACCETTOLA  
Who the fuck are you!?

Liam starts giggling. His face becomes bloodier with every punch. Liam looks at Frank with a condescending smirk.

LIAM MCCULLIGAN

The names Liam, and who might you be?

Frank grips Liam by the back of the head, and glares maliciously into his eyes. Liam's bloody face smiles at Frank condescendingly.

FRANK ACCETTOLA

Where the fuck did you come from?

LIAM MCCULLIGAN

You have a lot of unchecked aggression. You should work on that. It's not healthy...

Frank punches Liam in the face again, sending him crashing into the sand.

FRANK ACCETTOLA

Answer me!!!

Liam starts laughing as the blood drips from his face and into the sand. Liam continues laughing as he looks at Frank.

LIAM MCCULLIGAN

(laughing)

It's so strange! There's always so many questions, but never enough answers. Why is that Frank? Really makes you think...

Frank punches Liam again as he shouts...

FRANK ACCETTOLA

Where did you come from!? Why the fuck are you here!?

LIAM MCCULLIGAN

Look, Frank, listen, I got into this thing with the best intentions. Really. You see, I'm just like you. All I want is to restore order in the universe...

POW!!! In a fury fueled rage, Frank screams as he punches Liam repeatedly in the face.

Liam lays face down in the sand, and starts laughing even harder. Liam starts laughing like a deranged psychopath. Liam's face is covered in his own blood.

Frank goes to grab Liam, but Liam pushes his hand away, springs to his knees, and gazes up at Frank in excitement.

LIAM MCCULLIGAN  
 (psychotic)(excited)  
 You have nothing!!! You've lost everything! And you try so hard to blame everyone except yourself! It's incredible! It's inconceivable! You see Frank, everything that's happened up until now, this was all you! Congratulations little man, you've done this all on your own!

Frank looks attentive and furious.

LIAM MCCULLIGAM  
 You see Dr. Accettola, this shadow, this shadow is a product of your own creation! I gotta say Frank, You've really outdone yourself this time. It's extraordinary. Bravo Francesco, bravo.

FRANK ACCETTOLA  
 What the hell are you talking about?

LIAM MCCULLIGAN  
 (with a smirk)  
 It appears your ego's gotten the best of you friend.

Frank punches Liam again then shouts...

FRANK ACCETTOLA  
 What have you done!? Explain yourself you little shit! What the hell have you done!?

LIAM MCCULLIGAN  
 You said it yourself Frank! It's the Dalai fuckin' Lama!

Frank glares maliciously at Liam as he starts making sense of the situation. Liam laughs as he sees Frank's face.

LIAM MCCULLIGAN (CONT'D)  
 (laughing)  
 It just... it amazes me. Never in my life would I think that ANYBODY could've pulled off something like this.

LIAM MCCULLIGAN (CONT'D)

I never expected anybody to have the ability to fuck up an entire universe... and least of all,!!! Some washed up greasy cock sucking guinea like you!

Liam starts laughing again. He laughs like a maniac while staring Frank in the eyes. After a moment, Liam stops laughing. He glares Frank disdainfully in the eyes and says...

LIAM MCCULLIGAN

That woman deserved better.

Frank and Liam stare each other maliciously in the eyes. Liam leans in closer to Frank as he says with a smile...

LIAM MCCULLIGAN

And you wanna know what else Frank?  
I fucked her better.

Liam starts laughing at Frank. We can see Frank's face become filled with pure rage. Frank then draws his mind erasing pistol, and shoots Liam rapidly and repeatedly in the eyes while screaming at the top of his lungs.

We can see numerous red grids span across Liam's eye balls, followed by a bright flash of light. One after another. Red grid, flash. Red grid, flash. Red grid, flash. Red grid, flash.

Liam's entire mind is being erased clean, down to the last little fiber. We can see Liam's pupils dilate aggressively as he stares blindly into the abyss with a massive smile.

Cue the song 'Rose Tattoo' by Dropkick Murphys. (Subject to change)

The camera slowly zooms in on Liam as he sits on his knees and stares blindly into the abyss with a massive smile on his face. Frank walks toward the camera as the song plays.

LIAM MCCULLIGAN

(fading out)(softly)  
You'll reap what you sow.

Frank walks out of frame, and the camera zooms in on Liam.

At 00:17, Liam falls over into the sand and officially dies for the last time. The camera continues zooming in on Liam's corpse. His eyes are still open, and he still wears a smile.

INT. ACCETTOLA RESIDENCE - MANHATTAN - NIGHT - YEAR 2568 A.D.

At 00:35, we transition to a very dark penthouse. The camera pans through the dark penthouse, and approaches The Shadow's operation base. We can see countless artifacts throughout history in the penthouse, including Genghis Khan's sword, King Tut's crown, Julius Caesar's golden goblet, various bundles of jewelry, etc.

HIDDEN DETAIL: The walls appear to be made up of glass. There are numerous cracks in the foundation of the walls.

We then approach The Shadow's planning board. We can see various completed, x'd out missions posted on the board including Abraham Lincoln, Cleopatra, Jesus Christ, The Cretaceous Extinction event and many others.

We then see The Shadow preparing for his final mission. He is assembling all of his equipment. On the board we can see a Nazi swastika patch to signify his next mission.

Although we can't see his face, The Shadow has a noticeable demeanor of determination. The Shadow puts on his traveler watch, and walks out of frame. Once he walks away from the board, we can see a picture of Frank with a large bowie knife stabbed into his forehead.

INT. COMM ROOM - TRAVELER H.Q. - DAY - YEAR 2570 A.D.

At 01:33, we transition to Frank pricking his finger on the scanner to the comm room door. The security system evaluates his blood. Then after a few moments, his blood is accepted and the door opens for him.

Frank walks into the comm room with a look of sheer determination on his face. The comm room is completely empty and deserted.

At 01:51, we capture an iconic shot of Frank walking through the empty comm room.

He approaches the large monitor with the large purple sphere, and countless blue lines branching through it. The number of fabricated realities on the display are hundreds more than what we saw before.

We focus on Frank's determined face as he stares at the large monitor. We see a new reality appear on the monitor.

We cut back to Frank's determined face. Then at 02:21, Frank walks out of frame. Then the song ends at 02:26.

FADE TO:

INT. NUREMBERG RALLY - NUREMBERG, GERMANY - DAY - YEAR 1934 A.D.

We transition to Hitler's secretary, Martin Bormann, walking through an empty hallway while reading Joseph Goebbels written speeches.

Meanwhile, Adolf Hitler is giving one of his infamous speeches to the public just outside of the doors at the end of the hallway. A young 22 year old man named Wernher Von Braun runs into frame toward Martin Bormann.

**PARENTHETICAL DIALOGUE - Translate to German.**

WERNHER VON BRAUN

(excited)

(Mr. Bormann!? Mr. Bormann sir, may I trouble you for a moment!?)

Wernher Von Braun runs up to Martin Bormann while carrying a confidential blue folder.

MARTIN BORMANN

(welcoming)

(Ahh, Von Braun my boy! How wonderful it is to see you! You come bearing good news I assume?)

WERNHER VON BRAUN

(Yes sir, I bring you good news. Quite extraordinary actually...)

MARTIN BORMANN

(How is our beloved V-2 rocket coming along?)

WERNHER VON BRAUN

(Production is thriving Mr. Bormann. The blueprints are solid. We strive to exceed our leader's expectation's sir, but I've come to you bearing news of a new discovery that is far more extraordinary.)

MARTIN BORMANN (CONT'D)

(Well you have certainly sparked my curiosity. What news have you brought my dear boy?)

Wernher Von Braun opens the blue folder, and shows the classified document to Martin Bormann. Bormann's eyes widen in awe as he looks at the documents. Von Braun smiles.

MARTIN BORMANN (CONT'D)  
 (awe-stricken)  
 (Dear god.)

Bormann closes the folder in Von Braun's hands as he says...

MARTIN BORMANN  
 (Keep this document sealed at all times. You are not to show this to anybody with the exception of myself and the leader. That is an order.)

WERNHER VON BRAUN  
 (Yes sir.)

MARTIN BORMANN  
 (I shall personally propose this discovery to the leader immediately. Oh marvelous work my boy. You will be highly commended for this.)

Bormann's attention is suddenly stolen by a figure walking through the hallway. They look over to see The Shadow approaching Hitler's podium at the end of the hallway.

MARTIN BORMANN  
 (to The Shadow)  
 (Excuse me, you are trespassing in a restricted area and I order you to turn back immediately.)

The Shadow ignores his demand and continues approaching down the hallway. Bormann draws his Walther P38 pistol, aims it at The Shadow, and shouts...

MARTIN BORMANN  
 (Are you deaf!? Stop right where you are, and raise your hands high above your head!)

The Shadow stops walking and raises his hands into the air in a mocking way.

MARTIN BORMANN (CONT'D)  
 (I said high above your head god dammit!)



The Shadow ignores his demand and starts slowly walking toward Bormann. Bormann shouts...

MARTIN BORMANN (CONT'D)

(We have an intruder in the corridor! I need back up in...!)

The Shadow effortlessly, and nonchalantly quick draws his futuristic pistol, and shoots Martin Bormann with the thin and inconspicuous laser, killing him on impact (like a light switch). Wernher Von Braun is petrified. He trembles in fear as he stares at The Shadow.

The Shadow aims the pistol at Von Braun then gives him a gesture by tilting his head in a way that says 'Get the hell outta here'. Von Braun sprints away with the blue folder.

The Shadow holsters his pistol then continues toward the main doors at the end of the hallway. We follow The Shadow as he struts down the empty hallway. The sound of Adolf Hitler's speech, and the cheering audience grows as The Shadow approaches the doors.

After many moments of strutting, The Shadow suddenly stops in his tracks. He gives an ominous gaze upward. The camera then orbits around The Shadow to reveal Frank standing behind him with a futuristic pistol in his hand.

FRANK ACCETTOLA

I gotta admit, it really turns me on seeing you like this.

The Shadow slowly reaches his hands up to remove his mask.

Tension builds as The Shadow slowly removes his mask, to...

BIG FACE REVEAL!!! It is Frank's dead wife, Cecilia behind the mask. The battle hardened Cecilia has been The Shadow the entire time. Cecilia turns to Frank with a smirk.

CECILIA ACCETTOLA

(emotionless)

Took you long enough.

FRANK ACCETTOLA

Cecilia, you have to stop this. You don't know the consequences...

CECILIA ACCETTOLA

I know all about the consequences! Maybe you should have considered the consequences when you fucked me over!

FRANK ACCETTOLA

God dammit Cecilia, forget about that for a minute and think! Think about what you're doing! You have no idea what could happen! Nobody does!

CECILIA ACCETTOLA

No, no, you're right I don't. However I do have a reliable hypothesis.

FRANK ACCETTOLA

Please Cecilia. I beg you. Just let this go.

CECILIA ACCETTOLA

You're too late Francesco. The damage is irreparable. You know that just as well as I. I mean look at this. Look at all the progress we've made. It's extraordinary. Why should we stop now?

FRANK ACCETTOLA

I don't want to hurt you Cecilia.

CECILIA ACCETTOLA

(with a chuckle)

Don't be ridiculous, of course you do. You want to hurt me. You've always wanted to hurt me. You've always wanted nothing more than to watch me fail, because you can't even stomach the fact of losing. You hate the fact that I'm smarter than you. You hate the fact that I'm better than you, and you will, and always have done whatever it takes to win against me. Well guess what cocksucker, I'm winning this time.

Frank and Cecilia glare at each other for a moment.

FRANK ACCETTOLA

Considering that this match is you against space-time, then you leave me with no choice. So I'll do what I must.

They share intense eye contact as Cecilia says...

CECILIA ACCETTOLA

(with a smirk)

Game on.

Frank fires a laser at Cecilia, but she dodges it by spawning black holes, and jumping through them. Cecilia appears above Frank through a rip in space-time, and punches him very hard in the face. She jumps through another pair of black holes, and disappears. Frank touches his jaw and says...

FRANK ACCETTOLA

Fuckin' bitch.

Frank squints his eyes as he focuses on his surroundings. He then senses Cecilia appearing through a rip in space-time above his head.

Cecilia flies down at him while trying to perform an aerial kick, but Frank is quick to counter her. Frank grabs her by the leg, and throws her to the ground with great force.

Frank rapid fires the futuristic pistol at her, and she dodges it by scurrying around the floor. Cecilia jumps up, and sprints around Frank in a circle, dodging his gunshots.

Cecilia charges at Frank, grabs him by the gun wielding hand, grapples him, and forces him to the ground. Frank's pistol slides across the floor.

Frank and Cecilia engage in hand to hand combat. They are both very skilled in the art of combat, but Cecilia has the upper hand. Cecilia jumps up, and kicks Frank incredibly hard in the head, sending him into a daze.

Cecilia charges toward the doors, she draws her futuristic pistol, and goes to open the doors. Before she's able to open the doors, Frank travels through black holes. He appears behind her, screams, charges at her, and tackles her through the doors with great force. This disarms her, and sends her weapon flying across the stage.

The instance that the doors burst open, we reveal a massive landscape of Adolf Hitler giving his infamous speech to an audience of over 10,000 Nazi soldiers at The Nuremberg Rally. Hitler speaks energetically into five microphones.

**SUPER:** Nuremberg Rally - Nuremberg, Germany - 1934 A.D.

Frank and Cecilia continue fighting as Hitler gives his speech. Hitler's dialog will play throughout the scene, and overlap Frank and Cecilia's duel.

The thunderous applause from the audience can be heard occasionally at the high points of Hitler's speech.

ADOLF HITLER

(into microphones)(in German)

Der Bolschewizmus hat die Grundlagen unserer gesamten menschlichen Ordnung angegriffen, sowohl in Staat als auch in der Gesellschaft, die Grundlagen unserer Auffassung von Zivilisation, unseres Glauben und unserer Moral: Alle stehen auf dem Spiel! Wenn dieser Bolschewismus sich damit zufrieden geben wurde, diese Doktrin in einem einzigen Land zu fordern, dann konnten andere Lander nicht betroffen sein, aber sein oberstes Prinzip ist sein Internationalismus, und das bedeutet das Glaubensbekenntnis, dass diese Ansichten auf der ganzen Welt zum Triumph gefuhrt werden müssen, d. H., dass die Welt, wie wir sie kennen, auf den Kopf gestellt werden muss...!

Joseph Goebbels and Hermann Goring stand to the side of the stage. They look over and take notice to Frank and Cecilia's fierce brawl behind Hitler.

JOSEPH GOEBBELS

(What the devil is the meaning of this?)

Hermann Goring draws his *Walther P38* pistol as he shouts...

HERMANN GORING

(My leader look out!!! Behind you!!!)

Hitler pauses his speech, and glances back at Frank and Cecilia brutally fighting each other on the ground behind him. Hitler thinks for a moment, then turns back to the crowd and continues his speech with the same energy.

We then cut to Hermann Goring as he aims his *Walther P38* pistol at Frank and Cecilia.

Cecilia instantly springs up, and jumps into two black holes. Goring begins firing at Frank. Frank jolts away and dodges the gunshots.

We then see Cecilia appear behind Hermann Goring through a rip in space time. Joseph Goebbels looks frightened when he sees Cecilia. Cecilia approaches behind Goring. Goring has fired 5 shots at Frank.

IMPORTANT DETAIL: There are only two shots left in the *Walther P38* magazine.

Cecilia approaches behind Hermann Goring, and slices his throat open with a hunting knife. She takes his pistol, and travels through a new set of black holes.

We then cut to Frank who is on the ground to the left of Adolf Hitler. Frank looks up to see Cecilia approaching behind Hitler with Goring's pistol in her hand. Frank springs up and starts sprinting toward them.

We then capture an iconic shot of Cecilia approaching Hitler as he gives his speech, and behind them we can see Frank sprinting toward them in desperation.

With a sinister smile on her face, Cecilia extends the pistol at the back of Hitler's head, and pulls the trigger. Time begins to slow as the bullet travels through Hitler's head.

Time comes to a complete stop; time freezes in place as the bullet protrudes from the front of Hitler's head. Blood floats around the bullet from the bullet wound.

Simultaneously, as Cecilia shoots Hitler, we can see Frank leaping through the air with his hand extended out. He attempts to take the bullet for Hitler as he screams...

FRANK ACCETTOLA  
(dramatically)  
No...!!!

Frank time slows until Frank floats frozen in the air.

Everything in the scene freezes in place. The scene becomes deathly silent. We focus on the iconic shot of Hitler with the bullet protruding from his head, Cecilia aiming the gun with a sinister smile, and Frank attempting to leap through the air to take the bullet for Hitler.

After a few moments of dead silence, The camera slowly zooms in on Frank frozen in the air.

**Cue the song 'Scarborough Fair/Canticle' by Simon & Garfunkel.** (*Subject to change*)

The camera continues zooming in of Frank. Frank remains in focus until the camera slowly orbits around him to reveal the entire frozen scene.

The scene is assembled with Frank floating in the air, Cecilia aiming the gun, Hitler with the bullet protruding from his head, Joseph Goebbels panicking in the background

next to Goring's corpse, and the thousands of Nazi soldiers in the audience. Everyone and everything are frozen still.

At 00:34, on the lyric "She once was a true love of mine," the camera focuses on Cecilia as she aims the pistol with a sinister smile on her face.

INT. INT. COMM ROOM - TRAVELER H.Q. - DAY - YEAR 2570 A.D.

At 00:43, we transition to Frank from the previous scene as he stares at the monitor. He is in the empty room.

IN REVERSE, and IN NORMAL SPEED Frank walks backward from approaching the monitor.

INT. AOL WINTER WARMER - LONDON - EVENING - YEAR 2006 A.D.

At 01:00, IN REVERSE, and IN NORMAL SPEED we transition to the scene where Liam is at the music venue.

The scene plays IN REVERSE. We can see Frank and Liam appearing through two black holes. Liam sits back in the chair. Frank punching Liam's face plays in reverse. The cocktail appears in Liam's hand. Frank reverses backward, and we capture the iconic shot of the careless Liam enjoying the show. Simultaneously, Amy Winehouse can be seen performing on the stage behind them.

EXT. CRETACEOUS EXTINCTION EVENT - SUNSET - YEAR 65 MILLION B.C.

At 01:17, IN REVERSE, and IN NORMAL SPEED we transition to the scene where Frank killed Liam before engaging in a rampant pursuit through space-time.

We see Liam stand to his feet after being shot dead by Frank. The scene continues reversing. Liam talks to Olivia through his implant, and Frank approaches from behind him.

INT. EVERARDO'S APARTMENT - ROME, ITALY - NIGHT - YEAR 1973 A.D.

At 01:50, IN REVERSE, and IN NORMAL SPEED we transition to Frank and Everardo engaged in intellectual interrogation. The scene from earlier in the story plays in reverse.

The scene continues reversing until we see Everardo cooking the stir fry in his kitchen.

INT. ANITA'S APARTMENT - ROME, ITALY - NIGHT - YEAR 1973 A.D.

At 02:07, IN REVERSE, and IN NORMAL SPEED we transition to the scene of Liam getting dressed after having sex with Anita. Because the scene plays in reverse, it looks as if Liam is undressing next to Anita's bed.

HIDDEN DETAIL: we can see the symbol of the ancient key tattooed on Liam's right oblique.

The scene reverses until Liam lays in bed with Anita as she smokes a cigarette.

INT. RESTAURANT - ROME, ITALY - YEAR 1999 A.D.

At 02:24, IN REVERSE, and IN NORMAL SPEED we transition to the scene with Frank and Olivia arriving at their booth before having dinner.

The scene reverses as Frank and Olivia stand from their seats. The camera focuses on them walking backwards while begin escorted to the booth by the hostess.

INT. ACCETTOLA RESIDENCE - MANHATTAN - MORNING - YEAR 2567 A.D.

At 02:36, IN REVERSE, and IN SLOW MOTION we transition to the very first scene. We see Frank shoot Cecilia in the eyes with the mind erasing gun. Liam is standing behind them.

The scene continues reversing until...

At 02:49, on the lyric "She once was a true love of mine," the camera focuses on Cecilia as she gazes at Liam.

The song 'Scarborough Fair/Canticle' by Simon & Garfunkel fades out as we transition to ACT III.

### ACT III

INT. ACCETTOLA RESIDENCE - MANHATTAN - EVENING - YEAR 2567 A.D.

We transition to the camera zooming in on Frank and Cecilia sitting beside each other on the couch in their penthouse living room.

**SUPER:** Accettola Penthouse - 2567 A.D.

Frank and Cecilia's penthouse is a first class residence. The interior is very extravagant with only the most luxurious furniture and decor. The entirety of the walls consists of ultra high resolution monitors which creates a specific ambiance based on their command. The ambiance in the room is The Aurora Borealis.

Frank and Cecilia focus on a news broadcast in front of them as they engage in conversation. They do not look at each other as they engage in conversation. Frank is drinking a large glass of red wine, and Cecilia drinks a whiskey sour.

CECILIA ACCETTOLA

...You're missing the point  
Francesco. Jesus Christ, could you  
at least try and listen to me for  
once?

FRANK ACCETTOLA

I can hear ya.

CECILIA ACCETTOLA

Look at you guys. The league is  
spending millions of dollars,  
wasting countless hours and  
resources on these time travel  
studies, and for what? So you can  
find out what killed the dinosaurs?  
Or who REALLY killed Kennedy? It's  
bullshit. There's no logic to it. I  
believe that if we reintroduce  
antimatter into league studies,  
then we could push the boundaries  
to a point that humanities only  
ever dreamed of.

FRANK ACCETTOLA

Reintroduce it how exactly?

CECILIA ACCETTOLA

With black holes.

Frank shakes his head while staring at the news.

FRANK ACCETTOLA

(condescendingly)  
You're delusional.

CECILIA ACCETTOLA

Well I think my exam results will  
prove otherwise.

FRANK ACCETTOLA

You really think you passed?



CECILIA ACCETTOLA

There was not a single question on that exam that I wasn't able to answer.

FRANK ACCETTOLA

(sarcastically)

Well I cannot wait to see the results.

Cecilia looks intrigued while staring at the news.

CECILIA ACCETTOLA

How is that hypothesis delusional exactly?

FRANK ACCETTOLA

The shit is called antimatter for a reason honey. Black holes are nothing but matter. Even if we were able to harness it, which we can't..

CECILIA ACCETTOLA

But we could.

FRANK ACCETTOLA

Yet we can't. The point is that even if we were able to harness antimatter, you're talking about combining this substance with black holes. Even a fuckin' retard knows that if you mix those two things together, you'll be sending our entire reality into some ass backwards shit fucked realm that we'll have no way of getting ourselves out of. That's IF this project doesn't destroy the universe entirely. And honey, that's a big IF.

Cecilia sips her whiskey sour then says...

CECILIA ACCETTOLA

Well... I disagree.

FRANK ACCETTOLA

You disagree?

CECILIA ACCETTOLA (CONT'D)

I disagree. However, there's no sense in trying to explain the science to someone who's incapable of even entertaining the idea.

CECILIA ACCETTOLA (CONT'D)

In fact, I'd much prefer to propose this hypothesis to the REAL figures of authority once I'm admitted into the league.

FRANK ACCETTOLA

And what do you expect Olivia to make of this asinine hypothesis of your?

CECILIA ACCETTOLA

I think she'd be rather optimistic about the idea. Why should we be the ones to postpone the progress of humanity simply because one person is afraid of the risks that it might entail?

FRANK ACCETTOLA

I'm not suggesting that you're not onto something here. But I AM suggesting that going into this blindly is a bad idea, and I don't believe that pursuing this particular hypothesis is worth the risk.

CECILIA ACCETTOLA

Since when have you been the type to reject the progress of humanity?

FRANK ACCETTOLA

This isn't progress Cecilia. This is dangerous.

CECILIA ACCETTOLA

Time travel is dangerous. This is productive.

FRANK ACCETTOLA

(condescendingly)

Keep telling yourself that.

CECILIA ACCETTOLA (CONT'D)

And I cannot wait until I get to say 'I told you so'.

We can see Frank's expression become engulfed with passive aggression as they stare at the news. Before she sips her drink, Cecilia says...

CECILIA ACCETTOLA (CONT'D)

Then who knows, maybe I'll be the  
one to finally win that Nobel  
Prize.

Frank turns his head and glares at Cecilia for the first time in this scene. His face is blank. He is using passive aggression to hide the fact that he is absolutely furious.

Cecilia finished her whiskey sour. She holds her empty glass up to Frank, then turns to look Frank in the eyes and asks...

CECILIA ACCETTOLA

Could you make me another drink Mr.  
Nobel Prize winner?

Frank and Cecilia share intense and intimidating eye contact for a moment until Frank says...

FRANK ACCETTOLA

(passive aggressive)

Sure.

Frank takes her empty glass, and we follow him as he walks into the kitchen. Frank begins making her drink. We can see Cecilia sitting on the couch behind him.

Frank grabs a shaker from the counter, and fills it with ice. He pours in the whiskey, the simple syrup, and the lime juice. He shakes the shaker vigorously, and sets it aside.

Frank dumps the used ice into the sink, and fills her glass with fresh ice. He then pours the alcoholic mixture into the glass. While Cecilia speaks the next dialog, we watch Frank reach into his pocket.

He pulls out a pill that is a highly potent and very effective sedative. Frank drops the pill into her drink, and mixes it with her straw.

CECILIA ACCETTOLA

(from the couch)

It is not my intention to disparage  
your intellect Francesco. The work  
that you've accomplished over the  
years is paramount to anything ever  
accomplished in the league, and I  
could not be more proud of you for  
that. It's just that... I've just  
never been more certain about  
anything in my life, and I  
genuinely want you to be on board  
with me. All I ask is that you hear  
me out.

Frank tops the drink off with a curled orange peel, and a maraschino cherry as he says...

FRANK ACCETTOLA  
I'm listening.

CECILIA ACCETTOLA  
Would you at least consider the hypothesis if I presented it to you?

Frank sips his wine with an emotionless expression. He then takes her drink, and walks toward her as he says...

FRANK ACCETTOLA  
I would entertain this only because it's you sweetheart.

CECILIA ACCETTOLA  
(hopeful)  
You mean it?

Frank hands Cecilia the spiked whiskey sour as he says...

FRANK ACCETTOLA  
I'd do anything to make you happy.

CECILIA ACCETTOLA  
(genuinely)  
Thank you Francesco. This means a lot to me.

Frank sits on the couch beside Cecilia. Cecilia sips her spiked beverage, and looks impressed by the flavor.

CECILIA ACCETTOLA  
God damn Francesco, this is delicious! This is the best drink you've made yet!

Frank sips his wine then says with a smirk...

FRANK ACCETTOLA  
(suspiciously)(with a smirk)  
I'm glad you like it.

Cecilia drinks her spiked cocktail as they watch the news.

FADE TO:

Gracefully fade in the song 'Atlantis' by Donovan. (Subject to change)

We transition to about an hour later. Cecilia is passed out on the couch with the empty glass in her hand. She is in a heavily sedated deep slumber.

Frank looks at the unconscious Cecilia. He gently pushes her to make sure she's unconscious. Frank goes to his traveler watch and presses a series of buttons to change the scenery in the room to a serene beach-side ambiance.

Frank chugs the rest of his red wine. He sets the wine glass on the coffee table.

He then takes the empty glass from Cecilia's hand, and gently sets it down on the coffee table as Cecilia snores away on the couch. The song continues gracefully fading in.

Frank stands and walks over to a decorative vase on a stand. He places his hand behind the vase while staring at Cecilia.

At 01:06, Frank pushes the decorative vase off the stand. The vase shatters on the ground, and while staring at the unconscious Cecilia, Frank says...

FRANK ACCETTOLA (CONT'D)

Oops.

The song continues gracefully fading in as Frank walks into the kitchen. Frank examines the decorative porcelain dishes neatly placed on the dining room table. He picks up a ceramic bowl, and examines it ominously until...

At 01:47, in a fury fueled rage, Frank throws the porcelain bowl across the room.

The camera follows the porcelain bowl as it soars through the air, across the living room, passing Cecilia, until...

At 01:50, the porcelain bowl crashes on the wall, and shatters into tiny fragments. The song plays at maximum volume, and engulfs the scene.

The camera pans back through the living room, and past Cecilia.

We can hear Frank's enraged screams, and we can see numerous decorative dishes, and various kitchen utensils flying throughout the room.

We capture an iconic shot of Cecilia laying on the couch in a deep sedative fueled slumber as countless dishes, and utensils soar through the room around her.

We then focus on Frank as he engaged in a psychosis fueled rage by throwing several kitchen items throughout his penthouse. Frank is engaged in a psychotic breakdown as he destroys everything he comes in contact with.

At 02:29, we follow Frank as he rushes across the living room, and toward the fireplace. Frank grabs a iron fire poker to continue his rampage.

At 02:42, Frank rushes throughout the penthouse while carelessly flailing the iron poker around like a baseball bat. Frank uses the iron poker to smash and destroy everything in his path.

He destroys the ultra high definition walls in countless places. Each time he beats the electronic walls, it leaves a large crack in the screen, and electricity sparks through the cracks. The beach ambiance dissipates with every swing.

Frank also uses the iron poker to destroy countless vases, decorations, and electronic photo frames.

We capture a shot of a framed photo of Frank and Cecilia crashing on the ground.

Frank continues his psychotic rampage into the living room. In a fury and psychosis fueled rage, Frank points the iron poker at the sleeping Cecilia and screams...

FRANK ACCETTOLA (CONT'D)  
(enraged)(maliciously)  
Where's that Nobel Prize now you  
stupid bitch!?!

Frank screams as he throws the iron poker across the room. We follow the fire poker as it soars through the room, and sticks into the electronic screen wall.

The song continues as we cut to Frank. Frank rushes into the kitchen and frantically tears apart the drawers looking for a specific utensil. Frank grabs a fillet knife.

He uses the knife to slice his arm. Frank endures the pain with a look of sick satisfaction. Blood pours down his arm.

Frank then uses the fillet knife to slice his cheek, enduring the pain. He then slams the bloody knife onto the counter, and starts tearing apart the drawers again.

Frank grabs a meat tenderizer. He holds it up by his eye, and braces himself. After three preparation swings, Frank smashes the tenderizer into his eye with incredible force. Frank screams in pain...

FRANK ACCETTOLA (CONT'D)  
(psychotic)(malicious)  
Fuck!!!

While enduring the severe pain, Frank looks at Cecilia, and throws the tenderizer across the living room as he screams...

FRANK ACCETTOLA  
You see what you do to me you  
fucking cunt!?!

Frank grabs the bloody fillet knife and rushes toward the unconscious Cecilia with malicious intent. Frank places the bloody knife in her hand, and closes her hand to grip it.

FRANK ACCETTOLA  
Atta girl.

Frank stands to his feet, and embraces the psychotic rage. The camera orbits around and above him as he looks to the ceiling and screams with primal rage...

FRANK ACCETTOLA  
Ahh...!!!

The song 'Atlantis' by Donovan cuts out as we transition to the next scene.

CUT TO:

We cut to the bloody and beaten Frank rushing to his front door roughly an hour later. Frank opens the door to see a group of law enforcement officers and paramedics.

The first responders rush in his penthouse to investigate the destruction. Frank points at Cecilia and says...

FRANK ACCETTOLA  
She's over there.

The paramedics tend to the unconscious Cecilia, and take the bloody knife from her hand. The law enforcement officers use their watches to photograph the destruction. One law enforcement officer photographs Frank's bruises and lacerations as he asks...

POLICE OFFICER 1  
Are you alright sir?

FRANK ACCETTOLA  
Yeah... yeah, I'll be fine.

One of the paramedics who is tending to Cecilia looks up suspiciously at Frank and asks...

PARAMEDIC  
Did you sedate her?

FRANK ACCETTOLA  
No she did that to herself.

The officer holds up a healing syringe to Frank and asks...

POLICE OFFICER 1  
You mind if I...?

FRANK ACCETTOLA  
No, please.

The officer injects the syringe into Frank's neck. We then see all of his wounds heal, and bruises fade away.

Frank looks over to see the paramedics wheeling the unconscious Cecilia out of the penthouse on a stretcher.

FRANK ACCETTOLA  
Woah, wait... where are you taking her?

POLICE OFFICER 2  
We're taking her to the nearest hospital for a drug screening, and psych evaluation.

FRANK ACCETTOLA  
Well which hospital? I need to know where you're taking her.

POLICE OFFICER 3  
We'll be sure to inform you once we verify her precise location.

FRANK ACCETTOLA  
(suspicious smirk)  
Thank you.

All of the law enforcement officers and paramedics exit Franks penthouse with Cecilia.

INT. PSYCHIATRIC UNIT - HOSPITAL - NIGHT - YEAR 2567 A.D.

We cut to an overhead shot of Cecilia tightly restrained onto a flatbed as she's wheeled down the hallway of a hospital. Cecilia cries, panics, and struggles to break free from the restraints. She is connected to an IV to clean the drugs from her blood. She is very confused and agitated.



**SUPER:** Psychiatric Hospital - 2567 A.D.

**PARENTHETICAL DIALOGUE - Translate to Italian.**

CECILIA ACCETTOLA  
 (crying)(hysterical)  
 (Let me out of this! Can you  
 fucking hear me!? I said let me out  
 of this god dammit!)

The doctor and nurses continue wheeling her down the hallway  
 as the doctor says...

DOCTOR  
 Give her an injection to calm her  
 down.

Cecilia cries desperately in frustration.

CECILIA ACCETTOLA  
 (No, no! Please you've gotta listen  
 to me! I don't belong here! I'm not  
 crazy!)

The nurse injects Cecilia with a sedative as she shouts...

CECILIA ACCETTOLA  
 (No, stop! No! Please! You can't do  
 this to me! You can't do this to  
 me!!!)

The doctor and nurses wheel her down the hallway.

INT. WAITING ROOM - HOSPITAL - MORNING - YEAR 2567 A.D.

We transition to Frank waiting anxiously in the waiting  
 room. After a few moments of his fake anxiety, the doctor  
 walks in and approaches him.

FRANK ACCETTOLA  
 How is she?

DOCTOR  
 She's calm Dr. Accettola. We have  
 her sedated.

FRANK ACCETTOLA  
 (false worry)  
 Is that a... is that a good thing?

DOCTOR

We're monitoring her very closely.  
Does Cecilia have a history of drug  
abuse?

FRANK ACCETTOLA

Drug abuse? No. Not to my  
knowledge, no. Well... she did have a  
run in with opioids as a teenager,  
but she overcame that years ago.

DOCTOR

Your wife had a frightfully large  
dose of cholonovan in her blood. A  
lethal dose Francesco. She almost  
died. Now while she was coherent,  
she had claimed that she's never  
abused drugs before. But at the  
same time, she doesn't recall any  
of the events from last night.

FRANK ACCETTOLA

(inquisitively)

Okay?

DOCTOR

We'll need to run some more tests.  
An MRI is necessary to say the  
least, and I also recommend a  
thorough CAT scan.

FRANK ACCETTOLA

(fake concern)

Why? What for?

DOCTOR

(with a sigh)

Dr. Accettola... I fear that Cecilia  
may be suffering from a severe case  
of paranoid schizophrenia.

FRANK ACCETTOLA

Are... are you serious?

DOCTOR

All of her symptoms point to this  
diagnosis, but we won't know for  
sure until we run some more tests.  
Now considering that you are her  
legal power of attorney, I require  
your authorization to run these  
tests.

The doctor hands Frank a set of electronic waivers to sign.  
Frank signs them as he says...

FRANK ACCETTOLA

Yeah... yeah, of course. But what uh...  
Has she said anything to you?

DOCTOR

Cecilia has these delusions that  
somebody is attempting to frame her  
in order to impair her work.

Frank hands the electronic waivers to the doctor as he asks...

FRANK ACCETTOLA

How long will she be staying here?

DOCTOR

Until we can find a proper  
prescription that will help her  
with these delusions.

FRANK ACCETTOLA

Well can I... can I see her?

DOCTOR

You most certainly can sir. Given  
that she's awake of course. Right  
this way.

Frank follows the doctor into the psychiatric unit.

INT. PSYCHIATRIC UNIT - HOSPITAL - MORNING - YEAR 2567 A.D.

We cut to Frank and the doctor approaching a sealed door in  
the psychiatric unit. The doctor unlocks the sealed door,  
and lets Frank enter.

Frank sees Cecilia sitting and facing the corner in a  
hospital gown while anxiously biting her nails.

FRANK ACCETTOLA

Hi honey.

CECILIA ACCETTOLA

Francesco? Oh Francesco grazie a  
dio!

Cecilia rushes to Frank, and gives him a big hug.

FRANK ACCETTOLA

How are you feeling?

CECILIA ACCETTOLA  
 (crying)(frightened)  
 (My love. What the hell is going  
 on?)

FRANK ACCETTOLA  
 I... I don't know baby. I don't know.

CECILIA ACCETTOLA  
 (Why is this happening?)

FRANK ACCETTOLA  
 You're sick sweetheart. You're very  
 sick. It's a neurological disease.  
 You can't control it.

Cecilia looks betrayed as she backs away from Frank.

CECILIA ACCETTOLA  
 (angry)(devastated)  
 No... don't do that. Don't you do  
 that! I am not crazy! You know I'm  
 not crazy!

FRANK ACCETTOLA  
 Look, the doctor's just gonna run  
 some tests, and you'll be out of  
 here in...

CECILIA ACCETTOLA  
 I am not taking any fucking  
 tests!!!

FRANK ACCETTOLA  
 God dammit Cecilia! What's it gonna  
 hurt!? If they don't find anything,  
 then great! But if they do, then  
 you will need help! These people  
 can help you!

CECILIA ACCETTOLA  
 (betrayed)  
 I can't even fucking believe you.

FRANK ACCETTOLA  
 Cecilia, baby, please don't...

CECILIA ACCETTOLA  
 Bastardo. You think I'm crazy,  
 don't you? Don't you!?

FRANK ACCETTOLA  
 No I don't think you're crazy. I'm  
 just worried about you...

CECILIA ACCETTOLA  
You think I'm crazy. You REALLY  
think I'm crazy.

FRANK ACCETTOLA  
Just let them do the tests honey,  
and you'll be out of here in no  
time. I will be waiting right here  
for you...

A couple of nurses enter the room with medications. Cecilia looks betrayed and devastated as she glares at Frank.

NURSE  
Alright Cecilia, it's time for you  
to get some rest.

CECILIA ACCETTOLA  
(I can't even believe what I'm  
hearing. I trusted you. I trusted  
you, and you betray me.)

Cecilia backs into a corner. The nurses surround her with medications. Frank goes to exit the room as he says...

FRANK ACCETTOLA  
(I'm coming back for you Cecilia.  
I'll be back for you first thing  
tomorrow.)

Frank exits the room. Cecilia tries to charge through the nurses to escape, but the nurses grab her as she shouts...

CECILIA ACCETTOLA  
No! Francesco! You can't leave me  
here!

We capture a shot of Frank exiting the room. Cecilia can be seen behind him. She is being restrained by the nurses. The nurses inject her with a potent sedative as she shouts...

CECILIA ACCETTOLA  
(You can't leave me here!!!)

The door slams closed as Frank exits the room.

INT. LIAM'S APARTMENT - IRELAND - EVENING - YEAR 2567 A.D.

We transition to Liam sitting at the desk in his bedroom. Liam is studying the vast amounts of research and theories regarding time travel.

We can see a stack of several of Frank's published books about time travel. Liam is clearly obsessed with Frank.

**SUPER:** Liam's Apartment - 2567 A.D.

We can see Liam's newly issued traveler watch beside him as he studies. Liam lives with his grandmother. They live in a very small, and poverty stricken apartment.

Liam's bedroom is very cluttered. He has piles of clothes, garbage, and countless study material in his bedroom.

We can see Frank on the futuristic television interviewing with Jonathan Cutter. Liam continues studying Frank's work as Frank's interview plays in the background.

FRANK ACCETTOLA (O.S.)  
 (on the television)  
 ...I get that. I hear what you're saying, and I hate to break it to you,

FRANK ACCETTOLA (O.S.)(CONT'D)  
 ...but the pursuit of discovering parallel universes is not on our list of priorities at the moment.

JONATHAN CUTTER (O.S.)  
 (on the television)  
 My apologies Dr. Accettola. I just don't understand why you wouldn't want to pursue parallel universes. Your institution has already come this far. Why stop now?

FRANK ACCETTOLA (O.S.)  
 Look Jonathan, I would love nothing more than to entertain the idea of parallel universes, but the league already has too much on our plate considering that we have to clean up our ancestors mess.

Liam writes a dissertation while listening to Frank's interview with Jonathan Cutter.

JONATHAN CUTTER (O.S.)  
 What mess is that exactly?

FRANK ACCETTOLA (O.S.)  
 Well the countless time loops they made for starters. Our ancestors were reckless. Fabricated thousands upon thousands of realities.

FRANK ACCETTOLA (O.S.)(CONT'D)  
 Establishing this debt to the  
 space-time continuum that we have  
 to pay for.

JONATHAN CUTTER (O.S.)  
 Well I'm sure they weren't aware of  
 the consequences at the time.

FRANK ACCETTOLA (O.S.)  
 Whether they were aware of the  
 consequences or not doesn't matter.  
 I will admit that ever since Dr.  
 Bonham's authority was put into  
 place, she allowed me to establish  
 the necessary regulations, and  
 since these regulations took effect  
 the fabrications have been dwindled  
 down to a bare minimum. If not non  
 existent, but we still have to  
 discover a way to alleviate the  
 existing fabricated realities.

JONATHAN CUTTER (O.S.)  
 How do you suggest that you'll  
 repair these time loops?

FRANK ACCETTOLA  
 Well the remedy remains unclear.  
 However, we do have speculations.  
 But nevertheless there is still a  
 long and arduous journey ahead of  
 us. Which is why we don't have the  
 time nor the resources to pursue  
 parallel universes.

DING!!! We hear a loud bell sound from a futuristic device  
 that resembles a microwave. Liam rushes over to the device,  
 and opens it to reveal a teleported fast food meal.

Liam takes his meal, then sits back at his desk. He takes  
 the burger out of the bag, takes a bite, and is instantly  
 impressed by the flavor. Liam looks intrigued as he thinks  
 to himself while eating.

LIAM'S GRANDMOTHER (O.S.)  
 (from the living room)  
 Liam!?

LIAM MCCULLIGAN  
 What is it Nana!?

LIAM'S GRANDMOTHER (O.S.)  
 Come into the TV room!

Liam sets down his meal, and rushes into the living room.

We cut to Liam rushing into the living room. He approaches his grandmother who is sitting on a couch while watching the news on the TV. Liam's grandmother points at the TV.

LIAM'S GRANDMOTHER

Look.

Liam looks at the TV to see Frank on breaking COG news. The broadcast is captioned 'Wife of Francesco Accettola Found Dead'. Liam looks perplexed as he sees Frank being escorted into The League Headquarters by security while avoiding the vicious vulture-like paparazzi.

COG NEWS

(on the television)

Cecilia Accettola, wife of renowned astrophysicist, Dr. Francesco Accettola, was found dead in their Manhattan penthouse last night...

LIAM'S GRANDMOTHER

Don't you know that guy...?

LIAM MCCULLIGAN

Shh.

Liam talks to the TV by saying...

LIAM MCCULLIGAN

Volume 70 percent.

The volume raises on the TV, and they both pay close attention to the breaking news.

COG NEWS

We have reason to believe that her cause of death was a self inflicted gunshot by a Traveler League issued laser powered firearm. A weapon that can only be acquired with highest security clearance in The Bonham Foundation. Cecilia's death is set to be ruled as suicide, but many questions remain unanswered as the investigation continues...

LIAM MCCULLIGAN

(awe-stricken)

Holy shit.

The news anchor listens to a report through her head piece.



## COG NEWS

This just in ladies and gentlemen, we have just received word that Dr. Francesco Accettola has been placed under arrest for the first degree murder of Cecilia Accettola. Dr. Accettola will remain in police custody as the forensic analysis of Cecilia's death continues. We will keep you informed of any developments to the story leading to Dr. Accettola's trial, here on C.O.G. News.

With his eyes fixed perplexed on the TV, Liam says...

LIAM MCCULLIGAN  
(shocked)(intrigued)  
I'll be right back Nana.

Liam rushes to his room.

LIAM'S GRANDMOTHER  
Okay honey.

INT. ACCETTOLA RESIDENCE - MANHATTAN - NIGHT - YEAR 2567 A.D.

We transition to Cecilia sitting on her knees in the dark, and still destroyed penthouse. She waits for Frank to arrive as she faces the front door on her knees.

After a few moments, Cecilia looks up at the front door as we hear Frank arrive. Frank enters his dark penthouse, and turns on the lights to see Cecilia waiting on her knees.

CECILIA ACCETTOLA  
(depressed)(mentally broken)  
I found these in your jacket.

Frank is speechless. He looks frightened as he sees Cecilia hold out a pill of cholonovan in one hand, and Frank's league issued futuristic handgun in her other hand.

CECILIA ACCETTOLA  
Cholonovan?

Frank slowly and carefully approaches Cecilia as he says...

FRANK ACCETTOLA  
(frightened)  
Cecilia, sweetheart, I need you to give me that gun okay?

HIDDEN DETAIL: Liam can vaguely be seen looking in the room through the sliding glass door while sitting on the patio.

CECILIA ACCETTOLA  
How could you do this to me? Why  
would you do this to me?

FRANK ACCETTOLA  
Cecilia... just give me the gun okay?  
We can talk about this...

Cecilia lashes out by shouting...

CECILIA ACCETTOLA  
(ferociously)(livid)  
No!!! I'm done talking! I've got  
nothing to say to you, you piece of  
shit!

FRANK ACCETTOLA  
(petrified)  
Look Cecilia... I can... have uh... have  
you taken your medications?

Cecilia looks disgusted as she aims the pistol at Frank...

CECILIA ACCETTOLA  
You diabolical bastard. I should  
fucking kill you. I should fucking  
kill you! You want me to do it!?  
Huh!? Do you want me to kill you!?

Cecilia aims the pistol under her chin as she shouts...

CECILIA ACCETTOLA  
You want me to kill myself!?! Which is  
it!?!?

FRANK ACCETTOLA  
(desperate)(begging)  
Cecilia, stop this! This is crazy!

Cecilia starts laughing manically while crying.

CECILIA ACCETTOLA  
(laughing)(crying)  
Yeah... This is crazy. This is REAL  
fucking crazy. You want me to be  
crazy.

FRANK ACCETTOLA  
(desperate)(crying)  
No baby, I don't. I really don't...

CECILIA ACCETTOLA  
Do you want me to be crazy? You  
want me to be crazy?

FRANK ACCETTOLA  
(crying)  
No baby, please...

CECILIA ACCETTOLA  
(furiously)(mentally broken)  
You want me to be fucking crazy!?  
Well guess what, your wish has just  
been fucking granted!!!

ZZZ! In an instant, Cecilia points the futuristic pistol under her chin, and fires, killing her on impact. Turning her life off like a light switch.

In a devastated sense of hysteria, Frank sprints over to Cecilia's dead body while shouting...

FRANK ACCETTOLA  
(devastated)(hysterical)  
No, no, no, no, no, no, no!

Frank immediately starts grieving for her. He holds her dead body in his arms as he shouts...

FRANK ACCETTOLA  
What did you do!? Oh no baby, what  
did you do!?!

EXT. PATIO - ACCETTOLA RESIDENCE - NIGHT - YEAR 2567 A.D.

We cut to Liam sitting on the patio while watching Cecilia's suicide. He turns away from the scene while exhaling a deep breath of pure shock. He is petrified by what he witnessed.

We can see Frank through the sliding glass door. He desperately attempts to revive Cecilia with CPR to no avail.

FRANK ACCETTOLA (CONT'D)  
(inside the penthouse)  
No baby! No baby, please...!!!

The camera zooms into the penthouse and toward Frank.

INT. ACCETTOLA RESIDENCE - MANHATTAN - NIGHT - YEAR 2567 A.D.

In one last desperate effort Frank screams out at the ceiling to anyone listening...

FRANK ACCETTOLA (CONT'D)  
 (frantic)(desperate)  
 Help me!!! Help me!!! Help me...!!!

INT. TRAVELER LEAGUE ACADEMY - DAY - YEAR 2567 A.D.

We transition to Cecilia waiting patiently in the admissions line of The Traveler League Academy Finishing School.

**SUPER:** Traveler League Academy - 2567 A.D.

The secretary hands a man a sealed envelope then shouts...

SECRETARY

Next!

Cecilia optimistically approaches the desk.

SECRETARY

Name and exam number?

CECILIA ACCETTOLA

Cecilia Accettola, exam 2071-B.

The secretary hands Cecilia a sealed portfolio.

SECRETARY

Best of luck.

CECILIA ACCETTOLA

(excited)(nervous)

Thank you.

We follow Cecilia as she walks across the room, and sits down alone at a bench. Cecilia gazes at the sealed portfolio with severe anxiety. She is hesitant to open it. Her leg shakes vigorously from anxiety.

After a few moments, Cecilia takes a deep breath, gains the courage, and tears open the portfolio. Her leg trembles even more vigorously from the severe anxiety.

Cecilia pulls out her exam scores. She grows an enormous smile on her face as she sees that she got a perfect score. 100%. She didn't miss a single question. Cecilia giggles with joy. Cecilia continues giggling gleefully as she turns the page to see her denial letter.

She continues giggling as she reads the denial letter. She then sees her background check where her admittance to the psychiatric hospital is highlighted. Cecilia's gleeful laughter gracefully transitions into devastated crying.

Cecilia crumbles the papers in her hands as she cries profusely, hysterically, and remorsefully.

LIAM MCCULLIGAN (O.S.)

Excuse me...

Cecilia looks up in a fright to see Liam approaching her.

LIAM MCCULLIGAN

Can I bug you for a minute?

CECILIA ACCETTOLA

No you can't.

LIAM MCCULLIGAN

But...

Cecilia rushes away from Liam as she says...

CECILIA ACCETTOLA

Leave me alone.

LIAM MCCULLIGAN

Hey, now wait a second...!

Cecilia continues rushing away as she shouts...

CECILIA ACCETTOLA

I said leave me alone!

In one last effort to steal her attention, Liam shouts...

LIAM MCCULLIGAN

Maybe I just wanted to tell you that a woman as beautiful as you shouldn't be so upset that you didn't get accepted!

Cecilia stops dead in her tracks. She looks back at Liam curiously and asks...

CECILIA ACCETTOLA

What did you just say?

LIAM MCCULLIGAN

I said a woman as beautiful as you shouldn't be...

Cecilia approaches Liam as she asks...

CECILIA ACCETTOLA

Who the hell are you?

Liam and Cecilia stand face to face.

LIAM MCCULLIGAN

My name's Liam. I solve problems. Now I was having a very good day until I saw you soaking yourself in tears on that bench over there. That's a problem for me, and I'm hoping to solve that problem by making sure that you know that you shouldn't be so upset just because you failed some silly little test.

CECILIA ACCETTOLA

I didn't fail.

LIAM MCCULLIGAN

No? Then what's the problem?

Cecilia hands Liam her portfolio to Liam. Liam examines her test, and test scores. He becomes thoroughly impressed.

LIAM MCCULLIGAN

(amazed)(impressed)  
Holy shit, this is incredible. I've never seen a perfect exam before. Are these really your scores?

CECILIA ACCETTOLA

Yes. This is really me, and those are really my scores.

LIAM MCCULLIGAN

Why the hell would they not accept you? This is implausible.

CECILIA ACCETTOLA

Turn the page.

Liam looks at her background check and says...

LIAM MCCULLIGAN

Oh...

Liam looks Cecilia in the eyes, studies her, and says...

LIAM MCCULLIGAN

You don't seem all that crazy to me.

CECILIA ACCETTOLA

Apparently the psychiatrist believes otherwise. They couldn't even diagnose me with anything.

LIAM MCCULLIGAN

Can't you fight this? There has to be some way to...

CECILIA ACCETTOLA

I've already tried. It's an impossibility. Any signs of mental illness, no matter how innocuous it may be, bars you from any affiliation with the league. In other words I'm screwed.

LIAM MCCULLIGAN

Well shit...

Cecilia takes her portfolio back. She glares Liam curiously in the eyes. Liam looks her in the eyes with confusion, and nervousness. They share eye contact for a few moments.

CECILIA ACCETTOLA

Do you really think I'm beautiful?

LIAM MCCULLIGAN

Well no matter how many tears you shed, you're still the best looking woman in this room. I can tell you that much.

Cecilia giggles.

LIAM MCCULLIGAN

There's a smile.

Cecilia gazes Liam curiously in the eyes.

CECILIA ACCETTOLA

What'd you say your name was again?

INT. ACCETTOLA RESIDENCE - MANHATTAN - NIGHT - YEAR 2567 A.D.

We cut to Liam pissing in the toilet of the bathroom in the master bedroom of Frank's penthouse. Liam is shirtless and wearing gray sweatpants.

Liam goes to flush the toilet, but before he flushes, we see a diamond ring bounce off the wall, and land in the piss filled toilet. Liam turns to look into the master bedroom to see Cecilia laying on the bed wearing only a robe.

LIAM MCCULLIGAN

(with a smirk)(impressed)  
With the trick shot.

Cecilia giggles happily on the bed. Liam flushes the toilet, immediately runs, jumps onto the bed, and kisses Cecilia.

We then capture a shot of Cecilia's wedding ring being flushed down the piss filled toilet.

We cut to an hour later. We see Liam and Cecilia laying naked in the bed together. Cecilia smokes a cigarette. Liam then takes the cigarette from her, and takes a drag. They share this cigarette throughout their conversation.

CECILIA ACCETTOLA  
(laughing)(happy)  
You wanna talk about crazy? You're fuckin' crazy.

LIAM MCCULLIGAN  
Everybody's crazy sweetheart.  
There's no such thing as normal.

CECILIA ACCETTOLA  
Well considering the circumstances,  
I might just have to take you up on  
that offer.

LIAM MCCULLIGAN  
Now that's what I like to hear.  
Just give it some thought.

Liam looks at Cecilia with a smile as he asks...

LIAM MCCULLIGAN  
Who knows what could happen, right?

CECILIA ACCETTOLA  
Liam... what can you tell me about  
antimatter?

LIAM MCCULLIGAN  
Well I can tell you I don't know a  
god damn thing about it. Why?

CECILIA ACCETTOLA  
Are you aware of it's existence?

LIAM MCCULLIGAN  
(chuckling)  
Now I am. Shit. What is it baby?

CECILIA ACCETTOLA  
Well us as humans, physical beings  
are comprised of matter right?



LIAM MCCULLIGAN

Right.

CECILIA ACCETTOLA

Our entire physical infrastructure is comprised of billions to the unknown power of positive protons, subatomic neutrons, and positive electrons. Which is what makes us matter.

LIAM MCCULLIGAN

Uh-huh...

CECILIA ACCETTOLA

Well antimatter is the polar opposite of matter. Antimatter is a substance that is comprised of negative protons, and positive neutrons.

LIAM MCCULLIGAN

That sounds frightening.

CECILIA ACCETTOLA

Very frightening, and very dangerous to those who are not careful. However, this substance has been utilized in the past when humanity first discovered interstellar travel. Antimatter was the key ingredient that gave those American star ships the ability to travel through space at speed that exceeded the speed of light exponentially.

LIAM MCCULLIGAN

Yes, I'm aware.

CECILIA ACCETTOLA

The problem is that since then, antimatter has been outlawed, leaving no living being with the ability to obtain this substance.

Cecilia inquisitively asks Liam..

CECILIA ACCETTOLA

Would you like to hear this hypothesis of mine?

LIAM MCCULLIGAN

You bet your sweet ass I do.

Cecilia becomes excited. She puts the cigarette out in the ashtray, and stands onto her knees while covering her naked body with the sheet.

CECILIA ACCETTOLA

(excited)

Okay. So you know that the league utilizes black holes as an apparatus to study time travel. Now for some infatuous reason, the league feels the need to limit their trails to the study of time travel. Okay Liam, hear me out because this is where it gets interesting. So we know that black holes are strictly comprised of positive protons and negative electrons, and we now know that antimatter is the polar opposite consisting of negative protons and positive electrons. Now tell me Liam, what do you think would happen if we put these two beasts together?

Liam does a motion with his hands as he shouts...

LIAM MCCULLIGAN

(explosion sound)

Bshgwershher!!!

CECILIA ACCETTOLA

Exactly! Exactly. Okay so this is my hypothesis. Here it comes. Are you listening? Okay. If we were to devise a way to harness this antimatter. And not only harness it, but concentrate it. Concentrate it and ignite it through a black hole at speeds exceeding the speed of light. Fast enough in fact, that those positive and negative protons, and negative and positive electrons would not only cease to make contact, but magnetically reflect off of one another, thus creating a portal. Liam... I have reason to believe that this portal would open the door to an alternate universe.

LIAM MCCULLIGAN

(blown away)

Woah.

CECILIA ACCETTOLA

We already know that parallel universes exists. But Liam you'd better believe me when I tell you that more than anything in my life, I strive to discover how to travel to them. And with everything that I believe in my life, there is nothing that I'm more certain of then this being the way to do it.

Liam is speechless as he gazes at Cecilia with a jaw dropped expression.

CECILIA ACCETTOLA

You see time travel is dangerous. It's selfish, and it's not teaching us a god damn thing. But parallel universes are dramatically more sufficient. I mean who knows what's waiting for us out there?

Cecilia looks at the speechless Liam and asks...

CECILIA ACCETTOLA

So... What do you think?

LIAM MCCULLIGAN

(amazed)(speechless)

I think you are the smartest woman that I've ever met in my entire life.

Cecilia kisses Liam passionately on the lips. They lay back into the bed together. Cecilia then gazes Liam lovingly in the eyes and says...

CECILIA ACCETTOLA

I think I'm falling in love with you.

LIAM MCCULLIGAN

(mildly concerned)

You are?

CECILIA ACCETTOLA

I think so.

LIAM MCCULLIGAN

(under his breath)

Oh shit.

CECILIA ACCETTOLA (CONT'D)

What do you mean 'oh shit'?

Liam sits on the edge of the bed and starts getting dressed.

CECILIA ACCETTOLA (CONT'D)  
You just made love to me five  
minutes ago. What's the problem?

LIAM MCCULLIGAN  
The problem is that you're married...

CECILIA ACCETTOLA  
What you mean Frank? Liam I already  
told you he's a scumbag. Frank is  
selfish. He's disturbed, he's  
neurotic, and lord knows he doesn't  
touch me anymore.

Liam looks resistant as he continues getting dressed.

CECILIA ACCETTOLA  
I just... I feel like you understand  
me, and I thought that we may be  
able to take this somewhere you  
know?

LIAM MCCULLIGAN  
Cecilia, I don't even understand  
myself. I don't understand much at  
all truth be told. But what I do  
understand is that you have to be  
able to take care of yourself  
before you can take care of anyone  
else, and honey I am far from being  
able to take care of myself.

CECILIA ACCETTOLA  
Well I can take care of myself, and  
I can take care of you too.

LIAM MCCULLIGAN  
Cecilia, I like you. I really do,  
but there is A LOT that we should  
take into consideration with this.

Cecilia becomes distraught as she watches Liam get dressed.

CECILIA ACCETTOLA  
(discouraged)  
It's because I'm old isn't it?

LIAM MCCULLIGAN  
You're not old...

CECILIA ACCETTOLA  
Yes I am. You're twenty two, I'm  
thirty eight. That's old to you.

LIAM MCCULLIGAN  
Yet you don't look a day over  
twenty five.

Cecilia remains silent as she watches Liam get dressed.

CECILIA ACCETTOLA  
So you don't see any chance of us  
being together?

Liam turns to Cecilia, touches her hand, looks in her eyes...

LIAM MCCULLIGAN  
I'm afraid that our two destiny's  
end only in heartbreak.

Liam passionately kisses Cecilia's hand then says...

LIAM MCCULLIGAN  
Take care of yourself Cecilia.

Cecilia watches as Liam goes to exit the room.

CECILIA ACCETTOLA  
Am I ever going to see you again?

Liam turns and looks at her.

LIAM MCCULLIGAN  
(with a smirk)  
I think you just might.

Liam exits the room leaving Cecilia all by her lonesome.

EXT. DOWNTOWN BOSTON - NIGHT - YEAR 2026 A.D.

We transition to Frank walking down an empty street in  
downtown Boston, Massachusetts.

**SUPER:** Boston, Massachusetts - 2026 A.D.

Frank appears agitated, and depressed. This is only hours  
after he was found Not Guilty for the murder of Cecilia.  
Frank then turns, walks down a dark alleyway, and walks into  
a hole-in-the-wall bar.

INT. IRISH PUB - DOWNTOWN BOSTON - NIGHT - YEAR 2026 A.D.

We transition to Frank sitting alone at a dimly lit bar, and drowning his sorrows in liquor. The bartender serves him a double shot of vodka. We see a strange Irish man sitting at the bar. The man watches as Frank downs the double shot.

Frank taps the counter to order another double shot. The bartender serves him. The Irish man gets up and sits himself closer to Frank. Frank lifts the shot up to his mouth with a disdainful and resistant expression on his face.

IRISH MAN

You mind if I buy you a drink?

Frank takes the shot then says...

FRANK ACCETTOLA

Go coop your chickens some place else patty boy. I don't swing that way.

The Irish man chuckles then places an order.

IRISH MAN

Bar man, can I get another pint of *Ohara's*, and as for my Italian companion here, he'll have a double shot of your barrel aged *Jameson*.

Frank and the Irish man share uncomfortable silence as the bartender prepares their drinks. After a few moments, the bartender serves their drinks. The Irish man raises his glass to Frank and says...

IRISH MAN

Cheers.

Frank cheers with him, then downs his double shot. The Irish man sips his brew while looking curiously at Frank. Frank looks unamused as he remains silent.

IRISH MAN

I know that look. I know how you feel.

FRANK ACCETTOLA

Do you?

IRISH MAN

Oh yeah, I know exactly how it feels.

FRANK ACCETTOLA  
How what feels?

IRISH MAN  
Life. I know what it feels like  
when life chews you up, and spits  
you out like moldy tobacco.

FRANK ACCETTOLA  
Buddy you don't know the half of  
it.

IRISH MAN  
Oh but I do. Now let me guess...

The Irish man studies Frank as he says...

IRISH MAN  
It's a woman. She broke your heart.  
No... you lost a woman. A woman very  
close to you. Without any warning,  
god just came down from heaven and  
took her away. Your wife was it?

FRANK ACCETTOLA  
What're you some kind of psychic?

IRISH MAN  
That wedding ring gave it away.

Frank remains silent and looks unamused. The Irish man  
orders Frank another double shot.

IRISH MAN  
(to the bartender)  
Another round for him please.

The bartender prepares Frank's double shot.

IRISH MAN  
(to Frank)  
My wife died two years ago.  
Leukemia.

FRANK ACCETTOLA  
Sorry to hear that.

IRISH MAN  
Yeah... I am too. With time, you  
might find that it gets easier, but  
it never gets better.

The bartender serves Frank his double shot.

FRANK ACCETTOLA

Look I don't need you buying me drinks, alright? And I don't need your company.

IRISH MAN

Maybe I'm the one who's in need of company. You ever think about that? Then I see you sitting here in the dead of night, drowning your sorrows in liquor makes me think 'hey, maybe this guy's life is just as fucked up as mine'.

FRANK ACCETTOLA

Maybe it is.

The Irish man raises his glass to Frank and says...

IRISH MAN

To the widowed life.

Frank cheers with the Irish man then downs his double shot. The Irish man sips his brew. Frank is incredibly drunk, depressed, and vulnerable.

Frank and the Irish man share silence for a few moments until the Irish man looks at Frank ominously and says...

IRISH MAN

(ominously)

You can still save her you know?

Frank looks taken back as he looks suspiciously and aggressively at the Irish man.

FRANK ACCETTOLA

(unsettled)

What the fuck did you just say to me?

IRISH MAN

You can still save your wife.

FRANK ACCETTOLA

(suspiciously)(aggressively)

Who the fuck are you?

IRISH MAN

(with a smirk)

I'm just an Irishman.

Frank slams forty dollars on the counter, stands up, looks maliciously at the Irish man and says...



FRANK ACCETTOLA  
Stay the fuck away from me.

The Irish man laughs as Frank rushes out of the bar. We follow Frank as he exits the bar. As Frank storms out, we see Liam sitting at a booth, watching Frank leave the bar.

We then focus on Liam as he smokes a cigarette. A waitress serves Liam a cocktail.

LIAM MCCULLIGAN  
(to the waitress)  
Thanks honey.

Liam sips his cocktail. After a few moments, the Irish man approaches Liam's booth. Liam looks at the Irish man then places five hundred dollars on the table.

IRISH MAN  
Was that it?

LIAM MCCULLIGAN  
(with a smile)  
That's it.

The Irish man looks confused and suspicious.

IRISH MAN  
(confused)(suspicious)  
Alright.

The Irish man takes the money, looks at Liam and says..

IRISH MAN  
Fuckin' weirdo.

The Irish man walks away. Liam chuckles and sips his drink.

INT./EXT. ACCETTOLA RESIDENCE - NIGHT - YEAR 2567 A.D.

We transition to the heavily intoxicated, and severely depressed Frank approaching the door to his penthouse. He struggles to line his eye to the retina scanner on his door.

The door unlocks. We then capture a shot of the dark, and destroyed interior of his penthouse.

Frank stumbles into his penthouse, and leaves the lights off as he stumbles toward the couch. Frank stands beside the couch and slouches.

We can see Frank desperately trying to restrain his tears. He desperately tries to prevent himself from having a mental break down, but he fails to contain it. Frank starts crying.

Frank's depression and sorrow filled tears grow more and more intense by the second.

Frank falls on the floor beside the couch and starts crying hysterically. He attempts and fails to contain himself. The sorrow consumes him.

Frank is overwhelmed. He can't forgive himself. Frank cries hysterically in the fetal position. After many moments, Frank's tears stop as he looks at his traveler watch. Frank thinks for a moment, then adjusts his traveler watch.

EXT. PATIO - ACCETTOLA PENTHOUSE - NIGHT - YEAR 2567 A.D.

We transition to the drunk and depressed Frank arriving through a rip in space-time on his patio on the fateful night of Cecilia's suicide. Frank looks through the sliding glass door, and watches the altercation.

FRANK ACCETTOLA  
(in the penthouse)(petrified)  
Look Cecilia... I can... have uh... have  
you taken your medications?

Cecilia looks disgusted as she aims the pistol at Frank...

CECILIA ACCETTOLA  
(inside the penthouse)  
You diabolical bastard. I should  
fucking kill you. I should fucking  
kill you! You want me to do it!?  
Huh!? Do you want me to kill you!?

Cecilia aims the pistol under her chin as she shouts...

CECILIA ACCETTOLA  
Or would you rather me kill  
myself!? Which is it!?!

The patio Frank touches the glass door while watching.

FRANK ACCETTOLA  
Cecilia, stop this! This is crazy!

Cecilia starts laughing manically while crying.

CECILIA ACCETTOLA  
 (laughing)(crying)  
 Yeah... This is crazy. This is REAL  
 fucking crazy. You want me to be  
 crazy.

FRANK ACCETTOLA  
 (desperate)(crying)  
 No baby, I don't. I really...

Frank's attention is stolen by the drunk Frank on the patio.

CECILIA ACCETTOLA  
 (furiously)(mentally broken)  
 Do you want me to be crazy? You  
 want me to be crazy?...

Frank looks perplexed as he sees the drunk version of  
 himself watching from the patio. The two Frank's make eye  
 contact as Cecilia shouts...

CECILIA ACCETTOLA  
 You want me to be fucking crazy!?  
 Well guess what, your wish has just  
 been fucking granted!!!

FRANK ACCETTOLA  
 (knowing he's screwed)  
 Oh fuck...

ZZZ! In an instant, Cecilia shoots Frank with the futuristic  
 pistol, turning his life off like a light switch, and  
 killing him on impact.

IN SLOW MOTION, Frank's dead body falls to the ground. IN  
 NORMAL SPEED, Cecilia hears shuffling sounds from the patio.

Cecilia looks back at the patio with an emotionless agony  
 filled expression to see the drunk Frank panicking, and  
 scrambling to travel through space-time away from the scene.  
 The drunk Frank enters two black holes.

We then watch as Cecilia turns her head to look at a figure  
 approaching from across the room.

We then capture a close up shot of a pair of feet walking  
 across the penthouse, and approaching Frank's dead corpse.  
 The figure walks until Frank's dead body appears in the  
 frame. The traveler watch on Frank's wrist is in focus.

The figure's hand reach down into frame, and removes the  
 traveler watch from the dead Frank's wrist. The figure holds  
 out the traveler watch to Cecilia.

The camera pans out to reveal Cecilia sitting on her knees, and Liam holding the traveler watch out to her. Liam smirks.

LIAM MCCULLIGAN  
 (with a smirk)(ominously)  
 You ready?

FADE TO:

EXT. NUREMBERG RALLY - NUREMBERG, GERMANY - DAY - YEAR 1934 A.D.

We transition to a close up shot of Adolf Hitler frozen in place with the bullet protruding from his forehead.

The camera pans over to reveal Cecilia frozen in place with a sinister smile on her face.

The camera pans around to reveal the entire scene frozen still. The scene is intensely silent. Tension builds as the silence intensifies.

After many moment's the scene begins shaking like a earthquake. The shaking grows more and more severe by the second. Suddenly, the ground begins to crack open, and blindingly bright white light shines through the cracks.

The sky begins to crack, and blinding light shines through the cracks. Every conceivable thing in the scene begins to crack. The blinding light grows brighter and brighter until...

The scene fades into a thundering, monstrous implosion of blinding white light. Reality has been destroyed.

EXT. THE VOID - YEAR (INFINITY)

We fade into a close up of Hitler's dead body floating aimlessly in an infinite void of whiteness. The bullet fires forward into infinity, and blood seeps from the bullet hole.

**SUPER:** The Void - (Infinity) *change to the symbol.*

The Void is a space of pure whiteness that spans throughout infinity. There is no space. There is no gravity. No temperature. No molecular activity of any kind. And no dimension of time whatsoever. Just infinite nothing.

The camera pans out, and we see Hermann Goring's dead body floating across the frame. Followed by Joseph Goebbels floating across the frame having a mental break down.

**PARENTHETICAL DIALOGUE - Translate to German.**

JOSEPH GOEBBELS  
(freaking out)  
(God has damned me! I've done so  
much wrong, and god has damned  
me...!)

Joseph Goebbels passes out from shock, and his unconscious body floats out of frame.

The camera then pans over to reveal a severely dazed Cecilia floating in the void. Cecilia blinks, and shakes her head to regain focus after the destruction of reality.

Cecilia's head snaps over as her attention is stolen by Hermann Goring's *Walther P38* pistol floating by her. The pistol has only one round left in the chamber.

Cecilia fights with every fiber of her being to reach for the pistol. After dramatic effort, she grabs hold of the pistol. The moment that Cecilia grabs the pistol, Cecilia is attacked by Frank floating in the void.

Cecilia points the pistol under her chin, but before she's able to pull the trigger, Frank grabs onto her foot, climbs up her body, and grabs hold of her gun wielding hand.

Frank and Cecilia continue their epic brawl while floating in the infinite void. Cecilia head butts Frank incredibly hard, but he maintains his grip of the pistol.

Frank punches Cecilia incredibly hard in the face, dazing her. He then activates the safety on the pistol.

Cecilia knee's Frank incredibly hard in the stomach. She points the pistol under her chin, and pulls the trigger to no avail. Cecilia looks at the safety on the pistol.

Before she's able to release the safety, Frank climbs up her body again, and grabs onto the pistol with both hands.

Frank and Cecilia both look malicious and barbaric as they fight over the pistol. They play tug of war with the pistol as they try to pull the barrel toward themselves. They go back and forth gaining advantage on one another.

While fighting over the pistol, Frank and Cecilia share malicious and intense eye contact. Suspense builds until...

POW!!! Cecilia head butts Frank incredibly hard in the face, dazing him. In rapid succession, Cecilia unlocks the safety, points the pistol under her chin, and pulls the trigger to shoot herself through the head.

The bullet fires through the top of her skull, and blood floats out from the bullet hole. Frank becomes distraught and frantic as he shouts...

FRANK ACCETTOLA  
(frantically)(desperate)  
No!!! No!!!

Frank grabs hold of the pistol, and kicks Cecilia's dead body away. Cecilia's dead body floats away into the abyss of the infinite void.

In desperation, Frank points the pistol under his chin, and pulls the trigger numerous times, but the weapon is empty. He pulls the trigger rapidly in an overwhelming sense of desperation and frustration. Frank then grabs tightly onto his hair, smashes the empty pistol on his head, then throws the pistol away into the void.

Frank has a mental breakdown as he floats in the void. Frank grabs tightly onto his hair and screams furiously in anguish. His screams fade into silence. We capture a shot of Frank screaming in overwhelming frustration while the scene remains completely silent.

After many moments of grieving, Frank gives up. He floats aimlessly in the infinite void with a defeated and blank expression on his face.

At this point, utilize a nearly inaudible background noise frequency of 28Hz to experience the feeling of discomfort, vertigo, and nausea.

Frank floats blindly in the void for eternity.

**SUPER:** Year 0 (throughout the next series of actions, the timer will count upwards from the year 0 until it reaches the year 13,700,130,550.)

As Frank floats emotionless in the void, and as the year timer counts upward from 0, we can see the color of his eyes transition from brown to hazel to yellow to green to blue, and back to brown. We see his pupils dilate and undilate.

Frank's skin tone changes from tan to pale to brown then back to tan with every shade in between. We see his hair change pigments from dark brown to light brown to dirty blond to bleach blond to gray and back in that order with every shade of color in between.

The background noise frequency of 28 Hz dissipates as they year timer reaches and stops at the Year 13,700,130,550.

As a nod to the blockbuster film 'Back to the Future', Frank sings the song 'Earth Angel' by The Penguins (Subject to change) as he floats in the void with a blank and mentally devastated expression.

FRANK ACCETTOLA  
(hoarse)(brittle)(softly)  
Earth angel, earth angel.

Will you be mine?

My darling dear, love you all the  
time.

I'm just a fool, a fool in love  
with you.

Earth angel, earth angel.

The one I adore.

Love you forever, and ever more.

I'm just a fool, a fool in love  
with you.

I fell for you and I knew...

Frank stops singing as his attention is stolen by Cecilia's voice echoing through the void.

CECILIA ACCETTOLA (V.O.)  
(ecstatic)(surprised)  
Francesco!? Francesco, come here! I  
think I did it!

Frank panics in an overwhelming sense of desperation.

FRANK ACCETTOLA  
(mumbling)(desperate)  
Elilia!!! Elilia!!!

PARALLEL FRANK (V.O.)  
(amazed)(in disbelief)  
It actually worked? Holy shit, it  
actually worked! You did it!  
Hahahaha!!!

EVERARDO ROSSI (V.O.)  
My god, you have officially made  
history honey.

FRANK ACCETTOLA  
Elilia!!! Elilia!!!

OLIVIA BONHAM (V.O.)  
I never doubted you for a second.  
Outstanding work Cecilia.

CECILIA ACCETTOLA (V.O.)  
Hold on a second, I think I found  
an anomaly?

EVERARDO ROSSI (V.O.)  
An anomaly?

PARALLEL FRANK (V.O.)  
Can we pull it through?

CECILIA ACCETTOLA (V.O.)  
We can try.

Cue the song 'Wouldn't It Be Nice' by The Beach Boys.  
(Subject to change)

FRANK ACCETTOLA  
Elilia!!! Elilia!!! Elilia...!!!

At 00:06, Frank is pulled into a bright and vibrant tube of light as he is pulled into a parallel universe.

INT. LABORATORY - LEAGUE HEADQUARTERS - YEAR 2570 A.D.

At 00:23, we transition to Frank laying on the floor inside of a large container secured with plexi glass.

Frank has lost all motor skills, and any remaining sense of cognizance as he squirms around on the laboratory floor like a fish out of water while screaming bloody murder. Frank's screams sound over the song.

**SUPER:** League H.Q - 2570 A.D.

The camera pans outward from the container until..

At 00:28, we capture an iconic shot of Cecilia standing beside an alternate version of Frank as they stare at the main character Frank squirming on the floor inside the plexi-glass container while screaming bloody murder.

We then see a baffled and awe-stricken Everardo stand up from his desk while looking into the container as he says...



EVERARDO ROSSI  
(mind blown)  
Holy fuckin' shit.

At 00:35 we capture a close up shot of Cecilia's speechless face staring at the screaming and squirming Frank with a jaw dropped expression.

Cecilia looks over at the alternate Frank with a sense of fearful worry. Alternate Frank is speechless, jaw-dropped, and petrified as he sees himself squirming and screaming inside the large plexi-glass container.

Alternate Frank presses the pause button on his traveler watch, and the song 'Wouldn't It Be Nice' by The Beach Boys stops at 01:03.

The main character Frank's primal screams of bloody murder engulfs the scene. Alternate Frank and Cecilia look each other in the eyes with speechless and baffled expressions.

INT. INTERROGATION ROOM - LEAGUE H.Q. - YEAR 2570 A.D.

We transition to the main character Frank slumped into a steel chair in a windowless all steel interrogation room.

Frank has no cognitive sense, and little to no sense of consciousness. He drools, and trembles as his eyes blink. Frank very slowly regains his consciousness and motor skills throughout the scene.

After a few moments, Alternate Frank enters the room with two cups of fresh coffee. He sets one of the cups on the table in front of Frank while gazing at him curiously. Alternate Frank is dressed in a lab coat, and Frank is dressed in the same clothes from before.

Alternate Frank walks back to the open door to see Cecilia standing outside of the room with an overwhelming sense of concern. Alternate Frank gives her a gesture that says 'I'll take care of this'. Alternate Frank closes the steel door.

Alternate Frank sits down at the interrogation table across from the incoherent Frank. Alternate Frank sips his coffee while studying the alternate version of himself. The incoherent Frank looks at his wrist to notice that his traveler watch is missing.

PARALLEL FRANK (CONT'D)  
Your traveler is being held in  
League custody. We're studying it's  
mechanics for future research.

## PARALLEL FRANK (CONT'D)

I hope you don't mind. However, from what I gathered, your traveler appears to be outdated. Well, it is to us at least. Actually, believe it or not, in our universe here,...

Alternate Frank looks Frank up and down as he says...

## PARALLEL FRANK

...for obvious reasons, time travel has been outlawed. You see Francesco, the evolution of our institution has far surpassed the avocation of time travel. We here have decided to pursue something far more advantageous to man kind. We're pursuing the study of parallel universes. A study which you have just proven to us to be entirely feasible. That is where you are Francesco. You're in a parallel universe.

The incoherent Frank makes malicious and intimidating eye contact with the alternate version of himself. Slowly but surely, the incoherent Frank slowly regains his cognizance and motor skills throughout the conversation.

## PARALLEL FRANK

Actually this entire project of ours came to fruition because of my wife. It was Cecilia's initial proposal to introduce the experimental antimatter into league studies. Hesitant to the idea though I was at first, well... perhaps you already know. When Cecilia sets her mind on something, there's not a damn thing that anybody can do to stop her from doing it. I can tell you that for sure. She is persistent. Yes she is.

The incoherent Frank groans as he stretches his arms and legs while sitting in the chair.

## PARALLEL FRANK (CONT'D)

Cecilia has just been nominated for The Nobel Prize. You should be proud.

Frank groans as he regains his motor skills.

## PARALLEL FRANK (CONT'D)

Actually, I was just getting to that. Great minds think alike. Considering that you have just proven the theory of parallel universes to no longer be a theory, there is an awful lot that we have yet to learn from this discovery. And in turn that means there is an awful lot about this study that we don't understand. Yes Francesco, the fact is that the devastating factor of the mirror paradox remains a frightening possibility.

Frank glances at the futuristic style pistol sitting on the table. Frank sits up in the steel chair with his eyes fixed on the pistol.

## PARALLEL FRANK

I'm sure that your accredited experience with time travel tells you that one of us will have to die in order for this paradox to be corrected. And Francesco, I can promise you this...

Alternate Frank places his hand on the futuristic pistol and...

## PARALLEL FRANK

...I will not be the one who will fall victim to this paradox. That being said...

Alternate Frank picks up the pistol and asks...

## PARALLEL FRANK

Is there anything you would like to say before we continue?

Frank glares Alternate Frank maliciously in the eyes with intimidation as he asks...

## FRANK ACCETTOLA

(Somewhat coherent)

Where's Liam?

Alternate Frank becomes perplexed and intrigued.

## PARALLEL FRANK

Who's Liam?

Frank's eyes widen in overwhelming astonishment.

EXT. INTERROGATION ROOM - LEAGUE H.Q. - YEAR 2570 A.D.

We cut to Cecilia waiting outside of the sealed interrogation room. She stares at the sealed door with severe concern. Cecilia fidgets with her silver necklace in anxiety as she waits for Alternate Frank to exit the room.

HIDDEN DETAIL: Cecilia's silver necklace is a symbol of angel wings inside of a circle.

Cecilia jumps in a fright as we suddenly hear the sound of the steel chair crashing on the floor. Followed by ZZZ! The sound of the futuristic pistol being fired. Cecilia fearfully waits in intense and discomfoting silence. After several moments of silent suspense...

Cue the song 'Love on the Brain' by Rihanna. (Subject to change)

We capture an iconic shot of Alternate Frank slowly exiting the interrogation room while dressed in his lab coat. Alternate Frank slowly and dramatically approaches Cecilia. Cecilia looks confused and concerned as she looks at Alternate Frank.

At 00:31, Alternate Frank stands face to face with Cecilia. He starts feeling her hair. Gazing at her euphorically as he does it.

At 00:41, Cecilia attempts to look inside the interrogation room over Alternate Frank's shoulder, but Frank draws her attention back to him by delicately moving her cheek to fix loving eye contact between them.

At 00:50, Alternate Frank kisses Cecilia passionately on the lips. This kiss is so passionate that it's as if this is the first time he's kissed her in over 13 billion years.

At 00:57, Alternate Frank takes Cecilia by the hand and leads her away from the interrogation room.

At 01:07, the camera slowly zooms in on Frank's dead body laying on the floor inside of the interrogation room.

HIDDEN DETAILS: Frank's boots are untied. His belt isn't secured properly, and the buttons on his shirt are mixed up and out of order.

At 01:16, we capture a shot of Alternate Frank and Cecilia walking away from the interrogation room.

The camera focuses on Cecilia as she takes a suspicious glance backward to look inside the room. The moment that she looks back, at the end of the lyric "Must be love on the brain", and at 01:24, we cut to the title screen.

SUPER OVER BLACK:

**TITLE SCREEN** - Broken-Time

**END BROKEN-TIME**

The song 'Love on the Brain' by Rihanna continues throughout the credits.

Play the song 'Behind Blue Eyes' by The Who throughout the remainder of the credits. (*Subject to change*)