

Almost History

Original Screenplay By:

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FADE IN:

1. EXT. BEAUTIFUL LAKESIDE - DAY

We start off looking at a beautiful scene on a pond, ducks stroll by on their marry way, birds chirp. Stepping back from the edge we discover two birds of another sort. DR. FREDERICK SEYMOUR WAGNALL and ANNE MORGAN are cuddled up on a park bench, bathed in warm sunlight and the light of each others eyes. This is obviously a good time for them.

Anne, places her hand on Fred's face and looks deeply into his eyes. Fred returns the gaze and starts...

FRED
(softly)
I don't know what I would do if I
ever lost you.

ANNE
(softer still)
Then don't ever loose me.

She smiles...he smiles and he leans in for a kiss.

RIIIIIIIINGGGG!!!

2. INT. LAB - NIGHT - SIX MONTHS LATER

The telephone awakens Dr. Wagnall in a most obnoxious manner, jarring him back into the present day. He sits up and readjusts his glasses.

FRED
(sleepily)
Hello?

A brief pause as the dialog on the other end of the line leads his expressions.

He nods.

FRED
(impatiently)
Yeah, ok, I'll call him back in
just a minute, I need to run one
more experiment.

He continues, interrupting the objections on the other end...

FRED
(loudly)
Ok, thank you, bye-bye now...

He hangs the phone up and shakes the sleep from his head. Then, he focuses on something in front of him. It's a photograph of himself and the woman in his dream. He gazes at it.

FRED
(indicating his lab)
How could I have lost you for this.

He refocuses and sits down at his desk again. He types something on the computer then turns his attention to something to the side of his lab.

He grabs a camera nearby and props it up to videotape whatever occasion is about to occur.

Fred positions himself in front of the camera and begins to give the play-by-play.

FRED
(clearing throat)
Hello there, my name is Dr.
Frederick Seymour Wagnall, and I'm
preparing to conduct an experiment
that is sure to change the world as
we know it.

He waits as though some unseen crowds' applause are dying down, then continues. He turns a machine off to the side of the lab to show something.

FRED
This machine is the key to fighting
one of the longest known
limitations in the history of
mankind...Allow me...

This machine is something very scientific judging by the electronic BEEPS and CHIRPS as well as the lights and whatnot that adorn it.

He retrieves two objects from his desk and holds them out in front of the camera. They are two identical stopwatches. He starts them in unison. The seconds tick away, perfectly synchronized to one another.

FRED
(to camera)
As you can see I've just started
these two, completely identical
stopwatches at exactly the same
time...They're perfectly
synchronized.

Fred hangs one of the clocks around his neck and places the other into the machine. Stepping away, he keeps his gaze on the machine then activates something on the computer.

FRED
(proudly)
Now...behold as my machine opens
a door into the future and allows
stopwatch "A" to be transported
to...well, you'll see.

The machine, now in full view, begins to rock and jostle. The noises get louder and louder, and the lights get brighter and brighter.

Fred looks on in careful anticipation.

The machine begins to reach an apex of activity.

Then suddenly, in a flash of brilliant light, the stopwatch vanishes and everything comes to a peaceful rest.

Fred has a very surprised look on his face. Shock almost. He regains his composure for the camera and begins his explanation. Angling the camera for a better view, he aims it towards a whiteboard. Grabbing a marker, he goes to town.

FRED

(drawing diagrams to match)

You see, "time" has always been considered a constant. Something that cannot be altered, when in fact, we just couldn't figure out how. Here...

(indicating board)

...Imagine if you will that time travels not in a straight line, but more in a circular pattern, like the grooves on a record, starting from the center and radiating outward in a spiral pattern.

Fred draws a spiral pattern on the board. He reaches over and grabs a small mechanical model of the planets in our solar system and uses it to indicate...

FRED

(continued)

...or perhaps like the path a planets travels around the sun.

He replaces the solar system and continues with the demonstration.

FRED

(continued)

Now, this spiral is very tight, encircling its origin hundreds of times per second. Now, imagine what would happen if instead of following the path around and around, we stepped across, those lines of time. Thus skipping ahead a few seconds, or minutes, or weeks or years for that matter.

Fred readjusts the camera to point back at the machine. He steps closer to it.

FRED
 (continued)
 This machine is a bridge built
 specifically to traverse those
 moments in time, no matter how
 great they may be.

Fred checks his watch and gets ready.

FRED
 Now, you'll witness the culmination
 of years of research as the
 stopwatch will momentarily reappear
 in exactly the same place from
 which it disappeared...exactly one
 minute into the future.

An unseen wind begins to blow around the office. Fred looks anxious,
 but waits it out.

Suddenly a brilliant flash bursts into sight and the stopwatch
 reappears...about ten feet away.

The watch falls the ground from about 2 feet in the air. Fred looks at
 the watch from near the machine, then to the camera, then to the watch.
 He gets up and retreats to the watch on the ground, and picks it up by
 the string, compares it to the one around his neck and gets a wonderful
 look on his face of joy. He carries it to the camera for closer
 inspection.

FRED
 (excitedly)
 There, you see...just as I thought.
 (he compares the two watches)
 The two watches are exactly one
 minute apart. I've done
 it...obviously there was some sort
 of minor miscalculation, but
 nevertheless, it worked!

RRIIIIINNNGGGG!!!

The phone sounds even worse this time. Fred begins to ignore it and
 continue, but it's persistence pays off.

Fred stops the camera and goes to answer the phone.

FRED
 (angrily)
 Hello!

His anger turns to cheerful sarcasm.

FRED
 (continued)
 Oh, hello there Dean Stewart...yes,
 sir I meant to call you. I have
 some news...

He's interrupted. A moment passes.

FRED
(confused)
Yes, it worked, how did you know I
was...A meeting?...Right now?...Who
are they?

Fred is a little scared at this point.

FRED
Are you sure this can't wait
till...

Interrupted again.

FRED
(giving in)
Yes, sir... I'll be right there.

Fred hangs up the phone and stands lost in a moment of ponder. He looks at the watches and grabs the tape out of the camera, jamming it into a briefcase. He heads for the door and grabs the handle to turn...

3. INT. CONFERENCE ROOM - DAY

...the door opens into a conference room where a group of men silence their already muffled conversation. Dr. Fred appears in the doorway and looks very nervous about entering.

JASON STEWART - Dean of the Science Department - greets him. He is a young black man, regal and stylish, well-placed in a career normally reserved for people several years his senior.

DEAN STEWART
(unconvincingly happy)
Ah, there he is... Gentleman, I'd
like you to meet our very own Dr.
Frederick Seymour Wagnall, resident
Quantum Physics Genius.

Fred, carrying a very guarded briefcase, is reluctant to enter. He does, and semi-rudely dodges a few handshakes.

DEAN STEWART
(continued)
Dr. Wagnall, these are the people I
told you about over the phone.
They're here to help you with your
project.

This catches Fred off-guard.

FRED
(to the Dean)
Wait a minute, I thought we
agreed...

DEAN
(calmly)
Just hear them out...

An awkward moment passes in the room and Fred reluctantly sits in the chair nearest the door.

The Dean steps away from Fred to reveal DR. BILL BROWN sitting at the end of the table, watching the briefcase carefully.

FRED
(angrily; standing back up)
No, no...you can just forget it, I
know why you're here, you just want
to steal my research.
(to Dean)
He's done it before, I've read
about him in the journals...

Dean Stewart recognizes the situation and tries to reassure Dr. Fred.

DEAN
(helping Fred back into his
seat)
Frederick, I realize why you think
that, but you're wrong. Dr. Brown
no longer works with the
Government. He's part of a
research and development firm
sponsored by Berkley.

FRED
(to Dr. Brown)
Yeah, I'd like to see the kind of
research you do. Phone taps,
hidden cameras, am I getting warm
here?

Dr. Brown moves around the table to get closer to Fred. He is an intimidating person up close. Fred retreats a bit.

DR. BROWN
(softly)
I know what you must think of me,
and I don't blame you. However,
you must believe the Dean. I'm
here to help you...if what he says
is true, then you have nothing to
worry about in terms of your
future...So to speak.

Fred listens, but still isn't completely convinced.

DR. BROWN
 Dr. Wagnall, we've found...
 inconsistencies...in your theories.
 We'd just like to discuss them with
 you.

DEAN
 Frederick, I think you should hear
 them out.

Another awkward moment passes, and Fred looks around the room at the other scientists.

Nervously, he sets his briefcase on the table, admitting submission.

DR. BROWN
 Good...Henry will you get the door
 please.

The Dean goes on to introduce the rest of the gentlemen as one of them, HENRY, a bodyguard for Dr. Brown, leaves his position in the corner and heads towards the door behind Fred. Fred keeps a careful eye on Henry not listening to the Dean's introductions.

4. EXT. HALLWAY OUTSIDE CONFERENCE ROOM - DAY

We see Fred through the door. He's in there, amidst the wolves. He throws us a pitiful and sad gaze as the door shuts, imprisoning him within.

The sound of a DEADBOLT sliding into place is the last thing we hear...

DISSOLVE TO:

5. EXT. CAMPUS COURTYARD - NIGHT

The hustle and bustle of the daily campus life has been replaced by a peaceful evening in the moonlight as Fred exits a building in the distance. Solemnly, he drags his feet to a bench nearby, under one of the few lights in the courtyard.

There he sits for a moment. Pondering. Fred removes something from his pocket.

ANGLE ON OBJECT:

It's the same ragged out photograph of himself and the woman.

BACK TO SCENE:

This is obviously somebody he misses. He reluctantly returns the photo to his pocket. He looks at his briefcase and shakes his head.

FRED
 (to himself)
 I can't let them take it away.

Fred looks into the millions of stars in outer space.

FRED
(dreamily)
They're going to name a
constellation after me!

Fred looks back to his briefcase and gets a devious smile on his face.

He grabs the satchel and tears off into the night, running full speed across campus.

DISSOLVE TO:

6. INT. BUSINESS OFFICE - DAY

People sit in a waiting room, waiting for who knows what while office personnel wander back and forth doing their daily duties. PHONES ring in the distance as office assistant race to answer them. Among them is a familiar face. It's the young lady from the picture.

She seems sweet by the way she interacts with the other people. Amidst the mass confusion she somehow finds it within herself to be cordial. She is working on some papers when we notice someone come through the door in the distance.

He looks around the room then looks towards us. As though his glance was enough to get her attention, ANNE MORGAN finally notices the man for herself. It's Fred.

Fred sheepishly waves as she turns away, cringing. She looks back to him and gets up to leave her chair.

CUT TO:

7. EXT. OFFICE BUILDING - DAY

Anne is coming out of the door first, closely followed by Fred, who is already knee deep in explaining his situation. Anne seems uninterested.

FRED
(already in mid-sentence)
...So I went to the meeting and
there were all these guys in there
with the Dean, but one of them was
this guy named Dr. Brown...and see
I read about him once in one of my
science journals, he's like, some
kind of "science and technology
bounty hunter" for the
government...

All the while Fred is following Anne across the parking lot as he tries to plead for her attention. She still doesn't seem interested. Until...

ANNE
(interrupting harshly)
I haven't seen you, heard from you,
or known if you were alive for the
last 6 months. Would you care to
explain THAT?

Fred is shocked by the realization that she's just given him.

ANNE
(softer)
Please, just give me something. I
really thought we had something
going there. Just give me some
reason you disappeared...anything.

Fred has trouble answering, so he doesn't.

ANNE
(giving up)
That's about what I figured.

She brushes past him and heads back towards the building.

Fred is still pondering what he's done to her when he finally spins
around.

FRED
(calling out)
I made a discovery...I didn't
just...

Anne stops but doesn't turn around.

Fred seizes the moment as best he can.

FRED
(drawing nearer)
I finally discovered something that
could change everything. Make the
world a better place.

ANNE
(still turned)
For you?

FRED
(continued)
For both of us...for everyone on
the planet.

Anne finally turns around. She has tears in her eyes.

ANNE
What happened? We were so close.

Fred comes to meet her.

FRED

I can't say I'm sorry for what I did, enough. It was wrong. I just got so caught up in my work. Before I knew it, it had been a week since I'd seen you and at that point, I figured it was too late.

A moment passes.

FRED

(continued)

You have to understand I was pouring my entire life into my work.

Anne looks him coldly in the eye.

ANNE

I understand that quite well...

Fred gets the message as Anne again, turns to walk away.

Fred chases to follow, catches up, and positions himself in front of her to keep her from going inside.

FRED

Just listen to me for a second. I don't have anyone else to turn to.

ANNE

I wonder why...

FRED

(interrupting)

Please...I'm desperate here... They're going to take it away!

Anne finally realizes from Fred's face that he truly is desperate.

ANNE

What's going on here, what have you gotten yourself into now?

FRED

Like I said, I made a discovery, and now the government...

Something catches his eye over Anne's shoulder.

Across the street is a parked car, very suspicious looking. The driver is wearing sunglasses and looking right towards Fred.

FRED

(continued)

Look...I can't talk about it right now. Can I meet you later?

ANNE
I don't think that's a very good
idea, ok, now I have to get back to
work...I...

FRED
Please, I need to see you...

Anne is scared at this point.

ANNE
Listen, I just don't...

FRED
(interrupting)
Please...

Anne sees something in him that she remembers from a time long
past...and gives in.

ANNE
(to herself)
I must be crazy...I...I get off in
a couple of hours, meet me here at
5:30. We'll talk, then you'll
leave.

Fred hugs her strongly.

FRED
Oh, I promise you, you won't regret
this.

Fred backs off and holds Anne by her shoulders stiffly, looking her
right in the eyes and smiling.

FRED
(continued)
You've just made a substantial
investment in your future.

Anne has a confused look on her face after that one. Fred realizes it.

FRED
(continued)
I'll explain later. Go on, I'll
see you tonight.

Fred steps aside so Anne can go on into the building.

She starts past him then turns to look at him one more time. Then
continues on into the building.

Just before she enters, Fred yells out...

FRED
Anne...I missed you.

She pauses... then enters without looking back. The door shuts in our faces.

Fred keeps his eyes on the door for a moment then turns to find his followers in the car.

The car is gone.

Fred gets a nervous look on his face and leaves the scene, constantly checking over his shoulder.

Somewhere in the darkness nearby, lurks a shadowy figure who is obviously interested in Fred.

DISSOLVE TO:

8. INT. ANNE'S OFFICE - NIGHT

All the lights in the building seem to be out except the one over Anne's desk. She is on the phone speaking to somebody she trusts.

ANNE

He's not crazy, he's just under a lot of stress right now.

(beat)

I'm not defending him, it's just...

(beat)

So what, at least he acts like he's interested, not like that mannequin you set me up with last month. He talked about his hair for thirty minutes.

Anne plays with some paper clips on her desk. We glance over a bit and there on her desk is a picture of herself...with Fred. They look happy in this picture.

ANNE

(continued)

Look, it's getting late, and he's probably waiting on me...I really need to go.

(beat)

Mom, I'm not going to let him try anything...he's got a lot of making up to do before he even gets dinner.

(beat)

Ok...I love you, too. Bye.

Anne hangs up the phone and grabs the picture.

ANGLE ON PICTURE:

She holds it under the light.

ANNE
(to Photo)
This is your last chance, fella...
I'm not doing this again.

BACK TO SCENE:

She replaces the photo and gathers her things. Turning out her lamp, she heads for the door.

9. EXT. OFFICE BUILDING - PARKING LOT - NIGHT

Anne is making her way across the long and empty parking lot away from the door of the building when she stops in mid-stride. There's something wrong here.

She looks around the parking lot. There's nobody there.

Yet from somewhere in the distance...from the shadows...someone watches Anne carefully.

Anne can feel the eyes on her. Though she's not sure where they are...she knows they're there.

She starts walking again...this time a little faster.

Elsewhere, a shadowy figure stirs.

Anne quickens her pace. She can't hear her footsteps for her heartbeat. She knows it now, she's being followed.

Her car is close, she's almost there.

The shadowy figure makes his move. Still cloaked in darkness, his form is revealed. A tall man, wearing a hat and trench coat emerges from the back-lit trees.

Anne makes it to the car. She fumbles with the keys as she tries to unlock the door.

10. INT. CAR - NIGHT

The foggy windows make her difficult to see from in here. Nevertheless, the sound of her labored breathing is very evident.

We look over, through a no-foggy spot on the front windshield, we see the figure coming this way.

Back to Anne, she still can't get the door opened. Wait, that's the sound of the key entering the keyhole.

ANGLE ON LOCK:

It snaps open.

BACK TO SCENE:

Anne opens the door and gets in the car with us. She slams the door hard and locks the doors quickly.

We look towards the follower. He still nears.

Anne switches on the lights and begins honking the horn violently.

11. EXT. PARKING LOT - NIGHT

This racket can be heard and seen for miles in the stillness of this night.

12. INT. CAR - NIGHT

Anne continues with the noise and attention-seeking. We check again, he's now stopped. He's still there, but no longer moving. After a moment. He looks around and retreats into the darkness again.

A brief moment of fear holds as Anne makes sure the shadow is gone.

Then, a sigh of relief.

Anne leans forward to lay her head on the steering wheel. This is too much for this poor girl.

ANNE
(shaky)
I gotta get out of here...

She inserts the key in the ignition and starts the car, then sits up straight to drive.

The shadowy figure in the back seat appears three inches from her face.

Anne screams bloody murder before being silenced by a hand covering her face.

FRED
SHHH...It's me... It's just me.

Anne is still scared out of her mind, but at least she stops screaming.

ANNE
Fred, what the hell are you doing,
you scared the crap out of me.
Jeez... what is this?!

Fred cowers to the back seat.

FRED
I got cold when I was waiting for
you, so I decided to wait in here.

Anne is still catching her breath and looking out all of the windows.

ANNE
How did you get in here?

Fred holds up a key and shows it to Anne.

FRED
You gave me the key.

Anne grabs the key from him and throws him a dirty look.

ANNE
(angrily)
Where were you when that crazy
stalker was after me, huh?

FRED
(softly)
I was asleep until...Who?...Are you
saying there was somebody out
there?

ANNE
(sarcastically)
Uh...Yeah!

FRED
With a hat and a trench coat?

Anne is settling down a bit now.

ANNE
Yeah...what's going...

FRED
I knew it. They followed me. I
didn't think they'd wait me out
this long.

Anne is thoroughly confused now.

ANNE
Wait a minute...you know this guy?

Fred is climbing over the seat to join Anne in the front.

FRED
Not exactly, but I know who they're
with.

ANNE
Who...?

FRED
(hesitating)
I'll tell you about it, later.
Let's get out of here.

Anne tries to shake off the strangeness of the situation, then shifts
into gear and takes off.

13. EXT. PARKING LOT - NIGHT

Anne's car finally leaves it's parking place and heads out of the lot.

Elsewhere nearby, more taillights illuminate. The second car pulls away.

WIPE TO:

A1. INT. ANNE'S HOUSE - NIGHT

Anne hands a tattered Fred a cup of something steamy. She draws the shades and moves around the table to sit in the chair across from him.

Fred takes a sip and sits back to relax.

Anne starts...

ANNE

What in the blue blazes of hell
have you gotten me into?

Fred glances up

FRED

(answering straight up)

A struggle for the rights to the
greatest discovery in the history
of mankind...

Anne raises her brow.

FRED

(continued)

Look, I don't know what
happened...everything was fine: I
figured out a few things, made a
few calculations and whammo, the
thing worked. I guess they found
out and now they what it for
themselves.

Anne leans forward, toward Fred and listens closely.

ANNE

(seriously)

What have you done.

Fred looks up from his drink, solemnly.

FRED

I figured out time travel.

Anne seems to shake the disbelief from her head.

ANNE

Figured it out? Like, as in you
can prove its possible?

FRED

Like, I built a machine that can do it.

Anne's eyes widen...then a smile purses her lips.

ANNE

(half-laughing)

Tell me you're not serious...

Fred seems insulted.

FRED

It's the truth...why do you think they want it so bad.

ANNE

THEY...Who is "They", and what do they want with me?

FRED

They...The government guys I told you about, don't want you at all. They came after you when they couldn't find me.

Now Anne is insulted.

ANNE

Oh great, so now I'm apart of this thing...

A realization comes over Anne.

ANNE

(continued)

Have you done something illegal? If you've done something illegal, then I don't want...

Fred stops her there.

FRED

I haven't done anything wrong. That's just it, everything I did was right. That's why they want it. It actually works.

ANNE

So why don't you just give it to them... make them a deal on it or something. Is it really worth this kind of trouble.

FRED

These guys aren't interested in making deals. They want credit. MY credit. They want to steal my invention and take all the glory.

Anne is having trouble taking all this in. She sits down. Fred sits down next to her.

FRED

(continued)

Don't you see what this means. If I prove this thing works, then I would be considered one of the greatest minds that ever lived. Think about it...fame, wealth, recognition.

Anne looks sadly upon her guest.

FRED

(continued)

All that could be yours, too. If you want it. This is what I've worked so hard for. For us. To give us both a future so rich, we could never have imagined...and it's all right here for the asking.

Fred indicates the tattered briefcase he's been carrying around. Anne notes the case and looks back to Fred.

Fred's eyes are tired, sad.

ANNE

(sadly)

All I ever wanted was you. I never asked for a perfect life...just you. Once upon a time you felt that way, too.

Fred doesn't seem to know how to react to this.

FRED

I just wanted...

ANNE

You just lost sight of what you really wanted.

Fred thinks about this. The realization of lost and wasted years is hard to deal with.

ANNE

(continued)

It's not too late. You just have to promise me you won't forget why you work so hard.

Reactions are hard to come by for Fred.

FRED

I never wanted to hurt you.

ANNE

It's behind us, now... we have all
the time in the world.

This gives Fred an idea...his eyes light up.

FRED

You're right...we DO have all the
time in the world.

Fred gets up from his seat and starts thinking so hard you can almost
hear it. Suddenly, it hits him.

FRED

I've got it...

Anne looks as though she's losing him again.

FRED

I can make it all up to you...

Anne looks confused again.

FRED

(continued)

I'll prove my machine works and
we'll be rich beyond our wildest
dreams. After that there won't be
a need to work. It'll just be you
and me, living like royalty.

ANNE

Fred, what are you saying?

FRED

(very excitedly)

I'm saying, come with me...into the
machine. We'll step through and
six months will pass. By then
everyone will know about the
success and we'll be met with
parades and...tennis shoe
endorsements.

ANNE

Well...when?

FRED

Tonight!

ANNE
Fred, you can't just test that
thing on us.

FRED
I've tested the machine it's
perfectly safe on rats.

ANNE
(hysterically)
RATS?

FRED
(calmly)
Look...
(indicating briefcase)
...my research shows some testing
where I successfully sent rats one
minute into the future. They came
out fine on the other end.

ANNE
I don't know...one minute is a lot
different than six months.

FRED
It's not different. It's the
same...Anne. You gotta come with
me.

Just then, a loud knocking breaks the moment in two. There's someone
at the door.

Fred and Anne react in total fear. They're frozen.

The knocks come again. After a second Fred nods to Anne. Anne nods
back.

ANNE
(calling out)
Who is it?

DEAN
(o.s.)
This is Dean Stewart from the
University...I'm here with some men
from Berkely. We're looking for
Doctor Frederick Seymour Wagnall.

Fred whispers to Anne.

FRED
(whispering)
That's them. They've come for me.

Anne looks very worried. She tries to calm Fred, who appears even more
nervous.

ANNE
(yelling)
Just a minute...

She turns back to Fred.

ANNE
Go out the back. I'll stall them.

FRED
I need to get to my lab.

ANNE
Fred, don't do anything yet. Wait
for me.

Fred is hesitant...but agrees.

FRED
I have to go. I'm gonna...
(beat)
I'm gonna miss you.

ANNE
Fred, wait. Please don't do
anything crazy.

FRED
I have to go...I can't let them
take it.

Fred seems delirious as the knocking on the door persists.

Anne tries to stop him as he leaves. Just before heading out the window, he turns to her.

FRED
I'm sorry for hurting you... but
things will be better soon. I
promise.

Anne can't help but catch a tear as her man disappears into the darkness outside.

The pounding on the door reminds her of the present. She heads to the door.

14. EXT. WOODS - NIGHT

Fred makes his way away from the building in stealth. He takes a few steps out of the trees onto a roadway, then stops and searches his person... he's forgotten something...

A2. INT. ANNE'S HOUSE - NIGHT

The Dean and a few of the gentlemen from the conference room before are standing in her living room. The Dean is speaking with Anne off to the side about the whereabouts of Fred. She shakes her head in denial.

However, Dr. Brown...looking around the room spots something of great interest.

Next to the couch, lay a tattered out briefcase. One that this scientist has seen before. In fact, just today, in a conference room.

15. EXT. SCHOOL CAMPUS - NIGHT

Fred is out of breath as he makes his way finally across the campus towards the science building. He looks behind him to make sure he hasn't been followed.

Nobody's there.

He enters the building and locks the door behind him.

16. INT. HALLWAY OF BUILDING - NIGHT

Fred makes his way down the hall. In one of the distant hallways, a NIGHT-WATCHMAN recognizes Dr. Wagnall and calls out...

NIGHT-WATCHMAN
(calling out)
Hey, Dr. Wagnall...working late
tonight?

Fred doesn't answer... the Night-Watchman just watches him disappear and shakes his head.

A3. INT. ANNE'S HOUSE - NIGHT

The scientists are all sitting around watching Fred's videotape when one of the scientists, Henry, gets a call on his cell phone. He steps aside to take the call.

In the background the scientist speaks inaudibly, while right in front of us, Dr. Frederick Seymour Wagnall rants on like a crazy person about stepping into the future.

Henry rejoins the group and interrupts the viewing.

HENRY
Sir, a night-watchman just spotted
Wagnall entering the lab.

DR. BROWN
Let's move. There's not much time
now.

Anne is not going to be left alone, now. She tags along for the ride.

17. INT. LAB - NIGHT

Fred is bustling about trying to get everything prepared for his departure. Preparing computers, setting dials, clicking mouse-buttons.

Suddenly, the machine erupts in a collection of flashing lights and whirring noises as it warms up.

Fred readies his video camera to capture the history-making occasion.
All at once, outside the door, banging indicates unwanted visitors.
He speeds his actions.

18. INT. HALLWAY - OUTSIDE LAB - NIGHT

The band of scientists with Anne in tow and outside the door. Dr. Brown leads the charge on the door.

DR. BROWN
Dr. Wagnall, don't do this...we
just want to make sure it's safe
first.

19. INT. LAB - NIGHT

Fred chuckles.

FRED
Sure, safe for you you mean. I've
tried this thing out, it's safe
enough.

ANNE
(o.s.)
Fred, please listen to them,
they're telling the truth...

20. INT. HALLWAY - NIGHT

Anne is behind Dr. Brown, who's now trying to force his way into the lab.

ANNE
(continued)
They explained the whole thing to
me...They just want to help make
sure you've thought of everything.
This could be dangerous. PLEASE!!!

Dr. Brown crashes shoulder-first into the door.

21. INT. LAB - NIGHT

This attempt almost brings the door down.

Fred realizes this and begins working faster. He's almost there.

FRED
(to the people in the hall)
This is all going to be over
soon...at least for me it will.
You'll have to wait six months to
see me gloat in your faces about
how I was right all along.

22. INT. HALLWAY - NIGHT

Dr. Brown tries again to take down the door.

The Dean stands and watches as the night watchman approaches to inspect the commotion.

DEAN
(to Fred)
Be sensible, man. We're only doing
what's best for you and for
science.

Dr. Brown crashes into the door again.

23. INT. LAB - NIGHT

Fred laughs out loud at this last remark.

FRED
Ha...in the last 10 years, Dean
Stewart, you haven't done one thing
in the name of science except order
new textbooks.

Fred flips one last switch and hits a button on the keyboard on his computer, thus starting some kind of countdown.

FRED
(to the people in the hall)
...And now, gentlemen, I must bid
you farewell. I'll see you in six
months.

24. INT. HALLWAY - NIGHT

The people in the hall hear this and all take on somber looks. The night watchman looks confused.

Dr. Brown musters up everything he has and heads for the door one last time...

The night-watchman finds this a good time to volunteer...

NIGHT-WATCHMAN
I have a key...

Just as he finishes his sentence, Dr. Brown crashes through the door in a violent explosion of power.

25. INT. LAB - NIGHT

The break-in is violent indeed, but for Dr. Wagnall it is too late. The countdown reads 2 seconds and the men can't stop him now. Dr. Frederick Seymour Wagnall utters his last request.

FRED
(softly)
Remember me...

Just then Anne screams for him to wait but is answered only by a magical energy field that emanates from the inside of the machine.

An unjustified wind rushes around the lab, carrying papers and debris with it.

Eventually in envelopes Fred and before their very eyes, the scientists, Dr. Brown, the dean, the night-watchman, and Anne all witness history as Fred dematerializes and vanishes in a flash of light so brilliant it seems otherworldly.

And then...it's over.

A hush befalls the small crowd. The air is calm and silent. Only heartbeats can be heard by their respective owners.

Dr. Brown eyes the machine in wonder.

Finally, the silence is broken when Henry approaches the computer and sits at the terminal. He checks the screen and comes to a conclusion.

He turns to Dr. Brown.

HENRY
(to Dr. Brown)
He did it.

Dr. Brown is intrigued enough to examine the findings for himself.

DR. BROWN
(to Henry)
How far ahead did he go?

Henry gives the screen a once over.

HENRY
Six months.

Anne lets out a sigh of relief. She half beaks down.

Dr. Brown seems unconvinced. He takes a walk closer to the machine. Looking around, he spots something on the desk near him. It's an old mechanical mock-up of the solar system. Dr. Brown comes to a grave conclusion.

HENRY
(o.s.)
He's probably sippin lemonade at
the beach in Maui by now.

Dr. Brown shakes his head.

DR. BROWN
(coldly)
No...

Henry is a little confused.

HENRY
Excuse me?

Dr. Brown turns to face the others.

They're all waiting for an explanation.

DR. BROWN
He didn't think of everything...

ANNE
No...what do you mean...of course
he thought of everything...look you
saw.

The dean tries to console her.

DEAN
What are you saying?

Dr. Brown turns back to the mock-up of the solar system. He reaches down and flips a switch causing the contraption to come alive. The ball representing the earth orbits around until its right in our face where it stops as Dr. Brown deactivates the machine. He looks back to the crowd.

DR. BROWN
The earth is in a different place
six months from now.

Henry slumps in his chair and eyes the mock-up.

Anne faints and the Dean doesn't even try to catch her. He's too shocked at the idea. The Dean just looks off into space as though visualizing the scenario.

DR. BROWN
(to guards)
Let's wrap this up...
(to the Dean)
This never happened...none of it.

DEAN
(angrily)
Wait a minute, we had a deal...

DR. BROWN
(sternly)
The deal...is off.

Dr. Brown pushes past the Dean and exits the room leaving the Dean to sulk in his loss. He turns and looks at Anne.

She's still on the floor, though now, she's sitting up and looking back at him sadly...and coldly.

He too, leaves the room as the guards continue to erase this room's history. Anne sees Fred's picture of the two of them on his desk. In one swoop, it is pushed into the trash amongst the rest of the desk clutter...ending it forever. Anne weeps.

DISSOLVE TO:

26. EXT. DEEP SPACE - NIGHT

The Earth and sun are in the distant deep darkness. There is no sound. Just movement, though slight it may be. Stars twinkle, the Earth rotates...and out of nowhere, a frozen, forgotten scientist floats by.

The greatest scientist that ever lived, remembered as a successful failure.

FADE TO BLACK:

ROLL CREDITS

THE END