



Digital Commons@

Loyola Marymount University
LMU Loyola Law School

LMU/LLS Theses and Dissertations

May 2023

There Will Be A Tomorrow

Cameron Webb

Loyola Marymount University

Follow this and additional works at: <https://digitalcommons.lmu.edu/etd>



Part of the [Screenwriting Commons](#)

Recommended Citation

Webb, Cameron, "There Will Be A Tomorrow" (2023). *LMU/LLS Theses and Dissertations*. 1216.
<https://digitalcommons.lmu.edu/etd/1216>

This Thesis is brought to you for free and open access by Digital Commons @ Loyola Marymount University and Loyola Law School. It has been accepted for inclusion in LMU/LLS Theses and Dissertations by an authorized administrator of Digital Commons@Loyola Marymount University and Loyola Law School. For more information, please contact digitalcommons@lmu.edu.



Digital Commons@

Loyola Marymount University
LMU Loyola Law School

LMU/LLS Theses and Dissertations

January 2023

There Will Be A Tomorrow

Cameron Webb

Loyola Marymount University, camwebb51@gmail.com

Follow this and additional works at: <https://digitalcommons.lmu.edu/etd>



Part of the [Screenwriting Commons](#)

Recommended Citation

Webb, Cameron, "There Will Be A Tomorrow" (2023). *LMU/LLS Theses and Dissertations*. 1216.
<https://digitalcommons.lmu.edu/etd/1216>

This Thesis is brought to you for free and open access by Digital Commons @ Loyola Marymount University and Loyola Law School. It has been accepted for inclusion in LMU/LLS Theses and Dissertations by an authorized administrator of Digital Commons@Loyola Marymount University and Loyola Law School. For more information, please contact digitalcommons@lmu.edu.

There Will Be A Tomorrow

Title

A teleplay written and produced and presented to the faculty of
the Writing for the Screen MFA Program in the School of Film &
Television at Loyola Marymount University of
Los Angeles, California

In partial fulfillment of the requirements for the degree


Master of Fine Arts

Writing for the Screen

By

Cameron Webb

Student Name


[Cameron Webb \(May 1, 2023 10:54 PDT\)](#)

Student Signature

APPROVAL TO ADVANCE TO CANDIDACY


The following student has met all the criteria to advance to candidacy for an M.F.A. in Fine Arts with an emphasis in Writing for the Screen:


Cameron Webb


Student Name

May 1, 2023

Date


SCWR 690 Instructor Signature


SCWR 691 Instructor Signature


Graduate Director Signature

FINAL THESIS
FEATURE SCREENPLAY PROJECT DESCRIPTION

Student Name: Cameron Webb

Thesis Logline:

After her young daughter is killed in the aftermath of an apocalypse, a mother travels back in time to save her by stopping the apocalypse from ever happening.

THERE WILL BE A TOMORROW

Written by

Cameron Webb

Camwebb51@gmail.com
585-953-4221

EXT. TOWN RUINS - DAY

An empty small town main street.

Rusted cars line the streets in between buildings overgrown with vines.

There are no people, no signs of life. Nature has reclaimed this place.

EXT. OVERGROWN SUBURBS - DAY

Empty, small town Suburbia. Broken and all but forgotten.

INT. ABANDONED GROCERY STORE - DAY

The store is empty. The shelves lined with thick dust.

EXT. HIGHWAY - DAY

An old empty overgrown highway. Telephone poles lie broken as the cracked road eventually disappears into the trees over the horizon.

MICHELLE BRODERICK'S (28) voice emerges, making racing sounds:

MICHELLE (V.O.)
Pshhhhhhhhh -- vvvvffffff --
kkkkeewwwwwww.

EXT. FIELD - DAY

Through the tall grass a momma deer stands by her fawn.

MICHELLE (V.O.)
Alright we're here dudes.

EXT. MOVIE THEATER - DAY

Old title cards hang off of the theater as it rots.

MICHELLE (V.O.)
Get ready, your exits comin up man.

A LITTLE GIRL giggles.

INT. MOVIE THEATER - CONT.

A beam of light shines through part of the fallen ceiling as Michelle performs on stage.

There is nothing else she lives for other than to hear her little girl laugh.

She's holding up cardboard cutouts of a turtle, a blue fish and a clown fish who are riding on the turtles' back.

She bobs up and down the cutout that's talking.

MICHELLE

(blue fish)

Oh oh I see it I see it.

(clown fish)

That thing? You mean the swirly vortex of death?

(turtle)

That's the one dude.

(clown fish)

Of course it is.

EMMA BRODERICK (6) is sitting in one of the torn seats in the front row. An innocent life lies behind her bagged and tired eyes.

Ripped wallpaper dangles off of the walls lining the theater.

MICHELLE (CONT'D)

(turtle)

Okay now squirt will give you a rundown of the proper exiting technique.

Michelle picks up a cutout of a baby turtle.

MICHELLE (CONT'D)

(baby turtle)

Good afternoon, we're gonna have a great jump today. Okay! Crank a hard loughie after you hit the wall, there's a screaming current at the bottom so watch out. Remember, rip it roll it punch it.

(clown fish)

Wait I don't know what you're saying, say this first thing again cause I can't --

(turtle)

Okay now go go go go go.

She separates the clown fish and the blue fish from the turtles and sends them down in a looping spiral.

MICHELLE (CONT'D)
 Ahhhhhhhhhh. Wahhooooooo. Woah.
 (blue fish)
 That was amazing.

Emma's high pitched giggle grows louder.

MICHELLE (CONT'D)
 (turtle)
 Now turn your little fishy tails
 around and swim right on through to
 Sydney. No worries du --

Through her laughter Emma starts COUGHING. Michelle waits until she's done but it picks up. The mucus in her lungs fills as her cough grows stronger. Until finally, she stops.

MICHELLE (CONT'D)
 Okay I think that's enough for
 today.

EMMA
 What? No mommy I want to see what
 happens.

MICHELLE
 I know. We'll finish it later it's
 getting dark. Come on.

Emma sighs. She stands and puts her backpack on.

EXT. TOWN RUINS - AFTERNOON

Michelle and Emma walk through the empty town together. Emma has on a small backpack. Michelle has a bigger backpack with a machete attached to it and a shotgun strapped around her shoulder.

EXT. FARM - DAY

The two walk past a collapsed red barn with a deteriorated painted American flag.

EXT. FOREST - EVENING

A forest in the season of the sticks. A few remaining yellow and orange leaves hang on for dear life.

EXT. MICHELLE'S PROPERTY - EVENING

A house sits through the trees about a hundred yards away from them. Michelle stops and kneels down. A small wire stretches tightly all the way from one tree to the next, just a couple inches off the ground.

Michelle goes to the end of the line and carefully detaches it from a group of explosives. She gestures Emma through as it seems like they've done hundreds of times.

Emma walks through and Michelle reattaches the wire.

INT. MICHELLE'S HOUSE - LIVING ROOM

Michelle and Emma unload their stuff. Emma takes to the couch, Michelle unloads her backpack on the counter.

EMMA (PRE-LAP)
How big is it?

INT. MICHELLE'S HOUSE - LIVING ROOM - NIGHT

Emma lies covered on a bed in blankets in front of a burning fire.

MICHELLE
Hmm?

EMMA
The ocean.

MICHELLE
Oh the ocean? Oh man. Like so big.

INT. MICHELLE'S HOUSE - NIGHT

Michelle locks each of the seven locks on their front door.

EMMA (V.O.)
Bigger than the pond?

Michelle closes the retractable security bars on each window in the house and locks them.

MICHELLE (V.O.)
Sooo much bigger than the pond.

She locks the back door.

EMMA (V.O.)
How much bigger?

She starts a fire.

INT. MICHELLE'S HOUSE - LIVING ROOM - EVENING

Michelle sits on Emma's bed next to the fire. She stretches out her arms wide.

MICHELLE
Like this big.

Emma does the same.

MICHELLE (CONT'D)
No wider.

She stretches her arms out even farther.

MICHELLE (CONT'D)
Wider.

Emma goes as far as she can.

MICHELLE (CONT'D)
Wider.

Emma stretches some more.

MICHELLE (CONT'D)
There it is. Like that big.

Emma laughs and lies down. Michelle tucks her in.

MICHELLE (CONT'D)
You can look so so far in the
distance and only see water
aaaaaall the way until it goes over
the horizon.
(beat)
And when you stand on the beach the
waves rush over your little feet --

She pretends her hands are waves to Emma's feet.

MICHELLE (CONT'D)
-- and they'll sink in the sand
just a little bit each time. Then
you can take that sand and build a
sand castle with it.

EMMA

What's a sand castle?

MICHELLE

You remember how I told you about the kings and queens who live in castles?

Emma nods. Fighting the need to sleep.

MICHELLE (CONT'D)

It's just like that. But made out of sand. And a bit smaller. Like the dollhouse you had as a baby you remember that?

She nods.

EMMA

Can we go?

MICHELLE

Yeah. We can go.

EMMA

Tomorrow?

MICHELLE

We have to wait till it's warm out again. Then we'll go.

EMMA

Okay.

Michelle tucks her in as she closes her eyes. Emma coughs a little more.

MICHELLE

Ooo wait. Don't close your eyes yet.

Michelle stands and goes over to the fire where she has mug of hot water steaming next to her. She feels it with her hands and blows on it a bit.

MICHELLE (CONT'D)

Here.

Michelle props up Emma's head as she takes a few sips and lays back down.

MICHELLE (CONT'D)

There ya go.

In an instant, Emma is asleep.

Michelle wonders at her daughter as she sleeps.

INT. MICHELLE'S HOUSE - LIVING ROOM - NIGHT

A fire is burning in the fire place. Emma's bed is right in front of it. Behind Emma's bed Michelle sits hunched over. We can only see her darkened silhouette. Her breaths come out like dried ice.

INT. BUNKER - UNKNOWN

Michelle walks down a darkened hallway carrying a gas lantern. She gets to a door with 7-8 door locks on it. She unlocks every single one of them and then enters --

INT. BUNKER - WORKSHOP - NIGHT

Michelle hangs the lantern in the middle of the room.

Taking up about half of the room is some sort of machine. A sphere, about eight feet tall that looks like it was cut halfway down them middle. On the top of the inside of the machine, thousands of electrical wires are taped and zip tied together.

Michelle looks at the overwhelming contraception for a moment and sighs.

INT. MICHELLE'S HOUSE - KITCHEN - MORNING

Michelle opens a supply cabinet. It's about a quarter full, mostly with bagged riced and canned food.

She grabs one can and pours it into a stainless steel bowl. She heats it up over a gas stove.

INT. MICHELLE'S HOUSE - LIVING ROOM - MOMENTS LATER

She comes over to Emma lying in her bed. Awake but not too responsive.

MICHELLE
Made ya some soup.

Emma shakes her head.

MICHELLE (CONT'D)

Not hungry?

Michelle checks her temperature with her hand.

EXT. MICHELLE'S HOUSE - BACKYARD - DAY

Michelle picks up dead sticks outside. The sun peaks through the clouds. She stops, basking in the moment of warmth.

EXT. MICHELLE'S HOUSE - PORCH - DAY

Michelle sits on the front porch in a rocking chair with Emma in her arms wrapped in a blanket. Emma is just a bit more lively.

Their house is surrounded by trees in a wide forest. In the front, a dirt driveway not yet overgrown runs through the woods.

MICHELLE

That tree?

(Emma shakes her head)

That one?

EMMA

No it's not a tree.

MICHELLE

Oh okay, is it... the barrel?

WE SEE an old blue water barrel.

EMMA

No it's red.

MICHELLE

Ah red okay, is it...the mailbox?

(Emma nods)

It is?! Oh my gosh I'm good.

EMMA

You go.

MICHELLE

Okay. Umm I spy with my little eye...

EXT. MICHELLE'S HOUSE - BACKYARD - DAY

Emma is helping Michelle pick up sticks. She finds one and shows it to Michelle.

MICHELLE
Oh that's a big one.

Emma smiles and puts it in a pail. She goes for another.

LATER

Michelle starts jumping around the yard.

MICHELLE (CONT'D)
Come on.

She starts doing jumping jacks.

MICHELLE (CONT'D)
Come on.

She jumps over to Emma and starts moving her hands up and down.

MICHELLE (CONT'D)
Lets get that cold out of you.

Emma starts to follow suit.

MICHELLE (CONT'D)
There you go! Whoo. Is it out yet?

EMMA
No.

MICHELLE
No? Say get out cold!

EMMA
Get out cold.

MICHELLE
Get outta there mr. cold.

EXT. MICHELLE'S HOUSE - BACKYARD - LATER

Michelle is going through her garden picking vegetables.

She picks out a few vegetables, hands them to Emma to put in a basket. She goes to another row and picks out a few beets.

MICHELLE
How do these look?

EMMA
Good.

MICHELLE
Yeah?

EMMA
Mmm hmm.

MICHELLE
Alright here.

She hands the beets to Emma who puts them in her basket.

INT. MICHELLE'S HOUSE - LIVING ROOM - DAY

Michelle is rubber banding a blanket to a chair. She connects the blanket to another chair building upon their already made blanket fort. Emma comes in with another blanket.

MICHELLE
What do you think?

EMMA
(pointing to another
chair)
Right there.

MICHELLE
Oh yeah, I like that spot.

THUD.

Their heads quickly turn to the back door. Michelle immediately turns on the defensive.

She slowly walks over to the back door. Nothing in the backyard. She opens the door and looks down towards her feet.

A BLACK BIRD with a white stripe flails it's damaged wings at her feet.

Emma comes over and stands next to her, looking down at the bird. She kneels down next to it and goes to pick it up.

MICHELLE (CONT'D)
Emma.

EMMA
It's dying.

Michelle watches as Emma caresses the bird in her hands and brings it inside.

INT. MICHELLE'S HOUSE - KITCHEN - MOMENTS LATER

Michelle brings in a shoe box and pads the inside with towels. Emma places the bird inside.

MICHELLE
Do you know what birds eat?

EMMA
Worms maybe.

MICHELLE
Yeah, maybe worms.

LATER

Michelle and Emma slowly place a small bowl of water in the box.

MICHELLE (CONT'D)
Careful.

Michelle takes another small bowl of sunflower seeds and places it next to the water.

EMMA
What are those?

MICHELLE
Sunflower seeds.

EMMA
Do birds like those?

MICHELLE
Some of them.

They watch the bird just sit there.

MICHELLE (CONT'D)
What should we name it?

EMMA
Mmm birdy.

MICHELLE
(smiles)
Birdy. Alright.

EMMA

What do we do?

MICHELLE

There's not much we can do. We just have to give it food and water and hope that it gets better.

EMMA

Do you think it will?

MICHELLE

(beat)

I hope so.

INT. MICHELLE'S HOUSE - BLANKET FORT - NIGHT

The silhouette of Michelle and Emma through their blanket fort is lit by the fireplace.

Emma lies covered in a makeshift bed holding a stuffed animal.

MICHELLE

You comfy?
(Emma nods)
Warm enough?
(she nods)
Okay.

EMMA

Can you finish the story?

MICHELLE

Now? You don't want to wait to go back to the movie theater?

EMMA

Mmm ok.

MICHELLE

Ok what?

EMMA

We can wait. Do they find Nemo?

MICHELLE

You just said you wanted to wait!

EMMA

(laughs)
Ok ok ok.
(beat)

(MORE)

EMMA (CONT'D)

Maybe I can see it in a real movie theater like you.

MICHELLE

Maybe.

EMMA

What was it like?

MICHELLE

I went with my brother, and my mom. There were a bunch of other people in the theater with us.

EMMA

Why?

MICHELLE

Cause that's what people did? You'd go with some family or friends and a bunch of other people you don't know would be there to watch it with you. The sound would play out of speakers all around you so you could hear everything.

EMMA

Cool.

(beat)

When will the time spaceship be ready?

MICHELLE

I don't know.

EMMA

Are you afraid we'll get lost?

Michelle looks at her, unsure what to say.

EMMA (CONT'D)

We won't.

MICHELLE

How do you know?

EMMA

I just know.

Michelle smiles at her.

INT. BASEMENT - WORKSHOP - NIGHT

Michelle works on the machine. A book lies in the middle of the machine. She tightens some screws, turns on some levers.

Electric currents start to form around the wires at the top of the machine. Michelle pushes down another button. The currents get stronger, the light gets brighter.

The book in the machine starts to fade and then disappears and everything shuts down.

A pause. Michelle waits.

The machine revs back on. The electrical currents burst and the book reappears as if its gone through a fire.

Michelle sighs and bows her head. She grabs the book and tosses it in a side room with hundreds of other books just as charred and burnt as this one.

INT. MICHELLE'S HOUSE - KITCHEN - MORNING

Emma is eating breakfast by her lonesome. In the --

FRONT ROOM

Michelle reads Einstein's *Relativity* for the hundredth time. Her side is to a window which looks outside down the dirt driveway through the woods.

A pause.

AN EXPLOSION OUTSIDE. Michelle leaps up and looks outside. Fire engulfs the trees a hundred yards out the front yard. She runs into the --

KITCHEN

Emma is already on the move. She grabs a blanket and runs to the basement door.

Michelle moves to the closet and grabs a scoped rifle.

MICHELLE

It was probably just a deer. Make sure you lock the doors behind you okay? You don't come out until I come get you.

Emma nods. WE FOLLOW her into the --

BASEMENT

Where she locks the doors behind her. She goes down the stairs and locks another door to the stairwell. She moves to a sidewall and takes out a false board. She sneaks into the side wall and places the board back.

She crouches in the small space.

EXT. MICHELLE'S PROPERTY - SAME

Michelle rushes out the side door with her rifle and shotgun.

EXT. MICHELLE'S PROPERTY - THE WOODS - MOMENTS LATER

Michelle climbs up a tree and rests in a tree stand.

She lays down and aims her rifle.

THROUGH THE SCOPE

The aftermaths of an explosion but no signs of life. It's all quiet. She moves the scope and inspects all around but nothing.

BACK TO SCENE

She raises her head. Coast is clear.

A BRANCH CRACKS across from her. She leaps up and points the rifle up but an arrow pierces through her shoulder. She drops the gun as two men fall on top of her from above.

EXT. WOODS - MOMENTS LATER

Michelle is being dragged through the woods by two men. They take her out into the driveway and pull her towards the house.

A few people are outside of her house tearing up everything in sight.

INT. MICHELLE'S HOUSE - MOMENTS LATER

The men walk her into the house. They pass the basement doorway which is open. Somebody is down there ransacking it but no signs they've found Emma. They walk her into the --

KITCHEN

Where around ten people and tearing her place up. They're ripping out the couch, tearing down the cupboards, leveling the bookshelves, anything they can get their hands on. But it does look like everyone is looking for something.

Some people in the kitchen part revealing LUCAS BRODERICK(28). He's got stature. A fake tough guy look hides in front of his soft eyes.

Michelle gawks at the sight of him. They lock eyes and he walks up to her. Neither say a word. He clocks the arrow in her shoulder.

LUCAS
Get that outta her.

One of the men cut the arrowhead, the other yanks it out of her. She grimaces in pain but doesn't lose the starring contest with Lucas.

From down in the basement --

MAN (O.S.)
Hey. Hey!

QUICK FOOTSTEPS run up the stairs. The black bird flaps it's broken wings as it flies out.

A MAN next to Lucas raises his gun in an anticipated panic. Michelle realizes --

MICHELLE
Wait!

The basement door SWINGS open. BANG. The man fires just as Michelle pushes his gun away.

The barrel smoke lingers and the house goes silent. SHORT, QUICK, TINY breaths echo. Michelle raises her head.

MICHELLE (CONT'D)
Emma.

She runs over to Emma lying on the floor. Blood coming out of the bullet wound in her stomach.

MICHELLE (CONT'D)
Emma?

EMMA
I was just trying to get Birdy.

MICHELLE

Oh I know I know I'm not mad at
you. No. No I'm not mad.

Lucas looks on horrified. Every single person in the house
has gone silent. Gone still.

EMMA

What's happening?

MICHELLE

It's ok, it's alright I -- it's ok
it's gonna be ok.

Michelle looks up.

MICHELLE (CONT'D)

Do something!!

Nobody moves.

EMMA

Mommy it hurts.

MICHELLE

I know -- I know it does it's
alright.

Emma tries to look at it.

MICHELLE (CONT'D)

No don't look at that. It's
alright. It's ok baby girl. Okay.

Her breathes start to shorten.

EMMA

Wha -- what happened -- to Nemo?

MICHELLE

(smiles)
Oh, he --

Emma goes limp. She stops breathing.

MICHELLE (CONT'D)

Emma. Emma.

She's unresponsive.

MICHELLE (CONT'D)

Come on. Come on baby girl. Please.
(realizing)
Please. Emma.

She stops and shakes her a bit, feels her pulse.

MICHELLE (CONT'D)

Emma.

It sets in quick, this is happening. She's gone.

MICHELLE (CONT'D)

No.

She caresses her in her arms.

MICHELLE (CONT'D)

No no no.

Whimpering through the pain of losing her child she welcomes the coming shock.

MICHELLE (CONT'D)

I'm not ready... I'm not ready.

A long pause.

Lucas and his people look on.

A woman, ELIZABETH (30), comes in from outside. She stands next to Lucas.

ELIZABETH

We didn't find anything.

Lucas stares at Michelle and Emma, at a loss.

ELIZABETH (CONT'D)

Lucas.

He looks at her. Nods.

The man who shot her stands frozen behind Lucas.

MAN

I didn -- I didn know it was --

LUCAS

-- Shutup.

Lucas looks at the woman and signals her towards the man. The woman takes out a gun and shoots the man in the head.

Michelle doesn't flinch. Her eyes hold no tears. Her body and her mind are in complete shock.

LUCAS (CONT'D)

She wanted her back by tomorrow.

ELIZABETH
Best get goin then.

Lucas nods at a couple people who go to Michelle. They pick her up without any resistance from her and usher her out of the house.

EXT. MICHELLE'S HOUSE - DRIVEWAY - MOMENTS LATER

The people usher her into the bed of a truck. She just stares wide-eyed blankly in front of her. Lucas and Elizabeth follow.

ELIZABETH
I'll drive.

She hops in the drivers seat. Lucas hops in the bed.

LUCAS
They'll bury her in the backyard.

Michelle doesn't move or acknowledge him.

EXT. MICHELLE'S PROPERTY - NIGHT

The black bird flails it's burnt and broken wings on its last seconds of life.

EXT. CITY OUTSKIRTS - DAY

Five cars pull up to the tall grass that lines the outskirts of the city. Michelle's truck is the first.

EXT. CITY - DAY

They drive slowly through the shoulder high grass. VOICES emerge in front of them, growing louder as they drive. They reach the end of the grass and enters a small village amongst the city.

Tents line the streets. People sit over the edge of apartment balconies. Most, if not all of these people look sick. Their skin is chapped and gold. Their clothes are dirtied and ripped.

The people part as Lucas and his group walk through. Many stare and point at Michelle.

A WOMAN (50) walks up to Lucas.

WOMAN

Sir. Please let my kids in please
they're good kids. Strong.

Lucas' people brush her away.

A MAN comes over next.

MAN

I'm an engineer.

Lucas' people brush him away.

MAN (O.S.) (CONT'D)

Please I'm a good worker.

Pretty soon the city of people surrounds them as they walk through. All saying similar things. All begging to be noticed.

WOMAN #2

We've all got families.

WOMAN #3

Take my son!

MAN #2

Take me!

Michelle looks at their desperate glances.

The rustle through the crowd

One of the men goes for her backpack. Lucas' people trip him off and start beating him.

The rest of Lucas' people pick up the pace and lead Michelle towards a skyscraper in the middle of the city. She looks up and the daunting building.

INT. SKYSCRAPER - DECONTAMINATION ROOM - EVENING

Michelle waits as naked as the day she was born in the middle of what looks like a big locker room. Two powerful streams of ice cold water pegs her on both side. Like water from a firehose.

INT. WAITING ROOM - MINUTES LATER

Michelle waits in a chair with some fresh clothes on. Her hair still wet. Her head bowed, her heart broken.

The door opens and Lucas walks in.

LUCAS

I didn't... we didn't know.

A long pause.

LUCAS (CONT'D)

It's been so long everyone thought
you were dead but... I knew.

(beat)

You look good.

She doesn't move.

LUCAS (CONT'D)

She just wanted you home that's
all. She's done good here. I know
you don't think so and it doesn't
look like it but these people --
they wouldn't survive without her.
She gives them food and water,
she's the only one who they'll
listen to, the only one able to
control the -- the monsters that...
Look it's just -- I mean, do you
know how long it took us to find
you? She's been lookin since the
day you left. She's had better
things to do but all she could
think about was you. I just -- I
just ask that you keep an open
mind.

She raises her head and stares daggers into his eyes.
Elizabeth comes in.

ELIZABETH

She's ready.

INT. SKYSCRAPER - HALLWAY - NIGHT

Lucas walks through a building hallway with Michelle. She
looks through each door window. Each room has some high horse
overweight grope munching on food and whatever they want to
drink.

More description of the building here.

Michelle stops in front of an open room and takes a step in
the --

SIDE ROOM

Grapes, bananas, apples, oranges sit in a bowl on table. AN OVERWEIGHT MAN sits in chair reading a book while a GIRL (20) rubs his shoulders.

Lucas comes in behind her.

LUCAS

Come on.

Michelle takes on last look at the man and then at the fruit. Something catches her attention. She subtly takes a letter opener from the table and slips it in her sleeve. She follows Lucas back out to the --

HALLWAY

LUCAS (CONT'D)

In here.

Two double doors present the penthouse. Michelle pauses.

LUCAS (CONT'D)

It's better you not struggle. She just wants to talk, and then you can go.

Michelle steps through the door into the --

INT. SKYSCRAPER - PENTHOUSE - CONT.

Michelle steps inside of this luxurious penthouse. Lucas doesn't follow her in.

A room a kings, even in normal days. Gold pillars make an opening towards a king sized bed. Where in lies BARBARA BRODERICK (65). Hooked up to her is enough machinery to keep a small village alive.

She's in rough shape, clearly on borrowed time. Half of her face is eroded like two face. She's overweight and her feet and arms have swollen to double the size.

She's the high-horse. The one percent of the one percent.

She has on a breathing mask helping her breathe. Her eyes track Michelle as she walks up to her. Michelle stands there as she looks at her in horror and pity.

A pause. She takes off the mask and speaks quietly.

BARBARA

Come. Let me see you.

Michelle inches forward.

BARBARA (CONT'D)
Look at you. So beautiful.

Barbara's face is rotting. Her eyes much of the same.

BARBARA (CONT'D)
Time has not been so kind to me.
But I see it has been to you.
You've come home. Not a day goes by
that I didn't worry about you. I
only wanted to see you. I built
this for you. And Lucas. I did this
to keep you safe. I thought you
wouldn't understand but surely you
do now surely --

Barbara starts coughing, Michelle slips the letter opener out of her sleeve.

BARBARA (CONT'D)
I can feel the pain in your heart.
I promise you won't have to go
through that again. You will not be
in danger here, you can have the
opportunity to feel that again.

Michelle's knuckles turn white as she grip the letter opener. She catches something out of the corner of her eye and looks up.

Through a crack in a side door, a depleted looking machine, very similarly resembling Michelle's.

Michelle snaps back into reality, like she's woken up from being hypnotized.

BARBARA (CONT'D)
The best way to fix something that
is broken, is to replace it with
something that is fixed.

Behind Barbara is almost to the dot, a replica machine of the one Michelle has in the workshop.

Michelle walks over to it and looks at it, inspects it.

BARBARA (CONT'D)
Time can only heal if you have
enough of it. And I ran out of it.

Michelle inspects one particular part of it. It looks like a core drive. A tall glass with four blue glowing tubes running down the middle of it.

BARBARA (CONT'D)

You can't travel through matter you don't know the components of. Or else you're traveling through space, through black hole.

MICHELLE

An element core.

BARBARA

A stabilizing core.

MICHELLE

You jumped?

BARBARA

How do you think I ended up like this, this fast? Traveling through time has it's consequences. But I got what I needed. I know it's close but I can't figure out how to pair it with a physical component. You were always the better engineer.

MICHELLE

(beat)

This is why you wanted me, so I could fix this for you.

BARBARA

I wish that this could be undone. All of it. You can be the one to do it.

MICHELLE

To fix your mistake for you?

BARBARA

To fix my many.

MICHELLE

What were you thinking?

BARBARA

I was thinking I missed your father.

(MORE)

BARBARA (CONT'D)

I was thinking that my children could still have him if I could just recreate his mind or at least something smart enough that could. I never intended of piece of technology could cause all of this. But you can change it all.

Michelle looks at the machine.

INT. SKYSCRAPER - HALLWAY - NIGHT

Michelle walks through a hallway. This section of the building is nothing special but a little less crowded than the village of people in the city. She stands in front of a door. She takes a deep breath and then knocks.

The door opens, PETER (6) answers. Michelle looks at him startled.

Lucas comes in from the other room. Peter walks away.

LUCAS

Sorry. That was Peter, my oldest.

Elizabeth, comes up to the door from inside. It takes a second for Michelle to process.

ELIZABETH

Would you like something to eat or drink?

Michelle looks over at their kitchen. It's stocked with fresh food.

MICHELLE

Maybe.

Another little boy SIMON (2) waggles through the apartment. Elizabeth goes after him and into the kitchen.

LUCAS

And that is our youngest Simon.

MICHELLE

You're a dad.

(Lucas nods)

They look healthy.

LUCAS

Yeah. They are.

They stand there awkwardly for a moment. Elizabeth gets the hint and steps back into the apartment.

LUCAS (CONT'D)

So.

MICHELLE

(beat)

Where can I sleep?

Lucas smiles.

EXT. SKYSCRAPER - NIGHT

The skyscraper sits under the stars in the middle of the night.

INT. LUCAS' APARTMENT - NIGHT

Lucas and Elizabeth are fast asleep in their room. Peter and Simon in theirs. In the --

LIVING ROOM

The room sits silent. A long pause.

A figure sits up on the couch. Michelle looks around. Coast is clear. She sneaks out. Opening and closing the door carefully as she does.

INT. SKYSCRAPER - PENTHOUSE - MOMENTS LATER

The doors to the penthouse slowly creek open. Michelle slides in and closes the doors behind her. She looks at Barbara, still on a ventilator type machine.

She walks past her to the machine. She goes to the core drive. She twists it's handle and pulls it out, quietly.

She looks towards Barbara -- nothing.

She detaches it from the machine and starts to walk out but stops when she passes Barbara. She looks at the door and then back at Barbara. She walks towards her.

Michelle stands over her. She watches her breathe. Her face grows livid.

MICHELLE

You didn't even ask what her name was.

She unplugs all of her machines and walks away. Barbara GAGS and CHOKES as Michelle stares at her.

Barbara's vital signal monitor goes flat just as Michelle walks out of the room.

INT. GARAGE - NIGHT

Michelle walks into a dark garage lit by the shining moon coming through the window.

She goes to the side of the room where some keys are hanging up, she takes a pair. She heads over to one of the trucks and throws her bag in the passenger side.

She walks over and opens the garage door.

EXT. SKYSCRAPER - NIGHT

Michelle drives out of the skyscraper fence line. She puts her hood up and waves at a security guard as he lets her through.

EXT. CITY OUTSKIRTS - NIGHT

Michelle makes her way through the city outskirts' tall grass. She stops the truck and looks back at the city under the darkness. The skyscraper is the one lit building.

She checks her backpack. The core drive sits firmly inside. She closes it, puts the car in drive and puts the city behind her.

INT. SKYSCRAPER - PENTHOUSE - DAY

Lucas stands in Barbara's room as people cover her body and take her lifeless corpse off of the machine. They cart her away.

A HUNTER, one we saw earlier and Michelle's comes over to Lucas.

HUNTER

Doc said her line was cut last night. Somebody took her off support.

Lucas stares straight ahead out of the window. Somewhere halfway between angry and heartbroken.

HUNTER (CONT'D)

(beat)

There's a truck gone.

Lucas takes another moment then turns and storms out.

EXT. TOWN RUINS - EVENING

Michelle slowly drives through the old town ruins.

EXT. MICHELLE'S HOUSE - DRIVEWAY - EVENING

Michelle stops her car at the beginning of the driveway. She gets out and stares down the driveway.

A long pause. Then she starts walking.

We're with her the whole way. For what feels like eternity, waiting.

Finally, through the tree her house emerges. Then, a body lying on the ground beside it. As soon as she sees it Michelle drops to her knees. Her daughter lies dead in her front yard.

Michelle gasps for breath as she exhausts all tears in her body. The mucus runs out of her nose, saliva falls from her mouth as the muscles in her body go limp.

She tries to crawl forward. Getting up from her knees is an incredible accomplishment. She slowly walks over to Emma. Michelle's eye's bulging and lactic acid builds in her chest as it thumps abnormally.

To the --

FRONT YARD

She finally makes it over to Emma's corps and crawls next to her.

This isn't shock just shock it's the breakdown. The realization that her baby girl is dead.

MICHELLE

(through tears)

My baby girl.

She caresses her head and combs her hair. Her eyes bulge, her stomach knots. She cries so hard she coughs.

She lies down next to Emma and holds her. Everything goes still. The only thing moving is Michelle's dried ice breath.

A long, long pause.

EXT. MICHELLE'S HOUSE - FRONT YARD - NIGHT

The bright moon illuminates Michelle as she lies with Emma in the exact same location in the exact same position.

EXT. MICHELLE'S HOUSE - FRONT YARD - MORNING

Michelle lies still with Emma.

EXT. MICHELLE'S HOUSE - DRIVEWAY - SAME

A CAR DOOR shuts. Lucas COCKS a gun and starts walking down the driveway. He walks with the same vile look in his eye that Michelle had when she looked at Barbara.

He walks the whole way then freezes when he sees Michelle. His muscles immediately ease. As do his eyes.

He holsters his gun and slowly walks to her.

FRONT YARD -- CONT.

He kneels down beside her and places a hand on her back.

LUCAS

Chel.

He shakes her a little.

LUCAS (CONT'D)

Chel.

MICHELLE

(muffled)

They didn't bury her.

LUCAS

Come on.

He places his other hand on her shoulder and gently lifts her up.

EXT. MICHELLE'S HOUSE - BACKYARD - DAY

The gray lifeless clouds sit heavy overtop of them as Michelle and Lucas dig a grave.

LATER

They place Emma's covered body into the grave.

LATER

They finish covering filling it in.

LATER

Michelle puts a makeshift cross at the head of it. She steps back and stares at it. A short pause.

Her eyes turn stone cold -- determined.

MICHELLE
I'm going to fix this.

She turns away and walks back towards the house.

INT. MICHELLE'S HOUSE - KITCHEN - DAY

Michelle pours a glass of water for Lucas. He sits at the table and takes a sip.

Michelle stares out towards the backyard.

MICHELLE
I barley recognize you.

LUCAS
It's been almost 6 years.

MICHELLE
It's not the time.

LUCAS
(beat)
Who was he? The father.

MICHELLE
(beat)
Jesper.

LUCAS
Jesper? Jesper the thief Jesper?

MICHELLE

He wasn't a thief. He had always talked about going South, where it was warmer. Maybe finding a house on the ocean. When I got pregnant she knew she couldn't hold me any longer so she just told everyone that so it justified her killing him.

LUCAS

You're lying. If that's true she would have done that to Elizabeth.

MICHELLE

Her solider Elizabeth?

LUCAS

You killed our mother. You left us. You left me. I get that you're angry but you murdered our mother.

MICHELLE

(beat)

Did you know she was building a machine to go back?

LUCAS

To go back.

MICHELLE

In time.

LUCAS

(laughs)

Cause she thought she could fix this?

MICHELLE

No. She thought I could.

He surprised by her dead serious tone.

MICHELLE (CONT'D)

It makes sense why she didn't tell you.

(beat)

The trick wasn't being able to build a machine capable of traveling through time. If it were that simple you and I would not be here right now. The trick was making it able to withstand the matter it was traveling to.

(MORE)

MICHELLE (CONT'D)

I didn't have that matter so I
couldn't do that.

Michelle unpacks her backpack and gets out the core drive.

MICHELLE (CONT'D)

The one thing she did right. We can
go back now. Change everything.
Make it like none of this ever
happened.

LUCAS

Michelle. That's ridiculous you've
been out here by yourself for too
long --

MICHELLE

-- I wasn't by myself.

Michelle looks at him for a long pause as he stirs
uncomfortably.

MICHELLE (CONT'D)

Her laugh was just like yours. She
liked to build forts in the living
room like you and I used to do. And
we'd have karaoke nights by the
fire when she felt up to it. I
taught her all of Springsteens
classics. She liked Seger a lot.

Lucas looks at her heartbroken as he continues to stir.

MICHELLE (CONT'D)

You all took that from me.

Lucas eyes start to flicker, he starts to wobble. He looks at
his glass of water.

MICHELLE (CONT'D)

I promise you I'll find you when
it's done. I'll find Elizabeth too.

LUCAS

What'd you...

MICHELLE

You have my word.

He passes out. She looks at him for a moment and then gets
up.

EXT. MICHELLE'S HOUSE - BACKYARD - CONT.

Michelle stands over her daughters grave. She takes a deep breath then walks past the grave into the woods.

EXT. WOODS - CONT.

Michelle walks a bout a hundred yards from the house and then stops. She bends over and clears some leaves and branches off of a hatch. She opens a hatch and climbs in.

INT. BUNKER - CONT.

She climbs down a ladder -- makes it to the bottom. She walks towards a door at the end of a small hallway. It's the door with the locks. She unlocks each one and then goes into --

INT. BUNKER - WORKSHOP - CONT.

She walks in, turns on the lantern and looks at the machine. A pause.

MICHELLE
I'm comin Emma girl.

WORKING MONTAGE - WORKSHOP/VARIOUS

-- Michelle rips a few wires off of the machine and strips them with wire strippers.

-- She solders the wires to the core drive.

-- She sits on the floor reading a giant book. She stands and looks at the machine while she reads. She cuts some wires and then solders them together with other cut wires.

-- She writes down her mathematics in a notebook. Pages and pages of numbers and equations.

-- She starts up the control panel. Electricity glistens outside of the wires. The machine blinks, a millisecond at a time it disappears then reappears. Then the panel shuts off.

MICHELLE
You need more power

-- In the woods Michelle rolls a full fifty five gallon metal water barrel towards the woods.

-- In the garage she takes the battery out of an old lawnmower. Then takes the car battery out of an old truck. She takes a look at Lucas passed out before she walks back towards the woods.

-- In the bunker she gets her batteries and wraps steel around the positive and negative end of both batteries. She opens the water barrel and turns the battery upside down with the steel inside of the water. The water starts to bubble. One side has more bubbles than the other. And just like that she has hydrogen.

-- She has bottles of hydrogen gas and is hooking them up to the machine. The water barrel is empty.

INT. MICHELLE'S HOUSE - NIGHT

Lucas is passed out cold.

A pause.

His eyes open.

INT. BUNKER - WORKSHOP - NIGHT

Michelle is collecting her hydrogen gas in her water bottles when she hears THE HATCH trying to be opened.

She works fast. Connecting each hydrogen bottle to the machine. She has less than before but some bottles are still filling.

GUNSHOTS pop and hit metal. The HATCH opens and Michelle takes the battery out of the water barrel. She turns on the machine. Lucas walks into the workshop.

MICHELLE

Stay back.

Michelle lights a zippo lighter and puts it next to one of the hydrogen filled bottles. Lucas clocks the water barrel.

MICHELLE (CONT'D)

That's hydrogen if I light this
this all goes. You need to go.

Lucas looks around him, stunned. She wasn't lying.

MICHELLE (CONT'D)

I took mom's blueprints when I
left. I'm going back. I'm gonna fix
this.

The machine revs up. Michelle steps back. She turns a dial all the way up on the control panel.

LUCAS

I have a family. I can't let you do this.

He raises his gun.

Michelle steps into the machine. A bright orb of light forms and takes over the room. Lucas makes a split second decision and jumps towards Michelle.

They're consumed in the orb of light as it disappears. The workshop is left silent. Everyone's gone.

A long pause.

BARBARA (PRE-LAP)

Being disconnected is easy.

INT. LECTURE HALL - CONT.

BARBARA CHAUBY (28) stands at the front of a blacked out lecture hall giving a presentation.

This version of Barbara is young, bright eyed, respectful, good looking and ambitious.

BARBARA

For some, it's comfortable. But for all of us, disconnect is dangerous. Social media and today's technology has given us many things, the ability to share, the ability to discover, the ability to seemingly be in touch with people across the world in a matter of seconds. We're never alone, and yet, the average human has never been so depressed. Suicide rates among men between the ages of 21-45 is at an all time high. Bullying among young girls is at an all time high. And this trend will continue. It will engrave itself into our society like a parasite for the next century and if we do not do something at the end of that century, we will surely be doomed. So what do we do? How do we combat it?

Barbara demands the stage. She owns it.

BARBARA (CONT'D)

We combat it with an objective. To educate, appreciate and add moral value back into people's lives.

See pauses for dramatic effect, reeling in her audience.

BARBARA (CONT'D)

That is where I give you, the Matching Identification Channel for Health Education and Linear Life Ease. Or Michelle, for short. This program offers each individual who uses it a way to stay connected to something when all else seems so far away. It offers endless resource to make sure nobody ever feels lonely again. Each person that uses it will have a tailored program created just for them that will produce things to keep the user from feeling alone. The right music, the right food, therapists, the right education, the right day activities, the right websites to visit you name it. The code to this piece of intelligence will be able to read, adapt and learn each person's needs, wants and desires based off of internet data, life history, personality tests when signing up and continued checkins during the program.

Barbara stands tall and firm as she closes out strong.

BARBARA (CONT'D)

The human race needs connectivity to prosper. This will be the start to something beautiful. The start to working together again. To being in it together again.

A short pause as she stands there looking towards the seats behind the darkness. And then...

LIAM (O.S.)

Whooo!

Barbara turns her head, taken off guard. One person starts CLAPPING. Barbara walks over to the light switch.

LIAM (O.S.) (CONT'D)

Well done. All the academic awards!

She turns on the lights. In a mass of 400 seats only one person sits in the stands. LIAM BRODERICK (28). Liam's in his police uniform, smiling at her like she's just won an Oscar.

BARBARA

Be honest.

LIAM

It was good.

BARBARA

Seriously.

LIAM

I'm serious.

He gets up and walks towards the front of the lecture hall.

BARBARA

Really?

LIAM

Yes it was good.

She smiles at him. Most people's life goal is to find someone to look at them the way she looks at him.

He's carrying a bag of some fast food. He offers it to her. She waves it away.

LIAM (CONT'D)

I thought you said you were hungry.

BARBARA

I don't know, my stomach's been off.

LIAM

Nerves will do that.

BARBARA

I don't know. Nobody presents a dissertation like this.

LIAM

Because nobodies dissertation is this important. There's a reason there's hundreds of people coming.

They touch foreheads.

LIAM (CONT'D)
And then this whole school thing
will be over and we can start
living our actual lives.

She smiles. His phone PINGS.

LIAM (CONT'D)
I gotta go.

BARBARA
K. Be safe.

They kiss.

LIAM
Always.

They interlock their pointer fingers.

INT. COFFEE SHOP - NIGHT

Liam stands in line for some coffee dressed in full police uniform.

The WORKER gives him his coffee.

LIAM
Thank you.

Liam walks --

OUTSIDE

And through the parking lot.

INT. POLICE CAR - CONT.

Liam gets in the drivers side door. In the passenger seat is MARTIN HALLER (50), an old beat cop on the job for years. Never had any ambition to move up, so he just does the enough to stay put.

Liam hands him his coffee. Martin takes a sip.

MARTIN
God that's shit.

LIAM
It's the only place open this late.

Martin mumbles. A VOICE comes over the radio.

DISPATCH (V.O.)
We have a 10-65 in progress at 6222
Pond Road copy.

Liam picks up a walkie talkie. Martin sits up.

MARTIN
Here we go.

LIAM
Copy dispatch 81 responding.

DISPATCH (V.O.)
We have a possible 10-59

LIAM
Roger that dispatch, responding.

INT. POLICE CAR - NIGHT

Martin and Liam pull up to a bank. Two MEN in masks run out of the bank. Martin and Liam leap out of the car.

EXT. BANK - CONT.

The men open fire on them immediately. Martin and Liam take cover behind their doors and fire back.

Martin catches a bullet to the shoulder and falls back.

LIAM
Martin!

Liam rapid fires and runs over to Martin lying on the ground. The robbers run away.

Liam drags Martin behind their car as another cop car pulls up.

MARTIN
I'm fine I'm fine. Go. Go.

Liam nods and hops in the car.

INT. POLICE CAR - NIGHT

Liam drives through some side roads. He spots the robbers running through someone's backyard.

He takes a right turn. They cross the road right in front of him. He turns the car and follows them through an empty parking lot.

He speeds down a side alley and watches them run into an empty warehouse. He gets out of the car and follows them in.

WE SEE the car's clock read 2:51 a.m.

INT. WAREHOUSE - HALLWAY - CONT.

Liam slowly walks through the warehouse, gun out.

Running FOOTSTEPS make him switch directions. He walks through a door to --

INT. WAREHOUSE - MAIN FLOOR - CONT.

Lines of old rusted machines sit on this floor. He steps through them checking behind each one. No sign of anything.

INT. WAREHOUSE - SAME

Light shines through a small crack in the wall illuminating the silhouette of a person. WE SEE Liam walking through the main floor.

The person steps out of the crack in the wall and walks onto the main floor. WE FOLLOW behind them.

They get closer to Liam. They raise their gun to the back of his head. The grip the trigger.

A small orb of blue light forms in between them. Liam turns around and sees the robber with the gun to his head. The robber is about to fire.

The orb expands and explodes! Liam and the robber are flown backwards. Liam hits the back wall. He looks towards where the explosion happened.

Through the parting smoke, the time machine unveils. Michelle drops out, breathing frantically, trying to recalibrate.

Michelle looks around. Her head is RINGING. She can't see straight. She peels over in pain as it pierces through her head. She tries to fight it off but the pain is barbarous.

She holds her left hand, her pinky finger almost all but burnt off.

Liam and Michelle make eye contact. They share a quick moment and then Michelle gets up and runs away.

Liam comes to. He runs over to the robber who's face is burnt off. He's dead.

Someone else falls out of the machine. Lucas is bent over throwing up.

Police SIRENS blare outside as the room is filled with red and blue lights.

EXT. CITY STREETS - NIGHT

Michelle is stumbling about the side city streets.

She rips part of her shirt off with her teeth and wraps it around her finger.

She spots something in the front yard of one house and quietly walks up to it.

A hose in the garden. She looks at the dial, turns it and waits. A gasp of relief as water trickles out. She drinks as if she were just stranded in the desert for weeks.

Muffled VOICES echo inside. Michelle perches herself up and looks inside. A television is on. A man checks his iPhone as he watches t.v.

Michelle steps back down and looks across the street.

INT. GAS STATION - NIGHT

Michelle walks into a gas station. She goes to the ATTENDANT.

MICHELLE
What's today?

ATTENDANT
Um, Friday.

MICHELLE
No what year?

He looks at her confused.

MICHELLE (CONT'D)
The year what is it?

ATTENDANT
2023. December 9th.

She looks at the television playing CNN in the corner.

MICHELLE
Okay. Where am I?

ATTENDANT
Is there someone you need me to
call or --

MICHELLE
-- Where am I?!

ATTENDANT
Ithaca. Cornell.

She looks at him another moment and walks out.

EXT. CORNELL CAMPUS - NIGHT

She walks to the edge of the Cornell campus and looks it over. It's a daunting sight to her as even in the middle of the night, it's lit like it's own city. She takes a deep breath.

INT. WAREHOUSE - NIGHT

The machine is lined with yellow police tape as a dozen or so police and forensic analysts work. Liam watches as a couple people put the robber into a body bag and cart him away.

BEN THURMUND (60) the police captain walks up to him.

BEN
Martin's gonna be fine, just a
flesh wound.

Liam nods.

BEN (CONT'D)
(quietly)
Liam. You're asking for a psych
eval here. Things don't just
appear out of thin air.

LIAM
I don't know what to tell you sir.
One moment it wasn't there --
another I was up against a wall.

BEN
That won't hold up with the D.A
when they ask how a man's face got
burnt off.

Ben holds up his phone, a security picture of Michelle's face
pops up.

BEN (CONT'D)
This her yeah? We can't run a
picture that blurry.

LIAM
(nods)
I have a friend at the F.B.I who
can.

BEN
Alright.

They look at Lucas being ushered away in handcuffs.

LIAM
Has he said anything yet?

BEN
No.

LIAM
I want to talk to him.

Ben laughs. He looks at Liam's dead serious look.

BEN
No. Are you kidding me? You make a
statement and then if you're lucky
in a month you're back on the beat.

Liam looks around, in deep thought.

BEN (CONT'D)
The way she looked at me...

BEN (CONT'D)
The way she looked at you what?

LIAM
I don't know.

BEN
Paramedics are gonna take a look at
you. If you're lucky you have a
concussion.

(MORE)

BEN (CONT'D)

If not, you better figure out what you're official statement is going to be.

Off of Liam's overwhelmed look.

INT. CAMPUS SECURITY - LATER

She puts her hand in her pocket as she walks into campus security. A security guard JEFF (40) is there with his feet up on the front desk. He sits up as he notices her.

Michelle puts on a strong face.

MICHELLE

Hi.

JEFF

Can I help you?

MICHELLE

Yeah. I lost my friend and I was wondering if you could tell me where she lives.

JEFF

How'd you lose her?

MICHELLE

Just at a party.

JEFF

No phone?

MICHELLE

Lost that too.

JEFF

How come you don't know where your friend lives?

MICHELLE

Oh I don't go here. I'm just visiting. I go to U of R.

He looks at her suspiciously. She's beat up.

JEFF

Everything alright?

MICHELLE

Yeah. Just cold.

JEFF
What's her name?

MICHELLE
Barbara Broderick.

Jeff types some things.

JEFF
Mmmm I don't have a Barbara Chauby.

MICHELLE
What?

JEFF
I don't see her.

MICHELLE
She should be in there.

JEFF
Nope. Maybe we could just call her.
Do you know her number?

MICHELLE
No. Can you try Barbara Chauby?

He types some things.

JEFF
Oh here we go. It looks like she's
on off campus grad housing? 717
Buffalo Street East. Do you need
directions printed out?

MICHELLE
Yes please. Thank you.

INT. BARBARA'S APARTMENT - NIGHT

Barbara is getting ready for bed, talking to a female voice
who sounds like they're on the phone.

BARBARA
Well I thought he might propose
last month in Lake George but I
think he's waiting until after I'm
done with school.

VOICE (O.S.)
He probably is.

BARBARA
Probably.

VOICE (O.S.)
How do you think he'll do it?

BARBARA
I don't know.

VOICE (O.S.)
You don't care.

BARBARA
No. I don't.

Barbara tucks herself in.

BARBARA (CONT'D)
Lights off.

The lights turn off.

BARBARA (CONT'D)
Goodnight.

WE SEE a computer. It talks.

VOICE
Goodnight.

The computer turns off.

A apartment sits still. Dark.

A light KNOCK on the door. Nothing moves. A beat. Then harder KNOCK. Barbara picks her head up from her bed. She just sits there for a moment.

Another KNOCK.

She stands.

BARBARA
Turn on the lights.

She opens the front door -- immediately on the defensive.

Michelle stands in front of her. Looking like she's just been hit by a car. Michelle is taken off guard by the sight of her. She can't speak.

BARBARA (CONT'D)
Can I help you?

MICHELLE
You look so young.

BARBARA
What?

Michelle snaps into it.

BARBARA (CONT'D)
I think you have the wrong
apartment. Do I know you?

MICHELLE
Not yet.

Barbara looks at her hand. She starts to step away. Michelle quickly realizes how she must have just sounded.

MICHELLE (CONT'D)
I'm sorry, I'm sorry I need your
help.

Michelle steps closer.

BARBARA
Stay there.

MICHELLE
I'm not going to hurt you.

Barbara takes out her phone, ready to dial.

MICHELLE (CONT'D)
Tomorrow's your dissertation right?

BARBARA
I'm calling the police.

MICHELLE
If you do that billions of people
will die.

Barbara pauses.

MICHELLE (CONT'D)
Plus I'm sure Michelle is ready to
call them anyways.

Barbara starts to back away.

MICHELLE (CONT'D)
It's not wrong to want someone to
talk to. She listens to you. I get
it.

BARBARA

What...

MICHELLE

She talks to you, doesn't she. Your program. It's not just a resource for people feeling lonely, it's a friend. A real, a digital friend, but a real one.

BARBARA

I don't know who you've talked to but --

MICHELLE

-- Please. I've come a long way to get here.

BARBARA

Okay you need to go.

MICHELLE

No wait --

BARBARA

-- I'm going to call the police if you don't go.

MICHELLE

Please don't do that please I'm --

Barbara slams the door in her face.

INT. HALLWAY - CONT.

Michelle stands on the other side of the door dejected. She rests her head on the door.

Michelle's breathes are heavy and fast. She takes a step back and kicks the door in.

INT. BARBARA'S APARTMENT - CONT.

Michelle runs straight to her. Barbara tries to shield herself but Michelle swings at her face. She connects and Barbara drops.

Michelle rushes over to the computer and types a bunch of things. She pulls up the A.I.

VOICE (O.S.)

The police are on --

She turns it off. Grabs Barbara's car keys right next to her desktop.

Barbara's muffled screams and cries are no match for Michelle's overpowering strength.

MICHELLE

Come on.

Michelle reaches down and grabs her but Barbara fights back. Michelle throws another massive right hook and Barbara falls against the floor, unconscious.

Michelle looks at her for a second and kneels down to check for a pulse. She lets out a sigh of relief.

She picks her up and drags her out of the room.

EXT. MICHELLE'S APARTMENT - NIGHT

Michelle drags Barbara to her car, unlocks it and throws her in the backseat.

She turns the car on and drives.

INT. POLICE STATION - NIGHT

Liam is in the bullpen as he watches Lucas get interrogated. The two people interrogating him get up and walk out.

Lucas waits a second, sneaks through the bullpen unnoticed and slips into the interrogation room.

INT. INTERROGATION ROOM - CONT.

He walks in and turns off the cameras. Before he even sits down --

LUCAS

Do you know where your wife is?

LIAM

Excuse me?

LUCAS

Your wife, do you know where she is?

LIAM

I'm not married.

Lucas pauses.

LUCAS
But, you're with Barbara Chauby
correct?

Liam turns in defense mode at the mention of her name.

LUCAS (CONT'D)
You need to call her.

LIAM
What?

LUCAS
You need to call her right now
she's in danger. I think somebody
is going to hurt her. Please Just
call her.

Liam looks at his gaze, believes him. He pulls out his phone
and dials her number. It goes to voicemail.

LIAM
It's almost 4 a.m.

LUCAS
Try again.

LIAM
No.

LUCAS
I know -- I know how this look --

LIAM
-- What the fuck is going on? One
moment there's a floating ball of
light and the next there's a
machine with two people coming out
of it.

LUCAS
And machine's just don't appear out
of thin air do they?
(beat)
At least not any in this time.

LIAM
Nope.

Liam starts to leave.

LUCAS

What she does tomorrow changes the world. That woman, in the warehouse that you saw came back to stop her from doing that. I came her to stop that woman, because she'll do anything to get what she wants. Call her again. Do it.

Liam calls Barbara again, nothing.

He looks at Lucas and shakes his head.

LIAM

No.

He walks out.

LUCAS

You're running out of time Liam!

INT. POLICE STATION - CONT.

Liam walks through the police station visibly upset. An OFFICER walks by.

OFFICER

Officer Broderick your friend at the F.B.I called back.

LIAM

Okay.

OFFICER

He said the closets match they got was a 68 percent match.

LIAM

That can't be close enough to be notable.

OFFICER

He said it's not.

LIAM

Then why does it matter?

OFFICER

Because the person, with the closest match, is you.

Liam nods a confused look and the officer walks away. Over Liams police radio --

RADIO (O.S.)
We have a break in at 2224 Buffalo
street, be advised all...

The voice fades out.

INT. INTERROGATION ROOM - MOMENTS LATER

Liam bursts into the room.

LUCAS
I think I know where she took her.

EXT. FOREST - DAY

A car drives down a road cut between a sea of trees. It takes
a left hand turn into a long driveway.

INT. CAR - CONT.

Michelle drives the car up slowly through the driveway. We
might recognize this driveway. She emerges through the trees
and comes up to her house.

It's abandoned. In much worse shape than it was before.
Michelle looks at Barbara passed out in the back and gets
out.

EXT. MICHELLE'S HOUSE - FRONT PORCH

She gets up to the front door. She grabs the door handle,
lifts upward and turns the handle. The door opens.

INT. MICHELLE'S HOUSE - KITCHEN

Michelle's hand shakes as she runs it under a stream of
water. She winces in pain as it runs over her finger.

She opens some pantry cabinets and finds a cloth to wrap her
hand in. She also finds some old canned food.

She walks into the living room where Barbara is tied to a
chair awake. Her mouth is duck taped shut.

She looks at Barbara. Walks up to her and takes the tape off.

BARBARA
HELP! Somebody help me please help
me heeeeelp!

Michelle waits a moment.

MICHELLE

Nobody can hear you. Here.

She offers her some water. Barbara refuses at first.

MICHELLE (CONT'D)

It's just water.

Then lets Michelle pour some into her mouth.

Michelle steps back and looks around her.

MICHELLE (CONT'D)

It doesn't look like much right now. But it's a good home.

(beat)

I just need you to not make your dissertation today. After that time has passed, I'll go.

BARBARA

Why -- why can't...

MICHELLE

Because at that dissertation is a company and that company will want to buy your Artificial Intelligence so instead of "buying" it from you they offer you job and in turn you get meaning while they get the God's formula. But why stop at an A.I buddy right why not make it a weapon. Why not expand it's possibilities. It could run out entire power grid. One intelligence, running the entire world. Makes sense to me.

(beat)

Until it chooses to go away, and all things die.

BARBARA

That's not possible I have security measures in place that would prevent that from happening the code literally cannot evolve.

MICHELLE

You and I both know that isn't true. Because if it were, you wouldn't be talking to a sentient being.

Michelle opens the can of food and starts to eat. Barbara looks at her and starts to heave.

Michelle wipes away the vomit left over around her mouth.

BARBARA

How'd you know how to turn her off?

MICHELLE

It's a her already? Gosh. I didn't think that happened until I came.

(beat)

Because you told me how.

BARBARA

I don't -- I've never met you.

Michelle sits down and lays her head back. She looks out the backyard. Specifically where Emma's grave was.

MICHELLE

This one time, me and my daughter found some mushrooms in the woods back there. I knew they weren't poisonous but I didn't know what they'd do to her so I told her we couldn't eat them. But she wanted to so bad. "Come on mommy, but we found them mommy, please mommy please." Mushrooms were just about as close as it came to dessert. So I cooked them and tried them myself and Jesus Christ if I hadn't been so high in my entire life.

She laughs to herself.

MICHELLE (CONT'D)

I thought I was a pirate and the floor of the house was water. Me and her we -- we built a ship and sailed it around the house, or the sea. I woke up with the worst headache of my life. Never had I been in so much pain, and that includes giving birth to her. The things we do for our children.

(beat)

You'll see.

Michelle looks back out the window towards where Emma's grave was.

MICHELLE (CONT'D)

You'll see.

INT. POLICE STATION - DAY

Ben walks into the interrogation room, nobody is in there. He stops a passing COP.

BEN

Where's the perp?

LIAM

Officer Broderick took him out sir.
He said he was transferring him.

BEN

Son of bitch.

INT. CAR - DAY

Liam is driving, Lucas is in the drivers seat.

LUCAS

We're almost there.

Liam's gun is holstered to his pants.

INT. MICHELLE'S HOUSE - LIVING ROOM

Michelle spots the setting sun and goes over to Barbara. She cuts the rope off around her hands.

MICHELLE

Take a right at the end of the
driveway, walk about two miles
there's a gas station with a
convenient store. They should have
a phone for you to use.

BARBARA

You just ruined my life. My future.
So many people's lives are going to
be affected by what you just did,
for what?

Michelle thinks. She looks at her mom and smiles at her.

MICHELLE

Like I said, you'll see.

Michelle heads to the front door and opens it. A car pulls up to the house.

INT. CAR - SAME

LUCAS

There, there she is that's her!

They stop and run out of the car.

INT. MICHELLE'S HOUSE - LIVING ROOM

Michelle rushes back into the house.

MICHELLE

Shit shit shit shit.

She frantically thinks. The FRONT DOOR opens.

LIAM

Barbara!?

BARBARA

Liam!

Barbara jumps up and starts to run towards the door but Michelle grabs her. She grabs a knife on the kitchen counter and puts it to her throat.

Liam and Lucas run in. Liam draws his gun.

LIAM

Whoah whoah whoah.

Michelle looks at Liam in awe.

MICHELLE

I've only seen pictures of you.

Liam pulls out his phone.

LIAM

This is officer Broderick I have a hostage situation at 451 south Benton street in Gorham requesting immediate assistance.

MICHELLE

I just want to leave. Move aside and let me go.

LIAM

No.

LUCAS

Let her go Michelle.

Barbara looks at Michelle, they make eye contact.

MICHELLE

It's over Lucas. It's done. Let's just go back. We can go back together.

LUCAS

I can still fix it.

MICHELLE

No you can't, just come back with me please!

I can't be here. I have to go back. I have to go back.

BARBARA

Shoot her Liam.

LUCAS

Woah --

BARBARA

-- Just shoot her!

Liam lines up the shot.

MICHELLE

Lucas.

Lucas is stuck in between. He's frozen.

BARBARA

Shoot her!

Liam grips the trigger.

MICHELLE

There's a scar on your right thigh from jumping off of a boat dock at Seneca Lake! You had a crush on this kid named Billy two cottages down from your parents when you were a kid. He like crunchy peanut butter but you like creamy because the crunch hurts your jaw from when you broke it riding a dirt bike.

(MORE)

MICHELLE (CONT'D)

And I know how much being a lone
scares you.

BARBARA

(beat)

That scares a lot of people.

MICHELLE

Not like you though. You're what,
twenty eight. You've tried killing
yourself twice already. You'll try
once more after you have us.

Michelle owns the room, everyone else is frozen.

MICHELLE (CONT'D)

Figures you break your jaw on a
dirt bike right because you two met
when he crashed his bike into your
house when you were both ten? Your
dad hit him in the head he was so
mad. My name is Michelle. You named
me after it. And I loved that so
much. And then it left, and
destroyed everything. That's what
I'm trying to fix.

(to Liam)

You've seen the machine that got us
here. I saw you at the warehouse. I
looked right at you.

(beat)

Right now you're thinking about
getting a house in Brighton but he
doesn't want to because of the
taxes. There's a really nice spot
out in the country in Bloomfield on
County Road 37 that you should look
at.

(looks to Liam)

But you already have. And you'll
get it too. He's already put down
an offer on it. Now that you're
pregnant. With twins. A girl and a
boy.

Both are too stunned to speak.

MICHELLE (CONT'D)

I came here because my daughter was
killed. And I want her back. And to
do that I need to make sure that
your program doesn't see the light
of day today.

(beat)

(MORE)

MICHELLE (CONT'D)

He's here to stop me because he fears that if I stop you then his beautiful family won't exist and I understand that. He's mad at me for leaving and I deserve all of the anger but I'm so sorry. I'm so sorry I did that to you. But we found each other again. Time heals, it works itself out and if he would just trust me again, just this once, I know he'll be reunited with them.

A long, tense pause. Michelle lets go of Barbara. Liam takes a moment then lowers his gun.

Another long pause. Barbara goes to Michelle. She lifts her hand and caresses Michelle's face. They look into each other's eyes.

Lucas and Liam nod awkwardly at each other.

BARBARA

(to Liam)

You already put in an offer for the Bloomfield house?

LIAM

(shrugs)

There was a special.

INT. BARBARA'S CAR - NIGHT

They drive in silence. Michelle and Lucas in the back, Liam and Barbara in the front.

Finally --

BARBARA

What sort of music do you like?

Michelle and Lucas look at each other.

LUCAS

Do you have any Seger?

BARBARA

I can do that.

Bob Seger plays over the radio.

INT. CAR - CITY - NIGHT

They drive through the city. The clock reads 2:40 a.m.

MICHELLE
How far away are we?

BARBARA
Five minutes.

The time on the A police car rips it SIRENS as it pulls up behind them.

BARBARA (CONT'D)
What do I do?

LIAM
Pull over.

MICHELLE
No! We have to keep going.

LUCAS
Why just pull over we can --

MICHELLE
-- The matter we used to travel has a half life of {a number} and I only had {a number}'s worth of it. Which means that in twenty two minutes it'll dissipate and return to it's initial value. Which is our time. The machine leaves and we're stuck here forever.

Barbara thinks and then speeds up.

INT. WAREHOUSE - NIGHT

The car screeches into the parking lot followed by three cop cars.

Lucas and Michelle get out first and run. Barbara and Liam follow.

OFFICER #2 (O.S.)
Freeze! Stop!

They all freeze. Six officers have guns on them.

Michelle looks at the clock inside the car. 2:49. Two minutes.

LIAM

It's okay! It's alright I'm officer Broderick. Liam Broderick.

OFFICER #2

We know we've been ordered to bring you in for arrest.

LIAM

Hold on I don't think that is going to be necessary.

Michelle looks at Lucas, they both look at the clock.

OFFICER #2

Just get on the ground officer and we'll figure it out at the station.

LIAM

Guys I --

Lucas grabs Liam's gun from his holster and fires at the officers. They fire back. Everyone ducks for cover.

Michelle and Lucas run into the warehouse. She looks back to Barbara and Liam.

Liam is peeled over, a bullet wound through his stomach.

BARBARA

No.

Lucas continues to fire back.

LUCAS

Michelle lets go!

She looks at her mother curled over her dying father.

Barbara feels his wound, it's bad. Michelle starts to step back towards the warehouse.

BARBARA

Wai -- wait you can't leave us like this

MICHELLE

I'm sorry.

BARBARA

Where are you going?! You can't leave us like this.

MICHELLE

I'm sorry.

Michelle turns and runs into the warehouse.

Barbara is left with a struggling to breathe Liam lying in the dirt.

INT. WAREHOUSE - MOMENTS LATER

Lucas stands in the machine, Michelle stands next to him. The machine REVS up as lighting busts. Michelle turns to Lucas and pistol whips him across the face. Knocks him out cold.

And they're engulfed in light.

EXT. WAREHOUSE - CONT.

Barbara watches the light in the warehouse beam. She looks back to Liam who's taking his last breathes.

CUT TO BLACK:

OVER BLACK:

ROPE twists as fast breathes pump through the darkness.

CUT TO:

INT. BUNKER - WORKSHOP

Michelle ties an unconscious Lucas up on the ground. She makes sure he's tied tight.

EXT. FOREST - DAWN

A hatch opens. Michelle's head pops out. She looks around and rushes out.

She fast walks through the forest. As she walks we can see her house. She emerges through the trees to --

EXT. MICHELLE'S HOUSE - BACKYARD - CONT.

She awes in amazement. The grass is mowed and healthy. The house is painted and bright looking brand new.

She looks to the backyard where Emma's grave was. Nothing's there.

MICHELLE

Emma. Emma!

She runs to the back porch and tries to open the sliding glass door. It's locked.

She puts her head up against the door, looking inside. No signs of life.

She looks around outside for a moment and then spots Emma's room window.

She looks up at the roof up above and grabs the ledge. She hoists herself up.

INT. MICHELLE'S HOUSE - EMMA'S ROOM - MOMENTS LATER

Michelle crouches outside of the room. She presses up against the window and raises it. She crouches through the window and makes her way into the room.

It's clean and tidy. Your stereotypical five-year-olds room. Drawings and paintings hang on the walls.

INT. MICHELLE'S HOUSE - MOMENTS LATER

She walks downstairs

MICHELLE

Emma!

The house is the complete opposite of what it was earlier. Stacks of records and books line the walls. It's clean, trendy and alive.

She walks over to a book shelf and sees Michelle holding baby Emma. She turns around.

Behind the t.v hanging on the wall a canvas framed picture of her and Emma. Like it was taken yesterday. Both are smiling, both are happy.

Michelle lets out a smile in relief.

She walks up to the light switch. She switches it on and off a few times. Works.

She looks to the t.v feels around it for a moment and presses the on button. It turns on, the news is playing. Just a normal day.

She changes the channels. Movies, sports, reality t.v.

She walks over to the fridge and opens it. It's a full fridge. Then she goes to the pantry, that's full too.

She stares at it for a moment and then violently grabs the food. She stuffs food in her mouth like she hasn't eaten in years.

The taste of something sweet sends shockwaves throughout her body. She grabs some juice from the fridge and chugs it.

After a few moments she stops and takes a deep breath. She sits down on the floor suddenly exhausted. She starts to drift off, closing her eyes.

She lies down. Her breathes grow longer and deeper.

A pause.

She springs up. Comes too. She stands and walks out.

INT. BUNKER - WORKSHOP - SAME

Lucas' hands move.

EXT. DRIVEWAY - MOMENTS LATER

Michelle walks out of her front door, closing it behind her. She walks down her driveway.

Michelle gets to the end of the driveway. It's quiet for a moment. A car passes, then another. And another. The house across the street is well kept and normal as well.

EXT. MICHELLE'S HOUSE - LATER

She opens the garage door. A truck is sitting inside. She walks to it. She reaches above the tire and grabs a set of keys.

INT. TRUCK - CONT.

She hops in the drivers seat and turns on the ignition. The car revs up no problem. She's about to put the car in drive but something catches her eye.

Looking forward she spots a car driving down her driveway. She turns her truck off and get out of the car.

INT. GARAGE - CONT.

Michelle watches as the car drives slowly towards her. She looks to a shelf in the garage. She grabs a wrench and walks -
-

OUTSIDE - CONT.

The car pulls to a stop in front of her house, the windows tinted.

BARBARA (65), gets out of the car. A brand new Barbara. Older but has aged naturally. She looks good, innocent. She has an a pan of egg broccoli casserole in her hands.

Michelle just stares at her. On guard. Barbara gives her a weird look.

BARBARA

(smirks)

What? You look like you're about to hit someone across the head with that thing. Is the door unlocks.

Michelle looks at her for a while.

BARBARA (CONT'D)

Are you alright?

MICHELLE

(beat)

It's unlocked.

BARBARA

Have you seen your brother.

Michelle shakes her head.

BARBARA (CONT'D)

He's supposed to bring the bacon.

Barbara looks at her one more time and starts to walk in.

MICHELLE

(sotto)

Emma.

BARBARA

What?

MICHELLE

Emma, where's Emma?

Barbara looks towards the end of the driveway, another car just pulls in.

BARBARA
Right behind me.

Michelle looks back at the car. Barbara goes inside as Michelle stares at the car. Time starts to slow for Michelle. The car comes to a stop. The back door opens.

Emma gets out.

As happy and as healthy as ever. Her hair is lush and full. Her face is red and bright.

Michelle's knees buckle. Her heart drops. She stares stunned at her daughter. Her actual daughter, alive, in front of her.

EMMA
Hi Mommy.

Michelle tries to speak but can't get the words out. Emma gives her a quick, short hug and walks into the house.

Elizabeth comes out of the drivers seat.

ELIZABETH
Hey. I brought over that brisket recipe you wanted.

Michelle glances at Elizabeth for a second but quickly turns back to Emma as she watches her walk into the house.

ELIZABETH (CONT'D)
Michelle.

ELIZABETH (CONT'D)
Is everything alright?

Michelle double takes to Elizabeth.

MICHELLE
Yeah.

ELIZABETH
Have you heard from Lucas? He isn't answering his phone.

MICHELLE
No.
(beat)
What day is it?

ELIZABETH
 (chuckles)
 What?

MICHELLE
 The date. What is it?

ELIZABETH
 The 9th.

MICHELLE
 Of what?

ELIZABETH
 Miche --

MICHELLE
 -- Of what?

ELIZABETH
 December.

MICHELLE
 What year?

ELIZABETH
 (laughs)
 Are you sure you're alright?

Michelle notices two boys, Peter and Simon, Lucas' kids jump out of the car and run into the house.

ELIZABETH (CONT'D)
 Take off your shoes before you go
 in please.
 (to Michelle)
 Sorry.

Elizabeth walks past her and into the house.

INT. MICHELLE'S HOUSE - KITCHEN

Michelle walks into the busy kitchen. Barbara is cooking, Elizabeth is gathering the kids things. Simon and Peter are running around in the living room.

MICHELLE
 Where's Emma?

BARBARA
 She went upstairs.

Michelle nods and goes upstairs.

INT. EMMA'S ROOM - MOMENTS LATER

Michelle inches the door open. Emma is unpacking her backpack as Michelle walks in.

Michelle kneels down next to her. She holds Emma and stares into her eyes. She cusps her face and feels her hair. Utterly shocked.

MICHELLE

Hi.

EMMA

What happened to your face?

MICHELLE

Nothing. Nothing I'm fine. How are you are you okay? Do you feel okay?

EMMA

Yeah.

MICHELLE

Yeah?

She nods. Michelle brings her in and hugs her with the power of a thousand bears. She caresses her head in her hands. Something gets on Michelle's hands from behind Emma's ears. Some sort of charcoal or dirt.

EMMA

Do you want to see what I drew at school today?

Michelle nods. Emma goes to her backpack. She takes out a drawing of the ocean. Two stick figures are standing beside it.

MICHELLE

Is that the ocean?

EMMA

Yeah.

MICHELLE

Who's that?

EMMA

You and me.

MICHELLE

You want to go? To the ocean.

EMMA

Yeah.

MICHELLE

Let's go then.

EMMA

When?

MICHELLE

Right now.

EMMA

(laughs)

Mommy.

MICHELLE

I'm serious lets go right now.

EMMA

Really?

MICHELLE

Yeah lets go.

Emma's smile glistens.

A BANG and then a YELP comes from downstairs.

INT. MICHELLE'S HOUSE - KITCHEN

Michelle rushes downstairs to see Lucas grasping Elizabeth in his arms. He rushes over to his kids and hugs them too.

ELIZABETH

Lucas what is going on? You're filthy.

Lucas looks at her and spots Michelle at the bottom of the stairs. Emma emerges behind her.

MICHELLE

We were just doing something in the backyard. But, we're all here now so...

The two look at each other.

INT. MICHELLE'S HOUSE - KITCHEN

All of them are sitting at the dinner table eating.

EMMA

Mommy said we could go to the ocean today.

BARBARA

She did?

MICHELLE

We're gonna go after dinner.

ELIZABETH

Really?

Michelle nods.

BARBARA

It's a six hour drive. She has school tomorrow.

MICHELLE

She can miss a day.

Emma smiles.

BARBARA

Why don't you just homeschool her like I've been saying. She'd learn more with you. She could teach the boys too.

ELIZABETH

If we wanted to homeschool the boys Lucas would just do it.

Barbara laughs. Then realizes she laughed too hard.

ELIZABETH (CONT'D)

(to Michelle)

Are you just gonna cancel class tomorrow?

MICHELLE

Class...

ELIZABETH

Don't you have class tomorrow too?

MICHELLE

(beat)

No.

ELIZABETH

Hmm.

LUCAS
 Maybe we'll come with you.

ELIZABETH
 Oh will we?

LUCAS
 Yeah why not, it'll be fun.

ELIZABETH
 Well I have to work so.

LUCAS
 Just take the day off I can drive --

Elizabeth and Barbara both shoot him a glaring look.
 Elizabeth gets up and storms away.

BARBARA
 Why would you say something like
 that? You've already put them
 through enough.

LUCAS
 What'd you mean I --

BARBARA
 -- You can make it up to her, to
 all of us by starting off by
 finding a new job. Maybe Michelle
 can get you something at Cornell.

Lucas and Michelle share a glance.

INT. MICHELLE'S HOUSE - LIVING ROOM - NIGHT

Michelle finishes packing food in a cooler and walks --

OUTSIDE

She loads the cooler in the truck and goes back inside to the
 --

LIVING ROOM

Where she finds Emma asleep on the couch. She marvels at her
 and sighs. She picks her up and walks her up the stairs.

INT. MICHELLE'S HOUSE - BATHROOM - NIGHT

Emma is brushing her teeth. Michelle pokes her head in.

MICHELLE
How we doin Emma girl?

Emma gives her a thumbs up.

INT. MICHELLE'S HOUSE - EMMA'S ROOM - NIGHT

Michelle lies next to Emma snuggled up in her bed.

EMMA
We learned that people have only explored a little bit of it. And that it's really deep. And there's all sorts of fish and things in it.

MICHELLE
Yeah? What else?

Both of them are fading asleep.

EMMA
It's where dolphins and sharks live. But they don't like each other. Will we see dolphins?

MICHELLE
Maybe.

EMMA
I want a pet dolphin.

MICHELLE
Yeah?

EMMA
Yeah. And I'm gonna name him Larry.

MICHELLE
That's a good name. We'll go find Larry tomorrow.

EMMA
Okay.

A short pause.

MICHELLE
Goodnight Emma girl. I love you more than everything.

EMMA
Goodnight mommy.

They lay foreheads touching as the fall asleep.

INT. MICHELLE'S HOUSE - EMMA'S ROOM - NIGHT

A DOOR CLOSES. Michelle pops awake. She feels the bed. Emma isn't there. Michelle sits up and looks around the dark room.

She stands and leaves to the --

HALLWAY

Where she walks through and checks the bathroom. Nothing.

MICHELLE

Emma.

She walks --

DOWNSTAIRS

And checks the living room and the kitchen.

MICHELLE (CONT'D)

Emma?

She walks to the front room. Out of the corner of her eye she double takes out the front window. A small figure is walking down the middle of the driveway. Michelle bolts outside.

EXT. MICHELLE'S HOUSE - DRIVEWAY - CONT.

Emma is almost at the edge of the driveway as Michelle reaches her.

MICHELLE

Emma!

Emma continues to walk. Her eyes starring forward, like she's in a trance.

MICHELLE (CONT'D)

Emma. What are you doing?

Michelle puts her hand on her shoulder and Emma immediately and violently forces her hand off of her. Emma makes it to the --

ROAD

And walks along the side of it. Michelle looks around. Dozens of other people of all ages, children included, are walking along the road in the same trance. Michelle grabs Emma and picks her up. Emma struggles trying to break free.

Around five or six trance people run over and grab Emma from Michelle and set her back down. They go back into their trance and continue walking. Emma included.

A HELICOPTER flies overhead. Michelle ducks into the woods to avoid it's light.

She looks back towards Emma in the group of people. She runs to her and joins the group. Walking with them. The group growing in numbers as they walk.

EXT. CITY OUTSKIRTS - NIGHT

Hundreds of people now are gathered outside the a city checkpoint. GUARDS in futuristic armor scan a chip in people's heads as they walk in.

Michelle stays right behind Emma. Until, they get closer to the checkpoint and Michelle realizes they're splitting up the adults and children. Michelle starts to panic. They go to that point in line.

Michelle follows Emma to the children's line. She's grabbed from behind and dragged into the neighboring --

FOREST

Her screams are muffled by the powerful hand covering her mouth.

LUCAS (O.S.)

It's me, it's me. Shut up. Stop screaming it's me.

Michelle looks behind her, it is Lucas. He slowly takes his hand away from her mouth.

MICHELLE

What the fuck is this?

LUCAS

I don't know. I was at home with Elizabeth and the kids and then they were just... I tried to get through but...

He shows a bullet wound on his arm. It just grazed him.

MICHELLE
 What are they doing what's
 happening to them?

She keeps her eye on Emma.

LUCAS
 I don't know. It's like...

MICHELLE
 Like they're not alive.

Emma gets closer to the checkpoint.

MICHELLE (CONT'D)
 I can't -- Lucas I can't I...

She clocks Emma walking through the gate and looks ahead of her.

MICHELLE (CONT'D)
 Come on.

The walk through the forest to a large barbed wire fence. The climb it. Michelle sets her blanket down over the bared wire and rolls over. Lucas follows.

Michelle clocks Emma, now even further away from her. They walk out of the forest.

EXT. CITY OUTSKIRTS - WORK BASE - CONT.

They join the line of adults moving into the building. GUARDS making sure everyone is aligned properly. Michelle clocks Emma and the rest of the kids walking underground.

She leaves this line and joins another line of adults. Lucas follows behind. She does it again. Getting closer and closer.

MICHELLE
 Where are they going?

LUCAS
 I don't know.

Emma is just about to disappear underground. Michelle panics and bolts out of the line.

And then everyone stops. Everyone. Michelle and Lucas look around confused. A short pause in complete silence.

Two armored trucks rev up and surround the two. Six people with automatic weapons and armor surround them.

The passenger side door of the truck opens, Barbara steps out.

BARBARA

I knew something seemed off with you two. I've been waiting for you both.

MICHELLE

What is this?

Barbara walks up to a child and brushes their hair away, revealing a microchip implanted in the side of his head.

BARBARA

You two are the only one's without one, ya know, since you're not from here.

(beat)

They can't feel a thing. They don't know what's going on. They're asleep.

LUCAS

Why?

BARBARA

When you came to me back then you said I caused the apocalypse. YOU sold my code. YOU took this out of my hands. You did this. They built implants, said they would be a way to connect everybody, I had no control. There's a mine down here. But the tunnels are too small for adults. So they make the children mine while the adults build.

LUCAS

I -- what do I do?

BARBARA

What do you mean? You build just like everyone else.

The pain of being just like everyone else.

LUCAS

What?

MICHELLE

What're you building?

BARBARA

Anything. Don't you ever wonder what we could accomplish if we didn't have to sleep? It's my program, my A.I. I'm the only one that knows how it works.

MICHELLE

Then just shut it down.

BARBARA

I wish it were that simple. It's out of my hands now. You made that definitive.

HELICOPTERS approach in the distance.

BARBARA (CONT'D)

They're coming. You should go. You won't have much time.

Barbara takes out a device and clicks it. Emma comes out of her trance. She looks around.

EMMA

Mommy?

MICHELLE

Emma? Hey hi.

She runs to her and grabs her.

EMMA

Where are we?

MICHELLE

We're going home. What about Peter and Simon?

BARBARA

There's not enough time.

LUCAS

We have to go back.

MICHELLE

We can't get through there.

LUCAS

I don't mean there I mean back!

The helicopters come closer. Barbara turns to the soldiers. She takes out an ipad looking device and clicks some buttons. The soldiers power down and go unconscious.

BARBARA

Go.

Michelle looks at her and then runs. Lucas double takes at Barbara and then follows them. The helicopters fly over them.

EXT. FOREST - MOMENTS LATER

Michelle and Emma run through the forest and helicopters rain fire down upon them.

An EXPLOSION rocks them to their side. ANOTHER explosion rocks them as they start to get up.

Michelle guards Emma with her body. Lucas and Michelle are knocked over is a blaze of debris.

Michelle's ears ring as she gains her bearings. She looks around her, Lucas lies next to her unconscious.

MICHELLE

Emma. Emma!

She finds Emma lying under a pile of debris. Not moving. Not breathing. Michelle checks her, picks her out of the dirt. Emma's limp. Lucas comes to.

MICHELLE (CONT'D)

No no no no no. I had you. I had you.

More SOLDIERS approach from the distance.

LUCAS

We have to go.

Michelle refuses.

LUCAS (CONT'D)

We have to go!

Lucas grabs her and picks her up. Michelle behind Lucas with Emma in her arms. SHOTS fire.

LUCAS catches a bullet and drops. He struggles to stand. Michelle looks at him, at Emma.

She lies Emma on the ground and helps Lucas up, leaving Emma.

Michelle looks back at her while they run away.

EXT. MICHELLE'S HOUSE - DAWN

Michelle helps Lucas up the driveway. He's in bad shape. She puts his arm around her shoulder and drags in to the back of the house and into the woods.

INT. BASEMENT - WORKSHOP - MOMENTS LATER

Lucas falls into the workshop. Michelle goes to the machine and starts it up.

LUCAS

You can't save everyone Michelle.

It revs up. She and Lucas get into it. The light bursts and absorbs them.

INT. WAREHOUSE - NIGHT

Michelle takes some deep breathes as she gathers her bearings. She tries to pick up Lucas but he doesn't budge. He's unconscious.

She clocks a robber running out of the warehouse. Which means...

LIAM (O.S.)

Don't move.

INT. JAIL - AFTERNOON

Lucas and Michelle are sitting in neighbor-ing cells. Lucas' back is up against his bars while Michelle is trying to pick the lock of hers.

LUCAS

You know they have security cameras. They can see you.

Michelle pauses for a second and looks around. Spots a few security cameras.

MICHELLE

Maybe if I wasn't the only one trying to...

LUCAS

You can't get out of here Michelle that's actually what they're built for.

MICHELLE
Every system has its flaws.

LUCAS
What're you going to do after you
get out? You going to fight off two
dozen police officers that --

Michelle slams the cell bars in frustration.

MICHELLE
We need to get out of here.

LUCAS
I'm aware. But there's nothing we
can do right now.

MICHELLE
You're just going to leave your
family's fate up to chance?

Lucas sits up.

LUCAS
Is that a joke? My family was fine
before you fucked with time. I had
what I wanted.

MICHELLE
What sort of life would that have
been? Living in a bubble, under a
vile person.

LUCAS
Better than one without me.

Michelle pauses. She accepts she can't crack the lock.

MICHELLE
(beat)
Did you know?

LUCAS
(beat)
Know what?

MICHELLE
Any of it?

LUCAS
I don't --

MICHELLE

The time machine she was working on, that she killed the father of my child because we wanted to live outside of the bubble, that she wanted to change the past before you and I could create a conscious thought. Did you know?

LUCAS

It makes sense why she wouldn't tell me about the time machine, that I did not know about.

MICHELLE

The other thing...

LUCAS

She told me you killed him.

MICHELLE

You were her puppet. But you didn't care.

LUCAS

Its what it took, to have them.

Michelle puts her head down, she gets it.

A long pause.

MICHELLE

Do you think it worked?

LUCAS

Hmm.

MICHELLE

What you told him.

LUCAS

It worked last time.

MICHELLE

Did it take this long? It's almost night.

LUCAS

It did not.

A hallway DOOR opens. They both stand up.

A GUARD comes and opens Lucas door. A couple of PARAMEDICS come in to check him.

GUARD

Sit.

Lucas sits on his bed. The paramedics lift up his shirt and check his stitches.

Lucas knees a paramedic in the face -- knocks him out cold.

Michelle grabs the guard and slams his head against the cell. Lucas knocks out the other paramedic and goes for the guard.

Lucas grabs his keys and gun and unlocks Michelle's cell. Another two GUARDS run into the hallway -- Lucas guns them both down quickly.

Michelle takes the original guard and pushes him out of the hallway, her and Lucas hiding behind him.

LUCAS

We need somebody's car!

Nobody moves. Lucas presses the gun up against the guards' dome.

LUCAS (CONT'D)

Somebody's car!

LIAM (O.S.)

Mine, mine you can take mine here.

Liam emerges from the sea of officers. He offers him the keys.

LUCAS

You can drive.

LIAM

Okay, okay.

They all slowly walk towards the exit. Michelle angling the guard so nobody has a shot on them.

INT. CAR - MOMENTS LATER

They all get into the car. Michelle tosses the guard out as soon as they start driving.

LIAM

Where are we going?

LUCAS

Go to Cornell.

INT. CAR - LATER

Liam is still driving.

MICHELLE
Turn right.

He turns.

MICHELLE (CONT'D)
Turn left.

He turns again.

LIAM
You know the police are behind me
right? You just can't see them.
They'll kill you as soon as they
can. Your best bet is to --

MICHELLE
-- Turn left.

LUCAS
We told you the truth.

Liam looks up at Barbara's apartment building. He tries to veer the car away. Michelle and Lucas grab him. The car goes spinning and smashes into a tree.

EXT. BARBARA'S APARTMENT - CONT.

Michelle crawls out of the car. Looks back at Lucas and Liam.

LUCAS
I got him.

She runs towards the apartment.

INT. BARBARA'S APARTMENT - NIGHT

THE DOOR is kicked open. Michelle barges in and has Barbara wrapped up before she could do anything.

BARBARA
What?!

Barbara fights for her life. Michelle tosses her to the ground and goes to Barbara's office space. She savages around and finds the thumb drive.

Barbara pulls out her phone and dials frantically.

BARBARA (CONT'D)
 Someone's breaking into my house.
 Yes. They just grabbed me and threw
 me --

Michelle grabs the phone and tosses it away. She grabs
 Barbara.

MICHELLE
 Destroy it.

BARBARA
 What?

MICHELLE
 Your fucking A.I. Destroy it.

BARBARA
 How do you --

MICHELLE
 -- It doesn't matter. Just do it.

Barbara hesitates. Michelle stands and grabs a knife. She
 walks over and puts it to her throat.

MICHELLE (CONT'D)
 Do it.

BARBARA
 Okay. I have to --

She points to her desk. She walks over to her desk with the
 flash drive and plugs it in.

MICHELLE
 How long is this going to take?

BARBARA
 Not long.

A loading bar pops up on her screen.

BARBARA (CONT'D)
 Okay. It's done. I can't cancel it.

Red and blue police lights shine outside.

Michelle looks out the window and steps towards the door.

BARBARA (CONT'D)
 Who are you?

Michelle goes to the drawer and gets Barbara's car keys.

BARBARA (CONT'D)

How did you --

EXT. BARBARA'S APARTMENT - CONT.

Michelle runs down the stairs and out the back of the apartment. She puts her head down and walks in the opposite direction.

Someone grabs her arm. She spins around on the defensive but it's just Lucas.

LUCAS

Did you do it?

MICHELLE

It's destroyed. Every line of code.

LUCAS

And the backup files?

MICHELLE

Yes.

LIAM (O.S.)

Hey!

LUCAS

We have to go.

LIAM

Hey!

Liam comes running out of the darkness.

LIAM (CONT'D)

Stop!

Liam runs after her. He catches Michelle -- knocks Lucas over on the way. He tackles her and pins her to the ground. He takes out his handcuffs -- but she kicks him off of her and runs. He pulls out his gun and fires a shot. It hits her shoulder. She falls.

She tries to scramble away -- he catches up to her. Tackles her again -- this time with a gun pointed to her back. He turns -- the gun goes off again.

They are face to face, she grabs the gun. They fight for it.

BANG

A shot rings off. Liam stumbles back. Blood spewing out of his neck.

LUCAS

We have to go.

Michelle looks on in horror.

MICHELLE

I'm sorry -- I'm...

She spots a dozen COPS running at her. They run away.

Barbara runs up to Liam, she tries to stop the bleeding but its no help.

EXT. WAREHOUSE - NIGHT

Michelle pulls up to the warehouse in Barbara's car. They both sprint out.

LIGHT beams from inside of the warehouse.

MICHELLE

It's leaving.

POLICE CARS rage behind them.

INT. WAREHOUSE - CONT.

Michelle and Lucas run into the machine. Cops run into the room. The FIRE. The machine disappears.

INT. BASEMENT - WORKSHOP

The machine appears in the workshop. Michelle and Lucas inside.

EXT. FOREST - MORNING

A hatch sits in the middle of a burnt, dry forest. The ground is crusted and cracked, the trees are burnt and bare. There is no grass, no weeds, nothing green.

The hatch opens. Michelle and Lucas emerge. She hit with a whiff of the scorching heat.

They climb out of the hatch and walks through the forest.

Through the dead trees they can see her bare house. They walk through the forest and up to her house.

EXT. MICHELLE'S HOUSE - BACKYARD

The world is orange. Like they're in the middle of a fire or what's left over from a fire.

LUCAS

What is this?

They walk up to her back door and walks in.

INT. MICHELLE'S HOUSE - LIVING ROOM

Bodies lie on the floor. Elizabeth, Lucas, Michelle and their kids. Their faces are dry lifeless. They're all dead.

Lucas drops to his knees amongst his dead family members. Michelle's eyes revert past them.

A bed is in the living room. A small figure lies under a blanket. Michelle knows who it is. She walks slowly up to it.

Emma is lying still in the bed. Michelle kneels down to her not sure if she's breathing. She's disgustingly skinny. Her skin burnt.

Emma inches her eyes open.

EMMA

Mommy.

MICHELLE

Hey. Hi. I'm here.

EMMA

Where'd you go?

She doesn't have an answer for that.

EMMA (CONT'D)

You said we'd go to the ocean. You said...

Emma drifts off. Her eyes peel to the back of her head as she takes her last breathes.

Michelle stares blankly at her then rests her head next to her.

A long pause.

Michelle takes a deep breath and stands. She turns and gasps. An OLD WOMAN is starring back at her. Lucas looks up at her.

The woman is as skinny as a sick dog. Her back is hunched, hair is gray, body is frill. Michelle looks at her closely.

MICHELLE

Mom.

BARBARA

I've been waiting for you.

MICHELLE

What happened?

BARBARA

We had nothing to protect us.

MICHELLE

From what?

BARBARA

The planet.

(beat)

That A.I you two destroyed of mine could have predicted this. It could've stopped this.

LUCAS

You're A.I was built for companion. It already caused a collapse of all technology.

BARBARA

Now look what getting rid of it has done.

MICHELLE

I -- I thought... I don't know what to do.

She looks to Emma.

BARBARA

You must know best by now, the Novikov self-consistency principle is true. Change something in the past, the universe simply rearranges itself. Things may happen differently, but the end result will always be the same.

(beat)

Fate. We are all but creatures of fate.

(MORE)

BARBARA (CONT'D)

Destined to believe we have control. To believe we have free will. But everything happens as it must.

(beat)

If fate chooses now to be the end of the world, then it shall have it's way. Nothing you can do to change that.

MICHELLE

I don't believe that.

BARBARA

How many times are you going to watch her die? Fate will come for you as it has come for all of us. You're an ant, in a tsunami Michelle.

Michelle starts to step back. Lucas stands next to her.

BARBARA (CONT'D)

Stop playing with fate!

Barbara's eyes turn vile. She steps towards a Michelle as they backs away.

BARBARA (CONT'D)

The end will come for you!

Michelle looks at her mother in horror. They hit the back door of her house. They opens it.

BARBARA (CONT'D)

Know your place in the universe.
You can't change it.

They step outside.

BARBARA (CONT'D)

You can't change it.

Michelle and Lucas close the door behind her and continue to step back. Barbara watches her as they leave.

They run back into the forest.

INT. BASEMENT - WORKSHOP

Michelle turns on the dials of the machine. It revs up yet again.

LUCAS

We just go back again and keep trying?

MICHELLE

There has to be a flaw in the system. There's always a flaw.

The machine revs up.

MONTAGE - MICHELLE TRIES TO FIX IT - VARIOUS

-- IN THE PAST: Michelle and Lucas walk into the lecture hall where Barbara is practicing her lecture.

-- IN THE PAST: Lucas and Michelle kindap Barbara.

-- IN THE PAST: Just before they're about to leave Liam is killed.

-- IN THE FUTURE: Michelle and Lucas come back to a nuclear apocalypse. She watches Emma die to radiation poisoning.

-- IN THE FUTURE: Michelle revs up the machine.

-- IN THE PAST: Michelle and Lucas walk into the lecture hall Barbara is practicing in.

-- IN THE PAST: Liam dies in Michelle's arms.

-- IN THE FUTURE: Volcanic explosions rage around Michelle and Lucas as she holds Emma as she takes her last breath.

-- IN THE FUTURE: Michelle revs up the machine. Each time she does, her face losses more and more hope. More humanity.

-- IN THE PAST: Michelle walks into the lecture hall.

-- IN THE PAST: Michelle walks away and into the warehouse from Barbara holding Liam in her arms.

-- IN THE PAST: Michelle holds Emma as she dies in the middle of a star wars like battle raging outside.

-- Michelle revs up the machine. Her eyes heavy like a rock.

-- IN THE PAST: She revs up the machine as Barbara holds Liam dying in her arms.

-- IN THE FUTURE: She holds Emma as she dies.

-- Michelle revs up the machine. Almost a robot at this point.

-- IN THE PAST: She revs up the machine as Barbara holds Liam dying in her arms.

-- IN THE FUTURE: She holds Emma as she dies.

-- Michelle revs up the machine. Like a zombie.

-- IN THE PAST: She revs up the machine as Barbara holds Liam dying in her arms.

-- IN THE FUTURE: She holds Emma as she dies.

-- Michelle revs up the machine. She has no hope. She's lost.

LUCAS

How much time do we have?

MICHELLE

An hour.

Michelle thinks, and then turns the lever.

EXT. COLLEGE CAMPUS - NIGHT

Michelle and Lucas walk to the edge of campus.

LUCAS

What do we do this time?

Michelle just walks forward.

INT. COLLEGE CAMPUS - LECTURE HALL - NIGHT

Michelle and Lucas walk into the lecture hall. Barbara stops and looks at the entrance. Liam turns his head around.

BARBARA

Can I help you?

Michelle looks at them for a long while.

BARBARA (CONT'D)

Are you looking for someone?

Michelle looks at them for another couple of beats. Then backs away and out of the hall.

Lucas follows.

EXT. CORNELL - CONT.

They walk out of the building.

LUCAS
What're you doing?

MICHELLE
I don't know. Do what you want, I
don't care.

She walks away.

LUCAS
Michelle!

EXT. COLLEGE TOWN - ITHACA - NIGHT

Michelle walks along the Ithaca streets. She stops in front
of a bar and walks in.

INT. BAR - NIGHT

Michelle sits at a table alone next to the window, a beer is
set in front of her. Lucas spots her from outside and comes
in. He sits across from her.

A long pause as they sit in silence.

Barbara walks into the bar and looks around. They both spot
her.

Barbara sits down at the table next to them. She double takes
at them, recognizes Michelle.

BARBARA
Did you find who you were looking
for?

MICHELLE
Hm?

BARBARA
Did you find who you were looking
for?

Michelle nods and tries to go back to her food. A WAITER
comes over and hands Barbara a soda. She looks over at
Michelle's beer.

BARBARA (CONT'D)
(to the waiter)
Actually could I have one of those?

MICHELLE
You shouldn't do that.

Barbara looks at her weird.

MICHELLE (CONT'D)
I mean -- I...

LUCAS
I hear they don't wash their
dishes.

Barbara chuckles.

BARBARA
Add this place to the list.
Probably best anyways.

MICHELLE
Why's that?

BARBARA
Ah ya know, stomach just acting up.
I try not to drink too much.

LUCAS
Why not?

BARBARA
Fogs the brain.

An awkward pause.

BARBARA (CONT'D)
Plus my dad was a big drinker. At
least I think he was.

Both Michelle and Lucas' heads pop up.

LUCAS
Your dad.

BARBARA
(laughs)
Yeah. But I don't need to tell a
couple of strangers that.

MICHELLE
(eager)
No please.

Barbara looks at her funny.

MICHELLE (CONT'D)

It's just you've never talked about him before.

She looks at her even more strange.

MICHELLE (CONT'D)

Oh I -- I mean, do you not like to talk about him?

A good enough recovery.

BARBARA

He was a drunk as far as I know. When my mom got pregnant he left so, I never met him. But my mom said that he was fun and bright when they were growing up. My mom was too. At least it looked like she was in the pictures I've seen of her. Everyone that knew her says that she shut down after he left. Kind of crazy what losing someone can do to you.

LUCAS

Why'd he leave?

Barbara shrugs.

BARBARA

I don't know. Been trying to compensate for it my whole life, still not sure what I'm trying to prove. And now my boyfriend wants to buy his old house.

MICHELLE

That's your father's house? Er, he wants to buy your father's house?

BARBARA

Yeah.

A short pause.

MICHELLE

Do you think, that if you were able to go back and stop him from leaving, it would change anything?

BARBARA
Time corrects itself, in theory you
can't actually change anything.

MICHELLE
Meaning we have no free will.

BARBARA
Some believe that.

LUCAS
But you don't.

BARBARA
I think we underestimate the most
important part of what makes us
human.

They look at her, awaiting an answer.

BARBARA (CONT'D)
Connection.

Barbara laughs.

BARBARA (CONT'D)
Sorry I -- I don't know why I'm
telling my life story to a couple
of strangers.
(beat)
How do you two know each other.

MICHELLE
Oh we're siblings.

LUCAS
Twins.

BARBARA
(smiles)
Talk about connection.

Michelle and Lucas share a look.

BARBARA (CONT'D)
Have we met before? You, feel
familiar.

MICHELLE
(beat)
No.
(beat)
You should do it. You should buy
the house.

Lucas looks up at the time. He shows Michelle.

MICHELLE (CONT'D)
We have to go. It was -- nice
talking to you.

BARBARA
You too. Have a good day.

Michelle smiles at her and then walks out. Lucas stays for a moment and then follows Michelle.

EXT. BAR - CONT.

LUCAS
So that's it? We're done?

MICHELLE
It's like she said, time corrects
itself.

Police cars speeds by with their sirens blaring.

MICHELLE (CONT'D)
Everything that has happened before
will happen again.

Barbara comes running out of the bar talking on the phone.

BARBARA
What do you mean he's been shot? Is
he breathing?!

She runs off.

MICHELLE
I just want to see my daughter.

LUCAS
After we go back, there's only
enough particles for one more jump.

Michelle acknowledges and walks away.

EXT. FOREST - DAY

The hatch turns. Michelle comes out, Lucas follows.

EXT. MICHELLE'S DRIVEWAY - MOMENTS LATER

The two come to the end of the driveway and walk in separate directions.

EXT. TOWN RUINS - DAY

An empty small town main street.

Rusted cars line the streets in between buildings overgrown with vines.

There are no people, no signs of life. Nature has reclaimed this place.

EXT. OVERGROWN SUBURBS - DAY

Empty, small town Suburbia. Broken and all but forgotten.

INT. ABANDONED GROCERY STORE - DAY

The store is empty. The shelves lined with thick dust.

EXT. HIGHWAY - DAY

An old empty overgrown highway. Telephone poles lie broken as the cracked road eventually disappears into the trees over the horizon.

EXT. MOVIE THEATER - DAY

Old title cards hang off of the theater as it rots.

Michelle stands outside and takes a deep breath. She walks in.

INT. MOVIE THEATER - CONT.

Michelle walks through the back of the auditorium.

PAST MICHELLE (O.S.)

Good afternoon, we're gonna have a great jump today. Okay! Crank a hard loughie after you hit the wall, there's a screaming current at the bottom so watch out. Remember, rip it roll it punch it.

Michelle walks through a side closet.

PAST MICHELLE (O.S.) (CONT'D)
 Wait I don't know what you're
 saying, say this first thing again
 cause I can't --
 (turtle)
 Okay now go go go go go.

Michelle looks through the smallest of cracks in the curtain.

MICHELLE'S POV

She can see herself, PAST MICHELLE, her old self, putting on a play. She looks towards the seats. Emma is giggling.

PAST MICHELLE (CONT'D)
 Ahhhhhhhhh. Wahhooooooo. Woah.
 (blue fish)
 That was amazing.

Emma's high pitched giggle grows louder.

PAST MICHELLE (CONT'D)
 (turtle)
 Now turn your little fishy tails
 around and swim right on through to
 Sydney. No worries du --

Michelle smiles and steps back. She knocks over an empty paint can. Past Michelle looks towards her direction.

Michelle backs up. Past Michelle picks up her shotgun and walks towards the curtains.

Michelle hides in the back behind some shelves.

Past Michelle walks in. Spans the back room, doesn't find anything.

Past Michelle starts to turn back but does one last double take. She locks eyes with Michelle.

The two stare at each other for a moment.

EMMA (O.S.)
 Mommy.
 (beat)
 Mommy.

Past Michelle turns around and goes back to Emma.

PAST MICHELLE (O.S.)
 That's enough for today.

EMMA (O.S.)

But mommy...

Their voices fade as Michelle backs up and leaves the theater.

INT. BUNKER - LATER

Michelle is getting ready to leave. Lucas comes down.

LUCAS

Last jump.

He watches her as she gets ready. Michelle steps in the machine. She looks at Lucas who doesn't follow.

MICHELLE

What're you doing?

LUCAS

I'm staying here.

She looks at him, not surprised.

MICHELLE

Are you going to stop me?

LUCAS

I don't think so.

MICHELLE

What about the -- other you.

LUCAS

I'll worry about him. This is where my kids are. This is where my family is. And we don't know what happens to us if you do change it. And if you do, I want to be with them. But that means...

MICHELLE

Yeah.

They both start to get teary eyed.

MICHELLE (CONT'D)

Lucas I --

LUCAS

-- No, let's not do that. Let's wait until you come back.

MICHELLE

(beat)

Okay.

The machine revs up.

MICHELLE (CONT'D)

I'm sorry.

LUCAS

Me too.

(beat)

I hope you find what you're looking
for.

It engulfs Michelle and she disappears. Lucas is left alone
in the workshop.

He stands in silence for a moment, looks around and walks
out.

INT. CAR - WAREHOUSE - NIGHT

Barbara drives up to the warehouse which is encapsulated like
a house being fumigated. Police cars guard the entrance.

Barbara spots Liam. She flashes her lights. Liam comes over
to the drivers side window.

LIAM

What're you doing here?

BARBARA

Didn't you text me?

The back door opens -- Michelle gets in.

BARBARA (CONT'D)

Excuse me.

She just sits there.

LIAM

Ma'm?

MICHELLE

(to Liam)

You found a machine in there yeah?

LIAM

How would you know --

MICHELLE
-- It's mine.

They both look at her.

INT. BARBARA'S CAR - LATER

Liam and Barbara sit in the car stunned. Nobody is speaking.

MICHELLE
I know it's a lot.

BARBARA
How many times have you tried?

MICHELLE
(beat)
Twenty three. This is twenty four.

LIAM
And each time...

MICHELLE
You die.

BARBARA
And each time...

MICHELLE
You create a new apocalypse.

BARBARA
So -- what -- how are you trying to
fix it now?

MICHELLE
By asking you. By letting you know
what happens. So, maybe, something
can change, maybe it's not about be
stopping it, it's about you
stopping it.

BARBARA
That won't be strong enough, you
can't change time if you --

MICHELLE
-- I know... I know. But it's worth
a shot. Either way, I need to get
in there. Please.

Barbara and Michelle look at each other.

EXT. WAREHOUSE - NIGHT

Liam and Barbara help Michelle sneak into the warehouse but they see Liam. Liam chooses to help Barbara and Michelle causing the police to now be after him.

INT. WAREHOUSE - CONT.

The police are bearing down on them now.

Michelle runs through the warehouse, dodging bullet after bullet. Barbara and Liam run behind her. Liam firing back when he can.

They run through a door to the --

MAIN FLOOR

They close the doors behind them and barricade them off.

LIAM

That won't hold them.

They get to the time machine and bunker down behind some old factory machines.

LIAM (CONT'D)

How much longer?

Michelle checks her watch.

MICHELLE

Two minutes.

The doors THUMP as the cops try to get it.

LIAM

That's too long.

BARBARA

What happens when you leave? Will he still be here?

MICHELLE

I don't know.

BARBARA

Wha -- what do you mean you don't know? Are you just going to leave us to die?

MICHELLE

You won't die.

BARBARA
How do you know?

MICHELLE
Because that's not how it goes.

POUNING on the doors intensifies.

BARBARA
We're just going to die here.

MICHELLE
No you won't. You'll be fine.

The DOORS explode open.

BARBARA
Liam.

But it's too late.

Bullets fly -- Liam stands and fires -- he takes two to the stomach -- falls back.

Barbara runs over to him. It's not good. The machine starts to rev up.

BARBARA (CONT'D)
Oh god.

LIAM
It's not all that bad.

Michelle fires back at the police. Trying to hold them back but she's not having much luck.

BARBARA
I'm so sorry.

LIAM
It's okay. It's okay.

The two sit there together as the life seeps out of Liam's body.

The machine revs up. Michelle steps in.

LIAM (CONT'D)
(beat)
I'll find you again.

BARBARA
How do you know?

LIAM
Because you and me are connected,
like this.

Liam intertwines his pointer fingers.

Michelle stops. She turns and looks at Liam, lying there
bleeding out.

MICHELLE
What did you say?

EMMA (PRE-LAP)
I said we're connected.

INT. MICHELLE'S HOUSE - NIGHT - FLASHBACK

Michelle lies with Emma in their blanket fort. Emma connects
her pointer fingers.

EMMA
Like this.

MICHELLE
(laughs)
Who told you that?

EMMA
I just heard it.

MICHELLE
From where?

Emma shrugs.

MICHELLE (CONT'D)
You know why?

Emma shakes her head.

MICHELLE (CONT'D)
You know that feeling when Mommy
leaves?
(Emma nods)
What do you feel?

EMMA
Sad.

MICHELLE
Sad, right. What do you feel when I
come back?

EMMA

Happy.

MICHELLE

That's how I feel too, but... it's a different kind of sad, and a different kind of happy.

EMMA

What do you mean?

MICHELLE

When we have to be apart, something inside goes numb. Like, like part of my soul is gone. That's what happens when two people need each other.

EMMA

What does that mean?

MICHELLE

It means that no matter where we go, no matter where we are, you and me, will always find each other again. Time can't stop us --

LIAM (PRE-LAP)

From ending up --

INT. WAREHOUSE - CONT.

LIAM

-- Together again.

The machine revs up.

Michelle watches the two as they share their final moments together.

Everything pours out of her. An epiphany.

Maybe after all of this it wasn't about trying to stop the apocalypse. Maybe it was about keeping two people that are meant to be together, together.

The machine bursts with light. It's mere seconds away from disappearing.

Michelle looks at Barbara holding a wounded Liam in her arms. He's unconscious, blood spewing out of the bullet holes in his stomach.

Michelle looks back at the machine, and back at Liam.

Michelle turns and runs towards Barbara and helps hold Liam. They lift him up together and start to run out of the warehouse. The machine disappears behind her.

INT. CAR - EVENING

Michelle holds Liam's wounds as Barbara drives.

INT. HOSPITAL - MOMENTS LATER

Doctors and nurses rush to Liam's side. Michelle helps them put him on a stretcher and wheel him off.

INT. MICHELLE'S HOUSE - FLASHBACK - CONT.

EMMA

But what happens if you leave, and
you don't come back?

INT. HOSPITAL - NIGHT

From the hallway, Michelle watches Barbara sitting next Liam. He's fresh out of surgery, beat up, but alive.

The relief in Barbara's eyes is boundless.

INSIDE THE ROOM

Barbara looks up through the room window. Michelle isn't there.

INT. MICHELLE'S HOUSE - FLASHBACK

Michelle inches closer to her daughter.

MICHELLE

I don't know how to explain it
really. But -- there is something
greater beyond space and time that
links you and me.

END FLASBACK

EXT. BARBARA'S APARTMENT - DAY

Barbara helps Liam out of her car and into her apartment.
Michelle watches from afar.

MICHELLE (V.O.)
I know, that no matter what, we'll
be together. Just like it's
supposed to be.

EXT. COFFEE SHOP - NIGHT

Barbara and Liam have coffee together. They're entangled.
Very much already in love.

MICHELLE (V.O.)
As time passes we'll get to do so
many wonderful and incredible
things.

INT. TENT - DAY

Barbara and Liam stand before a hundred people in a
beautifully lit extravagant tent. They exchange vows at their
wedding ceremony.

INT. MICHELLE'S HOUSE - LIVING ROOM - FLASHBACK

Emma brushed up in Michelle's arms.

MICHELLE (V.O.)
We'll take care of each other. Help
each other when the other is sick
or hurt.

END FLASHBACK

INT. HOSPITAL - DAY

Barbara is getting an ultrasound on her pregnant stomach.
Liam is there next to her.

INT. BARBARA & LIAM'S HOUSE - LIVING ROOM - DAY

Liam and Barbara lie in their living room, watching their two
newborn children squirm.

MICHELLE (V.O.)
We'll build so many forts, and play
so many games.

INT. LIAM & BARBARA'S HOUSE - KITCHEN

Barbara takes pictures of MICHELLE (5) sitting in front of their birthday cake. Liam is holding LUCAS (5), in his arms.

LIAM
Michelle look at the camera.

EXT. LIAM & BARBARA'S HOUSE - EVENING

A bunch of TEENAGERS wearing prom dresses stand outside of the house.

BARBARA
Stand next to your brother.

MICHELLE (17) stands next to LUCAS (17). WE SEE the back of a woman's head, watching from afar.

MICHELLE (V.O.)
We'll get to watch each other grow.

INT. KARAOKE BAR - NIGHT

MICHELLE #2 (23), a literal identical version of the Michelle we know, dances at a Karaoke bar. She makes eye contact with A MAN across the bar.

MICHELLE (V.O.)
You'll find a boy or a girl and
you'll fall in love.

INT. BATHROOM - DAY

Michelle stands in the bathroom holding a positive pregnancy test.

INT. MICHELLE'S APARTMENT - DAY

Michelle talks to the man. He gets angry and leaves. Michelle cries as he packs his things and goes.

INT. LIAM & BARBARA'S HOUSE - DAY

Michelle #2 cries in Barbara's arms as Liam consoles them.

MICHELLE (V.O.)
 You'll get your heart broken once
 or twice.

INT. HOSPITAL BED - DAY

Michelle #2 holds her new born baby in her arms. Barbara and Liam are there next to her.

MICHELLE (V.O.)
 In between all of this. All of the
 knowns and unknowns. All of the ups
 and the downs, the dangers and
 unpredictability of what's ahead
 for us.

INT. MICHELLE'S HOUSE - FLASHBACK

MICHELLE
 I promise you. I will *always* find
 you.

The two share this moment. Their entire journey, built off of this.

The quaint sound of WAVES crashing on the ocean bed arise.

EXT. OCEAN - PARK BENCH - EVENING

The sun is starting to set. The sky just beginning to turn orange.

Michelle, now in her 60s, sits on a park bench over looking the ocean. She's wrapped in warm coats and pants as the cold blows against her skin.

The wrinkles on her face look like a map of the mountains. We notice the one finger missing on her left hand.

She watches the waves poetically move in and out.

A long pause.

A little girl GIGGLES from afar. Michelle turns her head and looks that way. The girl LAUGHS again.

We know that laugh.

Michelle locks eyes onto someone. Then we see her --

Emma. Six years old. On the ocean, playing in the sand with a dog and a ball. The same Emma. Same face, same laugh, same smile. But her hair is long and full, her face is red and bright. She's healthy.

Then Michelle spots a woman, Michelle #2 (28) following along.

Michelle #2 makes eye contact with Michelle. They look at each other for a moment.

MICHELLE #2

Hey Emma, Mommy's gonna go up there
and sit on the bench for a second
okay? You and Sammy need to stay
around here okay?

EMMA

Ok!

Michelle #2 makes her way up the beach to a walkway as Emma continues to play. She walks over to Michelle and takes a seat next to her.

Neither say a word for a long while. They just sit and watch Emma play.

After what seems like years, finally...

MICHELLE #2

My parents told me about you.

Michelle can't not keep looking at Emma. Michelle #2 matches her gaze. They continue watching Emma.

Emma, plays go fetch with her dog. Another long pause.

MICHELLE #2 (CONT'D)

Why now?

Michelle finally looks at Michelle #2.

MICHELLE #2 (CONT'D)

I mean, she's been here for five
years, I've been here for twenty
eight. Why today?

MICHELLE

I could never get her past this
day. Every time, I'd watch the sun
set, and right before it crossed
the horizon, she would go.

Michelle #2's heart drops.

MICHELLE #2
How many times?

MICHELLE
More than one.

They look back at Emma. Michelle #2 clocks the setting sun. A short pause.

MICHELLE #2
I'm sorry you had to wait so long.

MICHELLE
(beat)
It was the only way.

MICHELLE #2
(beat)
Do you want to see her?

Michelle looks at her and then out towards the setting sun.

Michelle #2 looks around her, looks back towards Emma.

MICHELLE
I think I'll just watch from here.

MICHELLE #2
(beat)
She's just as much mine as she is
yours. Always know that.

They look at each other, sharing this moment. Michelle nods.

OCEAN

Emma grabs Michelle #2's hand and begins walking into the sunset that's just about to head over the horizon.

PARK BENCH

A BLACK BIRD with a white stripe lands next to Michelle and perches on the bench next to her.

She looks at it and then back out towards Emma along the --

OCEAN

Emma and Michelle #2 walk along the beach.

The sun disappears over the horizon.

CLOSE ON: Emma

She faces the ocean. Her breathe coming out like dry ice as she dances. She takes a deep breathe.

Then another.

And another.

CUT TO BLACK:

THE END.