

ACT ONE

INT. YOUTUBER'S APARTMENT - DAY

FADE IN: ON THE YOUTUBER'S COMPUTER SCREEN

Youtuber, 20s, urban clothes, sits at his desk.

YOUTUBER

Sharksquito Three, y'all! Live...
Yo, what was that? Felt like I was
in a elevator or something.

He moves off screen then back to the monitor.

YOUTUBER (CONT'D)

Some car alarms going off,
something's going down. Some of
y'all in the comments in Las Aries?
Y'all felt it too? I gotta check
the news, hold up.

Youtuber puts up a new window on the monitor.

ON MONITOR - NEWS STUDIO - CONTINUOUS

A breaking, local, news, report with a NEWS ANCHOR, 40s.

NEWS ANCHOR

-- some strange disturbance
described as a wave or the feeling
of being in an elevator. We also
felt it here, in the studio.

INT. NEWS STUDIO - CONTINUOUS

Behind the cameras, a WOMAN ON A CELL PHONE, 30s, paces.

WOMAN ON A CELL PHONE

None of my contacts have said
anything... No, it's more like they
don't know anything... A small
spike but not from any fault lines.

NEWS ANCHOR

Social Media reports allege that
the disturbance seems to be
originating from Midtown Park.

INT. DAN'S DELI-ICIOUS DINER - MIDTOWN - CONTINUOUS

People watch the report on T.V., others gather by the window. Outside the window, from the park, the street waves like a single ripple on water. Car alarms blare.

NEWS ANCHOR

There it is again. That one felt stronger. Our Aries 9 chopper has just arrived at Midtown Park.

CHOPPER CAMERA VIEW ON T.V.

Police arrive, SIRENS BLARING. In the park, THE MAN IN THE PARK, 30s, holds his head and drops to his knees. YOUNG MIKE, 8, walks up to him and touches him on his shoulder.

EXT. MIDTOWN PARK - CONTINUOUS

YOUNG MIKE

Hey mister, you ok? You need help?

The man looks up terrified. A gust blows in all directions from him. The alarms and sirens stop.

THE MAN IN THE PARK

I can't stop it. I'm sorry.

YOUNG MIKE

Hey, what the? My hand--

The man bolts to his feet and cries out in guttural agony. Everything rises into the air.

YOUNG MIKE (CONT'D)

Ohhh cra--

SMASH TO BLACK

INT. MARY MURPHY'S HOUSE - LIVING ROOM - DAY

PODCAST (V.O.)

The man from Las Aries crushes the city with his mind. Everyone dies but him, and he says, lock me up.

MARY MURPHY, 50s, walks to her bookshelf, attractive and demure, with lines on her face like a mountain that's weathered storms. The podcast plays from her phone.

PODCAST

Six years, locked up, no incidents.
And that asshole, Timms, is really
pushing the death penalty. Not the
best idea. I'm just saying.

The shelf holds Civil Rights books, family photos, her
husband's Air Force burial flag, and a three year sober chip.
She takes her wedding photo and closes her eyes for a moment.

PODCAST (CONT'D)

Now there's extras all over the
place but nobody's crushing cities
or flying around shooting lasers.

She sets the photo down and picks up her sobriety chip.

PODCAST (CONT'D)

And there's these morons out there.
(sarcastic imitation)
They should be out fighting crime
(normal)
or some shit. Like those kids tried
to stop a robbery and got shot.

AN ALARM RINGS. Her phone reads: "Junior's interview"

INT. MIKE'S APARTMENT - LIVING ROOM - CONTINUOUS

MIKE, 19, clean cut and fit, a tightness in his eyes, stares
at an unfinished beat on his laptop. The same podcast plays
from his phone.

PODCAST (V.O.)

If you don't know, I can see in the
dark now. Yeah, I'm gonna go fight
crime. I see you -- Oh shit, I'm
dead. Freakin morons. Jesus Christ.

MIKE'S PHONE RINGS. He puts it on speaker.

INTERCUT -- MIKE'S APARTMENT/MARY'S HOUSE

MARY MURPHY

Michael? Did you find a school yet?
Michael Hopkins Mur--

MIKE

--Yeah, yeah I did.

MARY MURPHY

Boy don't... wait, yeah? School?

MIKE

Yeah, Full Sail, music production.

MARY MURPHY

Halle--that school that teaches extras? I'm all for progress but that's dangerous. Your father--

MIKE

--Ma, don't.

MARY MURPHY

Just be careful. At least you're going to college. The inheritance wasn't gonna last forever.

MIKE

Cause you spent it on drugs, rehab, and custody for your own son.

MARY MURPHY

Don't sass me. We gotta move past all that. When you're older, you'll understand more about losing someone you love.

MIKE

Well, I already lost two. Gotta go.
(hangs up)

Mary squeezes the shit out of that sobriety chip.

MARY MURPHY

Lord help me.

END OF ACT ONE

ACT TWO

SUPER: "5055"

Etched on the outer hull of a starship is the name: "The Archimedes" and the quote: "Give me a lever and a place to stand, and I'll move the world"

INT. THE ARCHIMEDES - GALLEY

Outside the window, celestial bodies twinkle in the distance. ZAZZY STAR, 30s, messy hair and grim focus, wears an old pilot's jacket that's a bit too big.

She sits on a barstool at an island counter with a jar of peanut butter, a banana peel, and a loaf of bread. She takes a huge bite of her peanut butter, banana, sandwich.

MONICA LOTANO, 20s, lights up any room with her smile and her colorful outfits, phases into the galley. Her face scrunches.

MONICA

Zazz, hey. I feel like we're playing God. Gods? Whatever. But it doesn't feel very righteous.

Zazzy looks up with a mouthful of sandwich, and peanut butter on her cheeks. She tries to speak but decides to chew more.

MONICA (CONT'D)

Zazz?

Johnny Yen, 50s, athletic, contemplative, and a demeanor that embodies calm before the storm, phases in at the window, unseen by the others, and looks out.

Zazzy gulps the bite down and wipes peanut butter from her face with her hand. She gets milk from the fridge and drinks from the carton. Zazzy wipes her mouth again and smears the peanut butter back on.

ZAZZY

Gods? Janitors. The man from Las Aries made a mess of the continuum by creating the quantum flux.

Monica wipes the peanut butter off her with her sleeve.

ZAZZY (CONT'D)

If we don't clean it up, the continuum and all life as we know it could cease to exist.

MONICA

Time janitors. So beyond... but it doesn't always feel right.

JOHNNY

(looking out the window)

We make no comparisons between right and wrong stars, nor between well and badly arranged constellations. Alan Watts.

MONICA

Whoa. Hey, Johnny!

Monica runs, gives Johnny a big hug, and looks out the window with him. In the cold of the cosmos stands Orion, the Hunter.

MONICA (CONT'D)

Out of this world, isn't it?

JOHNNY

Symphonious.

Monica rests her head on Johnny's shoulder.

ZAZZY

Well, now that you're both here. The sensors picked up a new one. It's Michael.

MONICA

No duh. I mean, we're all Michael, at least on the inside.

JOHNNY

Tied in a single garment of destiny. Doctor King.

ZAZZY

He is actually Michael.

MONICA

No way. You said he's stuck in some kind of paradox or something.

ZAZZY

Another effect of the flux. A slight change that kept this Mike away from Las Aries.

MONICA
Mega bizarro.

ZAZZY AND JOHNNY
But there's something else.

MONICA
(chuckles)
It's so awesome when that happens.
(serious)
Wait, what is it?

ZAZZY
They're pushing for the death
penalty in the Las Aries trial.

MONICA
Heinous.

ZAZZY
It would be catastrophic.

MONICA
What's the plan?

Zazzy pulls out a holo-file from her wristband, rolls it into a ball and tosses it to Monica. She catches it.

ZAZZY
That's everything you'll need when
you go to Michael's minute.

MONICA
Me?

ZAZZY
Johnny and I are going back farther
than we ever have before, otherwise
one of us would go for Mike.

JOHNNY
Destiny awaits.

ZAZZY
The continuum is at stake.

MONICA
No pressure right?

END OF ACT TWO

ACT THREE

EXT. CITY STREET - DAY

Monica leans on a wall and checks her time band. It reads:
"3:07"

Mike walks by her. At a crossing, he sees GEORGE, 80s, grey haired and leathery, holding a bag of groceries.

MIKE

Hey, Mr. Horowitz! Let me get them groceries for ya.

GEORGE

Do I look like some feeble -- oh, Michael. Let's go to the park so you can lose your money at chess.

MIKE

You know I'd love to school you old man but you got these groceries and I got a beat I've been stuck on.

GEORGE

I've been stuck on plenty of beats. Never got a complaint, at least not while I was listening.

MIKE

I don't think we're talking about the same kind of beats.

GEORGE

Let me school you my young friend. Ladies love a hard beat but they love a good man even harder.

MIKE

You kind of surprise me sometimes, George.

GEORGE

Of course it helps if you can get hard to begin with.

MIKE

Oh, there he is.

Monica's time band reads: "3:08"

Mike and George are bumped into the street and hit by a car.
(time beat a minute back)

Monica's time band reads: "3:07"

She reaches out to Mike but he sees George and runs to him.

MIKE (CONT'D)
George, get away from the street!
(grabs George)

GEORGE
I was a boxer in the--Michael?

Monica runs to Mike and touches him on the shoulder.

MONICA
Michael, I'm so sorry.

She shoots Mike with her wristband. The minute resets.

MONTAGE - MONICA AND MIKE STRUGGLE

- Mike tries to save George
- Monica keeps resetting the minute by killing Mike.
- Mike realizes he can't win and stops fighting.

MIKE
What the hell is going on?

Mike's expression intensifies as Monica shows him images from her file, recaps Las Aries, the flux, and the continuum.

MONICA
... we're other versions of you,
scattered through time. And you're
another version of you. We all have
the same like life-force energy.

MIKE
So you're... me, kind of, and
you're from the eighties?

MONICA
Yup. It's like beyond beyond right?

MIKE
I'm kinda fly for a white girl.

MONICA
Aw, you're an ace, Michael.

MIKE

Alright, one minute and I have to die. That kind of sucks but it's enough to save George.

Monica bites her lip and looks down.

MIKE (CONT'D)

What, what is it?

She pulls up several images of people with her time band.

MONICA

The man that bumps George is a doctor. He saves a lot of lives. Without you there, they both die.

MIKE

I can save them both, easy.

MONICA

I'm sorry Mike. George has to... the continuum would be wrecked.

MIKE

What's the point if I can't save him?

MONICA

George's daughter meets her husband at the funeral. They have kids, and help desegregate public schools for extras. Too many effects.

Monica's time band alerts her of the minute. She places her hand on him, he nods, and she shoots to reset it.

MONICA (CONT'D)

I really am sorry. It's awful but we are saving people and the whole space time continuum.

MIKE

Just let me talk to him for a bit before... Then leave and, matter of fact, please don't come back.

Monica places her hand on Mike and resets the minute. She shakes, sobbing. Tears stream down as she watches Mike talking and joking with George for the last time.

THE END