



FRESH BLOOD SELECTS

KILLING TIME

Written by

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FADE IN:

EXT. SUBURBAN NEIGHBORHOOD - NIGHT

A BEAT-UP PIECE OF SHIT DODGE, between repairs, smashes into a pair of trash cans on the curb in front of a quaint, TWO-STORY HOME-- dark inside.

The driver's door groans open on squeaky hinges and out crumples a knockout girl with long, flowing locks. Her name is **JANE SHAW** (18), a fresh-faced gal with too much eye liner and black lipstick that stands out boldly on her pale skin.

She slams the door shut, kicks it for good measure, and staggers to the front door of the quaint home as she digs keys out of her small, metal-studded purse.

She fails to notice, the WHITE-MASKED PERSON stepping out of the shadows from the bushes, draped in a black cloak to fit into the grim surroundings better. We'll call him **WHITE MASK**.

Jane unlocks the front door and steps inside, pushing the door nearly closed-- leaving an open gap.

INT. JANE'S HOME -- LIVING ROOM - CONTINUOUS

Jane approaches the stereo, flicks it on, fumbles with the knobs, and the sweet, dulcet tones of Nena come through the speakers as she tears into the classic 99 *RED BALLOONS*.

JANE
(dazed)
Mom? Ray?
(beat, no reply)
Fine. To hell with you guys.

Jane starts to sway to the music, as the FRONT DOOR OPENS behind her and White Mask slips quietly into the house-- disappearing.

Jane CRANKS UP the music so it fills the house and breaks left to jog up the stairs.

INT. JANE'S HOME -- SECOND FLOOR - CONTINUOUS

Jane is swaying to the music, enjoying the wild joy that only nonsense 80s music provides.

She kicks open a door and disappears into the BATHROOM.

There is a CREAK on the stairway and we see White Mask breach the second floor, moving like a cat with cotton feet along the hallway.

INT. JANE'S HOME -- BATHROOM - CONTINUOUS

Jane splashes her face with water and stares at herself in the mirror.

JANE

If I look too long, I might stay.

She WINKS at herself and pulls the mirror away, revealing a medicine cabinet behind it. She grabs a BOTTLE OF PILLS, and shuts the cabinet.

Outside the door, we see White Mask rush silently past, but sadly Jane does not as she shakes the bottle and steps out.

INT. JANE'S HOME -- JANE'S BEDROOM - CONTINUOUS

To say Jane's room looked like a Goth freak's dream dungeon would be to minimize its appearance. Needless to say, black is the predominant color here.

She enters, shuffling feet.

JANE

(singing softly)

99 red balloons... floating into..

(dissolves into mumbles)

Jane slams the pill bottle onto the nightstand, and drops to her knees to reach in between her mattress. She digs out a half-empty bottle of Grey Goose and places it next to the bottle of pills.

She grabs a LIGHTER from the nightstand and LIGHTS THE SCENTED CANDLE next to the items-- FYI, it's juniper berry.

There is a CLINK from the CLOSED CLOSET behind her, and she spins around, instantly on alert.

JANE (CONT'D)

Hello? Ray?

Jane approaches the closet cautiously, takes a deep breath, then tosses it open to reveal-- a closet of leather and fishnet clothing.

Jane sighs with relief and moves to her door.

JANE (CONT'D)

The last thing I need is a ghost.

She grabs her bedroom door and turns away as she slams it shut-- REVEALING WHITE MASK hiding behind it.

Her back is turned, so she doesn't see him rushing at her with a BUTCHER KNIFE. The KNIFE STABS HER IN THE BACK and the jagged pain forces a squeal out of her.

White Mask pulls the knife out and she turns to face him. He STABS HER IN THE STOMACH and she falls back on the bed.

Jane-- stunned, bleeding-- spots the bottle of vodka and grabs it by the neck, knocking the candle onto her carpet where it CATCHES FIRE.

White Mask straddles Jane on the bed, and she SMASHES THE GREY GOOSE on his plastic face, splattering glass and alcohol everywhere. It does nothing to hinder White Mask, but the spilled booze feeds the fire and the FLAMES ROAR HIGH.

White Mask, amidst the new inferno, STABS HER REPEATEDLY, sending blood flying all over the walls. Jane lays in shock, unable to scream.

The FRONT DOOR BANGS OPEN BELOW and White Mask stops his attack to turn to the closed door.

RAY

(muffled, from below)

Jane! Jane, we're coming!

White Mask turns to examine Jane and sees her GASPING like a fish, spurting blood. White Mask reaches down and CARESSES HER FACE, then jumps off of her and races to the closet.

He huddles inside and slams the closet door shut as the BEDROOM DOOR EXPLODES OFF ITS HINGES and two teen boys enter.

The one in the lead, holding a BASEBALL BAT, is **RAY SHAW (17)**, a lean, handsome fellow. The one behind him, with the umbrella held like a Lightsaber, is **EMMETT KENNEDY (17)**, a lanky bookworm with hipster style.

EMMETT

Damn Ray, we're too late!

RAY

No, we're not, she's still alive!

The boys run to her side, taking in the fullness of her cuts.

EMMETT

Oh, Jesus.

RAY

Jane? Oh, Jane, I'm sorry.

Ray starts to CRY, he can't help it. Emmett pulls off a blanket and starts to swipe at the FLAMES to douse them.

Jane turns her head to the CLOSET. With her last bit of strength she POINTS TO IT.

EMMETT

(notices)

He's in there.

RAY

Then let's do what we came for.

EMMETT

But it's too late! She'll die from her wounds, like the first time.

Ray jumps off the bed and holds the bat with one hand as he throws the closet door OPEN. He swings the bat into the interior, but STRIKES NOTHING BUT CLOTHES.

RAY

Nothing in here.

Ray turns to find Emmett checking for Jane's pulse.

EMMETT

She's gone, Ray.

RAY

No! You said we could help her!

EMMETT

We can. We just need more time. My calculations were off. The time of death was off. Blame the police.

Ray crowds Emmett.

RAY

We try again.

EMMETT

Of course, we will. I want to help her just as much as you do.

There is a BEEP from Emmett's watch. He looks at it and sighs.

EMMETT (CONT'D)
We're booming back.

Ray pushes past Emmett and drops down onto his knees by Jane's bloody bedside.

RAY
I'm sorry, Janey. I love you. We're going to help you, I promise.

He bends over and KISSES HIS SISTER before A FLASH OF LIGHT erases them from the room, leaving her cooling in a puddle of blood.

INT. EMMETT'S CELLAR - DAY

The DOORS OPEN on a MAN-SIZED POD constructed of industrial stainless steel and HOOKED UP TO A BUNCH OF COMPUTERS AND BLINKING GADGETS AND DOODADS.

Ray and Emmett exit, gasping. Ray crumples to the ground, barely able to catch his breath. Emmett leans against a table and drains a WATERY SLURPEE.

EMMETT
Get some sugar in you, you'll feel better. Traveling in solid state is the safest, but it gives your body one hell of a work out, depletes your glucose.

Emmett walks over to a MINI-FRIDGE and pulls out COKES.

RAY
I can't believe that just happened.

EMMETT
Told you. I'm not as crazy as I look. We can fix it all.
(beat)
Also, there may be some blood in your poop for a while, that's normal. And it'll be diarrhea.

RAY
That's normal?

EMMETT
Side effects. Also if you masturbate-- on second thought, lay off the whacking for a few days.

Ray staggers to his feet as Emmett hands him a Coke.

EMMETT (CONT'D)

Chug it. You'll feel less dizzy.

RAY

Emmett, your dad is a damn genius.
Like Einstein-times-a-hundred.

EMMETT

Better. And that's hush, hush,
right? Our little secret, Ray.

Ray nods and takes a big gulp of Coke-- admiring the machine.

RAY

That was surreal. Seeing her that
way. I think if I had really found
her that night, I would have lost
my mind or something.

EMMETT

We were close. A few more minutes,
and we would have saved her.

RAY

You weren't kidding me.

EMMETT

I wouldn't about a thing like this.

RAY

But why would you help me with
this? You barely know me. Or Jane.

Emmett shrugs.

EMMETT

Felt like the right thing to do.

RAY

Will you get in trouble?

EMMETT

If we fix it, save Jane, then no
one will know.

RAY

Not even me. I won't remember any
of this, right?

EMMETT

Neither will I. It'll be like none
of this happened, if we succeed.

Ray chugs the rest of the Coke, burps, and tosses the can in the trash in a lovely three-pointer.

Emmett, not to be outdone, chugs the Coke, and tosses the empty can, but misses by a country mile.

EMMETT (CONT'D)

I'm not a sports guy.

RAY

Emmett, I don't need a sports guy right now. Let's go again.

The DOOR TO THE CELLAR opens, spooking them. Light from above shines down along the ROUGH-HEWN WALL. From above we hear **ALICE KENNEDY (40s)**, Emmett's mom.

ALICE

Emmett, honey? It's time.

EMMETT

(whispers to Ray)

Time for what?

Ray checks his watch.

RAY

Her funeral.

EMMETT

(to Alice)

We'll be right up, mom.

EXT. CEMETERY - DAY

A SHINY HEARSE leads the parade of cars through a grim, New England-style cemetery.

RADIO ANNOUNCER (V.O.)

Three days ago the brutal murder of eighteen year old high school student Jane Shaw rocked the small town of Candlewood. The local police department is hesitant to jump to any conclusions as to whether the bizarre murder is the work of a serial killer, and while no suspects have materialized, they have decided to institute a county-wide curfew.

INT. ALICE'S CAR - DAY

Alice, a lovely woman in mourning attire, sits behind the wheel. Emmett, in a BLACK SUIT TOO SMALL FOR HIM, sits in the passenger's seat, gnawing his nails.

RADIO ANNOUNCER (V.O.)

All residents of the town are urged to be home by 6pm, until further notice. The brutal murder of the high school cheerleader has sparked a fire storm of conspiracy theories online about--

Emmett SHUTS THE RADIO OFF.

EMMETT

She wasn't a cheerleader. She hated cheerleaders.

Alice looks over at her boy-- frowns.

ALICE

Did you know Jane well?

EMMETT

The knowing was one-sided. I don't think she ever noticed me.

ALICE

(beat)

I heard from your dad.

EMMETT

(on alert)

You did? When is he coming back?

ALICE

He said he'd be home day after tomorrow.

EMMETT

(to himself)

That gives us plenty of time.

ALICE

He wanted to make sure you were keeping away from his things in the cellar.

EMMETT

My things are down there, too.

She takes in his ill-fitting suit. Emmett adjusts the short sleeves self-consciously.

EXT. GRAVE - DAY

Friends and family are gathered around a WHITE COFFIN poised over a six-foot hole in the ground.

A priest in the typical somber black, **FATHER BROOKS (60s)**, presides over the funeral.

FATHER BROOKS

The loss of a child is often the darkest, heaviest loss, and the loss of our dear Jane is no different.

Ringed around the coffin, we find Ray, arm linked around a SOBBING WOMAN with a VEIL over her face. This is **VIVIAN SHAW (40s)**, Jane's mom, a ball of wrinkled grief.

FATHER BROOKS (CONT'D)

Jane's life touched so many, regardless whether she knew or not.

Next to Ray stands FOUR TEENS: **NINA LIU (18)**, a Chinese girl with silky black hair; **TODD BAXTER (18)**, a bully if ever there was one; **CARLEE NICKLIN (18)**, a goth chick carbon copy of Jane; **SARAH BAKER (18)**, a preppy type. The quartet are in various states of visible grief.

FATHER BROOKS (CONT'D)

No one is truly gone, and in times like this, we must take solace in the knowledge that life is energy and energy never dissipates. It can never be undone, and so we can never truly be undone.

Ray looks up, scans the crowd of mourners across the way, and spots Emmett with Alice. Emmett exchanges a glance with Ray, and WIPES TEARS AWAY, as he nods at him. Ray nods back and looks down at the coffin.

VIVIAN

(grief-choked)

Your father's got her now.

(beat)

You father's taking care of her. In heaven. Your sister isn't alone.

RAY

Yeah, mom.

Ray pats her hand, unsure what else to say.

EXT. GRAVE - MOMENTS LATER

The funeral has ended and folks are walking back to their cars. Ray stands by the coffin as it's lowered.

Nina approaches, wiping her red face dry.

NINA

Ray?

(she gets his attention)

I'm so sorry, Ray.

They hug.

NINA (CONT'D)

This is like a nightmare. I can't even imagine what you must be going through.

RAY

I'm ok. Shock hasn't worn off yet.

Carlee sidles up to them, gives Ray a hug.

CARLEE

If you and your mom need anything, please let me know.

RAY

Thanks, Carlee.

CARLEE

I'm serious. Anything. Jane was like a sister to me, so if you need me to fill in, give you advice on girls or whatever, hit me up.

RAY

I'll keep it in mind.

Sarah approaches and delivers a hug to the bereaved Ray.

SARAH

We're holding a wake for Jane tonight. At my place. Before curfew. You'll come, yes?

RAY

I'll try.

SARAH

No, please say yes. You have to.

RAY

I'll try and make some time to stop by, unless mom needs me.

NINA

Sarah, where's Todd?

SARAH

Over there, by the car.

They turn to see Todd, the thick-headed, brawny one, leaning against his car, smoking a CIGARETTE.

CARLEE

Poor, dumb ox doesn't understand what feelings are. He's trying to put on a brave face, but he just looks like a major asshole.

NINA

Don't say "asshole", we're at a funeral.

SARAH

I have no idea what Jane saw in him. He's like sweaty hog gross.

CARLEE

It's not like Todd gave her much choice. He's like that fat dude in Popeye.

NINA

Carlee, that's not true.

CARLEE

Not true? Todd is the definition of jerkoff as a noun.

Sarah notices Ray's discomfort.

SARAH

Guys, this isn't the place or time for this.

CARLEE

Right. You're right.

(to Ray)

I'm an idiot. You'll come tonight?

Ray gulps.

RAY

Yeah, ok.

The trio of girls give him a hug and walk off, revealing Emmett waiting in the wings.

EMMETT

Hey, dude.

RAY

It just hit me. The killer hasn't been found. It could be anyone, right? It could be one of them.

Ray points to the trio of girls sauntering toward the too-cool-for-school Todd.

EMMETT

I wanted to avoid the speculating, but if we're going by the *Scream* movie rules, then everyone's a suspect, so yes it could be any one of them. Or anyone in town, for that matter. Todd was her only boyfriend, right?

RAY

What do you mean by that? She wasn't a slut.

EMMETT

No, God no. I know. I'm... just talking, theorizing.

RAY

Todd was it.

RAY'S POV

Todd finishes his cigarette, tosses it on the lawn, and gets into his BEAT-UP, PIECE OF SHIT DODGE.

BACK TO SCENE

RAY (CONT'D)

He's been weird ever since the murder.

EMMETT

I bet. But weirder than normal?

RAY

He's never been a social butterfly, but he's been distant.

EMMETT

He probably just can't process what happened to Jane.

Ray tosses him a *WHAT THE FUCK?* look.

EMMETT (CONT'D)

Devil's advocate.

RAY

Or he could be guilty as shit, and doesn't know how to hide it?

EMMETT

(shrugs)

I've dipped my toe in psychology a bit, and people like Todd, if they killed someone they wouldn't hang around, unafraid of being found out. He'd disappear.

RAY

Dipped your toe in? Who the hell talks like that, man?

Emmett clears his throat.

EMMETT

I admit it's different, but I like to say words choose me.

There is a BUMP behind them and they turn to see Jane's coffin at rest at the bottom of the grave.

Emmett plucks a flower from a bouquet nearby and tosses it onto the polished coffin.

RAY

Seeing her alive again. Seeing her... like that...

EMMETT

She was my guardian angel.

RAY

What?

EMMETT

Nothing. Listen, I promise you that you won't have to bury your sister.

RAY

I'm going to hold you to it.

Ray starts walking away.

EMMETT

So we booming back?

RAY

We need to put on our detective hats first. Try to save her and catch this guy at the same time.

INT. SARAH'S HOUSE - NIGHT

Sarah, Nina, and Carlee are hunched over RED DIXIE CUPS on a table, makeup smeared slightly from crying. Mellow music plays. The lights are dim and soothing.

SARAH

I can't believe it. I just can't believe it. It's like unbelievable.

Sarah drinks.

NINA

It feels like part of our world has been like sucked away into limbo.

Nina drinks.

CARLEE

It's like... shit, man. You know?

Sarah and Nina nod, and the trio drinks.

Ray and Emmett sit on the couch nearby. Ray has a red cup of indeterminate liquid and Emmett has a WATER BOTTLE. They exchange a glance.

CARLEE (CONT'D)

They're saying Jane might have been into devil worship and she was sacrificed to some creepy pasta.

RAY

That's bullshit, you know she wasn't a devil worshipper. Who's saying that?

CARLEE

The internet.

NINA

Oh, Carlee, shut up.

CARLEE

I mean, she did like goth stuff and she was into death and morbid shit. She wasn't the sunniest person we knew. Plus she always said she wanted to go out like that Elisa Lam chick.

SARAH

Can we change the subject, please?

RAY

Carlee, you're into goth stuff and morbid shit, are you a devil worshipper?

CARLEE

(gulps)

Well, no, of course not.

Ray stares daggers at her; she grabs the bottle of Jack.

CARLEE (CONT'D)

I'll just shut up and drink.

Ray inches forward on the couch-- drinks to steel himself.

RAY

So listen, can we talk about that night? I'm trying to figure it out.

The girls gulp in unison.

CARLEE

Do we have to?

NINA

It's like...

EMMETT

I think it would be best if we put together a picture of Jane's last moments.

CARLEE

Who are you again?

EMMETT

Umm, Emmett. I go to your school.

NINA

You do? As a student?

EMMETT

I sit behind you in English.

CARLEE

Are you the Shakespeare kid? The one who wore that goofy puff hat to school one day?

Emmett shifts uncomfortably.

EMMETT

It was an extended soft-crowned cap, actually. Circa 1580.

Ray tosses him another *what the fuck?* look.

EMMETT (CONT'D)

(embarrassed)

They were the height of fashion. I thought it would help me stand out.

CARLEE

Oh, it sure did, Shakespeare.

EMMETT

Well, I have been called worse things.

Ray pats Emmett on the leg, signalling that he'll handle the questioning.

RAY

So who saw her last?

NINA

We told all this to the police, I don't really want to rehash it.

RAY

Please, it could help us find Jane's killer. I'm trying--

CARLEE

Why are you even bothering? Leave it to the police. You're not Cyril Holmes.

EMMETT

I believe you mean Sherlock. Sherlock Holmes?

(laughs)

I guess I would be Watson. But modern era, Watson. So, I'm also Bilbo Baggins.

All eyes are on him, and the minds behind those eyes are confused.

CARLEE

The fuck?

RAY

(to Emmett)

Cool it.

(to girls)

Come on, help me put together a timeline. Do it for Jane.

NINA

I'm too drunk to think.

CARLEE

Lucky.

SARAH

We all saw her at the drive-in. We were all there. Her and Todd got into a fight and she ran off. That's the last time we saw her... saw her alive anyway.

The DOOR BANGS OPEN and all eyes turn to see Todd standing in the doorway. He has a SIX-PACK under his arm.

TODD

Who invited Shakespeare?

Ray turns to Emmett.

RAY

You're famous.

EMMETT

That would be *infamous*.

Ray stands, staring Todd down.

RAY

Hey Todd, nice of you to show up.

Todd shrugs briskly.

TODD

(to Emmett)

Did you know Jane? Maybe helped her with her homework or something?

EMMETT

(hesitates)

Umm, actually I didn't really know her. I talked to her a few times.

TODD

So why are you here?

EMMETT

Oh. Well, I--

RAY

He's with me. He's my pal.

Emmett smiles at Ray appreciatively.

SARAH

Since when?

CARLEE

Yeah, I thought you were cool, Ray?

TODD

This is a wake for her close friends, not the hangers-on. Ditch, Shakespeare.

Emmett moves to leave.

RAY

No, stay.

Emmett freezes.

TODD

I'll bust his teeth if he stays.

RAY

I'll bust yours back.

TODD

You'll try, big man, but I don't care who died, no one lays a hand on me without getting twice back.

Ray moves toward him.

RAY

When was the last time you saw her, Todd? When she was being killed, where were YOU?

TODD

We went to the drive-in. That's the last time I saw her. Why you asking? You think I killed her?

RAY

How'd she get your car? She drove home in your car, but how did she get it if she ran out of the drive-in? Answer me that.

TODD

You got a badge? No, I didn't think so. That's your answer.

SARAH

Todd, come on.

Todd points to Emmett.

TODD

Shakespeare, so help me God, get your dumbass face out of here, or they'll be burying you tomorrow.

Emmett springs up.

CARLEE

Todd, chill out. Let him stay.

RAY

No, it's fine. We're both leaving. Got shit to do.

Ray glowers at Todd.

EXT. SARAH'S HOUSE - NIGHT

Ray and Emmett pound the pavement, slipping on coats.

EMMETT

Ok, so it's definitely Todd, right?

RAY

Maybe.

EMMETT

Maybe? That guy just threatened to kill me for standing next to him.

RAY

I think you're right about him. He's all bark.

(MORE)

RAY (CONT'D)

I don't think he'd have it in him to kill her and then hang around to see if he'd get caught.

EMMETT

Unless he was a total sociopath and this jock shit is an act. Did you see *American Psycho*? This is like the origin story, dude!

RAY

You give him too much credit, Emmett.

EMMETT

Explore all possibilities, I say.

(beat)

By the way, thanks for standing up for me. No one's ever backed me up before. In case, you hadn't noticed I don't have a ton of friends.

RAY

I thought Shakespeare was beloved worldwide?

EMMETT

Yeah, ha ha.

RAY

Anyway if we succeed, we'll know if Todd is our killer. We just need to arrive a few minutes earlier.

EMMETT

Well, I've been grinding my gears on that for a while. Now that we know they all saw her at the drive-in, I have a better idea.

INT. EMMETT'S CELLAR - NIGHT

Emmett stands in front of a WHITE BOARD with a blue marker in his hand. Ray sits on a stool in front, ready to absorb the info dump-- eating POPCORN like he's watching a movie.

EMMETT

Let's work out the timeline.

Emmett draws a LONG BLUE LINE on the board, then draws a CIRCLE in the center of the line.

EMMETT (CONT'D)

This dot represents her death in our current interpretation of time.

Emmett DRAWS A CIRCLE TO THE RIGHT of the death dot.

EMMETT (CONT'D)

This represents the moment I first approached you and told you about what my dad had built and was storing in the cellar.

RAY

Got it, clear.

Emmett DRAWS A CIRCLE TO THE LEFT of the death dot.

EMMETT

This is our first boom back. We were off by a few minutes.

RAY

So we come in earlier on round two.

EMMETT

I think we need to boom back much, much earlier.

Emmett DRAWS A CIRCLE ON THE LEFT END of the death dot.

EMMETT (CONT'D)

This is the drive-in, where all her friends last saw her alive, allegedly. The time between this dot, and the center dot, her death, is unclear. But I believe, and I do so strongly, that if we boom back to the drive-in, we can course correct her, keep her from getting home, and thusly saving her life.

While he talks he draws a STICK FIGURE JANE with a WORD BUBBLE that reads: Yay!

RAY

And the killer? What do we do about him? Bygones?

EMMETT

If it was a home invasion, the guy will just move off. If it was someone targeting your sister, then he won't get her.

RAY

Not that night, but maybe later.
No, we need to find who this guy
is, too. He could hurt someone
else, I couldn't live with that.

Emmett nods.

EMMETT

Yeah, ok. I agree. So if we
successfully divert your sister,
then we can stake out your house
and bag the creep after.

Ray gobbles the popcorn.

RAY

Great, let's do THAT plan.

Emmett holds up a finger.

EMMETT

Not so fast, Speedy Gonzalez. There
is a problem. Time travel isn't as
easy as it sounds.

RAY

I wouldn't say it sounds easy at
all. Like... at all.

EMMETT

The machine only allows for three
hours of solid state transference
within the window of time that the
machine existed in the place the
travelers traveled from.

Ray is silent-- brow furrowed, confused.

EMMETT (CONT'D)

Let me explain.

RAY

Please do.

Emmett draws a BLUE BOX.

EMMETT

My father brought this machine back
from White Sands three days ago, on
the day Jane died. So it didn't
exist at this spot before then, you
get me?

(MORE)

EMMETT (CONT'D)

When you get on an elevator and go from floor to floor, you don't switch elevator boxes, right? So that limits us as to how far we can travel, meaning we cannot go back earlier than when my dad hooked up the machine and taught me how to use it.

Emmett draws a SECOND BLUE BOX, ERASES THE FIRST, and draws an arrow from the second box to the vanished original.

RAY

But it's the same night, so we're good, right?

EMMETT

We're lucky duckies. However, not only does the machine have to be in existence in the past for us to travel into it, but the machine can only reach back roughly 96 hours.

(beat)

That's four days.

Emmett extends the blue line past the drive-in dot.

RAY

I'm missing something.

EMMETT

The longer we spend here in our current time, the less time we have available to us in the past. Time waits for no man.

Ray nods.

RAY

Ok, so we have a deadline. It shouldn't take us too long, right?

EMMETT

Well, to minimize error, that's why I think we travel back as far as we can, utilizing the full three hours. I only gave us ten minutes last time, because I thought we'd have enough time to run to your house and save her. That was on the cops, not me. I was essentially correct.

RAY

So we travel back three hours
before she died. Get her safe.

EMMETT

Correct. We've tightened our window
here, going to the funeral and
such, but I think we can make it.

Emmett draws an arrow from the DOT ON THE RIGHT of the death
dot all the way to the drive-in dot.

EMMETT (CONT'D)

She should still be at the drive-
in. Hopefully.

RAY

Jesus, what the hell do we say to
her? How do we convince her to not
go home? How do I explain that?

EMMETT

Very carefully. She can't know we
know what she doesn't know.

Ray munches popcorn.

RAY

One more question, what the hell is
in this popcorn, it's like crack!

EMMETT

(smiling)
It's an oil I synthesized out of
gummy bears.

RAY

(nods, impressed)
That's gangster.

INT. EMMETT'S CELLAR - MOMENTS LATER -- NIGHT

There is a FLASH OF LIGHT and the pod opens, spilling Emmett
and Ray out into the cellar.

RAY

Did it work?

Emmett spots the WHITE BOARD and finds it empty of his
scribbles.

EMMETT

I'm feeling good about it.

RAY

I feel like I've been kicked in the nuts. Do you ever get used to that?

EMMETT

Getting kicked in the nuts, no. Never. As for the pod, I don't know. I've only used it a handful of times myself.

Emmett sets a timer for THREE HOURS on his watch.

RAY

What? I thought you were an expert on this thing?

EMMETT

As much as one can be.

RAY

What's a handful of times?

Emmett counts on his hand.

EMMETT

This trip will make all five fingers.

RAY

Five times! We could have been melted in there.

EMMETT

Yeah, but think what it would mean to science! Keep that in mind.

Emmett leads him up the cellar stairs.

EMMETT (CONT'D)

Now, be quiet. I'm home.

RAY

(whispers)

What happens if you see yourself? Is it like *Timecop* rules where the same matter can't exist in the same space or they will cancel each other out?

EMMETT

(whispers)

Actually, we don't know yet. Further testing is needed.

Emmett pushes the cellar door open and they hear:

EMMETT (O.S.) (CONT'D)
 (in the past, distant)
 Hey turtle-dicks, who's ready to
 taste the fire spells of the Dragon
 Mage of Karkazon?

Emmett pushes the cellar door open and waves Ray out.

RAY
 What the hell are you doing out
 there?

EMMETT
 Laying a medieval smackdown with
 some online D&D.

INT. EMMETT'S HOME -- LIVINGROOM - CONTINUOUS

Emmett and Ray sneak behind Emmett from the past, who wears a GAMING HEADSET and WAILS ON A PS4 CONTROLLER while a Dungeons and Dragons video game plays on the big screen TV.

EMMETT
 (in the past)
 I'm shoving shards of holy obsidian
 up EVERYONE'S ass tonight!

RAY
 (shaking his head)
 And you said you didn't have
 friends.

EMMETT
 (shrugs)
 Depends on your definition.

They sneak quietly past the Emmett from the past, lost in his video game battle to save the kingdom.

EXT. EMMETT'S HOME - CONTINUOUS

The boys exit the front door.

RAY
 Drive-in's like twenty miles from
 here, are we going to walk?

EMMETT
 Scientists don't walk. We invented
 wheels, dude.

Emmett holds up a pair of keys, and points to the PRIUS in the driveway.

RAY
Do you have a license?

EMMETT
Scientists don't need licenses.

Emmett races to the car.

RAY
I'm pretty sure everyone does.

EXT. COUNTRY ROAD - NIGHT

The PRIUS squeals around a hairpin turn, headlights frosting the dark forest around them.

INT. PRIUS - CONTINUOUS

Emmett is gripping the wheel and a goofy smile grips his face. Ray looks horrified, holding on for dear life.

EMMETT
I have to say, I am enjoying this immensely. There's something liberating about being in the past, unconnected to time's flow.

RAY
What happens if we die in the past?
Do we travel back to the present?

EMMETT
Technically, we're copies of ourselves, but my guess is we die.

RAY
Then slow the hell down!

EMMETT
(spots something)
There it is!

EXT. COUNTRY ROAD - CONTINUOUS

The Prius disappears around a turn, but in the distance an OLD-FASHIONED DRIVE-IN MOVIE THEATER is revealed in the center of the forest.

EXT. DRIVE-IN - NIGHT

On the screen, some newfangled horror movie plays out-- there's screaming and running and blood and of course, cats.

We float down among the sea of parked cars, SOME GENTLY ROCKING FROM SIDE TO SIDE WITH FOGGED WINDOWS, and stop at a familiar BEAT-UP PIECE OF SHIT DODGE.

INT. DODGE - CONTINUOUS

Todd, slurping on a soda, sits behind the wheel. Next to him sits Jane, alive and well, and giving off icy vibes-- her arms are crossed tightly.

TODD
You're mad, right?

JANE
Mad? Do I LOOK mad? I just want to watch the movie, Todd.

TODD
(sighing)
But it's the drive-in. No one comes here to watch movies in their car.

JANE
Well, take me to a real theater then. I'm watching the movie.

TODD
Come on, Jane. It's been like a whole year. I haven't even seen you all the way naked yet.

Jane shrugs.

JANE
I'm just... not ready.

TODD
Nina's done it. Sarah probably hasn't, but I know Carlee has, too.

JANE
Carlee's the Taylor Swift of our school, FYI.

Todd puts the drink in the CUP HOLDER, and undoes his ZIPPER.

TODD
At least touch it a little.

She looks over-- LAUGHS.

TODD (CONT'D)
Don't laugh!

JANE
Todd, no one's ever going to
mistake you for a gentleman.

He seethes, turning red.

TODD
You want me to be a gentleman? You
want me to be a gentleman?

Todd SLAPS HER and she reacts as if burned.

TODD (CONT'D)
How's that? Is that how you like to
be treated? Is that what a
gentleman does? I forget.
(slaps her again)
Tell me, I don't know. Tell me? You
want that? Is that more your style?

JANE
You son of a bitch--

Todd crumples on top of her, his hot breath in her ear.

TODD
I could just take what I want, huh?
Is that what you like? I'm trying
to be nice, but you're frigid as
shit. Maybe I use my ice pick on
you. Is that what gentlemen, do?

JANE
You're about as thick as an ice
pick, too.

TODD
You dress like a slut, so you
should be treated like one, I
think. You want me to be a
gentleman, when you're a slut?
That's not nice, baby. What good
are you to anyone?

Jane manages to get a hand free and GOUGES HIS EYE. Todd
SCREAMS and falls back into his seat.

Jane sits up, grabs his drink, and pours it onto his lap as
she OPENS THE DOOR and stumbles out of the car.

TODD (CONT'D)
 My Dr. Pepper!
 (to Jane)
 Jane! What the hell? Come on, I was
 kidding! You didn't have to spill
 my Dr. P!

Jane slams the door.

EXT. DRIVE-IN - CONTINUOUS

Jane, TEARS ROLLING DOWN HER FACE, staggers away from the car, rearranging her clothes.

Nina appears, BUMPING INTO HER and SPILLING HER POPCORN.

NINA
 Oh, shit. That was perfectly salty.
 (notices her)
 Jane, what's wrong?

Jane wipes her face.

JANE
 Nothing, I'm good.

NINA
 You here with Todd?

JANE
 Kinda. Not really.

NINA
 Did he try something?

JANE
 I can't talk right now.

Jane rushes away, leaving Nina conflicted. She looks down at her bucket of popcorn, sees most of it is gone, then SPILLS THE REST OF IT OUT.

EXT. DRIVE-IN PARKING LOT - CONTINUOUS

The Prius comes to a SLIDING STOP on the gravel, and Emmett and Ray exit.

RAY
 If she's still here she'd be here
 with Todd, so look for his car.

EMMETT
Crap-car Vision activated.

RAY'S POV

Sarah exits the CONCESSION STAND.

BACK TO SCENE

RAY
There's Sarah!

Ray races toward her and Emmett follows.

EMMETT
Remember, don't mention anything.
We're not time travelers, just cool
dudes. Be cool.

RAY
I'll be ice, man.

Sarah moves toward the sea of cars in front of the screen,
and Ray and Emmett cut her off.

SARAH
Ray! I didn't know you were here.

RAY
Uhh, yeah, I just arrived to catch
the movie.

EMMETT
We came together.

Sarah EYES THEM and then SMILES WOLFISHLY.

SARAH
Ahh, I get it. Congratulations, you
two. I'm happy you found each
other.

RAY
What?

EMMETT
Oh, we're not... together. We came
together... but as super straight
dudes. And by "came" I mean--

SARAH
(winks)
Don't worry, your secret is safe
with me.

RAY
 (shakes his head)
 Listen, have you seen Jane
 anywhere?

SARAH
 I think she's here with Todd, but I
 haven't seen either of them.
 (beat)
 Are you guys good at interior
 design, because I was thinking of--

RAY
 (cuts her off)
 Do you have any idea where--

Nina RUNS UP.

NINA
 Sarah, I need you. Girl-mergency.

RAY
 Nina! Have YOU seen Jane?

NINA
 Yes, unfortunately.

RAY
 Unfortunately? Why unfortunately?

NINA
 Girl-mergency. Little brothers not
 allowed.
 (grabs Sarah)
 Let's scam.

Nina and Sarah shoo away.

RAY
 Wait, I need to find her!

His words fall on deaf ears.

EMMETT
 Let's just split up. We'll meet at
 the concession stand in ten minutes
 regardless.

RAY
 I'll sweep the cars.

EMMETT
 I'll scope the rest areas.

The boys split up.

INT. DRIVE-IN -- GIRL'S BATHROOM - CONTINUOUS

Jane is washing her tear-streaked face in the dirty sink. She grabs a paper towel and dries her face as she studies herself in the mirror.

JANE
 Maybe he's right.
 (beat)
 What good are you to anyone?

WHITE MASK APPEARS in the window in the far corner, watching her.

Jane notices motion, and turns as White Mask DUCKS OUT OF SIGHT.

JANE (CONT'D)
 The hell was that?

She approaches the window and stares out into the forest blackness, searching for signs of white.

NINA (O.C.)
 Jane!

Jane JUMPS WITH A START and turns to find Nina and Sarah rushing into the bathroom.

NINA (CONT'D)
 There you are. We've been looking all over for you.

SARAH
 Are you ok, honey?

NINA
 Did that jock moron turn into an octopus?

JANE
 I don't want to talk about it.

SARAH
 You don't have to be embarrassed. It's not your fault his hormones have replaced his brains.

Jane starts backing away toward the door.

JANE

Todd was just being Todd and I'm over it.

(laughs)

I think I'm over everything.

SARAH

What does that mean?

JANE

I just want to be alone, ok?

NINA

Sweetie, we're here for you. We tell you all our shit. Talk to us.

JANE

Just mind your own business, ok? Don't worry about me.

Jane flees from the bathroom.

NINA

What did that asshole do to her?

SARAH

Maybe he isn't circumcised and it freaked her out?

NINA

I like uncut guys.

The girls head toward the exit, BUMPING INTO WHITE MASK as he rushes into the bathroom.

SARAH

Whoa, what's with the mask?

NINA

Is there a costume contest going on or something?

White Mask NODS SLOWLY and leans against the wall, giving them room to walk past, watching them closely through the DARK VOID of eyeholes.

SARAH

(to Nina)

Doesn't that mask look familiar to you? I've seen that somewhere.

Sarah and Nina exit, unscathed.

White Mask PULLS OUT THE BUTCHER KNIFE and turns to the bathroom proper. He KICKS OPEN THE STALLS-- empty.

He SLAMS A FIST against the tiled wall in frustration, slips the knife back into a hidden sheath, and exits.

EXT. DRIVE-IN -- IN FRONT OF SCREEN - CONTINUOUS

Ray is moving along the sea of cars aimed at the movie screen, where mayhem is ensuing.

He moves between rows and SPOTS THE BEAT-UP PIECE OF SHIT DODGE.

Ray races over to the car, and finds it vacant. Only an EMPTY SODA CUP sits in the driver's seat.

RAY

Damn it.

(scans the area)

Where are they?

EXT. DRIVE-IN -- REST AREA - CONTINUOUS

Emmett moves along the empty picnic benches, searching.

EMMETT

(to himself)

What the hell do I say to her? She barely knows me.

Emmett spots movement and squints his eyes to see WHITE MASK moving through the forest along the edges of the drive-in.

EMMETT (CONT'D)

Whoa. That's incredibly abnormal.

Emmett hunches down and crabs toward him.

White Mask moves toward a stand of trees and hides behind it, watching the drive-in from the hidden vantage point.

Emmett ducks down and watches the weirdo for a moment, but needs to get a better look, so he inches forward, SNAPPING A TWIG underneath his foot.

The SHARP SOUND gets White Mask's attention and he turns in Emmett's direction-- spots him.

EMMETT (CONT'D)

Shit. Stupid twigs.

White Mask starts MOVING TOWARD HIM. Emmett stands.

EMMETT (CONT'D)
 Hey dude, kind of hot for a mask,
 huh? Must be uncomfortable in
 there, no?

No response, just a steady approach from White Mask.

EMMETT (CONT'D)
 What are you doing back here
 anyway? You can see how that's
 weird, right?

White Mask pulls out his knife and Emmett sees it glint in the moonlight.

EMMETT (CONT'D)
 Oh, I see.

Emmett turns and runs for his life.

He races toward the concession stand and turns a corner, BUMPING INTO TODD and SPILLING HIS NEW SODA all over him.

TODD
 You've got to be kidding me!

EMMETT
 Shit! Todd. Hi.

TODD
 (examines him)
 Shakespeare? You see what you did,
 you little frou-frou pansy?

Emmett turns to the woods to check if White Mask is still closing in, but the menacing figure has disappeared.

EMMETT
 Sorry. Look, I'll buy you another
 one. Popcorn and candy, too.

TODD
 That was the last of the God damn
 Dr. Pepper! They tapped out.

EMMETT
 I'll buy you a case and get you a
 whole mess of napkins, too. It was
 an accident, dude. I'm sorry.

TODD

Well, my fists are about to have an accident all over your stupid face.

JANE (O.C.)

Todd, leave Emmett alone.

Emmett and Todd turn to see Jane approaching, arms crossed.

EMMETT

(shocked)

Jane.

TODD

Where the hell have you been?

JANE

I want you to take me home.

EMMETT

(to Jane)

You called me by my name.

Jane smiles warmly at him, then turns icy toward Todd.

JANE

(to Todd)

Now.

TODD

No. I want to finish the movie.

EMMETT

(to Jane, shocked)

You know my name.

JANE

(to Todd)

Please, just take me home. I don't feel well.

TODD

No way, you stay. You're being a big baby about all this.

Jane grinds her teeth, shakes her head, and walks off in a huff. Todd sighs with a deep frustration and follows.

EMMETT

Holy shit, she knows my name.

(beat)

Wait, Jane I can take you home!

INT. DRIVE-IN -- CONCESSION STAND - CONTINUOUS

Ray runs into the crowded concession stand and mingles through the crowd of people ordering popcorn, hot dogs, and drinks.

CARLEE (O.C.)
Hey, sweet cheeks.

Ray turns to find Carlee walking over.

CARLEE (CONT'D)
If you came alone, I'll keep you company.

RAY
Carlee! Glad I found you.

CARLEE
Hey, I'm happy to see you, too.

RAY
Have you seen--

CARLEE
Jane? Seems like everyone's looking for her. She must be in heat.

Carlee points out the concession stand window.

CARLEE (CONT'D)
There she goes now.

RAY POV

Jane JUMPS A FENCE, and RUNS OFF INTO THE WOODS.

BACK TO SCENE

RAY
No, no, no! Janey!

Ray rushes off.

CARLEE
Hey, is something wrong?

EXT. DRIVE-IN PARKING LOT - CONTINUOUS

Todd skids to a halt, searching for her.

TODD
Jane? Come on, man, lighten up!

Emmett appears, out of breath.

EMMETT
Damn it, I hate running.

TODD
Get lost, Shakespeare.

EMMETT
Where'd she go?

TODD
She's none of your business. Move
it or lose it, and by that I mean
teeth.

EMMETT
No, no, I got what you meant.

Ray and Carlee appear; both looking frantic.

RAY
She's gone.

EMMETT
Damn it. I almost had her.

RAY
I saw her run off into the woods.

TODD
The woods? Stupid idiot, she'll get
lost. There's cougars and shit out
there, right?

CARLEE
What happened? Is there something
wrong with Jane?

TODD
Yeah, a ton of things wrong.

Todd shakes his head and stomps away.

EMMETT
I'm sorry. I saw her, but I froze.

RAY
We lost our chance to stop her.

EMMETT
(checks watch)
We still have about two hours to
change things.

CARLEE

I feel really out of the loop here.
Can somebody tell me what's going
on with Jane?

RAY

Nothing. Family stuff.

CARLEE

She's like a sister to me. Spill.

EMMETT

You wouldn't believe us if we told
you. Trust me.

CARLEE

(frowning)

Aren't you that puffy hat kid?

EMMETT

It was an extended soft-crowned
cap, and they were super
fashionable back in the day.

RAY

(to Emmett)

Yeah, all right, save it.

(to Carlee)

We'll fill you in later.

Ray starts dragging Emmett back to the Prius.

CARLEE

Can I help?

RAY

If she comes back, tell her to call
me, ok?

EMMETT

No, no, she'll call the Ray of the
past, and you won't know anything
that would help her.

RAY

(winces)

On second thought, just enjoy the
movie and wish us luck.

CARLEE

On what?

EXT. WOODS -- NIGHT

Jane, arms crossed against the cool night, wanders through the dark forest, the DRIVE-IN GLOWS in the background.

TEARS STREAM down her face as she stares at the ground in front of her, lost in thought.

There is a SHARP TWIG SNAP and she freezes, scanning the treeline, but seeing nothing but darkness.

JANE

Todd?

Silence-- she shivers in the cold.

Suddenly, the blackness is shattered by the appearance of White Mask's face, inches from her-- SWINGING HIS KNIFE.

Instinct kicks in and Jane squeals as she twists & runs.

White Mask gives chase, dogging her heels.

She charges through the woods blindly, inches away from White Mask's swipes.

She TRIPS ON A LOG, of course, and spills out across the mossy ground.

White Mask pounces on her-- straddling her.

JANE (CONT'D)

Get off of me!

White Mask holds up the knife with both hands, ready for the killing strike, but Jane SWINGS A THICK TREE BRANCH and KNOCKS HIM OFF.

She's up on her feet like she does this all the time-- bolts.

White Mask shakes it off, recovers his ground, and follows her.

Jane turns to see the stranger closing in on her, and she zigs when she should zag, keeping him off her trail.

She breaks through a clearing, spotting LIGHTS in the distance, but the pause has allowed White Mask to catch up.

White Mask slices at her, narrowly missing her, but the breeze of the blade ruffles her hair.

She turns and KICKS WHITE MASK in the chest, sending him sprawling. She takes off again.

She pushes past some trees and finds the source of the lights: A DINER.

JANE (CONT'D)
Oh, thank God!

Jane rushes across the COUNTRY ROAD that divides the forest from the diner, and races inside--

INT. DINER - CONTINUOUS

--to find the place empty, except for **BIG BILL (50s)**, the owner and head chef of the diner behind the counter, wiping coffee cups dry with a clean(ish) rag.

BIG BILL
Evenin', darlin'.

Jane turns to stare at the forest through the windows, see nothing of consequence but the trees swaying in the breeze.

JANE
Somebody... somebody was chasing me. He had a knife.

BIG BILL
Now why would someone do a thing like that?

Big Bill drops the rag and reaches under the counter for a SHOTGUN.

BIG BILL (CONT'D)
Well, I hope he follows you inside.

JANE
(panting)
I don't see him

BIG BILL
You sit yourself down, darlin', I'll fix you some coffee.

Jane relaxes and takes a stool.

JANE
I'm sorry, I don't have any money.

BIG BILL
I wouldn't take any if you did.

Big Bill pours her a coffee.

BIG BILL (CONT'D)
 Cream? Sugar?

JANE
 Black.
 (takes cup, sips)
 Like my soul.

Big Bill comes around the counter and stares out the window.

BIG BILL
 Knew a fellah who used to say the
 same thing. Name was Bukowski.
 Crazy as a bird in a fox den.

The FRONT DOOR OPENS, the BELL JINGLES above the door, and they turn to see a HOBO enter. This is **PETE (60s)**, a rumpled, sun-baked man who looks about as bad as he smells.

PETE
 How's it hangin', Big Bill?

Big Bill brings the shotgun up as Jane stands, on alert.

PETE (CONT'D)
 Chilly welcome. I promise to flush
 twice this time, deal?

BIG BILL
 Pete, you been chasin' this little
 darlin' around the forest?

Pete looks over at Jane, and shrugs.

PETE
 Well, I would'a in my spring-
 chicken days, but the only thing
 runnin' in me is diarrhea these
 days.

Big Bill turns to Jane.

BIG BILL
 Was that him?

JANE
 I don't know. He had on a mask.

BIG BILL
 (to Pete)
 You have any masks on you, Pete?

PETE

Only the one I wear to hide my sorrows. Now, allow me to borrow your toilet, or I won't be held responsible for the things you will have to mop up.

Big Bill relaxes the shotgun and nods his head toward the back.

PETE (CONT'D)

Thank you, sir. Good choice.

(to Jane)

Pardon the noises, Ma'am.

Pete shuffles off to the back, towards the MEN'S ROOM.

BIG BILL

Pete's a good guy. I know him a bit. New in town. Harmless.

(beat)

How about some pie? You like cherry?

JANE

(smiles)

I like it all, FYI.

EXT. COUNTRY ROAD - CONTINUOUS

The Prius hugs the turns as best it can.

INT. PRIUS - CONTINUOUS

Ray scans the forest anxiously as Emmett drives.

EMMETT

She knew my name. She knew my freakin' name, dude.

RAY

She could be lost out there somewhere. Or hurt. Or both.

EMMETT

Relax, we know she makes it home eventually.

RAY

How do we know that still happens? What if we Rubik's-cubed it?

EMMETT

What? We didn't Rubik's-cube anything. We never came in direct contact with her long enough to alter things.

RAY

You said you ran into her.

EMMETT

Yeah, but passively. So far we're spectators at best. She's still on track for her bedroom finale.

RAY

And how the hell are we supposed to derail her from that if she's traipsing through the woods?

EMMETT

Traipsing? Good word use, dude.

RAY

Emmett, focus. We need to come up with a way to find her.

EMMETT

(checks watch)

We have just under two hours now. Worse comes to worse, we can just park outside your house and wait for her.

Emmett spots something off his side.

EMMETT (CONT'D)

Or we could grab some pie.

EXT. DINER - MOMENTS LATER

The Prius skids to a halt outside the diner-- the boys exit.

INT. DINER - MOMENTS LATER

Ray and Emmett enter, meeting with the sound of the SHOTGUN WRACKING BACK-- Big Bill eyes them wearily.

BIG BILL

You lookin' for trouble, kids?

EMMETT

Not in the least, sir.

Jane leans out from a booth and WAVES.

JANE
It's ok, that's my brother.

Big Bill lowers the gun.

BIG BILL
At ease, men.

The boys run to her booth.

RAY
Jane!
(beat)
Thank God you're still alive!

Emmett smacks his face in disappointment as Ray HUGS HIS
SISTER.

JANE
Alive?

Ray realizes his slip up.

RAY
I mean--

EMMETT
I think he means full of life.

RAY
Yeah, alive and... happy.

Ray breaks the hug to receive a PUNCH from Emmett.

JANE
Well, I don't feel too happy.

The boys sit across the way from her.

EMMETT
Why not?

JANE
Long story. Boring even for me.
(beat)
How the hell did you find me
anyway?

EMMETT
I saw your hair.

Jane gives him a cockeyed glance.

JANE

My hair?

EMMETT

Yeah, I saw your hair glowing in the light from the diner lamps through the window as we were driving by.

Emmett looks over at Ray and realizes he may have over-shared.

EMMETT (CONT'D)

I guess I'm good with hair.

Ray rolls his eyes.

Big Bill arrives, dropping PIE PLATES in front of the boys.

BIG BILL

Any friends of Jane's are friends of Big Bill's. On the house.

RAY

Thank you, I'm not hungry.

EMMETT

What? It's pie! You don't need to be hungry to eat pie.

Jane smiles at that.

BIG BILL

Coffees?

RAY

I'll take a soda.

EMMETT

Coffee for me, please.

BIG BILL

Black like your soul?

EMMETT

Creamy like my... just two creams, please.

Big Bill shuffles off.

RAY

So anyway, we've been looking all over for you.

JANE
For me, why?

RAY
Well, because--

Ray is at a loss and turns to Emmett, who is in the midst of chewing a big piece of pie, so he can't bail him out.

RAY (CONT'D)
--because I think something's wrong
with... mom!

JANE
Mom? What do you mean? What's
wrong?

RAY
Well, she's--

EMMETT
(mouth full)
In the hospital.

JANE
Oh, Jesus, the hospital? What
happened? Is she ok?

RAY
She's fine! She's fine.

EMMETT
Only not so fine that she doesn't
need to be in hospital, so it's
still pretty not good.

JANE
What does "not good" mean?

RAY
She's sick. Hospital worthy sick.

EMMETT
Vomit. Poop. Urine. All that stuff.

RAY
And she needs you there.

EMMETT
Not to clean it up, they have
nurses for that. Just for comfort.

HEADLIGHTS BATHE the interior as Big Bill appears, placing the coffee and soda in front of the boys.

BIG BILL
 This place is jumpin' tonight.
 Whoever this is, is payin'.

Big Bill walks to the counter, grabs his shotgun and aims it at the door as TODD WALKS IN-- still damp.

BIG BILL (CONT'D)
 Boy, did you piss yourself?

TODD
 It's Dr. Pepper, bro.

BIG BILL
 That's what they all say.

Jane stands, facing him.

TODD
 There you are! I had to leave the--

Todd moves-- Big Bill stops him short.

BIG BILL
 Whoa there, pee pants.
 (to Jane)
 You know this damp individual?

JANE
 (nods)
 Unfortunately.

BIG BILL
 You want I should make him go away?

EMMETT
 Yes.

Todd spots Emmett.

TODD
 What's Shakespeare doing here?

Jane waves Big Bill off and Todd rushes to the booth-- finds Ray with Emmett.

TODD (CONT'D)
 Ray? I guess what Sarah was saying about you and Shakespeare was true.

EMMETT
 (to Ray)
 She said she'd keep that a secret.

RAY
(to Emmett)
There's nothing to keep secret.

JANE
Todd, go away, please.

TODD
Not until you hear me out.

Todd grabs a CHAIR and tosses his KEYS on the table as he sits at the head of the booth.

JANE
Are you going to apologize?

TODD
I'm going to explain my position.

RAY
We really don't have time for this,
Todd. We need to go.

JANE
My mom's in the hospital. She's
sick or something.

EMMETT
Poop. Vomit. Urine. All that.

TODD
Your mom? I just saw her.

RAY & EMMETT
WHAT?

TODD
Yeah, she was at the gas station a
mile back. She seemed fine to me.

Jane turns to Ray and Emmett.

JANE
Is mom in the hospital or not?

RAY
(hesitates)
Did we say hospital?

EMMETT
You know, it's fuzzy. I can't
recall. It's a strong possibility.

Jane shakes her head.

JANE

Why would you guys lie about a thing like that?

Emmett and Ray exchange guilty glances. Todd turns to them-- nostrils flaring.

TODD

What are you two idiots up to?

Jane SNATCHES TODD'S KEYS from the table without anyone noticing.

RAY

Nothing. We were just--

EMMETT

It was a bad joke. Sorry, Jane.

Jane stands and steps out of the booth.

RAY

Where're you going?

JANE

Look, I'm working some shit out and I need to be alone.

TODD

I'll come with you.

EMMETT

That's the opposite of being alone.

TODD

Shut up, Shakespeare! What the hell are you even doing sharing the same airspace with us?

EMMETT

Free pie.

Emmett waves his hands to indicate the pie and KNOCKS OVER RAY'S SODA. The soda spills and SOAKS TODD'S PANTS.

TODD

Bro, not again! You're going to stain my BVDs!

Todd stands, pants freshly sopping. The distraction allows Jane a chance to flee outside.

Emmett and Ray jump out of the booth.

EMMETT

Oh, crud. Todd... I am... so...
sorry right now.

Todd grabs a napkin and rubs, but the paper leaves bits of
itself mixed in around the wet spot, making it look worse.

TODD

Shakespeare, get ready to fly
because I'm going to launch you
through that God damned window!

BIG BILL

Uhh, fellahs? The lady has fled.

Headlights fall on them and they turn to look out as Todd's
Dodge pulls out of the parking lot.

TODD

She's got my wheels!

Todd rushes out the door.

RAY

Now we know how she gets his car.

EMMETT

We also know Todd lied. He said the
last time he saw her was at the
drive-in.

Ray and Emmett exchange a knowing glance.

RAY

(to Big Bill, re: Todd)
Can you keep him here for a bit?

BIG BILL

He no good?

RAY

Can't you tell?

Big Bill nods and grabs his shotgun as the boys SKEDADDLE out
the back-door.

Todd rushes back inside.

TODD

Hey man, can I use your phone? My
cell was in the car.

Big Bill rests the shotgun on his shoulder.

BIG BILL

How about we have us a sit down for
a moment?

Big Bill nods to a stool. Todd gets the picture and sits. A
TOILET FLUSHES and out pops Pete, wiping his hands.

PETE

What I miss?

EXT. COUNTRY ROAD - NIGHT

The Prius cuts toward the main square of town.

INT. PRIUS - NIGHT

Emmett grips the wheel tightly as Ray drums the dash
nervously.

EMMETT

It's ok. We'll head her off.

RAY

How much time now?

EMMETT

Less than an hour. We'll be fine.

Silence settles for a moment.

EMMETT (CONT'D)

Hey, don't take this the wrong way,
but where were you tonight?

RAY

Where was I?

EMMETT

Yeah, today. Tonight. Right now.

RAY

Why are you asking?

EMMETT

Curious. You know.

RAY

I was at the library.

Emmett grunts.

RAY (CONT'D)
I didn't kill my sister, Emmett. If I did, why would I be helping you stop her murder?

EMMETT
Curiosity maybe? Wanting to see if time travel was possible?

RAY
(shakes his head)
I was at the library. They stay open late on Saturdays.

EMMETT
Right, I know.

RAY
There was some bullshit history test coming up and I was there studying.

EMMETT
Right, with your pals?

RAY
By myself.

Emmett grunts again.

RAY (CONT'D)
The librarian saw me. You can ask her. Emmett I didn't kill--

EMMETT
I wasn't saying that.

RAY
You were implying it, asshole.

The PRIUS starts to SPUTTER and MOVE JERKILY as it slows down to a crawl.

RAY (CONT'D)
What the hell's happening?

EMMETT
Shit, you're not going to believe this--
(points to the gauges)
We're out of gas.

RAY
Out of gas?

EMMETT

I mean the warning light was on,
but this is a Prius so I figured we
could go a couple hundred miles if
we had to, even with the light on.

RAY

We're OUT OF GAS?

EXT. TOWN SQUARE - NIGHT

Emmett and Ray, panting with effort, RUN into the quaint,
charming town square, now abandoned due to the late hour.

EMMETT

Almost there.

RAY

Almost there? It's like ten more
blocks.

EMMETT

I said "almost", I didn't say it
was around the block.

They stop in unison to catch their breath. Emmett stretches,
and spots something.

EMMETT'S POV

The town library sits in Gothic splendor.

BACK TO SCENE

Ray catches the look and turns to see what Emmett is admiring
to find the library a stone's throw away.

Emmett realizes Ray's on to him and looks away.

RAY

Emmett, I'm in there.

EMMETT

I believe you.

Emmett does breathing exercises.

RAY

No you don't. Go check.

EMMETT

It's all good, we should go.

RAY
 No, go check. I don't want you
 suspecting me. I'll stay out here,
 I'll follow the *Timecop* rules. You
 go find me inside.

Emmett hesitates.

EMMETT
 Ray--

RAY
 Do it!

Emmett's fire is lit and he RACES TO THE LIBRARY.

He climbs up the MASSIVE STONE STEPS and places his hand on
 the ORNATE DOOR KNOB.

He turns around and spots Ray, WAVING HIM INSIDE.

Emmett gulps, thinking.

The CLOCK TOWER DINGS, spooking them. Emmett turns to the
 clock, notices the time, and checks his WRISTWATCH.

EMMETT
 Shit.

Emmett races back down the stairs.

EMMETT (CONT'D)
 Let's go. I know you wouldn't kill
 your sister.

RAY
 Are you sure?

EMMETT
 I trust you.

They race off through the square together.

RAY
 What about you? Were you playing
 your wizard video game all night?

EMMETT
 Shit yeah, what else was I going to
 do? Hang out with real people?

EXT. JANE'S HOME - NIGHT

A FIRE ERUPTS in a second floor window.

Ray and Emmett RACE UP THE DRIVEWAY and DISAPPEAR THROUGH THE FRONT DOOR.

RAY
(in the past)
Jane!

Ray and Emmett from the current trip come around the corner of a hedge and stop short on the lawn.

RAY (CONT'D)
God damn it, we're too late.

EMMETT
Our Part One versions are inside already. I'm sorry, if we hadn't stopped at the library--

RAY
No, let's use the time. The killer wasn't there when we got to her, he had left already.

EMMETT
So let's catch him when he leaves.

RAY
You read my mind. I'll go around back.

EMMETT
I'll watch the front.

Ray races around the side of his house, and OPENS THE PATIO DOOR around back.

EXT. JANE'S HOME -- BACKYARD - NIGHT

The place is BATHED IN MOONLIGHT, but not much else.

RAY
Where are you, asshole?

There is a SCATTERING OF NOISE in the back. Ray grabs a RAKE and approaches the dark corner.

RAY (CONT'D)
Show yourself.

A TRASH CAN CRASHES to the ground as a CAT runs by.

RAY (CONT'D)
Oh, Jesus! A cat? Really?

Ray backs up and STUMBLES INTO EMMETT, who was standing behind him.

RAY (CONT'D)
What the hell are you doing back here?

EMMETT
(somber)
I locked the front door, but no one came out. No one even tried to come out of the house that way.

RAY
Same here. Although, I did see a cat, but I doubt the killer can shape shift.

EMMETT
No, Ray, you're not understanding me. No one came out of the house. The killer is still inside.

It dawns on Ray and he rushes to the patio door to find it locked. He uses the RAKE HANDLE to SMASH A WINDOW and reaches inside to unlock the door.

RAY
Are we going to run into ourselves?

EMMETT
Our Part Ones should be gone by now.

Ray kicks the door open and they enter.

INT. JANE'S HOME - NIGHT

Ray drops the rake and GRABS A KNIFE from the kitchen counter. Emmett spots a TENDERIZING HAMMER and grips that.

EMMETT
Remember, if we die, it's probably game over. No reset. Fax failed.

RAY
If he's here we need to find him. We should split up.

EMMETT

We should absolutely, one hundred percent, positively not split up.

INT. JANE'S HOME -- LIVING ROOM - CONTINUOUS

The boys creep into the living room, scoping out the quaint surroundings as *99 Red Balloons* winds to a close.

EMMETT

99 red balloons. Great song. You know what it's really about, right? An alien invasion.

Ray opens doors-- checks CLOSETS.

RAY

What the hell are you talking about? It's about red balloons.

EMMETT

No way. Listen to the lyrics.

They head up the stairs.

INT. JANE'S HOME -- SECOND FLOOR - CONTINUOUS

The boys creep out into the hallway.

RAY

How much time?

EMMETT

(checks watch)
Two minutes left.

RAY

We check every room. Hurry.

MONTAGE BEGINS:

- 1) RAY TOSSES HIS BEDROOM DOOR OPEN
- 2) EMMETT SWINGS HIS MALLET INSIDE AN EMPTY CLOSET
- 3) RAY SWIPES HIS KNIFE UNDERNEATH A BED
- 4) EMMETT REACHES FOR A SET OF DOORKNOBS CAUTIOUSLY, THEN TEARS IT OPEN TO REVEAL A TOWEL CLOSET.
- 5) RAY STEPS INTO A WALK-IN CLOSET AND KNOCKS SHOES OFF THE RACKS AS HE SEARCHES FOR HIDING SPOTS.

6) EMMETT, IN THE BATHROOM, PULLS BACK A DRAWN SHOWER CURTAIN AND FINDS THE TUB EMPTY. HE LOOKS DOWN AND FINDS THE TOILET LID DOWN, SO HE REACHES OVER AND LIFTS TO PEEK INSIDE-- NO KILLER IN THERE EITHER.

END OF MONTAGE.

INT. JANE'S HOME -- SECOND FLOOR - CONTINUOUS

Emmett exits the bathroom and peers in at the dead body of Jane.

EMMETT

I'm so sorry. Next time for sure. I won't let my guardian angel down.

RAY (O.C.)

Anything? Any sign?

Emmett turns to see Ray walking toward him.

EMMETT

Nothing, dude.

RAY

Shit! Where is this guy?

EMMETT

He must have left way before our Part Ones got here.

RAY

So what now? Travel back to the drive-in and try again?

EMMETT

We can't go back to the drive-in again, time will catch up to us in the present thanks to the ninety-six hour limit.

RAY

We're not going to be able to get this guy, are we?

EMMETT

Have faith.

(his watch BEEPS)

I know that sounds weird coming from me, since I believe in evolution, but have faith anyway.

There is a FLASH OF LIGHT and they are gone from the hallway.

INT. EMMETT'S CELLAR - NIGHT

Emmett and Ray CRACK OPEN COKES and gulp.

Emmett approaches the white board with his timeline drawing and grabs the blue marker.

EMMETT

Ok, so what did we learn?

RAY

Absolutely nothing.

EMMETT

Incorrect. Number one, we learned that Todd lied.

He writes: 1) **TODD @ DINER = LIAR.**

RAY

But he was being held at the diner by the Big Bill guy, so he couldn't have killed her.

EMMETT

Well, that was our doing. Yours, really. We imposed our changes on that timeline, and if we rightly assume that Big Bill held on to Todd for a while, and the killing still happened, then Todd's not our killer, sad to say. But, there's more to glean from this.

He writes: 2) **Argument @ drive-in**

EMMETT (CONT'D)

Jackass Todd and Jane had an argument at the drive-in, that much is clear. What it was about is anybody's guess, but I'd wager he was being a super asshole moron, and it didn't sit well with her. This prompted their rift, that sent her into the woods and onward to the diner. Now, my friend, what do these two things have in common?

RAY

Todd.

EMMETT

He may not have been the effect,
but he could have been the cause. I
think we go Kojak his ass.

RAY

What the hell is a Kojak?

EXT. FOOTBALL FIELD - DAY

FOOTBALL PLAYERS SPRAWL ACROSS THE FIELD-- running, tackling.
The COACH blows his whistle and the game is over.

One of the players removes his helmet and reveals himself to
be Todd. Todd walks over to a cooler and presses the spigot
to fill a PAPER CUP full of GATORADE.

RAY (O.C.)

Hey, Todd.

Todd turns to find Ray, standing VERY CLOSE TO HIM.

AT THE BLEACHERS

Emmett watches from the stands-- THROUGH BINOCULARS.

EMMETT

(into Walkie)

Back up, you're standing way too
close. You're interrogating him,
not trying to hump him.

ON THE FIELD

Ray backs up, clears his throat.

TODD

How's it hangin', Ray?

RAY

I was... just coming to check in on
you, see how you're holding up.

TODD

(confused)

I'm good. You know, I'm sad and
shit, but good.

RAY

Yeah, it's just that I know Jane
loved you a lot, so I didn't know--

TODD
 She loved me? She never said
 anything like that to me.

AT THE BLEACHERS

Emmett SIPS A SLURPEE and puts it down to grab the WALKIE
 TALKIE.

EMMETT
 Beautiful. Lull him in with a false
 sense of security. Now spring the
 trap!

ON THE FIELD

Ray tugs at his ear where an EARPIECE HIDES.

RAY
 So listen, I have a question I need
 an answer to.

TODD
 I can't help you with your
 homework, bro. I barely know--

RAY
 No, no, it's about Jane.

TODD
 What about her?

RAY
 What was it you two were arguing
 about at the diner?

AT THE BLEACHERS

Emmett smiles.

EMMETT
 (into Walkie)
 Oh, you are smooth, dude. Let's
 hope he doesn't punch you.

ON THE FIELD

Todd shakes his head-- huffs like a bull.

TODD
 Yo, it's in the past, bro.

RAY
 I know, but it's important to me.

TODD
 Ray, bro, I like you and I liked
 your sister, but it's none of your
 damn business.

AT THE BLEACHERS

Emmett shakes his head.

EMMETT
 (into Walkie)
 No way, he owes you! Press him with
 the police. Trust me, he'll fold.

ON THE FIELD

Ray shakes his head.

RAY
 You owe me.

TODD
 For what? I owe you shit.

RAY
 Do the police know you saw her at
 the diner?

Todd FREEZES-- deer in the headlights.

TODD
 Yeah. Sure. I told them.

RAY
 What was your argument about? Clear
 that up for me.

TODD
 (hesitates)
 She caught me making out with
 Carlee. As you can imagine, she
 wasn't happy. It was a dumb move.

Ray shakes his head.

RAY
 How long did you stay at the diner
 after she left?

TODD
 That crazy shotgun guy kept me
 there for an hour. I had to call my
 parents to come pick me up. They
 can vouch for me, ok? We done here?

RAY
 (giving him the stink eye)
 Yeah, we're done.

Ray walks off, cool as ICE. He presses the EAR PIECE.

RAY (CONT'D)
 (to Emmett)
 We need to find Carlee.

AT THE BLEACHERS

Emmett lowers the binoculars and grabs his Slurpee.

EMMETT
 (into Walkie)
 She's at the poor man's Hot Topic.

INT. WICCA SHOP - DAY

We are in a small shop dedicated to the pagan arts-- black candles and pentagrams abound.

Carlee, in her usual dark demeanor, sits on a stool behind the counter, TAKING SELFIES of her best depressed looks.

A BELL RINGS as the front door opens and Emmett and Ray ENTER.

EMMETT
 I've always been too scared to walk into this place. Like I'd be cursed. Bad mojo, dude.

RAY
 I don't blame you.

Carlee puts down her phone.

CARLEE
 (lifeless)
 Welcome to Maleficarum, the cozy home of pagan--
 (notices Ray, brightens)
 Hey, sweetness! Can I interest you in some Tarot?

EMMETT
 No thanks, we're not hungry.

Ray and Emmett approach the counter lined with INCENSE STICKS and DRAGON STATUES and whatnot.

RAY
Carlee, we need to talk.

Emmett points off into the distance.

EMMETT
I'm running low on eye of newt, so
I'll just have a peek around.

Carlee tosses him a withering glance and then turns bright,
hungry eyes back to Ray.

CARLEE
So, what did you want to talk
about? I'm free tonight, FYI.

RAY
(gulps)
Were you and Todd seeing each other
behind my sister's back?

Carlee reacts as if slapped.

CARLEE
Wow. Ok, I wasn't expecting that
question.

RAY
Todd told me--

CARLEE
He told you what? There's nothing
to tell. We hooked up once.

RAY
(shocked)
You hooked up? Like hooked up?

CARLEE
Yeah, whatever. I know she was my
friend, but I make terrible life
choices. It's a cycle with me.

Emmett leans out from the back of the store.

EMMETT
Clearly!

Carlee shakes her head at Emmett and returns to Ray.

CARLEE
What can I say? I'm sorry.

RAY
 (bites his lip)
 Did Jane know?

CARLEE
 (shrugs)
 She saw me and Todd kissing, but if he told her all of it, I don't know. I hope not. I don't think she could have handled it.

RAY
 What does that mean?

CARLEE
 You knew Jane. You lived with her. Ray, she wasn't stable. She told me she'd been on anti-depressants since she was ten, for God's sake.

RAY
 She was sick, but--

CARLEE
 Look, I didn't mean to hurt her. Todd was an accident. I meant it when I said she was like a sister to me. I'm just a shit sister.

Emmett approaches slowly.

EMMETT
 All out of newt eyes I see. Oh well, on to the next creepy store full of garbage?

RAY
 Yeah, we should go.

Emmett leads the charge to the front door.

Ray stops and turns back.

RAY (CONT'D)
 Did you stay at the drive-in?

CARLEE
 Why do you ask?

RAY
 When you found me you offered to join me in my car, but who did you come with?

CARLEE
Some guy. Some new guy. He was boring me.

RAY
So you were willing to leave him to come into my car?

CARLEE
(sighs)
If you're trying to make me feel like a slut, it's working.

RAY
Did you stay at the drive-in and finish the movie?

Carlee looks away, shakes her head.

RAY (CONT'D)
Where did you go?

CARLEE
(hesitates)
Back to the guy's place.

RAY
Who's the guy?

CARLEE
Just some guy I met.
(beat)
I never got his name.

RAY
You were with him all night?

She nods.

EMMETT
Ok, we should really go, Ray.

Ray turns and FOLLOWS EMMETT OUT.

Carlee remains, WIPING FRESH TEARS AWAY.

EXT. TOWN SQUARE - CONTINUOUS

Emmett and Ray shuffle down the street.

EMMETT

Carlee's "guy" story is a bit fishy, but I think we can rule both Todd and Carlee out.

RAY

They were cheating on her. Those assholes.

EMMETT

I never liked Carlee. She has a soy sauce face.

RAY

A what?

EMMETT

A soy sauce face. You know, she looks like the face you make if you drink soy sauce. Kind of puckered and gross? Soy sauce face.

Ray thinks on it.

RAY

Come to think of it, that's a pretty solid description.

INT. EMMETT'S CELLAR - DAY

Emmett finishes writing TODD and CARLEE on the board and drawing a SLASH THROUGH THEM.

RAY

What now?

EMMETT

Let me do some math. It's my favorite part.

RAY

You do you, man.

Emmett calculates some figures on the board-- it's indecipherable. Ray eats gummy bear popcorn.

EMMETT

Ok, if I'm right, we can reach back as far as forty minutes before.

RAY

Forty minutes?

EMMETT

The present has caught up with us.
We had to wait till the morning to
interrogate the suspects. I can
make time my bitch, but sometimes
time is just a bitch by itself.

(beat)

Damn, that would look on a t-shirt.

EXT. EMMETT'S HOME - NIGHT

THERE IS A FLASH OF LIGHT from the slitted basement windows.

A moment later, Emmett and Ray emerge from the FRONT DOOR.

RAY

Where's the Prius?

EMMETT

Emmett and Ray part 2 took it.
They're probably running out of gas
right now.

Emmett leads him out onto the street.

EMMETT (CONT'D)

I say we neighborhood watch the
shit out of your house and cut Jane
off before she even steps inside.

Ray races off and Emmett follows.

EXT. JANE'S HOME - MOMENTS LATER

The boy's run up to find the quaint home, dark and lonely.
Emmett pats the trash cans that Jane will soon crash into.

RAY

How much time we got?

EMMETT

About thirty-five minutes before
adjusted time of death.

RAY

Let's circle the block a few times,
maybe we'll see something. I'm too
anxious to just sit and wait.

The boys start walking on the sidewalk, eyes roving.

RAY (CONT'D)
How does your dad's time machine
work anyway?

EMMETT
It's complicated.

RAY
Try me.

EMMETT
Well, in layman's terms they've
discovered that time is a straight
line and if we can bend the line,
we can hop into another spot within
that line. However, because it's a
straight line, you can't remain in
the past, your present self is very
much necessary, so the boom back
has to be paid forward. It's your
basic Einstein-Rosenberg wormhole
using neutrino dilation and time
DNA short-cutting to fax yourself
anywhere in the past.

Ray nods-- scratches his noggin.

RAY
Hey, as long as it works.

They walk in silence, turning a corner.

RAY (CONT'D)
Listen man, I want to thank you. As
unbelievable as your father's
invention is, it's more
unbelievable that you'd want to
expose it to help me.

EMMETT
I felt I had to. I owed her.

Ray looks over at Emmett.

RAY
You liked her, huh? Jane.

EMMETT
(gulps)
It's safe to say I think I loved
her. From afar. From very afar.

RAY
Why didn't you talk to her?

EMMETT

And get pounded by Todd? No, I couldn't handle her rejection and missing teeth.

RAY

She might not have rejected you.

EMMETT

The odds were very good that she would. It's ok, such is life. Guys like me don't get girls like her.

RAY

But if you saved her, there's a chance. Hell of an opening.

EMMETT

I just want her to be ok, that's all. She needs to be in the world.

RAY

Well, you have my blessing if you ever work up the courage.

EMMETT

I appreciate that.

A POLICE SIREN spooks them. They turn to see a SQUAD CAR roll up next to them.

DEPUTY ATKINS (30s) and **DEPUTY SUGAR (30s)**, both men wearing heavy facial hair, look over at the boys.

DEPUTY ATKINS

Evening, boys.

RAY

Hello, Deputy Atkins.

DEPUTY SUGAR

May we ask what you two are doing out and about?

RAY

Walking around. Getting some fresh air, that's all

DEPUTY ATKINS

Why would you be doing that?

EMMETT

Normally, I would agree with you, Deputy, but we felt like stretching our legs and counting stars.

DEPUTY SUGAR

Uh-huh. You boys up to no good?

RAY

No, sir. We're just hanging out. I live right around the corner.

DEPUTY ATKINS

Yeah, I know where you live.

Atkins slips the car in park and the DUO CLIMB OUT.

EMMETT

(to Ray)

What's happening? Are we being arrested? I won't last a minute in jail. I'll be butt raped within seconds!

RAY

Be cool.

Atkins walks around the car to join Sugar.

DEPUTY SUGAR

Thing is, we got some calls about some suspicious activity in the neighborhood, and we spot you two, so we figure you two might have maybe spotted something suspicious also, or--

DEPUTY ATKINS

--or been the cause of it.

EMMETT

Oh, no we weren't being suspicious.

RAY

Or at least we hope we weren't.

DEPUTY SUGAR

Folks reported seeing a guy in a white mask?

DEPUTY ATKINS

You guys have a white mask?

EMMETT

I mean, I suppose I'm paler than most kids, but I wouldn't say--

The SOUND OF A CAR CRASHING INTO TRASH CANS in the distance reaches them-- they all turn toward the noise.

RAY

Jane? She's early!

EMMETT

(checks watch)
Or we're late! My bad, dude.

Ray turns to the cops.

RAY

My sister is in danger, follow us!

DEPUTY ATKINS

What are you talking about?

The boys run back down the street.

DEPUTY SUGAR

Hey, you two!

The DEPUTIES CHASE AFTER THEM.

EXT. JANE'S HOME - NIGHT

The boys rush up onto the lawn, with the Deputies close behind.

DEPUTY ATKINS

You two, stop!

Emmett and Ray freeze and spin around to see that the Deputies have pulled their guns.

RAY

There is someone inside the house with my sister!

EMMETT

So go shoot his ass!

The Deputies see the FRONT DOOR OPEN and share a glance.

DEPUTY ATKINS

You stay with them. I'll go in.

DEPUTY SUGAR

Copy that.

Atkins pushes past the front door and enters.

RAY

Go with him!

DEPUTY SUGAR

I'm staying right here with you
two.

EMMETT

Then you follow us inside!

DEPUTY SUGAR

Nobody is doing nothing but hanging
out outside here.

INT. JANE'S HOME - CONTINUOUS

Atkins sweeps his gun around.

DEPUTY ATKINS

This is Deputy Atkins, anyone home?

There is a CREAK ABOVE and he rushes up the stairs.

DEPUTY ATKINS (CONT'D)

Hello? Anyone here?

INT. JANE'S HOME -- SECOND FLOOR - CONTINUOUS

Atkins steps onto the second floor.

DEPUTY ATKINS

This is the police. Who's home?

Jane pokes her head out of the bathroom door, spooking him.

JANE

Deputy Atkins? What the hell are
you doing in here?

DEPUTY ATKINS

Your brother said you were in
danger.

JANE

In danger?

The CLOSET DOOR OPENS BEHIND ATKINS and WHITE MASK EXITS to STAB ATKINS in the shoulder with his butcher knife.

Atkins SCREAMS-- FIRING HARMLESSLY INTO THE FLOORBOARD. He turns to face White Mask and is STABBED IN THE FACE.

Jane SCREAMS, getting White Mask's attention. She turns and RUNS TO HER ROOM.

White Mask PUSHES ATKINS DOWN THE STAIRS and follows her.

EXT. JANE'S HOME - CONTINUOUS

Deputy Sugar looks into the house, shock written on his face.

DEPUTY SUGAR
Atkins? You all right?

RAY
Of course he's not all right, get
in there! Go in shooting!

DEPUTY SUGAR
Atkins!

EMMETT
Dude, move it, or give ME the gun!

Deputy Sugar bites his lip-- leads the CHARGE INSIDE.

INT. JANE'S HOME - CONTINUOUS

Sugar spots Atkins at the foot of the stairwell, pooling blood.

DEPUTY SUGAR
Oh, Jesus!

He bends down to take his pulse as JANE'S SCREAM rips through the house.

EMMETT
Jane!

Ray and Emmett haul ass up the stairs.

DEPUTY SUGAR
Hey, wait!

INT. JANE'S HOME -- JANE'S BEDROOM - CONTINUOUS

White Mask is straddling Jane, STABBING HER TO DEATH, as the boys KICK DOWN THE DOOR.

White Mask turns to them and they FINALLY COME FACE TO FACE.

EMMETT

That's the guy! That's the guy I
saw at the drive-in!

Ray grabs a CHAIR and SMASHES IT ON WHITE MASK, knocking him off of Jane.

RAY

You son of a bitch, who are you?

White Mask recovers and SWIPES AT THEM, clearing the path for himself as he RUSHES OUT INTO THE HALLWAY.

RAY (CONT'D)

Stop him!

INT. JANE'S HOME -- SECOND FLOOR - CONTINUOUS

Deputy Sugar runs up the stairs as White Mask charges at him, SHOVING THE KNIFE into his GROIN and then SLITTING HIS THROAT.

Sugar drops the gun and White Mask GRABS IT. He FIRES BACK DOWN THE HALLWAY, forcing Emmett and Ray back into her room for cover.

White Mask drops the gun, races down the stairs, and disappears out the front door.

Emmett and Ray slink out and reach the top of the stairway.

EMMETT

He got stabbed in the dick, dude.

Ray check's Sugar's pulse and SHAKES HIS HEAD.

EMMETT (CONT'D)

Ray, we got to hustle, or this
place will be crawling in us.

Emmett grabs Ray and yanks him down the stairs.

EXT. JANE'S HOME - MOMENTS LATER

The boys are in the bushes, as the past versions of themselves RUN INTO THE HOUSE.

RAY

I don't know how many more times I can see that happening, Emmett.

EMMETT

I'm sorry, dude. That was my bad. I take full responsibility.

RAY

When do we boom back?

EMMETT

I gave us some extra time.

RAY

Why?

EXT. JANE'S HOME - LATER

The house is SURROUNDED IN POLICE TAPE. COP CARS line the street, painting the neighborhood red and blue, and the curious have amassed to take in the crime scene.

Emmet and Ray hang at the back of the crowd, staying in the shadows.

EMMETT

They say the killer always returns to the scene of the crime. So we wait and we watch and we hope.

RAY

Most of these folks are my neighbors, though.

EMMETT

Somebody had to be neighbors with Jeffery Dahmer and Ted Bundy.

RAY

Solid thinking.

EMMETT

Just make sure no one sees you.

RAY
 Yeah, here I come.
 (beat)
 From the library.

Emmett ignores the last bit and watches as Ray, from the past, RIDES UP ON HIS BIKE, and slips under the police tape.

A DEPUTY tries to hold him back.

RAY (CONT'D)
 (in the past)
 This is my house! What happened?

Ray's mom exits the front door, wet with sorrow.

RAY (CONT'D)
 (in the past)
 Mom! Mom, what happened?

Ray runs up and his mom collapses in his arms-- they disappear inside.

Ray, from the current trip, wipes a tear off his face.

EMMETT
 We're going to save her. Even if it kills me, we'll save her.

RAY
 (sniffles)
 So anyway, see anyone suspicious?

They scan the crowd.

EMMETT'S POV

The hobo Pete is revealed among the lookie-loos trying to get a glimpse at the carnage.

BACK TO SCENE

EMMETT
 Who's that bum guy?

RAY
 Never seen him before.

EMMETT
 He's not from town.

Pete turns and spots Emmett and Ray.

EMMETT (CONT'D)
Is he looking at us?

Pete salutes them.

RAY
I'd say yes.

Pete turns and starts sauntering down the street,
magnificently spry.

EMMETT
Let's follow that dude.

They start keeping pace with the hobo.

Pete tosses a glance back, sees the boys tailing him, and
DUCKS INTO AN ALLEYWAY.

RAY
He's running away!

The boys put on speed and skid into the alleyway, only to
find it EMPTY.

RAY (CONT'D)
He was right here!

Emmett's watch BEEPS.

EMMETT
We'll have to track him down three
days later. Get ready.

Ray runs deeper into the alley, looking behind TRASH CANS,
but finds NOTHING.

RAY
I think he's our guy.

A FLASH OF LIGHT erases them.

EXT. TOWN SQUARE - DAY

Emmett and Ray RUN INTO TOWN, scanning the area.

EMMETT
Time is running out. We have an
hour to track down this hobo before
our window closes and we can do
nothing to save her. Are you sure
you want to waste it searching for
this dude?

RAY
 Why would he run from us?
 Something's shady there.

EMMETT
 Ok, so where would hobos hang out?
 Dumpsters? Bars? Freeway exits?

RAY
 Let's split up, cover more ground.

The boys separate.

Emmett runs toward the library-- SPOTS AN OPEN SIGN. He turns back to make sure Ray is out of sight, then SLIPS INSIDE.

INT. LIBRARY - CONTINUOUS

Emmett enters the quiet sanctuary and approaches the wrinkled, blue-haired old woman behind the counter who happens to be the LIBRARIAN; she's **MISS JEAN** (80s).

EMMETT
 Excuse me, Miss Jean?

Miss Jean is STAMPING BOOKS.

MISS JEAN
 (not looking up)
 Give me a moment, please.

EMMETT
 I just have a quick question.

Miss Jean looks up-- GIVES HIM THE MEANEST LOOK IMAGINABLE.

EMMETT (CONT'D)
 I'll give you a moment.

EXT. TOWN SQUARE - CONTINUOUS

Ray jogs down the sidewalk as Sarah and Nina exit from a FROZEN YOGURT SHOP.

SARAH
 Hi, Ray!

RAY
 Hey, have you girls found a hobo?

NINA
 Why would we be looking for one?

Pete steps out of an ALLEY, chugging from a BOTTLE IN A PAPER BAG, and catches Ray's attention.

RAY
Never mind.

Ray runs off toward Pete.

SARAH
Wait, the Sheriff was looking for you! He seemed pissed.

Ray doesn't hear it.

NINA
You think he did it? I think he did it. Don't you?

SARAH
You're such a scuz, Nina.

NINA
I've seen too many movies.

EXT. ALLEY - CONTINUOUS

Pete wanders back into the alley as Ray appears.

RAY
Excuse me, sir?

Pete turns to Ray-- blinks in a daze.

PETE
I haven't been called sir... ever.

RAY
You're new in town, yeah?

Pete SCRATCHES HIS ASS-- lost in a daze.

PETE
You know what the biggest problem afflicting the homeless community is? Alcohol doesn't kill tapeworms. Hell, I think it makes them suckers tougher! I sure shit a lot and--

RAY
You were at my sister's crime scene. I saw you. I want to know--

A COP CAR rolls up behind them silently-- the siren SQUAWKS, getting their attention. Behind the wheel is **SHERIFF BURKE (50s)**, a heavy, imposing fellow.

SHERIFF BURKE

Ray? We need to chat, son.

Pete spins around and shuffles quickly away from trouble.

INT. LIBRARY - CONTINUOUS

Emmett drums his fingers on the counter-- impatient. Miss Jean finishes stamping and looks up, taking in a deep breath.

MISS JEAN

Now, how may I help you?

EMMETT

Three nights ago, the night that Jane Shaw died, you were still open, yes?

MISS JEAN

Yes, we were.

EMMETT

Was there anyone here?

MISS JEAN

Well, let me think.

Miss Jean looks off into the ceiling and makes a humming noise as she thinks-- it takes a LONG TIME.

Miss Jean snaps out of her thinking trance.

MISS JEAN (CONT'D)

No. No one was here; was all by my lonesome. I'm sure of it.

EMMETT

You're sure? Ray Shaw wasn't here?

Miss Jean gives him a MEAN LOOK and Emmett withers.

EMMETT (CONT'D)

You're sure. Got it. Thank you.

Emmett runs off.

EXT. LIBRARY - CONTINUOUS

Emmett exits the library to see Ray, HANDCUFFED, BEING LOADED INTO THE BACK OF THE SQUAD CAR.

EMMETT
Oh, shit. Ray!

Emmett runs down the stairs toward them, but the CAR PULLS AWAY before he can reach them.

Ray and Emmett EXCHANGE A GLANCE THROUGH THE BACK WINDOW.

INT. POLICE INTERROGATION ROOM - CONTINUOUS

Ray, handcuffed to the table, sits in front of Sheriff Burke, who PERUSES SOME FILES.

SHERIFF BURKE
Did you love your sister?

RAY
I loved her to death.

Burke looks up-- eyebrow cocked.

RAY (CONT'D)
You know what I mean. I loved her very much. I wouldn't hurt her.

SHERIFF BURKE
You wouldn't?

RAY
No, of course not!

Burke SLIDES OVER GRISLY PICTURES OF JANE'S BODY and the smashed chair on the floor.

SHERIFF BURKE
Then why is her body and shattered pieces of furniture covered in your fingerprints?

Ray takes a deep breath, looks away from the photos.

SHERIFF BURKE (CONT'D)
Explain that to me, son. For your sake.

He LOCKS EYES with the Sheriff.

RAY
I want my phone call.

INT. EMMETT'S CELLAR - DAY

Emmett is pacing, SIPPING COKE. He checks his wristwatch and hisses.

EMMETT
Shit, we're running out of time!

His CELL PHONE RINGS-- he answers it.

EMMETT (CONT'D)
Yeah? Speak.

INT. POLICE STATION -- PAY PHONE - CONTINUOUS

Ray is on the other end, at a crusty, black pay phone.

RAY
You're not going to believe this.

INTERCUT PHONE CONVERSATION -- EMMETT AND RAY

EMMETT
They think you killed her.

RAY
Ahh, well maybe you will believe it. I've been arrested and Sheriff Burke says I'm the number one suspect, can you believe that?

EMMETT
I went to the library. Miss Jean said you weren't there that night.

RAY
That's bullshit, I was!

EMMETT
(angry)
I'm not sure Sheriff Burke is too far off the mark.

RAY
Asshole, I didn't kill her! I thought you believed me?

EMMETT

I did, but further testing provided different results. I'm sorry.

Ray PUNCHES THE WALL.

RAY

Ok, fine, believe what you want, but you're still the only hope Jane has. You're wasting time. Go save her. Go stop me, if you think I did it. You have to! Time's almost up!

EMMETT

Me? I can't go alone!

RAY

Sure you can. We got one more shot at this, right? Be a man, and go save the woman you love.

INT. EMMETT'S CELLAR - CONTINUOUS

Ray hangs up on the other end and Emmett TOSSES HIS CELL on his work bench.

EMMETT

Jesus, I can't go alone.

He looks at the white board with the timeline. A moment passes and then his EYES WIDEN as inspiration hits him.

EMMETT (CONT'D)

Oh. Oh! Oh oh oh! I won't be alone!
I have an army!

Emmett presses a button on a keyboard-- the POD DOORS OPEN.

EXT. EMMETT'S HOME - NIGHT

There is a FLASH OF LIGHT from the cellar windows. A moment later, Emmett is exiting through the front door.

He GRABS HIS BIKE, resting against the house-- PEDALS AWAY.

EXT. LIBRARY - NIGHT

Emmett HOPS THE CURB and runs up the stairs.

INT. LIBRARY - CONTINUOUS

Emmett pushes through the doors and finds Miss Jean behind the counter, SHUSHING HIM.

MISS JEAN
Be silent, child!

EMMETT
I'm looking for Ray Shaw.

MISS JEAN
We're closing in an hour and there's no one here.

EMMETT
He has to be. He said he was.
(turns to library)
Ray!

MISS JEAN
Shh! Be quiet!

EMMETT
If no one is here, why should it matter?
(to the room)
Ray Shaw! Jane's in trouble!

MISS JEAN
Stop shouting this instant! This is a library not a Walmart.

EMMETT
RAY SHAW! JANE IS IN DANGER! ARE YOU HERE?

Silence.

Then-- RAY POKES HIS HEAD OUT from among the shelves.

RAY
Shakespeare?

MISS JEAN
Where did you come from?

Emmett SIGHS WITH RELIEF and RUNS TO HIM.

EMMETT
I'm sorry I ever doubted you.

RAY
About what?

EMMETT

Ok, listen to me very carefully.
What I'm about to say is going to
sound crazy, but it's a hundred
percent the truth, and time is
short so you'll just have to
believe me, dude.

EXT. JANE'S HOME - NIGHT

Emmett and Ray, FROM THE PAST, are walking down the sidewalk.

RAY

How does your dad's time machine
work anyway?

EMMETT

It's complicated.

Ray and Emmett APPEAR in their path, SKIDDING THEIR BIKES TO
A HALT, taking their past selves by surprise.

EMMETT (CONT'D)

(in the past)
What are you doing?

RAY

(in the past)
Timecop rules, man!

EMMETT

(current)
Never mind that, everything's gone
to shit. We need to work together.

RAY

(current)
Holy shit, that's me!

RAY (CONT'D)

(in the past)
Wait, that's me from the present!

EMMETT

(current)
Long story. Look, we don't have
much time. We need to team up.

EXT. JANE'S HOME - MOMENTS LATER

A BEAT-UP PIECE OF SHIT DODGE, between repairs, smashes into
a pair of trash cans on the curb in front of the house.

Jane stumbles out.

INT. JANE'S HOME -- LIVING ROOM - MOMENTS LATER

Jane turns on 99 RED BALLOONS as White Mask slips inside.

INT. JANE'S HOME -- SECOND FLOOR - MOMENTS LATER

Jane heads up the stairs and SEES LIGHT COMING FROM HER BEDROOM.

JANE

Ray?

She walks to her room and PUSHES THE DOOR OPEN-- revealing Ray and Emmett standing inside, FINGERS ON THEIR LIPS.

JANE (CONT'D)

What are you two doing in here?

Emmett GRABS HER and PULLS HER INSIDE.

INT. JANE'S HOME -- JANE'S BEDROOM - CONTINUOUS

Emmett TURNS THE LIGHT OFF as Ray moves his sister toward a far corner.

RAY

(whispers)

Be quiet. There's trouble.

JANE

What's up? What the hell are you guys doing in here?

Emmett walks over to her, temporarily swayed by her eyes, then snaps out of it.

EMMETT

Jane, you were going to die tonight.

That shuts her up.

EMMETT (CONT'D)

But I'm not going to let that happen. I promise.

There is a CREAK in the hallway and they turn toward the HALF-OPEN DOOR. Emmett holds a finger to his lips and TIP-TOES to the LIGHT SWITCH.

The door opens and White Mask enters.

Emmett FLIPS THE SWITCH and the lights flare on.

EMMETT (CONT'D)

Run!

Emmett KICKS WHITE MASK away from the door, and Ray USHERS HER OUT into the hallway.

White Mask turns and STABS EMMETT IN THE CHEST. BLOOD ERUPTS from his mouth as he turns to lock eyes with Jane.

JANE

Emmett! No!

EMMETT

It was worth it.

Emmett smiles-- dies.

INT. JANE'S HOME -- SECOND FLOOR - CONTINUOUS

Ray pushes Jane down the hallway.

JANE

Emmett's dead!

EMMETT (O.C.)

Not exactly.

Jane turns to see a SECOND PAIR OF EMMETT AND RAY racing up the stairs-- Ray has a BAT and Emmett has an UMBRELLA.

RAY

(in the past, to current
Ray)

Get her out! Neither of you can die
or it's game over.

Current Ray nods.

JANE

There's two of you? What the hell
is going on?

EMMETT

Jane, it's nice to see you.

JANE

(stunned)
It's nice to see you... again.

White Mask CHARGES INTO THE HALLWAY.

Current Ray yanks her down the stairs as the armed duo RACE toward White Mask. White Mask TAKES A FEW HITS, but he swipes his knife, and CUTS RAY AND EMMETT to ribbons.

EXT. JANE'S HOME - CONTINUOUS

Ray and Jane burst out to find Emmett, from the past, waiting on the lawn.

EMMETT

Jane? Ray, how did you--

RAY

I'm from the present, but not your present. The current present.

EMMETT

(shakes to clear head)
I actually understood that.

RAY

I was told to tell you that *Timecop* rules don't apply. We need to work together to save Jane.

White Mask appears at the doorway.

EMMETT

LOOK OUT!

White Mask SWINGS THE BAT and KNOCKS RAY UPSIDE THE HEAD, tossing him into the rosebushes.

Emmett GRABS JANE'S HAND and drags her around back.

EXT. JANE'S HOME -- BACKYARD - CONTINUOUS

Emmett KICKS THROUGH THE GATE and runs into Ray in the backyard-- gripping his RAKE weapon.

RAY

Holy shit, Jane?

JANE

Holy shit, another Ray?

EMMETT

Dude, *Timecop* rules don't apply. All our different iterations are helping each other!

RAY
This is going to get confusing.

EMMETT
Just role with it. It's time
travel, dude.

White Mask appears in the backyard, a bat in one hand and the
butcher knife in the other.

JANE
Who is that?

EMMETT
Not sure yet.

Ray races to the back door and finds it locked. He BREAKS THE
GLASS WITH HIS RAKE and reaches in to unlock it.

EMMETT (CONT'D)
Hurry!

White Mask is closing in. Emmett checks his watch.

As Ray opens the back-door, Emmett GRABS THE RAKE from him.

EMMETT (CONT'D)
Get her safe. When you see our part
ones, spread the word. They're our
only hope now!

Emmett turns and swings the rake at White Mask-- keeping him
at bay.

JANE
Emmett, don't!

RAY
Come on, Jane. He knows what he's
doing! Trust me!

Ray hustles Jane inside.

White Mask KNOCKS THE RAKE AWAY with his bat.

EMMETT
I don't care who you are, really.
Just leave Jane alone.

White Mask SHAKES HIS HEAD.

EMMETT (CONT'D)
Then you'll have to go through me.

Emmett PUNCHES at White Mask, but his fist is IMPALED ON THE KNIFE.

EMMETT (CONT'D)
That would be so badass if it
didn't hurt so much.

White Mask yanks the blade from his fist and STABS HIM IN THE STOMACH, doubling Emmett over.

INT. JANE'S HOME -- LIVING ROOM - CONTINUOUS

Ray leads Jane through the house as Ray and Emmett from the first trip CRASH THROUGH THE FRONT DOOR.

EMMETT
(in the past)
Oh shit! From when are you?

RAY
I'm honestly so confused right now,
I have no idea, but I've been told
to say that *Timecop* rules don't
apply and we're working together.

EMMETT
(in the past)
Brilliant idea!

RAY
(in the past)
Jane! Oh my God, it's so good to
see you again.

Ray HUGS HIS CONFUSED SISTER.

JANE
Ray, what the hell is happening
here? Why are there a shit ton of
you two running around? Am I high?

EMMETT
It's a long story, but basically my
dad invented a time machine.

JANE
A time machine?

RAY
And we used it to save you.

JANE
Save me from the White Mask guy?

EMMETT
 (in the past)
 Oh yeah, where is he?

RAY
 He was right behind me.

White Mask POPS UP BEHIND RAY and SHOVES THE KNIFE THROUGH HIS BACK and out the front.

JANE
 Ray!

Jane drops to the ground-- frightened, crying.

The remaining Ray grabs a LAMP. He SMASHES IT over White Mask's face, sending him to the ground.

Emmett grabs Jane and leads her to the front door.

EMMETT
 Ray, let's go!

RAY
 We need to find out who it is,
 first!

EMMETT
 Forget it, she's alive!

RAY
 I can't leave without checking!

White Mask sits up and STABS RAY IN THE KNEE. Ray drops to the ground, SQUEALING.

White Mask stands and STABS RAY IN THE TOP OF THE HEAD.

JANE
 No! Oh God!

Jane, weak, drops to the ground-- a blubbering mess.

White Mask pulls his knife out and looks up at Emmett. He starts toward him-- Emmett HOLDS HIS HANDS UP.

EMMETT
 Wait! Look dude, you obviously have
 a reason to kill this girl, but I'm
 not going to let that happen...
 Todd!

White Mask shakes his head.

EMMETT (CONT'D)
 (unsure)
 Carlee?

White Mask shakes.

EMMETT (CONT'D)
 Sarah? Nina? The hobo? Big Bill?

White Mask reaches up for his mask and pulls it off to reveal: JANE, TWENTY YEARS OLDER! We'll call her **KILLER JANE** (20s).

EMMETT (CONT'D)
 The fuck?

Jane looks up at her murderous doppelganger.

JANE
 What the hell?

Emmett is hit with a realization.

EMMETT
 That's why we never found the
 killer, you're a bouncer like us.

KILLER JANE
 Bingo. Smarty pants.

Emmett, at a loss, approaches.

EMMETT
 But how is that possible?

KILLER JANE
 You told me about it. Twenty years
 from now.

EMMETT
 Twenty years? What about the ninety-
 six hour limit?

KILLER JANE
 Your father cracks that five years
 from tonight. Now there are no
 limits. You visited me at the
 hospital and told me all about it.
 How it all worked? What it could
 do? What it could do for me?

EMMETT
 The hospital? What hospital?

KILLER JANE

In the timeline I remember, I
attempt suicide tonight.

Emmett shakes his head.

KILLER JANE (CONT'D)

Ask her. Ask her what she was
planning to do with the booze and
the pills. Go ahead!

Emmett looks down at the blubbering Jane.

EMMETT

(stunned)
Is that true?

Jane ERUPTS IN FRESH TEARS.

EMMETT (CONT'D)

IS IT TRUE?

JANE

I'm sorry. I'm so sorry.

Emmett turns to Killer Jane-- grim-faced.

KILLER JANE

I was found by Ray. They pumped my
stomach and I was in the hospital
for a week. Needless to say, I
never really recovered. That
incident led to an awful, shitty
existence. I was a waste of space.
I became addicted to everything
under the sun. I was trash. And
then, one day, I did the
unthinkable. I killed Ray. It was
an accident, but I was put away in
a mental hospital for it.

Jane shakes her head.

JANE

No, no, God no.

KILLER JANE

That's when you came to visit me,
Emmett. All the time. You pitied
me. You said you could help me, fix
me. Make it all better again. I
knew there was no fixing me.

(beat)

(MORE)

KILLER JANE (CONT'D)

You have no idea how many times I wished I had died that night. Tonight. Written myself out of the world of pain I existed in.

EMMETT

So you came back to kill yourself? Retroactive murder-suicide?

KILLER JANE

I die, Ray doesn't, and my mom doesn't have to deal with my shit. Neat and tidy. I deserve it.

Jane is shivering, shaking her head.

JANE

No, please.

KILLER JANE

(to Jane)

Shut up, you idiot bitch! No wonder no one loves you! I know better for the both of us!

EMMETT

Why not make sure the pills stay down, why stab yourself to death?

KILLER JANE

More cathartic that way, to rip myself away from the world.

(beat)

Besides, who doesn't love a juicy, murder mystery? I would have been remembered for my bizarre death. I kinda love that. An internet legend forever. Better than a bloated attempted suicide trainwreck.

Emmett bends down and comforts the grief stricken Jane.

EMMETT

You can't do this. Not now.

KILLER JANE

(lifts knife)

I'm still here, so I didn't change my mind.

EMMETT

What if I don't tell you? What if I promise myself not to say a damn thing about the time machine?

KILLER JANE

She knows it now, you just told me.
And I'd still be worthless. I don't
proclaim to know all the ins and
outs of this shit, I just know I'm
still here and I still have a shot
at killing myself properly. You
wouldn't deny me a chance of dying
with some dignity, would you?

EMMETT

Dignity? You call this dignity?
You're nuts, lady!
(to Jane)
No offense.

KILLER JANE

Sticks and stones, Emmett. Sticks
and stones.

Killer Janes starts moving toward them.

KILLER JANE (CONT'D)

Let's get it over with, huh?

Suddenly, EMMETT FROM THE BACKYARD jumps onto Killer Jane's
back, tossing her to the ground. Killer Jane rolls to her
feet and STABS EMMETT three times.

KILLER JANE (CONT'D)

Stay dead, you idiot!
(turns)
Now where were we?

Emmett and Jane are GONE.

INT. CLOSET - NIGHT

Emmett and Jane HUDDLE CLOSE-- she cries, he gently shushes
her, strokes her hair.

JANE

I'm so sorry. I'm so sorry.

EMMETT

It's ok, be quiet.

JANE

I'm such a worthless piece of shit.

EMMETT

No, no you're not. Don't say that.
(light bulb moment)
(MORE)

EMMETT (CONT'D)

Changed her mind? No, not her mind.
Your mind! Your mind, right now,
Jane! Don't you see?

JANE

What are you talking about?

EMMETT

You can fix this. You can change
the future. You don't have to end
up like that other Jane.

Emmett shifts in the closet and SOMETHING FALLS ON HIM. He
looks down and finds a SOFT-CROWNED CAP.

EMMETT (CONT'D)

Holy shit. What is this doing here?

JANE

It's mine. It's a soft-crowned cap.

EMMETT

Circa 1580.

JANE

I saw you wearing it to school and
I thought it was cool, but I didn't
have the guts to wear it like you
did, so I keep it in here.

Emmett's jaw drops. He grabs the hat and wrings it.

EMMETT

I love you.

JANE

What?

Emmett grab her by the shoulders, STARING DEEP INTO HER EYES.

EMMETT

Jane Shaw, I'm not cool, or
popular, or understand the appeal
of the prom, but I'm pretty smart
and if there's one thing I know
it's that I love you and you
deserve to be in this world. I
guess that's 2 things I know.

JANE

You love me?

EMMETT

How could you even fathom any different? You're my guardian angel.

JANE

What do you mean?

EMMETT

You don't remember? You saved my life when I was seven.

The memory DAWNS ON JANE.

JANE

The public pool.

EMMETT

I was drowning, and you were the only kid who noticed. You pulled me out. Patted my back until I threw up a ton of water and could breath again. I'll never forget what you said to me, you said: "there's your second shot at life, kid." You've been my guardian angel ever since, not just because you saved me, but because without knowing it you gave me a reason to live. The reason was to make your efforts worthwhile. To make you feel like saving me meant something. You've been the fire under my Bunsen burner ever since.

Jane wipes a tear away.

EMMETT (CONT'D)

Now it's my turn to save your life, and I'm going to do it. How could you ever even consider killing yourself?

JANE

(shrugs)

You don't understand.

EMMETT

I don't understand? What, that you're a selfish bitch?

This takes her by surprise.

EMMETT (CONT'D)

How dare you? How dare you take yourself out of the world? When I look at you, I don't see a girl, I see the rest of my life. You may not like me the way I like you, because I REALLY like you, but all I want in this world is to know you aren't suffering, and if there is anything I can do to make your life easier, including bending time and space, I will do it. And have.

(huffing)

You saw that Jane out there? That's what you'll become. You want that? I don't want to live in a world where that's Jane. If you take your life, then you take mine to. I forfeit it as protest.

The CLOSET DOOR EXPLODES and Killer Jane appears. She STABS at them, and Emmett LIFTS THE SOFT-CROWNED CAP, SNAGGING THE BLADE-- saving Jane.

Killer Jane stabs him in the shoulder and DRAGS HIM OUT.

KILLER JANE

Playing seven minutes in heaven?
Too late, asshole!

EMMETT

(to Jane)

This doesn't have to be you! Jane, please. I love you!

Killer Jane STABS EMMETT in the leg.

KILLER JANE

I should really thank you for all this, it wouldn't have been possible without you.

EMMETT

Please, Jane! Please!

KILLER JANE

Good night, loser.

JANE

Stop!

Jane stands and steps out of the closet. Killer Jane, KNIFE IN THE AIR, turns to her. Jane walks up to her double. Killer Jane SWINGS HER KNIFE AT HER, but Jane BLOCKS IT.

JANE (CONT'D)
No. I don't want this.

Killer Jane stands, facing her past self.

JANE (CONT'D)
My guardian angel gave me a second
shot at things.

Killer Jane drops the knife-- losing strength. Jane EMBRACES
HERSELF.

JANE (CONT'D)
(to Killer Jane)
I love you.

KILLER JANE VANISHES.

EMMETT
Holy shit, it worked!

Jane realizes she is hugging the air and snaps out of it to
attend to the injured Emmett.

JANE
You're not a loser. FYI.

EMMETT
Yeah, I'm kind buying into that.

Ray, from the present, who received a smack to the noggin
from the bat, STUMBLES IN THROUGH THE FRONT DOOR.

JANE
Oh my God, Ray!

Jane crawls over to Ray and catches him in her lap.

RAY
You ok?

JANE
I'm ok now. Are you ok?

RAY
Head's ringing like a bell.

Emmett sits up, remembering something.

EMMETT
Oh, dude. The current Emmett won't
remember any of this happened.

JANE
 (winks)
 Don't worry. He will.

Jane and Emmett share a LOVING GLANCE and in a FLASH EMMETT DISAPPEARS.

RAY
 Where did Shakespeare go?

JANE
 (smiles)
 His name's Emmett.

EXT. HIGH SCHOOL - DAY

Emmett rides his bike, WEAVING through the students. Todd APPEARS-- stopping his bike with TREE-TRUNK ARMS.

EMMETT
 Whoa. Hey, Todd. What's--

TODD
 You owe me new pants, jerkoff!

EMMETT
 What's wrong with your old pants?

JANE (O.C.)
 Back off, Todd. You need to chill.

Todd and Emmett turn to see Ray and Jane approaching-- she's wearing the SOFT-CROWNED CAP, with a TEAR IN IT, and slurping a SLURPEE.

TODD
 What's with that stupid hat?

RAY
 Fashion statement, Todd.

Jane TOSSES THE SLURPEE on Todd's pants.

JANE
 FYI, we're through.

Todd, infuriated, is MET BY CARLEE, who leads him away. Jane turns to Emmett and sees him mesmerized.

EMMETT
 Dude, that's a soft-crowned--

JANE

You're damn right it is.

She leans forward and KISSES HIM PASSIONATELY.

Ray starts CLAPPING and the gathered crowd CHEERS THEM ON.

INT. EMMETT'S LIVINGROOM - NIGHT

Emmett & Jane, cozy as bugs in rugs, sit on the couch with Ray-- each of them holds a PS4 CONTROLLER.

EMMETT

You have now joined the raiding party of the Dragon Mage of Karkazon. Welcome, friends.

JANE

So what am I again?

EMMETT

A rogue. They're like Han Solo or the Joker, but more Hobbit-y.

RAY

What the hell am I supposed to do with this purple thing?

EMMETT

It's your phoenix breath orb.

RAY

That tells me absolutely nothing.

JANE

When do we beat up orcs? I want to beat up orcs!

EMMETT

We have to begin our quest first. If you guys would stop talking shit we could start our campaign and--

There is a KNOCK at the door.

RAY

Pizza!

EMMETT

I'll get it. No one touch anything.

Jane KISSES EMMETT'S CHEEK as he gets up and walks over to the door-- rubbing his cheek in disbelief.

EMMETT (CONT'D)
Best freakin' day of my life.

Emmett tosses the door open to reveal WHITE MASK outside--
knife poised.

White Mask SWIPES AT HIM, cutting his shirt, drawing blood.

EMMETT (CONT'D)
Holy shit!

Emmett SLAMS THE DOOR on White Mask, but the knife arm stops
the door from closing as it swipes at him.

Suddenly, a **BLACK WOMAN (40s)** appears behind Emmett. She runs
to the door, tosses him aside, and yanks the door open.

White Mask forces his way in, but she FIRES A SMALL LASER GUN
and he DISINTEGRATES into a bloody pile of mush.

She SLAMS THE DOOR and LOCKS IT.

BLACK WOMAN
There will be others. We need to
hide.

EMMETT
What the hell is happening?

BLACK WOMAN
Something's gone terribly, terribly
wrong. I'm here to help you.

EMMETT
And who the hell are you?

The Black Woman GULPS.

BLACK WOMAN
Ok, Emmett, don't freak out.
(beat)
I'm you... from the future.

EMMETT
SAY WHAT!

SMASH TO BLACK.

THE END.