

TIME AND TIME AGAIN

"Thunderstruck"

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COLD OPEN

EXT. MUNICIPALITY OF PORT HOPE, ONTARIO - VARIOUS

A FLYING ESTABLISHING SHOT - over a town, through rain drops.

AUSTIN (V.O.)
This basic town is home to me.

WE DESCEND onto a wet, abandoned TOWN SQUARE -- past a soaked Canadian FLAG, circling an iconic CLOCK TOWER.

AUSTIN (V.O.)
It's where my mom and dad grew up.

REVEAL the centre of Town Square -- finally settling on a STATUE.

In front of it, a teenaged boy, hoodie up, stands beside a BMX BIKE that lays on its side on rain slicked tiles. Rain drips off the lip of his hoodie.

AUSTIN (V.O.)
*My dad dreamed of busting outta
here to become a famous rock star.*

CLOSE ON STATUE: a man in sunglasses, immortalized in bronze, gripping a mic, mouth forever open in a primal scream.

AUSTIN (V.O.)
*His dream came true. He got his
wish.*
(beat)
And paid for it with his life.

CLOSE ON the teen: AUSTIN STARK (15). (The statue is his dad.)

AUSTIN (V.O.)
*From my earliest memories, my dad
was always my hero. And heroes
are... complicated.*

DISSOLVE TO A FLASHBACK -- AUSTIN'S POV: the BARS OF A CRIB. A baby <CRIES>. VIN STARK (30) attends to his baby with heavily tattooed arms.

AUSTIN (V.O.)
He could be warm.

POV DISSOLVES: now on his father's shoulders, in bright daylight, walking past TOWN SQUARE (minus the statue).

AUSTIN / VIN (SINGING)
*Row row row your boat, gently down
the stream, merrily merrily merrily
merrily, life is but a dream...*

The song <ECHO FADES AWAY> as Austin stands in a CROWD, at a CONCERT. His Dad <PERFORMS> with his band, DIAMOND FIST.

AUSTIN (V.O.)
He could be amazing.

An INTERVIEW on AUSTIN'S PHONE: a HOST and Vin, in a STUDIO.

HOST (ON PHONE SCREEN)
Why don't you tell us about your
latest tattoo--

VIN (ON PHONE SCREEN)
--Why don't I *SHOW* you about it!

Vin stands, turns, and shows off the name of his band,
tattooed across his bare butt (PIXELATED).

AUSTIN (V.O.)
He could be extra.

A THREE PANEL SPLIT SCREEN: VARIOUS SHOTS of VIN'S CAREER--

ANCHOR (ON TV)
A judicial pre-trial has been
scheduled in a northeastern court
in the sexual assault case of
Canadian musician Vin Stark.

CAMERA MOVES BACK -- to REVEAL Vin and SARAH STARK (Vin's
mother, 40) -- yelling in front of a TV as she shuts it off.

SARAH (SCATHING BRITISH ACCENT)
You could've had the modicum of
decency to wait until she was 16!

VIN
She's a *liar*! Okay?
(beat)
That's not on *me*!

AUSTIN (V.O.)
He could be misunderstood.

Austin enters the FRONT DOOR. His UNCLE DARREN (43) is there.
His mom's on the phone, crying. ON TV: specs of a private
jet, a map with a dotted line, ocean waves at night.

UNCLE DARREN

Your dad's plane... it went down
over the Atlantic.

AUSTIN

Is he okay?

His mom -- back to his uncle. Their expression says it all.

A FUNERAL. Umbrellas in the rain. The works.

AUSTIN (V.O.)

He could be dead.

CANDLE-LIT VIGILS around the world, on VARIOUS TV's.

The last GUESTS' CARS drive away from AUSTIN'S HOME, which is
covered in peeling paint, with a HUGE TREE in the FRONT YARD.

Austin - in a SCHOOL CLASSROOM - stares out the window --
watching a statue of his father as it's installed in Town
Square.

DISSOLVE BACK TO THE PRESENT: just as POLICE LIGHTS FLASH red
on the statue, along with a signature <BWOOP BWOOP!>

Austin turns -- as the window of a COP CAR rolls down.

BRYAN WILLIAMS (74) - Chief of Police - sticks his head out,
gnarly SCAR running down the side of his nose.

BRYAN WILLIAMS

Get out of the rain before you make
yourself sick, ya maroon!

The cop shakes his head with disdain and drives off.

AUSTIN (V.O.)

And now he's gone, forever.

Austin gives the cop and his car the finger, gets on his
bike, and nonchalantly rides off into the night.

END OF COLD OPEN

ACT ONE

EXT. /EST. AUSTIN'S HOUSE - NIGHT

A two story house in a cul-de-sac, awash in moonlight.

INT./EXT. AUSTIN'S HOUSE, BEDROOM / NEIGHBOR'S SHED - SAME

Austin enters his room, pawing his wet hair with a towel. POSTERS of Diamond Fist surround him, shrine-like.

He lays in bed. Stares at the ceiling. A <DRILLING SOUND> pierces the silence. Austin closes his eyes.

FLASHES: his dad, in a cockpit, neck cords sticking out, trying to navigate his private plane through a RAGING STORM.

AUSTIN (V.O.)
*I keep wondering what my dad's
final moments must have been like.*

The sound of <DRILLING> continues, metal on metal.

Austin rolls over, looks out the window. <LOUDER DRILLING>.

FLASH: his dad grits his teeth, terror in his eyes.

AUSTIN (V.O.)
Did he think of my mom...?

Austin, pillow on his face, trying to drown out the <SOUND>.

AUSTIN
Did he think of m-
(beat)
Yo, you know what? Screw this.

Austin gets up, goes to the window, opens it--

AUSTIN (CONT'D)
SHUT UP!!!

The <DRILLING> seems to <STOP>.

Austin's expression changes: 'Huh.'

--Then, it <STARTS BACK UP AGAIN>.

Exceedingly frustrated, Austin goes to his dresser drawer, pulls out a DRONE, hastily syncs it to his PHONE. It rises with a <QUIET HUM> out of his hand and flies out through the open window--

--Austin watches on his PHONE SCREEN -- as the drone flies toward the direction of the drilling sound--

--and HOVERS above a SHED in the NEIGHBOR'S BACKYARD...

The camera ZOOMS IN on a long lens... PEEKS IN A CRACK.

INSIDE THE SHED: his neighbor, MARYAM BAHAR (15), in frumpy attire, tinkers with a GIANT MACHINE, featuring a huge, <ZAPPING> METAL RING.

Maryam throws a ROCK through the middle of it.

The rock disappears.

She pauses a moment, then takes her SHOE off. Throws that in too.

When that DISAPPEARS, she cheers...

Then collapses to the floor, in tears, overwhelmed.

BACK ON Austin, appropriately pretty darn freaked out.

EXT. /ESTAB. AUSTIN'S HOUSE - MORNING

Sunrise dapples the same angle. Early birds <WHISTLE>.

INT./EXT. AUSTIN'S HOUSE - SAME

Austin, scarfing down TIMBITS, looks out his kitchen window in time to spot Maryam stride by with a heavy BACKPACK.

Austin slings his own BACKPACK on and--

AUSTIN
(shouting O.S.)
Bye, Mom! See ya after school!

BAM! The front door flies open. He rushes out, carrying the BOX with the rest of the Timbits.

He catches up to Maryam. She gives him the side-eye. He offers up the open box of tasty snacks.

AUSTIN (CONT'D)
(mouth full)
Timbit?

She looks at him, repulsed.

MARYAM

Can you, like, swallow before you
talk?

Austin stops to swallow, catches up, holding out the box.

AUSTIN

(mouth still kind of full)
--How about now?

MARYAM

Ew! Are those... sour cream glazed?

AUSTIN

Yeah.

She gives him a look, then keeps walking.

They pass the Capitol Theatre. ON THE MARQUEE: *Spider-Man:
Across the Spider-Verse.*

AUSTIN (CONT'D)

Birthday cake girl. Am I right?
(beat)
Yeah... I'm right.

She stops.

MARYAM

What is this?

AUSTIN

--What is what?--

MARYAM

All of this, why're you talking to
me?

AUSTIN

It's just... talking.

A GROUP OF TEENS (ELIJAH, ZAC, HAILEY) walk by in oversized
clothes and luxury sweats, looking at their cell phones.

HAILEY

Cringe.

ZAC

The cringiest.

HAILEY

Any wonder no one talks to her?

Austin lets out his frustration on them.

AUSTIN

Actually, no one was talking to
YOU.

Maryam sees Austin's eyes darken.

MARYAM (TO AUSTIN)

--(CLEARS THROAT) Don't bother.

ZAC

Yeah well at least our dad's not a
pedo.

Record scratch moment for Austin. Now he's really pissed.

AUSTIN

--What'd you say?

ZAC

You heard me.

AUSTIN

Say it again. Just so I'm sure.

He doesn't, so Austin goes right up to him and SHOVES HIM
viciously TO THE GROUND. *Oof*.

His friends help Zac up -- he brushes dirt off his pants.

HAILEY

--WHOA! Overreact much?

Maryam pulls Austin away.

MARYAM

Seriously? I don't have time for
this.

(beat)

Why don't you just tell me what you
want, instead of... all this...

(gesticulates wildly)

Drama!

They keep walking, the teens fading into the background.

MARYAM (CONT'D)

I asked you a question. What do you
want?

AUSTIN

I want to know what you're doing in
that shed all night.

(beat)

Besides keeping me up.

Maryam turns like she's about to say something. Then:

MARYAM

Buy a pair of earplugs.

She power walks ahead, leaving Austin in the dust.

He awkwardly glances back at the group of kids from before. They look apprehensively at him.

AUSTIN (V.O.)

*Everyone thinks they get to make
fun of me.*

(beat)

*When your dad's world famous,
there's a lot of rumors.*

The group whisper to each other in SLO MO.

INT. SCHOOL CLASSROOM - LATER

ERICA WILLIAMS (45) - the teacher - stalks the class, book in hand. Bright red lipstick. Unisex glasses.

MS. WILLIAMS

So who wants to talk about the
moral theme of *Great Expectations*?

Austin sits at his desk, distracted, watching Maryam doodle at her desk a few rows up.

AUSTIN (V.O.)

*Maryam and I have known each other
since we were in diapers. I think
it was third grade when I sabotaged
her science fair project. I just
wanted to win. I didn't. But
neither did she. I was just
jealous.*

(beat)

She was always so smart.

CLOSE ON her doodles. BAFFLING MATHEMATICAL FORMULAS.

AUSTIN (V.O.)

*Now I realize that amazing brain
has discovered something BIG. And I
need to know what it-- hold on.*

Ms. Williams is right in front of him.

MS. WILLIAMS

Austin? Do you have an answer?

Austin blushes.

AUSTIN
--Answer for *what*?

The class <SNICKERS>.

Ms. Williams closes the book she's holding. She takes a moment. Then:

MS. WILLIAMS
I knew your dad.

The whole class goes quiet. Someone <DROPS A PEN>.

MS. WILLIAMS (CONT'D)
We were in the same band. Diamond
Fist. He got famous, I got fired.

ON Austin, looking really confused - *where is this going?*

MS. WILLIAMS (CONT'D)
My point is, I miss him, too. But
life... It goes on. We can't waste
it. Not even one second. Trust me
on this one, okay?
(beat)
Anyone else? *Great Expectations?*
Moral theme?

Maryam raises her hand, still doodling.

MS. WILLIAMS (CONT'D)
Maryam?

MARYAM
Affection, loyalty, and conscience
are more important than social
advancement, wealth, and class.

Ms. Williams is impressed, looks back at Austin, wagging her eyebrows.

MS. WILLIAMS
Pay attention. Or life just might
pass you by.

Austin is even more frustrated now.

SMASH TO:

EXT. NONDESCRIPT WAREHOUSE - NIGHT

Maryam, hidden under a huge sweater, hood up, slinging her ever-present backpack, approaches a chain link fence.

RACK FOCUS TO a RED SIGN that reads:

'RESTRICTED AREA - NO TRESPASSING'

She <CLIMBS> THE FENCE, using a furniture blanket from her bag to cloak the barbed wire along the top.

She rolls over the top of the fence-- dropping to the other side with a sneaker on gravel <CRUNCH>.

--REVEAL AUSTIN, watching from the bushes--

His drone rises with a <QUIET HUM>, takes off.

He follows her with his PHONE SCREEN to the closest door.

She uses a KEYCARD to enter--

--Austin's drone continues, FOLLOWING HER THROUGH WINDOWS--

...down long corridors...

Until she disappears from view.

AUSTIN

Shit.

He keeps <BUZZING> the drone around, in the hopes of picking her up somewhere else.

Nothing.

He returns the drone to his hand... and waits. Restlessly.

INT. NONDESCRIPT WAREHOUSE - SAME TIME

INSIDE -- Maryam uses a DIY ELECTRONIC SCRAMBLER to turn off all the cameras. She looks up at the nearest camera, then has the faith to step out in front of it.

She heads off to a wing, consulting BLUEPRINTS from her backpack. It looks like a familiar routine.

We FOLLOW her feet down a few more corridors, to a STORAGE ROOM, where she uses the keycard again.

SEARCH ALONG SHELVES. Maryam consults an INVENTORY PRINT OUT, hands trembling slightly.

UP, DOWN, SIDE TO SIDE, SHELF AFTER SHELF-- until, she finds it: a GLASS ORB with intricate INNER CIRCUITRY and PORTS.

She carefully wraps it in a T-shirt, puts it gingerly in her backpack, then heads out.

FLIP TO:

EXT. NONDESCRIPT WAREHOUSE / TOWN, VARIOUS - MOMENTS LATER

Maryam rolls over the fence again--

This time, headlights LIGHT HER UP.

It's a COP CAR. She's busted.

On cue, Austin comes out of nowhere, LANDING ON THE HOOD OF THE CAR with his bike-- <CRA--ACK!>

He pedals off the car to skid on the ground--

Shooting off in another direction--

The car immediately chases after him, <COUGHING GRAVEL>.

Maryam looks confused for a moment, then takes the opportunity to sprint off the other way, into the night.

BACK TO the bike and car chase. It gets intense.

In a SERIES OF SPLIT SCREENS in varying comic book style patterns we see that Austin knows every nook, cranny and back alley in town.

THE SHOTS CONTINUE - as Austin constantly evades capture.

EXT. BRIDGE - MOMENTS LATER

Austin slips under a bridge with practiced ease. A frog <RIBBITS>.

The cop car goes by over top.

Slowly. Then, <CRICKETS>.

Austin cautiously peers up - the coast is clear.

Austin slips out of his hiding spot and pedals off home.

END OF ACT ONE

ACT TWO

INT./EXT. AUSTIN'S HOUSE - THE NEXT DAY

CLOSE ON a bowl of cereal, a couple colorful pieces floating in glistening milk.

Austin, wearing a Nirvana T-shirt, watches Maryam pass his house. He smiles, less in a rush this time.

He pours the rest of the milk down the sink.

He gives his mom Sarah - doing a warrior pose in the living room in expensive garb - a quick peck on the cheek.

JUMP CUT: to him walking confidently a few feet behind Maryam. She notices.

He enjoys the uncomfortable silence.

AUSTIN

You're welcome, by the way.

She stops, eyes closed. Super annoyed. She turns.

MARYAM

WHAT DO YOU WANT?

(beat)

You ignore me for like, 6 years, then... then *this*?

(beat)

Go back to leaving me alone!

She walks off again, a bit half heartedly. He catches up, casually.

AUSTIN

I lied.

She looks back at him. *What?*

AUSTIN (CONT'D)

I do know what you're up to. Not exactly, but...

(beat)

I want to be a part of it.

(beat)

You make objects disappear... right? But not like a magic trick. For *real*.

She smiles condescendingly.

MARYAM

Oh, it's much bigger than that.

He almost grabs her in his excitement.

AUSTIN

It's world changing though, right?
Like the first personal computer. I
feel that. So what does it do?

She gets in his face.

MARYAM

You don't get it. I'd NEVER share
anything that belongs to me with
you.

(beat)

Find out when the rest of the world
does.

She goes to walk away but he pulls out his phone--

And presses play. The <DRILLING> sound. She pales. Stops.

She glances at his PHONE SCREEN as he holds it up, sees
herself experimenting with the ring in her shed.

They face off for a couple of beats--

--then she snatches the phone and SMASHES it on the pavement.

AUSTIN

Hey! What the hell--?

She strides off with defiance. He picks it up, completely
incredulous, catching up with her.

AUSTIN (CONT'D)

Yo. Bruh. It's in the cloud. And
even you can't destroy that.

(beat)

But you do owe me a new phone.

MARYAM

(SCOFFS)

A few beats go by as they walk in silence. Then:

MARYAM (CONT'D)

Meet me after school. At the shed.

She raises her eyebrows sternly, then power walks ahead.

MARYAM (CONT'D)
And bring your drone!

Austin lets a victory smile spread across his face. *YES!*

SMASH CUT TO:

INT. MARYAM'S SHED - AFTER SCHOOL

Austin <KNOCKS> on the door. He has Timbits.

Maryam opens the door, looks him up and down.

MARYAM
Oh my god... not those again.

He eats one.

AUSTIN
(mouth full again)
Does that mean you don't want one?

Austin looks at a poster of Greta Thunberg on the wall. He offers her the Timbit.

AUSTIN (CONT'D)
Greta? Timbit?

He laughs. Maryam almost does, too.

But she goes right back to what she was doing, looking at a MATRIX OF VECTORS on a COMPUTER, connected to the glass orb, attached to the giant metal ring.

AUSTIN (CONT'D)
Why are we enemies?

She doesn't even look at him.

AUSTIN (CONT'D)
Still judging me for what I did in
third grade?

MARYAM
Everything we do by third grade is
who we really are. So... yeah.

Austin stands in front of the metal ring, then backs up cautiously, remembering what it does.

AUSTIN
What is this thing?

MARYAM

A time machine.

AUSTIN

Yeah, right.

(beat)

Wait. Seriously?

MARYAM

My grandfather smuggled blueprints for it out of Iraq in the 80's. He built it in this shed.

AUSTIN

How is it a *time machine*?

MARYAM

Not sure, yet. It broke after my grandpa died. It's taken me three years to fix it. My mom works at that secret military base in town, so I get parts from there.

AUSTIN

That *warehouse*? It's a *military base*?

She nods. He's having trouble keeping up with all the processing his brain is suddenly having to do.

AUSTIN (CONT'D)

But... still. How is it a time machine?

MARYAM

When I put something though it... like this disgusting sour cream donut...

She picks up a donut and throws it through the 'hole'--

MARYAM (CONT'D)

It ends up in another time.

AUSTIN

What time?

MARYAM

When it officially works, I hope to find out.

AUSTIN

So what do you need my drone for?

MARYAM

We don't need to fly it in. But I was thinking we could put it on the end of a broom or something... try to see what's on the other side.

Austin takes the drone, TURNS IT ON.

Maryam takes it, tapes it with duct tape to the end of a longer HOCKEY STICK she finds next to a shorter BROOM.

She SYNCs the drone to her computer, then shoves it through the centre of the ring. It DISAPPEARS up to half the stick.

They get an IMAGE ON THE COMPUTER right away.

It's deceiving -- because it's the shed.

But, as Maryam moves it around, the shed is *different*.

AUSTIN

WHOA.

The poster of Greta Thunberg is now a poster of a scientist.

AUSTIN (CONT'D)

Who's that?

MARYAM

Abdul Jabbar Abdullah.

(beat)

Basically Iraq's Einstein.

(looks at Austin)

My grandfather's idol.

Maryam keeps moving the camera.

They spot a CALENDAR ON THE WALL.

AUSTIN

Is that seriously a calendar?

Back to the IMAGE -- Maryam pushes the camera CLOSER.

The calendar has X's marking off days. The day today is:

June 12... 1993.

AUSTIN (CONT'D)

1993? That's like... 30 years ago.

You're screwing with me, right?

MARYAM

Why would I?

AUSTIN
I'll find out for myself.

He goes to step in.

MARYAM
Wait, what? No! What the hell,
dude?

Maryam looks frightened as his impulsiveness.

MARYAM (CONT'D)
We have to do more tests. I don't
know if it's safe. The oscillator
stabilizes electronics, as we just
found out. But living material?
We're much more complex.

AUSTIN
If this is 1993, my dad is... the
same age as me... alive... he could
be right there, right next door!

Austin's eyes keep widening with realization. Maryam looks
more and more worried.

MARYAM
Tests. Plants. Animals. Then us.
Got it?

AUSTIN
Where's a plant? Let's do this.

MARYAM
You don't rush through a hole in
the space time continuum.
(beat)
I take it science fiction is not an
very important element in your
life?

AUSTIN
Whatevs. Let me be the guinea pig.
You don't understand, I don't even
care what happens.

MARYAM
Yeah, that's what worries me.
That's not how scientists roll.

AUSTIN
I'm not a scientist.

She gives him a look like '*I know*'.

Austin drops his head sadly, exuberance gone.

AUSTIN (CONT'D)
I just, really want to see my dad
again.

Austin surprises himself by getting choked up. He turns away.

Maryam betrays a new expression, too. She's touched. She puts
a hand on his shoulder.

MARYAM
Be patient. We'll see what we can
do. *But no promises...*

AUSTIN
No promises.

He looks up at her hopefully, a glint in his eye.

DISSOLVE TO:

INT. AUSTIN'S BEDROOM - MORNING

Austin watches the shed out his window. Pure focus.

Something catches his attention. It's the shed door opening.

Maryam comes out, looking like she's worked on the machine
all night.

She locks the door. She looks up to Austin's bedroom window.

--He drops down fast.

He peeks up... as she puts a key in a bird feeder, then heads
into her house.

Austin's eyes narrow. Now's his chance.

He does up the fly on his jeans and heads out.

EXT./INT. MARYAM'S SHED - MOMENTS LATER

Austin, ninja-like, takes the key from the bird feeder and
<UNLOCKS> the door. He puts the key back. Heads in.

INSIDE: the machine <HUMS>. He takes a few <DEEP BREATHS>.

Now that he's here, he's nervous.

INT. MARYAM'S KITCHEN - SAME TIME

Maryam walks in. Her mom, AIDA (45), and her grandma, FARRAH (76), in matching HIJABS, make breakfast together, <CHATTING IN ARABIC>. Farrah has one distinctive, discolored eye.

Maryam wears a Marvin the Martian T-shirt, grey sweats, having hastily changed and roughly brushed her hair.

Her mom notices the T-shirt.

AIDA
Where did you get that?

MARYAM
Value Village.
(beat)
Like it?

Maryam's mom and grandmother take a long look at it.

FARRAH / AIDA
No.

Maryam shrugs. Unfazed.

INT. MARYAM'S SHED - SAME TIME

Austin puts his hand through the giant metal ring carefully, then fast.

His hand DISAPPEARS.

He clamps the other hand over his mouth.

He pulls his hand out. Wriggles his fingers. He's okay.

He puts in his WHOLE ARM THIS TIME.

AUSTIN
(GASPS)

He bites his other hand to stop from completely losing his mind.

He puts A FOOT IN, eyes closed. Then, A LEG.

INT. MARYAM'S KITCHEN - SAME TIME

Maryam sits down at the kitchen nook and drinks a tall GLASS OF JUICE. She watches her mom and grandma cook.

MARYAM

When 'Jaddi' had a heart attack-

Farrah reacts like she's just had a static shock. Maryam notices but continues anyway.

MARYAM (CONT'D)

Was it because the machine that he was working on got damaged?

Silence.

Aida looks at her mom. They both end up not saying anything.

MARYAM (CONT'D)

I've always wanted to know.

(beat)

I think I have a right to know.

Farrah rinses her hands, dries them, glares.

FARRAH

I destroyed the devil's toy.

(beat)

That's all you need to know.

MARYAM

See, I never even knew that - that was you? Is that why he had the heart attack?

Farrah leaves the room in a huff. Aida looks at Maryam, disappointed.

AIDA

Sunflower. Why do you have to bring that up?

MARYAM

It's MY family history.

(beat)

I'm not a child anymore.

Aida plays with her hair.

AIDA

Oh, but you are, my dear. And that's okay. Enjoy your childhood. Time is so fleeting.

Maryam jerks her head away from the touch.

Now she's the one to leave in a huff, toward the back door.

Aida is left to look sadly out the window.

INT. MARYAM'S SHED - SAME TIME

Austin hears the <SOUNDS> of Maryam approach.

He glances at his leg that's all the way in the ring now.

He hastily steps his WHOLE BODY RIGHT THROUGH.

EXT. MARYAM'S SHED - SAME TIME

Maryam grabs the key from the bird feeder, goes to unlock the door but... it's already unlocked.

She opens the door. Steps in.

Looks at the <HUMMING> machine, looks back at the door that was unlocked.

Looks down.

Sees fresh, morning dew, wet SHOE PRINTS on the CEMENT FLOOR.

Maryam stands there, considering all of her options. She frets, super stressed by this development.

She hustles to turn on the drone, shoves the hockey stick through the portal, looks at the image on her computer screen.

ON SCREEN: she sees Austin in the shed, looking around, his back to the emerging camera. He steps outside the shed.

MARYAM
<ANGRY SHOUT>

She doesn't hesitate once she decides what to do.

She jumps right into the ring and DISAPPEARS, like slipping into invisible liquid.

END OF ACT TWO

ACT THREE

INT./EXT. MARYAM'S SHED - AUSTIN'S BACKYARD - 1993

CLOSE ON PORTAL.

All is quiet.

TITLE CARD: A FEW MOMENTS EARLIER

Austin steps out and promptly slips on the donut on the floor.

AUSTIN

Whoa!

He lands hard, looking at the donut.

There it is. Sour cream glazed.

He gets to his feet quickly, looking around like a wild animal. He sees the poster of the Iraqi scientist.

He sees the calendar, now marked June 13, 1993. He touches it to make sure it's real.

Sees the machine -- everything else in the room by comparison is quite bare. He makes his way to the door.

Opens it.

Peeks out.

All the vegetation in the backyard is shorter. Trimmer.

He spots the fence. On the other side is his house.

He jumps behind a tree as he hears the back door to Maryam's house <SQUEAK OPEN>.

He peeks out -- and sees MUHAMMAD BAHAR (47) walk to the shed.

He jumps over the fence into his own backyard as soon as the man saunters inside the shed.

Austin looks around, sees fresh paint on his house, sees a much younger and shorter tree in the front yard.

INT. MARYAM'S SHED - SAME TIME

Maryam steps out of the ring, as if materializing out of nowhere.

And... she is suddenly face to face with her grandfather.

A moment passes...

As they both try to register what they're looking at.

MARYAM

Jaddi?

His face pales, he tries to speak but his mouth is dry.

He clutches his heart instead, and keels right over.

ON Maryam. Her usually stoic expression melts. Her eyes widen in horror.

MARYAM (CONT'D)

-Jaddi!

She tries to catch him before he crashes to the floor.

MARYAM (CONT'D)

Hold on, hold on! Take deep breaths.

The shed door opens and AIDA (AT 15) enters with a MUG OF COFFEE. She sees Maryam and her dad struggling.

She drops the coffee to the floor beside the donut - <SMASH!>

AIDA

What's going on here? (to Maryam)
WHO ARE YOU?

Maryam looks up and has to stutter step over the moments where her brain almost melts. She looks at her mom, now a teenager. She snaps out of it:

MARYAM

He's having a heart attack. You need to call an ambulance.

FARRAH (AT 46) rushes in, having heard her daughter yell out.

FARRAH

(to Aida)
Call the police! And YOU (to Maryam) Don't move!

Farrah raises a KITCHEN KNIFE. Aida runs out the door.

EXT. AUSTIN'S BACKYARD - SAME TIME

Austin looks through the fence, trying to see what's happening, helplessly frantic as he hears all the commotion.

INT. MARYAM'S SHED - SAME TIME

Farrah is in ferocious mode. She holds the knife menacingly.

MARYAM

Please. You have to believe me. I'm
your grand daughter.

(pointing to the portal)

It works, I just came through.

Farrah glares at the portal and back to Maryam.

FARRAH

I should cut you like a fish.

Muhammad lets out a kind of <DEATH RATTLE> and stiffens.
Farrah notices, her face softening.

She crouches down to cradle him and gently pats his cheek.

FARRAH (CONT'D)

Muhammad. My love. No no no no no-

MARYAM

-He needs aspirin. It's a heart
attack. There's still time.

Maryam tries to get close. Farrah holds the knife up again.

FARRAH

I'll kill you if you touch him!

<SIRENS>. Maryam peeks out the open door, sees an AMBULANCE
arrive.

AIDA (OUTSIDE)

In here!

The door BURSTS OPEN and TWO EMT'S rush in.

Aida runs in behind them.

The EMT's check out Muhammad.

EMT

Sir, can you hear me?

EMT #2

Can't get a heartbeat. Paddles!

As the EMT's set their life saving apparatus up, Farrah looks at the machine furiously, knowing somehow it's to blame for everything. She seethes.

FARRAH

I told him his obsession would come
to no good!

Maryam, meanwhile, is frozen. She looks at the portal as if considering jumping through it, but everyone is in the way.

EXT. AUSTIN'S BACKYARD - SAME TIME

Austin's eyes get wider and wider as he watches the shed--

EMT (FROM INSIDE SHED)

Clear!

--A COP CAR pulls up--

BRYAN WILLIAMS (AT 44) steps out, rushes into the shed. (We notice there's no scar on his younger face.)

INT./EXT. MARYAM'S SHED - SAME TIME

Aida kneels with the EMT's, looking sadly at her her dad.

AIDA

Stay with us. You're going to be
okay.

The cop struts in -- and Farrah points right at Maryam with the knife. It gleams.

FARRAH

She was trying to rob my husband.
He tried to fight her off! And--

MARYAM

What? That's not what happened.

Bryan grabs Maryam by the arm.

BRYAN WILLIAMS

Let's take a trip downtown.

MARYAM

You can't arrest me.

BRYAN WILLIAMS

I can do whatever I want. Let's go.

Maryam's face hardens but she sees so few options at this point. She knows how bad it all looks.

Bryan puts her in handcuffs with a well practiced <CLICK!>.

Maryam jerks angrily but knows she's been bested for now.

EXT. AUSTIN'S BACKYARD - MOMENTS LATER

Austin sees a stretcher emerge with Muhammad on it, carried by the EMT's.

EMT

(to Farrah and Aida)

Are you coming with us?

Farrah and Aida nod and get on board the ambulance -- just before the back doors <SLAM SHUT>.

Maryam comes out of the shed--

Austin has a moment of relief.

Then he sees she's in handcuffs -- being escorted to the cop car by Officer Williams.

Maryam turns and actually spots Austin looking through a crack in the fence--

She gives him a look like: help me.

The two vehicles <START UP> and drive down the drive way.

Austin spots a BIKE leaning against the WALL OF HIS HOUSE - the same bike he rides in the present day, now brand new.

Approaching it, Austin looks through the window above it.

INSIDE: a McDonalds COMMERCIAL PLAYS on TV, one from 1993. In it, Ronald McD stands in front of a WILD CONTRAPTION.

BIRDIE THE EARLY BIRD (ON TV, HEARD THROUGH WINDOW)

Whatcha building there, Ronald?

RONALD (ON TV, HEARD THROUGH WINDOW)

It's a magic *time machine*!

Austin lowers himself as he sees someone previously unseen get up off the couch and turn his way.

He peeks up to see VIN STARK (AT 15) walk toward the kitchen in a MOTLEY CRUE (DR. FEELGOOD) T-SHIRT and jeans.

In the BG, *The Amazing Live Sea-Monkeys* <PLAYS> on TV.

Vin grabs a BOX OF TIMBITS off the counter, then freezes.

He notices Austin.

They lock eyes.

A profound beat passes as they both feel the world tilt.

Austin snaps out of it and seizes the bike, hopping on and pedaling off awkwardly.

Vin snaps out of it - in a flash he's outside, back door <SLAMMING>, as he chases after Austin.

VIN

HEY!

He chases Austin on foot as far as he can, out onto the street.

VIN (CONT'D)

Hey! Come back!

(running out of breath)

THAT'S MY BIKE!

Vin realizes he can't keep up. He slows down, <COUGHING> up a loogie, watching Austin disappear down the street.

VIN (CONT'D)

Son of a bitch.

EXT. QUEEN STREET, PORT HOPE - MOMENTS LATER

Austin follows the police car, trying to catch up, seeing Maryam in the back.

He's deliriously distracted by everything around him.

He passes a FUDDRUCKERS RESTAURANT -- huge SLABS OF MEAT hanging in the front window -- he does a double take.

The other side of the street: a BLOCKBUSTER VIDEO STORE.

The Capitol Theatre. ON THE MARQUEE: *Jurassic Park*.

A JEEP GRAND CHEROKEE passes as Austin steers out of the way.

The DRIVER, wet looking hair, fake tanned skin, <CRANKS>
"Hard to Handle", by the Black Crowes on the vehicle's radio.

ON RADIO (SINGING)
*Hey little thing lemme light your
candle cuz mama I'm sure hard to
handle now-*

A FORD FESTIVA passes the other way, <BLARING> the Snap's
"The Power".

ON OTHER RADIO (SINGING)
I GOT THE POWER!

Austin sees TEENS on the sidewalk, dressed in plaid, babydoll
dresses, all with big, blow dried hair.

Austin pedals past them -- passes the town square (now with
no Vin Stark statue). He pedals faster.

CLOSE - Faster.

CLOSER - Even *faster*.

EXT. EDGE OF TOWN - A MINUTE LATER

Austin follows the car out of town, sweating, past a SIGN:

"THE LITTLE TOWN WITH THE BIG WELCOME"

He looks back and forth with confusion, obviously wondering
why the cop car is heading out of town.

AUSTIN
Where's he taking her? What the
hell?

He slows down -- as the car pulls over just ahead.

Austin stops, drops his bike, staying low, out of view.

He sees the cop get out -- and <OPEN> the back door.

From his body language he's obviously telling Maryam to get
out but Austin can't hear him. When she doesn't, the cop
pulls her out by her hair.

MARYAM
<DISTANT SCREAM>

Austin's mouth drops.

AUSTIN

Oh my God.

Looks at her lying there, still cuffed. He says something to her that Austin can't hear.

The cop waits a beat for her to get up. When she still doesn't he abruptly drags her off the road, into the forest.

MARYAM

<SCREAMS>

Austin's eyes widen and he moves toward them fast--

--The cop drags Maryam farther into the deep woods.

MARYAM (CONT'D)

Let me go!

The cop stops--

--looking around guiltily, checking to see if anyone could possibly be around--

Just as Austin hides behind a tree... knowing something is very wrong, about to get worse.

Austin steps from tree to tree -- until he's well behind the cop's sight line.

He picks up the biggest ROCK he can get his hand around.

Austin peeks, moves, quietly, swiftly.

Closer.

Closer.

We FOLLOW from behind, the rock is clutched very purposely behind Austin's back -- Austin steps on a branch--

It <CRACKS>. The cop turns-- just as Austin is forced to quicken his pace, and fully descend on him--

Austin RAISES THE ROCK -- he BRINGS IT DOWN right on the cop's face with a <TEARING, HORRIBLE CRUNCH> just as we

SMASH CUT TO
BLACK.

END OF EPISODE

