

(Printed with the demonstration version of Fade In)

"CRIME TRAVELERS"

Pilot of

"THE TIME TRAVELING FILMMAKERS"

Ep. 1

Written by

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Draft

Contact

(Printed with the demonstration version of Fade In)

EXT. TIME/UNIVERSAL - CONGLOMERATE STUDIOS - DAY - FLASHBACK

Black and white - like old news reel footage.

FLEISCHER FINNEAS, (40's) Clean cut, looking reminiscent of a 60's television host or similar media figure. Has kind of a Howard Hughes/Walt Disney type vibe to his appearance and personality.

He's standing in a front of a crowd of people unveiling the newly redesigned, interactive theme park.

FLEISCHER

Today we celebrate the merging of Time Warner with NBC Universal by unveiling our newly improved theme park attractions! Take a journey through an alternate history of Hollywood with the new Universal Time Expedition!

Fleischer unveils the TIME TRAVELING PORTALS for the crowds of theme park goers.

Superimpose: **3000, NEW LOS ANGELES, CA**

CUT TO:

EXT. TIME/UNIVERSAL - CONGLOMERATE STUDIOS - DAY

The theme park is shown to have a variety of time travel based rides that allow DIFFERENT GROUPS OF PEOPLE to go on different tours throughout Hollywood history, that allows them to see alternate takes on things.

Each attraction is entered through by its own portal that lines of people are walking through. All signifying different films and different periods of film.

One of the time traveling portals lines is "THE YEAR OF 1939 in FILM!"

A group of COLLEGE AGE PEOPLE walk through it and are followed in by Fleischer, who's guiding the documentary crew and they are following him through the theme park.

CUT TO:

INT. PORTAL - SET OF CASABLANCA - 1939 - FLASHBACK - DAY

The group and the documentary crew have been transported back to 1939 where they are witnessing a behind the scenes falling out with HUMPHREY BOGART and the PRODUCERS OF CASABLANCA.

BOGEY

These are the worst conditions I've ever filmed under. It's as if they were writing the script as they're going along.

ASSISTANT

Actually, Mr. Bogart, they have been rewriting the script this entire time.

BOGEY

Ridiculous.

One of the college age attendees has replaced the assistant in the historical set piece.

We see the scenario play out and Humphrey Bogart is seemingly talked into coming back to set as the the group of theme park goers and the documentary crew teleport through another portal.

INT. PORTAL - SET OF CASINO - 1995 - FLASHBACK - DAY

Fleischer talks to the camera.

FLEISCHER

Experience inserting yourself into famous scenes throughout film history...

The scene where SHARON STONE is introduced at the craps table.

One of the guests is in the place of the character that was Sharon Stone's date in film, replacing the actor in the original scene

We see the scene play out as it did in the original film.

Fleischer talks into the camera towards the audience, with the backdrop of the interior of the casino around him.

FLEISCHER (cont'd)

It has long been my vision that not only could people one day experience recreating their favorite films but that we would also inspire the masses into believing what this technology is really capable of.

As he talks to the audience it feels reminiscent of Goodfellas and Wolf of Wall Street, when the main character breaks the fourth wall.

FLEISCHER (cont'd)

My whole life's work has lead to the unveiling of this technology to the public. It is a joy to finally be able to see the masses be revealed my great vision. Not only do I want to tie time travel to filmmaking, it is also to create social revolution and recreate some of the more dismal aspects of reality that have been hampered by the tragedies of war, political unrest, terrorism, poverty, diseases, racism, xenophobia, etc. The goal is that through the social utility of film we not only influence art and change the filmmaking world, we also ideally are driving culture to a more enlightened, egalitarian society at large.

The documentary crew then leaves the 1995 film, Casino.

CUT TO:

EXT. TIME/UNIVERSAL CONGLOMERATE STUDIOS - DAY - PRESENT DAY

Superimpose: **3069**

69 Years Later

We see the same back lot of the joint Universal and Time Warner properties, now abandoned.

Desolate, dystopian and visually oppressive to some extent. The colorful film related attractions and time traveling portals have become dilapidated and appear to no longer function properly.

All the areas that we just saw populated with lines and crowds have become a depressing hallow remains of a theme park.

INT. LABORATORY - UNDERGROUND - DAY

We are lead down an opening in the old studio sound stages and end up going underground into the laboratory where there is a bunch of technology related to time travel.

ERIK MANNIX, 60's and STANLEY STROTHERS, 28 in the underground lab, have out BLUE PRINTS.

ERIK

These plans are perfect. The heist can't go wrong.

STANLEY

I'll call the rest of the team. Make sure everyone's coordinated in their place.

Stanley uses a FUTURISTIC CELLPHONE.

Suddenly a 3D hologram of GRACIE MAE, 20s another member of the group.

STANLEY (cont'd)

Gracie, whats your current eta at the Time Conglomerate headquarters in down town?

GRACIE

(hologram)

We just got here. The situation is calm at the moment.

CUT TO:

INT. CONGLOMERATE STUDIO'S - CURRENT HQ - DAY

Across town at the new location for conglomerate studios, DT, the hustle of the workday is underway at this company of time traveling technology.

FRANCES FINNEAS, 30's enters the room. She is surrounded by DESPERATE ASSISTANTS.

FRANCES

I can't believe this shit? You're saying our security has been breached? Who allowed this oversight?

One of her lackeys is a CHISELED SCIENTIST.

CHISELED SCIENTIST

Mrs. Finneas, we have reason to suspect that they have taken advantage of the exhaust port loophole.

FRANCES

The exhaust port loophole?

CHISELED SCIENTIST

Yes, our base has an exhaust port which when hit destabilizes our entire security system and makes a break in essentially impossible to counter or predict where entry could be.

FRANCES

Why would we have that exhaust port?

CHISELED SCIENTIST

Your grandfather included it in the original design as a star wars reference.

FRANCES

I don't get it. Just tell me what we can do to catch them before they manage to break in.

CHISELED SCIENTIST

I'm afraid once they've destroyed the exhaust point that will be impossible.

CUT TO:

INT/EXT. CONGLOMERATE STUDIO'S - WAREHOUSE

A HUGE EXPLOSION

The Exhaust Port has been detonated.

Gracie Mae and the group she's leading teleport with their portal technology into the conglomerate studios building. They have convened on the studios warehouse of equipment.

The end up in a room full of film equipment.

They proceed to rob the warehouse of its contents. Gathering up all the film equipment.

Sending it through portals.

CUT TO:

INT./EXT. CONGLOMERATE STUDIO'S - CURRENT HQ

Frances and her scientist lackeys watch on a 3D projection of the burglary taking place.

FRANCES

Get to the warehouse with the film equipment! Now!

A group of SECURITY GUARDS, teleport into the warehouse where the film equipment is stored.

CUT TO:

INT. LABORATORY - UNDERGROUND - CONTINUOUS

Erik Mannix and Stanley Strothers are going over the plans in detail for the heist.

ERIK

... and by the time they have discovered what we've done-

CUT TO:

INT./EXT. CONGLOMERATE STUDIO'S - WAREHOUSE - CONTINUOUS

The guards teleport into the warehouse which has been completely vacated and all the film equipment has been taken.

Some of The guards frustrated are seen throwing tantrums while others look scared for their lives.

They teleport to ANOTHER WAREHOUSE.

CUT TO:

INT. LABORATORY - UNDERGROUND - CONTINUOUS

Erik and Stanley are still discussing the plans.

ERIK

They'll know it was done using time travel-

CUT TO:

INT./EXT. CONGLOMERATE STUDIO'S - CONTINUOUS

The security have teleported through the portal to another warehouse in the studio headquarters. This time it is far more technical and appears to be for containing more advanced technology but this warehouse has clearly been ransacked as well.

One of the securities communicators BLINKS rapidly. Frances Finneas suddenly appears projected before them.

FRANCES

Whats the situation?

SECURITY

The situation is critical. All of our companies original line of time travel devices has been lifted. Some of our designs for developing time travel projects are now missing as well.

Frances lets out a furious scream.

CUT TO:

INT./EXT. CONGLOMERATE STUDIO'S - CURRENT HQ

Frances and her scientist lackeys are still all convened in the headquarters offices.

AGENT

Okay, so our devices have been taken. Significantly lowering the companies stock.

FRANCES

We have to find these thieves and the devices. I know exactly who I suspect they are too. It's Erik Mannix and the other disaffected employees.

INT. LABORATORY - UNDERGROUND - DAY

Gracie Mae, BARNEY, FRIJA and the rest of the crew of robbers, teleport back into the laboratory with Erik and Stanley. Gracie opens up a portal and the lab is suddenly filled with film equipment as well as the time machines.

GRACIE

Well, the heist has been pulled. We left with the entire contents of their inventory.

STANLEY

Seems pretty successful then. The plans to realize Fleischer Finneas dreams can finally begin.

Erik pulls out another device and projects a hologram image of Fleischer pops out.

FLEISCHER (O.C.)

Excellent job, Erik Mannix. You've learned a lot from me after all. One day in the future you'll be able to continue my work. My family clearly has lost sight of my initial vision to better the world by creating films in the past that shape culture towards a more egalitarian society. These memoir I'm leaving you, Erik are the guiding force for how to save the future moving forward.

The prerecorded hologram of Fleischer keeps revealing things to the group.

FLEISCHER

I have listed all of my planned excursions throughout film history. I clearly wont live to see it through as the list is near infinite and I even had my thoughts augmented into an A.I that could continue to deliberate thoughts of mine even when I'm indisposed.

CUT TO:

EXT. VASQUEZ ROCKS, CA - 1967 - DAY - FLASHBACK

The filming of *Star Trek* episode "*THE ARENA*" is taking place.

Fleischer inserts himself into the middle of the location while the filming is taking place, same way as he did earlier when he was still alive.

Fleischer's hologram has transported Erik Mannix and the crew back in time with him to the location of the episode of *Star Trek*.

FLEISCHER

Much like the future of Star Trek that Gene Roddenberry has proposed as our potential outcome. The implementation of my ideas has lead to great improvements throughout society. This is undeniable. There are however some amount of failures and oversights. Things I didn't quite get to or at the time overlooked completely, but had the time to come up with the idea for which to implement before my passing.

The fight scene with William Shatner as Captain Kirk versus the alien, Gorn is being filmed in the background while Fleischer continues to break the fourth wall by talking to the audience as well as his proteges, who he has left the message to.

FLEISCHER (cont'd)

For now we live in this star trek utopia. I don't know for sure what you will be dealing with at this time. I hope very much the same.

The group all look darkly amused by such suggestions. Obviously times have gotten worse.

FLEISCHER (cont'd)

One of my first suggestions I never quite got off the ground would be to alter history to where it would prolong the original Star Trek series so it was not cancelled during its initial run.

Fleischer teleport them to another time period.

CUT TO:

EXT. NEW YORK CITY - NIGHT - 1977 - FLASHBACK

We're now transported to the dirty city streets of New York in the mid/late 70s.

The time traveling crew see a young man, MICHAEL USLAN, 20's sitting inside a coffee shop. Looking disappointed.

FLEISCHER

This is Michael Uslan. He's just failed to pitch his version of a batman film after acquiring the rights to DC comics. At this time no one is interested in his vision for the character. It takes about another decade before Tim Burton would be attached to direct. One of my first plans is to change that so we got to that level sooner with the character.

Fleischer's hologram then disappears for now.

Stanley, Erik, Barney and Gracie enter the cafe.

INT. CAFE - NIGHT - CONTINUOUS

Gracie, Erik, Stanley and Barney have changed there futuristic clothes to look more like plain clothes from the 70's.

MICHAEL

Who are you people? Are you hear to hurt me? I've had a rough night. Guess I have a death wish hanging out this late on the lower east side.

GRACIE

We know who you are, Michael Uslan.

Michael reacts tensely.

ERIK

What my associate, Gracie is trying to say, Michael, is we've heard about your recent lack of good luck with your pitches.

MICHAEL

Oh, remarkable that word has spread so quickly. Do you three work in the film industry?

ERIK

Yes, exactly. Uh, I'm a producer. Stanley here is a director and Gracie is a screenwriter and actress.

GRACIE

Stunt coordinator too.

MICHAEL

Stunt coordinator. That's great. I guess it was fate that I would be here at this hour.

The three of them sit down with Michael.

Beat.

INT. CAFE - NIGHT - CONTINUOUS

Sometime has passed. They've had several cups of coffee, now empty on the table

STANLEY

I like your concept for a darker take on Batman. Ideally who did you see writing the screenplay for this new rendition of the character?

MICHAEL

I've been trying to set up a meeting with Tom Manciwecz.

ERIK

Ah, the writer of the James Bond films.

GRACIE

That's a great choice. But I'm afraid we know how this turns out-

STANLEY

(laughs)

What she means is, we are interested in following your vision but we currently know more than you do, uh, about this industry.

ERIK

He's right, Michael. You're not experienced as a producer. Let us shepherd you.

MICHAEL

Things keep falling through. Every meeting. It's like no one is interested in this character any more. I know that Tom Mankiwicz is the next piece of the puzzle in moving this production along. I know it.

The four time travelers look at each other knowingly.

ERIK

I think if we went ahead and initiated this meeting with Mankiwicz earlier, this could change the outcome.

MICHAEL

What do you mean earlier? Earlier than what? Change what outcome?

GRACIE

Oh, it's an old industry expression, right, Erik? Despite it seeming like the perfect fit for your vision of this film, you have to accept that it may not work out that way. In this case we happen to know a few things that you don't about these different industry people and how they are going to react to what you're doing.

MICHAEL

I feel like I've been waiting for this moment to arrive. You said you're a screenwriter too. Is it perhaps that you want to have an input on the script creatively as well?

GRACIE

I think that could be a worthwhile endeavor. To combine Mankiwicz and I's writing talents.

Gracie looks at Erik, Stanley and Barney who either ignore her idea or don't seem particularly enthused.

ERIK

Yes. We'll get into contact with Mankiewicz agent. We should be able to get the ball rolling soon.

CUT TO:

INT. CONGLOMERATE STUDIO'S - CURRENT HQ - DAY

The corporation is having a meeting discussing what to do with the top people. A strange collection of elite characters. There 6 or 7 pale, (80 something year old) Villainous characters.

An ILLUMINATI OF SUPER VILLAINS.

They are contrasted with Frances, although super villain as well, looks young and vital as she is being judged for her inaction by this creepy tribunal.

One of them, who looks like a vampire from a Hammer movie in all, black speaks up.

LEADER #1

You have failed to avoid this most paradoxical matter, Frances Finneas.

FRANCES

Paradoxical? How so, master?

LEADER #2

It creates this circular reasoning. Them stealing the technology for time travel using the very technology that they've stolen to bring their plans to fruition.

LEADER #3

You do see how that creates a paradox, right?

FRANCES

Yes, but how are we we supposed to avoid that?

LEADER #1

We'll have to go back and catch them. Following them through time and bring them to justice.

FRANCES

(sighs)

I'll rally the universal time coordinators.

LEADER #2

Make sure they are armed with the time eviscerating device. You shall bring us nothing but fragments trapped in disparate times if you must. The only one who matters really is Erik Mannix. He is the figurehead of their little movement. Take him down and we eliminate the groups morale and thus the only thing keeping them together.

FRANCES

Yes, I see. A divide and conquer strategy. Quite brilliant, actually.

LEADER #1

You know better than to underestimate us, Frances. Now return to the headquarters, rally your Universal Time Coordinators and send them back in time on the and pursuit of these rogue time travelers.

FRANCES

Yes, master.

Frances is escorted out of the meeting room away from the terrifying, super villain like overlords.

CUT TO:

INT. CAFE - NIGHT - LATER

Michael and the traveling filmmakers are still gathered together. Several more empty coffee cups and plates of food on the table.

BARNEY

You do realize this sort of film requires an audience to be primed and mentally prepared?

MICHAEL

Well, yes of course. That's why I think using James Bond as a template for the film is ideal in getting across the point-

BARNEY

(Whispers to Stanley,
Erik and Gracie)

We should just tell him. Get him involved in a real way in reshaping the history of film. Enough of this Back to the Future bullshit.

ERIK

What do you have in mind?

MICHAEL

Oh, god what is this really all about? You're extraterrestrials or something aren't you?

(MORE)

MICHAEL (cont'd)

I didn't know this Batman stuff would be so important. Everyone always dismissed it as nonsense. I knew I was destined for something important.

Barney just smiles. He opens up a portal sending the whole group through it.

CUT TO:

INT. USS STAR SHIP ENTERPRISE - NIGHT - FUTURE

Michael, Erik, Stanley, Gracie and Barney have been entered the Enterprise.

QUENTIN TARANTINO is presiding over the ship as 'Q' from *Star Trek TNG* in a Star Fleet uniform.

Barney walks over to him and he immediately looks at him pitifully and dismissively. Shakes his head in disapproval.

SNAPS his fingers. All of them are now in Star Fleet uniforms.

Q

That's more like it. What you here for, 'Barn?

BARNEY

Q, this is Michael Uslan us. The young Michael Uslan, from like 1977. He's totally green and knows like nothing about what goes on.

Q

Oh my god. You guys are gonna try to reboot Batman in the past? That was one of the original ideas that the time traveling filmmakers conceived of! Of course! That's right, you guys possess the complete compendium of Fleischer Finneas concepts and plans.

MICHAEL

What the hell? So this is the future... Are you saying that I eventually succeed anyways at this?

STANLEY

Yes, you do. We're trying to make it happen sooner.

GRACIE

We think you're ready and it would only advance filmmaking in general.

Q

This is all great and exciting and fun and all but whats the fucking point, you guys? What's the goddamn point in coming here, right now, to talk to old 'Q'?

BARNEY

It occurred to me that this top secret bullshit and trying desperately to not radically change thing while simultaneously trying to do just very that, will ultimately water us down and undermine our message.

Q

I see. I see. But once again, what the fuck do you want me to do about that specifically, right here and now?

Barney pulls Michael forward before Q.

BARNEY

Well first of all, to give this brilliant, yet impressionable young producer a sense of the future and just how influential his Batman series really has been. Also, I don't know. Tell him who you are and about the future-

MICHAEL

So the future of Star Trek actually came to fruition?

Everyone laughs ecstatically, especially Q.

ERIK

Well, yes and no.

GRACIE

It did last for a time?

Q

(laughing manically)
Speak for yourselves. I get to live permanently in the Star Trek universe and exist as Q.

(MORE)

Q (cont'd)

Perhaps all of this is real in another dimension and this is just another expression of that.

STANLEY

Yes, we know. Look, I think Barney was just trying to find an understandable way of relating that we're time travelers and what the future is gonna be like for Michael. But we could really use your help, Q, if you'd want to come with and join us?

Q

Aw, geez. I'm honored, actually to hear you ask that. Honest.

Erik summons the digital Hologram of Fleischer Finneas.

Q looks excited to see his presence.

Q (cont'd)

Oh, Jesus Christ. The authentic, original recordings of Fleischer Finneas. I have only seen parts of these and they were bootlegs!

FLEISCHER

Q, Quentin. My guy. Tell him. Tell Michael how influential you were on me.

Fleischer takes them into another time zone, although a previously recorded one. Transports the whole group.

CUT TO:

INT. FUTURISTIC CINEMA - FLASHBACK - CONTINUOUS

Fleischer has transported a different, previous version of Quentin with him to his "future" which for the main group would be the past.

'Q', Stanley, Erik, Mannix, Gracie and Barney all watch the past event transpire.

QUENTIN

Whoa, where am I? What the fuck? Who are you, you Walt Disney fuck?

FLEISCHER

Quentin, your films have impacted me so much. Particularly *Inglorious Bastards*, *Django Unchained* and *Once Upon a Time in Hollywood* for their use of alternate history to tell stories of social justice for minorities, and other downtrodden people, killing Hitler and all that good stuff. Even *Kill Bill* was that for women, to some extent.

QUENTIN

What? Okay, thanks. What the fuck is going on? Where am I?

Fleischer opens up a portal and takes Quentin to the *Star Ship Enterprise*.

CUT TO:

INT. USS STAR SHIP ENTERPRISE - CONTINUOUS

FLEISCHER

I don't want to see you die Quentin. I always had a vision that you would have played 'Q' on a Star Trek series so I've come to bestow you with that reality and allow you to travel through time as I do. Experience recreating the Star Trek universe in perpetuity. It's sincerely much better than the reality that is going to take place soon in the very near and impending future.

QUENTIN

But what about my life here? I'm only like 70 something. I got back into filmmaking after a brief retirement. Why should I do that?

FLEISCHER

Because everything is about to go to shit and I'm trying to save you.

QUENTIN

So this is my "come with me if you want to live..." moment?

FLEISCHER

Yes.

QUENTIN

We'll I'm gonna at least bring my family with me to live on the Enterprise.

FLEISCHER

Yes, that's fine. Shall we go get them now?

QUENTIN

Oh... okay?

The whole group transports again.

CUT TO:

INT. QUENTIN'S HOME - DAY - FLASHBACK - CONTINUOUS

DANIELLA TARANTINO and their son LEO get teleported through a portal.

CUT TO:

INT. USS STAR SHIP ENTERPRISE - NIGHT

The other Quentin and his family have been beamed up to the enterprise.

The rest of the group remains there, separated from them.

Fleischer turns off the flashback.

They are once again on the deck of the enterprise as it currently is.

MICHAEL

So we're going to alter history?

STANLEY

Yes.

MICHAEL

May I see what my life would have entailed?

STANLEY

Okay.

Stanley opens a portal and everyone is transported again.

CUT TO:

EXT. MOVIE THEATER - 1989 - FLASHBACK

Crowds of people are gathered to see "BATMAN"

Batman mania. You see people dressed up and the general pandemonium of the crowd.

The enthusiasm is bordering on insanity from a conventional movie going perspective.

STANLEY

You produced this.

MICHAEL

This is *Star Wars*...

STANLEY

No, no. This is *Batman*-

MICHAEL

I know, jackass! I mean this is LIKE *Star Wars*! Why would you take this from me? You should have just left me alone.

Michael runs off in a rage.

BARNEY

Fuck, we have to go after him.

Q

What if we just talk to the Michael Uslan from THIS timeline.

STANLEY

Because now we have two Michael Uslans running around in the same city, in the same time. We have to find "our" Michael before we talk to any other Michael's.

ERIK

He's right.

Just then a portal opens up in front of them all and THE TIME TRAVELING TIME/UNIVERSAL 'COORDINATORS' step out. They look like a combination of the "agents" from *Matrix* with elements of "the borg" from *Star Trek TNG*.

The group all appear terrified and immediately scatter, except 'Q'. Who stands to fight.

They start to fight.

The Coordinators shoot ray guns. 'Q' evades and eviscerates them with his telepathy.

They immediately resurface and fire at 'Q', again. Evades again. Looks concerned as to why they didn't stay dead.

They keep firing their guns but can't hit him. Opens a portal and gets away.

CUT TO:

EXT. NEW YORK CITY - NIGHT - 1989

The time displaced Michael Uslan wanders through the streets. A portal opens and the time traveling coordinators appear.

AGENT #1

You there. You have been labeled as having been transplanted here from another time. Do you care to tell us more?

Michael looks terrified.

MICHAEL

Look, I don't know what's going on here. Really.

The agents point their weapons.

AGENT #2

Just come with us.

Michael complies they teleport again.

CUT TO:

EXT. NEW YORK CITY - NIGHT - 1989

Q has been shot. He can't seem to heal. His powers aren't working.

Stanley, Barney, Gracie and Erik all appear.

STANLEY

Oh, my god. Are you okay?

Q

I'm- I'm losing my powers as 'Q'.

He starts to slowly heal.

ERIK

Because you're here. In the regular universe. In 1989.

Q

I have to go back. I have to go back to the enterprise immediately, I'm sorry you guys-

GRACIE

You fucking pussy.

Q

What did you just say?

GRACIE

I had so much respect for you, Quentin. You're gonna abandon us just cause you can't alter reality? None of us even have a fraction of that power.

Gracie lunges at him, throwing a strike. Q immediately sends her punch into another dimension.

GRACIE (cont'd)

See, you're still a goddamn superman. What are complaining for? You're just scared.

Q

I have a family, Gracie! I don't want to die fighting these goddamn time traveling agents!

ERIK

Please, Quentin. Do it for Fleischer.

Q

But I will soon be completely powerless.

ERIK

That's not true. You're still a prime version of yourself and you possess the abilities we all possess. That of time travel.

Q

Fine.

CUT TO:

EXT. NEW YORK CITY - ROOFTOP NIGHT - 1989

The time traveling coordinators are still interrogating Michael. This time on a roof. They seem to be threatening him.

Just then someone dressed as MICHAEL KEATON'S BATMAN jumps down and kicks one of time traveling coordinators into the other one, knocking them both over.

MICHAEL
Holy, shit! Batman?!

time traveling filmmakers appear through another portal on the roof as well.

The figure dressed as Batman turns back into -

Q
Nope, just you're friendly
neighborhood Q.

The coordinators shoot at everyone but they take Michael and teleport away.

CUT TO:

INT. USS STAR SHIP ENTERPRISE - CONTINUOUS

Barney, Erik, Gracie, Stanley and Q appear back in the enterprise.

Q
Ah, at last. My power can be restored
fully.

STANLEY
This is a good place to plan out our
next move as well. It's safe.

The time traveling coordinators transport onto the enterprise as well. This time about a dozen or so. A good match for the whole ships crew.

A brutal fight proceeds to breakout on the ships deck.

The time traveling coordinators slaughter a significant number of the ships ranks.

Q focuses and sends all the invaders away.

Q

This doesn't make sense. There not supposed to be able to get in here. This is like another dimension.

ERIK

I guess not any more, my friend. Reality, fiction, different dimensions. Different time lines. It's all becoming one in time. It will commence in the end of all things. This is just the beginning. The merging of the realms.

CUT TO:

INT. EXECUTIVE OFFICE - DAY - LATE 70'S

Michael Uslan, Erik, Stanley, Gracie, Barney and Q are in a meeting with some STUDIO EXECUTIVES.

The executives all seem pensive.

MICHAEL

So we would be writing the script with Mankiewicz. He's already started writing it he says.

STUDIO EXEC #1

That's interesting. I understand he wrote the superman film as well as several James Bond films.

MICHAEL

That's correct, but he wasn't credited for writing Superman.

EXEC #2

That movie was incredible. They made it look like that guy was actually flying. Incredible. I mean I realize they've done that before, but this was the first time it didn't look corny or unbelievable at all.

MICHAEL

Yes, I know. Very much so. Incredibly groundbreaking.

STUDIO EXEC #1

So I suppose we have a deal. Once we can hear from Tom Mankiewicz.

The group looks confident.

CUT TO:

INT. TOM MANCIWECZ OFFICE - DAY

Erik, Michael, Stanley, Gracie and Barney are now in the office with TOM MANCIWECZ.

TOM

Look I want to write this script myself. I don't want to co-write it with anyone.

The group seems to huddle in together.

MICHAEL

(whispers)

What should we say?

GRACIE

(whispers)

That the future of the character requires this collaboration.

TOM

You do know I can hear you guys, right?

The group tries to play it off.

TOM (cont'd)

Look, I'm interested in where you guys are trying to go with this. Give me a couple weeks. I'll try to crank out a rough draft of what I think it could be. Forget the clowns and the goofy characters. This could be James Bond and the most important thing about every Bond film is the villains.

MICHAEL

This is the start of something really conceptually interesting. I can feel it. Here I want you to read these.

Michael Uslan hands Manciwecz a couple of comic books. On the cover of these BATMAN comics debuts the villain, Ra's Al Ghul.

MICHAEL (cont'd)
I think this could be our "Bond"
style villain. Ra's Al Ghul. He's
more recent in the comics. He's an
environmentalist and an eco-
terrorist. This could be relevant for
the future in a way we don't yet, uh.

Looks at the others.

MICHAEL (cont'd)
Know. Get a sense for him, I think
you could write something really
great with the character.

CUT TO:

INT. TOM MANCIWECZ OFFICE - DAYS LATER

Erik, Stanley, Barney, Gracie and Michael are back seated in
front of Tom, this time with scripts in their hand. The
rough draft of "THE BATMAN".

TOM
This shouldn't disappoint.

They start reading the script aloud in a-
Montage.

We don't hear all the dialogue.

CUT TO:

INT. TOM MANCIWECZ OFFICE - LATER THAT DAY

The others look impressed with Tom's script.

TOM
So what do we think, guys?

ERIK
It's amazing.

TOM
Thank you. I think the addition of
Ra's Al Ghul will be the selling
point. I've imagined it would be
ideal casting to get Christopher Lee
as Ra's Al Ghul.

ERIK

Lets call him up right away.

TOM

I'll try to get in contact with him very soon. Shall we call this meeting to an end then until next time?

ERIK

Yes, that will be great. Let's get out of here for now, guys. Leave Manciwecz, the brilliant scribe that he is.

They all take off. Gracie looks hesitant like she wanted to say more but joins the rest of the time traveling filmmakers.

Manciwecz remains by himself in his office.

CUT TO:

INT. HALLWAY - CONTINUOUS

Outside the office in the hallway the group exits the connected office building when they pass -

Q, leaning against one of the water coolers when they pass him, immediately noticing them and appearing before them.

Q

Well, don't be shy with the news, how did it go?

ERIK

Pretty, great. So far we have Tom Manciwecz attached and now are in talks with Christopher Lee about being cast.

Q

Christopher Lee? No, way. Fucking amazing, man. Who's he going to play? You're not gonna try to make him Alfred are you?

MICHAEL

No, he would be playing the character Ra's al Ghul if he agrees.

Q

And we're waiting for what exactly?

ERIK

I guess Tom has a connection with him since Lee had acted in a James Bond film. We're gonna wait until he hears back from him, I suppose-

Q

Fuck that. We're the time traveling filmmakers. We have to make this happen ourselves. Come on.

STANLEY

Are- Are you sure, Q? What if he's not ready for us to just show up?

Q

Nah, fuck that. Come on, let's go talk to Christopher Lee. Are you kidding me?

Q teleports him and the group away.

CUT TO:

INT. CHRISTOPHER LEE'S HOME - ENGLAND - DAY

The group transports before SIR CHRISTOPHER LEE, 50's
Lee appears somewhat startled.

CHRISTOPHER LEE

To what do I owe the pleasure of these most terrifying interruptions?

A silent beat.

CUT TO:

INT. CHRISTOPHER LEE'S HOME - ENGLAND - CONTINUOUS

The group have become more chummy with Christopher Lee and he appears enthusiastic in response to them.

They are in the midst of getting to know each other and are hitting it off well.

ERIK

Truly amazing, Sir. Was it really you who was the basis for the character to begin with?

CHRISTOPHER LEE

I'm afraid I'm guilty of having been the basis for that character.

BARNEY

Yes, quite astonishing. Could you elaborate on how that came about.

CHRISTOPHER LEE

Well it starts with my mother meeting a man who just happened to be the uncle of the author. When they were married that man's nephew became my step cousin.

Q

This story has always fascinated me, Sir Lee. How about we go witness it for ourselves with you back in time?

CHRISTOPHER LEE

What? I suppose if that's something that we're all called upon to do.

CUT TO:

EXT. ENGLISH MANOR - DAY

The group has been transported to the scene of CHRISTOPHER LEE'S MOTHER and her NEW HUSBAND, introducing a younger Christopher Lee, in military uniform to IAN FLEMMING.

They are out on a patio of the estate while the time traveling filmmakers and the older Christopher Lee watch from the grass.

GEORGE

Christopher, this is my nephew, Ian. He's a writer.

CHRISTOPHER LEE

A writer? That's great. Pleasure to meet you.

IAN FLEMMING

Yes, sir. That is what I do. How about yourself?

Christopher Lee grins.

CUT TO:

INT. PUB - NIGHT - CONTINUOUS

The two men are now seated across from each other both drinking a pint.

The group of time travelers all eaves drop from another table.

IAN FLEMMING

I can't believe what I'm hearing.

CHRISTOPHER LEE

It's true. I was just seventeen when I first joined. What I would soon become would be almost unbelievable. One would think I was exaggerating.

IAN FLEMMING

It is an exotic sort of regalement.

CHRISTOPHER LEE

But I digress. It was no small feat what I would soon accomplish after becoming-

CUT TO:

EXT. SICILY - 1942 - WWII - FLASHBACK

Christopher in a montage. Where -

- he goes dressed as a citizen, sneaking up to TWO ITALIAN SOLDIERS and cutting their throats from behind.

CHRISTOPHER LEE (V.O.)

... a spy.

- Goes past the guards in uniform and is, sneaking in other plain clothes ALLIED SOLDIERS who proceed to shoot their way passed another group of Italian soldiers.

CUT TO:

- They're all seen putting on their uniforms to go incognito.

CUT TO:

- pretty soon they've captured dozens or so of SOLDIERS occupying Sicily and freeing the ALLIED FORCES who were captured.

CUT TO:

EXT. SICILY - 1942 - WWII

A series of cuts showing the retaking of Sicily across the city, Christopher capturing and murdering different AXIS Soldiers.

- Christopher Lee helping those who were captured by the axis soldiers.

BACK TO:

INT. PUB - NIGHT - CONTINUOUS

The two gents keep drinking and talking.

IAN FLEMMING

You were a spy?

CHRISTOPHER LEE

(grinning)

Not, only that, I was a war hero. The freeing of the occupation of Sicily was one of several exploits-

CUT TO:

INT. CONCENTRATION CAMP - DAY - FLASHBACK

Christopher Lee and group of SOLDIERS storm a concentration camp and alert all the captives of there presence, going into there cabins.

CUT TO:

INT. CONCENTRATION CAMP - DAY - FLASHBACK - CONTINUOUS

Inside one of the cabins all the survivors look ecstatic despite sickly and emaciated.

SOLDIER

It's okay. You're safe now.

(to commander)

Where are all the guards, concentration camp officers?

(to survivors)

Do any of you know.

Christopher Lee looks in his eyes like a sleuth in a detective movie.

CHRISTOPHER LEE

Those wankers all knew we were coming
and they left them all like this and
fled.

The other soldiers seem to agree.

They begin helping the SURVIVORS get out of their living
space.

CUT TO:

INT./EXT. CONCENTRATION CAMP - DAY - FLASHBACK

Christopher is cautiously looking around with his rifle at
all the vantage points. Looking for something.

Another soldier helping a survivor gestures for him to help.

CHRISTOPHER LEE

I'm just keeping an eye out in case
it was a trap.

CUT TO:

EXT. CONCENTRATION CAMP - DAY

They have successfully vacated all of the survivors at the
concentration camp site.

CHRISTOPHER LEE (V.O.)

So naturally the next mission became
to track down these Nazi officers at
the camps that had been liberated.

CUT TO:

INT. BRIEFING ROOM - DAY - FLASHBACK - CONTINUOUS

Christopher Lee and the other allied soldiers who freed the
camp are looking at a series of photographs of DIFFERENT
HIGH RANKING NAZI OFFICERS.

They look calculating and methodical.

A list of photographs and names.

KURT STRANGL -

CUT TO:

EXT. CAFE - DAY - CONTINUOUS

Outside somewhere in Europe, a cafe, where sitting is the man from the photo, KURT STRANGL.

Christopher Lee, in all black and a baret, proceeds to casually but swiftly, walk up to this man and riddle him with bullets in broad daylight.

Proceeds to walkaway.

CHRISTOPHER LEE (V.O.)
I traveled all across Europe and personally slaughtered all the cowards who were running that camp site that fled.

BACK TO:

INT. PUB - NIGHT - CONTINUOUS

Ian and Christopher still discussing.

IAN FLEMMING
Helped reoccupy Sicily, liberated a concentration camp, hunted Nazi's, ..

CHRISTOPHER LEE
(sipping pint)
I've lived a colorful life.

IAN FLEMMING
I've always been fascinated by the idea of spy's.

The time traveling filmmakers still listening on in the distance. Q becomes erratic. Impatient.

Q
Okay this is clearly taking up too much time.

Q gets up and starts to head for Ian and the younger Christopher Lee's table.

STANLEY
Wait, what are you gonna do?

Q
I'm gonna go set events in motion.

ERIK

Be careful about altering historical events, Q. We have to be decisive about what we interfere with.

Q

This isn't Back to the future, remember young man?

Erik who appears older than Q, looks over at the other table to make sure they are not looking conspicuous.

Q (cont'd)

Remember? I'm fucking magic, man. I can do anything!

Q walks over.

He just plops down and sits at there table and starts drinking a pint with them and slamming it on the table and laughing like he's been being chummy with them all night.

They all just look at this, to them seemingly roguish character and respond to him accordingly.

Looking at each other slightly confused but not particularly concerned.

Q (cont'd)

(laughing)

Boy, I tell ya' good times, man!

They look at each other again then back at Q.

CHRISTOPHER LEE

You were in the service?

Q

Was in the service? 'Course what the hell else am I talking about? Anyways' I only heard the tail end of your story there but uh' well, I'm not just a former infantry man, I'm a writer like yourself Mr. - ?

(Motions to Ian)

IAN FLEMMING

Flemming. Ian Fleming.

Q

Well, Mr. Fleming, It's a pleasure to meet another writer. Like yourself. My name, uh. My names well, Q.

IAN FLEMMING

I see, Q? Fascinating. What do you write?

Q

Oh, I wrote some screenplays for a few of the war time pictures.

IAN FLEMMING

Wow, that's great. I'm a novelist mostly.

CHRISTOPHER LEE

and I'm also in the arts as an actor. Which of the propaganda war films did you write for, Mr. Q?

Q

"Report from Guadalcanal" and "December 17th"

CHRISTOPHER LEE

(looks incredulous)

"December 17th"?

Q

That's right. It was John Fords follow up to "December 7th". It was meant to show the immediate aftermath of Pearl Harbor.

CHRISTOPHER LEE

(incredulous)

Right. So what exactly brings you to our table? I take it you've been roused by my tales you somehow heard?

Q

Yes. Quite Roused you could say. You're name is?

CHRISTOPHER LEE

Sir Christopher Lee.

Q

Well, Mr. Lee-

CHRISTOPHER LEE

That is Sir.

Q

Sir Lee. I just wanted to point out that it presents a unique opportunity here.

(MORE)

Q (cont'd)

You're friend being a writer and you having these great experiences to share...

IAN FLEMMING

Well, I believe I am forming a character in my mind from the stories you've been telling me, Christopher.

Q freezes everything and goes back over to the older Christopher Lee, Barney, Erik, Gracie, Michael and Stanley.

Q

Alright, now we all get the idea of how you influenced the creation of James Bond.

ERIK

Q, I think you inadvertently altered history to where you were also pivotal in the creation of Bond.

STANLEY

That or things are just playing out as they should have anyways.

ERIK

Yes, it is entirely possible.

CHRISTOPHER LEE

So you see, my reach is quite far, as these matters go. Shall we go back to the future then and make this Pulp character into a - real film? Not some serialized garbage meant to be fast food for toddlers, essentially. You said this character is "The Bat" was it?

MICHAEL

Yes, the batman.

CHRISTOPHER LEE

I believe I'm qualified to be the titular villain since I've played a variation of a "batman" in the past when I played Dracula.

MICHAEL

Yes, except Batman is not the villain and although I agree you're qualified to play the batman we saw you as playing the villain of course.

CHRISTOPHER LEE

I'm certainly interested in that as well.

GRACIE

This character actually fits you really well. His name is Ra's Al Ghul.

CHRISTOPHER LEE

Fascinating. Ras Al Ghul? It sounds like the name of a character I would have played in one of Terence Fisher's Hammer pictures. Particularly one of the "Mummy's".

MICHAEL

Yes, you're certainly qualified to play this villain. Really it's perfect casting as he's not so different from Dracula. He's an immortal. He's kept himself alive for a millennium with the Lazarus Pit.

CHRISTOPHER LEE

Marvelous. Did Bram Stoker himself craft this narrative? This will potentially be a rather interesting performance. Count me in.

MICHAEL

Great lets start to get everything in motion for this.

CUT TO:

INT. TOM MANCIWECZ OFFICE - NEXT DAY

In the office, Tom Manciwecz is looking serious. Everyone is.

TOM

So we got Michael producing, Sir Christopher Lee now attached to play the villain. Now we have to cast a Batman.

MICHAEL

So I wanted this to be as distanced from the Adam West series as possible.

TOM

Uh huh.

MICHAEL

But I can't help but think-

Everyone looks startled.

MICHAEL (cont'd)

With this script, the way you've written it Tom, I think Adam could deliver a decent, James Bond level performance.

STANLEY

Michael, are you okay?

GRACIE

What if that's not Michael, what if he was switched with one of the Time coordinators?

TOM

(looking concerned)

What the hell is she talking about?

ERIK

Look, Michael this very well could make it more marketable but the idea is to make it as distinct as possible from the previous.

MICHAEL

Maybe the way to do that is to let Adam redeem himself as the character.

Q

Let's do it.

Q snaps his fingers and suddenly transports everyone, including Tom, who is startled, through time and space into -

CUT TO:

INT. ADAM WEST'S ESTATE - DAY

In Adam West's abode, which looks strangely similar to how "Wayne Manor" is depicted in film.

He looks suave in a suit and is dressed like Bruce Wayne/James Bond already.

ADAM

Great Caesar's ghost.

He reacts but is still somehow strangely calm. Like he's underacting in a TV show.

MICHAEL

Adam West. When I first saw your show in 1966 It become a lifelong obsession that has culminated in me traveling through time and finally meeting you face to face. It's time you had another shot at playing Batman on the big screen.

ADAM

This is a most uncalled for stunt. I don't appreciate you guys breaking in Cat burglar style. I would like you all to see yourselves out, right now-

Tom pulls out the script.

TOM

Wait, just read it first Mr. West.

Adam takes the script from him and looks at it.

CUT TO:

INT. ADAM WEST'S ESTATE - LATER

Everyone is sitting down while they wait for Adam West to finish reading. He comes back into the other room.

ADAM

I - love it.

Everyone looks ecstatic at the stars response.

ADAM (cont'd)

We need to get this into production.

MICHAEL

Well edge out the rest of the cast in the next week or so and then we'll get this into production. MGM has already given us a deadline to film by and a budget and an option to distribute through another company. Fox studios has offered us their lots as they did for a lot of the '66 film.

ADAM

Okay. I'll expect to hear from you guys then. I'm sure you guys have a lot of work to do. Have a nice day.

Adam West's butler, who mysteriously looks like ALFRED, sees them out.

CUT TO:

INT. TOM MANCIWECZ OFFICE - DAYS LATER

Tom, Michael, Stanley, Erik and Gracie are holding auditions for FEMALE LEAD.

A bunch of the ACTRESSES are dressed as JULIE NEWMARS CATWOMAN, assuming that was the character they were auditioning for.

TOM

Did they not read the script? There's no Catwoman in this script!

GRACIE

I guess they didn't read your script.

CUT TO:

INT. FOX STUDIOS - SOUNDSTAGE - WEEKS LATER

A full cast of extras in a scene that supposed to take place in the Himalayas, Where Adam West in a thermal winter version of his suit is acting as Batman.

The scene depicts Adam West's Batman among what look to be a group of assassins lead by Christopher Lee's Ra's Al Ghul.

Stanley is directing. Barney and Gracie appear as either AD's or PA's working directly with the extras etc,.

Erik, Tom and Michael are all on set as producers seeing the production take place.

Things are going well it seems until Stanley yells -

STANLEY

Cut!

Stanley calls over Adam who takes off his mask.

STANLEY (cont'd)

That was great, Adam. Can you try to be more physical with it?

ADAM

Oh, for Christ's sake. Just call in the stunt performer if I'm not hitting the mark. I wasn't agreeing to do stunts anyway.

STANLEY

It's really a simple blocking, Adam. Not a stunt at all. Can you please just-

ADAM

Oh, is it, Really? Explain to me how simple it is.

STANLEY

Well, when they pretend to shoot arrows at you, we need you to -

Stanley tries to enact the rolling motion but fails.

Just then -

THE TIME TRAVEL COORDINATORS come in and invade the movie set.

They proceed to shoot their TIME DISPLACEMENT RAY at all the people present who are from the current time, putting them seemingly into a sort of limbo. Michael, Tom, Christopher Lee, Adam West and all the other extras from the current time.

Destabilized and frozen.

The time coordinators surround Erik, Stanley, Gracie and Barnie.

Suddnely, Q appears as well and sends a wave that sends the time traveling coordinators hurdling back.

He stands before them. Standing like a superhero or a god, as though to project his power.

The time coordinators start to fight him. Its like a Matrix style fight with Q controlling reality and slowing time but the time traveling coordinating agents are able to use their tech that has the ability to reverse that.

Q continues to use Matrix style Kung-Fu but eventually is overwhelmed and reverts back to his more manipulative tactics.

He opens a portal to another dimensions that he tries to forcefully send all the Time Traveling Coordinators through to get rid of them but they resist.

They fly around getting whizzed around by the current that Q sends but end up able to get back to where they were to fight and subdue the "criminals".

The Time Traveling Coordinators manage to arrest all of the rogue Time Traveling Filmmakers; Stanley, Erik, Gracie and Barney.

The Time traveling coordinators teleport there captives with them back to the future.

Christopher Lee, Adam West and Michael Uslan remain frozen in their time, seemingly distraught even though they lie still.

CUT TO:

INT. TIME/UNIVERSAL CONGLOMERATE STUDIOS - CONTINUOUS

At the old studios Erik, Stanley, Gracie and Barney all appear outside their old lab that they're being escorted out of in chains/handcuffs.

(Albeit futuristic ways of detaining them but essentially the same.)

CUT TO:

EXT. TIME/UNIVERSAL CONGLOMERATE STUDIOS - CONTINUOUS

The old abandoned studio is being completely raided. All of the old time traveling portals created by Fleischer are being consumed by their technology that is seemingly able to absorb all the time traveling portals in the abandoned theme park.

We see Barney, Erik, Gracie and Stanley being lead out by their time traveling coordinate arresters.

Q is trying to fight back but failing.

He is losing his powers, slowly.

He summons the last of his strength to just vanish while fighting off the Coordinators.

CUT TO:

INT. FUTURISTIC COURTROOM - DAY

The time traveling filmmakers are on trial for their invasive crimes.

Barney, Erik, Gracie and Stanley all stand, detained and handcuffed in the futuristic handcuff technology that encompasses their hands, wrists, feet and ankles.

Frances Finneas walks out to judge the criminals.

FRANCES

Hello, Erik.

ERIK

My dear, Frances.

FRANCES

My orders were essentially to kill
all of them
(motions to the
others)
and keep you alive.

ERIK

Please, don't do that.

FRANCES

Erik Mannix
(shakes head)
Why in the fuck do they think you're
so important?

Erik looks contemplative.

CUT TO:

EXT. ANOTHER PLANET - SPACE - PAST

Erik is on a large meteor, or a moon or a small empty planet with Fleischer Finneas.

FLEISCHER

You can survive here. Here as in
outside of time. You have to
constantly time travel. The earth is
going to fail in the future.

(MORE)

FLEISCHER (cont'd)
Everything. The planet. Socially.
It's a complete dystopia. I failed. I
can't expect you to solve it and my
illness has spread rapidly. In fact
I'm already dead. I've traveled time
so much that there are endless
fragments of me that are continuous.

ERIK
Not to mention the endless amount of
recordings that I created of you so
that you're thoughts could be kept
and using the a.i you implemented-

FLEISCHER
It's like I'm still here. Right with
you. I know. But I'm not. Really. I'm
not. You have to guide them Erik
Mannix. Whoever there is that can
help solve this in the future.

BACK TO:

INT. FUTURISTIC COURTROOM - CONTINUOUS

Erik and the others are still on trial. Erik's projection
ends.

FRANCES
Right. So you're grandpas good little
boy scout. I see how it is, Erik.

ERIK
Frances. I don't get why this had to
happen, honestly.

FRANCES
(whispers)
Shut up. You know I have no control
over these matters ultimately.
Everything he wanted has been
violated and it is not my fault.
Maybe he was just weak.

ERIK
Take it back.

Frances scoffs.

ERIK (cont'd)
Take that back.

FRANCES

No. I wont. It is unfortunate how weak my grandfather was though. I will admit.

Erik appears to become enraged.

FRANCES (cont'd)

You don't realize how meaningless what you're doing is. We can maybe make a case for you having been reformed and ready to fight for the corporations?

Erik looks at her, disgustedly.

ERIK

Never.

FRANCES

Oh, really? Fine.

Frances motions for the time traveling coordinators and has them all aim their weapons at Stanley, Barney and Gracie but not Erik.

ERIK

Don't-

The Time Traveling Coordinators execute Stanley, Gracie and Barney in front of Erik. Firing their time displacement rays which eviscerate them completely.

FRANCES

(mockingly)

Now your compliance is required from this point on.

ERIK

You can't just due this without convicting them of anything!

FRANCES

Versions of them from a previous timeline can be tried.

ERIK

That's essentially charging people for things they haven't done yet.

FRANCES

That's an even better idea. What if I went back in time and simply killed you at the start of all this?

ERIK

That is not an ethical solution
either, despite my own personal
interest in not wanting to be
murdered.

FRANCES

No, perhaps not but it would make me
feel better.

Frances opens up a portal sending them back in time.

CUT TO:

INT. TIME/UNIVERSAL CONGLOMERATE STUDIOS - FLASHBACK

Superimpose: **3021**

Erik (30) and Frances () are viewed by their older selves.

FRANCES

I could just end this all here Erik.

The past version of Fleischer appears as well.

ERIK

We could change things at this point.
We could warn Fleischer of all that's
to come.

FRANCES

He already knew of what's to come,
remember?

ERIK

That's true but there's got to be
something we can do differently.

CUT TO:

INT. BOARD MEETING - FLASHBACK

The younger Fleischer, Frances and Erik are in a meeting
with the shadowy organization that we saw earlier.

These imposing figures are urging to electronically have
Fleischer sign a contract. His proteges are looking at this
disapprovingly. Their older selves are watching.

ERIK

We have to change this outcome.

FRANCES

We can't.

ERIK

Yes, we can.

Beat.

Fleischer signs the digital contract.

CUT TO:

EXT. TIME/UNIVERSAL CONGLOMERATE STUDIOS - FLASHBACK

The Time Coordinators are being lead by the shadowy organization that has taken the company from Fleischer begin taking all the time traveling portals from the theme park.

They are seen taking the equipment out of the laboratory as well.

The time traveling agents and the corrupt bureaucratic overlords take all the time traveling technology out of the theme park.

Fleischer stands in defiance and is surrounded (unseen) is presumed to then be executed by their time displacement ray guns.

The older versions of Erik and Frances watch as these tasks are carried out.

CUT TO:

INT. TIME/UNIVERSAL CONGLOMERATE STUDIOS - BUNKER -
CONTINUOUS

The younger version of Erik and Frances are hiding out in the underground laboratory as it is being overtaken by time travel coordinators who are clearing out everything related to time travel.

Erik and Frances are hidden and keep some of the technology.

They open a portal and bring through it CLINT EASTWOOD, ARNOLD SCHWARZENEGGER, BRUCE LEE, JET LI and a plethora other BAD ASSES FROM CINEMA.

ERIK

We have to keep some of the time travel devices or we will lose everything.

FRANCES

This place is important too. If they take over the theme park and laboratory here completely that screws our plans up to.

BRUCE LEE

We will maintain this place and keep it from them to honor Fleischer.

Bruce Lee and the other action film actors leave the bunker area and go back into the main lab.

INT. TIME/UNIVERSAL CONGLOMERATE STUDIOS - CONTINUOUS

They proceed to fight the remaining time travel agents out of the lab and keep some of their technology.

The fight continues out of the underground lab into the theme park.

Fleischer is shown to have not been killed, only detained from when we were (fake out) shown last.

LEADER #1

You said you would surrender.

FLEISCHER

I'm not leading this is insurgence.

LEADER #1

Oh, yes you are.

The older Erik and older Frances watch their younger version of themselves rush to Fleischer's aid.

The younger Erik summons more HISTORICAL FIGURES through the portal. They continue to fight.

Beat.

The younger Erik is shot. He turns around and sees Frances has shot him with a time displacement ray.

ERIK

(younger self
)

Why?

The younger Erik is placed in a state of limbo.

The older Erik sees this affect on him as well. The current version of Frances thinks for a beat then decides to reverse the affects on the older Erik.

FRANCES

I've seen enough.

ERIK

We haven't been able to change this outcome yet. We can try Frances. We could bring Fleischer before he's killed and the younger versions of ourselves-

FRANCES

No, the bureaucracy is too insane, Erik. I have to do what's expected of me for our society to function.

ERIK

Right, OUR society?

FRANCES

That's what I said.

ERIK

All you care about is material wealth.

FRANCES

That's good enough for me. The world is ruined already as it is. To try to alter the past now will provoke nothing but retaliation.

ERIK

You're just comfortable in the position you're in and don't want to rock the boat.

FRANCES

No shit. So what?

ERIK

So.

Beat.

ERIK (cont'd)

How are you content with that?

FRANCES

I have power over things and I don't want to suffer the same as my grandfather we just witnessed again-

ERIK

-and did nothing to change it significantly. We just let him down, again.

FRANCES

Now its your time Erik.

Frances takes them back to the present through another portal.

We don't see the rest of the battle take place.

CUT TO:

INT. TIME/UNIVERSAL CONGLOMERATE STUDIOS - DAY - PAST

Erik and Frances appears before Stanley, Gracie and Barney, their slightly younger versions.

FRANCES

You are all under arrest for your crimes in the future.

She fires the time displacement gun at them, Erik and the other Erik attempt to free them and fight back against Frances but are subdued as well.

CUT TO:

INT. FUTURISTIC COURTROOM - CONTINUOUS - PRESENT DAY

The previous version of themselves see the murdered versions of Stanley, Gracie and Barney laying vaporized still on the courtroom floor.

There are also Time traveling coordinators as well as board members of the shadowy group of elite villains.

ERIK

You can't do this draconian acts. Executing them for their crimes and then imprisoning their past selves in some sort of double jeopardy.

FRANCES

This is the compromise. Hopefully it will deter them from attempting to usurp the system again.

ERIK

You realize this wont last. We'll find a way out. We always have before. This is never going to end until the quality of life for the average person can be restored by dismantling the system you serve and using time travel as it was intended.

Tonal shift. Have the philosophical discussion play a more significant role throughout the pilot.

How does this relate to society and the real world throughout more.

The conflict needs to show up more throughout what the reason is why they're being pursued. Layer it more throughout have a different scene earlier on that addresses these things. Its just that they want to derail them completely. Dominos. What if older erik dies and is replaced by a younger. What if frances is more the narrative.

Dialogue is on the nose. Difference between blunt and on the nose.

More with Fleischer. What was the catalyst and the state of the world and what went wrong.

Fleischer voluntarily gives up position in an ever growing evil cooperation.

