

INT. HALLWAY - DAY

It's a broken-down hallway in an unkempt building. There are no windows, only a few lights, and a dozen doors that are all closed, and a stairway leading down. The hallway hasn't been painted and the walls are worn with chipped paint. A few piles of discarded items in the hall that are best left alone. A few rats crawling from hiding spaces looking for food.

From the floor below there are FOOTSTEPS and a shadow as a man comes walking up.

SAM (V.O.)

August 22. The middle of the week, especially in August, isn't usually a busy time for people in my business. Mostly it's closer to the weekend, especially on pay day, that someone comes with a job. Usually Wednesday is for catching up on paperwork, clients, and, sometimes, police reports. As it turned out that was the closest thing to normal with this case.

The shadow approaches one door, pauses, then enters. The door is dominated with a shaded glass pane and the legend "SAM DEFOREST – PRIVATE DETECTIVE".

INT. SAM'S OUTER OFFICE – DAY

The outer office has a rack with some well-worn coats and hats on it, a tattered sofa, a small table with a coffee maker and fixing on it, and several rusted file cabinets along the walls. There is a wall of shaded windows around a door marked "PRIVATE" and a few dirty windows. Near the entry is a desk with a typewriter, stacks of notes, and a lamp on it. There is a single barely working telephone, a dry typewriter, and a single fan blowing. In the 1940's it was high tech.

Behind the desk is IRENE, female, 20's, with curly blonde hair and a very tight and elaborate dress. She is always chewing gum.

Just inside the entrance is RICHARD SPAULDING, male, 30's, a clean-cut businessman in a nice suit and tie.

IRENE

Good afternoon, sir, how may I help you today?

SPAULDING

Um, huh, well, I need a detective to keep track of someone.

IRENE

Sure, is it someone usually hard to find?

SPAULDING

Well, um, I think if they were easy to follow I wouldn't have to hire someone to follow them.

IRENE

Oops. Hang on a second.

Irene giggles, smacks her gum, then gets up and wiggles to the door marked "PRIVATE." She knocks on the door and pauses.

INT. SAM'S INNER OFFICE - DAY

The cramped inner office is as ragged as the outer office. A few rusted file cabinets, a table with ratty notebooks on it, a coat rack with several well-worn coats and hats hanging on it. The walls have a few shelves with mementos on them.

In the center is a large desk with a wooden chair in front and a bigger swing chair behind it.

Behind the desk, in a big worn chair, sits SAM DEFOREST, male, 40, clean cut and neatly dressed. He has a few bruises on his face and is smoking a cigarette.

There is a TAPPING at the door.

SAM

Enter, Precious.

Irene enters and waddles up to the desk.

IRENE

Hey, boss, you busy?

SAM

(rolls eyes)

I was but there was a knock at the door so I stopped.

IRENE

Who was it, boss?

(he looks at her)

Opps, oh yeah, well, boss, there's a man here to see ya about a tracking someone.

SAM

Who is it, Precious?

IRENE

Who?

SAM

(frustrated)

The person he wants me to find?

Irene pauses for a moment then waddles to the outer office.

INT. SAM'S OUTER OFFICE - DAY

Irene waddles to Spaulding.

IRENE

The boss wants to know who you wants him to follow.

SPAULDING

Well, it'd be a lot easier if I told him the whole story from start to finish.

Irene waddles back to the inner office.

INT. SAM'S INNER OFFICE - DAY

Irene enters and waddles back to the desk.

IRENE

He says he'd rather tell you the whole story himself.

SAM

Fine. Did you even get his name, precious?

Irene thinks then turns towards the outer office.

IRENE

Oops.

SAM

Look, precious, never mind. Just send him in right away.

Irene exits as Sam puts out his cigarette. Spaulding enters and closes the door behind him as Sam looks him over.

SPAULDING

I prefer privacy.

SAM

You got it. Have a seat.

Spaulding carefully walks over and sits in the SQUEAKY chair.

SPAULDING

Thank you for seeing me, Mr. DeForest.

SAM

You're looking to follow someone. A friend of yours?

SPAULDING

Sort of. Let's just say we have similar business interests.

SAM

I see. Tell me, you think he might be skimming something off on the side?

SPAULDING

No, I'm positive he's not doing that. It's just that twice a week, every Tuesday and Friday, he leaves the office for 2 hours and 27 minutes but there's no idea where he goes. I need to find out.

SAM

Sound's simple enough. You've tried following him yourself?

SPAULDING

No, under the circumstances that's not possible.

SAM

Ok, how will I spot him when he leaves? You got any pictures of him?

SPAULDING

I don't need to show you any pictures.

SAM

Then how will I know what he looks like?

SPAULDING

Because you're looking at him. He's me.

NARRATOR (OVER)

Some things are easy to find, others are hard, still others fall somewhere in between and are a whole different story. This is especially true when somewhere in between is the Twilight Zone.

SAM

(deep breath)

You want me to follow you?

SPAULDING

Yes, detective.

SAM

What you up to? Going to the joint in the afternoon getting too much for you? Too much booze for you to remember?

SPAULDING

That's doubtful. I don't drink anything before hand and there's no aftereffects of a bender. I'm at my desk, usually thinking about lunch. Then I'm back in later.

SAM

And no hints of where you are in between?

SPAULDING

Nothing. Both my secretary and the building door man see me leaving and coming back. Apparently, I say nothing to either of them.

SAM

You know, I'm not a doctor, maybe you need that kind of help.

SPAULDING

I've seen an M.D. twice about it. He's taken tests from head to toe and they are clear.

SAM

Not that kind of doctor.

SPAULDING

(pause)

I'll consider that. Either way, for the time being, you interested in the case?

SAM

(puffs his cigarette)

Sounds simple enough. You know the when, I just need to figure the where.

SPAULDING

It shouldn't be too hard. My people tell me I just get up and walk out the main door at 11:58 a.m. Two hours later I walk back in.

SAM

Two hours and twenty-seven minutes later.

SPAULDING

Two hours and twenty-seven on the tic.

SAM

Should be an easy case. Tuesdays and Fridays said? It's Wednesday, I think my calendar is clear for Friday.

(flips through his calendar, all days are clear this week)

Ok, Friday it is. \$25, in advance. Pay my secretary and leave the address at her desk on the way out.

SPAULDING

Thank you, detective.

Spaulding exits. Sam walks to the window and looks outside as he smokes.

SAM (V.O.)

Sounded simple enough. A guy wants me to follow himself, keep track of where he goes, then report back to... him. I figured it'd be an easy \$25. I was wrong.

(MORE)

EXT. HENRY OFFICE BUILDING – DAY

There are quite a few people entering and exiting the building at a rush. Traffic on the street is steady and life in the city goes on as usual but there is a strong wind and cloudy skies. There is a news stand near the building entrance. Sam is standing to one side waiting dressed in a heavy trench coat and hat over his suit. There are the normal CITY SOUNDS throughout.

SAM (V.O.) (CONT'D)

There was a storm moving in on Friday noon. I talked to the mug at the news stand, cost me a bit, who told me he'd seen Spaulding coming out of the building like clockwork. He was always headed south. Came back that way, too.

BAILEY (OFF)

Detective, fancy meeting you here. Didn't expect to find you hanging out on the street today.

Sam looks over and sees OFFICER BAILEY, male, heavy, 50, in uniform, approaching.

SAM

Yeah, Bailey, got to make a living in one way or another.

BAILEY

As long as one of those ways is legal it's good.

SAM

I'm doing it right. It's you I sometimes worry about.

BAILEY

My record is good, Sam. You're the one with the history.

SAM

I gave that up a long time ago, Bailey. You know that.

BAILEY

It's not your past I'm keeping an eye on. It's today and tomorrow I'm worried about.

SAM

Well, speaking of today, flat foot, I got a job to take care of just about now.

BAILEY

And I got my own job to take care of. I'll give your best to Lieutenant Kennedy.

Bailey looks down the street and wonders off. As Sam looks at the main entrance to the building.

SAM (V.O.)

So, there I was, outside the building waiting for him. I figured it'd be an easy follow. Maybe someone inside thought he was up to something he shouldn't, and he wanted to give them proof. I don't know, the way his types operate, but \$25 was good for a few hours work.

There is rush of people heading out of the building. Sam checks his watch and when he looks back Spaulding exits, pauses, then steadily walks to the nearest intersection with Sam behind him.

EXT. DEKKER STREET – DAY

Spaulding walks down a busy street looking straight ahead and paying no attention to other people or events going on around him. Sam calmly follows him.

Spaulding crosses an intersection without pause and a taxi honks its horn at him as it passes very close. Sam watches in shock and hurries to catch up with him.

EXT. CARTER STREET – DAY

This street is less busy than the other. Spaulding, without looking, suddenly turns down an alley. Sam hurries to catch up with him.

EXT. CARTER STREET ALLEY – DAY

Sam darts around the corner then stops suddenly. The alley has several standard items, garbage bins, abandoned crates, cats and rats. There is one solid door without windows at the far end. Spaulding is nowhere to be seen.

Sam carefully works his way down the alley making sure he's not missing any other exits.



He finally reaches the door at the far end and gently turns the doorknob. Slowly he opens the door to reveal a brick wall right behind it. He checks the wall, pushes it, and it's genuine. He scans the alley again for to see if there's something he missed. He finds nothing. He checks the door frame, but it is securely built into the building.

He slowly walks back to the street making checks again on the dumpsters, crates, even the cats and rats.

SAM (V.O.)

A short walk from his office to an alley with one door. That was where the easy part ended. I was going to have to wait it out and try and figure out where he'd gone when he came back. Two hours later I was waiting for him.

EXT. CARTER STREET – DAY

Sam checks his watch several times but keeps his focus on the alley. He's still surprised when Spaulding, walking without paying attention, exits the alley heading back to his office. Sam pauses, looks down the alley again, then follows him.

EXT. HENRY OFFICE BUILDING – DAY

Spaulding enters his office building. Sam approaches the entrance, pauses, then enters.

INT. SPAULDING'S OUTER OFFICE – DAY

There are several secretaries and five doors to private offices along the outer wall. The secretaries are looking at their work and trying hard not to notice anything. There is a DOOR OPENING and CLOSING and they pause for a moment, finally SHELLY, 30, female, tough, looks up.

SHELLY

Can I help you?

SAM (Off)

I'm looking for Spaulding.

(secretaries freeze)

I'm told he just came in here.

SHELLY

Um...? Who should I say is calling?

SAM

(cooly)

Tell him his tracker is here.

Everyone in the outer office falls silent.

SHELLY

(pauses, rises)

One moment please.

Shelly gets up and enters one of the offices. Deforest wonders around the area for a few moments noticing that everyone in the room is looking at him.

He stops near MARIA, 20, beautiful.

SAM

Anything I can help you with?

(she stumbles, stutters,  
shakes her head)

Yeah? Couldn't tell you anything anyway.

The office door opens, and Shelly comes out, closes it, then approaches Sam.

SHELLY

Mr. Spaulding will see you now.

SAM

That's so polite of him.

Deforest walks calmly to Spaulding's office and goes in without knocking.

INT. - SPAULDING'S PRIVATE OFFICE – DAY

Spaulding is at his desk looking still a bit disoriented as Sam enters with the sound of A DOOR OPENING AND CLOSING. He controls himself and waits as Sam approaches and sits down.

SAM

What do you remember?

SPAULDING

(clears his thoughts)

I remember...nothing.

SAM

Do you even remember leaving this room?

SPAULDING

(pauses)

I was here at the desk, taking notes on a meeting I'd just had.

(looks at notes)

Here I am again. Where did I go?

SAM

After you left here you headed down Dekker and then onto Carter.

SPAULDING

Carter? That's odd.

SAM

Does it mean anything to you?

SPAULDING

No clients, no connections, nothing. I know where it is but I've never had any reason to go there. Then what?

SAM

You turned down the Carter street Alley.

SPAULDING

I didn't even know there was an alley there. Where did it lead to?

SAM

Nowhere. It's a dead end.

SPAULDING

What did I do there?

SAM

Vanished like a cloud.

SPAULDING

I what?

SAM

I was a few steps behind you on Carter street. You went into the alley, seconds later so did I, but you were gone. Absolutely gone.

(MORE)

SAM (CONT'D)

(Spaulding is confused)

I went through the alley from street to the dead  
and there was no exit. You just weren't there.

SPAULDING

What happens now?

SAM

We try it again. This time I get to the  
alley before you.

SPAULDING

And another \$25 to be there.

SAM

This one's on me. See you Tuesday.

Sam exits as Spaulding stares at nothing.

EXT. OFFICE BUILDING – DAY

It's almost noon and there are many of the same people outside the building that were here the week before. Officer Bailey is on his patrol, pauses at the news stand, then looks off and smiles before continuing. Sam is standing just outside the entrance to the building. The usual CITY SOUNDS.

SAM (V.O.)

So, there I was, the following Tuesday, waiting  
out the main door.

Spaulding come walking out the door just as he did the previous time. Despite Sam being directly in front of him he walks straight through and Sam steps out of the way. Sam immediately follows him. Officer Bailey, watching, rolls his eyes as he goes about his patrol.

EXT. DEKKER STREET – DAY

Sam is directly behind Spaulding. Spaulding approaches the intersect and walks out directly in front of oncoming traffic. Sam grabs out for him, but Spaulding has gotten ahead, and he misses him. The car skids to a stop and the DRIVER, male, 30's, tough, honks his horn.

SAM

(at car driver)

Hey, what the hell you doing? Pay  
attention here.

DRIVER

Me not paying attention? This scatch ain't  
paying attention! Wake him up!

Sam waves him off and continues.

EXT. CARTER STREET – DAY

Sam hurries to catch up with Spaulding who is walking automatically like he did when he left his office building. Sam is catching up with him as he gets to the alley.

EXT. CARTER STREET ALLEY – DAY

Spaulding enters the alley with Sam on his tail.

Still walking automatically Spaulding walks down the alley to the solid door at the far end.

Sam is surprised when Spaulding pulls a key from his left front pocket and inserts it in the door. Spaulding, without looking, turns the key then opens the door. Where there was a brick wall before there is now another alley. Unphased Spaulding steps inside. Sam looks at the mysterious alley beyond the door, back at where he's standing, then steps through.

EXT. CARTER STREET ALLEY B – DAY

This alley is strikingly similar to the original alley. The architecture is the same but there is very little in the alley. There the area is almost completely clean and empty. They are yet unaware of it but the CITY NOSES have stopped and the area is silent.

SAM

Spaulding?

SPAULDING

(slowly turns to him, blinks)

DeForest?

SAM

It's me, Spaulding. Followed you from your office.

SPAULDING

(breaths, looks around)

Where are we.

SAM

We came down an alley on Carter. The same you came down last weekend.

SPAULDING

This empty alley? Why the hell would I come down here?

SAM

Well, it's not exactly where we are at.  
(turns Spaulding to the door)  
That is where we started.

SPAULDING

(look at the alleys)  
I brought us in here?

SAM

With a key. The one in your left front pocket.

Spaulding digs into his pocket and pulls out the key. He gasps and glares down at it.

SPAULDING

There was crying... A girl, a young girl,  
who was off the main street crying...  
She said she lost...she lost her mom.

SAM

A young girl with this key?

SPAULDING

(nods)

She said her mom was in an alley. I asked  
her if her mom was hurt but she just  
kept crying. I wanted to help her, her  
mom needed help so we came down they  
alley to the brick wall.

SAM

The same one I was at.

SPAULDING

She gave me the key.

SAM

Just where the hell are we?

SPAULDING

I think it's the future.

SAM

What? You're hitting the bottle too much.

(pauses)

Wait a second. What's going on. Do you hear that?

SPAULDING

What?

SAM

This city at this time of day? No horns, no traffic, nothing! Where is everybody?

They realize that they are very right, and the silence is very wrong.

Together they start running to the end of the alley and peer out onto Carter Street.

EXT. CARTER STREET B – DAY

This street is long and vast and deserted. From where they stand, they can see some the buildings have been damaged fire and explosions. It's a war zone.

SAM

What the hell?

SPAULDING

Yes, from what I can tell the whole city is like this.

SAM

We must have gone someplace else when we came through that door. This isn't our-.  
(looks up and down Carter street)

SPAULDING

Yes, it is our street.

SAM

You need to explain to me exactly what you know.

(MORE)

They pause as they see the entire area start to vibrate. Dust falling from broken walls. Pebbles shaking on the pavement. There is the sound of HEAVILY TREAD VEHICLES APPROACHING.

SAM (CON'T)

What is that?

SPAULDING

(grabs Sam's collar)

Let's move!!

Spaulding forces Sam down the street a few yards and into a building through a broken door. They hide back in the shadows and keep a close watch outside.

INT. HAVERCAMP BUILDING – DAY

It once was a hotel. The lobby has been ransacked and long abandoned. There are torn banners, walls, and disheveled furniture scattered.

Deforest gets ahold of his senses and he and Spaulding look out some torn sections of wall in amazement.

EXT. CARTER STREET B – DAY

A heavily armed military convoy goes past. Two tanks, two armored vehicles, a platoon of soldiers. The equipment and soldiers are all 2020 era United States Army.

INT. HAVERCAMP BUILDING – DAY

Spaulding and Sam hold their places in silence until the military squad moves on and silence returns to the street. They slowly turn to each other.

SAM

You said there was a girl?

SPAULDING

Yes, she was lost and trying to find her mother. She led me down this alley, the original alley, and pointed at that door. It was locked and I couldn't get through but she kept saying that was where her mom was. I pounded on the door several times when she very calmly held out the key and asked if it would help. I laughed at first, thought it was childish innocence, then unlocked the door and went in.

SAM

And have been coming back ever since.



SPAULDING

Yes.

SAM

Yet no memory of it.

SPAULDING

Not when I get back to our side, but now, right here, I remember being here.

SAM

Those troops that went by. That patrol. They looked regular US Army but I had no idea the Army was that far advanced. Those tanks and weapons are way ahead of our time.

SPAULDING

I think that's exactly the right word.

There is a sudden rustling at the broken entrance and 5 US Army soldiers come in with weapons ready.

CAPTAIN BARTO, male, 30's, is tough and rugged. SERGEANT SICKLE, 25, experienced is next in line, with FOSTER, MILLER, and BOONER, males, 20's, bringing in the rear.

They surround Sam and Spaulding who freeze in place.

SICKLE

Hold it! Hold it! Hold it!

BARTO

No sudden moves, got it! Now, very slowly, stand up with your arms in the air.

(MORE)

Sam and Spaulding slowly stand as ordered.

BARTO (CONT'D)

Foster, check them out.

Foster starts to frisk them carefully.

FOSTER

Dig the outfits?

BOONER

Wrong time of year for Halloween. Wrong place for cosplay.

FOSTER

Especially 1940's cosplay. Bet one of them goes as Sam Spade.

BARTO

(to Kolchak and Booner)

Pull back,

Foster and Booner quiet down.

SICKLE

Oh, my, look at this.

Sickle slowly pulls back from Sam holding a revolver. All the soldiers look at it in amazement.

FOSTER

Now, that's classic.

BARTO

Loaded and ready?

Sickle opens it up and whistles his amazement.

SICKLE

Locked and loaded.

FOSTER

Who carries one of those anymore? Where do you get the ammo for it?

SICKLE

On these streets I suppose you carry what you can no matter how old it is.

BARTO

Good point.

(to Sam and Spaulding)

What the hell are you two doing out here?

SAM

Following him, mostly. Anything after that is still up for grabs.

SPAULDING

We got lost last night and needed some place to hide.

Sam is suspicious how fast Spaulding adapts to the situation. He also carefully looks at the soldiers and notices small details in their outfits and technology that were out of place from his time.

BARTO

That still doesn't explain the outfits.

SAM

Come on, fellas. You've seen the state this city is in. Like the gun, you have to make do with whatever you find.

BARTO

Ok, hard times and hard choices. We're going back to Camp Hills, you need a ride?

SPAULDING

I think we'll be—

SAM

Sure, we better take what we can get.

BARTO

Ok, stay close and quiet.  
(to his soldiers)  
Hit the road.

SICKLE

(giving Sam his gun back)  
Middle seats for the kids.

They all laugh, surround Sam and Spaulding, then move into the street.

EXT. CARTER STREET B – DAY

Sam and Spaulding guided, and surrounded, by the troops down the street. There is a heavily guarded US Army transport at an intersection, and they are rushed into the back.

INT. US ARMY TRANSPORT – DAY

Sam and Spaulding are escorted to the “middle seats.” They are rickety old wooden seats at the front of the back section directly facing the canvas cover. They can’t see anything outside the transport and it rattles as it starts up and moves down the street. The rest keep their eyes out the back on the cracked and torn buildings and streets.

SAM

You remember more now?

SPAULDING

I was trying to help that little girl find her mom.

SAM

And where are we?

SPAULDING

Same place we started. The rest will be harder for you to believe.

SAM

You mean us being in a different time?

(Spaulding gasps)

Yeah, I got it. I saw what these stooges are wearing and carrying with them. That one, Sickly, has a watch on his wrist but it isn’t like anything I’ve ever seen. It’s not got any hands or faces on it like ours. Just numbers. The radios they are carrying. I’ve seen what the black and blues carry, hell, I’ve used them a few times, always on the verge of falling to pieces they are. Not these.

SPAULDING

I figure it’s sometime in the next century. 2000 and something.

SAM

What happened the first time you came through with the girl?

SPAULDING

We found this Camp Hills, the same place they are taking us now. We were looking for her mom but got separated. I’ve been looking for her since then.

SAM

So you keep coming back for that?

SPAULDING

(pauses)

It wasn't by choice at first. I think it's from the key. As long as I have the key I keep coming back.

SAM

You just don't remember what happens here when you're there.

SPAULDING

No, but I remember it all here.

The transport rumbles to a stop and the troops quickly escort them out.

EXT. CAMP HILLS ENTRANCE - DAY

The entrance to Camp Hill is at an intersection on Hill Street and is heavily guarded with dozens of well-armed soldiers. There are barricades and barbed wire fences along the street with regular outposts. Barto exits the transport and approaches his men.

BARTO

(to Sam and Spaulding)

You two and Foster with me. The rest of you take the transport back to station Alpha November and I'll rendezvous with you there after chow.

BOONER

Better hurry. It's chicken tonight.

MILLER

Hope it's better than the chicken last night, or the night before that, or the night before.

BOONER

I'm going to start laying eggs by next week.

BARTO

Cluck on out of here.

They all laugh and Sam, Spaulding and Foster follow Barto into Camp Hills.

INT. CAMP HILLS – DAY

Barto and Foster escort Sam and Spaulding through the guards and into the camp. It's a typical army camp, a few posts for supplies, check points and barracks. There are about 45 civilians at various locations milling around.

BARTO

Ok, from this point on you'll need to see the transport officers to get to your next location.

SAM

What is our next location?

BARTO

That depends on where you want to go. There are daily transports heading west to Chicagoland or Minneapolis. There's also southward Nashville or Atlanta.

SAM

How about going back home to New York?

BARTO

(surprised, glances at Foster)

You've been on the run for a long time. That explains the outfits.

SAM

What the hell's that mean?

BARTO

There is no New York anymore. I'm sorry, I thought you would have known.

Sadly Barto and Foster move away. Sam shakes his head in disgust and Spaulding sadly looks at the ground.

SAM

What's he mean "anymore"?

SPAULDING

I knew it was something that big but I never imagined that.

(stopping Sam)

(MORE)

SPAULDING (CONT'D)

There is a war going on here. An invasion on our home soil. Millions were killed and a little girl can't find her mother.

SAM

We need to get back. Back to our place and, I guess, time.

(Spaulding pauses a moment)

You know how to get us out of here?

Spaulding nods and they head off.

EXT. CAMP HILLS EXIT - DAY

After several checks by SOLDIERS, various, Sam and Spaulding exit the camp and start heading off.

SAM

I've been thinking about why you keep coming back. What is it here that draws you back to this...future.

SPAULDING

Me, too. There's one thing.

SAM

It's they key that keeps bringing you here. A key through a door into here.

Spaulding stops, checks his pocket and pulls out the key, looks at it thoughtfully. Sam looks at it and him and urges him to keep moving.

EXT. DESERTED STREET – DAY

Sam and Spaulding are working their way along carefully scanning the street. They get to the corner and freeze as two ENEMY SOLDIERS, DIMITRI and CHINOV, males, 20's, though, Russian, come around the corner and turn their weapons on them. They raise their hands.

DIMITRI

Stand back and don't move.

CHINOV

(laughs)

What? Look at these outfits. American clowns that are no threat to us.

DIMITRI

(smiles)

Not clowns, but even less of a threat. Actors.

Sam and Spaulding are offended.

CHINOV

Of course, actors who think they are movie making and can't tell the difference. Let's not waste time with them.

DIMITRI

No, let's take them in. See how they 'act' in the prison camp.

Chinov agrees and they start to frisk both of their prisoners at the same time.

Sam is watching them and is shocked when they relax their aim on the weapons to frisk them. In one swift move he elbows Dimitri in the back of the head as he brings his knee up into Dimitri's face. Dimitri struggles with him, and Sam pulls his revolver from under his coat and knocks Dimitri unconscious.

Spaulding isn't as adept at fighting and struggles for control of Chinov's weapon. Spaulding stumbles and they both fall to the ground struggling. Chinov freezes as he feels the barrel of Sam's revolver pressed against his skull and hears the trigger click.

SAM

Let go!

(MORE)

Chinov lets go of his weapon and Spaulding. Spaulding rises.

SAM (CONT'D)

Your buddy is out for a while. He'll wake up later feeling really bad. You gonna wait with him or make a run for it?

(MORE)

Chinov looks at Dimitri, then indicates he's not going to stay. Sam reaches down and pulls the pistol from Chinov's holster.

SAM (CONT'D)

Get up and get moving!

(MORE)

Slowly Chinov rises and takes a few steps away, pauses and looks back.



SAM (CONT'D)

I shouldn't need to stress the 'run' part.

Chinov runs like hell and Spaulding gets to his feet holding Chinov's weapon.

SPAULDING

I don't get it. He was Russian. Here in America?

SAM

We'll debate it later.

Deforest picks up Dimitri's weapons. Spaulding is looking at the assault weapon he got from Chinov.

SPAULDING

How does this work? I've never fired one before.

SAM

The same way all guns work. Point it and pull the damn trigger.

Spaulding secured his grip on the weapon and wraps his finger around the trigger. Sam grabs him firmly and indicates not to pull it right now. Spaulding understands and they hurry off.

EXT. CARTER STREET B – DAY

Sam and Spaulding are heading down the street heavily armed yet still scanning everything ahead of them. They occasionally pause and make sure everything is quiet and then continue.

SAM

(stops them)

What was that?

SPAULDING

What?

SAM

Don't know. Thought I heard something like people talking.

SPAULDING

I didn't hear anything.

(points)

That's the alley we came out of.

SAM

All right.

Spaulding pulls the key out of his pocket, and they head off to the alley.

EXT. CARTER STREET ALLEY B – DAY

Sam and Spaulding enter the alley and stop at GASPS and HUSTLING of people.

There are 8 CIVILIANS, various ages and sexes, hiding in the alley and they raise their hands in the air expecting to be captured. They all step back behind CHERYL, female, 30, who steps up.

CHERYL

Ok, hang on, don't shoot!

SAM

Hold it. Hold on. We're not the people you're afraid of. We're not soldiers.

They all relax a bit.

CHERYL

Well, you're definitely not the soldiers we were looking for. We've been hiding in the city since the invasion a month ago. We need help.

SAM

Ok, well, that we can do. There's a US Army camp set up to help people get out not far from here. We just left them.

CHERYL

Wait a minute. You were getting rescued by the US Army and decided to come not to?

SPAULDING

That pretty much covers it.

CHERYL

That explains the outfits.

SAM

This is my best.

CHERYL

This camp. How far from here is it?

SPAULDING

Five or six blocks down Carter due west.  
Then turn right onto Hill and it'll be straight  
in front of you.

CHERYL

Twenty minutes.  
(to Civilians)  
Ok, we're twenty minutes away and we'll be safe.  
Ok, we can make it.  
(to Sam and Spaulding)  
You going to protect us.

SAM

(points down alley)  
Afraid not, precious, we're headed that way.  
That's where we need to go to be safe.

They all glance where Sam pointed and glance back at him in confusion.

CHERYL

Ok, look, I don't care. I'm just going to  
make sure we're all safe.

SAM

I can't blame you for that.  
(to Spaulding)  
We need to move, now.

Spaulding agrees and they take a few steps down the alley.

GIRL (OFF)

Mommy?

Spaulding and Sam freeze and spin back.

Protected behind the Civilians is a GIRL, 3, sweet and innocent, who is looking at  
Spaulding.

SAM

Is that her?

Spaulding nods and takes a step to the Girl. He kneels and looks at her gently.

SPAULDING

Still looking for your mommy?

The Girl nods and starts to cry. Spaulding can't help but embrace her.

CHERYL

She yours?

SPAULDING

No, we've just crossed paths before in this...  
wherever we are.

Cheryl moves to the end of the alley and looks out onto the street.

SAM

We need to get moving.

SPAULDING

No.

SAM

What?

SPAULDING

I realized why I keep coming back.  
(looks at the Girl)  
I'm not sure how but this has to be why.

SAM

You want to stay here?

SPAULDING

I have to. I have no family on the other  
side, where we came from. I need to  
stay here and help her find her mother.

SAM

I can't stay with you. I have things, people,  
back there I need to take care of.

SPAULDING

(to Civilians)  
Don't leave without me.

Sam and Spaulding, still holding the Girl, hurry to the end of the alley to the door they came through. Spaulding pulls the key, studies it, then unlocks the door. Sam opens it a crack, peeks through it, then nods.

Cheryl runs back from the street waving her arms.

CHERYL

Soldiers! A dozen.

(they all look at her hopefully)

Not ours.

The Civilians go for cover in the alley.

SAM

You need to hide, and I need to go.

SPAULDING

Go!

EXT. CARTER STREET ALLEY – DAY

Sam steps back into his rightful place and time. The regular CITY SOUNDS can be heard.

They look at each other than Sam hands him the automatic weapon he got from Dimitri.

SAM

Just as much as I want to stay in my time  
this belongs in your time.

Spaulding nods and takes the gun. He pauses, tosses the key to Sam, who takes it and nods. Then closes the door.

EXT. CARTER STREET ALLEY B – DAY

Spaulding rushes for cover and holds the girl as the enemy soldiers pass without noticing them.

Silence for several moments and then they start to rise.

SPAULDING

Let's get moving.

CHERYL

Not yet. Give me that.

(takes the extra weapon and handles  
it like a pro)

Now we go.

EXT. CARTER STREET ALLEY – DAY

Sam is relaxing against the door and listening to the CITY SOUNDS. He finally makes sure no one is watching, then opens the door to reveal the solid brick wall he had seen the day before.

He closes it and starts walking towards the street.

EXT. HENRY OFFICE BUILDING - DAY

There are quite a few people entering and exiting the building at a rush. Traffic on the street is steady and life in the city goes on as usual but there is a strong wind and cloudy skies. There is a news stand near the building entrance. There are the normal CITY SOUNDS throughout.

Sam comes walking across the intersection and suddenly stops realizing where he is. He starts to enter the building, then pauses, turns away. Shakes his head when he hears BAILEY LAUGHING.

Bailey comes towards him smiling.

BAILEY

What's the matter Sam? You look like you lost something. Where's your pigeon?

SAM

You probably wouldn't believe me.

BAILEY

That's a good one, Sam. What are you gonna say when the rest of the people up there start looking for him?

Sam shakes his head and walks off.

INT. SAM'S INNER OFFICE - DAY

Sam's at his desk, looking off into space thinking about what happened.

SAM (V.O.)

After a few days the bosses downtown started asking questions about Spaulding. I told them he had some personal commitments that needed taken care of. Things he wanted kept private and they knew, deep down, I wasn't going to tell them any more. After a few months

(MORE)

SAM (V.O.) (CONT'D)

they changed the file at headquarters.

Case closed. Subjects whereabouts:

Unknown.

Sitting on one of the shelves is the key Spaulding gave him.