

THE CREATION CHRONICLES

"ST. LOUIS"

Written by

Christopher "Michaels" Andre

TEASER

OVER BLACK---

SAINT LOUIS, 1963.

EXT. FIELD - DAY

Snow covers the ground.

Construction workers FINISH the GATEWAY ARCH MONUMENT.

BILL O CONNOR, (scientist, 60s gray hair fading) holding back anger briskly approaches the Arch.

CONSTRUCTION WORKER

You can't be here right now, this place is off limits.

BILL

You're done. You need to evacuate the area, immediately.

CONSTRUCTION WORKER

Who the hell are you? We don't take our orders from you.

Helicopters with more Scientists land in the field.

BILL

You just gave the travelers permission to come.

Military Jeeps drive onto a field. A COMMANDER comes out.

CONSTRUCTION WORKER

What is this?

COMMANDER

We need all non-essential personnel to evacuate the area immediately.

CONSTRUCTION WORKER

We don't know if it's safe.

COMMANDER

You were warned not to build at this spot. You didn't listen.

The Military rushes the construction workers out.

COMMANDER (CONT'D)
Tear it down, so we don't have to
deal with the travelers.

BILL
I don't think you understand.

Four MILITARY MEN stand their guns aimed up, at the Arch.

COMMANDER
If the portal opens up, fire
immediately.

BILL
It's too late.

COMMANDER
What the hell does that mean?

BILL
When the archway was built, future
travelers arrived.

COMMANDER
How do you know that?

Bill looks straight into the Commander's eyes.

BILL
Because I'm one of them.

Bill's eyes flash. The Commander's eyes roll back.

BILL (CONT'D)
This will all seem like a strange
fever dream come mornin.

The Military men aim their guns toward Bill. A Scientist
snaps his fingers, the guns fly toward the Scientist.

COMMANDER
We were never here. Move out.

All of the Military Men, hear the echoes of "never here."
They get into their jeeps and drive out.

EXT. FIELD - LATER

The moon shines brightly. TRAVELERS cloaked in the night.

BILL
We have successfully escaped our
futuristic prison.
(MORE)

BILL (CONT'D)

However, our work is not over. The future needs to be changed.

TRAVELER

Not a chance in hell we go back.

BILL

I am going back. We can send vital information back and forth.

TRAVELER

The future can change from here.

Bill looks down and shivers. He heads towards the gate.

BILL

Negative. We can make small differences here. We don't have the resources to understand how to change the future.

TRAVELER

Will you come back?

BILL

I'll make sure my creations make it. Guide them, make sure they stay on a path.

One of the Scientists looks up at the sky, and it becomes cloudy. He snaps his fingers. Lighting shoots down from the sky and hits the Gateway Arch.

A CLEAR PORTAL opens up in the middle. A floating city on the other side. Bill jumps in and the portal closes with the sound of THUNDER.

OPENING CREDITS

ACT ONE

EXT. FIELD - ESTABLISHING

SAINT LOUIS, 2023.

The Gateway Arch shines in the Sunlight.

The sunny field is full of People laying out.

A lighting bolt comes down from the sky and HITS the ARCH.

A PORTAL opens up in the middle. People panic, and run away.

INT. DARKNESS

Always expecting a fight, KATE O CONNOR (20's, tattoos of clocks on her arms) sees flashes of white light pass her by.

Bill appears in front of her.

BILL

Find it. Find it quickly, you don't
have a lot of time.

KATE

What is it?

The white light overtakes the darkness.

WHITEOUT.

EXT. FIELD - DAY

Kate exits the portal. She looks up at the sun. Puts on sunglasses. The Portal closes. The SOUND OF THUNDER echoes across the empty field. Kate walks across the field.

EXT. STREET - DAY

The shadow of the arch reflects off an Apartment Building.

INT. HALLWAY - DAY

A LANDLORD (60s, fidgety) knocks on a door. He wears two sweatshirts that barely fit and still show his gut hanging out. The Landlord clears his throat.

LANDLORD
Christopher! Mr. Thomas?

The door opens and in the doorway stands CHRISTOPHER THOMAS (male in his 20s, well-dressed.) Christopher has RED EYES and BLUE LIPS. Christopher is always paranoid.

Christopher hides it with a smile. The Landlord smiles.

LANDLORD (CONT'D)
I came by to get the... Ha, your smile is just so... No, wait... I came by to get this month's rent.

CHRISTOPHER
I've paid rent for seven months.

The Landlord is lost in his thoughts.

LANDLORD
Yes, the rent. I need it, or else - I have to put it on your record. It's my job. Don't want to be mean.

Christopher starts to sweat. His face turns bright red.

LANDLORD (CONT'D)
Are - you - okay?

CHRISTOPHER
More time.

'More time' echoes down the hallway. Christopher looks down the hallway. Christopher notices the Landlord's blank face.

LANDLORD
More time?

CHRISTOPHER
I just need a little. When I get nervous, it's like a tick, and I -

Christopher flinches, the Landlord smiles.

LANDLORD
In truth, I'm a dishonest man. I tell people that their rent goes towards this building. It really just goes into my pocket.
(winks)
I'm a professional rip-off artist.

The Landlord slaps his belly, stumbles down the hallway.

Christopher follows him out in the hallway.

CHRISTOPHER

I can get your money by the end of today. Please. Give me a chance.

The Landlord takes his fist and punches it through a wall in the hallway. Christopher backs up slowly.

A loud SNAP. Christopher looks around him, paranoid, the walls are literally crumbling down.

The Landlord looks at his hand in the wall, surprised.

LANDLORD

I did that?

Christopher is shocked.

CHRISTOPHER

I made you punch a wall.

LANDLORD

I can barely harm a fly. My memory has been a bit hazy these days.

The Landlord removes his hands from the wall, stunned.

CHRISTOPHER

Look, I'll get you the rent. I promise, just give me the day.

The Landlord's face lights up.

LANDLORD

Perfect, I like money.

EXT. SIDEWALK - DAY

Christopher walks quickly by people on the street. He doesn't make eye contact. He tries his best to cover his face.

Christopher bumps into SOMEONE on the sidewalk.

CHRISTOPHER

Sorry.

Christopher opens his mouth to continue, but a bee flies in his mouth. The look of shock and horror on Christopher's face as he is clearly stung. His face turns bright red.

CHRISTOPHER (CONT'D)

Arg.

"Arg" echoes. Christopher scurries away.

SOMEONE

Arg?

INT. SHARON'S SHIPPING AWAY - DAY

SHARON BRIGHT, dressed in a suit coat, upbeat approaches Christopher, who is careful to look down.

SHARON

Hel-lo. Wow. That-uh a unique look.
Can I help you with something?

Christopher slowly looks up.

CHRISTOPHER

Love your humor. Let's do this.

Christopher winces in pain from the sting. He wipes his brow and turns around as he can feel his face turning red.

SHARON

Face me. What are we doing?

CHRISTOPHER

What we've been talking bout for
the past six weeks.

Christopher looks around and sees her workspace and desk.

CHRISTOPHER (CONT'D)

You rearranged your desk on to the
other side of the room.

SHARON

Memory from past few days is hazy.

CHRISTOPHER

You're the only Sharon, that's
Sharon's Shipping?

Sharon heads to her workstation.

SHARON

Yes. Where are you headed? Let's
make your dreams a reality.

Christopher sees himself shaking, keeps it calm.

CHRISTOPHER
Quite silly. Where people will
(deep breath turns around)
Remember me.

'Remember me' echoes across the room. Sharon has a blank look on her face. Christopher's eyes widen, he is in remorse.

SHARON
Remember you?

CHRISTOPHER
I don't know where I'm from. But I
know that people don't remember me.

SHARON
When I was younger, my brother
smashed my head into a wall. It
caused memory loss.

Sharon picks up an umbrella.

CHRISTOPHER
Sharon, listen to my voice, you
don't have to do this.

SHARON
It makes me so angry to forget.

Sharon whips the umbrella past Christopher and flips her computer. Christopher jumps out of the way. Sharon hits her computer, sparks flying everywhere.

Christopher nervously shakes.

CHRISTOPHER
Stop.

'Stop' echoes. Christopher is losing it. Sharon freezes and has a blank look on her face.

SHARON
Stop?

CHRISTOPHER
This happened before. Just stop.

SHARON
I need to never stop. This need to
be perfect. Revenge against those
who took my Brother's side.

Sharon takes her umbrella and puts it through the wall. The wall crumbles down. Christopher runs out in a panic.

Christopher hears a loud BANG. It is followed by a loud SNAP.

EXT. FOREST PARK - DAY

JUDY (30s light jacket) warm and caring. She is walking a beagle. Christopher steps up behind her.

CHRISTOPHER

It's getting worse, I can't control it. People are destroying things. Forgetting me.

Judy chuckles.

JUDY

You know I'll never forget you. Together, we'll get you sorted out.

CHRISTOPHER

I don't know if we can.

JUDY

How can someone forget that voice of yours? What do you look like?

CHRISTOPHER

Nobody looks at me. If they do that's when it goes wrong. I can't let that happen to you, Judy.

The dog poops. Judy takes out a bag.

JUDY

Speaking of dog shit -

CHRISTOPHER

I remember your job.

JUDY

My job.

Judy picks up the dog shit.

JUDY (CONT'D)

I just can't deal with it anymore. Our boss threatens our jobs daily.

Christopher looms over Judy as they continue walking.

CHRISTOPHER

I can't get a job -

JUDY

Cause they didn't recognize you.
Security throws you out. Which is
hard to believe. You know we should
-

CHRISTOPHER

Switch places. That would be wild.

JUDY

I mean any day now I'm going to
lose my mind. Upper management
measures how long we shit for.

Judy shoots the poo bag into nearby garbage.

CHRISTOPHER

Impressive. Leave that job.

JUDY

Let me see your face.

Judy takes her non-poo hand and grabs Christopher's hand.

JUDY (CONT'D)

You're kind, why won't you let me
see you? What are you hiding?

Christopher faces Judy in excitement, not noticing his face
getting red. She touches his face.

JUDY (CONT'D)

That's not so bad.

CHRISTOPHER

Let's get out of here. Destroy
work, disappear. Burn it all down.

'Destroy work' echoes. Judy has a blank expression on her
face. She drops her leash.

CHRISTOPHER (CONT'D)

Ju-Judy?

Christopher snaps his fingers. The Beagle growls at
Christopher, whimpers, and runs off.

JUDY

Destroy work?

Christopher touches Judy's shoulder.

CHRISTOPHER

No, not you too.

JUDY

My mom lost her mind when I was fifteen, started to see spots everywhere, and those spots had to be stabbed with a knife. Time to head to the office.

Judy walks away.

CHRISTOPHER

Wait!

Christopher closes his eyes, EXHALES.

CHRISTOPHER (CONT'D)

Don't go.

'Don't go' echoes across the park. Christopher opens his eyes and there is nothing but cawing Crows, signaling danger.

EXT. SHARON'S SHIPPING AWAY - DAY

Christopher walks by Sharon's shipping away, in a panic.

EXT. THE FABULOUS FOX - DAY

Christopher walks by PATRONS waiting in line.

CHRISTOPHER

Judy!, Judy! Shit!

Christopher walks away, not noticing TIME itself is frozen.

Kate exits the theater. She taps her ear.

KATE

Weapon's not here. Probably a few Nanos early. Sharon is also a dead end. Recalibration in order.

Kate walks around the theater, she looks at frozen traffic.

KATE (CONT'D)

How long before the portal opens?

Kate disgusted.

KATE (CONT'D)

Two hundred and forty Nanos?

Kate scans a frozen Patron's watch with her tattoo.

KATE (CONT'D)
Four hours? In uncultivated times?

She gets into the backseat of a car. Time unfreezes with the noise of ICE CRACKING. Everybody in line gets furious.

PERSON ONE
I was in line first.

PERSON TWO
How come you're last?

The person gets shoved out of the line.

PERSON THREE
Watch the shoving. I do it better.

Person two gets shoved out of line, starting a full on BRAWL.

A loud SNAP.

PERSON ONE
Why are we fighting?

Everyone looks around at each other. Stunned, and confused. They are back in line waiting to get tickets, like nothing ever happened, minus the bruises on their faces.

EXT. STREET - DAY

A car is going full speed. The front door opens and out flies Kate, who lands with a hard thud on the sidewalk.

KATE
Never touch the leg.

Kate makes eye contact with the car. The car screeches off before a loud CRASHING noise.

KATE (CONT'D)
No understanding of primitive cultures. You are foolish.

Kate looks and sees an apartment building.

KATE (CONT'D)
Scans show this is dull.

The Landlord is walking down the street. Kate jumps in front of him. The Landlord pops a mint into his mouth.

LANDLORD
How can I help you?

The Landlord clears his throat really loudly.

KATE

I need action for the two hundred
forty Nanos
(ahem)
Four hours.

The Landlord bats his eyes, spits into his hand, and moves his hair back, it blows in the wind.

LANDLORD

You're looking for something to do?

Kate shakes her head.

KATE

Minds changed. Leave me at peace.

The Landlord turns around. He grabs her arm.

LANDLORD

There's an axe throwing place, over
that hill. Went there regularly.

KATE

Axe as weapons of destruction?

LANDLORD

Gla-glad I could be of assistance.

The Landlord quickly walks away. Kate grabs her back pocket.

KATE

My identifiers! Hey!

The Landlord's out of breath as he is running as fast as he can. Kate squints, winds up like a pitcher and extends her arm towards the Landlord.

LANDLORD

I need the money, I'm -

The Landlord is frozen in time. Kate stretches out.

KATE

You have confiscated my resources.

EXT. STREET - DAY

Christopher walks quickly as tall buildings surround him. He notices a large GATHERING following him.

CHRISTOPHER

Do you know what happened to Judy?

People point at Christopher. Terrified hushes.

CHRISTOPHER (CONT'D)

Are you pointing at me?

The FBI pulls up. Four AGENTS in a car get out.

CHRISTOPHER (CONT'D)

Shit.

SIRENS blare in the distance. Christopher runs, and random people chase him. The crowd gets bigger behind him.

FBI

We got you surrounded.

Christopher runs into traffic. Cars SCREECHING to a halt.

CHRISTOPHER

STOP.

'Stop' echoes in all directions.

PERSON

Stop?

Christopher ducks into an alleyway as loud SIRENS get closer.

END ACT ONE

ACT TWO

EXT. ALLEYWAY - DAY

The sirens become LOUDER. Christopher ducks behind a garbage can. Two GROWLING Rottweilers step out behind a garbage can. They are accompanied by the Beagle.

CHRISTOPHER
Come on pups.

The Rottweilers sniff and step closer, their ears up, tails down. Christopher digs into his pocket.

CHRISTOPHER (CONT'D)
I don't have treats.

The Rottweilers slowly inch closer. Christopher closes his eyes, his face turns red. He opens his mouth.

CHRISTOPHER (CONT'D)
Leave me alone.

'Leave me alone' echoes across the alleyway. The three dogs, WHIMPER, and run out of the alleyway.

A voice from the alleyway startles Christopher

RANDOM PERSON (O.S.)
Oh my god.

EXT. STREET - DAY

Christopher peaks his head out on the street, to see that people pass by in a panic. He wipes his forehead.

Christopher looks up and sees his face on a wanted billboard.

Christopher grabs a HOODY hanging off of someone's bike, as they pass. Christopher puts on the Hoody to hide his face.

A large SNAP is heard.

People and POLICE outside of a corporate high-rise.

FBI
Come out with your hands up.

JUDY (O.S.)
What did I do? What is all of this?

Christopher approaches an ONLOOKER from the side.

CHRISTOPHER

What happened?

ONLOOKER

This woman starts destroying equipment. She threatens to blow up the building. She lit equipment on fire. Security couldn't even stop her, she knocked them out. Never seen anything like it.

CHRISTOPHER

It can't be.

ONLOOKER

Judy seemed so normal. I knew she was unhappy. But not this unhappy.

Christopher steps back from the onlooker. The sun reflects off of a nearby red car, onto Christopher's hands, and he looks down at them, looking like he has bloody red hands.

CHRISTOPHER

My god. The humanity.

JUDY (O.S.)

I couldn't have done this. I don't remember any of this.

Christopher walks over to the FBI Agent.

FBI AGENT

This is worse than the last incident. We need to find the people behind this.

Christopher clears his throat loudly.

FBI AGENT TWO

Stay back, before you get hurt.

CHRISTOPHER

This is all a big mistake.

FBI AGENT

Son, I'm not gonna believe someone who resembles the Unabomber.

Christopher lowers his hood. Face sweaty and red. He is shaking as he grabs the shoulder of the FBI Agent.

FBI AGENT (CONT'D)

Hey!

The FBI Guy turns around and faces Christopher.

CHRISTOPHER

Let her go.

'Let her go' echoes in the air. Christopher, looks around, surprising himself. The FBI Agent has a blank look on his face. Christopher puts his hood up and quickly flees.

FBI AGENT

Let her go?

FBI AGENT TWO

You can't be serious.

FBI AGENT

My daughter died five years ago,
from a psychopath. The killer got
away. I never let it go.

The FBI Agent walks over to a vehicle and flips it over. He is about to take a lighter and throw it into the gas tank when six FBI Agents tackle the FBI agent to the ground.

People flee in terror Judy runs out of the building.

EXT. STREET - DAY

Outside of the apartment building, Kate walks over to the frozen Landlord and grabs her wallet in between The Landlord's stomach and pants.

KATE

I will take you out.

Kate holds up her ID: 'KATE O CONNOR. DATE OF CREATION:
DECEMBER 21st 3021.'

Kate pulls out a POCKET KNIFE from her wallet, to stab the Landlord. She hesitates and drops the knife.

She takes the frozen Landlord and puts him in the path of being clipped by a frozen speeding car.

KATE (CONT'D)

Never mess with an O'Connor.

Kate walks away. As she leaves, everything unfreezes. The Landlord gets clipped by a speeding car.

LANDLORD
You son of a bitch. You're dead.

The person gets out of the car.

PERSON
You were in the middle of the road.

LANDLORD
Come over here and say that.

PERSON
I will.

The Landlord and Person punch each other, and each fall in the opposite direction on the ground.

A loud SNAP.

They stumble away in opposite directions.

EXT. FOREST PARK - DAY

Christopher approaches rustling bushes.

Judy jumps out and sprays Christopher with mace. He wipes away the mace from his eyes. No pain.

JUDY
That's supposed to burn.

CHRISTOPHER
I'm different. That's all I know.

JUDY
I-I can't remember things.

CHRISTOPHER
I can help.

Judy steps backward horrified at Christopher's face.

JUDY
What are you?

Christopher looks away from Judy.

CHRISTOPHER
We'd walk and talk for eight weeks.

Judy looks at Christopher.

JUDY

I don't remember you. The last thing I remember was being surrounded by destroyed equipment. I woke up into a nightmare.

Christopher looks down, tears forming in his eyes.

CHRISTOPHER

I can help you.

JUDY

Stay away.

Christopher's face turns red, turns towards Judy.

CHRISTOPHER

We can go away together, I don't know what we will do for money, but we can figure it out. Let's get out of here. I can help you.

'Help you' echoes. Christopher immediately covers his mouth. He turns away. Tries to grab the echo. Judy has a blank look on her face.

JUDY

Help you?

CHRISTOPHER

I never meant to hurt you.

JUDY

I realized I was on my own at a young age. I don't need help.

Judy picks up a park bench. The FBI pulls up.

FBI AGENT

(on radio)

We got the two from earlier.

CHRISTOPHER

I have to go. I'll come back.

INT. APARTMENT - DAY

Christopher has an open suitcase on his bed, throwing his clothes into it. A KNOCK at the door.

CHRISTOPHER

Damn! I'm coming.

LANDLORD (O.S.)
If you don't come, I'll kick down
this door. You'll owe me money for
the kicked down door.

Christopher slowly opens his door. The Landlord has on two
sunglasses. He looks at Christopher's stomach.

CHRISTOPHER
Hey, my eyes are up, never mind.

LANDLORD
Shut up! I need my money man. I
need the fucking rent.

CHRISTOPHER
I'm a danger to everyone around me,
I'm out of here.

The Landlord walks into Christopher's kitchen and goes
through his EMPTY drawers.

LANDLORD
You don't have a knife? If you go,
I will find you, I will hunt you
down, and I will get money.

Christopher is careful to not face the Landlord.

CHRISTOPHER
I'm out of your hair.

The Landlord takes out a WANTED POSTER of Christopher.

LANDLORD
Is this you?

CHRISTOPHER
Listen, I'm getting out of -

The Landlord shoves the poster in Christopher's face. It says
"DANGEROUS."

LANDLORD
It's a yes or no question.

CHRISTOPHER
Yes.

LANDLORD
Get me the money or I find you and
make sure the FBI finds you. They
put you in a dark hole. You'll
never see civilization again.

The Landlord still making eye contact with Christopher's stomach walks by him and runs down the hallway.

CHRISTOPHER

Damn! He use to be one of the nicest people. The hell?

Christopher slams the door.

EXT. ST. LOUIS GATEWAY STATION - ESTABLISHING

Christopher with his suitcase looks around. He puts up his hoodie and walks into the train station.

INT. ST. LOUIS GATEWAY STATION - DAY

Christopher approaches the ticket counter, hands the Ticket Taker a blank sheet of paper.

TICKET TAKER

What's this?

Christopher lowers his hoodie.

CHRISTOPHER

It's money.

TICKET TAKER

Son, this is just a sheet of paper.

Christopher's face turns red and he sweats. He makes eye contact with the Ticket Taker.

CHRISTOPHER

Mon -

'Mon' echoes. A bell startles Christopher, he turns around to sees a NUN with a scar over her left eye.

NUN

Your journey is just beginning young man. Why run away?

Christopher strides up to her, turning his face away.

CHRISTOPHER

Where do you come from?

NUN

From our creator. It is where all good things come from.

Christopher looks at her.

CHRISTOPHER
I don't know my creator.

NUN
I see a lot of him in you. Your
destiny remains here.

Christopher sees Police from a corner of eye.

CHRISTOPHER
Help me, where can I go?

NUN
Basilica. They not only hide
fugitives but people like to give,
your destiny is there.

Christopher puts his hood up.

CHRISTOPHER
Thank you. I was never here.

NUN
I understand.

Christopher walks away.

NUN (CONT'D)
I am one of the original travelers.
You were created for destruction.
The sooner you understand this, the
easier it will be on your journey.

Christopher, startled by those words, turns around and the
Nun is gone. The Police swarm the area.

EXT. SONIC - DAY

Kate walks by a Sonic. A FAST FOOD WORKER whistles. Kate
points at herself, confused.

FAST FOOD WORKER
Yes.

KATE
I don't eat peasant food.

The Fast Food Worker takes a bag of chips and eats them.

FAST FOOD WORKER
Sis, the body transfer was
successful. Got any Good news on
taking down the Administration?

Kate rolls her eyes.

KATE
George, it's already too late.

GEORGE
Connection's weak. So quiet.

George freezes.

KATE
No! George? Come on.

George unfreezes and eats chips.

GEORGE
Kidding. Delicious.

Kate rolls her eyes.

KATE
The weapon can't be located. Not in
this era. The aftershocks are seen,
but I think we arrived late.

GEORGE
Zero chance. Dad was never wrong.

KATE
I hate when you refer to Bill like
that. He created us.

GEORGE
He was loyal to us.

KATE
People are destroying things. Yet
they don't seem to remember. Is
this part of the weapon's powers?

GEORGE
Unknown. Before dad died at the
hands of the Administration, he
said it was something powerful that
could end the Administration.

Kate paces.

KATE
Bill could have been wrong.

GEORGE
Dad was never wrong. He was never
off about where he put things.

Kate rolls her eyes.

KATE
I don't know what to look for.

GEORGE
You can come back in one hundred
eighty Nanos. We'll regroup then.

KATE
I will execute axes until then.

GEORGE
You know axes aren't real?

KATE
According to a peasant, they can be
thrown at human targets.

GEORGE
According to my notes, a church
explodes, starting a chain
reaction. Start there. Maybe the
weapon's at a church?

Kate winces.

KATE
Where do I locate this place?

ONLOOKER
I go to the one right up the road.

KATE
Thanks. I guess.

The Fast Food Worker looks at Kate.

FAST FOOD WORKER
Did you want fries with your order?

KATE
I don't eat processed food from
this century.

The Fast Food Worker drops to the ground, bleeding from the
eyes, dead. Kate looks at him.

KATE (CONT'D)
Still got some kinks to work out on
this whole body switching.

EXT. BASILICA OF ST. LOUIS - DAY

Everyone is frozen. Kate exits the building. She looks around. She presses up against the building.

KATE
That's not going anywhere.

Across the street, Christopher takes off his hood.

KATE (CONT'D)
(yells)
Christopher? You're in this
century?

The sound of Ice cracking.

PEOPLE
Watch it.

KATE
Damn.

Fighting ensues by RANDOM PEOPLE.

Christopher is inches from Kate, but people fighting overshadow that. Kate does not see Christopher and leaves the church. Christopher enters the Basilica.

INT. BASILICA OF ST. LOUIS - DAY

A loud SNAP is heard.

Christopher looks around, people seem to be lost and in a daze with bruising on their faces.

Christopher sees a PRIEST. Approaches him, face hidden.

CHRISTOPHER
You looked injured.

The Priest touches his black eye.

PRIEST
It must have been God's will or a
stern warning from somewhere. I
don't even remember how I got this.

CHRISTOPHER
Sinners are welcome here I take it.

PRIEST
The creator is always watching.

The Priest points up.

CHRISTOPHER
I'm not sure why I'm alive.

PRIEST
Is there something you want to
confess son? Let me look at you.

CHRISTOPHER
I want to confess a lot.

PRIEST
We have a private confessional.

Christopher, face red, puts his hand on the Priest's
shoulder. The Priest is frozen in terror.

CHRISTOPHER
I need you to strip in your office
and give me your clothes.

'Strip in your office and give me your clothes' echoes. The
Priest has a blank look on his face.

INT. BASILICA OF ST. LOUIS - LATER

Christopher in a full Priest outfit, shuts the door to the
Priest's office on his way out. A loud CRASHING NOISE is
heard from inside the office. A loud SNAP.

CHRISTOPHER
Whoever my creator is, he won't
have to worry about me.

END ACT TWO

ACT THREE

EXT. BASILICA OF ST. LOUIS - DAY

A dark cloud seems to form over the church.

INT. BASILICA OF ST. LOUIS - DAY

People gather in the pews. Christopher in his priest's uniform steps up to the podium. He looks out at the people. Chatter over the crowd. He is nervous.

CHRISTOPHER

Good day. You may all be seated.

Hushed whispers as everyone takes their seat.

Christopher takes a deep breath.

CHRISTOPHER (CONT'D)

I can't tell you about my life
before a year ago. It's all hazy.

Christopher wipes sweat from his brow.

CHRISTOPHER (CONT'D)

I need help.

People nod their heads, in understanding.

CHRISTOPHER (CONT'D)

I need you to stand up.

Everyone stands up. Christopher is shaking.

CHRISTOPHER (CONT'D)

Hold hands, with one another.

The crowd holds hands. Christopher closes his eyes, he scrunches his forehead. His entire body turns RED.

Christopher opens his eyes and takes a deep breath.

CHRISTOPHER (CONT'D)

I need your money.

'I need your money' echoes loud across the entire church. The entire crowd has a blank look on their faces.

ENTIRE CROWD

Need our money?

Christopher smiles, satisfied.

PERSON
I'm Kirkwood rich.

PERSON TWO
I'm Webster Groves Rich.

PERSON THREE
I told my son he wasn't getting any
of my lottery winnings.

PERSON FOUR
I stash my money in the basement.

Christopher looks out as cash goes flying.

PERSON FIVE
No cash.

CHRISTOPHER
I take credit cards.

PERSON
Six, four, eight, ten.

CHRISTOPHER
I mean your cards.

Christopher walks down and begins collecting cash and cards.
The Priest runs out. The POLICE quickly follow him.

PRIEST
There's he is. He locked me in my
office. He used black magic.

POLICE
I know you.

CHRISTOPHER
Officer, I can make you forget.

Christopher closes his eyes. His face turns red.

CHRISTOPHER (CONT'D)
I was never here.

'Never here.' echoes.

A bullet whips past Christopher's face.

POLICE
Why don't you turn around?

A bullet comes inches away from Christopher's face.

Christopher realizes -

CHRISTOPHER
I have to be facing you.

Christopher runs for the door. Crowds start lifting pews, with their bare hands. Others go to the back of the church and push candles on the ground as the church lights on fire.

POLICE
(radio)
We have a ten-thirty-one.

Christopher bolts out the door.

EXT. STREET - DAY

Christopher is running down the street, with the POLICE chasing him. Tasers and bullets fly by his head.

CHRISTOPHER
Crap!

Christopher runs up to a street corner. A POLICE CAR drives up to that same corner. OFFICERS jump out.

OFFICER
On the ground right now.

Christopher turns around to see Police on the other side.

CHRISTOPHER
Oh boy.

Christopher looks behind him - Police.

POLICE
You are going to get on your knees
right now.

CHRISTOPHER
Don't do this.

The Police are coming from both ways. Christopher gets down on his knees. An officer slowly approaches him.

OFFICER
I'm gonna cuff ya, Don't move.

CHRISTOPHER

You really don't want to do that,
officer.

OFFICER

What makes you think I don't?

Christopher places his hand on the Officer's shoulder.

OFFICER (CONT'D)

Hey!

Christopher fully shaking, body red.

CHRISTOPHER

I was never here.

'I was never here' echoes. Off Officer's blank look.

OFFICER

You were never here?

Christopher runs across the street.

The Officer looks at the other Police.

INT. TOP NOTCH AXE THROWING - DAY

Kate is throwing axes, while everyone around her is frozen in time. Kate takes her axe, grabs it, and throws it again.

As she is throwing a NERDY PERSON walks over the target.

KATE

Watch it!

The Nerdy Person quickly catches the axe.

NERDY PERSON

Sis. You got to watch yourself.

KATE

George, you're killing people by dropping into them.

GEORGE

Doesn't matter. What does matter is that the chain reaction has begun.

KATE

Once the weapon is intercepted,
I'll report back and eradicate the
past, present, and future.

GEORGE

The church is destroyed. The weapon is near. Find it soon. History needs to be recalibrated.

KATE

Impossible.

GEORGE

Freezing time doesn't stop time in our future. You've got one hundred and twenty nanos to get back.

KATE

I'll intercept the weapon soon.

GEORGE

I'm sending help.

KATE

Unnecessary.

Time unfreezes. People throw axes at each other, and the Nerdy Person throws an axe at Kate. She catches it.

KATE (CONT'D)

I'll hold onto this.

The place is filled with people whipping axes at each other. Kate quickly runs out. The Nerdy Person DROPS dead.

EXT. BASILICA OF ST. LOUIS - DAY

Kate sees FIREFIGHTERS, putting out a fire on its roof. As water is hitting the building, bricks fall to the ground.

FIREFIGHTER

Watch out.

EXT. STREET - DAY

Police cars that are flipped over. The FBI has pulled up.

FBI AGENT

It looks like a bomb has gone off.

FBI AGENT TWO

Lockdown this whole area, not one person gets out of here.

KATE

The weapon went off.

FBI AGENT
What do you know?

KATE
It's here.

FBI AGENT
I'm sorry the what?

KATE
It's everything we could have hoped
for.

FBI AGENT TWO
What do you know?

KATE
The weapon will fix everything.

Kate scurries away before the FBI can grab her.

EXT. STREET - DAY

Kate discreetly enters SHARON'S SHIPPING AWAY.

INT. SHARON'S SHIPPING AWAY - DAY

Computer parts everywhere. The wall is completely destroyed.

SHARON
I'm so sorry, we're closed for now.

KATE
I hope you lived a good life.
Sacrifice is necessary. But with
Time Travel, I'll make you forget.

SHARON
What now?

Kate looks around to make sure nobody is watching.

KATE
Code access three, three four
eight. George? Did this work?

SHARON
Look, we're closed and I don't
completely understand...

KATE

Time travel messes with the mind.
Code access, three, three, four
six. I always get that confused.

Sharon's eyes roll to the back of her head. She falls, when
Kate, catches her.

GEORGE

Damn Sis. You can't just use humans
like that. Only I can - Ha.

KATE

The weapon is here. Confirmed.

GEORGE

Is it a bomb?

KATE

It's a person.

GEORGE

It's a rogue Creation?

Kate nods her head yes.

KATE

Dad was breaking some major rules.

GEORGE

Is there more than one?

KATE

Unknown.

DISSOLVE TO:

EXT. SCHOOL - FLASHBACK

SCHOOL FOR THE STRANGE, 3023

A School floats in the clouds.

INT. LAB - DAY

Bill has a champagne bottle with liquid inside. He is talking
to a PERSON whose face is covered.

BILL

That's my newest creation. You realize drinking that would liquefy your shits for three months. Plus you'd be in pain.

PERSON

Are you crazy? The Administration strictly forbids rogue creations.

BILL

They won't be able to control the perfect creation. He is going to be the definition of kick-ass.

PERSON

They won't let you live.

BILL

You're right. But you will. He won't survive in primitive times.

The Person hugs Bill tight. Then slaps Bill in the face.

PERSON

Get it together man, he'll be fine. Just add in some smarts.

Bill walks into the Launchpad with the Champagne Bottle. He exits empty handed. Bill heads over to a row of buttons.

BILL

This will not only speed up the gestation period, but I'll send my Christ-like creation back to primitive times.

Bill presses the button. Countdown timer above the door:
"60,59, 58, etc..."

FOUR ADMIN POLICE (wearing Death Hoodies and welding scythes) burst through the room.

ADMIN POLICE

The Admin will grant you the principal job.

Bill is in disdain.

BILL

How can you work for them?

Bill is thrown to the floor.

PERSON
 (To admin police)
 Bring his other creations to me.

ADMIN POLICE
 We will kill and dispose of the
 body. There will be no traces.

PERSON
 You will bring his creations here.

Bill is placed in handcuffs made of electricity.

BILL
 You leave my kids out of it!

ADMIN POLICE
 This lab will be destroyed.

All but one Admin Police exit to find Bill's daughter.

ADMIN POLICE (CONT'D)
 I can scour here.

An alarm blares. A blinding white light from the "Launchpad."

Bill electrocutes himself and the lone Admin Police with the
 handcuffs, and both fall to the ground.

BILL
 (to Person)
 Tell George and Kate, I love them.
 They need to find the weapon. Its
 name is -

The Admin Police gets up. Swings its scythe at Bill's Neck.

ADMIN POLICE
 You will not destroy the
 Administration. Insubordination
 will not be tolerated.

PERSON
 I can find the weapon. It's name
 will be having to do with Christ.
 But that's too on the nose.

BLACKOUT

EXT. STREET - DAY (PRESENT DAY)

Christopher is walking down the street, hiding his face with
 a napkin. He gets bumped into, by a person on his cell phone.

PERSON ON CELL PHONE
So I told the guy to shut it down.

Christopher turns completely red. He grabs the guy.

PERSON ON CELL PHONE (CONT'D)
What the hell?

The Person on the cell phone makes eye contact with Christopher, terror in their eyes.

CHRISTOPHER
Be nice.

'Be nice' echoes. The Person has a blank look on his face.

PERSON ON CELL PHONE
Be nice?

CHRISTOPHER
Exactly.

PERSON ON CELL PHONE
My inability to be nice stems from
being bullied. It taught me to be
cold. I became cruel.

The Guy on the cell phone puts his head through a column in a building. Christopher smiles, he has full power.

INT. SHARON'S SHIPPING AWAY - DAY

Sharon is on the floor, dead.

KATE
I'm sorry.

Kate exits. Sharon's right arm shoots up.

EXT. SHARON'S SHIPPING AWAY - DAY

Kate exits the store as the guy has his head through a column. A loud SNAP is heard. She runs over.

PERSON ON CELL PHONE
How did I do that? How is this
possible? Where the hell am I?

Kate smiles.

KATE

The Weapon is near. History will be changed. This will have never happened. I will go down as a hero.

EXT. CONVENIENCE STORE - DAY

Christopher finishes a large fountain drink and throws the cup away in the garbage. He burps. The Convenience Store sign reads: "NO PUBLIC RESTROOMS."

CHRISTOPHER

(to himself)

We'll see about that.

INT. CONVENIENCE STORE - DAY

Christopher approaches the STORE CLERK, who is behind counter. He smiles, feeling very confident.

CHRISTOPHER

I need to use the washroom.

The Store Clerk is visibly freaked out, frozen solid.

CHRISTOPHER (CONT'D)

I'm not going to hurt you. I just need to use the restroom. No tricks. I promise I'm not evil.

A GUN gets put to the back of Christopher's head by a THIEF.

END ACT THREE

ACT FOUR

INT. CONVENIENCE STORE - DAY

The Store Clerk is frozen with fear. The Thief presses the gun into the back of Christopher's head.

THIEF

Give me all your money! Both of you. Or this guy's head is cooked.

Christopher slowly turns around, as the gun cocks.

THIEF (CONT'D)

If you're not reaching for your wallet, you're not doing it right.

Christopher's face is red. Confident in what he is doing makes eye contact with the Store Clerk.

CHRISTOPHER

I just want to go to the bathroom.

"Bathroom" echoes. The Store Clerk has a blank look.

STORE CLERK

Bathroom?

CHRISTOPHER

That's right.

STORE CLERK

Normally, I'm an asshole, I like the toilet for me only, cause I make a mess. Today I'm feeling generous, here you go.

The Store Clerk hands Christopher a key. The Thief FIRES the gun just missing both the Store Clerk and Christopher.

THIEF

What the fuck is this? Now, where is my money? Or your both dead.

Christopher takes a deep breath and turns around super quick. He makes eye contact with the Thief.

CHRISTOPHER

Don't piss yourself.

"Piss yourself" echoes across the room. The Thief gives Christopher a blank look. The Thief smiles.

THIEF
Piss yourself?

CHRISTOPHER
I said don't.

THIEF
My dad left me when I was thirteen.
I was pissed. He has to come back
and rescue me from bad choices.

The Thief pisses himself. A gunshot rings out. The Thief is hit in the leg with a bullet, falls over in pain.

THIEF (CONT'D)
Ow!

The Store Clerk, shaking is holding a gun in his hand.

STORE CLERK
I was aiming for the shelf. I also
called the cops. Stupid asshole.

EXT. CONVENIENCE STORE - DAY

Christopher walks out of the store. Ambulances, fire trucks, and Police cars pull up. Christopher looks at all of them.

CHRISTOPHER
At this point, it will be like
shooting fish into a barrel.

Christopher closes his eyes his face turns red. Complete silence. Christopher opens his eyes.

CHRISTOPHER (CONT'D)
What is this?

Christopher looks at people on the sidewalk, frozen. He looks at his hands. The absolute power he thinks he has until -

KATE
Christopher!

CHRISTOPHER
Creator?

Christopher looks up, Kate jumps in front of him.

KATE
Negative. Just Kate.

Christopher backs up, confused.

CHRISTOPHER
I don't know you.

KATE
The mission! The school? Remember?

DISSOLVE TO:

EXT. SCHOOL - FLASHBACK

The floating School has a PLAYGROUND attached to it.

INT. CLASSROOM - DAY

Christopher (8) is sitting at his desk. Kate (8) leans in.

KATE
(whisper)
I can freeze the teacher.

CHRISTOPHER
I can make the teacher do whatever
I want. He forgets everything.

The two of them laugh.

DISSOLVE TO:

EXT. CONVENIENCE STORE - PRESENT

Christopher shakes his head.

CHRISTOPHER
Been here a while, before that I
can't tell you. I'm confident you
have me confused with someone else.

KATE
Nobody else like you.

CHRISTOPHER
What do you want?

KATE
I need help, to find a weapon.

Christopher backs up.

CHRISTOPHER
Most people forget me. You should
do the same. Get out of here.

KATE
We were created by science.

CHRISTOPHER
Who is our creator? Is it
(points up)
God? That's what the Priest said.

KATE
It is Bill. He was a scientist.

Christopher walks away. Kate jumps down in front of him.

CHRISTOPHER
I'm not, who you think I am or what
you think I am. I'm very powerful.

KATE
Just need to find the weapon. Then
we can go home. Erase this chapter.

CHRISTOPHER
I had a gun to my head a few
minutes ago. I took care of it. No
weapon needed. I'm powerful.

KATE
Christopher, we can make the future
a brighter and less dangerous
place. Then everyone who was
injured or dead won't be.

Christopher turns around and feels himself getting red.

CHRISTOPHER
I just want people to remember me.

KATE
I saw you by where the weapon went
off. It was at a church.

Christopher turns around.

CHRISTOPHER
Did you say a church?

Kate is nowhere in sight. It rains heavily on Christopher. A
loud CRASH. Christopher sees Police cars and Ambulances
flipped over. Smoke rising. He runs in opposite direction.

CHRISTOPHER (CONT'D)
Damn!

EXT. APARTMENT BUILDING - DUSK

GARDEN EVIL (eight-year-old girl) mischievous, is playing with a jump rope. She has a grin on her face and is humming a tune, like she is up to no good.

HOBBS EVIL (eight-year-old boy)troublemaker watches his sister play with Jump-rope. At any moment he will cause trouble. He makes eye contact with a FIRE HYDRANT.

GARDEN
No Hobbs.

HOBBS
It would be fun.

Christopher approaches.

GARDEN
Hey mister, you're funny lookin.

Christopher hides his face.

CHRISTOPHER
I know kid.

Hobbs runs up to Christopher on the other side.

HOBBS
You got some kind of disease?

CHRISTOPHER
Run along, this doesn't concern you. This may not be pretty.

GARDEN
My brother asked you a question.

CHRISTOPHER
Don't want to hurt you.

Garden scratches her forehead. Christopher notices the rope is jumping by itself. He realizes -

CHRISTOPHER (CONT'D)
Did you come from Bill?

GARDEN
Don't know who that is, we came from a school. We can help ya.

HOBBS
I'll bring the rope to life, so you can pet it. Like a rabid dog.

CHRISTOPHER
Do me a favor.

Garden and Hobbs run towards Christopher.

GARDEN
We're listening.

CHRISTOPHER
Get as far away from here as possible. Run, don't walk.

GARDEN
Maybe we live here.

HOBBS
Maybe.

CHRISTOPHER
Just trust me, you don't want any part of this. You'll die.

HOBBS
We're part of it already.

The Jump rope grows eyes and mouth. It wanders over, to Christopher like a dog. It sniffs Christopher. Growls and BITES him. It won't let go. Christopher attempts to pull it off. The Jump rope BITES him again. Christopher falls down.

CHRISTOPHER
Ow!

HOBBS
You're funny, we'll see you around.

Both Garden and Hobbs run away. The Jump rope returns to normal and flops back on ground.

INT. APARTMENT - DAY

A hand knocks on a door. Christopher winces at his leg in pain. The Landlord opens up. Christopher covers his face.

LANDLORD
Yes?

CHRISTOPHER
I have your money.

The Landlord looks at Christopher, up and down.

LANDLORD
Is this for the hole in the wall?

The Landlord points at the bigger hole in the wall.

CHRISTOPHER
You did that. This is for rent.

LANDLORD
For living here? In this building?

CHRISTOPHER
You threaten me. I'm here to make things right. I'm not a bad person.

LANDLORD
I can't hear you. Can you face me? Are you sure you got the right building? Lots of us Landlords look alike. Sorry for the trouble.

Christopher takes a shoebox out and hands it to the Landlord.

CHRISTOPHER
You don't want what's in there?

The Landlord opens up the shoebox to see cash.

LANDLORD
You have the right place. It's been my memory lately. I'd love to take your cash. Ignore my stupidity.

The Landlord shuts the shoebox. He closes the door but Christopher stops him with his hand.

CHRISTOPHER
One more thing.

LANDLORD
I...don't have... a lot of time.
I...uh... have to make more money.

Christopher grabs the Landlord's shoulder. The Landlord is shocked and stunned. Christopher's face turns bright red. A terrified look in the Landlord's eyes.

CHRISTOPHER
Never collect rent again.

'Never collect rent again.' echoes. The Landlord has a look like he is a broken man. The face that screams my life's purpose is done for. He is destroyed.

LANDLORD
Never collect rent again?

CHRISTOPHER
You are greedy. I must make things
right. I must make people better,
and save them from themselves.

LANDLORD
I've always dreamed of going to a
place where people don't know who I
am. I could charge them so much
money. But now I will give up.

Christopher removes his hand, smiles, and exits.

INT. APARTMENT BUILDING BASEMENT - DAY

The Landlord hits a pipe that is labeled 'Gas' with a
baseball bat. He also starts hitting other pipes as well.

LANDLORD
I can never collect rent again.

A loud SNAP is heard. The Landlord looks around, confused.

EXT. FIELD - NIGHT

Kate approaches the Gateway Arch. She presses her ear.

KATE
Bring me home. We're done.

Garden and Hobbs run towards Kate.

GARDEN
Wait! Don't go.

HOBBS
We got some news.

KATE
The weapon is in the wind. I need
to recalibrate. Every time I think
it's near, it's far away.

HOBBS
We talked to the weapon.

GARDEN
We can lead you to the weapon.

Kate takes a deep breath.

KATE

Great idea. I want to regroup.
Arrive before the weapon went off.

A tree branch flies in the air and hits Kate, knocking her off the archway platform. Anger in her face.

A bolt of lightning hits the Archway. A clear portal opens in the middle. The kids stand on the archway.

GARDEN

Don't you at least want to know
what you're looking for?

KATE

I'm not waiting a full two-thousand
eight hundred eighty Nanos.

HOBBS

Forty-eight hours quit being
dramatic. You can wait.

KATE

This timeline needs to be erased,
go back before this all happened.

Hobbs and Garden have huge smiles on their faces.

GARDEN

Not yet.

Garden uses her telekinesis so the tree branch hits Kate hard. She flies backward. Kate lands, knocked out.

The Archway closes up.

EXT. FIELD - LATER

Hobbs kicks Kate in the leg. Startled she sits up and winces. The Arch shines off the setting sun. Kate jumps up.

GARDEN

Relax. That was a hard hit.

KATE

This time period is a mess, we need
to get out of here. Today.

HOBBS

It's important that you know who the weapon is. So you know how to use it. More powerful than ever.

KATE

Negative. You could have shown me from the school.

GARDEN

Andi says it's too dangerous to go back. If we go we could be destroyed. Which means this timeline remains.

HOBBS

Come along.

Kate is unimpressed, but follows Garden and Kate.

EXT. GROCERY STORE - DUSK

As the sun is setting, Christopher is walking out with GROCERY BAGS in his hands. He grabs someone as they walk by.

CHRISTOPHER

Remember me.

"Remember Me" echoes in every direction. THREE PEOPLE approach Christopher.

PERSON ONE

Do you need any help with that?

CHRISTOPHER

No. Not at all. But thank you.

PERSON TWO

We could hang out every day.

Person Three looks around and sees POLICE OFFICERS.

PERSON THREE

(To Officers)

Help me! I'm in love with Christopher. Even though I don't even know who the heck he is.

The Police Officers head towards Christopher who drops the groceries. Christopher backs up into a crowd of people.

CHRISTOPHER

No. This is not what I wanted.

PEOPLE
I want to be his friend.

PEOPLE TWO
No. I'm his friend.

The Police Officers are standing behind Christopher. The Officers shoot their GUNS up in the air. Christopher covers his ears. The Crowd panics, yet stays in place.

POLICE OFFICER
Stop. You will all be arrested.

POLICE OFFICER TWO
We are his friends only.

BULLETS come straight down, striking some people in the crowd who fall down. The rest of the crowd does not notice. Christopher runs. The Crowd and Officers are hot on his tail.

EXT. STREET - NIGHT

Christopher is running from a large crowd. Kate comes over a hill to see Christopher run into a large field.

KATE
Christopher won't be any help.

HOBBS
I don't really think you understand. Follow along.

Garden makes a rock float up in the air. It points towards Christopher. Then the rock, explodes like a firecracker.

The crowd is growing bigger behind Christopher.

KATE
Christopher is the weapon.

END ACT FOUR

ACT FIVE

EXT. STREET - DAY

Christopher quickly rounds a corner filled with HOMES. The crowds are catching up to him. He feels boxed in.

PERSON ONE

I can love you the best.

PERSON TWO

I'll give you PlayStation Five.

PERSON THREE

I'll give him my Xbox three-sixty.

Christopher climbs a fence and hops over it. He jumps down and takes a deep breath. He looks behind him.

The crowd climbs the fence.

CHRISTOPHER

You guys are exhausting.

Kate jumps down in front of Christopher.

Everything freezes around him.

KATE

Need assistance?

Christopher jumps back.

CHRISTOPHER

You have no idea.

Garden and Hobbs run over.

GARDEN

They look so odd frozen.

HOBBS

They really do.

Hobbs approaches a guy climbing a fence. He pushes him down. The guy falls to the ground. CLINK.

CHRISTOPHER

You don't need to do that.

KATE

I can't use my powers forever.

Christopher, Kate, Hobbs, and Garden, run off.

People fight each other. Someone lights a match into a garbage can. The flames get higher. People are also punching homes. Glass breaks, people scream, people run.

The FBI pulls up.

EXT. FIELD - NIGHT

The Archway shines in the moonlight. Christopher, Kate, Hobbs, and Garden come upon the field.

KATE

Time to finish the mission. Get you home, take out the Administration, Erase this history. Let's go.

CHRISTOPHER

Good luck.

KATE

We're going home.

CHRISTOPHER

I'm not going. Especially to someplace I don't know.

EXT. APARTMENT BUILDING - NIGHT

The Landlord looks at his apartment building. He stands out there with a SECOND LANDLORD dressed just like him.

LANDLORD TWO

What do you mean you're leaving the business? What are you going to do?

LANDLORD

I don't know at this point, but it can't be this. This is awful.

LANDLORD TWO

You and I both love money, you got to understand that. It's our lives.

LANDLORD

You are really stressing me out.

LANDLORD TWO takes out a cigarette.

LANDLORD TWO

Their not cigarettes.

LANDLORD
Good, it will calm me down.

They light up, as they enter the Apartment Building.

LANDLORD TWO (O.S.)
Here, smoke more than one, they
help you relax. Take it.

LANDLORD (O.S.)
Thank you.

EXT. FIELD - NIGHT

The APARTMENT BUILDING EXPLODES, debris flies into the field.

Garden uses her hands and psychic ability, to lower the
debris to the ground. It floats slowly down.

KATE
Your home is destroyed. Together,
we can change that.

CHRISTOPHER
The only thing that needs to change
is to find a place where people
remember and accept me.

KATE
We're right here.

GARDEN
Right here.

HOBBS
Right here.

Christopher slaps his head.

CHRISTOPHER
I don't know you. You're with the
FBI. You want to take me somewhere
to be executed. I'm dead.

KATE
(angry)
You're the weapon. We're taking you
to save the future. Make everything
right. Erase everything.

Christopher turns around to see the city of St. Louis
burning.

CHRISTOPHER

Everything was good. You appeared.
Go back without me. Forget you were
ever here. Change it on your own.

Garden looks over at Hobbs smiling face concerned.

HOBBS

I don't know whose right. For all
Christopher knows, we are taking
him to be executed.

Christopher turns around to walk away.

KATE

Don't walk away. Where are ya gonna
go? Your home is gone. The city you
claim to love is destroyed.

Kate jumps in front of Christopher. His face turns red.

CHRISTOPHER

All I want to do is be lost in a
place where people know me.

"People know me" Echoes. Kate has a blank look on her face.

Christopher walks by her, and she takes her arm and clocks
him. Christopher, falls to the ground, barley missing Kate.

KATE

You were made to destroy. We are
destroying the Administration.
After that, you can go about
destroying your own life.

Christopher trips Kate with his arm, and she falls on top of
him. He winks at her. She is unimpressed.

CHRISTOPHER

I am better than a weapon.

Christopher and Kate wrestle with each other. An ENERGY ball
streams from them into the city of Saint Louis.

GARDEN

Stop now.

Hobbs has a bigger smile on his face.

HOBBS

No, keep going.

Garden shoves Hobbs.

GARDEN

No.

The energy stream also shoots straight up into the sky where a BIPLANE is flying above head, it heads towards the arch.

KATE

You are a savior.

CHRISTOPHER

I am just a normal person, who can control people.

The ENERGY STREAM hits the BIPLANE and the ARCH.

GARDEN

You need to stop now.

HOBBS

Woo, boy.

The Biplane CRASHES into the GATEWAY ARCH. It makes a loud explosion. DEBRIS FALLS FAST, Garden holds her hands up to slow it down with her mind.

Both Christopher and Kate get up grab Hobbs and Garden, and run away. The Archway COLLAPSES. They run further away.

KATE

You destroyed our way home.

GARDEN

Guys!

CHRISTOPHER

I destroyed your way home. Cause of you, I don't have a home. I don't know where I belong. Or who I am.

HOBBS

Hello!

KATE

You don't understand, this was our chance. We're trapped here, in this shitty timeline, with peasants.

GARDEN

Look out!

HOBBS

Look out!

Kate and Christopher finally look up to see an FBI blockade.

CHRISTOPHER

Uh.

Christopher, Kate, Garden, and Hobbs stop running.

KATE

Hmm.

Kate turns around and sees the FBI behind them. Garden looks to her left to see the FBI. They back up into each other.

GARDEN

We're just innocent kids.

Hobbs looks to his right to see the FBI. He gets a huge smile on his face. He bites his lip. He winks.

HOBBS

They kidnapped us.

KATE

Little shits.

FBI AGENT

Bring the kids over and nobody is going to get harmed.

CHRISTOPHER

Do you not remember me from -

Everyone looks at Christopher.

CHRISTOPHER (CONT'D)

You're right. That's a pointless statement. Nobody remembers.

KATE

Come with us or die. I can freeze time for short bursts. You have little choice.

GARDEN

I can use my telekinesis from one.

HOBBS

I can bring objects to life.

KATE

But then you have to come with us. We have to find a way to the future. We can change this destruction. Erase it, make sure it never happened.

(MORE)

KATE (CONT'D)

This is what you were made for. I'm sorry you don't like it. Live with it.

Christopher rolls his eyes.

HOBBS

There's always the dark hole, the FBI puts you in. Then mankind is screwed as well, Christopher.

GARDEN

You don't want to betray mankind. He-he. You don't want us children to be destroyed. Then your as bad as the Administration, there bad.

CHRISTOPHER

Cause being thrown in a dark hole, sounds terrible. Temporary truce.

KATE

There you go.

FBI AGENT

You have ten seconds, before we come in, with guns blazing.

Kate, Christopher, Garden, and Hobbs make eye contact with each other. They turn in a respective direction.

Kate freezes the FBI Agents in FRONT of her.

Christopher turns completely RED.

CHRISTOPHER

Leave us alone.

'Leave us alone' echoes to the RIGHT of Him. Garden turns and makes a vehicle float with her telekinesis behind her.

Hobbs whistle, which gives a fire hydrant eyes and a mouth to the left of him. The Fire hydrant jumps on top of Police.

A huge power stream appears above them and floats closer to ST. Louis. The Power stream turns bright red.

CHRISTOPHER (CONT'D)

How long do these powers last?

KATE

Never had to do it this long.

Christopher runs forward.

GARDEN

Wait for us.

The Power stream hits the center of the city causing an EXPLOSION. The power stream shoots back out. It knocks everyone off their feet. Christopher slowly stands up.

KATE

Together we cause instability.

SIRENS go off in the distance. Everyone else stands up. They are dazed, as everyone surrounding them is on the ground.

CHRISTOPHER

We should go.

EXT. CORN FIELD - DAY

GRANITE CITY, IL.

Christopher, Kate, Garden, and Hobbs walk through a corn field onto a road. A SINGLE CAR drives down the road, fast.

Kate jumps out in front of the Car. She winds up like she's gonna pitch a ball. The Car comes to a screeching halt, the Driver gets out.

DRIVER

Lady, what the hell are you doing?
Are you crazy? I almost hit you.

Kate winds up. She freezes the driver.

KATE

Shall we?

CHRISTOPHER

Where are we going?

GARDEN

The inventor of modern Time Travel lives in Minneapolis. According to our sources. We'll meet Andi there.

They all get into the car.

CHRISTOPHER

Do any of us know how to drive?

Christopher gets out of the car. A loud SNAP is heard. Christopher confidently puts his hand on the shoulder of the Driver. No more sweat, face full red.

DRIVER

The hell?

CHRISTOPHER

Drive us to Minneapolis.

'Drive us to Minneapolis.' echoes. The driver has a blank look on his face. Then the driver looks up to the sky.

DRIVER

Drive you to Minneapolis?

CHRISTOPHER

Yes.

DRIVER

I wanted to be a race car driver once, but then I had two kids, and a wife. That ended that.

The Driver gets into the car along with Christopher.

EXT. FIELD - DAY

GEORGE (30s nerdy scientist) and ANDI DALY (50s zany quirky) come upon a field. Andi has a doll of George.

DISSOLVE TO:

EXT. SCHOOL - FLASHBACK

The School is floating next to a sign that says "Welcome to Homewardboundville." Flying cars zoom by.

INT. LAB - DAY

ADMIN POLICE

The admin will grant you the principal job. Acceptance.

Bill is in disdain.

BILL

No, not you too Andi. Why?

END FLASHBACK

EXT. FIELD - PRESENT

GEORGE

My Sis can't find out I'm in this time period. Everything has to go according to plan. It working.

Both George and Andi look out to see all of St. Louis, burning. The city is in ruins. The Archway is destroyed.

ANDI

Everyone found each other. We will intercept them. And make sure they stay in the present time.

Behind George and Andi are Sharon, Judy, The Fast Food Worker and the Nerdy Person who wear death hoodies and wield scythes, walking down a dusty road. A slight breeze over a red sunset.

END OF PILOT