

ANACHRONISM

Logline: Detective Harvey Jacobson lives and works in the 1940s Era until a mysterious woman from four decades in the future hires him to solve the murder of his former assistant.

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FADE IN:

EXT. 1940S CITYSCAPE - DAY

"Mood Indigo" by Duke Ellington plays as several shots are shown of a cityscape that appears to be a "retro futuristic" 1940s. (The scenes in the "1940s Era" are all in black and white.)

INT. DETECTIVE JACOBSON'S OFFICE - DAY

A door to an office has "HARVEY JACOBSON, PRIVATE INVESTIGATOR" in large block lettering.

Light streams through a window into the office, giving a shadowy appearance to the room. The office air is hazy.

HARVEY JACOBSON sits behind a cluttered desk. He is in his 40s, a bit on the chubby side, balding and unshaven. He wears a fedora and trench coat, appropriate for a 1940s film noir.

He sips a cup of coffee and then picks up a file from his desk and flips through it.

HARVEY JACOBSON
(to himself, sighing)
All right, back to the Henniker
case. The thieves had to make use
of the back entrance...

A knock at the door. Harvey puts the file back on his desk.

HARVEY
Come in.

KAREN SCHANER enters. She's in her 30s, brunette, beautiful, and noteworthy as she's not in "black and white" but instead in blazing bright color. Her outfit itself is in multiple hues suitable for something out of peak 1980s fashion.

Harvey shields his eyes a bit from the gaudiness of it all.

HARVEY (CONT'D)
Lady, you're looking to get an
Adjudicate violation, walking
around in an outfit like that.

KAREN
Well, I walked here as quickly as I
could. The name's Karen. Karen
Schaner. I'm from the 80s.

HARVEY

Yeah, one look at you confirms that. Why are you slumming it here in the 40s?

KAREN

I had no one else to turn to. And you... come highly recommended.

Harvey lights a cigarette and takes a drag on it.

HARVEY

Do I now. Wouldn't think that anyone from your part of the world would know anything about a schlub like me.

KAREN

I... we have a problem. And Ginny... Ginny Thompson. She once told me... you might be able to handle a problem like this.

HARVEY

Ginny Thompson. There's a name I haven't heard in a long while. You tellin' me she's been livin' in the 80s? For how long?

KAREN

A few years. It took her a while to adjust, but eventually she fit in quite nicely.

HARVEY

Good for her. What's she doin' these days, anyway?

KAREN

Well, she was a tutor. Like me. For kids at the high school we both work at. But... she's not really doing anything now.

HARVEY

Why's that?

KAREN

She's dead.

Somber music is heard as Harvey stubs his cigarette out.

HARVEY

God. That sweet kid. What happened?

KAREN

We're not sure. The Adjudicates were on the scene right away and declared it an "unsolvable case."

HARVEY

Uh huh. And you think I'm the one to solve this unsolvable case, huh?

KAREN

She always spoke quite highly of you. She said you used to call her "Funny Girl"?

HARVEY

Yeah... she was always crackin' jokes. Once in a while, she would actually make me laugh.

KAREN

Most of the kids she tutored loved her for that. Although... some made fun of her. You know how you're supposed to dress APPROPRIATELY for a specific Era, right?

HARVEY

Yeah.

KAREN

Well, Ginny never did. She "colorized" herself, but she kept wearing her 40s wardrobe. Principal Watson wrote her up for it, but she just shrugged it off. Anyway, yesterday, she was found in a classroom. She'd been... violated. The blood...

(shudders)

HARVEY

Better when it's black and white, huh?

Harvey grabs a bottle of Jack Daniels and swigs from it.

KAREN

So... will you take the case?

HARVEY

(after a moment)

Ginny... meant something to me. I guess I can't let her death go unsolved.

(MORE)

HARVEY (CONT'D)
I couldn't live with that. But
beyond that... I need the money.
You able to pay my standard fee?
\$25 a day. Plus expenses.

KAREN
That seems... reasonable.

HARVEY
Adjusted for inflation, of course.
I'm not getting screwed over by the
Decades Exchange Rate.

KAREN
Yes, yes. No funny business.

HARVEY
Not anymore. Funny Girl is dead.

INT. HARVEY'S CAR - DAY

Harvey and Karen get in Harvey's Cadillac Series 62. Harvey starts the car and puts it in drive.

"The Very Thought of You" by Billie Holiday plays for a few moments. Harvey shows no emotion to the song, but Karen smiles and nods her head to it.

KAREN
Forgotten how good 40s music is...

HARVEY
Yeah, well, with that synthesizer
crap from where you come from, I
can only imagine.

EXT. ERA GATE - DAY

There is an immensely high physical gate, futuristic in design, with an energy field in the middle of it.

Two ADJUDICATES stand on either side of the energy field, wearing military uniforms and helmets with dark visors that cover the tops of their faces. They carry "energy lances" that crackle with power. They are "black and white" like most everything else in the 40s era.

Harvey parks the car and exits, as does Karen. They approach the Adjudicates.

HARVEY
Two for a crossover.

ADJUDICATE 1
You have the proper paperwork?

JACOBSON
(flashing a P.I. badge)
I got this. Allows me to cross over
to any Era that I want when I'm
employed for an investigation.

ADJUDICATE 2
And who's your employer?

KAREN
I am. Here's my paperwork.

Karen holds a form up. Adjudicate 1 takes the form and
examines it for a moment.

ADJUDICATE 1
Everything seems to be in order. Go
ahead and cross over.

HARVEY
We can't take the car?

ADJUDICATE 2
There's people on the other side of
the gate, so NO. And besides, the
80s Era isn't allowing any
"technology" cross over. I don't
blame them. You can see what "tech
cross over" has done to THIS Era.

ADJUDICATE 1
That's what you get with an Era
Administrator who's obsessed with
that "pulp fiction" sci fi crap.
Now the 40s Era is going to hell.

HARVEY
That's enough of the political
rant. And watch your language in
front of the lady.

KAREN
Don't worry, Detective Jacobson. I
won't blush. And anyway, my car's
on the other side.

ADJUDICATE 2
Cross over and be quick about it!

Karen walks to the energy field and touches her hand to it.
She shimmers and passes through.

Harvey, after a moment's hesitation, does the same.

INT. 1980S ERA MALL - DAY

What's on the other side of the gate/field looks much like a peak shopping mall from the 1980s. Shots of "classic" 1980s stores such as Waldenbooks and The Wall are shown. "Blue Monday" by New Order plays in the background.

Harvey squints and shields his eyes. He remains in "black and white," a sharp contrast to the garish 1980s color that is now all around him.

KAREN

You're not going to "colorize" yourself?

HARVEY

No need. Black and white works just fine, thank you. Let's go.

EXT. OLIVER STONE HIGH SCHOOL - DAY

A sign on the building reads "Oliver Stone High School: Where Tradition Meets Tomorrow."

Students in 1980s clothing mill about as Harvey and Karen arrive on the scene in her car (a 1980s era Ford Escort).

Harvey and Karen exit the car and head into the high school.

INT. OLIVER STONE HIGH SCHOOL - HALLWAY - DAY

Harvey and Karen are met by PRINCIPAL WATSON, a stern figure whose gray hair and beige blazer over a black collared shirt makes him look quite a bit like Richard Vernon from *The Breakfast Club*.

KAREN

Detective Jacobson, this is Principal Watson.

Watson shakes hands with Harvey.

PRINCIPAL WATSON

Thank you for coming. I wasn't sold on Ms. Schaner's idea to bring someone in from another Era... However, it's a tragedy what happened to Miss Thompson. We'll take whatever help we can get.

(MORE)

PRINCIPAL WATSON (CONT'D)
Are you sure you wouldn't be
more... comfortable? Colorizing
yourself?

HARVEY
If one more person asks me about
that, I'm headed right back to the
40s.

WATSON
Very well, then. Let's take you to
the crime scene.

INT. OLIVER STONE HIGH SCHOOL - CLASSROOM - DAY

The classroom has textbooks and educational posters from the
80s era. A chalkboard reads "Detention: 3:00 PM."

Harvey enters, followed by Watson and Karen. Harvey notices
the blood-stained body of GINNY THOMPSON lying on the floor.

The red-haired and freckle-faced Ginny, though "colorized,"
is wearing 1940s style clothes along with a brown nametag
with the word "TUTOR" in large black letters. Her clothing is
disheveled, and a torn piece of fabric suggests a struggle.

HARVEY
You left the crime scene just the
way it was?

WATSON
The Adjudicates were scheduled to
"wipe" it, but I held them off long
enough for you to see it first.

Harvey crouches down and tenderly touches the face of Ginny.
He then notices a piece of paper tucked into Ginny's pocket.

HARVEY
What's this?

Harvey takes and unfolds the piece of paper, which reads "80S
PURITY FOREVER - 40S TRASH" in badly scrawled letters.

HARVEY (CONT'D)
(reading)
"80s Purity Forever"?

KAREN
I told you... she didn't want to
follow the dress code.

WATSON

I thought the write-ups would make her change her ways. The woman was just so stubborn!

HARVEY

You don't have to tell me. I worked with her. Looks like someone took the "dress code" VERY seriously.

JULIE enters the room. She is a blonde high school student with a haircut and outfit much like Olivia Newton-John from the "Let's Get Physical" video. She is surprised to see Harvey, Watson, and Karen in there.

JULIE

Oh! Didn't know anyone was in here.

KAREN

Julie? What are you doing here?

WATSON

You know this area's off limits!

JULIE

I... I can come back later.

HARVEY

(looking at JULIE)

Wait a minute... what's that say... underneath your leotard?

WATSON

Detective Jacobson, I hardly think that's appropriate...

Harvey grabs Julie before she can leave and pulls the leotard askew to reveal an "80S PURITY FOREVER" T-shirt beneath it.

HARVEY

What the hell?

Julie's face suddenly turns into an almost feral snarl. She spits in Harvey's face, startling him and causing him to loosen his grip on her. She then runs away.

INT. OLIVER STONE HIGH SCHOOL - HALLWAYS - DAY

Harvey chases Julie through the hallways of the high school. "Nobody Lives Forever" by Oingo Boingo accompanies the chase.

Julie occasionally tosses things in Harvey's path to try to slow him down, but he is relentless in the chase.

Other students and faculty in the hallways cut Harvey and Julie a wide berth as the action scene unfolds around them.

INT. OLIVER STONE HIGH SCHOOL - GYMNASIUM - DAY

Julie enters the gymnasium, out of breath.

JULIE
(breathing heavy)
Dammit, dammit, dammit...

Harvey enters, wheezing a bit as he's also out of breath.

He draws a 40s style revolver and advances slowly on Julie.

HARVEY
Julie. Nowhere left to run. Did you
kill Ginny?

JULIE
(grinning cruelly)
Not me. But I TOLD someone to do
it. Someone in my CLIQUE. They do
WHATEVER I tell them. Do you know
what a "clique" is, Detective?

HARVEY
I don't know, and I don't want to
know. Why did you have someone kill
Miss Thompson?

JULIE
She was someone who wouldn't
CONFORM. All this Era-crossing
trash. Mucking up OUR Era. I'm one
of the "New Warriors," detective.
Fighting to keep our Era pure. 80S
PURITY FOREVER!

Julie, snarling again, jumps on Harvey, and they struggle over his gun.

A gunshot is heard, and both Harvey and Julie show shock on their face.

Julie holds her stomach, trying to cover where she was shot.

A red blood spatter now stands out on the black and white figure of Harvey. A look of horror is on his face.

HARVEY
You dumb kid!

JULIE
(clutching Harvey)
What's coming. You can't stop it.
Only one Era will survive. All
"retro" freaks will be ELIMINATED.
You can't stop the future. You
can't... STOP THE FUTURE.

Julie then breathes her last.

Harvey gently lays her on the ground.

As Harvey lifts his head up, he sees Karen staring at him. A mixed look of shock and horror is on her face.

HARVEY
You saw?

KAREN
I saw. I heard. Everything.

HARVEY
So you know it was an accident.
Self defense!

Watson arrives in the gym. His eyes widen at seeing the dead body of Julie on the floor, blood now pooling beneath her.

WATSON
Oh... oh my god!

KAREN
She attacked him, Jerry. It was...
self defense.

WATSON
The Adjudicates... they're not
going to like this. You'd both
better leave. NOW!

Jacobson hesitates but then leaves. Karen follows him.

A tearful Watson cradles Julie in his arms.

Watson looks up. His face changes to anger.

EXT. OLIVER STONE HIGH SCHOOL - DAY

Harvey and Karen exit the high school and approach her car.

Karen hands an envelope to Harvey.

KAREN
Here you go.

HARVEY
What's this?

KAREN
\$25. One day's work. I assume there
were no other expenses?

HARVEY
(after a moment)
Nothing monetary, no.

KAREN
Then we're settled.

INT. KAREN'S CAR - DAY

Karen and Harvey get in the car. Karen hands Harvey a towel
from the back seat. He tries to clean himself with it.

Karen starts the car and begins to drive.

"Lady in Red" by Chris DeBurgh plays on the radio as both
Karen and Harvey remain rather stoic to its playing.

INT. CHECKPOINT GATE - DAY

Harvey and Karen walk to the entrance of the Merry-Go-Round
retail store that contains the gate/energy field back to the
1940s. Harvey and Karen look at each other for a moment.

HARVEY
Karen... what that girl said...

KAREN
This is goodbye, Harvey. Word of
advice? Don't come back here. Ever.

HARVEY
You're no longer my employer. You
don't get to tell me what to do.

KAREN
Stay in the 40s. Forget about
Ginny. Forget about all of us.

HARVEY
I have to find out why Julie said
what she said.

(MORE)

HARVEY (CONT'D)
I need to find out what's really going on. I owe that to Ginny, at least.

KAREN
(after a pause)
We all have our moment in time, Harvey. I guess this is yours. You either let time move forward as it should... or you become the anachronism.

Karen turns and walks away.

Harvey turns and approaches the energy field and touches it. A shimmering is seen as he crosses back into the 1940s Era.

Once on the other side, Harvey looks back through the gate for a moment, a look of determination on his face.

EXT. 1940S CITYSCAPE - NIGHT

Harvey walks through the city streets, the lights casting long shadows all around him.

HARVEY
(to himself)
Killed for "violating" a dress code. Not conforming to "80s Purity Forever."

Harvey lights a cigarette.

HARVEY (CONT'D)
"Only one Era will survive." What the hell did that mean?

Harvey throws the cigarette on the ground and crushes it with his foot. He looks up at the moon and sees a ghostly image of Ginny in it.

HARVEY (CONT'D)
I don't care what they say. I'm going to figure this out, Ginny. I AM going to be the anachronism. Someone who actually gives a damn about other people. Someone who actually gives a damn... about you.

Harvey walks off into the night as "The Very Thought of You" by Billie Holiday plays again.

FADE OUT.