

Matt's Grace

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FADE IN:

INT. TENNESSEE - OAK RIDGE LABORATORIES - DAY

SUPER: "Oak Ridge Laboratories, Tennessee, 2014"

Four physicists surround a stainless steel reactor in a harshly lit laboratory. They need a shave and a shower.

BRIAN PALMER (28), stocky with black hair and a mustache tries to squeeze between the reactor and wall. He takes his phone from his pocket, places it on a shelf, then fits.

SCOTT CROMWELL (29) stands at a computer screen. He's tall with red hair and speaks in a thick Southern drawl

SCOTT CROMWELL

One more try -- then we'll call it
a night.

KEVIN MOORE (26) flips a switch and a turbine starts with a calm vibration.

The phone on the shelf shudders.

EXT. TENNESSEE - OAK RIDGE - SAME

Tennessee countryside in the peak of fall color.

PATRICK FERGUSON (31), a British Army engineer, pedals his mountain bike across a metal bridge.

He listens to music from a phone strapped to his shoulder.

EXT. TENNESSEE - KNOXVILLE - SAME

CHLOE RICHARDSON (16), stands in a private girl's school uniform inspecting her new phone. The phone shocks her hand.

Chloe's mother, ANNE RICHARDSON (38), a weary, but pretty brunette, pulls up in a black Mercedes drawing her daughter's attention from the phone.

Anne gets out of the car to help load school bags. She wears a long black cocktail dress and a short fur coat.

EXT. TENNESSEE - APPALACHIAN TRAIL - SAME

MATT MILLER (26) stops on a hiking trail. He's handsome with thick hair that he keeps from his face with a red bandana.

Matt uses his phone trying to find a position on a folded map. He turns the map 180 degrees. The phone shocks him.

EXT. TENNESSEE - CLINGMANS DOME - SAME

A fenced-in area labeled, "Rutherford Q-Band, Inc.,
Authorized Personnel Only."

A camouflaged cell phone tower bends and makes a noise like straining metal.

INT. TENNESSEE - OAK RIDGE LABORATORIES - SAME

Scott Cromwell looks at an energy output monitor, surprised.

SCOTT CROMWELL
70...80...90...120,000. We've done
it!

Celebration.

The reactor snaps like a bullwhip, flashes green, and shuts down.

Scott Cromwell checks the monitor.

SCOTT CROMWELL
They're gone.

KEVIN MOORE
Gone where?

There's a small hole in the side of the reactor.

DAVID GREER (25) stoops down to feel the hole.

DAVID GREER
It's like the metal just
disappeared.

He turns to see another larger hole in the laboratory shelf.

Brian Palmer reaches for his phone. A two-inch cylinder is cored through the face.

The hole continues through the wall.

BRIAN PALMER
You know how much this cost?

They move to the adjoining room. The hole, now larger, is through both walls.

EXT. TENNESSEE - OAK RIDGE LABORATORIES - CONTINUOUS

The four physicists stand outside looking for a hole in the building.

SCOTT CROMWELL
The building stopped them.

Kevin Moore walks around the corner.

KEVIN MOORE
(O.S.)
No, it didn't.

There's a round hole in the side of the building.

A two-foot hole is missing from a trunk of a large oak tree. They watch calmly as the tree falls.

BRIAN PALMER
They changed direction?

EXT. TENNESSEE - COUNTRYSIDE - DAY

SERIES OF SHOTS - DAMAGE FROM THE REACTOR

1. A perfectly round carve-out of the bridge where Patrick Ferguson was riding. A steel girder dangles over the water.
2. Anne Richardson's black Mercedes is missing a foot long sliver that runs down the driver's side. The rear tire blows.
3. A perfectly cut cylinder runs through the trees where the hiker, Matt Miller, had been standing. The map dances along the ground in the wind.
4. The top third of the cell phone tower is gone.

FADE TO BLACK.

INT. HAY BARN - DAY

Matt Miller (26) lies on a wooden bench in a barn converted to a bed. He wakes with a violent breath.

He leans over the edge of the bench looking for something.

Matt tries to stand, becomes dizzy, collapses to the ground and sits back on the bench.

He stands, limps to the barn door and slides it open. He shields his eyes from the sun.

Buildings are framed with trees full with green leaves. Why do they seem out of place?

THOMAS

(O.S.)

Good day sir. Finally awake?

THOMAS TAYLOR (47) stands to Matt's right in a chicken coop working on the fence.

Thomas has a deep voice with a hint of an English accent, greying hair and a face worn from a lifetime spent outdoors. He's dressed in a crude white tunic and blue pants. Chickens peck at the ground around his feet.

An Anatolian Shepherd trots to Matt and barks. He's a large intimidating animal. Matt holds his ground.

MATT

Back off, Cujo.

The dog stops barking, tilts his head, and then barks again. This human smells wrong.

THOMAS

Scout! Here!

The dog hesitates and then trots to Thomas. He looks back at Matt, continuing to growl.

THOMAS

Let the boy be.

Thomas approaches Matt with a warm smile and firm handshake.

Matt speaks delayed and tired.

THOMAS

Thomas Taylor.

MATT

Matt Miller. How long have I been sleeping?

THOMAS

Two days.

MATT

Two days? How'd I get here?

THOMAS
We picked you up from the road.

MATT
The road? Have you seen a backpack?

Thomas nods to the house.

THOMAS
In the house. You aren't French?

MATT
Why would I be French?

THOMAS
Your strange clothing.

MATT
I'm American. Could I get my pack?

EXT. TAYLOR FARMHOUSE - DAY

Matt follows Thomas to the white farmhouse.

Matt becomes exhausted climbing the steps to the porch. His heart pounds and his vision flashes.

SERIES OF SHOTS - FLASHES IN MATT'S HEAD

1. Matt sits in traffic with high-rise buildings all around. There are traffic noises and smog.

2. Matt gives a presentation drawing a chemical structure on a board while people look on.

3. Matt breaks a board with his hand while wearing a martial arts uniform.

4. Matt jokes with his father as they stand near a yellow taxicab.

5. Matt sits across from his laughing beautiful girlfriend in a club. She's not the kind of girl you take home to mother.

Matt's vision returns. He looks around the old-fashioned home and collapses to the floor.

FADE TO BLACK.

EXT. BEHIND THE FARMHOUSE - DAY

Matt wakes in a wooden chair behind the house.

A greying blonde woman, MARY TAYLOR (44), stands over him with a cup of water. She's dressed in an old-fashion country dress.

Matt focuses on her yellow teeth as she talks. She has a thick German accent.

MARY

Drink this.

Matt drinks the water. It tastes funny.

MATT

(hoarsely)

My name's Matt, Matt Miller.

MARY

I'm Mary Taylor.

She pushes a plate with stew, bread, and a cob of corn.

Matt eats while talking. He's hungry.

MARY

You're dressed so strangely -- and your accent. Are you recently from Europe?

MATT

Not every hiker on the Appalachian Trail is from Europe.

No reaction from Mary.

MATT

Can I get my pack?

Mary steps into the house, returns carrying the pack and hefts it to him. She turns and leaves.

MARY

I've cooking to tend.

Matt unzips the pack and searches frantically. There's relief on his face.

He zips his pack, pulls the phone from his jacket, holds it in front of him, and then to the sky.

MATT

I thought you were guaranteed to
get service everywhere.

Matt walks to the front of the house, holding the phone high.

There's a horse barn with animals sticking their heads out of
their stalls.

MATT

Horses?

Matt puts the phone in his pocket and wanders to the barn.

INT. HORSE BARN - DAY

Matt pets a large chestnut brown thoroughbred.

GRACE

(O.S.)

His name is Thunder.

Matt turns to GRACE TAYLOR (19) in a stall, brushing a horse.
She's honey blonde, in a country dress and has a similar
appearance to Mary. She's beautiful and confident.

GRACE

Do you ride well?

MATT

I don't know anything about horses.

Grace shakes her head unapprovingly and returns to brushing.

GRACE

'Tis hay time. You might be able to
find work here.

MATT

I already have a job.

Grace shrugs her shoulders and continues brushing.

MATT

Who are you?

GRACE

Grace Taylor.

MATT

I'm Matt Miller.

Matt sticks out his hand, but she ignores it.

MATT
Who owns this farm?

GRACE
Father paid the debt when I was a
little girl.

MATT
All these horses -- why do you live
like this?

He has managed to irritate her.

GRACE
We choose to live without English
luxuries when possible.

MATT
What, like Range Rovers?

Grace goes back to brushing - whispers loud enough to hear.

GRACE
A drunkard sleeping in our barn.

MATT
You think I'm a drunkard?

GRACE
They found you drunk -- under
Bonner Bridge.

MATT
I haven't had a drink in weeks!

GRACE
You do drink then?

MATT'S VISION - HIS LAST NIGHT IN PHILADELPHIA

-- Matt stumbles drunk with his beautiful girlfriend to her
bed after a party.

-- She drunkenly attempts to pull him into bed, but he gently
pushes her away.

MATT
I leave early tomorrow.

-- He covers her with a blanket. She is already sleeping.

-- He closes the door to her apartment and staggers away.

BACK TO SCENE

GRACE

Well?

Matt takes the Fifth.

JEB TAYLOR (15), the Taylor's middle son, a tall, lanky young man, with dark moppish hair, walks into the barn, interrupting them. He talks to Matt.

JEB

Can you come help with a horse?

Matt looks back at Grace for some reaction, but gets none.

MATT

(frustrated)

Sure.

EXT. PASTURE - DAY

Thomas, DAVID TAYLOR (51), who is Thomas's older brother and JONATHAN TAYLOR (11), who is Thomas's youngest son try to calm a large black horse.

The horse paces and rears.

MATT

Beautiful animal.

JEB

His name is Shadow.

(laughs)

Ofttimes, Father calls him Satan.

The horse rears.

THOMAS

He has thrown a shoe. We must lead him to the barn.

Matt moves to a spot shown by Thomas.

They try to herd the horse, but he continues to rear. Everyone is too afraid to go near.

Matt gets impatient and walks to the horse.

THOMAS

Mr. Miller, best give him space.

The horse's face says, "Who the hell does he think he is?"

THOMAS
Mr. Miller, give him space.

Matt reaches out and grabs his halter, and the horse becomes quiet.

MATT
Take it easy, boy.

Matt leads the horse to his stall. Both boys come to help.

JONATHAN
How'd you do that?

MATT
It seemed the right thing.

JONATHAN
No one but Father can go near
Shadow

THOMAS
Come, have a meal.

INT. FARMHOUSE - DAY

Matt sits with the Taylors around a dinner table, including David and his wife FAITH (47). Matt is distracted, trying to figure out why the Taylors live such simple lives.

The food is served, but no one eats. Matt is confused.

THOMAS
Mr. Miller, would you pray?

MATT
Pray?

Snickering around the table. Grace rolls her eyes.

THOMAS
To thank the Lord for our meal.

MATT
I believe in God.
(proud)
I'm just not too big on religion.
You might want someone else to
pray.

More snickering.

Thomas takes a scolding tone.

THOMAS

We must bring all the sheep home.
Let us bow our heads.

A long uncomfortable pause as they sit in silence.

THOMAS

Let us remember Kathryn, our
beloved daughter and sister. Lord,
we know this is your will. We'll
never be able to fully understand
your plan.

(stops -- broken)

Lord, thank you for this meal.
Please bless this family and this
farm that we may live to accomplish
all that you've planned. Amen.

INT. FARMHOUSE - DAY

Everyone eats. Jeb talks to Matt.

JEB

You can't ride a horse?

MATT

Never had a reason to learn.

JEB

Are you from a big city?

MATT

Philadelphia.

THOMAS

What do your people do?

MATT

I work for a large drug company. My
father drives a cab.

Matt measures his words.

MATT

My mother lives in New York; I'm
not sure what she does.

MARY

Your family is apart?

MATT

I grew up with my Dad.

MARY

Your mother must feel horrible.

MATT

She's fine. Remarried again.

Looks of despair round the table.

MATT

She's okay -- just not the motherly type.

More blank stares and despair.

MATT

Are you Amish?

GRACE

Why would you think we're Amish?

MATT

You're religious. No electricity. You dress simply. You eat dinner together.

GRACE

Only Amish act thus in Philadelphia?

MATT

I'm just not used to church people.

GRACE

How do you and your fellows contribute to the community?

MATT

Runs fine without us.

GRACE

How do you help the poor?

MATT

Never thought about it.

THOMAS

This admission alone should make you find a church.

Awkward silence.

JONATHAN

When will you fix Shadow's shoe?

THOMAS
Tonight. I need help.

Both boys look to Matt. Shadow scares them.

MATT
It'll keep me here after dark.

INT. HORSE BARN - NIGHT

Thomas and Matt stand outside Shadow's stall.

THOMAS
He can be a little hard to control.

MATT
Why do you keep him?

THOMAS
Our customers prize his foals.

INT. FARMHOUSE - NIGHT

Matt stands in the living room with Thomas. Grace comes in from the outside.

GRACE
Joshua's coat looks worse.

THOMAS
Keep him away from the others.

She trades glances with Matt. Her eyes are deep blue.

She walks up the steps and he can't help watching.

THOMAS
I'll take you to the barn.

MARY
Let me get him towels to wash for church.

Matt laughs.

MATT
Church?

THOMAS
Tomorrow is the Sabbath.

MATT
Church?

THOMAS
I'll wake you.

MATT
That'll be a story for the people
back home -- me in church.

INT. HAY BARN - NIGHT

Matt is alone in the barn. He pulls his phone out and holds it up, looking for service. He shakes his head in disgust.

MATT
Well Dad, let's see what you sent
me this time.

Sounds of electronic paging.

MATT
Sounds of the Seventies?

Matt turns on his Dad's music.

(Any song played is either found on a twenty-six year old man's iphone, or a tongue-in-cheek song from the 1970s.)

Matt sets the phone down.

Music echoes through the barn.

INT. DAVID'S FARMHOUSE - SAME

David Taylor is upstairs getting ready for bed. He can hear a faint noise that sounds like music.

He stops to listen, but then it goes quiet.

INT. HAY BARN - SAME

Matt is dropping off to sleep.

Hears scratching at the door. He turns the music down.

He opens the door.

Scout walks in, sniffs blankets, jumps up and lies at the foot of the bed.

MATT
That's my bed!

The dog puts his head down on his front paws with his eyes open. He's not going anywhere.

Matt turns the music up, climbs into the bed and stretches out.

Scout growls, making him pull his feet back up.

INT. DAVID'S FARMHOUSE - SAME

David is almost asleep.

He can hear the music again, but he's too sleepy to care.

INT. TENNESSEE - OAK RIDGE LABORATORIES - DAY

The four physicists sit at a conference room with JANE SCHAEFER (38), a lawyer, who stands and pointing at a projection screen. COLONEL ALAN GABRIEL (48), the head of the Oak Ridge Propulsion Project, is also in the room.

Jane traces a green line on a map that starts at Oak Ridge and heads to the Smoky Mountains.

Slide shows the damaged bridge.

JANE SCHAEFER
It took out a visiting Brit
engineer, Captain Patrick Ferguson.

Slide shows the Richardson's Mercedes.

JANE SCHAEFER
A mother and her daughter in
Knoxville.

Slide shows the cell tower.

JANE SCHAEFER
It headed to that new Q-band tower.
If it wasn't an eyesore before, it
is now.

COLONEL GABRIEL
Thank you Ms. Schaeffer. I think--

COLONEL SCHAEFER
Colonel Gabriel, the Propulsion
Project is to be shut down.

COLONEL GABRIEL
Assure the DOD that we'll not be
starting the reactor.

JANE SCHAEFER
They were clear -- it should be
dismantled.

COLONEL GABRIEL
Understood.

Her expression is doubtful

JANE SCHAEFER
Best of luck, gentlemen.

She folds her leather portfolio and walks out the door.

COLONEL GABRIEL
Well?

BRIAN PALMER
Well what?

COLONEL GABRIEL
Three counts of manslaughter to
start.

BRIAN PALMER
We think the beam hit four people.

COLONEL GABRIEL
Then four!

BRIAN PALMER
We doubt they're dead.

COLONEL GABRIEL
Then where are they?

BRIAN PALMER
Actually, the question is when.

SCOTT CROMWELL
When the particles escaped, the
surrounding mass collapsed.

COLONEL GABRIEL
A wormhole?

DAVID GREER
Squeezed through it like a giant
tube of toothpaste.

COLONEL GABRIEL
 Why did it go to that quantum
 tower?

DAVID GREER
 They all had quantum phones.

COLONEL GABRIEL
 Can you get them back?

BRIAN PALMER
 Don't know yet, but we're pretty
 sure we can send them a text.

INT. HAY BARN - DAY

The barn is grey from early morning light.

Matt sleeps with the dog at his feet. The dog has his eyes
 open, watching Matt dream, maybe having a nightmare.

SERIES OF SHOTS - MATT'S DREAMS

1. A young boy watches his mother and father argue.
2. A preteen boy stands by his father watching men move
 furniture out of the house.
3. A teenage boy who looks like Matt comforts a woman who has
 been beaten by her boyfriend.
4. Matt says goodbye to his father at the door of his college
 dorm, hugging him.
5. Matt's vision goes white and he can hear loud distinct
 explosions, almost like the beating of a large drum.

The explosions in his head transform to knocking on the door.
 Matt opens his eyes to the dog licking his face.

MATT
 Cut it out.

Voice through the door.

JEB
 We leave for church in an hour.

MATT
 (calls)
 Thanks.

I/E. FARMHOUSE - DAY

Matt is on the porch dressed in hiking clothes and carrying his pack. The door opens and Mary and Thomas stand in the entry in formal colonial outfits. They scrutinize Matt.

Grace enters the room from the stairway wearing an adorned colonial dress and ribbons in her hair. She's beautiful.

GRACE

He can't go to church thus!

Mary speaks to her husband.

MARY

Will's clothing may fit him.

Mary motions for Matt to follow her up the steps. Matt shrugs his shoulders and follows her while still holding his pack.

MATT

I can't even imagine what kind of church you go to.

INT. BEDROOM - DAY

Matt finishes dressing in the colonial clothing. He looks reasonably handsome, though he wears it like a costume.

He props up his phone and records a video for unseen friends.

MATT

Soon as I get phone service, you guys are going to die laughing. These people are some crazy religion. Real pretty daughter though.

He puts on his watch and class ring. He stands admiring the watch, then walks downstairs.

MARY

The clothes fit.

THOMAS

Ready to worship the Lord.

Matt rolls his eyes.

EXT. FARMHOUSE - DAY

A wagon is hooked up to two thoroughbred horses. They're shiny black with proportioned white socks on all four hooves.

THOMAS

Two of Shadow's offspring -- twins.

Everyone hops into the wagon.

The women spend time sitting in their elaborate dresses and situating themselves.

Matt feels the rough material of his pants and smells the sleeve of his jacket. He grimaces.

EXT. DIRT ROAD HEADING TO RICHMOND - DAY

Matt scrutinizes the leaves while they drive.

MATT

The leaves are green.

THOMAS

Not like when we had the drought.

MATT

(quietly)

No, for this time of year.

They hear church bells. There's a wooden water tower in the distance, but Matt can't read the writing.

MATT

(to Jonathan)

What town is this?

JONATHAN

Richmond.

MATT

Like Richmond, Virginia?

JONATHAN

Yes, Richmond.

MATT

There must be a few Richmonds on the East Coast.

Strange looks from the boy.

EXT. CHURCHYARD - DAY

Wagons enter the churchyard. Larger carriages are driven by elaborately dressed black men.

Thomas pulls the wagon in front of the church.

Everyone gets out. Thomas speaks to Jeb.

THOMAS
Can you handle them?

JEB
Yes, Father.

Jeb drives the wagon to the parking area.

The churchyard fills with vehicles.

Some people have gathered at the wagons and make no effort to walk to church.

The people who stay by the wagons are black, and the people who are entering the church are white.

Matt checks several times, then asks Jonathan.

MATT
When do those people go in?

JONATHAN
Everyone keeps their slaves outside.

MATT
Say that again.

JONATHAN
You can't let slaves go into church.

Matt scans the leaves, people, wagons, and the buildings in the nearby town. He looks down at the boy.

MATT
What year is it?

JONATHAN
Seventeen hundred and sixty-two.

MATT
Did you just say seventeen sixty-two?

JONATHAN
Seventeen hundred and sixty-two.

MATT
Are you sure?

JONATHAN
We write it in school!

Matt looks around trying to process. He moves automatically with the congregation into the church, dumfounded.

INT. CHURCH - DAY

Matt sits in the pew of the church looking around. He stands when they stand, sits when they sit, and fumbles with the written material. He will start singing, then forget where he is, and look around again in a panic.

Matt reaches out and touches the back of the bench to test that it's real. He knocks on it softly. Grace gives him a dirty look. He returns it coldly.

He puts his fingers to exposed flesh on his arm and pinches as hard as he can. He grimaces in pain.

Matt then relaxes in his seat, looking resigned. He uses his sleeve to cover his wristwatch.

EXT. CHURCHYARD - DAY

Church is over. Matt follows the Taylors into the churchyard, then lags behind, bewildered. He's making an escape plan.

The Taylors come into view across the yard. Many handsome young men are introduced to Grace. She catches Matt staring.

WILL Taylor (26), the Taylor's oldest son, has walked up to Matt after talking to his father. Will is handsome and confident, but can come off as arrogant and preening. Matt sees nothing but Grace.

WILL
Very fine clothes, sir.

MATT
What?

WILL
Will Taylor.

Will holds out his hand. Recognition fills Matt's face.

MATT
You're the missing son.

WILL
Did they find you drunk under a
bridge?

MATT
I wasn't drunk. I was sick.

WILL
Too bad. A drunken scoundrel might
be the thing the family needs.

MATT
For what?

WILL
To move past.

MATT
Past what?

Will changes the subject.

WILL
Father says you're from
Philadelphia

MATT
Yes. Do you live here in town?

WILL
Further into the city.

MATT
Know the spot where they found me?

WILL
Bonner Bridge.

MATT
I lost something there.

WILL
I could take you before my errands.

MATT
I was hoping to get back in time to
get on the road.

WILL
I supper at the farm this
afternoon.

Matt looks overwhelmed.

MATT

Okay.

WILL

You're fine to not gaze at my
sister until then?

MATT

Funny.

WILL

Let me tell Father our plans.

Will wanders off into the crowd.

GRACE

(O.S)

I see you met Will. He could find
you a drink in town.

MATT

I'm not a drunkard.

Matt goes to walk away, irritated.

Grace grabs his arm. She steps back embarrassed, but no one
has seen.

GRACE

'Tis wrong of me to presume what
kind of man you are.

Matt begins to answer, but Will has already returned.

WILL

(O.S.)

I'm taking him away from you
Sister.

GRACE

Make sure you're home on time. You
know how Mother worries.

Grace walks away without looking back. Matt sneers.

WILL

Needed one more look?

EXT. RICHMOND - DAY

They come to a bridge.

MATT
Bonner Bridge?

WILL
Need a nap?

MATT
Funny. Where did they find me?

Will points to the creek bank.

EXT. BONNER CREEK - DAY

Matt searches the creek for a magical portal that will take him home. He stomps different places on the ground, reaches into bushes, but finds nothing.

MATT
This can't be it.

He finds his red bandana, picks it up, looks around in dismay and stuffs it into his pocket.

He gazes into the sky, shaking his head, angry.

MATT
Now what?

EXT. RICHMOND - DAY

Matt and Will drive through Colonial Richmond.

They pass by an apothecary and then a silversmith. Both have closed signs in their windows. The silversmith has a sign that reads, 'Jewelry for Sale.'

Will stops the buggy in front of 'Samuel L. Smith Accounting.'

WILL
Mind waiting here?

MATT
Can I leave the buggy and walk?

WILL
Should not be a problem.

MATT
Do they accept dollars in this town?

WILL
Dollars?

MATT
That's what I thought.

Matt looks over at the sign in the silversmith shop and then down at the ring on his finger.

MATT
How much would your father charge for one of those horses he had on the wagon?

WILL
Mares sired by Shadow -- forty to sixty pounds each.

INT. SILVERSMITH - DAY

Matt watches JACOB (49) inspect the ring. Jacob is a jovial, middle-aged man with girth around his belly. The ring has a picture of Independence Hall carved into its side, a ruby and four diamonds.

JACOB
It has a flaw.

MATT
What flaw?

JACOB
'Tis cloudy in the center.

Matt takes back the ring to examine the stone.

MATT
The Crowne Jewelry insignia. It's a carving on the underside of the stone.

Jacob takes the ring to examine it under a magnifying glass.

JACOB
The King's Crown! How did they do this?

MATT
Looks like it took time to get it right.

JACOB
You tell me the price.

MATT
Sixty pounds.

JACOB
I can't even sell it for that.

Matt accepts the ring - calmly gets up to leave.

Jacob motions for Matt to sit

JACOB
How about a consignment? If it
sells, we split half.

MATT
Half is too much!

JACOB
I know men in the Pennsylvania
government. They might be
interested in a ring with a crown
carved in the stone.

MATT
I need money up front.

INT. SILVERSMITH - DAY

Jacob fills out a contract with a quill.

He sees Will outside and motions for him to come in.

JACOB
We need a witness.

EXT. RICHMOND - DAY

Matt and Will ride a carriage through Richmond. The streets
are crowded.

Matt inspects gold coins in his hand.

WILL
I need to say my greetings.

Will pulls in front of a church.

Matt follows Will as he walks, kisses hands and talks to
women. Matt does his best to emulate.

Matt talks to GRAINE MARTIN (22), a beautiful, well-dressed
brunette.

Will greets her as he walks up.

WILL
I see you've met Mr. Miller.

GRAINE
He's been telling me about his life
in Philadelphia.

WILL
(winking at Matt)
Hopefully not bragging about his
wealth.
(motioning)
We're on our way to a meal.

Graine gives them a crisp curtsy then turns to Matt.

GRAINE
Mr. Miller -- by your leave.

Both men turn to walk back to the wagon.

WILL
Spends her father's money like
there's no end.

INT. KING'S TAVERN - DAY

Matt and Will sit in a tavern eating.

MATT
Why did you move to Richmond?

WILL
An apprenticeship.

MATT
You decided not to go into the
horse business?

WILL
(nods no)
I'll return with skills to grow
what father has built.

MATT
Is that what you mean by your
family moving past?

WILL
'Tis their grief they must move
past.

(beat)
 They relive my sister's death every
 night.

An older man, NATHAN (47), who sits with two younger men,
 gets up and walks over. Will stands.

NATHAN
 (extending his hand)
 Good day Will. How does your
 family?

WILL
 Very well Nathan.
 (looks at Matt)
 This is Matthew Miller from
 Philadelphia.

Matt stands to shake his hand.

NATHAN
 Nathan Payne. What's your trade,
 Mr. Miller?

MATT
 I work for a company that makes
 medicine.

NATHAN
 You work for another?

MATT
 A large company.

Nathan loses interest in Matt.

NATHAN
 How is your father?

WILL
 Very well -- still recovering from
 the loss of Kathryn.

NATHAN
 As are we.

Pause.

NATHAN
 When will your father sell me that
 black monster?

WILL
 Bring your mares over any time.

NATHAN

For that price? I should get the whole horse.

WILL

Father is still the one you must convince.

NATHAN

(resigned)

Give him my regards. I'm at your service.

INT. KINGS TAVERN - DAY (LATER)

MATT

Who was that?

WILL

Nathan? He and my father were in business long ago.

MATT

Do many people hire Shadow for stud?

WILL

(nods no)

Most farms would like to. Shadow permits us to compete.

MATT

Why would you not be able to compete?

WILL

Customers are willing to pay a premium. Otherwise, our labor costs are too high.

MATT

There's only family working on your farm.

WILL

Father refuses slaves.

A grey-haired man interrupts their conversation.

WILLIAM HANCOCK

Has your father considered my offer for the twins?

WILL

One hundred fifteen is as low as he will go.

WILLIAM HANCOCK

(noticing Matt)

Good day! William Hancock.

MATT

Matt Miller.

WILLIAM HANCOCK

What do you say Mr. Miller? Would a Christian family spend this price on such a luxury?

Matt surprises himself with enthusiasm.

MATT

I've never seen more beautiful animals. They're almost black, but shimmer red in the morning sun.

(thinking)

No man would regret owning these horses.

Will is impressed with Matt's sales pitch.

WILLIAM HANCOCK

Your father is impossible to deal with these days.

WILL

I know it! He put them on the wagon this morning for church. They rode into town to visit John McKinley.

WILLIAM HANCOCK

He does not endeavor to sell them to John?

WILL

Only a social visit.

Hancock throws his hands in the air.

WILLIAM HANCOCK

Fine! Tell your father I'll pay his price.

Hancock shakes their hands and heads to his table.

Matt catches Nathan Payne watching the transaction. Their eyes meet.

WILL

We should make haste to John's.
There's no way he will pay one
hundred and fifteen!

They both stand, ready to leave.

WILL

Let's make our farewell to Nathan.
Bad for business if people think
there's trouble between us.

INT. KING'S TAVERN - DAY

They stand at the Payne's table. Nathan and his younger son PAUL (25) are already standing and shaking hands. LEVI (27), the older son, takes his time. Paul is handsome in the same way as Will and Matt. Levi is handsome, but more like a football linebacker than the quarterback. Levi is arrogant, commanding, confident and physically intimidating.

LEVI

Your hands are getting soft.

WILL

(cold smile)

We could use your hands bringing in
the hay next week if you're free.

LEVI

I'll leave that to whatever misfits
you've invited.

Will turns to Matt, taunting Levi.

WILL

Matthew Miller. He's come all the
way from Philadelphia to help. Our
farm has friends all over the
colonies.

LEVI

(to Matt)

I hope your wage is low. They just
keep their heads above water.

Matt's face says he does not like men like Levi Payne.

MATT

I've more money than any one man
needs.

I hope someday to bring my associates here to donate their time. We could all use a working holiday every now and then.

Matt pauses, but interrupts when Levi is about to talk. His manner enrages Levi.

MATT
Don't you agree, my friend?

LEVI
I'm not your friend.

NATHAN
Levi! You will not fight in here!

Matt slides back from the table, taking a subtle martial arts stance while staring intensely at Levi.

Will puts his hand up to Matt's chest.

People have stopped talking in the tavern and are watching.

WILL
We can continue another time.

LEVI
Wager on that.

WILL
We'll take our leave.

LEVI
Back North, where you belong.

Matt starts to reply, but Will holds his hand up.

WILL
No!

EXT. KING'S TAVERN - DAY

Will and Matt are walking to their buggy.

WILL
Are you mad? We can't fight in the King's Tavern!

MATT
Acting like a lamb would only have made it worse. I'll never see that guy again.

WILL
Me! Bragging about all our friends.

MATT
The younger brother seems fine.

WILL
Paul was to be married to my sister
Kathryn. He's a gentleman.

MATT
I can't imagine your two families
together!

WILL
We were close to healing a years
old rift.

EXT. DIRT ROAD HEADING TO THE FARM - DAY

Will and Matt are riding in the wagon.

MATT
Is your farm really just above
water?

WILL
We can't grow to compete with the
large farms.

MATT
It's all about not having slaves?

WILL
They're a skilled source of labor.
Let us see what men come for hay.
There may be a few misfits.

Will chuckles.

WILL
A drunkard may fit right in.

Matt shakes his head, no.

MATT
I have to find my way home.

WILL
Philadelphia?

Matt hesitates.

MATT

Yes.

WILL

After your ring sells.

EXT. FARMHOUSE - DAY

Matt and Will pull through the gate of the Taylor Farm. David directs workers and barks commands.

DAVID

You're late!

Thomas notices the buggy and motions to Jeb.

THOMAS

Get your brother and sister.

Will tosses his bag in front of the house and pulls the buggy to the horse barn. One of the men takes the buggy and Matt and Will head over to the house.

The dog comes bounding up to greet Will. He pets him hardily.

WILL

Good boy.

Matt reaches down to pet the dog and he growls.

MATT

Dumb dog.

INT. FARMHOUSE - DAY

THOMAS

My son convinced you to help?

MATT

I can't promise to stay.

THOMAS

A good day's work.

Will walks down the steps into the room and drops Matt's pack against the wall.

WILL

You have rocks in there?

MATT

Only my traveling gear.

WILL

The label says Made in China. I'm amazed such quality comes from the Orient.

MATT

You'd be surprised what they're making in China these days.

WILL

You were in China?

Matt makes up a story - quickly.

MATT

I spent time there -- learning the apothecary trade.

INT. FARMHOUSE - DAY

Matt sits at the dinner table with the Taylor family. The family is lively.

JONATHAN

What time tomorrow?

THOMAS

Uncle David will wake us at sunrise.

JEB

Sunrise?

THOMAS

The Lord does not provide us these gifts that we should leave them in the field.

Jeb groans. Grace speaks to Matt.

GRACE

Tough work for a city boy.

MATT

Probably.

EXT. COMMON - NIGHT

There's a gathering of men outside David's farmhouse. It's a courtyard they refer to as the Common. The sun is nearly down. Lanterns are set up at picnic tables with men sitting, eating and drinking. Shacks can be seen to one side of David's farmhouse. Matt is drinking beer with Will.

I/E. HAY BARN - NIGHT

Matt stumbles carrying a lantern after too much to drink. He opens the barn door in a clumsy fashion. He dims the lantern and crawls into bed. There's scratching at the door.

Matt gets out of bed and slides the door open. The dog hurries in and hops up onto his bed lying down on his covers.

Matt walks over get into bed. He reaches to pull the covers from the dog, but Scout growls. Matt slides into bed and uses the rest of the covers that the dog has not taken.

MATT

Dumb dog.

INT. HAY BARN - DAY

Pounding on the barn door.

DAVID

Mr. Miller, wake up.

More pounding and a voice through the door.

DAVID

Mr. Miller, wake up.

MATT

I'm awake.

DAVID

Breakfast in fifteen minutes.

The dog opens his eyes to look around without moving his head, and then closes them. It's too early.

EXT. HAY BARN WELL - DAY

Matt is brushing his teeth at a table beside the well.

JONATHAN

(O.S.)

What are you doing to your mouth?

Matt spits suds on the ground.

MATT

Brushing my teeth.

JONATHAN

That soap?

MATT
Toothpaste.

JONATHAN
I hate soap in my mouth.

MATT
This kind doesn't taste bad. It
makes your breath fresh.

Matt gives an exaggerated wink.

MATT
And the ladies love a man with
fresh breath.

JONATHAN
Can I taste it?

MATT
Don't we need to eat breakfast?

JONATHAN
It's not even close to being ready.

Matt squeezes toothpaste onto Jonathan's finger.

The boy swishes it around, then swallows.

JONATHAN
Tastes good.

MATT
You're not supposed to swallow.

JONATHAN
Can I try the brush?

MATT
(scowls)
Maybe tomorrow.

EXT. COMMON - DAY

The sun bathes the area in morning light.

The world looks new - fresh.

Men line up get their food.

Eggs, meat and fresh bread are served. Steaming coffee is
poured from an enameled pot.

Matt sits and looks around. He drinks like he tastes coffee for the first time.

He watches Grace serving food. She smiles as she works, looking fresh and lovely, silhouetted against the rising sun.

This new world seduces Matt.

EXT. RICHMOND COUNTRYSIDE - DAY

The men are riding in a wagon. Matt sits next to Will. Three other men sit in the back, including CHARLES (25), a big experienced worker. They pull into a large hayfield.

WILL

(aside)

My father and Nathan cleared this when I was a baby. 'Twas only the two of them and a few horses.

All the men pour out. They reach into the back to find scythes. Matt picks out a blade. He steps away, practicing.

Charles hands another scythe for Matt

CHARLES

Put that one back, 'tis too small.

EXT. HAYFIELD - DAY

The men walk the hay field.

Matt has trouble, constantly hits his blade into the ground and sweats profusely.

They stop frequently to let him catch up. It's a hard morning for Matt.

EXT. HAYFIELD - DAY

Thomas, Mary and Grace are serving food at the wagons.

THOMAS

A large field to cut in a morning!

Matt sits eating, talking to Charles and glancing at Grace.

CHARLES

Gets easier.

MATT
I'm learning.

CHARLES
Hopefully! We have another bonus to
earn tomorrow.

EXT. HAYFIELD - NIGHT

The sun is low. The men walk in a line using the forks to turn the hay. The mood has calmed from the morning. Matt is in the field with ZACHARIAS (19) and ELIAS (18) who are young farmhands, and Charles and Will.

ZACHARIAS
I heard the ladies are friendlier
in Philadelphia.

MATT
I'm certainly no expert on
Philadelphia ladies.

Booming voice from a few rows over.

CHARLES
Is anyone an expert on ladies?

MATT
We always think New York ladies are
friendlier.

WILL
They're always more friendly
somewhere else.

MATT
(shameless)
Ladies, you can't live with'em, and
you can't live without'em.

The men laugh at Matt's *wisdom*.

The sun sets as they work in the field.

INT. TENNESSEE - OAK RIDGE LABORATORIES - DAY

The four physicists work at their reactor.

More pieces have been added. It's running.

SCOTT CROMWELL
Lets try.

A switch is flipped.

A small beam zigzags almost infinitely between two reflectors.

INT. NORAD HEADQUARTERS, MONTANA - SAME

A technician looks at a satellite scan of the United States. A strange energy signature is coming from Oak Ridge.

He picks up a phone and makes a call.

EXT. COMMON - NIGHT

Men are eating.

Thomas greets men as they arrive.

Matt appears with Will.

THOMAS

Can you two bring the horses in?

Matt and Will head to the pasture.

WILL

Scout!

The dog runs from around the corner up to both Matt and Will. He growls loudly at Matt.

MATT

Cujo!

WILL

What did you say?

MATT

Just mumbling.

Scout takes charge while they watch.

Thunder, the horse Matt met on his first day, refuses to be herded.

WILL

They grew up together.

They watch Scout and Thunder play tag until Thunder decides to join the other horses.

INT. HORSE BARN - NIGHT

Matt and Will are coming back from bringing in the horses through the barn. Grace can be seen working to dry Joshua in one of the stalls.

WILL
Father may put him down.

MATT
How long?

WILL
Depends how worried he is about it spreading.

EXT. COMMON - NIGHT

Matt sits with Charles. They both have drinks.

Thomas takes his family back to the house. They wave casually and say good night.

CHARLES
The younger daughter is as pretty as her sister.

Charles looks around paranoid that someone may hear. Will can be seen out of earshot talking with David.

MATT
How did Kathryn die?

CHARLES
Hard fall off a horse. Ladies don't belong on horseback.

MATT
Ladies don't ride horses here?

CHARLES
Not respectable ones. People even saw the Taylor girls in breeches.

MATT
Breeches?

CHARLES
Very shocking.

MATT
Sounds.

CHARLES

Grace isn't permitted to ride anymore. I don't know how she has the time with all the men in Richmond desiring her attention.

MATT

She has a lot of suitors?

Nods yes.

CHARLES

She would never be allowed to marry someone of our station.

EXT. FARMHOUSE - NIGHT

Will and Matt are walking to bed.

Will rubs his shoulder as they walk.

WILL

I'll have trouble leaving the bed tomorrow.

MATT

I have a medicine you should try.

EXT. HAY BARN WELL - NIGHT

They stand at the table next to the well with two lanterns. Matt holds a bottle of Advil.

WILL

Without chewing?

MATT

The medicine is bitter if you chew.

Thomas hesitates.

MATT

Watch.

Matt shows him how to swallow a tablet.

Will puts it in his mouth and drinks the whole glass of water.

He coughs and the tablet pops out onto the table.

MATT
You need to swallow.

Matt hands it back to Will. This time it goes down.

MATT
One more.

Thomas swallows the second tablet easily.

WILL
Now what?

MATT
You feel less sore, sleep well and
feel better in the morning.

WILL
This medicine promises much.

MATT
Ibuprofen works like magic.

INT. HAY BARN - NIGHT

Matt is getting ready to sleep. He glances up at his jacket,
takes his smart phone out and turns it on.

MATT
Still no bars.

Matt makes sure the door is shut and then turns music on.

Scratching at the door.

Matt jumps up, steps back to fix the covers so the dog can't
steal them, then slides the door open.

MATT
Hello killer.

Scout wanders in, sniffs, jumps up and settles at the foot of
Matt's bed. The dog lays his head down and watches Matt

MATT
Probably a good idea.

EXT. BONNER BRIDGE - NIGHT

The bridge is silhouetted against the night sky. A quarter
size wormhole opens. The shimmer reflects off the creek.

INT. HAY BARN - NIGHT

Matt turns the lantern down for bed.

A text notification comes from the phone. The dog's ears perk at the sound.

MATT
That's weird.

He lifts the phone.

INSERT - Matt's SMART PHONE, which reads:

"Matthew Miller. You there?"

MATT
(O.S.)
Can't be.

MATT TYPES: "Who are you?"

"Oak Ridge Labs. Can you tell us
your exact date?"

MATT TYPES: "August 2, 1762"

"Thanks. Any contact with the
others?"

MATT TYPES: "What others?"

"Time travelers."

MATT TYPES: "No one else. How did I
get here?"

"Reactor accident. Wormhole is
closing. Text again in exactly
twenty-four hours."

MATT TYPES: Can you get me home?

"Very possible."

EXT. BONNER BRIDGE - NIGHT

The wormhole sputters and closes.

INT. HAY BARN - NIGHT

Matt contemplates his phone.

MATT
Dog, I may be going home.

INT. INSIDE THE HAY BARN - DAY

Matt sleeps fretfully. Scout watches.

DREAM SEQUENCE:

Matt is pulled into blinding white pit. He tries desperately to hang on, but his flesh is pulled from his hands by everything he tries to grab. Blood covers his hands.

He falls into an open space with no walls.

The walls return and begin rushing by. He's now passing moving pictures of events and people. The events are in chronological order starting from the 21st century.

There are too many to distinguish clearly, but he recognizes a few:

1. Senator Barack Obama giving a speech.
2. The world trade towers fall.
3. The space shuttle explodes in the clear blue sky.
4. American soldiers are walking in a Vietnam jungle.
5. The Beatles are on a platform as John Lennon runs his elbows up and down a keyboard.

Matt hears a booming sound That's possibly a drum or even gun fire. Bam, Bam, Bam, Bam, Bam, Bam.

Matt opens his eyes to banging on the barn door.

MATT
I'm awake.

Matt looks around disoriented.

MATT
Only a dream.

EXT. HAY BARN WELL - DAY

Matt brushes his teeth while Jonathan watches.

JONATHAN
Can I try?

MATT
No, spreads germs.

JONATHAN
What are germs?

MATT
The things people pass around that
make you sick.

JONATHAN
Mother warns us all the time. Are
you ill?

Look on Matt's face says he's tempted to lie.

MATT
No.

JONATHAN
Me neither.

The boy stares, expectantly.

MATT
Just this once.

Matt rinses the brush in the basin and shakes it dry. He
squeezes toothpaste on the brush and hands it to Jonathan.

MATT
Brush away.

The boy takes the brush gently, so as not to lose any of the
toothpaste. He puts it up to his mouth and then hesitates.

MATT
Put it in your mouth -- brush back
and forth.

Matt uses his finger on his own teeth to demonstrate.
Jonathan puts the brush in his mouth, but does it wrong.

MATT
I'll show you.

Matt gently takes the brush.

MATT
Smile.

He brushes Jonathan's front teeth. Matt hands him the brush.

MATT

You try.

Jonathan takes it and brushes his teeth.

MATT

Don't swallow the suds.

Jonathan hands the dripping toothbrush to Matt.

Matt is resigned, hands him a glass of water.

Jonathan rinses and spits on the ground.

JONATHAN

My mouth feels cold.

MATT

Refreshing, right?

JONATHAN

Refreshing!

Gives an exaggerated wink to Matt.

JONATHAN

And the ladies love a man with
fresh breath!

MATT

Not something to repeat in front of
your mother.

EXT. HAYFIELD - DAY

Mary, Grace and David are serving lunch from a wagon.

Grace places a chunk of bread on Matt's plate.

GRACE

Getting the feel for farm work?

MATT

Tired from yesterday.

GRACE

All the men are tired after the
first day.

MATT
(large yawn)
Some more than others.

A smile on Grace's face says there may be something there.

Grace cuts bread. Matt stands watching.

Mary notices and steps over.

MARY
Anything else, Mr. Miller?

MATT
Oh, ah no, thanks.

Mischievous smile from Grace.

INT. HAY PAVILION - NIGHT

Matt is inside a large overhang pavilion stacking hay bales.

He sits and rests when he finishes.

Uses his hand to brush hay chaff from his shirt

INT. HORSE BARN - NIGHT

Matt sweeps dust from his body with a broom. It shifts in his hands and smacks him in the face. He throws it down.

MATT
Bastard!

Grace steps from a stall and laughs.

GRACE
Are you trying to brush yourself
with a long broom?

MATT
What does it look like I'm doing?

GRACE
Yelling profanities at the floor.

MATT
One profanity.

GRACE

There are hand brooms in the closet. You should be able to use those without swearing.

Grace ducks back into her stall.

GRACE

(O.S.)

Call me when your back needs brushed.

Matt brushes himself with a hand broom.

Grace walks out, picks up the long-handled broom.

GRACE

Turn 'round.

MATT

I can do it.

GRACE

Turn 'round.

Grace roughly sweeps Matt's back, then does his sides.

GRACE

Were you able to remove any?

MATT

You working on Joshua?

GRACE

I clean him every night and apply the apothecary ointment.

MATT

Is it working?

GRACE

No.

MATT

Maybe there's something I can do.

GRACE

You can't know any more than Father.

Grace sets the broom down and waves Matt in to see the horse.

EXT. COMMON - NIGHT

Matt is with David and Will. The men are already drinking. Matt looks at the shacks where the men sleep.

MATT
Were those built as an original
part of the farm?

DAVID
Later, as slave shacks.

MATT
Must have been a lot of slaves.

DAVID
I think sixteen.

MATT
Sixteen slaves!

DAVID
A small fortune.

MATT
What happened to them?

DAVID
Nathan took them as his share of
the farm.

INT. HAY BARN - NIGHT

Matt walks around the barn keeping busy. The dog's eyes move with him as he paces.

Matt pulls out a charger, cranks it and plugs in his phone.

Text sound.

INSERT - Matt's SMART PHONE, which reads:

"Working on your return. Any
contact with the others?"

MATT TYPES: "No. Who am I looking
for?"

"Three: 31 YO Brit engineer, 16 YO
girl, 38 YO mom."

MATT TYPES: "No contact. Time to
come home yet?"

"Working two months. No progress."

MATT TYPES: It's only been a day.

"Only in your time. Text again in exactly twenty-four hours."

Matt dims the lantern. He talks to Scout.

MATT

You might be stuck with me.

EXT. HAY BARN WELL - DAY

Matt is ready to brush his teeth. Jonathan and Jeb appear.

JONATHAN

Jeb does not believe you use soap in your mouth.

MATT

It's toothpaste.

JONATHAN

Can he try?

MATT

Yes, but if anyone else comes tomorrow, neither of you will taste toothpaste again.

Jeb hesitates.

MATT

Give me your finger.

Matt squeezes out a dab on Jeb's finger.

JEB

Looks like soap.

JONATHAN

Toothpaste! Taste it!

He raises the toothpaste and puts it in his mouth.

JONATHAN

I told you.

Jeb swirls it around his mouth.

JONATHAN

Spit it on the ground.

Jeb spits it out.

JEB
It tastes good.

JONATHAN
Let me show him the brush.

EXT. HAY BARN WELL - DAY

Jonathan and Jeb have finished brushing.

JEB
My mouth feels cold.

JONATHAN
The ladies love a man with fresh
breath.

MATT
Don't repeat that.

JONATHAN
Jeb should use it before he talks
to Sara Greene. He loves Sara
Greene.

JEB
I don't love her.

JONATHAN
You should use that brush before
church.

MATT
Okay boys, time to go to breakfast.

JONATHAN
He loves Sara Greene. She's very
pretty.

MATT
I get it.
(points to the Common)
Breakfast!

EXT. HAYFIELD - DAY

David sits in a wagon, talking to ANGUS (38) who is a gruff old Scottish foreman. CALEB (21) is a young farmhand working next to Matt in the field.

ANGUS
Philadelphia is going back to stack
hay.

CALEB
Better him than me. The stacks
always fall over.

Matt climbs up into David's wagon and they ride back.

They pass through a wooded area and then out into a sea of
white flowers.

MATT
This is it!

DAVID
What?

MATT
The flowers. It's goldthread.

DAVID
So?

MATT
We need to stop.

DAVID
To pick flowers?

MATT
They're a cure for Joshua.

DAVID
Don't fill that girl's head with
false hope.

David stops. Matt jumps from the wagon with a burlap.

INT. HORSE BARN - DAY

Matt finds a shelf for the bag of goldthread.

He hears something and walks outside.

Grace stands with Joshua holding a bloody towel.

GRACE
His hair falls out in clumps.

Joshua's back is mottled with scabs, but otherwise he looks
healthy and happy.

MATT

When I'm done stacking, I'll mix some medicine from a plant I collected. Whatever you have now isn't working.

INT. FARMHOUSE KITCHEN - DAY

The women stir a large kettle that looks like a cauldron.

MATT

(whispers)

Witches working on a potion.

Grace turns to him while holding a big spoon in her hand.

MATT

Cute witches.

GRACE

What did you say?

MATT

Did you find those things?

GRACE

There's something I think may make grinding easier.

Grace grabs something from a shelf, sets it down on the table. It's a large mortar and pestle.

Matt turns into a science nerd.

MATT

You brilliant woman!

He hugs her happily while Grace stands with her hands at her sides.

Matt steps back, awkwardly.

MATT

I can't believe you have a mortar and pestle on a horse farm!

MARY

(suspicious)

God will provide Mr. Miller -- God will provide.

Matt scoops up the supplies in his arms.

MATT
I need to get to work.

GRACE
We need to get to work.

INT. HORSE BARN - DAY

Grinding supplies are spread out on the bench including the bag of goldthread. Matt and Grace are mixing.

MATT
It doesn't matter if a few of the leaves get in there.

Jeb and Jonathan walk in.

JEB
We came to help.

MATT
I'd go get other chores done.

JEB
We aren't allowed to leave.

MATT
Why?

JONATHAN
Mother said that we need to be here to prevent the improp...improp...prieties.

MATT
We have permission to treat the horse.

JONATHAN
'Tis the improp...improprieties with our sister.

Grace calmly stops cutting plants.

GRACE
Mr. Miller is certainly not the type of man I'd ever consider marrying. There's no chance of improprieties.

MATT
And your sister isn't the type of woman I'd ever marry either.

JEB

Mother said you would say that. We still must stay.

MATT

I'm putting you all to work.

EXT. JOSHUA'S CORRAL - DAY

Matt and Grace work on Joshua's while he stands in a corral that isolates him from the rest of the horses.

Grace and Matt finish spreading ointment.

Matt grabs a rag and wipes his hands.

MATT

I'll fill up the basins so we can wash.

EXT. HAY BARN WELL - DAY

Matt dries his hands. He motions to Grace

MATT

Your turn.

Grace washes her hands quickly.

She motions for Matt to help her rinse them by pouring water.

MATT

Do it better or you'll get some strange hand infection.

GRACE

My skin will crack.

MATT

Give me your hands.

Matt takes Grace's hands and cleans them with a bar of soap, moving from finger to finger.

They both enjoy the contact.

She pulls her hands away.

GRACE

They're done now, I think.

Matt rinses her hands and watches her dry them.

INT. HORSE BARN - DAY

Matt stands at Thunder's stall, petting the horse while the dog watches. Matt pulls out an apple for the horse.

It's starting to rain.

INT. HAY BARN - DAY

It's raining. Matt sits on his bed contemplating a yellow No. 2 pencil with a pad of paper on his lap. He talks to the dog.

MATT

What if I am stuck in 1762? I gotta make a living.

Matt examines his pencil.

MATT

I could invent the pencil.

He turns the pencil round.

MATT

How do they even get the lead in there?

Matt walks to the corner of the barn, grabs a large rusty piece of flat metal and brings it over to prop up on the bench like a blackboard.

Grabs a block of chalk and writes 'Inventions' at the top and then starts a numbered list.

He's teaching the dog.

1. Light bulb

MATT

How about the light bulb.

Crosses it out.

MATT

Nowhere to plug it in.

2. Cotton gin

MATT

I don't even know what a cotton gin does. Something about seeds.

3. Steam engine

Crosses it out.

4. Radio

5. Television

MATT

There wouldn't be anything worth watching.

6. Battery

MATT

I'm probably the only chemist in the world that can't make a proper battery.

Matt steps back and looks at his list. It's a jumbled mess.

He turns the metal over and starts to draw.

Two chemical structures on the board with names under each, 'Aspirin' and 'Ibuprofen', and dollar signs.

Matt looks through the open door to the dripping rain.

MATT

If I can only get out of this damn barn.

MONTAGE - THE FARM WINDS DOWN BECAUSE IT'S RAINING

-- INT. HAY BARN - DAY -- Matt looks out at the farmhouse. It looks like he's wondering where Grace is.

-- INT. HAY BARN - DAY -- Scout watches Matt stand in the doorway.

-- EXT. HORSE FARM - DAY -- A man hops on the last wagon heading into Richmond.

-- EXT. HORSE PASTURE - DAY -- Horses are wandering about in the pasture happily stepping through puddles.

-- INT. FARMHOUSE - DAY -- Grace stares out the window from the farmhouse. She's looking at the hay barn. It looks like she's searching for Matt.

END MONTAGE

INT. FARMHOUSE - NIGHT

Matt eats dinner with the Taylor family.

JONATHAN
Mr. Miller's cure is working?

GRACE
Perhaps.

MATT
Perhaps?

DAVID
There's work here on the farm
tomorrow if you desire.

MATT
If it's all the same, I want to go
into Richmond.

JEB
For what?

MATT
To see if my ring sold -- maybe buy
some clothes.

JEB
What kind?

MATT
Something formal and maybe
something to ride a horse.

JONATHAN
I thought you couldn't ride a
horse.

MATT
I'd like to hire one of you to
teach me.

There's an awkward silence. Matt assumes they judge his
request.

GRACE
I should be the one.

THOMAS
Thomas will do it.

GRACE

Thomas does not know how to ride a horse -- not properly.

WILL

I prefer the buggy.

GRACE

I desire your permission to ride.

THOMAS

You can't.

GRACE

I should ride the horses I care for!

THOMAS

It must be Thomas.

WILL

I can do it. But my sister would be the better.

THOMAS

I'll not let another daughter be taken.

GRACE

The Lord took Kathryn.

THOMAS

A lady does not belong on a horse.

INT. HAY BARN - NIGHT

Matt sits on the bench with the dog, watching his phone.

MATT

Come on.

INSERT - Matt's SMART PHONE, which reads:

"We can get you back the same way you came."

MATT TYPES: "Is it safe? Very sick after the first trip."

"Working for six months. Best we can do."

MATT TYPES: "I might stay. Don't want to risk the wormhole"

"You can't stay. You'll change the future."

EXT. DIRT ROAD HEADING TO RICHMOND - DAY

Matt rides with David into town. There are rain clouds in the sky, but the rain has stopped.

DAVID
Who should give the instruction?

MATT
I don't want to get involved.

DAVID
You began all this!

MATT
Not on purpose.

DAVID
How would you deal with your own daughter's request to ride?

MATT
(finally, exasperated)
If it were me, I'd let her. You can't protect her from everything.

I/E. CLOTHING STORE - DAY

A bell rings as Matt walks through the door. HENRY DUNCAN (42), a well-dressed man with a grey wig, steps from a back room and inspects Matt's hiking clothing.

HENRY
How can I help you?

He shakes Matt's hand, steps closer and feels his hi-tech hiking shirt.

HENRY
Where did you get this?

MATT
I spent the last couple of years in China.

HENRY
Oddest silk I've ever seen.

MATT
You can find strange things in
China.
(beat)
Thomas and Mary Taylor recommended
you.

HENRY
The Taylors? A wonderful family!
What do you seek?

MATT
Traveling clothes, and maybe
something more formal.

HENRY
Something to impress the ladies?

MATT
Maybe one.

HENRY
Not that beautiful Grace Taylor?

Matt's expression gives him away.

HENRY
You know she has refused the hand
of multiple Richmond men?

Henry puts his hand on his chin to contemplate.

HENRY
You might be handsome enough --
just barely.

Contemplates again.

HENRY
We need to put you in something
that would make a Virginia man
proud.

MATT
Did I tell you I'm on a budget?

HENRY
One reason I love my trade!

MATT

I'd want rich old men in here,
spending as much money as possible.

HENRY

'Tis not all about money, my boy!
Young men endeavor to impress. I
send them away with confidence!
(sly smile)
I make sure not to empty their
pockets.

EXT. RICHMOND - DAY

Matt walks through Richmond. It's raining, but sun peers through the clouds.

He spots a dry bench under a tree across the street.

He steps out to cross - jumps back to avoid a speeding wagon.

The horses startle and run into barrels stacked outside a shop. The barrels go sprawling, except one that lodges between the horses.

Matt calls to the drivers.

MATT

Everyone okay?

The driver's faces are silhouetted against the sky.

LEVI

Idiot!

Both men recognize each other.

MATT

Sorry! The horses look okay. I'll
help you get this cleaned up and we
can both be on our way.

LEVI

I thought you were going North.

Matt looks thoughtful for a moment and then his expression changes to resolve.

A revelation!

MATT

Levi -- I might stay.

(beat)

So basically -- you can bite me.

Townspeople step out of the way. Matt's eyes follow a random man crossing to the other side of the street.

Only one man sits in the wagon when Matt looks up.

A punch comes from the corner of his eye and he ducks.

Levi punches Matt in the ribs sending him sprawling

Matt regains his feet and takes a Martial Arts stance.

Levi charges, swinging. Matt ducks and punches Levi hard in the stomach. Levi is surprised at the strength of the blow. Matt is surprised that Levi isn't on the ground.

LEVI

I'll kill you.

Levi moves forward. Matt sidekicks Levi in his chest. Levi is able to dodge, so does not get hurt.

Levi stops to plan. Matt remains in his fighting stance.

Levi advances. Matt performs a roundhouse kick to Levi's head. It bounces off Levi's shoulder.

Levi closes the distance and punches Matt's body. The blows almost finish Matt. He's on his knee under Levi.

Matt grabs Levi's shirt collar and pulls his face down into his fist. Blood spurts from Levi's nose.

Levi staggers back. Matt resumes his fighting stance, in distress.

Levi is calm as he wipes blood from his face.

LEVI

You're finished.

Matt puts his hand out, palm facing the sky, and waves Levi forward with his fingers.

Matt side kicks Levi just above his hip. Levi yells in pain but punches Matt in the head.

Matts vision goes haywire.

SERIES OF FLASHES: MATT'S SEES THE FUTURE

Flash 1: Grace holds a baby.

Flash 2: A man lies dead on the ground in a pool of blood. Horses are in the distance.

Flash 3: Scout is wet, standing outside a doorway.

MATT'S VISION RETURNS

Levi is swinging. Matt brings his knee up in Levi's groin.

Levi goes stumbling as Matt falls backward on a sharp stone.

Matt turns to his hands and knees.

Levi limps forward, kicks him and Matt goes back down. Levi's leg gives out and he falls.

David Taylor arrives as both men regain their feet.

DAVID

(O.S.)

What's this?

LEVI

I'll kill you.

MATT

Try it, you ugly ape.

David jumps from the wagon with a pick handle and faces Levi

DAVID

I'll cave your head in. You've had enough -- both of you.

Levi wipes blood.

LEVI

Go back North or you're dead.

Matt emphasizes his hands are still up.

MATT

You better get used to me.

Levi smiles calmly and turns to get in his wagon. He reaches his hand up to the other driver.

LEVI

Help me!

Levi backs the horses off the barrel and steers forward. The barrel glances off the wheels of the wagon and tumbles into the center of the street.

DAVID
You all right?

MATT
Feels like a freight train hit me.

DAVID
A what?

Matt collapses to the ground.

EXT. DIRT ROAD HEADING TO THE FARM - DAY

Matt wakes to see the sky. He's in the back of the wagon with supplies.

He works his way up and sits beside David.

MATT
How long have I been out?

DAVID
Couple hours. I got your clothing.
(looking at Matt's bloody
shirt)
Better have Mary look at your
injuries.

MATT
I can wash at the well.

DAVID
You would not want them to fester.

David stops the wagon. Matt slowly climbs off and walks tenderly around the house to the kitchen. Grace is already in the door with pots in her hands.

GRACE
You get run over by a wagon train?

Painful laugh.

MATT
Something like that.

INT. FARMHOUSE KITCHEN - DAY

Matt sits in a chair. Mary and Grace stand in front of him.

MARY
Explain yourself.

MATT
Hurts too much to explain myself.

Matt goes to stand and leave. Grace reaches out and presses him back down roughly.

GRACE
Don't be a baby. What happened?

MATT
I got in a fight with Levi Payne.

GRACE
Did you fight back at all?

INT. FARMHOUSE KITCHEN - DAY

Matt sits, shirt off against a bloody towel. They're cleaning his cuts as he grimaces in pain

MATT
Ouch! Take it easy.

MARY
As my daughter said, don't be a baby.

Grace feels agonizingly close.

Matt looks good despite the bruises on his body.

Mary pulls Matt forward sharply to look at his back.

MARY
We need to sew.
(to Grace)
Needle and thread.

MATT
Are you sure?

Grace smirks.

MATT
I'm not being a baby.

GRACE

Do you need your rum to get drunk?

MATT

I'm not -- just go ahead and do it.

IN. HAY BARN - DAY

Matt is cleaned and sitting in the hay barn talking to Will

MATT

He almost ran me over with his wagon and it went from there. He was still coming at me like some bloody zombie when David came.

WILL

Zombie?

MATT

A children's story in Philadelphia. It's a corpse that walks around slow and tries to eat people.

WILL

That's a children's story?

MATT

Either way, he wasn't giving up.

WILL

Hopefully you're better for church on Sunday. I desire to buy you lunch at the King's Tavern.

MATT

Don't the Paynes go there Sunday?

WILL

We'll invite Father. Everyone should know, 'tis business as usual at the Taylor Farm.

MATT

(sarcastic)

That's a whole day and a half away. I'll be better.

WILL

Mother said dinner would be in a half hour.

Thomas pulls a folded piece of paper out of his pocket and hands it to Matt. Matt unfolds it.

WILL
Something for the meal.

Matt considers the paper.

MATT
Oh, what the heck.

INT. TAYLOR FARMHOUSE - NIGHT

The family sits at the table waiting to eat. Jonathan looks closely at Matt's bruised face.

THOMAS
Who will pray?

MATT
I can.

Thomas looks surprised.

Matt has Graces full attention.

Mary watches her daughter's reaction.

MATT
Lord, bless this food and grant that we, may be thankful for thy mercies be. Teach us to know by whom we're fed; Bless us with Christ, the living bread. Amen.

THOMAS
Where did you learn this?

MATT
From a friend.

They begin to eat. Jonathan still looks at Matt's face.

JONATHAN
Levi Payne does not like anyone on our farm.

THOMAS
I don't think he dislikes the whole farm.

JONATHAN

He does not like Grace because she wouldn't marry him.

MARY

A private matter!

JONATHAN

Sorry Grace.

GRACE

I refused to let Levi court me.
See, now everyone knows.

Grace weighs her words, looking at Matt's bruises.

GRACE

This is all because of me?

THOMAS

No! 'Tis the Paynes frustration!

JEB

Frustration?

THOMAS

Someone just paid one hundred and fifteen pounds for two of our horses.

GRACE

So?

THOMAS

Are there any animals on the Payne Farm that would fetch such a price?

WILL.

Nothing special.

THOMAS

Their slaves can't plan their stock and their slaves can't sell their horses.

MATT

Is that why you don't use slaves?

THOMAS

I could not make the hard choices when it came to slaves.

MATT

Hard choices?

THOMAS.

Discipline. Breaking up families.
Buying and selling the young ones.

GRACE

We don't need slaves! The men Uncle David hired this season are hard workers. We should celebrate their hard work.

Thomas is relieved to change the subject.

THOMAS.

'Twas quiet today without them.

GRACE

Not for Mr. Miller. What will you do for excitement tomorrow?

MATT

I was hoping to start my riding lessons.

The whole table goes quiet. David smiles.

THOMAS

Will you be able to mount a horse?

MATT

I can't lie around all day. I need to be better for church on Sunday.

Deafening silence.

MATT

I'd like to learn to ride on Thunder.

WILL

Why not begin on a smaller animal?

MATT

I'll be buying Thunder once my business is complete.

GRACE

When did you conclude this?

MATT

The first day. Remember?

Some recognition on Graces's face.

GRACE

Thunder may be a good. He's big,
but gentle and easy to control.

MATT

I need someone to teach me.

Long pause while everyone looks at everyone else.

THOMAS

Grace will teach you -- if she
agrees.

GRACE

I can't teach him if I can't ride.

THOMAS

I'd not expect you to teach him
without riding. Be careful. I can't
bear to have another taken.

Tears in Grace's eyes.

GRACE

I'll be careful.

INT. HAY BARN - NIGHT

Matt stands there holding the phone, texting.

INSERT - Matt's SMART PHONE, which reads:

"Can you get back to the same
location you arrived?"

MATT TYPES: Yes.

"We can open a portal. You need to
step in."

MATT TYPES: Is it safe?

"Similar side effects."

MATT TYPES: "Figure out a better
way."

"Best we can do. Text in 24 hours
with details."

INT. HAY BARN - NIGHT

MATT

I don't know dog. It might be safer
to stay.

The dog opens one eye to acknowledge him. Matt shuts the phone off and crawls into bed. The dog snores.

INT. INSIDE THE HAY BARN - DAY

The dog watches Matt toss and turn. The perspective moves to Matt's dreams.

DREAM SEQUENCE:

Matt sees stars in the night sky. They begin to grow into large jagged balls of light. At once, they move directly at him and collide with his face and explode around his body.

He grows nauseous from the beating until he's holding his stomach and retching. Between coughs, he looks down to see the contents of his stomach at his feet. The pieces start to swirl like a vortex.

Another vortex forms at his feet, and then another and they begin spinning against each other.

His entire body drops into one of the vortexes.

Shapes take on form ahead of him and begin to move. He reaches his hand out, but the shapes remain just out of reach. He strains his arm in desperation to grab them.

Matt shudders awake. The dog licks his face.

MATT

You need to go outside?

Matt struggles to get to a sitting position. He's hurting.

MATT

I never should have offered.

Matt limps slowly to open the door. The dog shoots out.

MATT

You're welcome. Dumb dog.

INT. HORSE BARN - DAY

Matt and Grace inspect Joshua's back. Matt moves slowly from his injuries.

MATT

Can we wash him and put more ointment on? I can do it myself if you're busy.

GRACE

Do you know anything about washing a horse?

MATT

Wash him and rinse him. How hard could it be?

GRACE

You never washed an animal?

MATT

Help me, then.

GRACE

'Twill be your first lesson.

MATT

I was hoping to ride the horse.

GRACE

Do you really think I wish to spend time grooming your mount and mine?

Jonathan walks up.

MATT

Here for the improprieties?

JONATHAN

Not for improprieties -- to prevent them.

MATT

You learned to say the word. Now you just need to know what they are.

JONATHAN

'Tis the kissing you do when you're married.

GRACE

There's a lady present.

MATT

Sorry.

(looking at the boy)

You might as well help with my
first lesson.

INT. HAY BARN - NIGHT

Matt is with Scout in the barn. He reaches over, shuts his phone off and speaks to dog.

MATT

We need sleep for church, right
buddy?

The dog yawns and Matt smiles.

INT. HAY BARN - DAY

Grey light seeps through the windows. Matt sits up and groans. The dog watches.

MATT

Morning already?

Matt shimmies over and scratches the dog's head. The dog turns so he can scratch the other side.

MATT

I ache.

The dog tilts his head as if he understands.

MATT

I need to get ready for church.

INT. HAY BARN - DAY

The dog watches Matt clean himself as he groans in pain. He runs his hands through his hair. It's getting long.

Someone knocks.

JONATHAN

Mr. Miller, can we come in?

MATT

Sure.

Jeb and Jonathan walk in.

MATT
How did you sleep?

JEB
I couldn't stop thinking about Sara
Greene

MATT
That's what girls do.

JEB
Even when you're old, like you?

MATT
Even old, like me.

JONATHAN
Grace keeps you awake?

MATT
I don't want to talk about Grace.

JEB
Did you two have an argument?

MATT
We hardly know each other.

JEB
You should get to know her then.

MATT
You come here to discuss my love
life, or was there something else?

JONATHAN
You love Grace?

MATT
No, I don't love Grace.

JEB
You admire her though, right?

MATT
Yes!

JEB
When will you confess this?

MATT
I'm too old to confess, tell, a
girl I like her.

JEB
How will she know?

MATT
They seem to figure it out. Are you
going to let me get dressed?

JONATHAN
Jeb desires to use the toothbrush.
(stating fact)
The ladies love a man with fresh
breath.

INT. FARMHOUSE - DAY

Matt is alone with Grace, who looks radiantly beautiful in her Sunday dress.

Matt looks handsome and confident in his new clothes. His bruised face somehow makes him look rugged.

MATT
Where is everyone?

GRACE
A late start. Are you going to
lunch?

MATT
Wouldn't miss it.

GRACE
Even though Levi will be there?

MATT
Should I run like a coward?

There's a silence between them.

GRACE
Shall I fix your cravat?

MATT
I didn't have a mirror.

Matt is overwhelmed with her closeness as she moves around him tying the silk.

Mary walks down the steps dressed for church, and looks at Matt as Grace finishes.

MARY

Henry Duncan has outdone himself.
Your clothes are very handsome.

Will enters.

WILL

Henry is the brightest spark in the
city.

GRACE

Say that to his face.

WILL

Do you think your brother is mad?

GRACE

There have been times when I've
questioned your judgment.

MATT

What would happen if you said it to
Henry's face?

WILL

Probably slice you up into tiny
pieces.

MATT

Are we talking about the same Henry
Duncan who talks endlessly about
London fashion?

WILL

He's a master swordsman.

MARY

Henry Duncan is the most pleasant
fellow in Richmond.

INT. CHURCH - DAY

Matt stands with the Taylor family, singing.

A game of stealing glances between Matt and Grace.

Mary watches with interest.

Thomas seems oblivious to their attraction.

EXT. CHURCHYARD - DAY

Church is finished and the congregation is gathered outside.

Henry Duncan is admiring Matt's clothing.

HENRY

What happened to your face?

MATT

A fight after I left your store.

HENRY

You were the one who fought Levi?

MATT

Yes.

HENRY

Someone said you kicked him.

MATT

It's a fighting style I learned in
ah, China.

HENRY

Would you show me this style?

MATT

I heard you were good with a sword.

Henry looks behind Matt and waves. Graine walks over. Henry
kisses her hand.

GRAINE

Mr. Miller, we meet again.

HENRY

You already know each other?

GRAINE

We met in town.

HENRY

Then my task is done.

(to Matt)

Come show me your fighting skills
when 'tis convenient.

Henry bows and leaves.

GRAINE

What was he saying about fighting?

MATT
Skills I learned in China.

GRAINE
Why were you in China?

MATT
Learning apothecary -- to start a shop in America.

GRAINE
I've helped my father many times with his enterprises.

MATT
You have business experience?

GRAINE
I manage his accounts. I've only sisters.

MATT
Do you get a salary?

GRAINE
Why would Father pay me? One day I'll marry and then my husband will care for me.

MATT
And that would make you happy after running a business?

GRAINE
Strange question from a man.

MATT
Do you know Grace well?

GRAINE
Do you endeavor to win her heart?

MATT
Not why I'm asking.

GRAINE
We were friends once -- when Kathryn was alive.

MATT
What changed?

GRAINE

I informed Grace that ladies don't belong on horseback.

MATT

Why would you say that?

GRAINE

Kathryn should not have been on that horse!

MATT

She didn't know how to ride?

GRAINE

'Tis not ladylike to ride.

MATT

So a son would be better at managing your father's business?

GRAINE

'Tis different. 'Tis our livelihood.

MATT

And so are horses for Grace Miller.

There's a long pause while Matt waits for her to answer.

GRAINE

Grace Miller?

MATT

I didn't say that.

GRAINE

Will she wear breeches and ride when you're her husband?

MATT

(slips out)
Yes.

GRAINE

You're hopelessly in love, I think.

MATT

Tell Grace that you take the horse comments back.

GRAINE

Fine.

MATT
Simple as that?

GRAINE
If her future husband shouldn't
protest her riding, why would I?

INT. KING'S TAVERN - DAY

Matt, Will and Thomas walk into the King's Tavern. The Paynes are sitting.

THOMAS
Find a table.

Thomas walks to the Paynes.

INT. KING'S TAVERN - DAY

The men sit across from one another at a table in the tavern. Matt and Levi stare at each other. Each has a bruised face.

NATHAN
We have stood by while you and your
son have bought the best stock in
Virginia.

THOMAS
You have the same opportunity.

NATHAN
We will no longer suffer you to
leave us with pack animals.

THOMAS
We conduct our affairs as we see
fit.

NATHAN
My intent will be known. When the
Taylor Farm desires an animal, I'll
double the price.

THOMAS
This will lead you to ruin.

NATHAN
Merely business, my friend.

THOMAS
Let's see where this gets you.

NATHAN

You, your sons, your daughter, all think you're better than us. No more!

THOMAS

We shall not discuss my daughter.

NATHAN

We'll see how capital the Taylors are when their money and power are gone.

THOMAS

You're committed to this war between our families?

NATHAN

We'll drive you into the ground.

Thomas motions to Will and Matt that it's time to go.

They stand. Thomas turns back to Nathan.

THOMAS

You, or one of your sons hinders my family again, I'll come and put a ball in your head.

NATHAN

Make your threats, Thomas.

THOMAS

I'm no longer a man who makes threats.

EXT. HORSE BARN - DAY

Grace drops a saddle in front of Matt who stands with Thunder.

GRACE

Don't dare make fun of me.

MATT

Why would I make fun of you?

GRACE

Are you blind?

Grace points down to her pants.

GRACE

There's not a man in Virginia that
wouldn't notice a lady in breeches.

MATT

Where I come from, it's normal.

GRACE

Saddle Thunder and take him over to
the corral. I'll get Silver Star.

EXT. HORSE BARN - DAY

Matt rides Thunder around the ring.

Grace sits upon a well-groomed silver stallion with a black
mane. Scout is inside the corral watching.

Thunder keeps looking at the dog.

GRACE

(to Scout)

Out!

The dog checks with Matt.

MATT

You gotta go boy.

Scout steps slowly away still looking back at Matt.

MATT

Lady says you gotta go, you gotta
go.

GRACE

What is it with you and that dog?
We usually never see him.

MATT

My charm.

INT. HORSE BARN - DAY

Matt has finished his riding lesson. He walks bow-legged
through the barn with his saddle and hefts it onto a wooden
rack. Thomas is there working on horse tack.

THOMAS

(O.S)

You need to buy a saddle.

MATT

A saddle doesn't come with every horse?

THOMAS

Pay enough; we'll include whatever.

MATT

How much do you want for Thunder?

THOMAS

For you, thirty-five pounds.

MATT

That's a good price.

THOMAS

Do you have thirty-five pounds?

MATT

Not till I sell my ring.

THOMAS

A five-pound deposit will hold him.

MATT

Deal.

THOMAS

What are your plans after harvest?

MATT

Stay in Richmond until my ring sells, then make my way back to Philadelphia.

THOMAS

Still no idea how you came to be under that bridge?

MATT

It doesn't matter. I need to get on with my life.

THOMAS

You bought a horse.

MATT

I guess I did.

INT. HAY BARN - NIGHT

INSERT - Matt's SMART PHONE, which reads:

"Could not contact you at the agreed time."

MATT TYPES: "Here now."

"The portal will open at your original entry point in 48 hours. Any problem getting there?"

Matt thinks for longer than a moment, then types.

MATT TYPES: "Not coming. Rescue one of the others."

"You can't stay in 1762!"

MATT TYPES: "Not willing to risk the wormhole. I'm staying."

"It's an order."

MATT TYPES: "I'm not military. I'm staying."

Matt shuts the phone off and dims the lantern.

MATT

I ain't stepping into another wormhole.

EXT. RICHMOND COUNTRYSIDE - DAY

Matt and Grace ride through the countryside on their horses. The dog trots beside. They ride into the James River Valley overlooking the river. The valley is beautiful.

GRACE

My sister and I used to ride our ponies here when we were girls.

MATT

You miss her.

GRACE

She was perfect; beautiful, talented, friendly, graceful. I always felt awkward and ugly around Kathryn.

Matt is quiet.

GRACE

This is where you say, Grace,
you're those things as well.

MATT

Your name is Grace.

Grace turns her horse dramatically and is far away by the time Matt kicks Thunder forward.

Scout runs beside.

EXT. JOSHUA'S CORRAL - DAY

Matt walks up to the corral with the dog in tow.

Grace is inside looking at the horse's back.

MATT

How is he?

GRACE

Done.

MATT

Done?

GRACE

There's even hair starting to fill
in the bare spots.

MATT

Good. You coming to dinner?

GRACE

Wait.

Grace reaches up and grabs both sides of the Joshua's head. She kisses him on his nose, walks to the gate and lets herself out.

They walk back to the house in between barns.

GRACE

Father has asked when he can join
the others.

MATT

Does it matter if we keep him in
there a few more days?

GRACE

He's getting fat. He needs to be out running.

MATT

One more day in the corral. Don't wash the medicine off until Monday.

GRACE

Fine.

MATT

Simple as that? Fine?

GRACE

What vexes you about fine?

Grace abruptly stops in between barns. Matt is forced to stop with her.

MATT

You usually have some clever reply.

Grace looks up at Matt silently, steps forward and kisses him. Matt leans away in surprise, but remains close.

MATT

What was that for?

GRACE

I don't know.

MATT

Didn't you just kiss the horse?

Grace grabs his neck and pulls his head towards her and kisses him passionately. When it finishes, she steps away and walks toward the house leaving Matt standing with the dog. Grace turns just as she rounds the corner.

GRACE

You coming?

Matt looks down at the dog.

MATT

That really just happened, right?

EXT. COMMON - DAY

Matt talks to David, distracted.

DAVID
How much would you normally charge
to cure a horse?

MATT
I'd have paid my own money.

DAVID
Nonsense! You did it for Grace.

MATT
Does it matter?

DAVID
You seem to be doing everything
possible to seduce her.

MATT
Seduce her?

DAVID
She's riding again. The horse is
cured. She's a friend with Graine.

MATT
You don't trust me?

DAVID
We find you under a bridge and
after two weeks, you're practically
part of the family?

MATT
I'm not so bold to think Grace
would marry a simple farmhand.

DAVID
You desire to marry Grace?

MATT
Ah! It's not even possible. I'm not
wealthy.

DAVID
Educated, handsome man like you --
why aren't you wealthy?

MATT
Never had a reason.

DAVID
Better tell her your intentions.

Grace walks into the Common to pick up dirty pots.

DAVID
Now is your chance.

MATT
I have to do this now?

EXT. COMMON - DAY

Matt has walked up to Grace.

GRACE
Did you come to help me?

MATT
No, not really. I thought we could--

GRACE
Here, hold these.

Grace fills Matt's hands with pots.

GRACE
Follow me to the well.

Matt follows with an armload of pots, clanking.

GRACE
(over her shoulder)
Are you going to ask Father to
court me?

MATT
Do you want me to ask your father
to court you?

Grace stops in front of him. Matt is forced to stop abruptly.

Pots crash together loudly.

GRACE
I kissed you.

MATT
I wasn't sure what that meant.

GRACE
What else could it mean?

MATT
It was just a kiss, I didn't--

GRACE

Maybe you kiss people all the time
wherever you're from. I do not!

MATT

I don't know what a kiss means here
in Richmond. I needed to--

Grace throws a pot at him. It bounces off the others.

Grace continues to the well.

Matt hooks the pot with another pot and follows.

MATT

Grace!

Grace slows and speaks over her shoulder.

GRACE

A kiss means the same everywhere.
I've naught to say to you!

Marches forward again.

GRACE

I've not kissed a man since I was
fourteen -- I can't believe I
wasted it on you.

They reach the well. Matt relaxes his arms and the pots drop
making a loud racket. He closes his eyes at the sound.

MATT

I'm in love with you.

She hands Matt a pot.

GRACE

Scrub.

MATT

What man did you kiss when you were
fourteen?

INT. FARMHOUSE KITCHEN - DAY

They're hanging the cleaned pots.

MATT

If your father says yes, then what?

GRACE
I don't know!

MATT
Richmond is too small for another
apothecary.

GRACE
Father is going into town on
Saturday. You can ask him then.

Grace finishes hanging the last pot.

GRACE
Done.

He steps slowly toward her. She meets him halfway, they
embrace and kiss. Matt steps away looking dizzy.

GRACE
See you in a moment.

EXT. COMMON - DAY

Matt has returned to talking to David.

MATT
What am I supposed to ask?

DAVID
If you can court Grace. What else
is there?

MATT
What does it even mean to court
someone?

DAVID
Never courted a lady before? A
handsome fellow like you.

MATT
Not from a good Christian family.
What am I asking?

DAVID
Permission to spend time with her.
Kiss her hand. That sort of thing.

MATT
She'd laugh at me if I tried to
kiss her hand.

DAVID
(puzzled)
She treats you as one of her
brothers.
(thinking)
Ask permission to write her when
you're gone.

MATT
I hadn't thought of that.

DAVID
Permission to escort her to the
party.

MATT
What party?

DAVID
The Martin's.

MATT
I was invited?

DAVID
Graine named you on the invitation.
'Tis most people in church
actually, including Reverend
Michael. He admires parties more
than anyone.

MATT
Dancing?

DAVID
Will can teach you the dances.

MATT
I have to learn dances?

DAVID
You don't desire her dancing with
another.

INT. FARMHOUSE - NIGHT

Matt and Will sit alone at the dinner table.

MATT
I still need help with the dancing.

WILL
I suppose you desire to surprise my
sister with your skills.

MATT
(resigned)
Yes.

WILL
I've told the boys to keep it
secret.

INT. HAY BARN - NIGHT

Lanterns light the barn. Will counts out beats as the boys
dance.

WILL
Time to learn the jig.

MATT
I remember a few things about the
jig from my ballroom dancing class.

WILL
We need music.

Will opens the door and leaves.

INT. HAY BARN - NIGHT

Will returns. Both David and Thomas follow him in with their
own lanterns. David carries a fiddle.

THOMAS
I wish not to embarrass Mary at the
party. Would you mind if I
practiced?

JONATHAN
Everyone has to take a turn being a
lady.

THOMAS
So no one can make fun later?

JONATHAN
Exactly.

DAVID
I'm here to play. I promise not to
make fun of anyone.

They dance with David playing the fiddle. Will corrects them.

There's a knock on the door. David stops playing and they all go still to listen.

WILL
Who is it?

MARY
'Tis your mother. May I come in?

All the men look at each other. No ladies allowed, right?

MARY
Are you dancing in there?

WILL
Maybe.

MARY
I'm coming in.

Mary opens the door. She's carrying a lantern.

Grace and Mary carry two other lanterns behind her.

GRACE
(smiling at Matt)
Might as well practice with the
real thing!

Jonathan counts the dancers.

JONATHAN
One of us will still must pretend
he's a lady. I've already taken my
turn.

WILL
I'll be the lady. I'm a better
dancer than most of them anyway.

GRACE
You are not.

MARY
He actually is dear. Some of the
ladies in the church don't dance
well at all.

I/E. HAY BARN - NIGHT

The windows glow - a fiddle plays - laughing.

Inside, Matt dances a fast dance with Grace. She's flirting. Mary watches with a critical eye.

EXT. PRIVY - DAY

Matt is in front of the privy. Thomas is walking out.

THOMAS

No one needs to wake you anymore.

MATT

Up with the sun with the rest of the farmers.

THOMAS

A few are still sleep, after dancing all night.

MATT

I should be with them.

THOMAS

Make sure you get breakfast.

EXT. DIRT ROAD HEADING TO RICHMOND - DAY

Matt and Thomas are on horseback.

MATT

Mr. Taylor, I'd like your permission to court Grace.

THOMAS

The richest men in Virginia are asking to court my daughter.

MATT

I'll be starting a business when I return to Philadelphia.

THOMAS

There's no guarantee you will succeed.

MATT

I need two years.

THOMAS

Grace should already be starting a family.

MATT
She's chosen not to.

THOMAS
I've been too lenient.

MATT
Why?

THOMAS
She wouldn't have been around
horses.

MATT
I'll not ask for her hand unless
she can have her horses.

THOMAS
Easy promise to make when you have
naught.

MATT
I have an education. That's more
than naught. I can't believe God
brought me here just to bring in
your hay.

THOMAS
You think 'Tis God's plan that you
marry my daughter?

MATT
I appeared on that road. You found
me.

They ride in silence.

MATT
Why does Grace not accept the hand
of one of these rich men?

THOMAS
I said -- no horses. You can't give
that to her either.

MATT
I can promise to try.

THOMAS
Every poor fellow within two days
ride would make the same promise.

MATT

If I have to come back with enough money to buy your farm, I will.

THOMAS

You'll need more than promises to court my daughter.

They ride quietly again.

MATT

Can I at least have permission to escort her to the Martin's party?

A pained look on Thomas' face.

INT. CLOTHING STORE - DAY

Matt and Henry sit and eat in a yard in back of Henry Duncan's store.

HENRY

Quite a responsibility escorting a Richmond lady to a society party.

MATT

I thought it was just a picnic with dancing.

HENRY

Richmond people take their parties seriously. How well do you dance?

MATT

I practiced with Thomas. I'll skip the Minuet.

HENRY

You don't Minuet?

MATT

I had ballroom dance in college. I can't remember much.

HENRY

I know what we're doing for the next three hours.

MATT

Practicing fighting skills.

HENRY

You're talking to the finest dance instructor in Virginia.

EXT. DIRT ROAD HEADING TO THE FARM - DAY

Thomas and Matt ride together.

Matt tucks folded pages into his pocket.

THOMAS

How will you finish your riding lessons if you stay in Richmond after harvest?

MATT

I hadn't thought of that.

THOMAS

We have a fence to build. You can stay for another week.

MATT

I'd like to stay to finish my riding lessons.

THOMAS

(mumbles)
Among other things.

I/E. HAY BARN - NIGHT

The outside of the barn in the moonlight.

Matt's smart phone sitting on the workbench in the light of a single lantern. Baroque music comes from the phone.

Matt inspects folded pages. They say 'MINUET' with diagrams of the dance.

He dances with an imaginary partner in the barn.

EXT. HAY BARN - NIGHT

The outside of the barn in the moonlight.

Baroque music begins again. A shadow of dancing in lantern light is visible through the windows.

EXT. DIRT ROAD HEADING TO THE FARM - DAY

The Taylors ride in a wagon to attend the party.

Will follows with Jeb driving.

GRACE

Are you ready to dance today, Mr. Miller?

MATT

The only one I don't feel comfortable with is the Minuet.

GRACE

We can put ourselves lower on the list.

MATT

What list?

GRACE

Everyone signs to dance. Five couples are selected for the Honors.

THOMAS

Everyone in the party is watching.

MATT

How do they pick these Honors?

THOMAS

The best dancers, or it might be a couple who is ready to marry.

GRACE

It's brilliant watching the first five.

EXT. MARTIN HOUSE - DAY

People move through a line to greet the Martin family.

Matt talks to Graine, whispering something in her ear, then steps away to join Grace.

GRACE

Why did you delay with Graine?

MATT

She was mentioning how jealous she was of your beauty.

GRACE
Flirting with other ladies?

Matt puts his elbow out. She takes it.

MATT
With Athena herself on my arm?

EXT. MARTIN HOUSE - DAY

Mary, Thomas, Grace and Matt sit eating at a table.

GRACE
Where are Jeb and Jonathan?

MARY
Jonathan has found boys his age.
Sara and her friends came looking
for Jeb to play party games.

GRACE
Jeb looked very handsome.

There was the sound of a bell being rung three times.

GRACE
The Minuet is about to start.

EXT. DANCING PAVILION - DAY

The entire party is gathered around the dancing pavilion. An announcer talks as a band plays softly.

ANNOUNCER
Selections for Honors were made
moments ago. The couple's names
remain secret.

GRACE
More suspenseful that way!

MATT
(sarcastic)
That does seem suspenseful.

ANNOUNCER
Our first dancers will be your
hosts, Elizabeth and Robert Martin.

The couple can be seen dancing in the background. Matt talks to Grace as they watch.

MATT

Does everyone do the same dance?

GRACE

Same forms. The Virginia Minuet.

The dancers finish and the announcer steps out.

GRACE

They've come far under Henry.

MATT

Henry Duncan?

GRACE

Yes, Henry gives lessons.

MATT

You don't say?

Grace looks up at him suspiciously. Matt points to the announcer.

ANNOUNCER

Miss Graine Martin and Mr. William Taylor.

GRACE

He always figures out a way to get Honors.

The music and dancers start. Matt watches them intensely. His lips move slightly as he counts. Grace catches him as the dancers end. She's staring up at him.

MATT

What?

GRACE

I've never seen a man so focused on the Minuet.

MATT

They're an attractive couple.

Matt points to divert her attention.

ANNOUNCER

Miss Henrietta Mordeau and Mr. Henry Duncan.

MATT

Henry and Henrietta? That's funny.
I thought he was a confirmed
bachelor.

GRACE

She comes from Europe twice a year.
An exquisite dancer.

Matt watches them intensely again. They both put on a
dramatic show for the crowd.

MATT

It's the French king and queen.

The crowd roars in applause when they finish.

GRACE

They never disappoint!

MATT

(sarcastic)
I'm not disappointed.

GRACE

We'll see someday when you dance
the Honors.

They look back out into the crowd. Another couple is
announced. They watch them perform the dance.

When they're finished, they step off the pavilion next to
Matt. The man who danced wipes his forehead and lets out an
audible sigh.

GRACE

Last one. 'Twill be Gregory Smith
and Ann Marie Moore. They're the
next to be married.

MATT

We'll find out.

ANNOUNCER

Ladies and gentleman, we come to
our last position.

(long pause)
Who will it be?

MATT

Oh my Lord you idiot, get on with
it!

ANNOUNCER

The last Honors position goes to --
Miss Grace Taylor and her escort,
Mr. Matthew Miller.

Matt looks to the sky and prays.

MATT

If you are there.

Matt grabs Grace's hand. She follows him surprised into the square.

They whisper as they perform the bows.

GRACE

You don't know how to Minuet!

MATT

Better teach me.

GRACE

This is your revenge?

MATT

For what?

GRACE

Me being to cross those first days.

MATT

You admit it!

GRACE

I'm sorry. Can we step off now?

MATT

Apology accepted. Too late though.

They cautiously begin to dance.

Both decide Matt can do the dance and it becomes serious.

Grace is seduced and her eyes fill with tears.

They finish and bow to a roaring applause.

ANNOUNCER

Miss Grace Taylor and Mr. Matthew
Miller!

They walk off the floor holding hand. Matt turns to her and sees the tears.

He pulls her to him, kisses her passionately and she responds in kind.

EXT. DIRT ROAD HEADING TO RICHMOND - DAY

They Taylor family rides home from the party. Matt sits on the back bench with Jonathan.

MARY

I've never been so embarrassed!

JEB

It wasn't even my idea to go into the barn.

JONATHAN

The ladies love a man with--

MATT

Jonathan.

THOMAS

Why did you not say this to Mr. Greene?

JEB

I desired him not to think badly of her. 'Twas only two kisses.

The boy's face is dreamy. He would do it again in a second.

THOMAS

'Twill be a very long time before Mr. Greene will let you talk to his daughter. You've brought on your own punishment.

Awkward silence.

THOMAS

Let us talk of something else. 'Twas a wonderful party.

MARY

Who knew Mr. Miller could Minuet, and under the pressure of Honors?

JEB

You danced the Honors?

MATT

You may have been busy then.

JEB

Oh.

MARY

Your father choked on his tea when you were called.

GRACE

Father, I didn't know you cared so about dancing.

THOMAS

I know how much it means to you.

JEB

Was it hard with everyone watching?

MATT

Once I got out there, I was fine.

EXT. PASTURE - DAY

Matt is finished bringing the horses in with the dog. He's shutting the gate. David has come to the fence to watch.

DAVID

You can minuet too?

MATT

I know what you think. It was all part of my devious plan.

DAVID

I saw you look up and pray as any normal man. You may truly love my niece.

MATT

I'll Minuet in front of all of Virginia if I have to.

DAVID

Well done.

EXT. RICHMOND COUNTRYSIDE - DAY

Matt follows Grace on horseback. She's just out of reach in a full gallop.

The dog has trouble keeping up. Matt is distressed.

Grace finally slows. The horses breathe hard.

MATT
Are you trying to kill yourself?

GRACE
No!

MATT
Something is going on.

GRACE
'Tis just...

MATT
What?

GRACE
Soon, I'll be trapped as someone's
wife -- never able to ride again.

MATT
You think this, even about me?

GRACE
You're a man.

MATT
Ladies are responsible for
themselves.

GRACE
In this world, ladies are helpless!

MATT
I'd never marry a woman who was not
in charge of her own destiny.

GRACE
Do you really believe we'll get
married?

MATT
Maybe.

GRACE
Father will never give his daughter
away to someone who does not belong
to the Virginia royalty.

MATT
Do you love me?

GRACE
Maybe.

MATT

Maybe?

GRACE

What more do you expect?

MATT

I expect you to wait.

GRACE

Waiting isn't the problem.

MATT

One day, you will have your own stables and you will be teaching our daughters to ride.

GRACE

You promise me this?

MATT

I promise.

MONTAGE - MATT SPENDS A WEEK ON THE FARM

-- EXT. HORSE PASTURE - DAY -- Matt and Jeb unload fence posts from the back of a wagon.

-- EXT. HORSE PASTURE - NIGHT -- Matt and Scout are just finishing bringing the horses in for the night.

-- EXT. HORSE PASTURE - DAY -- Thomas shows Matt, Jeb and Jonathan how to set the fence posts into the ground.

-- INT. FARMHOUSE - DAY -- Matt sits with the Taylor family at the dinner table. They're laughing.

-- EXT. HORSE BARN - DAY -- Matt and Grace are ballroom dancing in the middle of the horse barn while the horses watch from their stalls.

-- EXT. RICHMOND COUNTRYSIDE - DAY -- Matt and Grace are riding horses as the dog runs beside them. They look down over the James River Valley.

-- EXT. HORSE PASTURE - DAY -- The Taylor men are dirty and sweating, admiring the new fence they've built.

-- EXT. TAYLOR FARM - NIGHT -- Matt kneels down beside the dog as they watch the horses in the pasture. They're silhouetted against the setting sun.

END MONTAGE

EXT. RICHMOND COUNTRYSIDE - DAY

Matt and Grace are finishing a ride. They meet Will at the crossroads.

MATT

How was your first week?

WILL

A stack of papers taller than me.

GRACE

Did you visit Graine?

Nods yes.

WILL

And her sisters. I was quite charming.

GRACE

I'll learn the truth after church.

Grace looks to the house.

GRACE

I must help Mother.

They watch in silence as she trots away.

WILL

You still planning to go back to Philadelphia?

MATT

Soon as my ring sells.

WILL

Jacob has your money.

INT. TENNESSEE - OAK RIDGE LABORATORIES - NIGHT

The four physicists argue in the laboratory.

The reactor has grown in size.

A framed portal against the wall looks like a doorway.

SCOTT CROMWELL

Leave him in 1762 like he wants!

BRIAN PALMER

He'll change the future.

SCOTT CROMWELL

We can't force him to step into the hole.

BRIAN PALMER

We'll open it on top of him.

SCOTT CROMWELL

What if he ends up dead?

DAVID GREER

I'm done. I'm tired of working on this.

KEVIN MOORE

Let him stay.

SCOTT CROMWELL

We can talk to Colonel Gabriel tomorrow.

BRIAN PALMER

If that's how you feel -- fine -- call him.

KEVIN MOORE

Cheer up Brian. Let's go have a beer and sort this out.

BRIAN PALMER

(resigned)

You're probably right. We do need a new project.

They tidy up and put their jackets on.

Brian sits at the computer terminal.

BRIAN PALMER

I'll meet you in a bit. I need to send some e-mails.

As soon as Brian hears the door shut, he stands and starts flipping switches to turn everything on.

He sets a chronometer to 1762. The room begins to glow green.

He sits at a terminal and types.

INSERT - Brian's Computer Screen, which reads:

BRIAN TYPES: "Are you there?"

"This will be my last communication."

BRIAN TYPES: "I'll be opening the portal at your entry point. Please step in."

"Tell my dad I'm OK and I love him. I'm staying."

BRIAN PALMER
Not if I can help it.

Brian reads a longitude and latitude from the corner of his computer screen and types in numbers.

He stands and twists a knob with this hand. The reactor begins to hum loudly and brighten.

INT. HAY BARN - NIGHT

Matt leans against the stack of bales in the barn holding his phone. The dog is on the floor next to him.

Matt presses the off button on the phone and holds it while the shutdown symbol spins.

The phone shocks his hand. He recognizes the feeling.

He throws the phone to the opposite corner of the barn, picks up the dog and slides head first into another corner.

Scout yelps angrily as he hits the floor.

A green shimmer forms over the haystack. There's a loud snap and then silence. A large chunk of the haystack is missing and there's a large circular hole in the barn roof.

There's knocking on the barn door. David slides it open and walks in. Hay is falls to fill the hole.

DAVID
What happened?

MATT
Lightning came through the roof and hit the bales.

DAVID
Lucky it didn't start a fire.

MATT
I guess.

DAVID
You okay to sleep in here tonight?

MATT
Lighting doesn't strike twice in
the same place, right?

David looks around suspiciously, then turns and leaves.

Matt picks up his phone It's still in one piece.

MATT
Airplane Mode from now on.

INT. TENNESSEE - OAK RIDGE LABORATORIES - NIGHT

Two of the physicists, Kevin Moore and David Greer stand with
fire trucks and police cars outside.

Military police are inside trying to wedge the door open to
the laboratory. Scott Cromwell stands beside them.

Brian Palmer can be heard through the crack in the door.

BRIAN PALMER
Help me!

MP 1
Anything dangerous?

SCOTT CROMWELL
We should be okay.

MP 2
Got it open.

The MP sticks his head in, then motions to Scott Cromwell.

MP 2
You're the expert.

Scott squeezes through the opening.

The room is packed with hay bales and grey wood.

Brian speaks trapped under the pile.

SCOTT CROMWELL
Where did all this hay come from?

BRIAN PALMER
1762.

SCOTT CROMWELL
You got hay from 1762?

BRIAN PALMER
I tried to pull Matthew Miller
back.

SCOTT CROMWELL
You're a damn fool.

BRIAN PALMER
We're supposed to tell his dad he's
okay.

INT. SILVERSMITH - DAY

Matt is with Jacob looking through a bill of sale.

JACOB
They went mad over the crown. I
have a whole stack of Joes for you.

MATT
Joes?

JACOB
Six pounds each.

MATT
Amazing. I'll be traveling back to
Philadelphia on Monday. I heard you
know people.

JACOB
Zeke and Robert Wilkins will escort
you safely north for a few pounds.

MATT
Could you let them know?

JACOB
Monday morning.

EXT. RICHMOND - DAY

David is on horseback waiting. Matt packs his saddlebag.

DAVID
Ready?

MATT

Gotta pack this money -- so much depends on it.

They start the journey back to the farm.

DAVID

Nothing depends on that money.

MATT

If I were wealthy, I'd probably already have a marriage date.

DAVID

You really believe that?

MATT

If I had money, yes.

DAVID

If you had earned money.

MATT

What's gotten into you?

DAVID

If you ever come back, you will not be judged by your money, but by the man you've become.

MATT

What kind of man is that?

DAVID

One who doesn't think everything depends on a few gold coins.

MATT

Five year's worth of wages and nothing seems easier.

DAVID

Welcome to 1762.

EXT. TAYLOR FARMHOUSE - NIGHT

Matt walks with Grace to the barn.

Mary points Jonathan to go with them.

JONATHAN

My place is more important now.

MATT
Why's that?

JONATHAN
Grace isn't pretending she does not
admire you.

Graces pokes him softly in the belly and he starts to laugh.
They reach the barn and the boy looks up with a clever smile.

JONATHAN
I saw fireflies on the other side
of the barn. I'm going to walk over
there and catch some. You never
know when I'll be back.

The boy gives Matt an exaggerated wink and then walks away.

MATT
I'm going to miss that kid.

GRACE
He's going to miss you too.

They talk and kiss.

INT. HAY BARN - DAY

Matt packs items in his saddlebag from his pack. He pulls out
a gun in a holster and sets it on the bench.

MATT
What am I supposed to do with you?

Matt packs the gun in his saddlebag, thinks for a moment,
pulls it out, checks the chamber and straps it to his side
under his jacket. He looks up to the roof of the barn.

MATT
Don't let me shoot myself.

EXT. TAYLOR FARMHOUSE - DAY

Thomas, Mary, Grace and Scout stand to see him off.

MATT
Mrs. Taylor, I have to hug you.

She's German, but does a credible job with the hug.

MARY
Lord protect you.

Matt shakes hands with Thomas.

THOMAS
Best of Luck, Son.

Matt turns to Grace.

THOMAS
Let the young people say their good-
byes.

Thomas takes Mary's hand and they walk back to the house.

Thomas stops in the shadows to watch them from the porch.

Grace steps into Matt and he embraces her.

MATT
Two years, you promise?

GRACE
I pledge this.

She kisses him passionately.

MATT
I'll be back.

GRACE
I'll wait.

They both look down at Scout.

GRACE
I know naught what he will do
without you, or that horse.

Matt gives the dog a bear hug. Scout licks his face.

MATT
Goodbye boy.

Matt stands and gives Grace one more peck on the lips. He mounts Thunder.

They watch him disappear into the horizon.

EPILOGUE - PATRICK FERGUSON APPEARS

EXT. DIRT ROAD, 1762 - DAY

Patrick Ferguson rides his bike, wearing dark glasses.

He sees a wagon in the horizon, so lifts the glasses. The sun blinds him and makes his head throb painfully.

SERIES OF SHOTS - FLASHES IN PATRICK'S HEAD

Flash 1: A man with dark hair in a subtle martial arts stance stands in front of him.

Flash 2: Patrick addresses the British House of Commons.

Flash 3: Patrick zips textbooks in Chloe Richardson's school backpack.

His vision returns. The drivers of the wagon are next to him.

DRIVER 1
Are you fine, son?

PATRICK
Ah -- Yes.

DRIVER 1
We have some water.

The man reaches behind his seat and grabs a canteen. Patrick drinks deeply and hands it back.

DRIVER 1
You need a ride?

PATRICK
I'm okay. How much longer to Philadelphia?

The driver gestures behind the wagon.

DRIVER 1
Bout a half day's ride.

PATRICK
Thanks for the water.

Patrick peddles away. The driver watches him almost until he's out of sight. He's never seen a man riding a bicycle.

FADE OUT.