

A SWITCH IN TIME

A SHORT "TIME'S FICKLE GLASS" FILM BY
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LOGLINE: A team hatches an elaborate plan to kidnap the First Lady from the presidential motorcade. But one of them has an altogether different mission - from another time.

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FADE IN:

INT. A HIGH-END CASINO - NIGHT

THREE MEN in tuxedos, with large stacks of chips sit round a poker table, staring at JESS - a glamorous, yet demur, blonde - in a sparkling, red dress, who is consulting her cards. She has fewer chips than her male opponents.

The man on her immediate left is smoking, and exhales slowly at JESS. She doesn't flinch.

On the poker table we see the flop: The Ace of Spades, Jack of Spades, King of Hearts.

JESS (V.O.)

The trick of getting people to do what you want is making them think it's their idea.

CUT TO:

INT. A WAREHOUSE - DAY

JESS, now wearing jeans and a black polo neck, is briefing RICHARD, 40s, and JAMES, 20s, as they stand around a table, on which is a 3D model of a town. Toy cars representing a motorcade, with small figurines representing people lining the street. She moves one of the cars along the road.

CUT TO:

THE CASINO

JESS knocks on the table.

The smoking man checks his cards - a pair of aces.

The Dealer reveals the TURN - the three of spades.

We see the man to the left of the smoker's cards: nine and ten of spades. He places a large bet.

CUT TO:

EXT. AN OFFICE BUILDING - DAY

JAMES - wearing a suit and hat, and carrying a large BRIEFCASE and clipboard, looks up at the building.

It's brick, seven storeys high. He stubs out a cigarette and walks in through the main door.

JESS (V.O.)
Better, still . . .

CUT TO:

THE CASINO

All parties have seen the bet. The third man checks his cards - queen of spades and ten of diamonds - as the RIVER is turned. It's the three of clubs.

Bet is to Jess. She knocks the table.

CUT TO:

THE WAREHOUSE

James is pointing to one of the model buildings. Jess nods.

JESS (V.O.)
Make them think it's something YOU
DON'T want.

CUT TO:

THE CASINO

The smoking man places a large bet.

SMOKING MAN
I'll put you all in.

The others meet his bet. Jess smiles and looks behind her at the MANAGER, who nods.

JESS
Seems my credit is good. Raise you.

CUT TO:

INT. THE OFFICE BUILDING - DAY

James shakes hands with DEBORAH, 30s - the building manager. She is wearing a green pencil skirt.

DEBORAH
Mr Paulson. Thanks for coming.

CUT TO:

THE CASINO

Everyone is all-in. Jess signs a cheque and adds it to the table.

DEALER
Mr Emerson.

The smoking man turns his cards over, followed by the other men.

DEALER (CONT'D)
Miss Cassandra?

Jess turns over her cards - the three of diamonds and three of hearts.

CUT TO:

THE WAREHOUSE

RICHARD
You're sure you can do this?

JESS
They'll never see me coming.

JAMES
Fifty should cover us.

JESS
You'll have it tomorrow. So,
everyone clear?

RICHARD
Let's take it from the top.

CUT TO:

EXT. A STREET - DAY

We see a WOMAN'S FEET, in low heeled, navy shoes, get into a car.

RICHARD (V.O.)
In order to acquire the asset

CUT TO:

THE WAREHOUSE

JAMES
You mean, 'target'?

Both men look at Jess, who shrugs.

JESS
Target, mark. Potayto, potarto.

RICHARD
Let's go with ass -

CUT TO:

EXT. A STREET - DAY

CU on WOMAN'S bottom in a PINK SUIT, as she takes her seat in a car. We only see her bottom as Richard completes his line.

RICHARD
-set

CUT TO:

INT. A WAREHOUSE - DAY

Jess raises her eyebrow at Richard. He clears his throat and continues:

RICHARD
We've chosen her because we know they'll pay up. Not officially, of course, but . . .

JAMES
What a man won't do for his wife.

RICHARD
Let's hope.

JESS
It's your plan.

RICHARD
Don't worry. He'll pay, all right.

JESS
Keep going.

RICHARD
Timing is everything.

CUT TO:

INT. A HIGH-END CASINO - NIGHT

Jess cashes in her chips at the desk.

RICHARD (V.O.)
Once Jess has the cash, James buys.

CUT TO:

EXT. AN ALLEYWAY - NIGHT

JAMES hands a large envelope of cash to ROBERT, 45 wearing a leather jacket and a gold chain, in exchange for a briefcase.

RICHARD (V.O.)
Now, whatever you do, don't check
it. Robert's a suspicious bugger.

JAMES accepts the briefcase and pauses. Robert gives him a look and James smiles and walks away.

CUT TO:

THE OFFICE BUILDING

DEBORAH shows JAMES into an elevator and presses floor 7.

RICHARD (V.O.)
James uses his credentials as a
real estate appraiser to gain
access to the office block.

CUT TO:

THE WAREHOUSE

JESS
I've got you a meeting for midday.
She starts to move the toy car along the road.

JESS (CONT'D) (CONT'D)
That should give you half an hour
to set up. The motorcade is
scheduled for 12.15 but it's bound
to be a little late.

JAMES
How do you know all this?

JESS
Don't be there more than forty
minutes. It will raise suspicion.

CUT TO:

THE OFFICE BUILDING

Deborah and James exit the elevator and Deborah shows James
around the empty office space. James puts his briefcase down.

JESS (V.O.)
Be in place by 12.25.

James pretends to make notes on his clipboard.

DEBORAH
How long do you think it will take
to make your appraisal?

JAMES
What time do you have?

Deborah looks at her watch.

CUT TO:

THE WAREHOUSE

Richard passes James a small, brown bottle.

RICHARD
Not too much.

CUT TO:

THE OFFICE BUILDING

As Deborah consults her watch, James places the clipboard
down, silently, takes out the brown bottle behind his back
and decants some onto his pocket square.

DEBORAH
Coming up to 12.20

CUT TO:

EXT. A STREET - DAY

We see a MOTORCADE make its way down the road. An open-top limousine. The shot is too long for us to see who is in it.

A parade of people lines the street. Jess joins them.

RICHARD (V.O.)
Jess takes her position, while you
cause the distraction.

CUT TO:

THE OFFICE BUILDING

James places the pocket square of chloroform over Deborah's mouth. She goes limp and he gently sets her down on the floor. Then, taking his briefcase, he makes for the window.

RICHARD (V.O.)
Now it's all going to be about the
switch.

CUT TO:

THE WAREHOUSE

RICHARD
Have you got this?

JESS
I don't see you doubting the man on
the team.

JAMES
I guess we're just nervous.

JESS
Yes, well, no one's ever done
anything like this.

RICHARD
Precision's everything. James, you
have to force them to stop HERE.

He chalks an X on the model street in front of the toy car.

CUT TO:

THE STREET

The motorcade makes its way down the street, slowly.

CUT TO:

THE OFFICE BUILDING

Opening the briefcase, James assembles a SNIPER RIFLE and heads to the window.

RICHARD (V.O.)
You need to disable the car.
Nothing else. NO ONE gets hurt.

CUT TO:

THE STREET

Jess pushes her way to the front of the crowd of people.

RICHARD (V.O.)
They'll go to protect him - that's
when Jess does the grab 'n switch.

CUT TO:

THE OFFICE BUILDING

James looks through the scope of the rifle, finding his target as he waits for the motorcade.

CUT TO:

THE WAREHOUSE

JESS
As soon as I take her place,
Richard does his thing and slips
her away.

JAMES
And you? How will you get out?

JESS
Don't worry about me.

Jess' hand goes to her jeans pocket. There is a small bulge perhaps in the shape of an egg.

JESS (CONT'D)
You know your route?

RICHARD
You know your cards?

Jess smiles.

CUT TO:

THE CASINO - EARLIER

We see the same FLOP as in the opening shot. Jess is checking her cards. This time they are a pair of twos.

JESS (V.O.)
I know how to switch things up.

We follow Jess' left hand under the table as she reaches into her purse. There is a white, EGG-SHAPED DEVICE - a CHRONOSPHERE. She reaches her hand towards it.

CUT TO:

THE OFFICE BUILDING

James looks through rifle scope as he awaits the motorcade.

CUT TO:

EXT. STREET

The motorcade approaches the office building.

CUT TO:

EXT. STREET

Jess looks up at the window where James is.

CUT TO:

THE CASINO

Jess touches the Chronosphere and there is a brief FLASH.
She checks her cards again. They're now the pair of threes.

CUT TO:

THE WAREHOUSE

JESS

With any luck, gentlemen, we'll be
several million the richer by
Thanksgiving. Now, I think it's
time to get ready, don't you?

She pulls at her hair and removes a blonde wig, revealing a
brunette bob cut.

CUT TO:

THE STREET

The motorcade is clearly visible now - it is that of
PRESIDENT JOHN F KENNEDY. Sitting on his left, is JACKIE
KENNEDY, the woman dressed in pink.

CUT TO:

THE OFFICE BUILDING (DAL-TEX)

James holds his breath as the motorcade comes into view. He
trains the sight on the wheels.

JAMES

(under his breath)
Let's hope these tyres pop easy.

CUT TO:

THE STREET

The crowd wave at their president. Jackie Kennedy is
smiling. She notices Jess, dressed in her outfit and
shuffles in her seat slightly, in surprise - just as -

CUT TO:

INT. OFFICE

James pulls the trigger.

CUT TO:

EXT. STREET

A sound is heard but nothing happens. Then another shot. JFK is shot. The assassination unfolds as history has recorded it. Jackie Kennedy clutches her husband.

We see Jess smile. The bullet has missed Jackie.

CUT TO:

INT. AN OFFICE BUILDING

James drops his rifle in terror. His hands tremble. He weeps.

CUT TO:

EXT. STREET

Jess opens her purse and takes out the Chronosphere. She touches it and vanishes. In the commotion, no one notices.

CUT TO:

INT. A FUTURISTIC BUILDING - DAY

Jess, now with red hair, is sat across a glass table, talking to IMMANUEL, a bald man who seems to be in his sixties.

IMMANUEL waves his hand over the table which becomes a digital display. We read "JFK SALVATION PROJECT. Nov 2516." There are details of the assassination on various sections of the digital display.

IMMANUEL

It seems they plan to save the President by causing some sort of distraction before the shooting.

JESS

But the implications -

IMMANUEL

Catastrophic! It's why I'm sending you.

(MORE)

IMMANUEL (CONT'D)

You're the best Domino Group agent
I have in that century. I want you
to infiltrate the Project.
Protect the timeline.

Jess nods her assent. Immanuel waves his hand over the table and a Chronosphere appears. As he passes it to Jess we see he is wearing golden cuff links which look like a double-six domino piece.

IMMANUEL (CONT'D)

How will you do it?

JESS

Y'know, the trick of getting people
to do what you want is making them
think it's their idea.

IMMANUEL

They have limited 'Sphere
technology, so they'll be looking
to recruit an indigenous crew.

JESS

They'll never see me coming.

CUT TO:

INT. THE OFFICE BUILDING - MOMENTS BEFORE THE SHOOTING

Jess materialises behind James, who is dealing with Deborah, whom he has just chloroformed. Jess holds her Chronosphere in one hand, and a BOX OF BULLETS in the other.

She opens the briefcase quickly and silently, replacing the live rounds she finds there with BLANK BULLETS from the box she is carrying, then presses her Chronosphere and vanishes.

James turns round, retrieves the briefcase and goes to the window.

CUT TO:

THE FUTURISTIC BUILDING

JESS

And the First Lady?

IMMANUEL

Y'know, they never found her hat?

FADE OUT.