

Forbidden Fruit

**By**

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COMPLIT 154A

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12 December 2022

FADE IN:

**INT.** MOTEL BATHROOM UPSTATE NEW YORK 1954 - DAY

DOLORES washes her hair in the motel shower. Clumps of dark hair clog the shower drain and blood tints the water a light pink.

[FAUCET SQUEAKS AS IT TURNS OFF]

CUT TO

**Ext.** MOTEL PARKING LOT UPSTATE NEW YORK 1954 - DAY

[THE SUN RISES IN THE BACKGROUND.]

Dolores locks her motel room and turns around to face JESSIE.

**JESSIE**

Ready to go?

**DOLORES**

(Tiredly, with a huff)

Yeah.

Jessie unlocks the first-generation dodge royal. The two women get into the car and drive away from the motel.

CUT TO

**EXT.** DRIVING DOWN THE HIGHWAY NEW YORK 1954 - DAY

Dolores is in the passenger seat with a file folder open in her lap. She skims the documents. She looks at a photograph in her hand.

**DOLORES**

Is this the closest portal they could find to the target?

**JESSIE**

Yeah, it's the best we could do.

[Pause]

I wish you would at least read the files the night before instead of waiting till the last minute.

Dolores raises her head from the file and turns to glare at Jessie.

**DOLORES**

I saw the picture. I know who  
we're looking for.

[THE CAMERA CUTS TO A SHOT FROM THE BACKSEAT AND THE ROAD AHEAD  
APPEARS DARKER THAN THE INTERIOR OF THE CAR.]

FADE OUT

**EXT.** CITY STREET NEW YORK CITY 1954 - NIGHT

Dolores and Jessie walk down a busy city street. Jessie shifts  
the skirt of her dirndl dress.

**DOLORES**

I still think you should've gone  
with the pants. You're not gonna  
blend in with the college crowd  
dressed like that.

**JESSIE**

We're not going to be in the 50s  
after tomorrow. There's no point  
in spending time searching for a  
better outfit.

[Pause]

What's your problem? You've been  
sighing since we got up this  
morning?

Dolores rolls her eyes and lets out a huff. Jessie stops walking  
and turns towards Dolores.

**JESSIE**

Are you still upset about that  
last hit?

Jessie grabs Dolores's shoulder and looks her in the eyes.

**JESSIE**

That kid grew up to kill 64 people  
- *that we know of*. It's a good  
thing he's dead.

Jessie continues walking. Dolores still stands behind on the  
sidewalk.

**JESSIE**

(Snarky)

Besides, it's not like it's the  
first time you've killed someone.

Dolores's shoulders sag. She begins walking again behind Jessie.

CUT TO

**INT.** DIVE BAR NEW YORK CITY 1954 - NIGHT

Jessie and Dolores enter the bar and order drinks from the bartender. While they wait, Dolores scans the room.

**DOLORES**

(Muttered in Jessie's ear)

He's by the pool table.

Jessie turns to look at the pool table. The bartender places their drinks on the counter. Jessie grabs the drinks.

**JESSIE**

Let's go introduce ourselves.

Jessie and Dolores walk up to JOHN, JEREMIAH, and DAVID at the pool table. John strikes a ball while Jeremiah and David drink beer.

**JESSIE**

(Flirty)

Me and my friend saw you across  
the room and we just had to know  
who's the leader of your little  
pack.

John turns and looks Jessie up and down. He smiles.

**JOHN**

That'd be me. John Nowak. Pleasure  
to meet you.

John and Jessie shake hands.

**JESSIE**

Nice to meet you too. I'm Patricia  
Shelby and this is my friend  
Catherine Alden.

Jessie grabs Dolores by the arm and pulls her closer. Dolores doesn't smile.

**JOHN**

Would you ladies like to join us tonight? We've got room at our table.

**JESSIE**

Sure! We'd love to!

CUT TO

**INT.** DIVE BAR NEW YORK CITY 1954 - NIGHT

Dolores, Jessie, John, David, and Jeremiah sit in a booth. John has his arm around Jessie. David and Jeremiah's eyes never leave John's face as he talks.

**JOHN**

(Laughing)

And the whole time, every student on that stage is oinking like a pig! And as soon as Professor Schultz snapped his fingers, they all woke up. It was like nothing I'd ever seen before. That man is a genius. I can't wait to work with him this summer.

**JESSIE**

That's fascinating! I wish I was lucky enough to study at Columbia University.

**JOHN**

Well, it takes a lot of hard work. Especially majoring in psychology. The professors have very high standards.

John drinks his beer.

**JESSIE**

I think I'm going to use the restroom. Catherine, do you want to come with me?

**DOLORES**

Sure.

**JESSIE**

Be right back.

Jessie turns to smile and wave at John as she pulls Dolores to the bathroom. They enter the bathroom.

**JESSIE**

Okay, I'm going to tell John to meet me in the back alley in five minutes. I want you to be there waiting for him when he comes out.

**DOLORES**

Alright. But have the car ready, I want to get out of this year tonight.

**JESSIE**

Don't give me orders. I'm not the one on a leash here.

CUT TO

**EXT.** BACK ALLEY BEHIND DIVE BAR NEW YORK CITY 1954 - NIGHT

John staggers out the back door. He stands under the light above the back door. He looks side to side. Dolores walks out of the shadows and is now visible.

**JOHN**

(Drunken)

Oh, hey. It's you. Have you seen your friend?

**DOLORES**

(light-hearted tone)

Yeah, she's right over here.

Dolores leads John into the shadows behind a dumpster. She pulls out a gun from her purse and presses it into John's side.

[SAFETY CLICKS OFF]

**JOHN**

(Scared)

Woah! Wait. What are you doing? Is this about money? My dad can get you money.

**DOLORES**

(Forceful)

Just turn around.

John raises his hands. Dolores eases the gun off John's side.  
John begins to spin around. He sees the gun Dolores is carrying.

**JOHN**

(Confused)

W-What kind of gun is that? I've  
never seen a revolver like that  
before.

**DOLORES**

Be quiet. Turn around.

**JOHN**

Is this a joke? Listen, whatever  
you think you're doing you do not  
want to mess with my family.

**DOLORES**

(Annoyed)

Yeah, I get it. You're dad's the  
governor of Maryland. Turn around.

**JOHN**

I...didn't tell you that.

Dolores falters and lowers the arm holding her gun a little bit.

**DOLORES**

(Hurriedly)

Yes, you did.

**JOHN**

No. I didn't. Who are you?

Dolores takes a deep breath before raising her gun again.

**DOLORES**

Just turn around. I don't want to  
see your face when I kill you.

**JOHN**

Why are you going to kill me? What  
did I do to you?

**DOLORES**

It's not what you did. It's what  
you're going to do.

**JOHN**

(Confused)

What I'm going to do?

Dolores slightly lowers her gun  
again.

**DOLORES**

134 people die because of you.

**JOHN**

What do you mean?

**DOLORES**

You order 130 of your cult members  
to defend you against federal  
agents. No makes it out of your  
commune alive.

**JOHN**

I don't understand. I'm not a cult  
leader? You're looking for someone  
else.

**DOLORES**

No, it's you - it just hasn't  
happened yet.

**JOHN**

This doesn't make any sense. Why  
are you saying this?

**DOLORES**

Because I thought you deserved to  
know why I'm killing you tonight.

Dolores raises her gun again and aims.

**JOHN**

(Pleading)



Okay, Wait! Wait! That doesn't  
have to happen. I won't let it  
happen I swear!

Dolores freezes in place.

**DOLORES**

Do you think you can change?

[ENGINE HUM GROWS LOUDER]

Jessie drives the car into the back alley. The headlights shine  
on John and Dolores. Jessie sticks her head out of the car  
window.

**JESSIE**

Hurry up! Why aren't you finished  
yet?

Jessie sticks her head back in and kills the headlights. Only  
the silhouettes of John and Dolores are visible. Everything is  
black.

**DOLORES**

(Remorseful)

I wish things were different John.

[GUNSHOT]

FADE OUT

**INT.** DINER ILLINOIS 1971 - DAY

Dolores and Jessie sit in a booth. They order breakfast and hand  
their menus back to the waitress.

**DOLORES**

Jessie that last hit... He told me  
he wouldn't do it.

**JESSIE**

(Incredulous)

Not do what? Not start a cult? Not  
order all those people to their  
deaths?

Jessie shakes her head.

**JESSIE**

Time travel gives us the  
responsibility to save people. To  
remove as much pain as possible.  
John Nowak needed to die.

**DOLORES**

I just don't believe murder can be  
the only way. Can't we shift the  
timeline enough just by being here  
to prevent some of these terrible  
events? I mean, what were the odds  
that John Nowak was going to study  
mind control under that professor?

(Pause)

Or what if he never went to  
Columbia at all? We could've gone  
further back in time and stolen  
his acceptance letter.

Jessie shakes her head and picks up her coffee cup to drink.

**JESSIE**

You heard how he talked last  
night. He'd still be a narcissist.  
Likely wouldn't have made a  
difference. People can't change.  
They stay flawed.

Dolores frowns, then straightens her back and narrows her eyes.

**DOLORES**

(Suspicious)

How certain are you that the  
timeline is really changing?

The waitress sets down two plates interrupting the conversation.

**JESSIE**

What do you mean?

**DOLORES**

(Accusatory)

I haven't been back in the present  
for 6 years, but you go back every  
few months. Do you ever check up  
on the cases we complete?

**JESSIE**

(Unbothered)

What for? There's a whole separate government department for calculating every single butterfly effect that could come from us being here.

Jessie starts to eat her food.

**DOLORES**

(Frustrated)

But that's my point! How can you be alright with so much chance? What if we're not creating the best outcome on every job we take? Hell, what if things don't improve at all?

**JESSIE**

Then we're right back where we started. If we can't change the past, then every terrible event is fixed. Life still moves on, and people deal with tragedy by forgetting or by not paying attention in the first place. But look around.

Jessie motions with her arms to the diner full of patrons.

**JESSIE**

These people aren't concerned with anything. They don't have to worry about serial killers and rapists because we take care of them. Their biggest problems are the ones they create, and their problems are insignificant - *they are insignificant.*

**DOLORES**

(Annoyed)

It's so easy for you to defend this program when you never have to get your hands dirty.

**JESSIE**

I'm not the convict here. You made your choice when you killed your ex-boyfriend. The way I see it, you're getting a pretty sweet deal by cutting down your prison time with this arrangement.

Dolores stares out the window.

**DOLORES**

Wish somebody would go back in time and stop me.

Jessie looks at Dolores before pushing aside her plate and asking the waitress for the check. Jessie pays and the two women exit the diner and drive away in a black 1972 Lancia Beta.

CUT TO

**EXT. CHURCH PARKING LOT ILLINOIS 1971 - DAY**

Jessie and Dolores drive into the Church Parking lot.

**DOLORES**

Do we know what her name was?

**JESSIE**

Cecilia Fischer. Read the damn file.

Jessie and Dolores exit the car and enter the church. They blend in with another group of funeral attendees.

CUT TO

**INT. CHURCH ILLINOIS 1971 - DAY**

Jessie and Dolores are waiting in line to pass the casket. A stained-glass window of the Virgin Mary appears above Jessie's head in the background. Dolores is further in line with a stained-glass window of Cain's sacrifice of Abel behind her. DIANE stands in front of Jessie in line.

**JESSIE**

Excuse me, do you know if Cecilia's husband is around here somewhere?

**DIANE**

That'd be my son, Juan. He stepped out for a moment, but he should be back. How did you know Cecilia?

**JESSIE**

She was my cousin. My name is Mallory. I'm from Richmond - where she grew up.

**DIANE**

Oh, my dear! We didn't know she had any surviving relatives. She never mentioned any family she kept in contact with. I'm so glad you came. My son would love to meet you.

**JESSIE**

I'd appreciate if you could introduce us.

Jessie motions towards Dolores standing ahead in the line.

**JESSIE**

My sister Jane and I want to get some closure on Cecilia and learn a little bit more about her life after she stopped seeing our family.

**DIANE**

Of course - after the service. I'm so sorry that this is the way you see her again. Cancer is cruel, but she's in a better place now.

CUT TO

**INT. CHURCH BASEMENT ILLINOIS 1971 - DAY**

Jessie and Dolores are sitting at a table not eating the food in front of them. Diane holds JUAN'S arm as she guides him towards Jessie.

**DIANE**

Excuse me girls, this is my son Juan, Cecilia's husband. I was telling him that Cecilia's cousins from Richmond came today.

**JUAN**

Thank you for coming. My wife  
always regretting her falling out  
with her family.

Jessie smiles and pulls out a chair for Juan to sit.

**JESSIE**

Well, we didn't want to let old  
family drama keep us from being  
here today.

**DOLORES**

Yeah, it's unfortunate how we grew  
apart. We're very sorry for your  
loss.

Jessie directs a hard stare at Dolores. Dolores stops talking.

**JESSIE**

Listen, we know it's been a long  
day for you, but we wanted to ask  
you something. We have this book  
of old photographs from when  
Cecilia was a child. We saved it  
when her mother tried to throw it  
out, just in case she ever came  
back home. We were wondering if  
you'd like to have it.

**JUAN**

That'd be wonderful. Do you have  
it with you?

**JESSIE**

It should be in the car. Right  
Jane?

**DOLORES**

Ah, no I forgot! It's still at the  
motel. I'm so sorry. I'll have to  
drive back and get it.

**JUAN**

It's not a problem. I can ride  
back with you. If you don't mind,

I'd like to hear a little more  
about my wife's childhood on the  
way over.

Jessie smiles gently and reaches out to squeeze Juan's hand.

**JESSIE**

Of course. We'd love to share our  
stories with you.

FADE OUT

**EXT.** ABANDONED FIELD AND BARN ILLINOIS 1971 - DAY

Jessie, Dolores, and Juan exit the car and look at the field.

**JESSIE**

I think we got off-course  
somewhere.

**JUAN**

What did you say the name of the  
motel was again?

**JESSIE**

The Daily Stay? Or maybe the Stay  
Inn?

Dolores opens the trunk of the car while Jessie stands next to  
Juan. Jessie points to the horizon as Juan stares forward.  
Dolores pulls a syringe out of a brief case laying in the trunk  
of the car. She walks behind Juan and injects him with the  
syringe. Juan yells in pain before falling to the ground.

FADE OUT

**INT.** ABANDONED BARN ILLINOIS 1971 - LATE DAY

Juan sits tied to a chair with his hands bound. He wakes up.  
Dolores stands with her arms folded watching Juan. Jessie sits  
in a chair closer to Juan leaning forward towards him. The sun  
is setting, and the last rays come through the gaps between the  
wood of the old barn. A mix of light and shadows is cast on  
Jessie, Juan, and Dolores's faces.

**JESSIE**

Hey. Wake up.

**JUAN**

(Confused, groggy)

What's going on here?

Jessie looks at Dolores and motions her head towards Juan. Dolores pours a water bottle onto Juan's face. Juan yells in surprise and wakes fully.

**JESSIE**

I need you to answer some questions.

**JUAN**

What is this for? Did you even know my wife?

**JESSIE**

I want to know where you're keeping Strain B.1.894.2. I know you've already got the sample somewhere in your possession. How did you label it?

**JUAN**

(confused, stammering)

How do you know about B.1.894.2. I didn't tell anyone about it. I haven't even tested it in a culture yet.

**JESSIE**

Okay, for every time I can't get an answer to my question, Jane is going to pull out one of your fingernails. So, where is B.1.894.2?

**JUAN**

This is insane. I just buried my wife today. Why are you doing this to me? Why do you want my research?

Jessie sighs and jerks her head towards Juan. Dolores rotates the straight jaw plier in her hands. She meets Jessie's eyes.

**DOLORES**

What does this have to do with anything? Why are we keeping him alive?



**JESSIE**

(Irritated)

If I tell you to do something, you do it. That's how this works. Be grateful you're even here.

**DOLORES**

(Angry)

Oh yeah, it's a real treat this arrangement. You think killing people makes me feel good? I don't see you ever picking up a gun, or an axe, or some fucking pliers!

Dolores raises and shakes the pliers in her hands. The sun continues setting it is now dusk and shadows appear on each character's face.

**JESSIE**

Yeah, well that's because I'm a federal agent, not some murderer like you. You're no different than any other freak we see in this job.

**JUAN**

(Dumbfounded)

I don't understand. Are you... serial killers?

**JESSIE**

(Angry)

Keep your mouth shut. Tell me which sample in your lab is B.1.894.2.

**JUAN**

It's most likely a non-fatal flu variant. I don't understand why you want it.

**JESSIE**

Because you're holding on to a bioweapon and when your GENIUS mind decides to test the strain,

it mutates and kills a fourth of  
the state.

Dolores's eyes widen, and her mouth is agape. Juan shakes his  
head.

**JUAN**

(Confused, scared)

That can't be true. I wouldn't do  
that without the right  
precautions.

**JESSIE**

It doesn't matter that you took  
the right steps. You're still  
responsible for a lot of deaths.

**JUAN**

(Panicked)

I-I'll get rid of it. I'll burry  
the work. Burn my notes.

**JESSIE**

That's not good enough. We can't  
take any chance that this thing  
gets out. I was sent by the U.S.  
government, it's safest in their  
hands.

Jessie shows Juan her Federal Agent badge.

**JESSIE**

So you either tell me where the  
virus is or you die.

**JUAN**

(Panicked)

Okay! Okay! I can show you where  
it is.

**JESSIE**

No. Tell me.

**JUAN**

It's in my laboratory sample cabinet. Top shelf with a red ID label reading XXR0PA23.

Jessie relaxes her shoulders. She turns around to face Dolores. It is now night. Juan is covered in shadows.

**JESSIE**

Shoot him.

**JUAN**

Wait! I told you where the sample is! I'm not going to test the strain!

**JESSIE**

Can't take the chance.

Jessie walks out of the barn. Dolores hesitates before picking up a shotgun propped against a support beam.

CUT TO

**EXT.** ABANDONED BARN ILLINOIS 1971 - NIGHT

GUNSHOT

Dolores exits the barn dragging Juan's body with blood on her shirt. Dolores drops the body at Jessie's feet. She stares coldly at Jessie.

**JESSIE**

Bury the body. I'll be back in an hour.

Jessie grabs a shovel from the trunk and throws it on the ground next to Dolores. Jessie gets in the car and drives away.

FADE OUT

**EXT.** DRIVING DOWN A COUNTRY ROAD ILLINOIS 1971 - NIGHT

Jessie drives while Dolores cleans her shotgun.

**DOLORES**

Why did you ask where the strain was?

**JESSIE**

(Annoyed)

Why do you care?

**DOLORES**

Because if I was going to kill him anyway, then why go through all that trouble? His death prevents the spread of the virus. Why interrogate him about it?

Jessie sighs and pulls a small, sealed tube with red tape from her suit jacket pocket. She holds it out for Jessie to see.

**JESSIE**

I need to deliver the virus to the future. Those are my orders.

Jessie places the tube back inside her jacket pocket.

**DOLORES**

(annoyed)

Then why did I have to kill him? If you take the strain into the future, he can't accidentally infect people.

**JESSIE**

(patronizing)

It's in the file. You'd know if you read it.

**DOLORES**

Well obviously I didn't read the fucking file so just tell me why we did this.

**JESSIE**

We need the virus.

**DOLORES**

For what?

**JESSIE**

In the future - *after us* - the government needs a weapon to end another world war.

Dolores's grip on the shotgun tightens.

**DOLORES**

(Shocked)

What do you mean another world war?

**JESSIE**

It's a war that's stagnant in the timeline - but to end it earlier, we need this virus. Still, if we let the virus stay in this time period, that scientist would've killed a lot of people.

**DOLORES**

(Appalled)

The government is going to use this virus? Release it on people?

**JESSIE**

To ensure that the human race survives this war, we have to unleash this bioweapon.

**DOLORES**

There has to be some other way to avoid the war in the first place.

**JESSIE**

Trust me I've read the reports for each failed attempt. Everything leads back to the same place. We're talking about extinction versus 200,000 deaths.

Dolores covers her mouth. She gags.

**DOLORES**

(Screaming)

How can you even accept this?

**JESSIE**

(Angry)

Because we KNOW the future! We know what's going to happen. I'm not saying this war won't be terrible, but at least we know man

is going to come out on the other side. That vindicates us. That's justice.

**DOLORES**

No...It's not. It's premeditated mass murder.

**JESSIE**

There's nothing you can do to change it. This is bigger than us.

Dolores and Jessie continue driving in silence. Dolores stares forward blankly while holding the shotgun.

**DOLORES**

You know for all the time we spend jumping around between the past and the future, we tend to discount the present.

Dolores shoots Jessie in the head. Jessie's brains spatter on the windows and the car swerves off the road and hits a telephone pole.

FADE OUT

**EXT.** COUNTRY ROAD CRASH SITE ILLINOIS 1971 - DAY

NOAH and CANDACE stand at the shoulder of the road looking at the crash site in front of them. Candace approaches the driver side where Jessie's dead body sits. The woman reaches in through the broken window and takes the sample from Jessie's jacket pocket. The woman places the sample in her briefcase.

**CANDACE**

Let's get back to the portal quickly. Management doesn't want any more complications with this case.

Noah stares at Dolores's dead body lying face down on the pavement outside of the car.

**NOAH**

Shouldn't we dispose of the bodies and cover up the site? Won't this mess with the timeline?

**CANDACE**

No. The local newspaper will write about this as another unfortunate car crash. Nobody's going to remember this.

FADE OUT.

THE END