

REPLAY

by
Jason Smilovic

Based on the novel
"Replay"
by Ken Grimwood

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Chyron: "There are no second acts in American Lives."

-- F. Scott Fitzgerald

After a beat, a new chyron appears below the Fitzgerald quote:

"Bullshit."

-- Jeff Zatkowski

OVER BLACK.

HANK MORGAN (V.O.)
JEFF, WRONG WAY!!! WRONG WAY!!!

WE OPEN OUR EYES:

We're driving a Volvo. An 18-wheeler heads right at us!
The wail of the air horn is confusing. We turn. Our best
friend HANK MORGAN (46, PAUNCHY) screams:

HANK MORGAN
WRONG FUCKING WAY! WRONG FUCKING--

We turn away from Hank, back to the semi. We jerk the
wheel: our Volvo sharks across two lanes, jumps over a
curb, shoots into a tree! Hank's head bounces off the
dash! Our own head collides with the steering wheel!

JEFF (V.O.)
Giraffes begin life with a 6-foot
drop. Replayers are not unlike
giraffes, dropped violently into a
reality that for them did not
exist prior to impact. It's the
part you never quite get used to.

Both men have minor head wounds.

HANK
You okay?

INT. VOLVO - MORNING - DECEMBER 21, 1988

JEFF ZATKOWSKI (43) sits behind the wheel. He is banged
up, but shakes it off.

JEFF
She's gone, Hank. Chloe's gone.

HANK
She's been gone for a while, man--

Jeff grabs the New York Times from Hank's briefcase, sees
the date on the paper: DECEMBER 21, 1988.

JEFF
I only have two days.

HANK
Two days for what? Where the hell
are you going?!

(CONTINUED)

CONTINUED:

PRE LAP: A PHONE RINGS

INTERCUT - INT. PAM'S OFFICE - ABC NEWS - MORNING

PAMELA PHILLIPS (34) tall, 5'10, stunning, wears a tailored suit, little make up. She's on the phone.

PAM
Pamela Phillips.

INT. PHONE BOOTH - DAY

Jeff is on the phone.

JEFF
At 3:01 Eastern Time, Pan Am
Flight 103 will explode over
Lockerbie, killing 270 people.

Pam scribbles: 3:01, 103, 270, LOCKERBEE?

PAM
You some kinda psychic?

JEFF
No.

PAM
Don't terrorists typically wait
until after a bombing, to claim
responsibility?

JEFF
I'm not a terrorist, and the
bombing's not the story.

PAM
So what is?

JEFF
Let's meet up. I could come by the
studio. Or what's that bar around
the corner from your place? The
White Horse Tavern?

This catches her off guard.

PAM
I don't live there. I moved in
with my boyfriend last week.
(MORE)

(CONTINUED)

CONTINUED:

PAM (CONT'D)

Why don't you leave your name and number, and I'll--

JEFF

I'm not dangerous, Pam.

PAM

Who said you were?

JEFF

Why else would you lie about moving? And having a boyfriend?

She hangs up the phone. Freaked out.

INT. VOLVO - DAY

Jeff gets back in the car.

HANK

Who were you talking to?

JEFF

ABC News.

HANK

Oh good. I thought you were gonna say something crazy.

INT. PAM'S OFFICE - LATER

Pam's on the phone:

PAM

You assumed because we were naked it was off the record. But if it were off the record. I would not have had my recorder on.

(adding)

Regards to the Mayor.

Her boss WALTER HECHT, 50's, stands at the opened door.

WALTER

Some people actually try not to mix business with pleasure.

PAM

Oh, I faked the pleasure part, Walter... What's going on?

(CONTINUED)

CONTINUED:

WALTER
Need you to suit up. A Pan Am
flight just blew up over
Lockerbie, Scotland.

Off Pam--

INT. ELECTRONICS STORE - DAY

The Lockerbie Crash plays on all the TV's around the
store. CAMERA FINDS Jeff looking at mini-tv's.

JEFF
(to the cashier)
Can I borrow your phone?

Jeff dials a number.

JEFF
(into the phone)
Whattaya like better? Sony or
Hitachi?

INTERCUT - INT. PAM'S OFFICE - SAME

PAM
How'd you know about the crash?

JEFF
Can't tell you over the phone. I
need you to interview me.

PAM
I can't just interview you without
knowing what I'm interviewing you
about.

JEFF
And it needs to be live.

PAM
(laughs)
That's never gonna happen, pal.
(adding)
By the way, you were wrong about
the number. You said 270 people
would be killed. But there were
only 259 people on the flight.

(CONTINUED)

CONTINUED:

JEFF
Eleven were killed on the ground
in Lockerbie.

Click.

PAM
Hello? Hello?

The line is dead.

INT. UNIFORM STORE - LATE AFTERNOON

Jeff buys a custodian's uniform.

INT. GUNS AND AMMO STORE - LATE AFTERNOON

Jeff buys a rifle, boxes of ammo and plastic zip-ties.

INT. VOLVO - LATE AFTERNOON

Jeff grabs his golf clubs from the trunk, puts them into
the backseat of the car. Hank puzzles.

HANK
Are we hunting or golfing?

Jeff hands Hank a piece of paper.

HANK
What's this?

JEFF
A list of winners of horse races
that haven't been run yet.

HANK
What am I supposed to do with 'em?

JEFF
Make a lot of money. Give half of
it to Linda. Tell her I'm sorry.

HANK
For what? Are you leaving her?

JEFF
I always do.

He puts the key in the ignition and turns the engine.

(CONTINUED)

CONTINUED:

JEFF

There are two things I need you to do for me.

HANK

What?

JEFF

I need you to find this man.

Jeff hands Hank another piece of paper.

JEFF

He's 5'6. Slightly overweight. He worked at a movie theater in Cleveland. Once. Start there.

HANK

What do I do when I find him?

JEFF

Hold him. But don't underestimate him. He's dangerous.

HANK

I'm no walk in the park.

(then)

What's the second thing?

JEFF

Get out of the car.

Off Hank--

EXT. ABC TELEVISION STUDIO - EARLY EVENING

The Volvo with the smashed grill is on the street. Jeff, dressed as a custodian, enters the building through the side entrance, carrying a bag of golf clubs.

INT. ZATKOWSKI RESIDENCE - EARLY EVENING

Nice middle-class house. Pictures of Jeff and LINDA ZATKOWSKI around the house. LINDA (42) enters, wearing hospital scrubs. The phone rings.

LINDA

(into the phone)

This is Dr. Zatkowski.

(listens)

Hey Kelly, I--

(MORE)

(CONTINUED)

CONTINUED:

LINDA (CONT'D)

(listens)

What do you mean?

(listens)

On television? Now?

Linda turns on the TV, flips to ABC NEWS. She drops the phone, when she sees Jeff on the TV.

JEFF

(on the TV)

I can't do this by myself, Pam.

CAMERA PULLS BACK TO REVEAL THAT WE ARE NOW--

INT. ABC TELEVISION STUDIO - EARLY EVENING

Jeff and Pam sit across from one another interview style.

JEFF

For this to work, you're gonna
have to actually interview me.
Just pretend I'm a regular guest.

PAM

My regular guests don't usually
have guns.

PULL BACK TO REVEAL Jeff's got a rifle in his lap.

REVEAL a small staff and crew including WALTER, are in the studio, on the floor, hands zip-tied.

The windows are covered. The doors are blockaded. Two camera men operate cameras, as everyone else watches.

JEFF

I'm sorry, about that. After we're
done, I'll turn myself over to the
authorities.

(into camera)

I have a little TV here, so I'll
know if anyone's messing with the
broadcast. If all goes according
to plan no one will get hurt.

(back to Pam)

I just want to tell my story. Even
if it only exists in one lifetime.

PAM

Okay, Jeff. Okay. No one has to
get hurt. Tell us your story.
We're listening.

(CONTINUED)

CONTINUED:

JEFF
I guess I'll begin at the end?
December 23, 1988.

PAM
That date hasn't happened yet.

JEFF
For me, it has.

DISSOLVE TO:

INT. CONFERENCE ROOM - DECEMBER 23, 1988

Fifteen women focusing on Jeff, and his ring-less finger.

JEFF
Everyone comfortable? Good. My
name's Jeff Zatkowski. I work for
an independent research company
with no ties to these products.

We see a display of products before the ladies.

JEFF
You're not being judged here. If
you hate something, let me know.

BUSTY RED HEAD
Does my ex husband count?

Laughter. Jeff and the REDHEAD share a look between them.

SMASH TO:

EXT. PARKING LOT - NIGHT

Jeff's VOLVO is rocking. The windows are steamed up.

JEFF (V.O.)
I'd always wanted to be a writer,
but for some reason, the great
American novel had boycotted my
typewriter. Every year I lowered
my standards until I got a job
writing copy at an ad agency.
Eventually that led to this. Which
occasionally led to this. It was
never about the sex. It was about
escape. About being someone else.

(CONTINUED)

CONTINUED:

The rocking stops. The passenger door opens, the redhead exits, fixing her skirt, closing the door behind her.

INT. VOLVO - SAME

Jeff's in the front seat, zipping his pants up. He opens the ashtray, fishes his wedding band out, puts it on.

There's a knock on the window. Jeff opens the door, his secretary is there.

SECRETARY

Hank called. You were supposed to pick him up 45 minutes ago.

EXT. FBI HQ - NEWARK, NJ - NIGHT

Hank's sitting on the curb in front of the Newark FBI Field office when Jeff pulls up in his Volvo.

HANK

Feel like one of those kids whose parent's are always late pickin' 'em up after soccer practice.

JEFF

I'll take you for an ice cream.
(remembering)
Shit! My parents.

HANK

You forget to pick them up, too?

INT. ZATKOWSKI APARTMENT - A FEW MINUTES LATER

Plastic covered furniture. TV encased in wood. Jeff's dad (JACK, 79) sits in front of a TV. Jeff's mom (SOPHIE, 75) leans over, speaking loudly:

SOPHIE

Jack, get up. Jeff's here.

INT. KITCHEN - SAME

Jeff and Hank are in the kitchen, moving the fridge.

JEFF

I brought Hank!

(CONTINUED)

CONTINUED:

HANK

He tricked me. Told me we were
going for ice cream.

JACK (O.S.)

(shouting)
We got cookies in cream. Chloe's
favorite.

INT. LIVING ROOM - SAME

SOPHIE

(sotto)
Chloe's been dead for 10 years.

JACK

(loud)
Whattaya talkin' about. I took
Chloe to lunch last Tuesday!

SOPHIE

Shhh... He'll hear you...

INT. KITCHEN - SAME

Sophie enters the kitchen.

JEFF

Eleven years, Ma

SOPHIE

Don't be mad at him, Jeff. He
doesn't know any better.

JEFF (V.O.)

Mad? My father remembered a world
where my daughter was still alive.
I wasn't mad. I was envious.

The phone rings. Sophie answers it on a cordless, then:

SOPHIE

It's Linda.

JEFF

I gotta take this.

Jeff enters--

INT. DEN - CONTINUOUS

The walls are covered with mismatched framed photos of Jeff and his family in every stage of life.

JEFF

Hey, Lynn. I'm at my parents, can it wait?

INT. HOUSE - NIGHT

Linda's on the phone.

LINDA

No. It can't.
(then)
Jeff, we need...

All of sudden, white noise infiltrates the room. Jeff's looking at random pictures of himself: in high school, as a baby, at the altar with Linda, holding Chloe.

JEFF (V.O.)

And that's all I heard: "Jeff, we need." But what did we need? To talk? To have sex more than once a year? To see a marriage counselor? To get a divorce? I was in a world of need. All I did was need. I needed a new job, self-esteem. A daughter that doesn't die.

Jeff's looking at a photo of his daughter Chloe, age 4.

BLACK.

JEFF POV - ON A MOVIE-SCREEN AT A DRIVE-IN

Hitchcock's "The Birds" plays. Jeff feels a sensation in his lap. A GORGEOUS GIRL sits next to him, giving him a handjob, while intently watching the movie. We are--

INT. '57 FORD - PARKED - NIGHT

Audio's pumped into the car through a speaker balanced on the driver's door. The girl feels Jeff's eyes on her. She has a heavy southern accent.

DATE

You're lookin' at me. Quit lookin' at me. You know I don't like that.

(CONTINUED)

CONTINUED:

JEFF

Is this heaven?

DATE

I will not talk dirty to you, Jeff Zatkowski. So don't even--

JEFF

I remember you. You went to Emory.

DATE

I went to Emory, is that a joke?

JEFF

We dated for a few months in '63. I really liked you... Your name's Katie... or Kathy or--

She pulls her hand away from him.

DATE

Karen!

JEFF

What's going on?

KAREN

What's going on is I was trying to relieve you...

She gets out of the car, slams the door on her way out!

KAREN

...now you can relieve yourself!

Jeff looks around: cars from the 50's and 60's, kids and families in period dress. He looks at the license plate in front of him: Georgia. He gets out of his car.

EXT. DRIVE-IN - CONTINUOUS

Dizzy. Confused. He takes in the drive-in movie theater.

JEFF (V.O.)

I hadn't been to Atlanta since I'd graduated from Emory in the 60's. It was exactly as I'd remembered it. Like a lost movie of my life somehow restored and now playing in a retrospective... But how?

(CONTINUED)

CONTINUED:

MOVIEGOER (O.C.)
DOWN IN FRONT, ASSHOLE!

In the b.g. Tippy Hedren screams! Jeff, feverish, begins to walk: past people, cars, a concession stand. Surreal.

INT. BATHROOM - NIGHT

Jeff walks to the sink, splashes cold water on his face. Something O.S. grabs his eye: a rectangular mirror. Jeff beholds his own reflection in awe: He's eighteen years old. Jeff faints, hits his head on the mirror! Crack!

INT. ABC TELEVISION STUDIO - EVENING - 1988

PAM
Let me do you a favor. We'll stop rolling. Get you some help.

JEFF
Keep going, that's the only help I need from you.

She looks at the gun, she looks at Walter.

PAM
Okay, so you died two days from today in 1988 and came back in...

JEFF
April of 1963. When I woke up, I assumed it'd been a dream.

JEFF POV--

waking up, in bed, under the sheets, head in a pillow.

JEFF (V.O.)
...the girl, the drive-in. I figured I was laid up in an ICU recovering from my heart attack.

Jeff rolls over in bed and realizes he is--

INT. DORM ROOM - MORNING - APRIL 23, 1963

A naked woman smiles at Jeff from a Playboy Centerfold taped to the wall.

(CONTINUED)

CONTINUED:

The room's like a perfectly preserved exhibit of early 60's college dorm life: posters and album covers adorn the walls. Jeff gets out of bed, turns on the stereo: *The Crystals* "Our Day Will Come" plays.

RONNIE SLATER (18, WIRY, ALL-AMERICAN) enters.

JEFF

Ronnie?

RONNIE

I told you that was strong pot,
man. Didja smoke the whole thing?

JEFF (V.O.)

Last I'd heard of my college
roommate Ronnie Slater was he got
drafted into Vietnam, was captured
and spent the early 70's in a POW
camp.

EXT. DORMITORY - DAY

Jeff exits the dorm, begins walking across a great mall.
A touch football game is in progress.

JEFF (V.O.)

Was I dead? Was it a dream?

Jeff takes in the scene: The dogwoods are in bloom, the
girls of Harris Hall lounge about in Bermuda shorts and
sandals. Jeff touches the gash in his head from the fall.

JEFF (V.O.)

Maybe I'd never been beyond 1963.
Maybe this was real and 1988 was
the dream...

INT. TV ROOM - NIGHT

Jeff sits on the couch watching TV.

WALTER CRONKITE

*Martin Luther King, Jr. was
arrested in a Birmingham protest
for parading without a permit...*

Jeff continues to watch the news.

(CONTINUED)

CONTINUED:

JEFF (V.O.)
But it was becoming increasingly
clear that it hadn't been a dream.

INT. AUDITORIUM - DAY

Jeff's surrounded by students. A professor lectures.

JEFF (V.O.)
So what was I gonna do now? Just
play along? Feel up teenage girls?
Go back to classes and memorize
statistical tables I'd long since
forgotten and had never found any
use for so I could pass Sociology?

Jeff rises from his seat, leaves in the middle of class.

CU ON A SUITCASE

Jeff dumps his clothes into the suitcase. We are--

INT. DORM ROOM - DAY

Ronnie enters, sees Jeff packing up.

RONNIE
What're you doing?

JEFF
Not repeating college.
(looks up)
Is the stereo mine?

EXT. DORM BUILDING - DAY

Jeff and Ronnie carry boxes. One of the boxes has Jeff's
stereo sticking up out of it.

RONNIE
Is this because of Kathy?

JEFF
Karen... No.

RONNIE
Then why are you dropping out?

(CONTINUED)

CONTINUED:

JEFF

Because it's the fucking 60's.

Jeff pops the trunk on the '57 Ford. An Air Force ROTC drill takes place nearby. The drill reminds Jeff:

JEFF

Listen... I don't know if this is gonna happen or not, but... If you get drafted into Vietnam don't go.

RONNIE

Huh?

JEFF

Vietnam. Avoid it. Go to Canada. Cut off a finger. Just don't go. If you do, you'll wind up in a POW camp, and it'll wreck your life.

RONNIE

How can you know that?

JEFF

(looks around, beat)
Because I'm from the future.

Jeff gets in the car, drives away.

RONNIE

I told him it was strong pot.

INT. '57 FORD - DAY - 1963

Jeff drives, slaps the wheel in time with Bob Dylan's "Don't Think Twice, It's All Right."

JEFF (V.O.)

I could do anything, go anywhere.

INT. IDLEWILD AIRPORT - DAY - 1963

A little hub, nothing like the JFK it will grow into. A Super G Constellation takes off.

JEFF (V.O.)

But I didn't know what to do or where to go...

JACK ZATKOWSKI (40), in the uniform of a baggage handler. Jack's a supervisor. He references his clipboard.

(CONTINUED)

CONTINUED:

JEFF (V.O.)
...so I went home.

HENRY (50) a black baggage handler calls out:

HENRY
Boss, who you like for the Derby?

JEFF (O.S.)
He says gambling's the surest way
of getting nothin' from somethin'.

Jack turns, surprised to see Jeff. He smiles.

JACK
Jeff, what are you doing here?

JEFF
Mom said your car's in the shop. I
thought you could use a ride.

JACK
Henry, this is my son, Jeff.

HENRY
Feel like I know ya already. Your
daddy sure's proud of you. Who you
like for the Derby, college boy?
Candy Spots or Never Bend?

JEFF
Neither.

JACK (PRELAP)
ARE YOU CRAZY?!

INT. KITCHEN ZATKOWSKI RESIDENCE - NIGHT - 1963

Jeff eats with his parents. His mother SOPHIE, (39)
hovers over him protectively.

SOPHIE
He didn't drop out, he just needs
a break.

JEFF
No, ma, I don't need a...

JACK
YOU'RE EIGHTEEN! YOU DON'T KNOW
WHAT YOU NEED?! WANNA END UP A
RAMP RAT LIKE ME?

(CONTINUED)

CONTINUED:

SOPHIE
Jack, the neighbors.

JACK
C'mon, I wanna show you something.

EXT. ROOFTOP - TWILIGHT

Jack offers Jeff a cigarette. Jeff declines. Jack smokes.

JACK
Know what a baggage handler does?

JEFF
"Goes nowhere, handling bags for
people goin somewhere."

JACK
We wanted somethin' better for
you, son. You can go anywhere.

JEFF
Dad, I--

JACK
I'm 40 years old. I've lived twice
as long as you. C'mere. I want you
to see this.

They step to the edge of the roof and behold what will
one day be the 1964 World's Fair. The dying sun reflects
off of the Unisphere (a twelve-story high, spherical
stainless steel representation of the Earth).

JACK
The world's coming to Queens Jeff.
That's the future, and if you know
the future, you can do anything.

That's when it hits Jeff.

JEFF (V.O.)
Now why hadn't I thought of that?

EXT. NEWSSTAND - DAY - APRIL 20, 1963

Jeff scans a racing form, circles the Chateaugay in red.

JEFF (V.O.)
I sold my car, pawned my hi-fi,
and emptied my checking account.
(MORE)

(CONTINUED)

CONTINUED:

JEFF (V.O.) (CONT'D)

And then I went to find the one
person I knew who could help me.

EXT. FORDHAM UNIVERSITY - MORNING - APRIL 26, 1963

HANK MORGAN (21) crosses the quad, catches up to a CO-ED.

HANK

Know what would look good on you?
(beat)
Me.

LUSCIOUS CO-ED

Why am I not disgusted right now?

HANK

Because I'm charming, and I look
harmless.

LUSCIOUS CO-ED

But you're not, are you? Harmless?

HANK

Only one way to find out.

She scribbles her number down on a piece of paper, folds
it half, seductively squeezes into the palm of his hand.

LUSCIOUS CO-ED

Call me.

Hank smiles, then he unfolds the paper: "NOT IF YOU WERE
THE LAST MAN ON EARTH." He looks up, her middle-finger's
extended as she walks away.

JEFF (O.C.)

Hank Morgan, still playing the law
of averages, I see.

Hank turns. Jeff Zatkowski's a few feet away.

HANK

I know you?

JEFF

Stuyvesant. You were class of '59.
I was '62. Jeff Zatkowski.

HANK

Don't think I'd forget a name like
that. You go to Fordham?

(CONTINUED)

CONTINUED:

JEFF

Emory. Actually, I dropped out.

HANK

Well it was nice running into you.

JEFF

You didn't run into me. I came here to find you. Why don't you let me tell you why over a beer?

HANK

It's ten in the morning.

INT. WEST END BAR - MORNING

Jeff and Hank sit in a booth drinking beers. Hank looks inside an envelope that Jeff's passed him.

JEFF (V.O.)

Hank Morgan would marry a woman named Jillian and become a desk-jockey for the FBI. We weren't supposed to meet until 1970 when Linda and I were on our honeymoon. But that was seven years away, and I couldn't wait that long.

(adding)

I needed him now.

HANK

You're serious? You want me to bet all this money on--

JEFF

Chateaugay.

HANK

Not Never Bend or Candy Spots or--

JEFF

Chateaugay. 70-30 split. If I'm right, and I am right, you'll clean up without risking a dime.

Hank thinks about it. Fuck it.

(CONTINUED)

CONTINUED:

HANK

Better tell me again, how to
pronounce that name. I don't want
to bet on the wrong horse.

CUT TO:

CLOSE-UP ON A RUBY RED MOUTH

as the luscious mouth begins to speak:

RUBY

"Chateaugay made his move with a
sensational burst of speed!

CAMERA PULLS BACK SLOWLY to REVEAL the mouth belongs to a
suicide blonde (RUBY), who we're pretty sure is naked.

RUBY

"Jockey Braulio Baeza brought him
between horses and overtook Never
Bend as Chateaugay came from
behind and took the lead!

Ruby's ample bosom is obscured by the paper from which
she is reading. Bummer.

RUBY

"Chateaugay will ring forever
through the Blue Grass Country."

REVERSE to Hank watching Ruby with a smile. They're in--

INT. PRESIDENTIAL SUITE - NIGHT

Naked ruby, discreetly covered, is on her knees, reading.

HANK

Do it again. Jeff, get in here!

INT. HOTEL SUITE - SAME

Jeff, in another part of the suite, hits a button and the
drapes part: A panoramic view of Las Vegas at sunset. Sin
City lit up like a Christmas Tree. Hank enters.

HANK

You gotta watch her say *Chateaugay*
came from behind. Think I'm gonna
name my first kid Chateaugay.

(CONTINUED)

CONTINUED:

JEFF

You're gonna name him Arnold.

HANK

That was my grandfather's name.

RUBY (O.S.)

Hank?

HANK

How well'd we know each other in High School?

JEFF

If you have to ask.

RUBY (O.S.)

Hank, baby?

HANK

Then why me?

JEFF

I needed a partner.

Ruby enters the room, naked... bombshell.

JEFF

Looks like I'm not the only one.

EXT. POOLSIDE - FLAMINGO HOTEL - MORNING

Jeff swims laps under the blazing sun. He gets out of the pool, falls back in a lounge chair, sips a morning Bloody Mary while reading the sports section.

SHARLA

Mind if I sit on it?

Jeff looks up: a beauty queen: wet black hair, sculpted cheek bones, big, firm breasts, elegant legs, an ass you can bounce quarters off of, olive skin, black bikini.

SHARLA

The chair?

She gestures at the empty chair next to Jeff.

JEFF

Have a seat... I get you a drink?

(CONTINUED)

CONTINUED:

SHARLA

All that money you won, I'd think so. They say you made half a mil betting on a buncha horse races.

JEFF

Don't believe everything you hear. It was two horse races. How about that drink?

SHARLA

Harvey Wallbanger.

Jeff leans over, shakes her hand:

JEFF

Jeff Zatkowski. Nice to meet you.

Sharla laughs. Jeff smiles, signals to the waiter.

JEFF

A Harvey Wallbanger for the lady. Another Bloody Mary for me.

The waiter nods, walks away.

JEFF

So, Harvey, what brings you to Sin City?

SHARLA

Sin, mostly.

JEFF

Any one sin in particular?

SHARLA

Divorce. When I first arrived three years ago, I was Sharla McCormick. Two weeks later, I was back to Sharla Baker. Like magic.

JEFF

I prefer Sharla Baker.

SHARLA

So does Mr. McCormick.

JEFF

You're so young. What are you 19?

SHARLA

Twenty two. What are you?

(CONTINUED)

CONTINUED: (2)

JEFF

Wise beyond my years. So, after
your divorce...

SHARLA

Vegas seemed as good a place as
any to start over. You?

JEFF

Just taking a break from college.

SHARLA

I thought people went to college
to learn how to make money. Seems
you've already got that part down.

JEFF

So which casino do you work for?
Sands? Riviera?

SHARLA

Well gee, you look wet behind the
ears, but upon closer examination,
they are bone dry.

(conceding)

I work for the Sands.

JEFF

Hooker?

SHARLA

You're lucky the waiter's slow. I
keep the high rollers happy.

JEFF

You keep 'em rolling.

SHARLA

If that makes 'em happy.

JEFF

You're wasting your time. I don't
gamble. I only bet on sure things.

SHARLA

What do you think I am?

(then)

You got a car, Jeff?

JEFF

Any kind in particular?

MUSIC IN: John Lee Hooker's "Money" plays.

INT. CAR SHOWROOM - DAY

Jeff and Sharla look at an Avanti. Jeff pays cash.

INT. AVANTI - DAY

Jeff drives. Sharla rides shotgun, sticking her whole body out the window. The John Hooker song finds source on the car's radio. Jeff pulls Sharla back into the car--

JEFF

You're crazy!

SHARLA

You only live once.

Jeff considers the irony of her statement.

JEFF (PRELAP)

What if that weren't true?

EXT. UNKNOWN - TWILIGHT

Jeff lies on a blanket. The Avanti's gleaming in the b.g.

JEFF

What if you could re-live your
life knowing everything you know?
Would you do it all the same?

Sharla dances on the edge of The Grand Canyon.

SHARLA

Do I have to do it all the same?

JEFF

There's no rule book.

SHARLA

Then I wouldn't do any of it the
same.

JEFF

So what would you do?

SHARLA

I always wanted to travel.

JEFF

Where would you go?

(CONTINUED)

CONTINUED:

SHARLA

Where no one knew I was a hooker.

Jeff's surprised by the remark.

SHARLA

Just hurts more when you say it.

Sharla walks toward Jeff, with sin on her mind.

SHARLA

But get it straight. I do what I
want. When I want.

She takes off her sun dress, and mounts him.

INT. PRESIDENTIAL SUITE - DAY

Sharla enters the suite, carrying a picnic basket.

JEFF (V.O.)

It took a Vegas hooker to wake me
up to a world of possibilities.

She turns a corner, sees a swarm of Maids crawling all
over the suite with vacuum cleaners and dust rags.
Realizes that Jeff's gone. She's crestfallen.

INT. AVANTI - DRIVING - DAY

Jeff drives. Hank rests his eyes in the passenger seat.

JEFF

You know, you can always go back
to school? Back to your old life.

HANK

But who'd keep you outta trouble?

JEFF

Good point.

EXT. NEWPORT MANSION - RHODE ISLAND - JULY, 1963

The Avanti pulls up.

INT. AVANTI - PARKED - DAY

Jeff shoves Hank awake.

EXT. NEWPORT MANSION - CONTINUOUS

Like a hotel, only not.

HANK
What planet are we on?

JEFF
Newport.

EXT. NEWPORT MANSION - SAME

The Atlantic seen from a mansion parked on the edge of a cliff. Music, dancing, drinking. A hi-end beach party. Beautiful women in two-pieces, capris and midriffs.

HANK
I like Planet Newport.

VOICE (O.S.)
That you, Zatkowski?

LON (19, HANDSOME) walks over. He and Jeff shake hands.

JEFF
Lon Cabot. Hank Morgan. We went to Emory together.

LON
One of us still goes there.

JEFF
Hope it's cool we crashed?

LON
Funny, I was gonna invite you, but you pulled a Houdini in Atlanta. Here's the girl I wanted to introduce you to.
(calling)
Linda!

LINDA (18) wears shorts and a cover up. Irresistible.

LON
Jeff Zatkowski. Hank Morgan. Meet Linda Dimaggio.

Jeff shakes hands with his past/future wife.

HANK
Any relation to Joe?

(CONTINUED)

CONTINUED:

LINDA

Yeah...

LINDA

She's my mother.

JEFF

She's her mother.

JEFF

Josephine, right?

LINDA

How'd you know that?

HANK

This guy knows all kinds of stuff.

LON

Linda's on a full ride to Yale.

LINDA

Translation... I'm poor.

LON

Jeff's poor too. You're perfect
for each other.

Linda laughs. Great laugh. Easy to fall in love with.

JEFF (V.O.)

I'd forgotten this Linda had ever
existed. We'd met at Lon's beach
party when we were 18. We dated on
and off for the next ten years.
She always said, we'd met too
young. Maybe she was right.

(then)

I could've fallen for her all over
again. But then I'd just be a guy
who gets lost on the same road
twice. I wasn't at this party to
meet Linda.

Linda begins telling a story. Jeff looks past her.

JEFF (V.O.)

The constant refrain of my adult
life had been "if only." If only
I'd taken up guitar when I was 5,
I could've been a rock star. If
only I'd invested in Microsoft
before it split, I'd be rich. But
the biggest "if only" of my life
was standing ten feet away.

(CONTINUED)

CONTINUED: (2)

Jeff watches a knockout blonde across the room. A one of a kind girl. A museum piece. Gwynn smiles shyly at Jeff, before returning to her conversation.

JEFF (V.O.)

Gwynn Lowell's blood was so blue
Picasso could've painted with it.
A Boston Brahmin who looked more
like Grace Kelly than Grace Kelly.
Her scent alone had haunted me for
25 years. She was the reason I was
here. This was the fork in the
road. The girl that got away.

LINDA

Whattaya say, Jeff? Wanna tour?

JEFF

Maybe later. Would you excuse me?

Jeff walks away, leaving Hank and Linda together... Jeff walks across the room, introduces himself to Gwynn.

MRS. LOWELL (PRELAP)

Where do your people come from,
Jeffrey?

INT. DINING ROOM - 5TH AVE. APARTMENT - EVENING - 1963

Old money. Oil paintings of dead kin. Jeff, in his Sunday Best, sits beside Gwynn at the table. Gwynn's brother, CREIGHTON (21) sits across from her. Her parents HENRY and ELIZABETH (40's) occupy the heads of the table.

JEFF

Flushing.

MR. LOWELL

Well, that's an unfortunate name.

CREIGHTON

It's better than Zatkowski.

MRS. LOWELL

Creighton!

GWYNN

Flushing's the site of the World's
Fair, Mother. Tell them, Jeffrey.

(CONTINUED)

CONTINUED:

JEFF

My father says the whole world's
coming to Queens.

CREIGHTON

I bet they won't be staying long.

GWYNN

Creighton, you are such a snob!
Don't listen to him, Jeffrey.
Jeffrey has brilliant and radical
ideas about life and love and war.
He says Vietnam's a waste of time.

CREIGHTON

Then you're... for the spread of
communism, old man.

HENRY

Gwynn's told us you're a drop out.
I suppose you think school is a
waste of time like Vietnam.

JEFF

No sir, college only lasts four
years.

Gwynn giggles, puts her hand on Jeff's thigh. The black
servants begin to clear.

HENRY

And what do you plan on doing for
an income?

JEFF

A friend and I are starting a
hedge fund.

HENRY

A what?

JEFF

Just a little idea I cooked up.
(looks at his watch)
May I use your phone.

GWYNN

It's in the study. Come.

Jeff and Gwynn exit the dining room.

(CONTINUED)

CONTINUED: (2)

CREIGHTON

It could be worse. She could have
brought home a Negro.

The black servants don't even react.

INT. LOWELL STUDY - SAME

A magnificent study. Jeff picks up the phone. Gwynn unzips Jeff's pants. Jeff can see the back of her father's head through the open door.

JEFF

Your parents--

Despite his protests, Gwynn drops to her knees.

INT. HOTEL ROOM - NIGHT

Hank's on a couch, eyes glued to the TV. Jaw dropped.

ANNOUNCER

*Game four of the 1963 World Series
is over and I can't believe it...
The Dodger's have swept the Yanks!
The Dodger's have swept the Yanks!*

The phone rings. Hank picks up the receiver.

JEFF

Is the game over?

HANK

(stunned)
\$122,000 spread between 23 bookies
in 6 cities and 11 casinos, in Las
Vegas, Reno, and San Juan. At 100
to 1 odds, we just made...

INT. LOWELL STUDY - SAME

JEFF

Twelve million dollars.

INT. DINING ROOM - LOWELL RESIDENCE - NIGHT

Jeff and Gwynn return to the table. Gwynn's smiling.

(CONTINUED)

CONTINUED:

GWYNN

We're leaving.

ELIZABETH

We haven't had desert.

CREIGHTON

No lesson on U.S. Foreign Policy,
old man?

GWYNN

Come, Jeffrey.

Jeff and Gwynn exit. On second thought, Jeff re-enters.

JEFF

We're gonna be in Vietnam for
another 12 years. And we're gonna
lose. Badly. And it's got nothing
to do with Communism. We're there
so that people like you can get
even richer selling helicopters.
Have a nice night... Old man.

Jeff exits. A beat.

MRS. LOWELL

Do we even make helicopters?

EXT. BALCONY - RITZ CARLTON - DAY - 1963

Jeff's looking out at Paris, smoking a Gitanes.

GWYNN (O.C.)

You're crazy, you know that?

Gwynn's in the b.g. lying beneath the bed sheets.

JEFF

If you really thought so, you
wouldn't have come away with me.

Gwynn rises. Naked. Struts over to Jeff, steps out on the
balcony, takes Jeff's Gitanes, takes a drag.

GWYNN

It's because you're crazy I came.

JEFF (V.O.)

In my original life I'd never been
to Paris.

(MORE)

(CONTINUED)

CONTINUED:

JEFF (V.O.) (CONT'D)
 Never had more than a couple bucks
 in the bank. But now I could bend
 the world to my will.

A PARISIAN outside on a bicycle, distracted by Gwynn's
 nakedness, plows right into a parked car.

EXT. 42ND AND LEXINGTON - DAY - 1963

Rush hour. Crowded city street.

JEFF (V.O.)
 I wanted to see just how far it
 would bend. The word was out, and
 there wasn't a bookie or casino in
 the country that would accept a
 bet from Hank or me. There were,
 however, other kinds of bets to be
 made, under more genteel names.

CAMERA PANS TO THE CHRYSLER BUILDING--

INT. ELEVATOR - DAY

Jeff rides the elevator. Doors open on a sign: FUTURE
 INC.

INT. RECEPTION AREA - FUTURE INC. - DAY

Jeff enters. The whole office is congregated... Hank
 leads a horse out into reception.

HANK
 Welcome home, partner.

JEFF
 (re: horse)
 Is that who I--

HANK
 I tried to buy the Dodgers, but...

JEFF
 Did you get him an office?

HANK
 Not till he's house-broken... Want
 a tour?

INT. FUTURE INC. OFFICES - DAY

Hank shows Jeff around the suite of offices on the top floor of the Chrysler Building, with stunning panoramas.

HANK

This'll be accounting. Legal'll be across the hall. Steno pool's over there. The traders'll be on 76. And our offices...

They turn a corner. Jeff's knockout secretary smiles.

HANK

(aside)
Picked her out myself. Christine.

CHRISTINE

Good morning, Mr. Zatkowski.

JEFF

Morning.

Hank opens the door to Jeff's office.

HANK

Behold!

INT. JEFF'S OFFICE - CONTINUOUS

Cutting edge, modern office. Floor-to-ceiling windows on two walls offer spectacular views of the city.

HANK (CONT'D)

Even got the Soup Cans you wanted.

Hank gestures to The Warhol on the wall.

HANK (CONT'D)

Gonna go on the record saying that your talent for prediction won't extend to the art world. Those things are just stupid.

JEFF

(smiles)
It's really good to see you, Hank.

HANK

You too. So, you and Gwynn, huh? She's really something.

(MORE)

(CONTINUED)

CONTINUED:

HANK (CONT'D)

I'm uhhh seeing someone myself.
Dunno if you remember her, but--

There's a buzz from the desk's intercom.

INTERCOM

Mr. Morgan, Ms. Dimaggio's here.

JEFF

Linda?

HANK

Oh, you do remember her!

HANK

(into the intercom)
Send her in.

Linda enters, smiling. Jeff's in shock.

LINDA

Nice to see you again, Jeff.

Jeff's speechless.

JEFF (V.O.)

Hank and Linda had always hated
each other.

Hank and Linda kiss hello.

JEFF (V.O.)

At least I thought they did.

JEFF

Would you excuse me for a moment?

EXT. MANHATTAN STREET - DAY, NOVEMBER 1963

Jeff somberly walks down the cold city street.

JEFF (V.O.)

The fates had thrown me a cosmic
curveball... But why was I upset?
I didn't want Linda. I was happy
with Gwynn. So why shouldn't Hank
and Linda be happy together? It
was a selfish reaction, and it
made me realize that up until that
moment, everything I had done had
been selfish.

(MORE)

(CONTINUED)

CONTINUED:

JEFF (V.O.) (CONT'D)
Maybe I needed to be thinking
about something other than myself.

Jeff stops. He stares at a storefront window filled with
TV's, tuned to JFK addressing the nation.

INT. FUTURE INC. OFFICES - DAY - NOVEMBER, 1963

Jeff's typing a letter on his secretary's typewriter.

CHRISTINE
I can do that for you, sir.

JEFF
Thanks, Christine. I'm just
writing a personal letter.

CU - ON THE PAPER, AS THE TYPEWHEEL SLAMS INTO THE PAGE:

"I WILL KILL PRESIDENT KENNEDY ON NOVEMBER 22."

CHRISTINE
Why are you wearing gloves?

With gloved hands, he pulls the page from the typewriter.

JEFF
No smudges.

INT. PHONE BOOTH - DAY - NOVEMBER, 1963

Jeff flips through a phone book. Thumbs through the O's
until: Oswald, Lee H... 1026 N. Beckley... 555-4821. Jeff
rips the page out, and exits the booth, revealing he is--

INT. DALLAS AIRPORT - DAY - NOVEMBER, 1963

Jeff wheels his suitcase through the terminal.

CLOSE ON JEFF - FROM INSIDE A MAILBOX - SAME

SLO MO: AN ENVELOPE ADDRESSED TO THE WHITE HOUSE FALLING.

CLOSE ON A MAN WEARING HORN-RIMMED GLASSES -SAME

wielding an 8mm camera on a concrete pedestal along Elm--
PULL BACK TO REVEAL THE MAN IS--

EXT. DEALEY PLAZA - NOVEMBER, 1963

A beautiful day. People lined up on sidewalks.

JEFF (O.S.)
Jeff Zatkowski.

The man, turns looks at Jeff through the 8mm camera.

MAN
Abe Zapruder.

JEFF
Nice camera.

ZAPRUDER
Thanks. Hoping to get some good
shots today.

JEFF
Well, here's your chance.

The motorcade goes through DEALEY PLAZA sans incident.
Zapruder makes a film that will never be seen by anyone.

ZAPRUDER
Friend, we just witnessed history.

INT. FUTURE INC. OFFICES - NOVEMBER, 27, 1963

Jeff's secretary Christine is typing a letter with gloves on, when Jeff enters in a particularly good mood.

CHRISTINE
Welcome back.

JEFF
Morning, Christine.

INT. JEFF'S OFFICE - SAME

Jeff turns on the TV, pours himself a drink and watches as JFK deplanes Airforce One.

NEWSCASTER
*"President Kennedy returned from
Dallas where he began his quest
for reelection, while putting an
end to the in-fighting among
leading Texas Democrats..."*

(CONTINUED)

CONTINUED:

JEFF
(raises his glass)
You and me, Jack.

A knock on the door. Hank enters.

HANK
You're the best man.

JEFF
(glass still raised)
No, you're the best man.

HANK
No, I mean, my best man. I'm
getting married.

INT. THE PLAZA HOTEL - EVENING - SUMMER, 1964

Hank and Linda stand in the Terrace Room before a
Preacher. Jeff stands beside Hank.

JEFF (V.O.)
Hank married Linda. I was his best
man. It was like a cosmic game of
musical chairs, but I was the only
one who knew we were playing.

The groom kisses the bride.

INT. HANK MORGAN'S HOUSE - 1988

Hank (46) and his wife Jillian (42) sit riveted to the
TV.

HANK
I should go down there before he
gets himself killed.

JILLIAN
Why would he say you would marry
Linda?

HANK
How the hell should I know?

JILLIAN
Why would he make that up?

HANK
I--

(CONTINUED)

CONTINUED:

JILLIAN

Where do you go every other
Sunday? And don't say bowling.

HANK

Get it through your head, I have
no interest in Linda Zatkowski.

CUT TO:

CU ON HANK AND LINDA KISSING--

PULL BACK TO REVEAL WE ARE--

INT. PLAZA - EVENING - 1964

They dance cheek to cheek, as Andy William's "Moon River"
plays. The guests watch.

ANGLE ON: Jeff, Gwynn and his parents sitting at a round
table. Dad's in a tux. Mom's in a gown. They're barely
recognizable. Jack leans over to Jeff, whispers:

JACK

I looked into those companies you
asked me about: Hewlett-Packard,
Motorola and Intel. The lawyers
are working up bids on the first
two. But no one knows what the
hell Intel is. Doesn't exist.

JEFF

Buy the other two. Keep an eye out
for Intel. Doin' great, pop.

Sophie gives Jack a kiss. Jack beams with pride.

GWYNN

You should ask me to dance.

INT. PLAZA HOTEL - DAY

Jeff and Gwynn dance to Leslie Gore's "You Don't Own Me"

JEFF

You're perfect.

GWYNN

You're drunk.

JEFF

Every eye in the room's on you.

(CONTINUED)

CONTINUED:

GWYNN

That's because I'm with you. They think if they watch you for long enough they'll learn your secret.

JEFF

You mean, how I got the girl?

GWYNN

You haven't got her yet, cowboy.

JEFF

Marry me.

GWYNN

No way. I like the chase...

The atmosphere in the room palpably turns. Guests start whispering among themselves. A woman starts crying.

JEFF

(to the crying woman)
What's wrong?

CRYING WOMAN

Someone shot the President!

INT. JEFF'S OFFICE - NIGHT - JUNE, 1964

Jeff watches news footage of the Kennedy Assassination.

JEFF (V.O.)

I'd bought JFK an extra 7 months,
and then a man named Nelson
Bennett, a theater usher from
Cleveland, shot him five times in
the middle of a fund-raiser before
being shot by police.

A photograph of NELSON BENNETT (20) pops up on the TV.

JEFF (V.O.)

Who was Nelson Bennett? A backup
assassin waiting in the wings? Or
a random maniac, the universe's
instrument for self-correction.
Either way, it was becoming clear
that there was only so much I
could control.

(CONTINUED)

CONTINUED:

PRE-LAP
(singing)
Happy Birthday to you...

EXT. WESTCHESTER HOME - DAY - JUNE, 1969

Lush, sprawling grounds. A birthday party. A little girl blows out five candles atop a cake (This is Hank and Linda's older daughter LUCY). Jeff and Gwynn watch on.

JEFF (V.O.)
In this life, the pain of losing
Chloe was only mine.

Linda hands Gwynn the baby.

JEFF (V.O.)
Because of that, I couldn't have
another child. But fortunately,
Gwynn wasn't the mothering kind.

Gwynn walks to Jeff and hands him baby Sam.

GWYNN
Ten more minutes and we're gone...

Gwynn lights a cigarette.

INT. PRIVATE JET - DAY - 1969

Jeff and Gwynn sit ready for take-off.

JEFF (V.O.)
Gwynn was only happy when she was
moving. And I was only happy when
Gwynn was happy. So, when she was
restless, or bored, or felt tied
down... we'd go... anywhere...

REVEAL they're with a group of hangers on.

JEFF (V.O.)
...but rarely alone.

Neil Young's HEART OF GOLD takes us to:

EXT. POOL - DAY - APRIL, 1973

Gwynn, killer body in a tiny bikini, suns with a bunch of friends around the pool, drinking.

(CONTINUED)

CONTINUED:

FRIEND #1

Jeff, have you been to the Cannes film festival? We went last year. It's amazing.

JEFF

Oh, what films did you see?

FRIEND #1

Oh, we didn't see any films.

Jeff stands up.

GWYNN

Where are you going, baby?

JEFF

For a drive.

GWYNN

We're in the middle of the desert.

EXT. RIVIERA HOTEL - DAY - 1973

A valet brings Jeff his car. A sign reads, ELVIS, LIVE:

JEFF

Not for much longer.

Jeff tips the valet, gets into his car.

JEFF (V.O.)

Vegas had already begun to turn into an amusement park.

INT. THE SANDS HOTEL - DAY

Jeff speaks to the concierge. Tourists walk by with buckets of nickels. Jeff's handed a piece of paper.

JEFF (V.O.)

It was bright and flashy and loud.

EXT. DESERT - DAY

Jeff drives through the desert as "Heart of Gold" plays.

JEFF (V.O.)

But it still had its shadows.

(CONTINUED)

CONTINUED:

Jeff pulls up to middle-of-nowhere whorehouse.

INT. HALLWAY - CONTINUOUS

Jeff's led down a seedy hallway by a MADAME (50's).

MADAME

Candy didn't say you were comin'.

JEFF

It's a surprise.

Madame knocks on the door: SHARLA BAKER (32) negligee half-open, throws her arms around Jeff, gives him a kiss.

SHARLA

Hey, baby.

JEFF

Surprised to see me?

SHARLA

Totally, come on in.

Jeff enters.

INT. SHARLA'S ROOM - DAY

Decorated in early American whore. Reddish hue.

JEFF

It's been a while.

SHARLA

I know. Gimme a sec, wouldya?

Sharla disappears into the bathroom.

SHARLA

(from the bathroom)
How've you been?

JEFF

I've been on a weird ride.

SHARLA

Haven't we all, baby.

JEFF

Not like this... Look, Sharla...

(CONTINUED)

CONTINUED:

She opens the door, confused.

SHARLA

How do you know my name?

And it's then that Jeff realizes she doesn't know him.

INT. HOTEL ROOM - EVENING

Jeff packs a suitcase. Gwynn enters.

GWYNN

What are you doing?

JEFF

We're getting out of here.

GWYNN

Where are we going? Aruba?

JEFF

Home.

She walks over to him, puts her arms around him.

GWYNN

Thought home was wherever we are.

JEFF

Don't you want to get married?
Build a life?

GWYNN

I like our life the way it is.

JEFF

What life?! We live on a plane. In
hotel rooms. It's all a fucking
mirage. None of it's real.

GWYNN

What the fuck's real?! A marriage
certificate that says you own me,
like you own everything else? Do
you even love me or am I just the
perfect complement to all of your
other possessions?

JEFF

This from a girl who brought me
home to piss off her father!

(CONTINUED)

CONTINUED:

GWYNN

Yeah, well a lot of good that did me. You turned into him.

She storms out of the room, slamming the door!

JEFF (V.O.)

I guess Gwynn Lowell was the girl that got away for a reason.

Jeff SLAMS his suitcase closed!

INT. FUTURE INC. OFFICES - DAY - OCTOBER, 1979

Jeff opens his briefcase, takes out some papers.

CHRISTINE (INTERCOM)

There's a man here to see you, Mr. Zatkowski. He says he's your college roommate.

JEFF

(surprised)
Send him in.

Ronnie Slater enters. Hippie long hair, a beard, and Vietnam rags. Jeff rises, gives him a hug.

JEFF

Ronnie Slater. How have you been?

RONNIE

Not as good as you, Mr. Zatkowski.

JEFF

I haven't seen you since... You know, I can't even remember?

RONNIE

April, 1963. Look at all this.

JEFF

Where you been?

RONNIE

So there's shit you don't know?

JEFF

I get you a drink?

Jeff, back to Ronnie, pours to neat scotches.

(CONTINUED)

CONTINUED:

RONNIE

I spent years convincing myself
I'd imagined it.

JEFF

What's that?

RONNIE

What you told me in '63. Bout what
was gonna happen to me in Vietnam.
Thought about it the whole time I
was in that fuckin' pit. Damn near
convinced myself that it was in my
head. Then I was in rehab, gettin'
clean, had a minor heroin problem,
and one day, I look up and I'm in
the freakin' Zatkowski wing of St.
Fucking Vincent's Hospital. I did
some research. It quickly became
clear to me that the war wasn't
the only thing you knew about.

JEFF

Wish I knew what you were talkin--

Ronnie pulls out a gun, aims it at Jeff.

RONNIE

Don't fuckin' lie to me.

JEFF

(beat)
I tried to stop you.

RONNIE

By telling me you were from the
future? Fuck you!

JEFF

I was scared.

RONNIE

You don't know what fear is.

JEFF

I can make it up to you. I can fix
your life. I can make it better.

RONNIE

No. You can't fix anything.

Ronnie turns the gun on himself.

(CONTINUED)

CONTINUED: (2)

JEFF

NO!

BLAM! PRELAP: DISHES CRASHING!

INT. OAK ROOM - PLAZA HOTEL - DAY - JANUARY, 1985

A BUSBOY spills a tray of dishes! Jeff sits alone at a nearby table. Flinches! A WAITER approaches with a bill:

WAITER

Shall I put it on your room, Mr. Zatkowski?

JEFF

My room?

WAITER

Aren't you staying with us, sir?

JEFF

Must be a another Zatkowski.

INT. LOBBY - PLAZA HOTEL - MOMENTS LATER

The elevator doors open. Jack Zatkowski steps off with a young blonde on his arm. Jeff turns before his father can see him, and runs straight into his DEAD DAUGHTER, CHLOE.

JEFF

Chloe?

LITTLE GIRL

Uncle Jeff, it's Lucy?

LINDA (O.C.)

Who's Chloe? I love that name.

REVEAL Linda's holding the little girl's hand. Note that Linda and Lucy are in party dresses and white gloves.

LINDA

We're having our annual Eloise at the Plaza tea. Join us?

He register's Lucy uncanny resemblance to Chloe.

JEFF

I... have to go.

Jeff walks out of the Plaza.

(CONTINUED)

CONTINUED:

JEFF (V.O.)
Wherever I looked, I saw the
unintended consequences of my
actions. But what really haunted
me, wasn't my parents' wrecked
marriage or Ronnie Slater's death.

CU PHOTO OF HANK, LINDA AND FAMILY

held in Jeff's hand. It's a Christmas Card.

JEFF (V.O.)
It was Hank and Linda. I hated
them for being happy, and I hated
myself for hating them.

CAMERA PULLS BACK TO REVEAL, JEFF IS--

INT. FUTURE INC. OFFICES - DAY - 1986

Jeff's sitting at his desk. Alone. Hank enters. Jeff puts
the Christmas card in his drawer.

HANK
What was so important, I had to
fly back from Tokyo?

JEFF
What would you do if you knew the
Space Shuttle was gonna blow up?

Jeff turns on the TV, indicates space launch.

HANK
I'd call NASA.

JEFF
Number's on my desk.

Hank looks at a number on Jeff's desk: NASA PHONE #

JEFF
That'll get you into the control
center at Cape Canaveral. Tell
them there's a faulty O-ring seal
in the right solid rocket booster.
When they ask how you know this,
tell them you died in July 1999,
and when you woke up, you were
living, or re-living you suppose,
in 1963.

(MORE)

(CONTINUED)

CONTINUED:

JEFF (CONT'D)

Explain that your unique condition allows you to predict the future, because for you... the future is the past.

HANK

Why are you telling me this?

JEFF

For once, I'd like to know what someone else would do, if they knew the future. I already know what I would do. I'd make a lotta money, kill my college roommate, break up my parent's marriage. And then I'd ask my best friend what it feels like to fuck my wife.

This gets Hank's attention.

JEFF

Linda. She was mine. Only I couldn't make her happy. But that isn't a problem for you.

HANK

Why? After all these years?

JEFF

I'm dissolving our partnership. I'm buying you out. I don't ever want to see either of you again. It's too painful.

HANK

But, Jeff--

JEFF

It isn't you... It's me...

At 70 seconds, Jeff exits the office. PUSH IN ON HANK'S face, WATCHING IN TERROR AS THE SPACE SHUTTLE EXPLODES--

INT. PIERRE PENTHOUSE - NIGHT - 1988

The windows are shuttered. Darkness. Jeff sits alone in his tower of isolation. The Lockerbie tragedy plays on television as:

THE CAMERA PANS OFF THE TV--

(CONTINUED)

CONTINUED:

JEFF (V.O.)
And then on December 23, 1988

THE CAMERA FINDS JEFF ON THE FLOOR

JEFF
I died.
(adding)
Again.

PRELAP: PEOPLE CHEERING!

CUT TO:

JEFF POV--

thousands of mortarboards and tassels, like weightless paper, fly in slo-mo through the air, then fall to the ground. Jeff looks around, he is--

EXT. EMORY - DAY - JUNE, 1966

It's college graduation. Jeff can see his parents with Linda in the distance, walking toward him.

KAREN
Jeff?

Karen Gordon approaches.

KAREN
Would you sign my yearbook?

Jeff signs Karen's yearbook.

JEFF (V.O.)
Everything I'd accomplished had
been erased. My empire was gone.
Thankfully, so were my mistakes. I
had to start from the beginning.
This time it would be different.

He hands the yearbook back to her. He sees Linda and his parents getting nearer.

JEFF
(to Karen)
I have to go on a business trip.
When I get back, you wanna grab a
coffee?

Karen smiles.

EXT. VEGAS STRIP - DAY - 1966 - ESTABLISHING

Jeff pulls up to The Sands Hotel in his '57 Ford.

INT. THE SANDS HOTEL - DAY

Jeff speeds through the casino, walks over to a blackjack table, finds who he's looking for:

JEFF

Got a business proposition. How would you like to make a lot of money, without having to risk a dime of your own?

CAMERA REVERSES TO SHARLA BAKER, SMILING

JEFF (V.O.)

I was determined to do as little damage to the people around me as possible. But I figured Sharla's life took her down a road I could only improve upon. As for my life, I yearned for normalcy.

INT. CHURCH - DAY - JUNE, 1968

A bride and groom stand at the altar.

JEFF (PRELAP)

We were married at the First Baptist Church in Rockwood, Tennessee in June of 1968.

REVEAL the bride and groom are Jeff and Karen.

JEFF (V.O.)

I didn't know what path I was pulling Karen from. But I needed a cure for the world weariness my last life had left me with. I needed her innocence, her unawareness of the wounds a demented universe can inflict.

INT. ZATKOWSKI RESIDENCE - DAY - JULY 21, 1969

A humble abode. Karen sits on the couch, watching Neil Armstrong walk on the moon. Jeff watches Karen.

(CONTINUED)

CONTINUED:

JEFF (V.O.)

This time I made only as much money as I needed to. We lived well. But simply. We took out a mortgage on a fake-colonial. I even rented a four-room office in a building I'd once owned.

INT. OFFICE - DAY

Jeff enters the simple office, nods to his secretary.

JEFF (V.O.)

Five days a week I put on a suit, drove to an office in a building I once owned, greeted my secretary and locked myself in an office.

INT. INNER OFFICE - DAY

Jeff locks the door, lies down on a comfortable divan, pulls a book out of an otherwise empty briefcase, kicks off his shoes and reads.

JEFF (V.O.)

Mostly, I would read: Sophocles, Shakespeare, Proust, Faulkner. I did all the things I'd never had time for. I learned French. Picked up the guitar.

INT. KITCHEN - EVENING - DECEMBER 21, 1988

KAREN GORDON (43) puts dinner down on the table for her husband and two teenage boys. They're glued to the TV.

HUSBAND

How do you know it's you? He never said a last name?

KAREN

You never forget the first time you... you know... saw The Birds.

HUSBAND

I did.

BOY #1

Cool. You're famous, Mom.

(CONTINUED)

CONTINUED:

HUSBAND
(correcting him)
He never said a last name.

CAMERA PUSHES IN ON JEFF ON THE TV--

JEFF
I kept tabs on all of the people I
cared about. Linda Married an
architect from Houston, Hank
married Jillian again, my parents
stayed happy and my own life was
pleasantly predictable... In 1970,
I told Karen I was going on a
business trip for a few weeks.

INT. CAR - DAY - JANUARY, 1970

Jeff drives over a bridge into Canada. Seated next to
Jeff is RONNIE SLATER (23). Ronnie and Jeff exit the car.

JEFF
Stay in Canada. In 1977, Jimmy
Carter will grant amnesty to all
Vietnam draft dodgers.

RONNIE
Who's Jimmy Carter?

JEFF
Trust me.

Jeff gives Ronnie a thick envelope of money and hugs him.

EXT. ZATKOWSKI RESIDENCE - DAY - 1970

Jeff's on the front porch buying a couple boxes of Girl
Scout Cookies from two Girl Scouts. They thank him, and
run giggling from the porch. Jeff turns around and Karen
is in the doorway, watching the two little girls.

KAREN
I want one.

JEFF
(re: boxes)
Thin mint or peanut butter?

KAREN
I'm not talking about cookies.

INT. DOCTOR'S OFFICE - DAY - 1971

Jeff and Karen are in the doctor's office.

DOC
Well there is a problem.

KAREN
I knew it.

DOC
Not with you, Karen.

The doc looks at Jeff. Karen turns to Jeff, and hugs him.

INT. HOSPITAL - NIGHT - DECEMBER 21, 1988

A small klatch of nurses are watching Jeff on the TV.

JEFF
(on TV)
I'd had a vasectomy a few years earlier.

NURSE #1
Oh, that's because of his daughter. The one who died.

JEFF
(on TV)
I couldn't bring another child into the world after Chloe.

NURSE #1
Ummmm hmmm.

JEFF
(on TV)
But for all I knew, Karen was supposed to be a mother, and I'd prevented that.

EXT. CITY SIDEWALK - DAY - 1984

Jeff walks a 12 year old African American boy (WILLIAM) and a 11 year old Vietnamese girl (ANA) to school.

JEFF (V.O.)
We adopted William in '72, and Ana a year later. It seemed like a fair compromise.

EXT. FRIENDS SEMINARY - GREENWICH VILLAGE - SAME

They give him a hug and a kiss before running into the school. As they walk in, Gwynn Lowell is exiting...

JEFF
(reflexively)
Gwynn?

Gwynn's pushing a stroller with an infant and a toddler.

GWYNN
(smiles)
Sorry, do I know you?

JEFF
(realizing)
No, I guess you wouldn't remember me. I'm an old friend of Lon Cabot's. Jeff Zatkowski.

GWYNN
Have we met?

JEFF
A really long time ago.

GWYNN
Lon's never mentioned you.

JEFF
Oh, do you two still talk?

GWYNN
Occasionally. He's my husband.

JEFF
Wow... I never knew you two were supposed to end up together... And I can't believe you have two kids.

GWYNN
Actually, we have three... I just dropped our eldest boy off.

JEFF
I never realized you wanted kids.

GWYNN
(laughs)
How could you have?

(CONTINUED)

CONTINUED:

JEFF

Right.

GWYNN

Well...

(beat)

It was nice meeting... I mean,
seeing you again... Jeff.

KAREN (PRELAP)

How can we afford this?

EXT. CABIN - DAY - 1987

Jeff looks out at the view. We see Mt. St. Helens in the far distance.

JEFF

(to Karen)

Business is good.

Whap! Jeff gets hit by snowballs! Karen (43) William (10) and Ana (8) laugh.

JEFF

So, it's me against the world huh?

A snowball fight breaks out!

JEFF (V.O.)

This life began as a safe harbor
in a terrible storm, but it became
home. And I didn't want to leave.

INT. HOSPITAL ROOM - NIGHT - DECEMBER, 1988

Jeff's body's a harbor for wires and tubes. William (16) and Ana (15) enter.

JEFF

Where's Mom?

WILLIAM

Feeding the meter. Not sure if
she's coming up.

ANA

She says we're indulging your
hypochondria.

(CONTINUED)

CONTINUED:

JEFF

I don't have hypo--

WILLIAM

I think it's a mid-life crisis.

ANA

People don't check themselves into hospitals for a mid-life crisis they go out and get a Porsche. Or a blonde.

KAREN (O.C.)

He can't afford a Porsche...

Karen enters.

KAREN

...and if he gets a blonde I'll give him a reason to be in the hospital. At the moment he doesn't have one of those.

(to Jeff)

The doctors say there's absolutely nothing wrong with you. Okay?

JEFF

(smiles)

Okay.

KAREN

I'm taking the kids to dinner. We'll be back in an hour.

JEFF

(beat)

You know how much I love you guys?

KAREN

Tell us when we get back.

Karen and the kids kiss Jeff goodbye. They all exit.

JEFF (V.O.)

For the first time in as long as I could remember, I didn't know what would happen. Part of me held onto the possibility that I'd lived this life in a way that would, I dunno, somehow break the pattern. That I'd be able to stay here with my family. Watch my kids grow old.

(CONTINUED)

CONTINUED: (2)

On the TV, the news about Lockerbie plays as:

CAMERA PUSHES IN ON THE EKG--

Beeps so steady you can set your watch by it... The EKG goes berserk. We hear nurses hurry into the room. Someone calls a Code Blue. Medical lingo spoken over the erratic EKG. The sound of defib-paddles whomping Jeff. The flat-line on the EKG tells us their efforts are in vain.

BLACK.

INT. CRAPPY OFFICE - DAY - 1968

Jeff looks around. The door opens, a young guy in a suit enters.

SUIT

Hey, Zatkowski.

Jeff looks up.

SUIT

Just read your copy for Listerine.
Too bad we're not working on the
Ex-Lax account cause this is shit.

He throws it at him.

SUIT

Do it again!

Jeff rises.

JEFF

Hey... What's your name again?

SUIT

(puzzled)
Rick.

JEFF

Right. Rick.

Jeff lays him out with one punch.

JEFF

Can't believe I ever let you talk
to me like that!

Jeff exits.

(CONTINUED)

CONTINUED:

JEFF (V.O.)
It was 1968. I had no idea where I
was going. I didn't want to start
a new life. And I couldn't
reconstruct an old one.

EXT. NEW YORK CITY STREET - DAY - 1968 -1969

Bob Dylan's "Ballad of a Thin Man" plays...

Jeff walks through time, from one street to another, as
his hair and beard grow, and seasons change.

JEFF (V.O.)
I just wanted to disappear.

INT. NEW YORK CITY BAR - NIGHT - APRIL, 1969

Music finds source in a glowing jukebox. Jeff (24) sits
at the bar. A BAR GIRL runs her fingers through his hair.

B GIRL
Wanna take a trip?

JEFF
Already on one.

B GIRL
Not like this one, baby.

The B Girl puts a tab of acid on his tongue.

The door to the bar opens, Jeff turns: Linda Dimaggio
(18) enters, makes eye contact with Hank Morgan (21) on
the other side of the room. He stands up to greet her.
Before Jeff can process that they aren't supposed to know
each other in this life, a waitress walks over to their
table. It's Karen Gordon (18) Jeff tries to shake off the
apparition, but then scans the the bar. Everyone in the
room is someone he knows intimately:

Gwynn Lowell (35) sits with Lon Cabot (35) and their kids
-- their eldest boy plays a game with young William. Ana
braids the hair of Jeff's dead daughter Chloe (5) who
sits with grandparents Jack (50) and Sophie Zatkowski
(48). An elderly Linda Dimaggio eats a hamburger with her
architect husband. Sharla Baker sits with her negligee
half open talking with Karen Gordon (35). Sophie
Zatkowski (75) eats with her husband's mistress.

(CONTINUED)

CONTINUED:

Hank Morgan (56) leans over to kiss Gwynn Lowell, she slaps him (22). A clean-cut Ronnie Slater circa 1963 clinks glasses with the suicidal post-war version of himself...

Everywhere we look in the bar various people from Jeff's lifetimes commune with alternate iterations of themselves and others from whom they should be separated by multiple decades and/or planes of reality.

WOMAN'S VOICE

You know what we need?

The voice comes from the girl sitting beside Jeff... Jeff turns to look at the B-Girl who is now Linda Zatkowski at the time of Jeff's first death.

JEFF

What do we need? I never heard
what we need. I died before you
could tell me.

(to the bar)

Does anybody know what we need?!

JACK

Yeah, she's about 5'10, blonde and
has tits out to here. I can't find
her anywhere!

Sophie punches Jack on the arm.

SOPHIE

We need you to move the fridge!
You never showed up to do it in
your last life. And now it's just
sitting there!

HANK

We need to bet on Chateaugay!
Why'd we stop doin' that? We need
to get the old team back together!

SHARLA

We need to get out of Las Vegas!
Why haven't you saved me?!

RONNIE

We need to get out of Vietnam! Why
haven't you saved me?!

(CONTINUED)

CONTINUED: (2)

ANA
(in Vietnamese)
We need to get out of Vietnam! Why
haven't you saved me?

KAREN
We need to have a baby!

GWYNN
We need to travel!

All of them begin talking at the same time. A wall of
sound. Until...

Little Chloe steps forward, takes his hand, leads him to
the door--

CHLOE
We need air.

The door opens on a:

PRISTINE MOUNTAIN VIEW IN THE CASCADE RANGE

CAMERA PULLS BACK TO REVEAL WE ARE--

EXT. JEFF'S CABIN - DAY - SEPTEMBER, 1977

Jeff inhales the cool mountain air.

JEFF (V.O.)
Mt. St. Helens would erupt with
deadly fury in three years, an
event I alone recalled. I was in
the grip of forces that could
destroy a mountain, put it back
together and destroy it again like
a child playing in the sand. What
use was there in trying to
comprehend something like that? I
was done trying.

INT. CABIN - DAY

Miles Davis plays on the hi-fi in a room crowded with
leaning towers of books. Jeff sits reading a book in
French.

(CONTINUED)

CONTINUED:

JEFF (V.O.)

And I was done with people. It was much less painful to be alone than it was to mourn the loss of their company.

He closes the book.

INT. PICK-UP TRUCK - DRIVING - DAY - OCTOBER, 1977

Jeff drives down a winding mountain road.

JEFF (V.O.)

In October of 1977, that all changed.

EXT. TOWN - DAY

Jeff drives through the small town. Cars line up at a small gas station. He turns down Main Street and drives past a line of people that stretches around the block.

INT. GENERAL STORE - DAY - OCTOBER, 1977

THE STOREKEEPER, an ancient man, starts ringing Jeff up.

STOREKEEPER

Got enough here last ya 6 months.

JEFF

What's with the line?

STOREKEEPER

Damn oil crisis. Ask me, Nixon should drop a bomb on them Ay-Rabs, teach 'em all a lesson.

JEFF

I meant the movie theater.

STOREKEEPER

It's "The Vitruvian Man"

JEFF

What is?

STOREKEEPER

You're pullin' my leg... It's a movie. Been lines around the corner since July.

EXT. MOVIE THEATER - DAY - 1977

Jeff waits in the long line.

JEFF (V.O.)

For a Replayer, the world's like a film playing on a loop. The same characters acting out the same scenes, the same plots. Yet here was a new story-line. A movie that wasn't supposed to exist.

Jeff walks up to the ticket window, puts down his money.

INT. MOVIE THEATER - DAY - SAME

Jeff sits in the theater. The house lights go down.

JEFF (V.O.)

Now when you've lived over a hundred years, you're pretty much prepared for anything. But nothing could've prepared me for what I saw in the theater that day.

Jeff sits in shock, mesmerized by the white glow.

JEFF (V.O.)

I recognized many names from the credits: Kubrick, Lucas. But the name that interested me most was the one I didn't recognize.

INT. CONFERENCE ROOM - DAY - OCTOBER, 1977

Jeff, part man, part grizzly, barges into a conference room where a big meeting's in session.

SECRETARY

Sir, you can't go in there!

JEFF

Alan!

The secretary runs in after Jeff!

SECRETARY

I tried to stop him Mr. Hoyle. I called security.

(CONTINUED)

CONTINUED:

ALAN HOYLE
Everything's fine, Bernice. This
is Jeff Zatkowski.

The faces around the conference table register awe!

ALAN HOYLE
Jeff it's been years... We were...
You should've called. I would've
sent a car. Where are you staying?
Can I get you something to drink?
Bernice, get Mr. Zatkowski
something to--

JEFF
No thank you, Bernice. Alan I need
you to set up a meeting with the
Producer of "The Vitruvian Man."

Jeff exits.

ALAN
The movie?

CAMERA PANS TO THE SIGN ON THE WALL - THE ZATKOWSKI GROUP

INT. PARIS OFFICE BUILDING - DAY - DECEMBER, 1977

A SECRETARY reaches under the edge of her desk and buzzes
someone into the inner office. When she looks up she sees
Jeff standing over her.

JEFF
I'm Jeff Zatkowski, I'm here for--

SECRETARY
I'm sorry Mr. Zatkowski. We tried
contacting you through your New
York office, but they didn't know
how to reach you--

JEFF
She's cancelling? Again?

SECRETARY
She's been called away to Tokyo on
business.

JEFF
Bullshit.

(CONTINUED)

CONTINUED:

SECRETARY
(in subtitled French)
Fucking rude American asshole!

JEFF
(in subtitled French)
I flew to New York. She was in
California. I flew to California,
she was in Paris. Now I fly to
Paris, you tell me she's in Tokyo!
(in English)
You wanna see rude?!

Jeff reaches under the edge of her desk, buzzes himself
into the inner office.

INT. OFFICE - DAY

The doors fly open! CAMERA STAYS ON JEFF as he busts into
the office and addresses someone standing off-screen:

JEFF
Sorry to burst in like this, but
you made a movie about a man who
lives his life over and over and
over again and the funny thing is--

A few giant SECURITY GUARDS bust in and grab Jeff!

SECURITY GUARD #1
(Subtitled French)
Let's go, buddy.

JEFF
IT'S MY STORY!

As Jeff's dragged out, he shouts over his shoulder:

JEFF
One question! Now that Kubrick
made your movie, you think he'll
still make The Shining? What about
Full Metal Jacket? Or do you think
you've changed his life's path?

REVERSE TO PAMELA PHILLIPS - STANDING AT THE WINDOW

PAM
That's three questions, Mr.
Zatkowski.

SMASH CUT TO:

INT. ABC STUDIOS - NIGHT - DECEMBER, 1988

CLOSE ON JEFF--

JEFF

And that's when you and I met for
the first time.

PRELAP: APPLAUSE!

INT. CRAZY EDDIE'S - NIGHT - DECEMBER 17, 1988

Jeff's on every tv in the expansive store. All of the
would-be patrons cum viewers are clapping!

THE ANGLE ON THE TV SWITCHES TO PAM SMILING

INT. ABC TELEVISION STUDIO - NIGHT - DECEMBER, 1988

PAM

Gotta hand it to you, Jeff. You're
a very talented story teller. With
all the free time you'll have in
prison, you'll probably write a
best-seller.

(adding)

But you just made a mistake...

JEFF

Oh?

PAM

All these people you've woven into
your little story aren't here to
discredit you... But, I am.

JEFF

(beat)

You grew up in Westport--

PAM

You have a library card.

JEFF

You have a strawberry birthmark on
your inner thigh.

PAM

You met a guy I slept with.

(CONTINUED)

CONTINUED:

JEFF

Wouldn't be too hard to find one.
Your relationships with men tend
to last about as long as a trial
gym membership.

PAM

I don't like going to the same gym
every day.

JEFF

That's about control. Having lots
of gym memberships keeps you from
getting too attached, which keeps
you from ending up dependent like
your mom. She was one of those
Connecticut stay at home types
whose lunch was two Martinis and a
leaf of iceberg lettuce.

PAM

You have a real future as a
researcher. What'd you do,
interview my prom date?

JEFF

You didn't go to the prom. In '69
you ran away from home, and went
to live with your Aunt in New
York. You'd just turned fifteen
and your father started looking at
you the way he used to look at
your older sister, Kim. You told
your mother after the first time
you'd fought him off, only she
didn't hear you or pretended not
to. You thought about killing him,
cutting his throat while he slept,
but running seemed like the better
option. Since the day you left,
you've never gone back. Not even
for your mother's funeral. See,
you are someone who lives life
looking straight ahead. But
because you have no real
connection with the past, and no
real connection in the present,
you feel an unbearable loneliness.
You once told me the only thing
that terrifies you more than being
alone is being with someone.

PUSH IN ON PAM'S FACE, TEARS WELL IN HER EYES

(CONTINUED)

CONTINUED: (2)

PULL BACK TO REVEAL WE ARE--

INT. ZATKOWSKI RESIDENCE - NIGHT - DECEMBER 21, 1988

Linda's riveted to the television. Tears roll down her cheeks. She has a phone to her ear.

LINDA
(into the phone)
How does he know these things
about her?

INTERCUT - INT. HANK'S CAR - NIGHT

Hank speeds down a city street, an old giant car phone to his ear.

HANK
I dunno.

LINDA
Are they gonna hurt him?

HANK
He's holding 55 people hostage.

LINDA
You better not let anything happen
to him, Hank.

IN THE DISTANCE, WE SEE THE CIRCUS: NEWS VANS, COP CARS,
TACTICAL COMMAND TRAILERS.

LINDA
Now, he's talking about France
again.
(beat)
He's never been to France!

EXT. COUNTRYSIDE - DAY - DECEMBER, 1977 - ESTABLISHING

A Jaguar races down an ancient dirt road. Pam pulls the Jag up to a chateau. We see security posts, with armed guards, all around the expansive property.

JEFF (PRELAP)
What's with all the security?

INT. CHATEAU - NIGHT - DECEMBER, 1977

Jeff and Pam sit at the table finishing dinner.

PAM

After the movie came out, I had break-ins, death threats. A few people claimed I'd stolen their story...

JEFF

(realizing)

So when I burst into your office this morning screaming, it's my story! It's my story!

PAM

You just seemed like the kook of the week. I'd given up hope of meeting anyone else who was re-living.

EXT. CHATEAU - TWILIGHT

Jeff and Pam walk along a bluff.

PAM

I died on July 17, 1989.

JEFF

You live seven months longer than I do. You've seen the future.

PAM

It's a boring future.

(then)

I was a correspondent for ABC news about to go on the air when...

EXT. WHITE HOUSE - DAY - JULY, 1989

Pam (34) leans over to the cameraman.

PAM

Do I have anything in my teeth?

Suddenly her eyes roll.

(CONTINUED)

CONTINUED:

PAM (V.O.)
When I realized I was dying, I
wished I'd said something more
profound.

BLACK.

PAM POV--

A country club-setting. Everyone's wearing white.

PAM (V.O.)
Everything was white: the clothes,
the shoes, the teeth, the people.
My first impression of heaven was
that it was a big cliché.

PULL BACK TO REVEAL WE ARE--

INT. COUNTRY CLUB - DAY - 1967

Pam looks around the table, sees her MOTHER (35), FATHER
(38) and SISTER (17).

PAM (V.O.)
I saw my family and fainted.

BLACK.

INT. LADIES LOUNGE - DAY - 1967

Pam's mother stands over Pam, who's lying on a sofa.

MOM
Pam? Sweetheart?

PAM
Mom, you look so thin. And young!
Is this what happens when you die?
You come back in your prime?

MOM
Honey, are you all right? We don't
want to upset your father anymore
than we already have.

Pam (12) rises from the sofa, looks at herself in the
mirror. She touches her face, her flat chest.

(CONTINUED)

CONTINUED:

PAM

I'm a kid.

(turning)

Will I be like this forever. By the way, when did dad die?

(adding)

I wouldn't have expected to see him, you know, up here.

MOM

Pammie, what are you talking about? Have you been drinking?

PAM

I hope so.

MOM

This is how rumors start. When Dr. Parker comes in, let's just tell him it's that time of the month. And remember, Pammie, he's on the board, so let's not say anything to further embarrass us.

SMASH TO:

ON PAM--

PAM

I didn't have a vaginal orgasm until I was thirty.

REVERSE ON THE STUNNED FACE OF DR. PARKER

DOCTOR PARKER

Was that before or after you became an anchor for NBC?

PAM

ABC. Before. Let me ask you, Doc, how come everyone in heaven's young but you?

Off Doc Parker's face--

PAM (V.O.)

Once I realized that this wasn't heaven, it hit me. Hard.

CUT TO:

A GIANT HAM-HOCK OF A HAND CONNECTS WITH PAM'S FACE!

(CONTINUED)

CONTINUED:

PULL BACK TO REVEAL WE ARE--

INT. PHILLIP'S RESIDENCE, WESTPORT CT - DAY - 1967

Pam's father stands over her. Her mother pleads:

MOM

Don't--

DAD

Stay out of this!

Dad turns to Pam, mouth bloodied on the floor.

PAM

We should at least explain to her what this is all about... See mom, Dad's a sadist. That's a tendency to derive pleasure from inflicting pain and suffering on others... I did a piece on it in the 80's. It was nominated for an Emmy, but Barbara Walters made Muhammad Ali cry, so I lost. Anyway, Dad enjoys the feeling of power and authority that comes from playing a dominant role. So, dad... let me ask you a question: Does it feel better to hit a little girl? Or to fuck one?

EXT. CHATEAU - TWILIGHT - 1977

The full moon goes down in the b.g.

PAM

He never laid a hand on my sister, or myself from that day forward.

JEFF

You were a minor. Still under your parent's roof.

PAM

It was unbearable. I've graduated high school five times.

Pam stops walking, so does Jeff.

PAM

You know, there's a faster way to do this...

(CONTINUED)

CONTINUED:

She turns, starts walking back to the Chateau.

INT. BALL ROOM - DAY

Pam and Jeff enter a sweeping ballroom. Jeff's jaw-drops:

JEFF

This is... wow.

PAM

I don't sleep much.

CAMERA REVEALS--

the entire room's a massive TIMELINE tracking each Replay start to finish. Dates, places, names. Jeff's stunned by the density. In one life she was a painter, another she dated Mick Jagger, in another she travelled the world.

PAM

I'm a journalist, so I thought about it like a story, then broke it down into its components. So I could see the bigger picture.

JEFF

You never married in any lifetime?

PAM

I didn't bring you here to analyze me.

JEFF

Why did you bring me here? What's the point of all this, anyway? The movie? The timeline?

PAM

The point of all this, Jeff, is to discover the point of all this. Aren't you curious why this is happening to us? Why do we die on the same day? Why do we come back later each time? Are we being judged? If so, by who? And for what reason?! Is it something we did? Something we didn't do? Something we're supposed to do? Are we alone? Are there others? We can't give up. We have to fight!

(CONTINUED)

CONTINUED:

JEFF

Fight who? Show me who to fight.
The only person I see is you!
Maybe we're an aberration. Or
maybe the system's just broken.
You ever consider that?!

PAM

I've considered everything! Every
life, I chose a path. Then the
next life, I crossed the last one
off and chose another, and another
and another. I've been searching!

JEFF

Why?!

PAM

Because I want to see 5:59 PM,
July 18, 1989. There's a reason
this is happening to us, and we
need to find out why!

JEFF

Okay, how?

PAM

Finding out if there are others
who are re-living. Getting bigger
resources behind us to help us
figure this thing out.

JEFF

Is that why you made this movie?
Is that your plan? To tell people?

PAM

We can do it together. Strength in
numbers.

JEFF

No thanks.

PAM

Seriously?

JEFF

A move like this could have
unforeseen consequences.

PAM

Like what? Getting us out of this
thing? I'm searching for answers!

(CONTINUED)

CONTINUED: (2)

JEFF

Go join a cult.

PAM

Go back to your mountain and re-insert your head in your ass!

JEFF (V.O.)

Which is exactly what I did.

PRELAP: A PHONE RINGS

INT. ABC TELEVISION STUDIO - NIGHT - DECEMBER 21, 1988

JEFF

(to the camera)

Excuse me. I have to make a quick call.

Jeff punches some buttons on the phone.

JEFF

(into phone)

Did you find the guy?

INTERCUT - CU ON HANK

HANK

Okay, Jeff, we gotta talk.

JEFF

Did you find him or not?

HANK

He's been dead since August. Now will you let everyone go?

JEFF

I'm gonna let everyone go after the interview.

PULL BACK TO REVEAL HANK IS--

INT. TACTICAL COMMAND TRAILER - SAME

Swarming with FBI AGENTS and SWAT GUYS. Hank stands amid his superiors. All eyes are on him.

HANK

Look, Jeff. You're in the weeds. These people will fucking--

(CONTINUED)

CONTINUED:

CAMERA PUSHES IN ON JEFF--

JEFF

I gotta go, Hank. I'm kind of in
the middle of something.

The phone goes dead.

PULL BACK TO REVEAL WE ARE--

INT. ZATKOWSKI APARTMENT - 1988

Jeff's parents watch him on the TV. Sophie looks worried.

JACK

Doesn't that man on the TV look
like Jeffrey?

SOPHIE

(lies)
Yes, Jack. He does.

JEFF (TV)

I was visiting my folks in early
'78.

CAMERA PANS OFF THE TV--

INT. LIVING ROOM - ZATKOWSKI APARTMENT - 1978

Same apartment, but the furniture and Jeff's parents are
younger. Sophie (52) and Jack (56) sit in front of the
TV. Jeff (33) sees Pam (25) on TV being interviewed by
Phil Donahue. Jeff turns up the volume on the TV.

PHIL DONAHUE

Movie producer, Pamela Phillips.

(then)

Now, you make a strange claim. You
say the story of The "Vitruvian
Man" is your actual story?

PAM

That's right, Phil.

PHIL DONAHUE

And you call yourself a...

PAM

...a Replayer.

(CONTINUED)

CONTINUED:

PHIL DONAHUE

Are other... Replayers out there?

PAM

That's one of the things I'd like to find out.

PHIL DONAHUE

Well, let me just say... for someone who's been alive 200 years... you look fantastic!

The audience laughs. Pam's a good sport, smiles.

PHIL DONAHUE

But seriously, Pam, you expect people to believe you?

Pam reaches into her pocket, pulls out a piece of paper.

PAM

I've made a list of predictions for the coming year that I think you'll find interesting--

Jeff walks over to Sophie, kisses her.

JEFF

Gotta go, ma. Bye, pop. See you later.

JACK

By later, do you mean this decade?

MUSIC UP: Debussy's "Clair de Lune"

EXT. CABIN - DAY - NOVEMBER, 1980

Jeff (35) brings wood into the cabin.

JEFF (V.O.)

You had done it. You had gone public. I could see the circus tents setting up in the distance, and I didn't want any part of it.

INT. CABIN - DAY - SAME

Music finds source as Jeff stokes the fire.

(CONTINUED)

CONTINUED:

JEFF (V.O.)
I didn't hear from you for eight
years..

EXT. DINER - DAY - JANUARY, 1986

Jeff's truck pulls up and he gets out.

JEFF (V.O.)
In January of '86 , I found out
why.

INT. DINER - SAME

Jeff sits at the counter. He sees a picture of Pam on the front page of some abandoned newspaper. HEADLINE READS: HOAX PROPHET GETS PAROLE.

JEFF
(to the waitress)
Is there a library around here?

INT. LIBRARY - DAY

Jeff's looking at micro-fiche. He pieces together Pam's story over the last twenty years:

HEADLINE #1: PHILLIPS' HOAX UNCOVERED; UNDERCOVER AGENT:
"SHE PAID ME TO BLOW UP AIRPLANE"; HEADLINE #3: PROPHET
PAM GETS TWENTY FIVE TO LIFE.

JEFF (V.O.)
This wasn't like Nelson Bennett
killing Kennedy. You had predicted
a plane crash and then you were
blamed for that plane crash. You'd
been set up. But by who? What kind
of forces were opposing you? Us?

EXT. MAXIMUM SECURITY PRISON - DAY - FEBRUARY, 1986

Pam (43) takes her first steps as a free woman. A circus composed of reporters, disciples and detractors has assembled outside the prison.

Freaky bald people scream and hold signs: "YOU'RE OUR PROPHET" "WHAT'S NEXT?" Others hold signs decrying Pam: "THE VISIONS OF YOUR PROPHETS WERE FALSE AND WORTHLESS LAMENTATIONS 2:14"

(CONTINUED)

CONTINUED:

Reporters shout questions! Through all the confusion, Pam recognizes one face... Jeff Zatkowski. He smiles.

INT. PICK-UP - DRIVING - DAY

Pam sits quietly in the passenger seat.

JEFF

Are you gonna say something or--

PAM

Where the fuck were you?!

JEFF

On a mountain with my head up my ass? Remember?

Pam laughs.

JEFF

What's so funny?

PAM

I spent twenty years in prison and the only difference between us is you had a better view.

JEFF

Sorry. If I had known--

PAM

--save it. It wasn't your fault.

JEFF

Where to?

PAM

Far away from here.

EXT. CABIN - AFTERNOON - JUNE, 1986

Pam gardens. Nearby, Jeff chops wood. Pam gets up. She asks Jeff for the axe. He gives it to her. She begins chopping the wood and Jeff tends the garden.

JEFF (V.O.)

We fell into a relationship, as easily as we'd fallen out of one.

INT. CABIN - NIGHT

Jeff's asleep on the couch. A book lies on his chest. He opens his eyes: Pam climbs on top of him. They make love.

JEFF (V.O.)

We were the only variables in an
unchanging universe...

EXT. CABIN - DAY - AUGUST, 1987

Jeff fly fishes in a stream. Gets a bite.

JEFF (V.O.)

For the next year and a half, we
lived in our own world. Population
two.

EXT. CABIN - DAY

Jeff hands the day's catch to Pam.

JEFF

I caught lunch.

She hands the fish back to him.

PAM

Great, lemme know when it's ready.

Jeff smiles. She kisses him.

INT. CABIN - NIGHT - JANUARY, 1988

Snow falls outside. Pam reads while Jeff cooks.

PAM

When'd you learn to cook?

JEFF

Right around my 799th bowl of
Raman Noodles.

PAM

Did you ever cook for her?

JEFF

For who?

(CONTINUED)

CONTINUED:

PAM

C'mon... What was she like? Was she pretty? Was she fun? Did she snore? She was a doctor, so she must've been smart.

JEFF

Why do you want to know?

PAM

You talk about everyone but her.

JEFF

I can't.

PAM

Because you still love her?

JEFF

Because I can't think about Linda without thinking about...

PAM

(realizing)
I'm sorry.

EXT. CABIN - NIGHT - JULY, 1988

Jeff bathes Pam by moonlight in a steaming outdoor tub.

JEFF (V.O.)

We were each other's only cure for a burden of loneliness no one else could ever begin to understand.

EXT. CABIN - DUSK - DECEMBER, 23, 1988

Jeff and Pam sit bundled in Adirondack chairs. Panoramic vista.

PAM

I'm in Westport til April '69. New York til September '72. Boston from '72 on. Anything goes wrong, I'll leave word with your folks.

JEFF

You're big on lists.

PAM

They help me figure things out.

(CONTINUED)

CONTINUED:

JEFF

Careful. If you spend too much time wondering what something means, you won't experience it.

PAM

I'll keep that in mind.

JEFF

C'mon. Wasn't it nice to just live these past couple of years?

PAM

Wouldn't it be nice to wake up tomorrow?

He can't argue with her there.

JEFF

(beat)

You know, I'm nine years older than you. Say we come back in 1967, you'll be twelve.

PAM

Thirteen. And I was very advanced for my age.

Beat.

JEFF

I love you, Pam.

LINDA (PRELAP)

I love you, Jeff.

INT. HOTEL ROOM - MORNING - AUGUST, 1970

LINDA (26) is on top of JEFF (27).

JEFF

I love you... Linda?

Linda finishes. Jeff finishes. Linda rolls off him.

JEFF (V.O.)

Only a Replayer has to ask: "Is it all right to cheat on your girlfriend with your wife?"

She starts kissing him. Jeff pushes Linda away:

(CONTINUED)

CONTINUED:

JEFF
We can't do this!

LINDA
It's our honeymoon! It's all we're
supposed to do.

JEFF
(to himself)
Our honeymoon? It's 1970?

Jeff gets out of bed, throws his clothes on.

LINDA
Where are you going?

JEFF
I'm sorry, Linda. You're gonna be
a great doctor... Don't let what
I'm doing change that?

LINDA
What are you doing?

Jeff turns, exits.

EXT. HOTEL - DAY

Jeff exits the hotel, walks to a taxi stand.

JEFF (V.O.)
I'd lost three years.
(then)
I felt bad about Linda but I had
to find you. And I figured the
quicker I left her, the better.

LINDA (O.C.)
HEY, JEFF!

Jeff turns as a vase just misses him, shattering into a
thousand little pieces on the street! Everyone, including
Jeff, looks up to Linda on the balcony, wearing a sheet.

LINDA
(wrapped in sheet;)
FUCK YOU!

JEFF (V.O.)
So much for that theory.

Hank steps away from the glass.

(CONTINUED)

CONTINUED:

HANK

This mean we're not having dinner tonight?

JEFF

Hank!

Jeff hugs him.

JEFF

I missed you, man.

HANK

We just met last night.

(then)

What's that all about?

JEFF

I'll tell you over a beer.

HANK

It's 10:00 in the morning.

INT. BAR - MORNING

Jeff and Hank sit across from each other drinking beers.

HANK

...but it's not like I'm kicking down doors or saving the world. I drive a desk for the Newark Field office of the FBI. What's that tell you? I fill out a lot of forms. I'm more of an accountant with a gun, than an actual FBI Agent... But every time I try to advance, I wind up on the reject pile... God, I hate my life.

JEFF

I never realized that.

HANK

Never realized what?

JEFF

You know, I wanted to be a writer once. Long time ago. But I kept ending up in the reject pile too.

Hank raises his beer bottle. Jeff does too. Clink.

(CONTINUED)

CONTINUED:

HANK
To the reject pile.

JEFF
To the reject pile.

HANK
Too bad about you and Linda... You
live so close, I thought we could
maybe hang out... Wish I had the
balls to leave my wife. But
Jillian keeps my balls in a safe.

PRELAP: A PHONE RINGING

INT. TACTICAL COMMAND TRAILER - NIGHT - DECEMBER 21, 1988

A SECRETARY walks up to Hank.

SECRETARY
Your wife's on the phone. Again.

HANK
You couldn't find me.

One of his co-workers smiles.

HANK
(re: the tv)
If they don't kill him, I will.

FBI #1
He's gonna do her when she's 12?

FBI #2
Pay attention. She's 16.

CU ON A TV IN THE COMMAND CENTER--

JEFF (TV)
You were living with your aunt in
New York...

INT. APARTMENT BUILDING - DAY - 1970

Jeff knocks on the door. Pam answers the door. She sticks
her body out, keeping the door closed.

JEFF
Pam!

PAM
You're late.

(CONTINUED)

CONTINUED:

JEFF

Sorry, I--

PAM

Shhh... My aunt's inside. Go wait
for me downstairs.

EXT. APARTMENT BUILDING - SAME

Jeff hugs Pam. They start walking.

JEFF

(nods)
I can't get over how young you
are.

PAM

Jane said you were 31, but you
look way younger.

JEFF

Who's Jane?

PAM

Wait... Aren't you Bill?

JEFF

Don't you recognize me?

PAM

Uhhh... no. Isn't that how a blind
date works?

JEFF

You're going on a blind date with
a 30 year old?

PAM

Who are you?

BILL (O.C.)

Pamela?

Pam turns, finds Bill on the approach. She smiles.

BILL

I recognize you from your picture.
Sorry, I'm late... Bill.

JEFF

Get the hell outta here!

(CONTINUED)

CONTINUED:

BILL
What? Who are you?

JEFF
Vice Squad. Take a hike, before I
call your wife.

Bill turns and walks away.

PAM
You're not a cop. But you are
cute.

JEFF
I'm too old for you.

PAM
You're like way younger than Bill.

JEFF
No more men. Or I'll tell your
aunt. Okay?

PAM
You could always punish me
yourself.

Pam walks away. Jeff watches her.

EXT. THE DALTON SCHOOL - DAY - 1970

Jeff waits outside the School. A flood of children exits.
Pam sees him and smiles.

JEFF (V.O.)
Weeks had past, and you still
weren't back.

EXT. STREET - DAY

Jeff and Pam walk. He carries her books.

PAM
Why do we keep hanging out, if
nothing's gonna happen between us?

JEFF
Can't we be friends?

PAM
I'm really attracted to you.

(CONTINUED)

CONTINUED:

JEFF
What's this thing with you and
older men, anyway?

INT. SODA SHOP - DAY

Jeff and Pam drink root beer floats.

JEFF (V.O.)
You told me about your life. You
got very personal... You know, it
was strange... talking to this
version of you that hadn't yet put
up all of those defensive walls. I
learned more about you talking to
her, than I did during the whole
time we lived together.

Pam's sipping her float, when suddenly... She slaps him!

JEFF
What was that for?

PAM
Don't ever do that again?

JEFF
What?

PAM
Spend time with me, when I'm not
there.

JEFF
(realizing, smiles)
You're back!

They hug. She kisses him. He pushes her off...

PAM
What?

JEFF
Not until you're legal.

INT. APARTMENT - DAY - 1971

Jeff enters. Pam's naked in the bed, under the sheets.

(CONTINUED)

CONTINUED:

PAM
(singing like Monroe)
Happy birthday to me... Happy
birthday to me...

JEFF
Shouldn't we have some cake first?

PAM
Get over here!

As he takes off his clothes.

JEFF
I feel like a dirty old man.

PAM
That's how I like my old men.

He looks under the sheets.

PAM
Enjoy it while it lasts.

CU JEFF--

swimming in crystal waters. In the b.g. a seemingly
infinite ocean. Jeff swims toward a luxury yacht.

EXT. YACHT - DAY - JANUARY, 1977

Jeff crosses the yacht dripping wet. Grabs a towel.

JEFF
You're missing a great day... Pam?

PAM (O.C.)
In here.

INT. CHART ROOM - DAY

Jeff enters. Pam's typing on a typewriter.

JEFF
What are you doing?

PAM
(lost in typing)
We're wasting time. I can't just
float around like this.

(CONTINUED)

CONTINUED:

JEFF

I didn't think we were wasting--

PAM

We've wasted six years.

Pam finishes typing, pulls the piece of paper from the typewriter, puts it on the table. Jeff reads the paper that's on the table upside down before him:

JEFF

(reading)

Remember the Internet? Lady Di?
Cabbage Patch Dolls? Flashdance?
The shuttle disaster? Thriller?
Pan Am 103? You're not alone.

PAM

You're an excellent upside down
reader. Way I see it, we take out
space in a few thousand newspapers
around the world, and if there's
anyone else like us out there--

JEFF

Didn't you already try this?

PAM

It won't be like last time. You'll
be doing it with me, and we're not
telling the world. We're sending
out a message that'll be gibberish
to anyone who isn't replaying.
There could be someone out there
who knows more than we do.

JEFF

Can't we just live a normal life?

PAM

Nothing about this is normal. I
lost three years this time. Next
time it could be six. Or maybe
there is no next time. Normal
would be both of us living to see
the year 2000, watching the news
and not knowing what's gonna
happen. A normal life's exactly
what I want to fight for!

Pam folds the letter, stuffs it in an envelope.

(CONTINUED)

CONTINUED: (2)

PAM
Especially now that I have
something worth fighting for.

EXT. DAKOTA BUILDING - DAY - 1978 - ESTABLISHING

PRELAP: KNOCK, KNOCK

INT. CORNER APARTMENT - DAKOTA - SAME - DECEMBER, 1978

Pam (20) opens the door for the doorman who's carrying a cardboard box of letters. He hands the box to Pam.

DOORMAN
Here's another one.

PAM
Thanks.

Pam brings the box into the living room and sets it down on top of other boxes. Pam takes a seat on the floor surrounded by more cardboard boxes filled with letters.

Jeff stands at the window, looking out at CENTRAL PARK.

PAM
Back to work.

JEFF
Can't we hire people to do this?

PAM
And say what? Watch out for
letters that seem like they were
written by people from the future?

JEFF
Works for me. Let's get outta
here.

PAM
Sit down.

JEFF
It's like I've been grounded for a
year, but I don't know what I did.

PAM
You fell in love with me.
(re: letter)
Oh, listen to this one.
(MORE)

(CONTINUED)

CONTINUED:

PAM (CONT'D)

(reading)

Please send me more information on
your memory-training course. I
don't remember any of the things
you mentioned in your ad.

Pam cracks up.

JEFF

Glad you're amused.

Jeff grabs an envelope, opens it. Paper cut. Blood.

PAM

Fine. Wanna take a break?

JEFF

How about Malibu?

PAM

I hate California.

JEFF

I think you're gonna reconsider.

(reading)

Dear Whoever, Forgot to mention
John Lennon's murder. That's
coming up again pretty soon. Or
Crack? AIDS? Let's get together
and reminisce about the good 'ol
days to come. Yours, Stuart
McGowan.

Pam grabs the envelope.

PAM POV - ADDRESS - MALIBU, CALIFORNIA

When Pam lowers the envelope, she and Jeff are--

EXT. MALIBU ESTATE - DAY - JANUARY, 1979

A gated mansion that matches address on the envelope. Pam
hits the buzzer. The gate opens.

EXT. ESTATE - DAY

Jeff and Pam drive down private road, to an impressive
mansion. The driveway looks like a car show: Ferraris,
Porsches, Bugatis, Rolls-Royces, etc...

PRELAP: A DOORBELL

(CONTINUED)

CONTINUED:

MUSIC UP: The Bee Gees' "Stayin' Alive"

INT. MANSION - MOMENTS LATER

Jeff and Pam follow a white-gloved servant through the main house. They walk past a ballroom filled with Arcade Games. Past another ballroom with a disco ball, and two people dancing. Another room has only Elvis memorabilia. On the walls we see original museum quality paintings.

JEFF
(to Pam)
Nouveau reeee-player.

EXT. MANSION - MOMENTS LATER

The pool's lined with nubile nude beauties. The pacific ocean sprawls beyond.

STUART (O.C.)
WELCOME! WELCOME! WELCOME!

CAMERA FINDS STUART MCGOWAN--

forties, short, nebbishy, wears a robe and Carrera sunglasses. He walks toward Jeff and Pam, gesturing!

STUART
Oh, this is exciting! Can I get either of you a drink? A Mai Tai? A Cuba Libre? I taught these guys how to make a Cosmo even though it doesn't get invented until next year. Couldn't wait that long?

PAM
I'm okay.

JEFF
Me too.

STUART
Steak? Lobster tails? Caviar? We just got a shipment of stone crabs in from Miami?

They shake their heads no.

STUART
Okay, okay. Just lemme know if you change your minds.
(MORE)

(CONTINUED)

CONTINUED:

STUART (CONT'D)

(leers at Pam)

How bout a swim? Don't worry if
you didn't bring your--

Something gets Stuart's attention.

STUART

CARL!

A man, presumably Carl, runs over.

CARL

Sir?

STUART

Why are there pool toys in the
pool if there's no one in the
pool?

CARL

Sorry, sir. I hadn't noticed.

STUART

Well open your fuckin' eyes, Carl!

Carl walks away and immediately begins to fish the toys
out of the pool.

STUART

(smiles)

Carl was my boss at the movie
theater I worked at once upon a
time. He was a total prick. This
is the third life that he's worked
for me. Karma's a bitch, right?

JEFF

You employ your old boss, so you
can humiliate him?

STUART

Genius, right? Gotta keep the old
accounts balanced. Assholes from
work... high school bullies...

(remembering)

Oh, I forgot to give you your
cover stories. I've told everyone
that you're friends of mine from
Cleveland. Jeff, you and I were
best friends until your family
moved in the 8th grade after your
father lost all of his money and
committed suicide.

(MORE)

(CONTINUED)

CONTINUED: (2)

STUART (CONT'D)

And Pam, you and I dated a few years ago... purely physical stuff... Mutual break up... still friends. Got it?

She shifts uncomfortably.

STUART

Mustn't let our little secret get out. Right? Right? You guys want some lunch? I want some lunch. How about some lunch?

INT. DINING ROOM - DAY

Stuart's at one end of an impossibly long table. Pam's at the other. Jeff's in the middle. A banquet for 50 sits in front of them. Grotesque amounts of food: lobster, steak, potatoes, pasta, caviar, etc...

PAM

(re: banquet)

Is anyone else joining us?

STUART

Hmmm? No. Why?

Stuart has awful table manners. He eats with his hands, picks his teeth. Two enormous dogs (PRESA CARNARIOS) are at Stuart's feet. Stuart throws hunks of steak and lobster claws at the dogs, who hungrily devour them.

PAM

Were you surprised when you saw the ad?

STUART

Not at all, I've been aware of you both for a couple lifetimes now.

Jeff and Pam look shocked.

STUART

Oh please! Neither of you's been exactly subtle... Mr. Future Inc. or Ms. Vitruvian Man... But I was willing to live and let live. That is until I discovered these...

Stuart produces two stacks of newspapers from under the table and plunks them down, shaking the table.

(CONTINUED)

CONTINUED:

STUART

I thought it was time we had a chat. After all, we don't want people catching on... Right?

PAM

But how else can we stop it?

STUART

Stop what?

PAM

Re-living.

STUART

Are you kidding? Is she kidding? I can't tell if she's kidding. Why on earth would we want to stop it?

PAM

Don't you want to see the future?

STUART

And give up all this? You know what they say, once you fly private, you can't go first class.

PAM

Once you're dead, you can't fly at all. In case you haven't noticed, we're coming back later and later.

STUART

Who says we die? Maybe we reach the end, and go back to the beginning.

PAM

I don't wanna go back to the beginning.

STUART

And therein lies the rub. If you figure out the end of the game, maybe we all stop playing. And I don't wanna stop playing.

PAM

This isn't a game.

STUART

(to Carl)
Bring some wine.

(MORE)

(CONTINUED)

CONTINUED: (2)

STUART (CONT'D)

(to Jeff and Pam)

See I wasn't a fancy newscaster like you, Pam. And I didn't have a big doctor wife like Jeff here. I was a projectionist at a movie theater. In Cleveland. I lived in my mother's basement. I was one of life's extras, until one day, I died. And when I woke up, I was the star. Because I knew the future, I could control my own destiny. But if you go and do something stupid like take an ad out or prevent the Kennedy Assassination, then once again I'm forced to deal with unknown variables and that's just... unacceptable.

JEFF

Nelson Bennett? You were behind that?

STUART

(small smile)

Guilty.

(adding)

Look I was a big fan of JFK's. But I don't know the future in a world where the man doesn't die. I had to intervene. We can't allow our respective efforts to disrupt one another's goals. Don't you see? We 3 are literally in a time-share.

(calls out)

Carl, where's the wine?

Carl comes over and begins to pour.

PAM

You set me up! You hired somebody to say that I was responsible for that plane crash!

STUART

You left me no choice. Know what happens if anyone finds out about us? We end up on the wrong end of a microscope. Lab rats. Poked and prodded. Squeezed for information. I'm sorry, Pam.

(CONTINUED)

CONTINUED: (3)

PAM
You sonofabitch!

Pam gets up and starts to stalk toward Stuart. A large man steps out of the shadows.

STUART
You remember Nelson Bennett, don't you, Jeff?
(to Pam)
I assure you, his manners are atrocious... and unlike me, he would hit a girl. He's been my right arm every lifetime. Amazing what people will do for money.

Pam, seething, stops.

STUART
(brightens)
Hey, I've got a swell idea, come with me to Graceland next week. Elvis is dying. I think it'll be a lot of fun.

Jeff and Pam are shocked.

STUART
Dessert?

INT. CAR - NIGHT

Pam's fuming, driving like a maniac. Jeff rides shotgun.

PAM
You're taking his side?

JEFF
I'm not taking his side. Watch the road!

PAM
The man's a fucking maniac! And you are taking his side!

JEFF
Because I think it's dangerous to go public?

PAM
And I didn't agree to be in a time-share! With either of you!
(MORE)

(CONTINUED)

CONTINUED:

PAM (CONT'D)

(then)
This time I'll only use events
that can't be attributed to me.
Natural disasters. China's gonna
have a big earthquake soon.

JEFF

I just think it could be--

Pam slams on the breaks! SCREECH! She reaches across Jeff
and opens the door.

PAM

Get out.

JEFF

You're gonna leave me in the
middle of nowhere?

PAM

No. This is the PCH. Once you get
back to your mountain then you'll
be in the middle of nowhere!

JEFF

I didn't say I wouldn't help you.
I just think we need to be smart.
I know a guy.

(beat)

Well, I knew a guy.

Beat. Jeff closes the door.

CLOSE ON HANK MORGAN--

INT. FBI FIELD OFFICE - NEWARK, NJ - DAY - JANUARY, 1979

...sitting in a chair in an office with a photograph of
President Carter in the b.g.

HANK

I remember you. You're the guy who
left his wife on his honeymoon.
Aka, my hero. Joking. Not really.
So what brings you to the hallowed
halls of the FBI's Newark office?

Jeff's sitting across the desk from Hank.

(CONTINUED)

CONTINUED:

JEFF

You and I were supposed to start a friendship in Mexico. Our wives become close, our kids go into a play group together.

HANK

I'll stop you right there. My son is six, and hasn't been in a play group in--

JEFF

Not Arnie. Whitney.

HANK

Who the hell's Whitney?

JEFF

She's the daughter you're gonna have in about three years.

HANK

Oh... I get it... You're from the future. Well why didn't you just say so. I think we got a form for that somewhere.

Jeff hands him a piece of paper.

JEFF

It's a list of predictions over the next few months. Show it to your superiors. Tell them, I'll only deal with you.

HANK

Okay. And should I contact you, or the mother ship?

INT. JEFF'S APARTMENT - DAKOTA - DAY - MARCH 4, 1979

Jeff and Pam watch the news. A newscaster gives details on the storming of the American Embassy in Tehran.

HANK

Looks like being from the future pays pretty good.

PAM

(re: news)

Why didn't you stop the takeover in Tehran?

(CONTINUED)

CONTINUED:

HANK

Because they thought I was as
crazy as I thought you were.

JEFF

And now?

HANK

Here's the offer, we'll set you up
on a base, bring in the best
doctors, physicists, astronomers--

PAM

A base? Why can't we stay here?

HANK

Those are the orders.

PAM

Screw your fucking orders!

HANK

She always like this?

JEFF

No. Sometimes she's in a bad mood.

HANK

You live on a base, we tell you
what we know, and you tell us what
you know. And it's got to be more
significant than a few terrorists
taking over an embassy in Tehran.

JEFF

Talk to me about it in 444 days.

HANK

Well, what do you say?

PAM

Uhhhh... Go fuck yourself?

EXT. DAKOTA APARTMENTS - 1979

Pam walks into the apartment building with bags.

INT. DAKOTA APARTMENTS - SAME

Pam gets off of the elevator and sees Linda (32) slipping
a piece of paper under the door.

(CONTINUED)

CONTINUED:

PAM
Can I help you?

LINDA
Is this Jeff Zatkowski's
apartment?

PAM
Who are you?

LINDA
Linda Zatkowski.

Off Pam.

INT. JEFF AND PAM'S APARTMENT - DAY

They sit awkwardly in the living room.

LINDA
Sorry, I probably shouldn't have
come. I'm working nearby and...

PAM
You're his ex-wife?

LINDA
We're not actually divorced... But
don't worry, I haven't seen him in
almost ten years.

PAM
I'm just a friend, crashing here.

LINDA
Ohhh... I thought...

PAM
No.

LINDA
That's a relief. I kept picturing
a woman holding baby answering the
door... I dunno what I expected.
Well that's not true. I guess I
expected him to come back.
(then)
Look, would you mind giving him
this note for me?

Pam takes the note.

(CONTINUED)

CONTINUED:

LINDA

Pride's a funny thing. It stops you from going after what you want. And what I want is to fight for my husband. If I don't, I'll regret it forever.

Pam nods. Linda hugs her.

LINDA

Thanks.

PAM (PRELAP)

Hank? It's Pam Phillips.

CUT TO:

CLOSE-UP ON LINDA'S LETTER

it says, "I MISS YOU JEFF. CAN WE TALK?"

She's on the phone.

PAM

(into the phone)

We're not living on a base.
Otherwise, we're in.

EXT. COMPOUND - DAY - SEPTEMBER, 1980

An expansive and well-guarded estate over-looking the Potomac.

INT. COMPOUND - DAY

Hank's walking down the hall, juggling a giant cell phone and a cigarette.

HANK

I gotta go. Tell Arnold and Whitney daddy loves 'em and I'll see you all in a few days...

Hank hangs up, stops at an open door, knocks out of courtesy before entering--

INT. MASTER BEDROOM - COMPOUND - CONTINUOUS

A bedroom with bay windows on the Chesapeake. Pam packs a suitcase. Jeff's watches rain over the choppy bay.

HANK

Where are you two goin'?

Jeff grabs the remote control, switches on the TV and begins to flip through the channels, until...

ON THE TV--

NEWSCASTER

...Chaos in Libya continues in the wake of the power vacuum left by the death of President Gaddafi, and now threatens to envelope the entire Middle-East.

HANK

(re: news)

What? You think we had something to do with that mess?

JEFF

No. I think Gaddafi died of natural causes, just like Sadaam Hussein and Yasser Arafat.

Pam closes the suitcase.

EXT. COMPOUND - MOMENTS LATER

Hank follows Jeff and Pam down the staircase.

JEFF

This isn't working. We didn't intend to cause more problems with the information we provided you with. We hoped to alleviate some.

HANK

You didn't do this out of the goodness of your hearts. You did this because you wanted answers.

JEFF

And they haven't come up with shit. Five years you've been stringing us along.

(CONTINUED)

CONTINUED:

HANK

They think they're close. They
just need to run more tests.

They're at the front door. Hank stands in front of them.

HANK

Please! You can't!

Pam moves Hank aside. He relents. She opens the door. A
large man standing in the doorway, blocks their egress.

PAM

Would you please move?

The large man doesn't move.

PAM

Does having no neck make you go
deaf? Move!

HANK

When I said, "can't", I meant, you
can't...

A second guard enters as if silently signaled. A third
stands on the staircase one hand poised before his gun.

HANK

I'm sorry.

JEFF (V.O.)

Because the world had been altered
by our predictions we no longer
knew what was going to happen. As
a result we lost our value and
were released into a world we
didn't recognize.

EXT. CHECKPOINT CHARLIE - DECEMBER, 1988 - DAY

A soldier approaches a car in long line of cars.

SOLDIER

Can I see your papers?

INT. CAR - DAY - DECEMBER, 1988

Jeff nods, hands his and Pam's papers to the soldier.

(CONTINUED)

CONTINUED:

SOLDIER
Where are you going?

JEFF
Jones Beach.

CAMERA CRANES TO REVEAL--

Manhattan in the distance.

EXT. BEACH - DAY

Jeff and Pam walk along the beach in cable-knit sweaters. It is a beautiful winter's day. We see armed soldiers at various points.

JEFF
The upside is, we don't know
what's gonna happen next.

PAM
Jeff, I did something bad.

JEFF
It was as much me as it was--

Pam hands Jeff Linda's note. Jeff reads the note.

PAM
She came over. She wanted to see
you. And I guess I was just--

JEFF
Don't. It's all right.

PAM
I'm done searching for answers in
these lifetimes. I just want to be
with you. No agenda. No
distractions.

Jeff crumples up the note, throws it away.

JEFF
You will be. I promise.
(adding)
I'll be waiting for you.

BLACK.

HANK (PRELAP)
Hamburger, hot dog, or hug!

(CONTINUED)

CONTINUED:

PULL BACK TO SEE WE ARE:

EXT. BERKSHIRES - LATE AFTERNOON - 1977

Jeff (32) is camping with Linda, (31) Hank (35) and Jillian (32). Hank's at the grill. Jeff tries to orient himself.

HANK
(to Linda)
Better call the kids. Soup's on.

LINDA
Where are they?

Suddenly it hits Jeff. The kids!

JILLIAN
They went for a walk. But don't worry, Arnie's with 'em.

LINDA
CHLOE! WHITNEY! ARNOLD! DINNER!

JEFF
(remembering)
CHLOE!

Jeff turns on a dime, takes off running!

LINDA
Jeff, where are you--

Jeff runs frantically through the woods, he trips on a log, picks himself up! Keeps running, until finally he comes to a river. Whitney (5) stands alone on the bank.

WHITNEY
I told her not to go in.

Arnold (12) breaches the surface of the water.

ARNOLD
I can't find her.

Jeff dives in.

After half a minute, Jeff breaks the surface with Chloe (6) in his arms. Jeff gets her on land, performs CPR.

(CONTINUED)

CONTINUED:

JEFF
Not again! Not again!
(to Arnold)
Go get Linda!

Jeff pumps Chloe's chest and blows air into her lungs.

JEFF
Please, baby. Please. I know I got
there in time. I know I got there
in time. Please. Please.

Linda, Hank, Jillian and Arnold appear in the distance.

LINDA
NO!

Just then, Chloe coughs up water. Jeff looks up, tears in his eyes.

JEFF
She's all right! She's all right!

He clutches her to his chest, kissing her. Crying.

INT. ZATKOWSKI RESIDENCE - NIGHT - DECEMBER 21, 1988

Linda Zatkowski cries. The tv's tuned to Jeff. She picks up the phone.

LINDA
(into the phone)
I have to go to him, Hank. I need
to see him.

JEFF (PRELAP)
Can I ask you a question?

INT. CAFE VIAND - DAY - 1977

Pam sitting alone in a booth looks up from her book.

PAM
Wrong tree.

JEFF
This isn't a come on. I need some
advice.
(then)
(MORE)

(CONTINUED)

CONTINUED:

JEFF (CONT'D)

I've been waiting for this woman
to... come back... from...
holiday... so I can say goodbye.

PAM

Okay, so?

JEFF

Well, part of me wants to just
leave a note explaining it all.

PAM

Great romance?

JEFF

No. But I think for awhile we
saved each other.

PAM

And now...

JEFF

I'm going back to my wife.

PAM

Oh, buddy. Do her a favor, leave
the note. Be brutal. Quicker the
band aid's off, quicker the wound
heals. And trust me, I know from
experience, I'm usually the one
who leaves.

Off Pam, smiling--

PEOPLE SINGING (PRELAP)

Happy birthday to you. Happy
birthday to youuuuuu.

EXT. CENTRAL PARK - DAY - 1982

A group of 25 kids and parents huddle around Chloe (11).

PEOPLE SINGING

Happy Birthday dear Chloooooeeeee.
Happy Birthday to youuuuuuu.

Jeff (37) and Linda (36) watch as she blows out her ten
candles on the 30 cupcakes.

JEFF

And mannnnnny moooooooooore.

(CONTINUED)

CONTINUED:

Jeff gets up on a picnic table.

JEFF

Can I have everyone's attention?

HANK

What do we get?

JEFF

Shut up, Hank.

Everyone chuckles.

CHLOE

Not another speech, dad.

JEFF

It is such a gift to be able to
stand before you all today and
embarrass my daughter...

Everyone laughs.

JEFF

...who I've watched grow up in a
way I never expected.

(then)

I am a man who has everything he--

Jeff notices Pam (28) standing in the distance.

JEFF

...ever wanted. And so Pam and I
thought it would be fun to...

HANK

Who's Pam?

JEFF

Linda! Excuse me... Linda, and I
thought it would be fun to offer a
new twist on an old tradition. We
got presents for all of you.

Linda comes in on a horse-drawn wagon carrying gifts.

JEFF

(to the kids)

Take whichever one you want.
Chloe assures me they're all ultra
cool!... Go on!

(CONTINUED)

CONTINUED: (2)

The kids scream and run toward the gifts. Jeff steps down off the picnic table. Hank walks over.

HANK

All the parents are gonna hate you. You know that. How do you afford all this?

JEFF

(distracted)

Smart investments. Be right back.

Jeff heads for a wooded area.

PAM (O.C.)

In all my lifetimes no one has broken up with me by leaving a note with their parents.

JEFF

Chloe's alive. I saved her. I won't ever be able to do that again. I can't leave her. You can't expect me to--

PAM

It's not just about Chloe.

LINDA (O.S.)

Jeff?

Jeff and Pam turn.

LINDA

Chloe was wondering if--
(to Pam)
Oh, I'm sorry.

JEFF

This is...

PAM

Pam Phillips. I'm a newscaster, I think I lost my crew...

LINDA

I thought you looked familiar.

PAM

Must be on the west side. Nice seeing you.

(CONTINUED)

CONTINUED: (3)

Linda walks away. Pam starts to walk away. Jeff stops her.

JEFF

Meet me at Cafe Viand. One hour.

PAM

Jeff I--

JEFF

Please.

EXT. CAFE VIAND - LATER

Jeff sits in a booth.

JEFF (V.O.)

Of course you never came. I had stood you up an entire lifetime. It wasn't that I didn't want to call, it's that I didn't want to leave. But you already knew it.

Jeff pays the check.

INT. ZATKOWSKI RESIDENCE - DAY - SUMMER, 1984

Jeff's on the phone with Chloe (12), who is--

JEFF

What's Color War?

EXT. CAMP PONTIAC - DAY - SUMMER, 1984

The camp's in full swing.

INTERCUT - INT. ADMIN. OFFICE - CAMP PONTIAC - SAME

Chloe's sitting at a desk, phone to her ear.

CHLOE

Only like the most important part of camp, dad... And guess what?

JEFF

What?

(CONTINUED)

CONTINUED:

CHLOE

I'm helping plan it. Mr. McGowan
says he's got a big surprise
that's gonna blow people away--

JEFF

Mr. who?

CHLOE

Mr. McGowan. He's the new camp
director.

JEFF

Chloe can you describe Mr. McGowan
for me?

(beat)

CHLOE?!

STUART (O.C.)

Well, he's very handsome.

A look of horror crosses Jeff's face.

REVEAL STUART--

He winks at Chloe, who smiles at him, completely unaware,
as she innocently sips a can of Coke.

JEFF

Stuart?!

STUART

No, I can't tell you the surprise,
Mr. Zatkowski. That'd be cheating.

CHLOE

Don't tell him.

STUART

(to Chloe)

I won't.

JEFF

Stuart, she has nothing to do with
this... I'll do whatever you want.

STUART

That's a great idea. When do you
think you'll drop by for a visit?

Chloe smiles, nods.

(CONTINUED)

CONTINUED: (2)

JEFF

Please, Stuart!

STUART

And do me a favor.... we're in the boonies, so why don't you bring us the news?

JEFF

Pam?

STUART

Of course.

(then)

I'll let Chloe know you said goodnight. See you soon.

Linda enters the kitchen carrying grocery bags. Stuart hangs up the phone.

LINDA

How was your--

Jeff drops the phone, runs out of the kitchen!

INT. JEFF'S CAR - DRIVING - NIGHT

Jeff drives. Pam rides shotgun.

JEFF

You know, you don't have to come?
I could--

PAM

Pull over.

JEFF

Huh?

PAM

PULL OVER!

Jeff pulls over to the shoulder.

JEFF

You wanna get out?

PAM

No. I wanna drive. We'll get there faster.

INT. BUNK - CAMP PONTIAC - NIGHT

Chloe wakes up. Stuart's standing over her.

STUART

Shhhh... Are you ready?

CHLOE

(smiles)

Color war?

Stuart nods, chloroforms Chloe with a handkerchief.

EXT. CAMP PONTIAC - NIGHT

It's a crime scene. Police. Police dogs. A search party is walking arm and arm through the woods with headlights.

INT. ADMIN. OFFICE - NIGHT

Pam's talking with one of the camp's ADMINS and THE SHERIFF. Jeff's on the phone with Linda.

JEFF

I don't have time to explain. I'm gonna find her. She's gonna be ok. Trust me. Get a hold of Hank. Tell him to put out an APB on Stuart McGowan. He's from Cleveland.

PAM

What are you saying? She disappeared into thin air?

SHERIFF

(to Pam)

Calm down, missy.

PAM

Call me missy one more time, and I'll--

Something off-screen gets Pam's attention.

PAM

Jeff...

Jeff walks over to where Pam's standing and...

JEFF POV--

(CONTINUED)

CONTINUED:

A picture of Stuart McGowan tacked to the wall. He's standing in front of a cabin. Jeff's cabin.

INT. JEFF'S CABIN - DAY, 1984

Chloe wakes up. Stuart's smiling at her, sitting next to her on the bed.

CHLOE

Where are we?

Stuart strokes her hair, smiles.

PRELAP: THE RUMBLE OF AN ENGINE

EXT. CASCADE MOUNTAIN RANGE - DAY - 1984

A seaplane lands on the lake.

EXT. DOCK - DAY

Jeff and Pam get out onto the dock, and run to the cabin in the distance.

EXT. JEFF'S CABIN - DAY

Jeff runs out of the cabin. Screaming!

JEFF

CHLOE!!!!!!!!!! CHLOE!!!!!!!!!!

His words echo. And then in the distance we hear...

CHLOE

Daddy!!!!!! Daddy!!!!!!

CAMERA DOES A 360 as both Jeff and Pam try to track the sound. Then Pam spots them.

PAM

They're on Manny's Peak!

ANGLE on a distant peak. Jeff runs into the cabin and then out again with binoculars.

JEFF POV: Stuart, another man and Chloe.

Pam's at the truck.

(CONTINUED)

CONTINUED:

PAM
There're keys inside.

JEFF
He wants us to come.

EXT. MANNY'S PEAK - SAME

Perched on the edge of a beautiful cliff with a 200 foot drop sits Stuart. Chloe, in her nightgown trembling. In the distance the truck makes rapid progress.

STUART
(to Chloe)
It's almost over.

INT. TRUCK - SAME

The road's bumpy and rough.

PAM
We should wait for Hank.
Jeff doesn't slow down for a second.

EXT. MANNY'S PEAK - SAME

As Jeff and Pam approach, Stuart walks toward them.

STUART
Welcome. Welcome.

As they come closer they see Chloe. Carl stands next to her with a hand on her shoulder, a gun at his side.

STUART
You remember Carl.
JEFF
Everything's going to be all right, Chloe.
(then)
What do you want, Stuart?

STUART
Hmmm? Oh...
(thinks about it)
I want it back.

(CONTINUED)

CONTINUED:

JEFF

You want what back?

STUART

The lifetime you stole from me so
that you and Brenda Starr over
there could get some answers.

JEFF

I don't understand?

STUART

I lost everything. I knew nothing.
I had to survive by my wits. It
didn't work out very well. I lived
like a rat. Carl turned on me.
They all did. All because of you.
So the way I see it, you owe me a
lifetime.

(re: Chloe)

Or a life.

JEFF

She's all I have.

STUART

You started a World War. Do you
know how many lives were lost? So
what's one more?

(adding)

They're not even real. It all just
resets. They just come back.

JEFF

Not her, Stuart... I saved her.

STUART

No. No one was saved.

THWIP! Carl's shot. He falls down.

Suddenly, an FBI helicopter appears over the ridge.

Chloe runs into Jeff's arms. Jeff runs for Chloe but then
another shot. And Pam goes down. Shot dead.

JEFF

PAM!

From a neighboring cliff we see a spec of a man holding a
rifle.

(CONTINUED)

CONTINUED: (2)

STUART

You remember Nelson Bennett. You met at the house. He's quite the sharp shooter.

Jeff runs at Stuart and tackles him. They're fighting and rolling in the snow. The sharp shooter on the helicopter can't tell them apart.

ANGLE ON: Chloe. Her eyes widen as Jeff and Stuart get closer and closer to the edge of the cliff.

CHLOE

DAD! WATCH OUT!

ANGLE ON: THE HELICOPTER directly over Nelson Bennett. He takes a shot at them, and they take him out.

STUART

Now, that's a shame. He was so looking forward to meeting you.

Stuart looks to the edge of the cliff.

STUART

(to Jeff)

Say goodbye to Chloe, darling.

Before Jeff can react, Stuart hurls himself over the cliff with Jeff in his clutches.

Both bodies fall at terminal velocity, until...

BLACK.

HANK MORGAN (V.O.)

JEFF, WRONG WAY!!! WRONG WAY!!!

JEFF OPEN HIS EYES:

INT. VOLVO - NEW JERSEY - MORNING - DECEMBER 21, 1988

Jeff's driving a Volvo. An 18-wheeler heads right at him! The wail of the air horn and Hank's scream wakes him up enough to jerk the wheel, and send them into a tree!

Both men have minor head wounds.

HANK

You okay?

(CONTINUED)

CONTINUED:

JEFF

She's gone, Hank. Chloe's gone.

HANK

She's been gone for a while, man--

SMASH TO:

INT. ABC TELEVISION STUDIO - EVENING - DECEMBER 21, 1988

All the crew and staff sit jaw-dropped.

PAM

You said earlier that even if this story only exists in this lifetime you still want it to be known.

(then)

Why?

JEFF

To leave a legacy. Same as anyone else. I suppose we all leave footprints. Some people have children, some write poetry... some kill the president... some leave their names on buildings... some just carve their initials into bathroom stalls... I've done a few of those things at one time or another. I believe each of those worlds, for lack of a better term, that I've inhabited, has continued in my absence, and I like to think I'm still remembered in a few of them for who I was while I was there... But this... This was a chance to be remembered for all of it, to leave a more complete footprint in the sand.

Pam, tears in her eyes, hugs him.

JEFF

You're back?

PAM

(smiles)

No.

EXT. BULLPEN - ABC STUDIOS - NIGHT DECEMBER 21, 1988

Jeff exits with his hands in the air. Police surround him and put him in handcuffs.

EXT. ABC TELEVISION STUDIO - NIGHT - 1988

Jeff's brought out onto the street. Reporters are jamming their microphones in his face. Jeff sees Hank.

HANK

We'll get you help, buddy.

The crowd parts: Linda runs to Jeff. Pam steps away.

LINDA

Chloe?

JEFF

(nods)

She was amazing, Lynn.

LINDA

I love you--

JEFF

I--

BANG! Jeff spins.

SLO MO everyone turns to the lone gunman. A familiar face. Jeff's eyes look surprised. Then bemused.

JEFF

(whispering)

Nelson Bennett.

BLACK.

INT. VOLVO - DECEMBER 23, 1988

The busty redhead removes her blouse exposing ample bosom. Jeff replays, pushes her off of him.

JEFF (V.O.)

I had 35 minutes to live.

EXT. VOLVO - SAME

The redhead tumbles from the car. The car leaves her in the dust.

REDHEAD
LOSER FOCUS GROUP FUCKHEAD!

INT. VOLVO - DRIVING - NIGHT

Jeff drives like a maniac.

JEFF (V.O.)
I had to tell her, what I'd
finally realized.

EXT. VOLVO - NIGHT

Traffic on the highway. Jeff drives on the shoulder. Speeding.

EXT. ZATKOWSKI HOUSE - NIGHT

Jeff pulls up. Car still running, he races to the door. Shit it's locked. He has no keys. He bangs on it.

JEFF
LINDA!!!! LINDA!!!!!! IF I COULD
DO IT ALL AGAIN, I'D CHOOSE--

He collapses. Linda opens the door.

BLACK.

INT. JEFF'S PARENT'S DEN - DECEMBER 21, 1988

Jeff picks up the phone.

JEFF
I want my life ba--

The invisible hammer slams into his chest, killing him.

BLACK.

INT. JEFF'S PARENT'S DEN - DECEMBER 21, 1988

Jeff's got the phone to his ear.

(CONTINUED)

CONTINUED:

LINDA

No, it can't wait. Jeff we need.

JEFF

Help me--

He dies.

BLACK.

INT. DEN - DECEMBER 23, 1988

Jeff Replays again, the phone is already to his ear.

LINDA

...need--

Jeff's dies.

Jeff's stuck in a cycle of waking and dying, awareness and void, alternating faster than he can perceive.

LINDA

We need. We need. We need. We
need. We need. We need. We need.
We need. We need. We need.

Until finally...

LINDA

...to get the heater fixed.

(beat)

It's either a billion degrees or
it's freezing.

Beat.

LINDA

Hello?

Soaked with perspiration he breathes his first breath of the future.

JEFF

Hello.

He closes his eyes as tears stream down his face.

JEFF (V.O.)

And in the end, it was a hiccup, a
missed heartbeat. Had it even
happened? Was any of it real?

EXT. CEMETERY - DAY - 1989

Jeff stands in front of a grave stone:

STUART MCGOWAN b. 1941 - d. 1988

JEFF (V.O.)

Stuart McGowan was. Once. He had died six months before me in a projectionist's booth in downtown Cleveland... Had I read his obit somewhere, and in the moment between life and death inserted him into my fantasy? And Pam--

EXT. NEW YORK STREET -VILLAGE - EVENING 1991

Pam waits outside a Gristedes. A man comes out with a bag of diapers. Reveal he's wearing a Baby Bjorn. He puts his arm around her and they walk hand in hand.

PULL BACK TO SEE WE ARE WATCHING THIS FROM JEFF'S POV.

JEFF (V.O.)

Was she just a manifestation of everything I thought I'd wanted? It didn't matter. Everything was as it should be.

CUT TO:

CLOSE ON A DISPLAY "REPLAY" BY JEFF ZATKOWSKI

JEFF

An old Zen saying goes: Before enlightenment I chopped wood and carried water...

PULL BACK TO REVEAL WE ARE--

INT. BOOK STORE - EVENING - NOVEMBER, 1992

Jeff reads from his book, REPLAY, to a crowd of fans. Linda sits smiling in the audience.

JEFF

After enlightenment I chopped wood, and carried water.

(then)

(MORE)

(CONTINUED)

CONTINUED:

JEFF (CONT'D)

The only thing that changed was
me.

Everyone applauds. He closes the book.

INT. BOOK STORE - EVENING - LATER

Jeff's at a desk. A line of fans wait for their copies of
REPLAY to be signed.

Linda brings him coffee. A reporter close by stands with
a mini recorder.

REPORTER

The book's a phenomenon, Mrs.
Zatkowski. How do you feel about
your husband marrying different
women in each lifetime?

LINDA

As long as I have him in this one,
that's all that counts.

Linda kisses Jeff. Everyone laughs.

Jeff looks away for a moment, sees:

PAM through the window, standing outside. She smiles and
waves. He looks surprised, he waves back. A bus swipes
the screen and once it passes, Pam's gone. He takes a
moment, then goes back to signing books as we...

FADE TO BLACK.

THE END