

The Solution

by
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Original screenplay

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EXT. CITY SIDEWALK - DAY.

Someone's POV as they fall toward the sidewalk from a great height. The sidewalk quickly approaches. We hear the sound of the wind racing past as the sidewalk gets closer.

CUT TO:

INT. JIM'S CONDO - MORNING.

A drop of sweat drops on a watch face. A modern well-organized and minimalist room. JIM MILES, a clean-cut man in his early forties is bound and gagged. His face is only inches from the wrist watch of his captor. He struggles to maintain his composure. Focused on the moment, intent on ignoring the outside world, and the scalpel pressed near his throat. He is being held hostage by a homicidal desperate old man, DR.PAULSEN

JIM (V.O.)

It is said that King Solomon once asked his most intelligent advisors for a piece of wisdom he could use in any situation and for all time. The wise man responded with, and this too shall pass.

Jim hears the sound of someone outside. He tries to maintain his concentration.

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

This hour will be up.

Jim continues to watch the time tick across the watch.

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

Hold on, just a little longer.

Jim's face is turning more and more red. His veins are pulsing. He drools. He can't hold himself up much longer. He gives in and collapses to the floor.

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

The simple fact is that we are all going to die someday.

His chest heaves as he struggles to catch his breath.

CUT TO:

EXT. OPERA HOUSE, PARKING VALET - NIGHT.

Jim makes eye contact with another gentleman, DR.PAULSEN, waiting patiently with his wife for his car.

He's an old man in his late sixties, early seventies. Jim is kissed on the cheek by VALERIE, his wife and his attention moves back to her.

VALERIE

Where does your mind go?

Jim's car arrives and he takes the keys from the VALET and thinks nothing more of Dr. Paulsen.

CUT TO:

INT. JIM'S CONDO - MORNING

Jim lies on the floor still trying to catch his breath.

CUT TO:

INT. JIM'S. CAR. NIGHT.

Jim and his wife Valerie are driving home from an evening of fine dining and opera.

VALERIE

Did you enjoy the show?

Jim does not respond.

VALERIE (CONT'D)

Jim?

JIM

Yes, I thought it was- Ugh, why are all the singers so fat?

VALERIE

That's all?

JIM

What?

VALERIE

Nothing. (pause/beat) Jim?

JIM

Yes.

Jim is beaming with joy when he looks over to Valerie.

VALERIE

I love-

Before she can finish her sentence and before she can respond their car slams head on into another.

FREEZE FRAME: SOUND :CRASH, SHATTERED GLASS, TWISTED METAL AND BURNT RUBBER.

CUT TO:

INT. HOSPITAL ROOM - MORNING.

Jim enters the room with flowers. His wife, Valerie, is asleep hooked to a life support machine. He delicately and ritualistically dumps out the old flowers and replaces them with fresh ones. He places the new arrangement near the window and freshens them once more. He turns to look at Valerie he leans down and whispers something in her ear, and kisses her on the forehead.

CUT TO:

INT. JIM'S CONDO - MORNING. - CONTINUOUS

Stands stoic and still he is looking outside through a large sliding glass door that opens to a balcony over looking the city.

INT. JIM'S CONDO, BATHROOM - MORNING. - CONTINUOUS

Jim shaves and checks his reflection in the mirror. He feels something familiar in the room with him. He takes pause and looks over his shoulder, when he looks back at the mirror he sees Anne's ghostlike reflection superimposed over his own. He jumps back in horror.

INT. ANNE'S HOUSE, BEDROOM - MORNING. - CONTINUOUS

ANNE looks into the mirror and sees Jim's ghostlike reflection superimposed over hers. She doesn't understand it and just goes into the cabinet for pills. She shoves a handful of pills in her mouth and one gets stuck in her throat. She hacks and chokes for a few desperate seconds.

INT. ANNE'S HOUSE, BEDROOM - MORNING. - CONTINUOUS

Anne wakes up from the nightmare. She turns on her bed lamp and looks over to see her husband, BLAKE, fast asleep. Anne is groggy and confused. She makes her way to the bathroom medicine cabinet. She rubs her temples and looks back at Blake. Something doesn't seem right.

CUT TO:

INT. JIM'S CONDO, BEDROOM - MORNING. - CONTINUOUS

A clean-cut and well-groomed Jim gets ready for the day. He puts on his shirt and tie.

INT. JIM'S CONDO, KITCHEN - MORNING. - CONTINUOUS

Jim has his coffee and checks his itinerary on a laptop.

COMPUTER TEXT READS:

1:00 pm

Sawdust

Crazy

Cupid

I walk the line

A.R.

He pulls a black briefcase from under the sink, unlocks, and opens it. He pulls two bottles of clear liquid from a cabinet above the counter and places them delicately into prepared spaces in the briefcase. He opens another cabinet and pulls three shot glasses and places them in their pre-made spaces in the briefcase. He closes and locks the case.

INT. JIM'S CONDO, HALL CLOSET - MORNING. - CONTINUOUS

Jim opens the closet, pulls out a suit coat, puts it on then picks up the briefcase and his car keys and goes to the front door. Jim checks his appearance in the mirror one last time before he exits.

INT. JIM'S CAR - MORNING. - CONTINUOUS

Jim drives down the road listening to opera at full volume. He parks in a quiet suburban neighborhood.

EXT. SUBURBAN STREET. MORNING. - CONTINUOUS

Jim gets out and starts to cross the street, when he stops for an approaching car. The car passes slowly and the driver takes a long look at Jim. Jim sees an old man dressed in white and pays him no mind. The car passes and Jim heads to one of the houses.

CUT TO:

INT. SUBURBAN HOME, FRONT DOOR - MORNING.

Jim knocks on the front door, but doesn't ring the doorbell. An old woman opens the door only a sliver. Her face is worn from crying. She snuffles as she speaks.

EMMA

Yes?

JIM

The doctor sent me.

CUT TO:

INT. SUBURBAN HOME - MORNING. - MOMENTS LATER

Emma leads him through the house and into a living room where a man is lying in a bed alone. He is propped up awake. There are several different medical devices surrounding the man. A stand with multiple pill bottles is next to him. Emma guides Jim to a couch. He sits and quickly gets to work. He unlocks and opens his briefcase. He pulls a shot glass and sets it on the coffee table. He opens each bottle and pours equal parts of the two liquids into the shot glass. He puts the bottles back in the case and closes it. Emma looks at Jim with a glazed look in her eye. He slides the glass toward her. She hands him an envelope. He puts it in his coat pocket and stands to leave. Emma carefully picks up the shot glass and takes it to the man. Emma gently gives the sick man the shot. Jim waits and watches the man die calmly and peacefully. Emma smiles a thank you to Jim.

CUT TO:

INT. SAWDUST BAR - DAY.

Jim downs a shot of Tequila. He looks at his watch.
1:15 pm.

The bar is empty except for one other person. A young woman sits alone at the other end of the bar intently writing in a journal. The bartender, Fred, serves her another drink. Jim looks at his watch again. It is still 1:45. He pulls out money to leave on the bar when the bartender drops a napkin in front of him and sets a beer on it.

JIM

No, I'm done.

The bartender points to the girl at the end of the bar.

FRED

She doesn't think so.

Jim picks up the beer and notices something written on the napkin.

JIM (V.O.)
Three songs worth of whiskey. A.R.

Jim picks up his beer and walks over to the woman.

JIM (CONT'D)
Hello.

She continues writing intently as she slides him a newspaper with the obituary section facing him.

JIM (CONT.) (CONT'D)
What's this?

ANNE
Today's obituary column.

JIM
I can see that. What do you want?

She closes her journal.

ANNE
Sit down.

Jim takes a seat and Anne sips her drink.

ANNE (CONT.) (CONT'D)
You still haven't answered my question.

JIM
What question?

Anne looks to the napkin with the note she sent to him. He follows her gaze to the napkin with the question.

ANNE
What did you think of my selection?
Which song is your favorite?

JIM
Cupid, by Sam Cooke.

ANNE (CONT'D)
Personally I'm fond of The Man in Black.

JIM
Good for you.

ANNE

And I suppose the idea of a little cherub shooting us with love arrows perpetuating our illusions of romance would be more your style.

JIM

Do we have business together?

ANNE

Maybe.

There is a long silence while Jim contemplates whether he should continue this dialogue with her. He decides to walk away, when she doesn't answer.

ANNE (CONT.) (CONT'D)

Wait.

Jim stops and walks back to her.

JIM

Who is it?

ANNE

My brother, he's in a lot of pain.

JIM

I'm really sorry to hear that.

ANNE

There is a park across the street,
Do you want to take a walk with me?

JIM

I don't think so.

Anne looks at the bartender as two more patrons stroll in. Anne is waiting for him to move out of earshot. Jim starts to walk away again.

ANNE

Doctor.

Jim stops, and comes back to Anne this time even closer, eye-to-eye.

JIM

I'm not cheap.

ANNE

I can afford it.

She throws an envelope with money on the bar.

ANNE (CONT.) (CONT'D)
There is fifty thousand; I'll
give you another fifty if you can
do it today.

JIM
Today? Why the hurry?

ANNE
Tonight? I don't think I need to
explain.

Jim takes the money from the bar and counts it.

JIM
Write down all the particulars, I
can meet you back here at midnight.
You can pay me the rest then.

ANNE
Wait, I want to know how you're
going to do it.

JIM
So many questions, so quick, why so
curious?

ANNE
You're holding my answer in that
envelope. Now you work for me, and
I want to know how you're going to
do it.

JIM
It's a painless, untraceable
solution. They just go to sleep.

ANNE
And never wake up.

JIM
They don't feel a thing.

ANNE
Do you administer the solution
yourself?

JIM
Not usually, it's often a close
loved one.

ANNE

Then I'll do it.

JIM

Fine, give me the address. I'll be there at ten o'clock tonight.

ANNE

I'll meet you here at nine. We can go together.

JIM

No. That's not going to work for me.

Jim puts the envelope of money back on the bar.

ANNE

Why are you so stubborn, how could you turn down this job? Just because I want to ride along with you? I'm paying you twice what this job is worth.

JIM

Frankly miss, I don't trust you.

ANNE

You, don't trust me? You don't even know me.

Jim starts to walk away Anne grabs him by the arm, and he turns sharply.

ANNE (CONT.) (CONT'D)

Wait, Doctor.

Jim quickly pulls her off of the barstool and drags her back into the shadows, near the exit, he pins her against the wall.

JIM

Listen bitch, I take my work seriously. I don't do what I do lightly. I'm not just some two-bit assassin for hire. I don't know who you are and I don't know why the doctor wants me to help you. If you're not going to do things my way there is no deal. Understand?

Anne nods softly and Jim releases his grip. She starts to giggle.

JIM (CONT'D)

What?

ANNE

You said two-bit.

Jim glares at her.

ANNE (CONT.) (CONT'D)

Okay, okay we do it your way.

Jim takes the envelope full of money and walks away.

EXT. FLOWER STAND - DAY.

Jim buys a bouquet of flowers. He feels someone watching him. He looks up and sees a chiseled young man, BLAKE, sitting in his car across the street. They exchange a quick glance and Jim walks away.

INT. HOSPITAL, HALLWAY - DAY.

Jim makes his way down the hall. He passes a couple of the DOCTORS, NURSES, and a group of INTERNS. Some nod as he walks by. Others turn and look away. They all recognize this routine.

INT. HOSPITAL ROOM. - MORNING.

Jim enters the room w/ flowers. His wife, Valerie, is asleep hooked to a life support machine. He delicately and ritualistically dumps out the old flowers and replaces them with fresh ones. He places the new arrangement near the window and freshens them once more. He turns to look at Valerie he leans down and whispers something in her ear, and kisses her on the forehead. He hears laughter out in the hall and recognizes the voice. Jim slowly walks to the threshold of the room and peeks out into the hallway. Jim sees a group of young interns he recognizes, and the laughter subsides. Jim goes back to his wife's bed. A friend and colleague, DR. WALLACE enters.

DR.WALLACE

Jim?

Jim nods and Dr. Wallace brings him a chart. Jim looks at the chart, and, then back to Dr. Wallace.

JIM

This can't be right, run the tests again.

DR.WALLACE

Jim?

Jim just glares at Dr. Wallace, the Dr. goes and shuts the door.

DR.WALLACE (CONT.)

We need to talk.

JIM

I'm not changing my mind about this Bill.

DR.WALLACE

Jim, she's gone. She's been gone. I'm sorry. She's not coming back.

JIM

No. According to these tests there is still brain activity.

DR.WALLACE

Jim, it's not even enough to keep her basic life functions operating.

JIM

This is my patient doctor, and if her heart beats she is still alive. I'll decide what she needs.

DR.WALLACE

Fine, but-

JIM

Good. Then run the tests again.

DR.WALLACE

Jim, I need to inform you that her immediate family has already taken

legal steps to remove you as her power of attorney, and primary care giver.

JIM

June?

DR.WALLACE

Not just her sister, her mother and father as well.

JIM

But she's my wife. They have no right.

DR.WALLACE
I'm sorry Jim.

CUT TO:

EXT. JUNE'S HOUSE. DAY.

Jim pulls up and sees June cleaning in the garage. He gets out and races up to her. She can see his rage and she immediately becomes defensive.

JUNE
Jim, you'll have to discuss this with the lawyers I can't talk to you right now.

JIM
You have no right!

JUNE
Jim I won't talk to you right now.

June quickly puts away the broom, and dustpan she was cleaning with.

JIM
Why, goddamnit? You have no right.

June starts to go inside.

JUNE
I want my sister to die with some dignity, not just withering away in some hospital.

JIM
You think I don't hurt? You think I don't care? Look, I'm doing everything I can, we just have to hold out.

JUNE
You've already done enough.

JIM
You still blame me. It was an accident.

JUNE
I want closure Jim. Mom and Dad want closure. Now please leave before I call the police.

June pushes the garage door button and it starts to close.
Jim backs away outside.

JIM
I'll fight this June. You have no
right. No right!

JUNE
Good bye Jim.

Jim watches as the garage door closes.

Cut to:

APARTMENT STAIRWAY - AFTERNOON.

Jim makes his way down the stairs, when he runs into Blake.

BLAKE
Where you going Dr. Miles?

JIM
Do I know you?

BLAKE
Blake Riley, P.I.

Blake puts his hand out for Jim to shake, but Jim doesn't
take it. Jim says nothing and continues on his way down the
stairs. Blake yells after him, but doesn't follow.

BLAKE (CONT.)
I know what you're doing. You can't
do it forever. We'll catch you.
You're not God! It's still murder
doctor! You're not god.

Cut to:

POSH LOFT CONDOS - NIGHT. - continuous

Jim pulls up and spots Anne waiting out front. He parks,
grabs his briefcase and heads to the entrance.

POSH LOFT CONDOS - NIGHT. - continuous

Blake pulls up and parks his car across the street.

He watches as Jim and Anne go inside.

POSH LOFT CONDOS, ENTRANCE - NIGHT. - continuous

Anne leads Jim to the elevators.

JIM
Aren't there any stairs?

ANNE
Seriously?

Jim glares at Anne and she knows he isn't joking.

ANNE (CONT.)
They're on the top floor.

JIM
This place can't be more than four stories. Come on you'll enjoy the exercise.

Anne contemplates.

JIM (CONT.)
Are we going to do this or not?

Anne concedes and leads him to the stairway.

POSH LOFT CONDOS, STAIRWAY - NIGHT. - continuous

Jim and Anne climb the stairs.

ANNE
Let me guess, you don't ring doorbells either.

Jim stops and stares her down, then continues on up the stairs.

ANNE (CONT.)
What are you so paranoid about?
What happened to you anyway?

JIM
What do you mean?

ANNE
You're always so quiet, like you're sad about something.

Jim does not respond.

ANNE (CONT.)
You never smile. I've never once heard you crack a joke.

Jim looks at his watch.

JIM
We haven't spent more than ten
minutes together.

Jim throws her a quick smile, and then goes back to his stoic self.

ANNE
That's a start.

JIM
I'm sorry I don't know any jokes.

ANNE
Not even one.

JIM
No.

Jim continues without response.

ANNE
See there you go again with that
sad pathetic look. Maybe you should
take

Some of your own medicine. Put yourself out of misery.

JIM
I don't tell jokes.

Jim stops again and gives her a dirty look.

ANNE (CONT.)
Sorry.

Anne motions zipping her mouth shut and they continue on up a few more stairs before Anne starts talking again.

ANNE (CONT.)
Now, there is one thing I do have
to warn you about.

Jim stops and turns quickly to her.

JIM
What now?

ANNE
My brother, he invited a few
friends over. This is kind of a big
thing, you know.

Jim turns and starts to make his way back down the stairs.

JIM
The deal is off.

ANNE
Wait, they know, doctor. My brother wants this. I want this. Now please, I assure you I'm not going to turn you in. I'm in complete agreement with what you do, I understand.

JIM
You, understand?

ANNE
I'm glad the world has people like you. There are not as many reasons to live

as most people like to believe. And when all options have been exhausted and you're watching someone wither away in pain, you want to do whatever it takes to end their pain and suffering. Please, help me.

Jim agrees and makes his way up the stairs.

POSH LOFT CONDO - NIGHT. - continuous

A drag queen, Shane, holding a martini opens the door. He smiles and lets Jim and Anne in. He shouts up stairs as they enter.

SHANE
They're here! Right this way.

Shane leads them through the loft and to a bar. There are various Tammy Wynette posters and icons throughout the house.

ANNE
Doctor, this is my brother's husband, Shane.

SHANE
Pleasure to meet you. Please come in, have a seat.

JIM
Thank you.

SHANE (CONT.)
You two want something to drink?

JIM
No thank you.

ANNE
I'll get it myself.

Jim looks at her with disapproval.

SHANE
Great. Doctor, I want to thank you.
Anne said you were the best.

ANNE
How is he today Shane?

Shane goes silent but before he can speak he starts to cry on Anne's shoulder.

ANNE
Oh come here sugar. It'll be over soon.

Jim ignores them and takes a seat at the bar. He opens his briefcase and gets to work. Anne continues her conversation with Shane, but never takes her eyes off of Jim. She studies what he does intently. Anne finishes mixing her drink just as Jim finishes mixing his. She takes a seat next to Jim as he closes the case. She notices the combination on the briefcase. Jim slides the shot glass to the center of the coffee table. There is an odd silence between the three of them.

SHANE
So that's it then?

Jim nods. Shane downs the rest of his Martini.

SHANE (CONT.)
Such a humble looking thing.

The room goes quiet and everyone stares at the shot glass full of solution.

JIM
Well, If there is nothing else I'll be on my way.

Jim picks up his briefcase and stands to leave.

SHANE
Oh, well, I guess we do owe you something. Follow me.

Shane leads them up stairs to the top of the loft.

POSH LOFT CONDOS - NIGHT. - continuous

Blake sits in his car looking at a photo of Anne.

POSH LOFT CONDO, UPSTAIRS BEDROOM - NIGHT. - continuous

Jim and Anne find themselves standing in front of Anne's brother, Benny, a very frail young man in a wheel chair. He is also dressed as a woman, although his makeup job is askew and his wig is falling off. There are two men in their underwear fanning the man. Shane throws himself at the young man's feet. He is holding the shot glass with the solution.

SHANE

Benny baby, this is the nice Doctor
that Anne was telling us about.

Benny doesn't budge. Shane continues to try for his attention.

SHANE (CONT.)

Benny, look at me. Do you want it
to stop?

Benny's eyes move to Shane quickly, and then down to the glass. Benny slowly and feebly reaches for the glass. Shane puts the glass in Benny's hand.

SHANE (CONT.)

Okay, there you go sweetie, that's
it.

Benny slowly lifts the glass to his lips. He shakes and drops the glass before it gets to his mouth. The shot glass tumbles to the floor spilling the solution. Anne looks at Jim who continues to watch on emotionless. Shane picks up the glass and immediately starts to clean up the spill.

SHANE (CONT.)

Oh baby I'm sorry. (to Jim) I'm
sorry.

Jim nods and finds a table in the room and opens the case to prepare another shot glass.

SHANE (CONT.)

He's just nervous, we need to do
this right. (to Fan Boys) You two
stop that.

Benny needs us all right now. (to all) This can't be all there is to it? This is a momentous occasion of grand proportions. Lets have some encouragement.

The two Fan Boys move in to surround Benny. Jim finishes mixing the drink and closes his briefcase.

ANNE

How about a song?

Jim is stunned, Shane smiles.

SHANE

Oh bless you, sweetie that's it.
You two are angels, pure angels.

Shane runs to fetch a CD. Jim pulls Anne aside.

JIM

Can I talk to you for a moment?

ANNE

No.

Shane returns with the CD, Anne takes it from him.

ANNE (CONT.)

Here, let me do that. You share
this moment together.

SHANE

Thanks sweetie.

Anne goes to the CD player and prepares the disk. Jim hands the glass to Shane.

SHANE (CONT.)

Track 4 honey.

Shane puts the glass in Benny's hand.

SHANE (CONT.)

Okay sweetie, I'm here.

Anne plays the song STAND BY YOUR MAN-Tammy Wynette. She sees a wig lying next to the stereo. She picks it up and puts it on. Shane claps and they all join in singing along to the song. Jim is not amused at the foursome. Anne pulls the wig off and puts it on Jim. Shane cheers and pulls him into their circle. Anne slips away. Benny smiles and sways to the music. He raises the glass to his lips. Jim is carried away by the joy of the moment he doesn't see the two fan boys sneak up and knock him unconscious.

ANNE

Whoops.

Cut to:

POSH LOFT CONDO, UPSTAIRS BEDROOM - MORNING.

Jim wakes up and finds everyone dead. Benny, Shane, and the two fan boys, no Anne.

JIM

Jeeeeezzzzus.

Jim quickly searches the condo, but doesn't find Anne anywhere, or the briefcase. He rushes out of the condo.

Cut to:

SAWDUST BAR - MORNING.

Jim walks in looking for the bartender from yesterday. He orders from the new guy.

JIM

Bloody Mary please. Say do you know who was working yesterday afternoon?

BARTENDER JOE

Tall guy, funny mustache?

JIM

Yeah that's him.

BARTENDER JOE

That's Fred, he owns the place.

JIM

Is he here now, can I talk to him?

BARTENDER JOE

I can give him message for you.

JIM

No, I need to see him, now, please.

Jim sets a hundred dollar bill on the counter. Bartender Joe sets Jim's drink on the bar.

BARTENDER JOE

Just a minute.

Jim looks around the bar observing his reflection in the mirrors. He is startled when he hears the man next to him speak. It is Fred.

FRED
Rough night?

JIM
What?

FRED
You're wearing the same suit and tie you had on yesterday.

Jim is caught off guard, he attempts to straighten out his appearance.

FRED (CONT)
I'm Fred, what can I do for you?

He puts out his hand for Jim to shake.

JIM
Jim. I was wondering about that woman that bought me the drink yesterday, do you remember?

FRED
Anne?

JIM
You know her?

FRED
Sure, she's been coming here for a while. Cute girl, not all right in the head though. If you know what I mean?

JIM
Not really.

FRED
Oh come on Doc. No more yanky my wanky.

JIM
What did you say?

FRED
No more yanky my wanky?

JIM
You just called me Doc.

FRED
Oh well, she's seen so many
doctors.

Jim is suspicious of his newfound friend. He starts to look around the bar again in attempt to halt the conversation.

FRED (CONT.)
I guess I figure anyone would have to be some sort of doctor to go off with her. Especially with all her talk about suicide. She's just gone a little koo-koo.

Jim is immediately drawn back into the conversation.

JIM
What?

FRED
I'm sure she mentioned it to you.

JIM
What?

FRED
Her little girl drowned, almost a year ago. She's never been the same since. Damn shame. Some of us just get dealt a nasty hand. It's the reason I don't believe in Karma and all that shit. Wicked things happen to good people, and good things always happen to the wicked.

Jim sits silently pondering this discovery.

JIM
Do you know anything about her brother?

FRED
Didn't know she had one.

Cut to:

HOSPITAL, VALERIE'S ROOM - AFTERNOON.

Jim sits quietly with his wife. He is typing on a laptop to the doctor on the Internet. He pulls up the Instant Messenger and types a riddle.

JIM (I.M. TEXT)
 INTERN.01; Tick-tock, tick tock,
 who knows why the clock is a
 clock?

THE DOCTOR (I.M. TEXT)

DR.H.; What time is it?

JIM (I.M. TEXT)
 INTERN.01; I need an appointment.

THE DOCTOR (I.M. TEXT)

DR.H.; What time is it?

JIM (I.M. TEXT)
 INTERN.01; 9:11

THE DOCTOR (I.M. TEXT)

DR.H.; Come see the Doc [0010110100]

Jim quickly scribbles down the digits on one of the envelopes in his pocket.

COMPUTER(I.M. TEXT)
 DR.H has logged off.

Jim stands up and looks out the window. At first he is just gazing at the city, then he looks down to the parking lot. He recognizes Blake's car.

Cut to:

JIM'S CAR - AFTERNOON.

Jim is watching as Blake follows him. He finds himself in an abandoned industrial park. He stops, Jim sits quietly watching an abandoned office building in a once great industrial area of town. He looks at his watch, waiting for Blake to catch up to him. Blake's car pulls up behind him. He looks in his rearview mirror to see Blake get out of his car.

JIM (TO SELF)
 Son of a bitch.

Blake walks to Jim's passenger side window and puts a photo of Anne on the window. Jim unlocks the door. Blake gets in and sits down.

BLAKE

LeAnne Riley. She ran out on me. We were married for six years.

JIM

When did you lose your daughter?

BLAKE

Almost a year ago. Anne just wasn't quite right after that. Blamed herself. Took to the bottle. Always scribbling in that little book. Never wanting to talk with the rest of the family, or me for that matter.

JIM

What is this about?

BLAKE

Time.

JIM

I don't understand.

BLAKE

Time, that's what she's always talking about. Not enough of it, and not wise enough to know what to do with what little we are given. She is my only concern right now. Jim I need to know what is in the case.

Jim looks at the deserted surroundings. Blake becomes agitated at Jim.

BLAKE

The briefcase you always carry, where is it?!

JIM

She took it.

BLAKE

What's in it?

JIM

I don't give a fuck about your marital problems. But as long as your runaway bride has my property then she remains my concern as well.

BLAKE

Let this one go Jim. You just send her home, and I'm off your back. Leanne is going to die someday, but not with any help from you.

JIM

What about her brother?

BLAKE

She doesn't have a brother. She's a goddamn liar! Don't believe a word she says. I told her about you. I just had a theory, nothing concrete. She became obsessed. I should have never said a word to her. I broke my own rules.

JIM

What, rules are those?

Blake looks at Jim with contempt.

BLAKE

I know what you do. I can't prove it.

I don't know how you do it. But, I think what bothers me the most, is why?

Jim is amused, he quickly grabs Blake by the throat and pins him against the window.

JIM

Please, don't patronize me. I mean really, you're breaking my heart. No one can care about everyone, it's impossible. We choose only those we need to survive. The idea of human compassion and kindness is passé. Now get the fuck out of my car.

Blake gets out.

BLAKE
I'll be watching you.

Jim drives away.

Cut to:

HOSPITAL, VALERIE'S ROOM - AFTERNOON.

June sits quietly watching her sister Valerie. Her silent thoughts are interrupted by Dr. Wallace and she is startled.

DR.WALLACE
Hello there June.

JUNE
Dr. Wallace, how are you?

DR.WALLACE
Well, thank you. And how about yourself?

JUNE
I'm trying to make the hardest decision I've ever made in my life.

DR.WALLACE
Yes, I know.

JUNE
She loved Jim very much, and I know he doesn't want to let her go. I don't want to let her go. What should I do?

DR.WALLACE
I don't know the answer to that. I wouldn't worry for now. When your family is awarded power of attorney Dr.

Miles' insurance will no longer cover her. He will be removed as primary care giver, not an easy role for a husband to take. That's when you'll have to make a decision.

JUNE
We have been awarded the right.

DR.WALLACE
Jim did not fight it?

JUNE

No, he did, we just had better lawyers.

Now Dr. Wallace I want my sister to die with some dignity.

DR.WALLACE

Well, her life is in your hands now.

JUNE

Can you give me a formal diagnosis of her condition in writing? I would like to expedite the process of removing her from all of these goddamn machines.

DR.WALLACE

And what about Dr. Miles?

JUNE

I'm removing him, and instating you as her primary care giver. I'll want your diagnosis as soon as possible.

Dr Wallace nods and June exits.

Cut to:

THE DOCKS, OLD OFFICE BUILDING - AFTERNOON. - continuous

Jim pulls up to a brick building, he parks and goes inside.

BLAKE'S CAR - AFTERNOON. - continuous

Blake is sitting quietly watching Jim's condo. He sees Anne enter Jim's condo. He gets out of his car and follows her.

LOBBY, JIM'S CONDO - AFTERNOON. - continuous

Anne gets in the elevator and heads up to Jim's condo.

JIM'S CONDO, ENTRANCE - AFTERNOON. - continuous

Blake enters quietly.

JIM'S CONDO, BEDROOM - AFTERNOON. - continuous

Anne looks at herself in the mirror. She opens the briefcase and prepares the solution.

JIM'S CONDO, STAIRS - AFTERNOON. - continuous

Blake creeps up the stairs slowly.

OLD OFFICE BUILDING - AFTERNOON. - continuous

Jim enters the old office building. There is a dark, cold and clammy air about the place. No one is to be found. Jim sees a flight of stairs and goes up to the second floor.

OLD OFFICE BUILDING, HALLWAY - AFTERNOON. - continuous

Jim walks down a hall to a door with a number coded lock. He punches in the code he scribbled down, and opens the door.

JIM'S CONDO, BEDROOM - AFTERNOON. - continuous

Blake walks into the bedroom and sees Anne sitting alone on the bed holding a shot glass.

ANNE

Hello Blake.

BLAKE

Leanne. What you got there?

ANNE

Nothing.

Anne sets the glass on the nightstand. Blake sits down on the bed and she stands.

BLAKE

What is this shit?

ANNE

What are you doing here?

Blake stands to confront her. He looks around at Jim's room.

BLAKE

I'm working a case, what are you doing here? Look at this place, there aren't

any pictures on the walls.

ANNE

So what, he's a minimalist.

BLAKE

What's wrong with you? What happened to us?

ANNE

I made a mistake. Live with it.

Blake grabs Anne by the wrist. He pulls her toward him, She pulls away quickly.

BLAKE

Leanne.

ANNE

No.

BLAKE

Just come home.

ANNE

What home? No, it's not my home.

BLAKE

This is not going to bring Grace back.

ANNE

Stop it.

BLAKE

She's dead, gone. You can't blame yourself, we have to move on.

Anne shoves him out of the room and into the hallway.

ANNE

Get out! I owe you nothing.

BLAKE

It's not your fault.

ANNE

This isn't right. This isn't what I wanted.

Anne shoves Blake again he holds his ground with the stairs behind him.

BLAKE

Anne, let me help you, please.
You're

sick.

Anne contemplates for a moment and then embraces Blake. She waits long enough for his guard to be let down. Anne shoves Blake down the stairs. He tumbles to the bottom.

He lies paralyzed at the bottom of the stairs. Blake cries out to her for help.

BLAKE
Anne, honey, help, Jesus I can't
move.

Blake starts to cry, Anne walks back into the bedroom.

BLAKE (CONT.)
Don't leave me. Anne!

Anne returns with the solution in the shot glass. She makes her way down the stairs.

ANNE
Shhh.

BLAKE
Anne I'm serious, I can't move.

ANNE
Shhh, Shhh.

BLAKE
Anne, please, call an ambulance.

What is that?

Anne brings the shot glass to his face.

ANNE
This will fix everything.

BLAKE
Please, please don't do this.

Anne puts the shot glass to his lips and sends the solution down his throat.

ANNE
Shhhhh. I know. Shhh.

Blake lies dead at the bottom of Jim's Stairs. Anne glides around Jim's condo. She thumbs through his music. She pulls a record and puts it on the turn table. She dances around the room, and looks at Blake's dead body.

ANNE (CONT.)
Oh, Blake. Why did you come here?

Things will be better for you next time, I promise honey.

BLAKE & ANNE'S HOME, SWIMMING POOL - DAY. - continuous

Blake finds himself swimming towards the bottom. He sees his daughter lying there not breathing. He scoops her up and swims to the surface. Anne is frantic, he screams at her.

BLAKE

Where the hell have you been? Call someone! Now!

Anne runs to the phone Blake fishes Grace out of the water and immediately administers C.P.R. He looks at her eyes and dead little face and starts to cry. Suddenly her eyes open.

BLAKE & ANNE'S HOME, DEN - DAY. - continuous

Blake wakes up from a nightmare on the couch. He sits up and sees his daughter staring at him.

GRACE

Hello Daddy.

He sees Anne standing by the sliding glass door.

ANNE

You gonna sleep all day Blake?

Blake grabs his little girl and hugs her.

BLAKE

Oh, sweetheart.

ANNE

What's wrong?

Blake is overwhelmed to see them both.

BLAKE

Just had a bad dream, Daddy just had a bad dream. It's okay now. It's okay.

Blake holds Grace, and Anne together.

OLD OFFICE BUILDING, WAITING ROOM - AFTERNOON. - continuous

Jim enters the room quietly. The room is dark, and empty except for a chair in the center of the room. The chair faces a large grandfather clock against the far wall. The sound of the clock permeates the room.

Jim takes a seat in the chair and watches the clock turn. An electronic sounding voice, The Doctor, echoes through the room.

THE DOCTOR (V.O.)
You've done well 01.

JIM
We have a problem.

THE DOCTOR (V.O.)
For every problem there is the
solution.

JIM
I've lost the case.

There is a long pause before a response.

THE DOCTOR (V.O.)
You have not lost it. It has simply
disappeared from your field of
perception.

JIM
I know who has it. A woman named
Leanne

Riley. She has already used the solution on several innocent
people. I think she means to kill herself.

THE DOCTOR (V.O.)
Death is not the end 01.

JIM
Her husband is a detective, he is
involved as well. I fear that if we
do not recover the solution, that I
may be

discovered.

THE DOCTOR (V.O.)
Death is not the end 01.

Jim stands up and walks closer to the clock.

JIM
You said that already. Are you
listening to me? Hello?

Jim taps the glass on the clock face.

JIM (CONT.)
What about the husband? What should
I do? Doctor?

THE DOCTOR (V.O.)

The husband is not your concern.
Find the woman, dead or alive.
Recover the solution and bring them
here. You

will be compensated.

JIM

What if I can't find her?

The clock stops ticking and the room is filled with silence.
Jim is left to contemplate The Doctor's response.

Cut to:

MONTAGE:

JIM'S CONDO - EVENING.

Jim enters to see Blake lying dead at the bottom of the
stairs. A record is skipping. There is a piece of paper
shoved in Blake's mouth

JIM (V.O.)

Rigor Mortis can set in as soon as
ten minutes after death and last as
long as three days..

Jim stops the record from skipping. He checks Blake's pulse,
and pulls the piece of paper out of his mouth. It is a real
estate flyer, advertising a house for sale.

JIM (V.O.CONT.)

The joints of the body stiffen and
become locked in place. Facial
muscles are affected first..

Jim removes Blake's wallet and belongings. He drags the body
into the bathroom, and starts to run cold water in the
bathtub. He goes to the freezer and pulls out two bags of
ice. He dumps them in the cold water.

JIM (V.O.CONT.)

Rapid cooling of a body can inhibit
rigor mortis..

Jim puts Blake's dead naked body in the tub of cold water. He
goes to his closet and pulls out a large travel bag with
wheels. He unzips the bag and lines it with garbage bags.

JIM (V.O.CONT.)

More specifically the membranes of muscle cells become more permeable to calcium ions..

Jim goes back to the tub and begins to move Blake's limbs in order to free them from the initial effects of rigor mortis.

JIM(V.O.CONT.)

The calcium ions in the muscle cells promote the attachment between actin and myosin, two types of fibers that work together in muscle contraction..

Jim stuffs Blake's now somewhat limp body in the travel bag and zips it up.

UNIVERSITY, MORGUE - NIGHT.

Jim dumps Blakes crumpled body onto an examination table. The rigor mortis has started to set in again. Jim sticks an I.V. into Blake.

JIM (V.O.CONT.)

The muscles need Adenosine in order to release from their contracted state. Otherwise..

UNIVERSITY, MEDICAL LAB

Jim walks around the room lecturing and observing the room full of EAGER MED. STUDENTS. students as they dissect the human cadavers on examination tables in front of them.

JIM (CONT.)

The joints will remain stiff for one to three days. After this time digestive enzymes will cause tissue decay, allowing the muscles to relax.

Jim walks past a couple of med students hard at work on Blake's corpse.

JIM (CONT.)

It is interesting to note that meat is considered to be more tender if eaten after Rigor Mortis passes.

One of the students passes out.

END MONTAGE.

Cut to:

HOUSE FOR SALE. - DAY.

Jim gets out his car and makes his way to the front door of the modest two story suburban home. He knocks on the door, no response. He peeks in through the windows and sees that the place is mostly empty. He looks under the front door mat, no key. He looks around the neighborhood surveying the surroundings. Then he makes his way to the side gate and reaches over to unlock it. He walks along the side of the house around to the back. He peeks in windows along the way.

Cut to:

HOUSE FOR SALE, BACK YARD/EMPTY POOL- DAY. - continuous

Jim finds himself standing in front of an overgrown backyard lawn with a drained and dry swimming pool. He sees something sparkling, crystalline at the bottom of the pool. He walks down into the pool and finds that it is broken glass, there is a stain near the broken glass. A chalky crystalline substance. The shape of the stain appears as if something was thrown against the pool wall and splattered. Jim looks up to see if he can figure out the trajectory. He notices a balcony, with an open door. He turns to walk out of the pool and head up to the house He is stopped suddenly by a young peppy blonde, KRISSIE, the real-estate agent, standing at the edge of the pool.

KRISSIE

Hi there, can I help you?

Jim is so intent on looking at the piece of broken glass that he is carrying in his hand that he is completely taken off guard.

JIM

There is glass, broken glass in the bottom of the pool.

KRISSIE

Probably vandals, are you here to look at the house? Mister?

Jim puts on his best smile and charm. He climbs out of the pool and shakes her hand.

JIM

Doctor actually. Dr. Miles, and I would love a tour of the house.

KRISSIE

Yes, and I would love to show you inside. Unfortunately the previous owners have left the place in somewhat of a mess, and I'm afraid the house is not quite ready for viewing.

JIM

Oh, that doesn't bother me. I teach at the university. I deal with messy students every day.

KRISSIE

Yes I see.

JIM

This house is in a prime location. I could walk to work from here. Now I don't think it would hurt anything if you gave me a little peek.

KRISSIE

Dr. Miles I would like to, but I'm afraid-

JIM

Listen, I'm a bachelor, I've been living in apartments and condos ever since I started Med. school. I need to think about grounding myself, finding somewhere to call home. You understand?

KRISSIE

Follow me.

HOUSE FOR SALE, BACK DOOR. - DAY. - continuous

Jim follows KRISSIE inside. They continue to flirt within the subtext of their discussion.

KRISSIE

I'm afraid there are still some of their belongings here. They left in a hurry, apparently it was a bitter divorce.

JIM

I see. I guess people don't stick together the way they used to.

(MORE)

JIM (CONT'D)

A good relationship takes compromise and sacrifice. I suppose we're all just becoming a little too selfish these days.

KRISSIE

I agree, but it's so hard to find the right one, especially in this town.

JIM

Yes it can be tough. There is a lot of potential here. Nothing a little time and hard work wouldn't fix.

KRISSIE

Yes it is quite a fixer-upper. A little paint, some new furniture.

JIM

How's the plumbing, and wiring?

KRISSIE

Not a crack or fray, clean bill of health.

JIM

Why didn't at least one of the previous owners keep the house?

KRISSIE

There was a tragedy in the family.

JIM

Tragedy? No one died in here did they?

KRISSIE

Oh, no, nothing that dreadful. No one died in the house. That's a fact you know the law requires me to disclose that sort of thing.

JIM

Yes, of course. May I see the upstairs?

Krissie leads Jim up the stairs. Jim watches as her ass and hips sway right in front of his face.

KRISSIE

So what kind of doctor are you?

JIM
I'm a pediatrician.

HOUSE FOR SALE. - DAY. - continuous

Krissie leads Jim down the hallway and shows him the rooms.

KRISSIE
So, you like children?

JIM
Not really, they're just a bunch of
hypochondriacs.

KRISSIE
Doctor?

JIM
Always something wrong with them. I
figure I'll never be out of work
with all the nervous parents in the
world.

KRISSIE
You're funny.

JIM
I try.

KRISSIE
Let me show you the master bedroom.

Jim recognizes a briefcase similar to his sitting on the floor next to a pile of boxes. He stops and wants to pick it up.

KRISSIE (CONT.)
Dr. Miles?

Jim snaps back, he can't pick up the briefcase in front of Krissie, it would be too suspicious.

JIM
Yes, The Master bedroom.

He starts to follow her again.

HOUSE FOR SALE, MASTER BEDROOM - DAY. - continuous

Krissie leads Jim into the room which is still furnished with a bed and it looks almost like someone is still living in it. Krissie leads him right to the balcony.

KRISSIE

Now there is a great view of the pool from the balcony.

Jim stands on the balcony overlooking the pool. He can see where the glass shattered against the pool. The sparkling reflection of the stain, glimmers in the sunlight.

JIM

So what is the asking price?

THUD! Jim turns to see Krissie lying on the floor. Anne is standing over her with a boot in her hand.

JIM (CONT.)

What the fuck are you doing?

Jim immediately checks Krissie's pulse and makes sure she is still alive.

ANNE

Please, you two were makin' me sick.

JIM

You can't just go around knocking people out like that.

ANNE

Right, this coming from a guy that delivers death on nights and weekends just to earn a little extra cash.

JIM

I only help those suffering, unlike you, who will administer the shot to anyone standing in your way. What is your grudge, Hunh? What do you want?

ANNE

What do I want? What do you want? You help all those suffering, all those except your wife.

Jim backhands Anne knocking her to the floor. He leaves the room and goes to the hall and grabs his briefcase. He returns to the room, and opens the case. The decanter full of the solution and shot glasses are gone.

JIM

Where is it?

Anne points to the bathroom. Jim sees the decanter of solution sitting on the counter next to the sink. Anne is on the floor crying. He grabs her by the hair and drags her to the bathroom.

HOUSE FOR SALE, MASTER BATH. - DAY. - continuous

He picks her up and holds her head so she can see her reflection.

JIM

Now look, look closely okay! This is you alive. This is you miserable. Now I can change that. You're not looking! Anne! Do you really want to die? Today? Right now. Right fuckin' now!

Anne nods yes.

ANNE

Please, Please, Please.

Jim drops her to the floor, and picks the decanter up off of the counter.

JIM

You're pathetic.

Jim pulls the top off of the decanter and leans down to Anne he grabs her jaw, and opens her mouth.

JIM (CONT.)

What a fuckin' waste.

Jim pours the solution down her throat. She coughs and gags. Then drifts off to sleep.

Cut to:

UNIVERSITY HOSPITAL, DAY- continuous

Dr. Wallace is walking down the hall on the way to his office, when he is stopped by another doctor, Dr. Sanchez.

DR.SANCHEZ

Excuse me Dr. Wallace. It'll take just a second. If you could just confirm something for me.

DR.WALLACE

Sure, what is it?

Dr. Sanchez hands him a clipboard.

DR.SANCHEZ

This is the cadaver requisition form for the human anatomy and physiology lab.

Dr. Wallace looks at the chart, he sees nothing out of place.

DR.WALLACE

And why am I looking at this?

DR.SANCHEZ

Right here, (points) there were only twenty-three cadavers registered originally, but this is the morgue record. (flips the page, & points) there were twenty-four processed last night.

DR.WALLACE

A typo?

DR.SANCHEZ

I don't know. The cadavers are due to be incinerated this afternoon. Should I go down there and make a physical check?

A nurse approaches the doctors.

DR.WALLACE

No, call the morgue, ask them to make another count. If there are still twenty-four, then tell them to hold off until we can make it down there.

DR.SANCHEZ

Yes sir.

Dr. Sanchez leaves just as the nurse approaches.

NURSE#2

Dr. Wallace, there are two detectives waiting in your office. They wanted to speak to Dr. Miles, but he's not here today.

DR.WALLACE

Thank you.

HOSPITAL, DR.WALLACE'S OFFICE - DAY. - continuous

Dr. Wallace enters his office to find two detectives waiting for him. GIBSON and RYAN.

DR.WALLACE
Hello, can I help you gentlemen?

GIBSON
Dr. William Wallace?

DR.WALLACE
Yes.

GIBSON
I'm detective Gibson this is
detective Ryan. We know you are a
busy man so we won't take too much
of your time.

DR.WALLACE
Have a seat. What can I do for you?

RYAN
We want to ask you a couple of
questions.

DR.WALLACE
Shoot.

GIBSON
Do you know this man, or this
woman?

DR.WALLACE
That man is a private investigator.

Blake Riley, I don't know the woman.

GIBSON
The woman is his wife, Leanne
Riley.

RYAN
A research scientist, a rather
brilliant physicist, especially in
the field of temporal mechanics.

Gibson shoots Ryan a glare, As if to say he is talking too
much. Ryan shuts up and Gibson continues.

GIBSON
She reported her husband missing a
few hours ago.
(MORE)

GIBSON (CONT'D)

We're old friends of the family, so I told her we would check it out. We went through Mr. Riley's case notes and Dr. Jim Miles' name came up. He isn't here right now, but you are. How did you know this man?

DR.WALLACE

I hired him to follow Dr. Miles.

GIBSON

May I ask why?

DR.WALLACE

Are you gentlemen familiar with the practice of doctor assisted suicide?

GIBSON

Yeah, doctor, Uhh, some Russian name.

RYAN

Kevorkian.

DR.WALLACE

Yes, or the Hemlock society? There are some doctors who believe it is more compassionate, or dignified to allow someone who is dying a horribly painful slow terminal death to take their own life.

GIBSON

That's murder doctor, cold and premeditated.

DR.WALLACE

I agree, that is why I don't subscribe to this philosophy. I took an oath to do no harm. There are some of us who believe that there is an underground group of doctors who take part in this practice. I suspected Dr. Miles may be a part of one of these groups.

GIBSON

And what made you think that?

DR.WALLACE

I don't know, call it a hunch. These groups operate in cells independent of each other.

(MORE)

DR.WALLACE (CONT'D)

I wouldn't be surprised if every hospital, or medical school had one such organization in operation.

GIBSON

Correct me if I'm wrong, but isn't Dr. Miles fighting to keep his wife alive?

DR.WALLACE

That's right.

GIBSON

Well that hardly seems like suspicious behavior, wouldn't you agree?

DR.WALLACE

What better cover?

The detectives don't seem convinced.

RYAN

You give us a call when he gets back.

They leave Dr. Wallace with their card and head out.

HOUSE FOR SALE, MASTER BATH. - DAY.

Jim washes his hands and throws water on his face. He looks up to the mirror and sees Anne's reflection over his shoulder.

ANNE

What a fuckin' waste.

Jim turns and sees Anne standing in front of him very much alive. He is speechless. He looks and sees that the decanter is almost empty. She should be dead. Anne leaves the bathroom, Jim follows.

HOUSE FOR SALE, MASTER BEDROOM - DAY

Jim is still stunned by Anne's presence.

ANNE (CONT.)

You should really get out of here before she wakes up.

Jim looks to Krissie's body lying on the ground.

JIM

That wasn't the solution.

ANNE

No, it was.

JIM

Then - why - you're?

ANNE

Still alive? Unfortunately it's all a little more complicated than that. I'm still alive, because I'm immune.

JIM

Immune?

ANNE

I didn't create the solution Dr. Miles. I only improved it. I wanted a way to save my daughter.

JIM

But your daughter is dead.

ANNE

I know doctor. I was going to go back, start over. Prevent my daughter's death from ever occurring.

JIM

Are you talking about suicide, or time travel?

ANNE

Both. You see in order to go back I would have to die in this time line and be reborn in another. An alternate and parallel time line. The solution offered the right means.

JIM

You're crazy.

ANNE

You have to be if you are intent on breaking the laws of physics.

JIM

What does time travel have to do with the solution? I don't see a little time machine anywhere here.

(MORE)

JIM (CONT'D)

Someone takes the solution and they die, that's it gone. Except for you, who seems to be immune.

ANNE

We are made up of mostly water, right? The solution is a liquid that acts as a catalyst that crystallizes your consciousness. The solution is the time machine Dr. Miles.

Jim takes a moment to comprehend what she has told him. He sits down on the edge of the bed.

JIM

Ingenious.

ANNE

Thank you. But there are some drawbacks.

JIM

Such as?

ANNE

It seems that it only works once, a one way trip. And you don't immediately remember the previous time line.

JIM

You still couldn't save her.

ANNE

I couldn't remember my previous life soon enough. I think I know now what it takes. I think there has to be an emotional or traumatic experience to trigger the previous memories. I was too late.

JIM

So who were you before?

ANNE

It doesn't work that way. You can only be yourself. Restricted to one container.

JIM

Container?

ANNE

Your body. You can only travel in the time-space it occupies.

JIM

So you can only travel within the time in which you are alive.

ANNE

Bingo.

JIM

No, no, this is another lie. Your daughter died and for some reason you blame yourself. You want to die but you can't bring yourself to do it, so you murder your husband and some other innocent bystanders. Just so you can drag me into your psychotic little game. That wasn't the solution.

Anne picks up the decanter, and holds it up to Jim.

ANNE

Care to test that theory?

JIM

What about Blake? He's still dead.

ANNE

Listen to yourself. He's not really dead.

JIM

Not dead? He was pretty fuckin' dead, when I last saw him.

ANNE

So was I.

JIM

Yeah, so he'll just wake up like you right? Anne?

ANNE

Not exactly.

JIM

What?

ANNE

Blake didn't know about the solution. to him, well he did die, I guess. Maybe he'll just think he's been having some bad dream.

JIM

You're insane.

ANNE

Listen, sure he's dead to you and I. We are still in this time-line. But he still exists.

JIM

I don't understand.

ANNE

Only one body can exist within a single time-line, otherwise there would be a paradox, eventually one body would have to cancel the other. Both can't exist together in the same time.

Jim is speechless.

JIM

That still doesn't explain it. He is still dead.

ANNE

Only in this time, this space, this dimension. But there is more to existence than just this reality. You are only seeing one perspective, your own. Imagine mine, hers.

Anne points to Krissie's body still lying on the ground.

ANNE (CONT.)

Every being, corporeal or not exists within their own perception of time and space. They see only one reality.

KRISSIE starts to moan and wake up.

JIM

Come on, lets get out of here.

ANNE
Where are we going?

JIM
I need a drink.

ANNE
Now you're talkin'. You go ahead. I
need to grab a couple things.
Better she sees me when she wakes
up, than you.

Jim heads out the door and down the hall. Anne quickly goes back to the bathroom and grabs the decanter of solution. When she comes back out Krissie is sitting up scratching her head. Anne is to her back and Krissie doesn't see her. Anne grabs the boot and knocks her out again.

ANNE
Sorry.

Anne drops the boot and heads out.

Cut to:

HOSPITAL MORGUE. DAY.

Dr. Wallace and Dr. Sanchez stand over Blake's body.

DR.SANCHEZ
Number twenty-four.

DR.WALLACE
Damn.

DR.SANCHEZ
Do you know him?

DR.WALLACE
Who signed him in?

Dr. Sanchez looks over some paperwork.

DR.SANCHEZ
There's no name.

DR.WALLACE
Find out who the instructor was.
We'll trace it back to the last lab
class.

DR.SANCHEZ
Should I call the police?

DR.WALLACE

No, I'll do it. You just get me the name of the instructor.

BAR - AFTERNOON.

Jim and Anne are sharing a drink. Fred pours Anne a shot and starts to walk away.

ANNE

Fred, just leave the bottle.

FRED

Yes ma'am.

Fred sets the bottle on the bar.

JIM

You sure drink a lot.

ANNE

Ever since I started remembering the past I have had trouble keeping it all straight. Sometimes I see things like ghosts, or shadows. Residual echoes of the previous time line. I drink to keep my sanity.

JIM

Hardly seems worth it.

ANNE

I suppose you liked it better when you thought you were killing them?

JIM

Yeah, actually I did. Who knows what damage you've already done.

ANNE

I thought you were a man of science.

JIM

I am.

ANNE

Then why can't you understand what I'm doing here?

JIM

And just what might that be?

ANNE

Do you still believe you are part
of an honorable cause?

JIM

I don't know anymore.

ANNE

Say you understand.

JIM

Understand what?

ANNE

Jim, the solution does not bring
death, but life. You can have a new
life. You will carry no burden of
this existence.

JIM

You want me to take the solution. I
like the burden of this existence.
Besides if I have no memory of this
life then who is to say I won't
make the exact same decisions, and
end up right back here at this bar?

ANNE

What if I told you I could change
that?

Jim looks at Anne curiously.

ANNE (CONT.)

Why do you think I took the
solution in the first place Jim?
I've altered the composition
before, maybe I could find a way
for the container to remember the
previous time line at a specific
age.

JIM

No. I'm only destined to repeat the
same mistakes. And whatever
positive changes I think I'm going
to make, will only be balanced with
negative results. You are fighting
a losing battle, Anne. This has to
stop now. There is another way.

ANNE

No, one lifetime is miserable.
Don't accept a cold apathetic and
hollow existence like that Jim.
Take the rest of the solution, go
back, save your wife.

JIM

My life decision are my own and I
am willing to live with the
consequences. You do what you want,
I'm staying here.

ANNE

You are a hypocrite Dr. Miles. I'm
sure your wife loves you very much.
But in the end there is nothing you
can do for her, but give up.

JIM

No.

ANNE

Then what are you going to do?

JIM

I'm going to destroy every ounce of
the solution and any research
pertaining to it.

Anne sets down another shot for them.

ANNE

Here, to best laid plans.

Anne Holds up the shot glass.

JIM

Salu.

They down their shots, and Anne pours another.

Cut to:

DR'S OFFICE. AFTERNOON.

The old man, Dr. Paulsen, sits alone in a large chair. His
wife lies dead at his feet, an empty glass lies next to her.
He watches a roaring fire flicker in the fireplace. He pours
himself a shot of the solution, and holds it up to the light.

- AFTERNOON

Jim sets the room key down and heads back for the door.

ANNE

What about Blake's body?

JIM

I've already taken care of that.

Now stay here, I'll be back.

ANNE

Jim, are you sure we're doing the right thing?

JIM

We don't need the solution. You've got a fresh ticket now. You can start over. Go anywhere you like. Whatever you do Anne you have to stop looking back and start looking forward.

Anne silently contemplates Jim's plea.

JIM (CONT.)

Anne this is what people do. They live with whatever hand they are dealt. There is no rhyme or reason, no point. Nothing is ever truly tangible and every moment is fleeting. You need to choose to stop and live this life here and now, right now.

ANNE

With my burdens of existence?

JIM

Yes.

Jim exits. Anne goes to the bathroom and starts to run a bath.

Cut to:

DOCKS, OLD OFFICE BUILDING - NIGHT.- continuous

Jim Pulls up and parks. He gets out and walks into the building.

OFFICE BUILDING - NIGHT. - continuous

Nothing has changed. The air is still cold and clammy.

OFFICE BUILDING, HALLWAY - NIGHT. - continuous

Jim walks down the hall to the door with the coded lock. The door is already open.

OFFICE BUILDING, WAITING ROOM - NIGHT. - continuous

The large grandfather clock on the far side of the room is not tick-tocking. The chair that was in the center of the room is now gone. A single light bulb with a chain switch dangles from the ceiling. Jim pulls the chain, and starts to leave. The darkness of the room reveals a light emanating from behind the grandfather clock. Jim moves to slide the clock out away from the wall. He finds a glass door that looks into another room, the Dr's office. He sees a nicely adorned room with rich rugs and furniture. A stone fireplace boasts a bright fire that lights up the room. Jim tries the door. It is unlocked. He steps through the door and into the Dr's office.

OFFICE BUILDING, DR'S OFFICE - NIGHT. - continuous

Jim slowly closes the door behind him as he enters the room. He turns around to see that the door is a mirror. Also a base to an even larger grandfather clock. The clock ticks backwards. The room has high ceilings with skylights that look up into the night. He hears laughter and conversation coming from an adjoining room. He slowly makes his way into the room there he sees a T.V. on and an old man sitting in a chair, Dr. Paulsen, he's dead. At his feet lies a dead woman, his wife. Jim recognizes them both. He sees an empty shot glass in the doctor's hand.

BUILDING, DR.'S LAB - NIGHT. - continuous

Jim sees chemicals and research equipment. There are charts on the wall with mathematical formulas and temporal mechanics theories. Jim breaks a lock on one of the cabinets and pulls out a flammable liquid. He starts to douse the lab with the fuel. He lights a Bunsen burner and sets the place on fire.

Cut to:

DR.WALLACE'S OFFICE. NIGHT. - continuous

Dr. Wallace is reviewing some paperwork when the phone rings.

DR.WALLACE
This is Dr. Wallace.

Dr. SANCHEZ

Dr. Sanchez here sir. I just found out that the instructor who used the cadaver was Dr. Miles.

DR.WALLACE

Thank you.

DR.SANCHEZ

Yes sir.

DR.WALLACE

Listen, I'll take it from here, lets just keep this between us. Ill let you know if the authorities need you for any further questioning.

DR.SANCHEZ

Very well, good night sir.

DR. WALLACE

Good night.

He hangs up the phone and picks it up again and pulls out the detective's card.

HOSPITAL ROOM. NIGHT. - continuous

Jim enters to find his wife still resting peacefully. He stands at the edge of her bed just looking at her.

DR.WALLACE

Jim?

JIM

Dr. Wallace.

DR.WALLACE

I'm sorry.

JIM

For what?

DR.WALLACE

Your wife's family has been awarded power of attorney. They've asked that she be disconnected from the life support system.

JIM

I see.

DR.WALLACE

Jim, I'm going to have to ask you to leave.

JIM

Please, one moment, leave me alone. I want to spend one more moment with my wife.

DR.WALLACE

Jim.

JIM

Leave me alone!

Dr. Wallace leaves the room and shuts the door behind him. He goes to sit beside his wife.

JIM

Valerie, please forgive me.

HOSPITAL, DR.WALLACE'S OFFICE - DAY. - continuous

Dr. Wallace picks up the phone to call the detectives.

DR.WALLACE

It's Dr. Wallace again. He's here in the hospital. He's visiting his wife.

DETECTIVES CRUISER. - NIGHT. - continuous

Gibson talks on his cell phone to Dr. Wallace.

GIBSON

Sit tight doctor. How long do you think he will be there?

DR. WALLACE

I don't know, do you want me to keep him here?

GIBSON

Sure, yeah, but don't alarm him, we'll be there shortly.

HOSPITAL ROOM. NIGHT - continuous

Dr. Wallace comes in to find Jim is gone, he rushes to the nurses station.

HOSPITAL, NURSES STATION. NIGHT. - continuous

Dr. Wallace interrogates the nurses on duty.

DR. WALLACE

Where is he? Did you see where he went?

NIGHT NURSE

Who?

DR. WALLACE

Dr.Miles.

She shrugs and carries on with her duties.

DR. WALLACE

Damn it! Keep an eye on room 875.

He rushes off to the elevators.

HOSPITAL, ELEVATORS. NIGHT - continuous

Dr. Wallace rushes to stop a group of people who are just getting in the elevator.

Dr. Wallace

Hey, wait, wait!

The elevator doors are starting to close as he gets to it. He puts his arms inside to stop the doors from closing.

DR.WALLACE

Hold it.

He jams the elevator doors open with his arms and takes a look at a group of very frightened passengers, none of which are Jim Miles.

DR.WALLACE

I'm sorry.

He lets the elevator go.

HOSPITAL, STAIR WELL. NIGHT. - continuous

Jim walks down the stairs with a calm resolve.

HOSPITAL, ELEVATORS. NIGHT - continuous

Dr. Wallace has just walked back to the nurse's station when the elevator doors open up and the two detectives step out. Confused, they walk the wrong direction to the nurse's station.

Cut to:

MOTEL BATHROOM. - NIGHT. - continuous

Jim returns to find Anne in the bathtub, her wrists slit and she is dying.

JIM

Fuck!

ANNE

You can't stay here Jim.

JIM

I can't let you do this.

Jim tries to pull her out of the tub.

ANNE

How many people die everyday so that I can live? And how many will live because I die today?

Jim grabs some towels and wraps them around her wrists as a tourniquet to stop the bleeding.

JIM

Shut up!

ANNE

Jim, please. Let me go. Please.

Jim stands and watches her for a moment.

JIM

Okay, I got one.

ANNE

Well, lets have it.

JIM

A man is driving home from work on the freeway one evening when he gets a call from his wife on his cell phone. She says, 'Honey be careful. I just saw on the news that there is some mad man driving the wrong way down the freeway' he says to her, 'I know, they're everywhere, there's hundreds of them.'

ANNE

That's it?

Then out of compassion and mercy he shoves her under the water and holds her down drowning her. Anne doesn't resist. He walks out into the room and sees the decanter of solution sitting next to the room key. Jim sits down on the bed and contemplates his next move. He plays with the solution still left in the decanter. Takes a long hard look at himself in the mirror. He lifts the decanter up to himself for a toast.

JIM

Salu.

Jim downs the rest of the solution and falls over dead.

Cut to:

MEDICAL MILITARY TENT. NIGHT.

A fierce battle rages outside. A young Jim tries to save a severely wounded soldier. He is having no effect. His superior shouts an order.

COMANDING OFFICER

Clear that table Miles, you've done all you can. Move! Now!

Jim tries to regain his composure, as the man is taken off the table by other soldiers. They immediately bring another wounded man and set him down in front of Jim.

JIM

(spiteful)

Next!

The commanding officer goes to Jim and pulls him back away from the table, and to a water basin.

COMANDING OFFICER

I guarantee you doc my choices are harder than yours any day. No one is ever going to blame you for what you do today, no one but yourself. Remember that, now wash up cowboy I need you back in the game so we can lick this bitch and send her back to hell.

Jim puts his face down to the water douses his face.

Cut to:

JIM'S CONDO, BATHROOM - MORNING. - continuous

Jim washes his face in the sink and stands for a moment looking in the mirror. Valerie comes in slow and groggy. Jim starts to shave and checks his reflection. She perks up a second to give Jim a kiss.

JIM
Something wrong honey?

VALERIE
No, just not that awake yet.

Jim washes his face and gives Valerie a quick kiss.

JIM
I'll make some coffee.

JIM'S CONDO, BEDROOM - MORNING. - continuous

Jim gets ready for the day. He puts on his shirt and tie. Valerie comes in with her cup of coffee.

JIM
Still having lunch with June today?

VALERIE
Yeah.

JIM
Good, say hello for me.

VALERIE
I will.

Jim notices that Valerie still seems out of it.

JIM
Are you sure you're okay?

VALERIE
What?

Jim goes over and feels her head and looks in her eyes.

VALERIE (CONT.)
Just a little slow this morning,
I'll be alright.

JIM
You sure?

VALERIE

Yeah, don't worry about me. You better hurry or you're going to be late.

Jim kisses her one more time before he goes.

JIM

Okay, bye, I love you.

He steals one more kiss.

VALERIE

I love you too. Now get out of here.

Jim leaves, Valerie smiles to herself alone for a few moments sipping her coffee.

Cut to:

UNIVERSITY CLASSROOM- DAY. - continuous

Jim is lecturing to a classroom full of Freshman college students. Jim stops in mid-sentence when he sees Valerie walk past the classroom door. Disoriented, he quietly tries to recall what he was saying in his lecture. A concerned student snaps him out of his trance.

STUDENT

Dr. Miles.

Jim is snapped back to the classroom.

JIM

Yes?

STUDENT

Are you okay sir?

Jim looks up and notices Valerie standing outside the door of the lecture hall.

JIM

Class dismissed.

The students don't argue. They promptly collect their things and exit the room. Jim goes to meet Valerie.

JIM

Feeling better?

VALERIE

I stop by to make sure you would
make it out of here in enough time
to be ready for tonight.

JIM

What's tonight?

VALERIE

Oh my little absentminded
professor.

She kisses him.

VALERIE (CONT.)

Opera night.

JIM

Oh that's right. How could I
forget? Is this one another
tragedy?

VALERIE

All the good ones are.

Cut to:

OPERA HOUSE. NIGHT. - continuous

Jim and Valerie are ushered to their seats in a box. They sit
looking at their programs. We see the old man and his wife
enter as well and take their seats.

OPERA HOUSE. NIGHT. - continuous

The performance is moving and powerful. Valerie is suddenly
overwhelmed and begins to cry. She takes Jim's hand and
squeezes it. The emotional charge of the experience is felt
between them both.

OPERA HOUSE, PARKING VALET - NIGHT. - continuous

Jim makes eye contact with another gentleman, Dr. Paulsen,
waiting patiently with his wife for his car. He's an old man
in his late sixties, early seventies. Jim is kissed by his
wife and his attention moves back to her.

VALERIE

Where does your mind go?

Jim's car arrives, he takes the keys from the valet and
thinks nothing more of the old man.

JIM'S. CAR. NIGHT. - continuous

Jim and his wife Valerie are driving home from an evening of fine dining and opera.

VALERIE
Did you enjoy the show?

Jim does not respond.

VALERIE (CONT.)
Jim?

JIM
Yes, I thought it was- Ugh, why are all the singers so fat?

VALERIE
That's all?

JIM
What?

VALERIE
Nothing. (pause/beat) Jim?

JIM
Yes.

Jim is beaming with joy when he looks over to Valerie.

VALERIE
I love-

Before she can finish her sentence and before she can respond their car slams head on into another. Scream, crash, shattered glass, twisted metal and burnt rubber.

JIM'S CAR, NIGHT. - continuous

Jim regains consciousness for a brief moment. Blood runs down his face and he struggles to wipe his eyes clean, he looks around at the wreckage surrounding him he hears the moan of some one close by, he strains to see the Man in White lying on the ground coughing on his own blood.

Cut to:

HOSPITAL, E.R. RECOVERY ROOM. - days later

Jim lies unconscious on a hospital bed. He is alive, asleep recovering from the car wreck.

JIM (V.O.)
 The simple fact, we are all going
 to die someday. No one gets out
 alive. Except me.

Dr. Wallace and Dr. Sanchez are checking in on him.

DR. WALLACE
 Do you know him?

DR. SANCHEZ
 No, you?

Dr. WALLACE

How is his wife?

Dr. Sanchez is a bit reluctant to speak in front of Jim
 although he is unconscious, he speaks softly.

DR. SANCHEZ
 (softly) Not so good.

JIM (V.O.)
 I had cheated death, with death. I
 thought I could save the woman I
 love. Only to realize a moment too
 late that the whole damn karmic
 circle had just come right back
 around to land a shattering blow to
 my arrogant glass jaw. My destiny,
 misfortune.

Cut to:

NEWS STAND. DAY. - days later

Jim picks up a paper and quickly thumbs through to the
 obituary section. He sees Anne's daughter Grace's photo and
 short caption.

JIM(V.O.)
 I guess all I do now is wait.

Cut to:

LIMOSINE - NIGHT. - continuous

Dr. Paulsen and Earl watch Jim as he walks through the park
 across the street, and down an alley. Jim looks like hell. He
 takes a flask from inside his coat pocket and takes a swig.

JIM (V.O.)

If my memory of how I met the Dr. was right, these next few moments are going to be a particularly painful experience for me. Again.

ALLEY - NIGHT. - continuous

Jim shuffles along down the alley. He sees a sketchy old man with a brick in his hand.

JIM (V.O.)

See that sketchy old freak, that one with the heavy red brick in his hand he's going to nod at me, play nice. Make me think he's just there innocently standing with a brick in his hand, because that's what he does, he's the old guy that just stands at the edge of alleyways holding a heavy red brick. I don't know maybe he's some sort of neighborhood alley guardian. No matter, he's still going to hit me in the head.

Jim falls into nearby garbage cans. He is thrown to the ground and the old freak proceeds to kick him. A man taking out his garbage opens a door into the alley. He sees the freak beating on Jim. He smashes a bottle to get the freaks attention.

FRED

Hey!

Fred breaks another bottle and rushes him. The old freak scurries away leaving Jim bleeding on the ground. Fred rushes to Jim's aid. Jim tries to get up, but stumbles.

FRED

Easy cowboy. Let's get you inside.

Fred leads Jim through the alley door near the dumpster.

SAWDUST BAR - NIGHT. - continuous

Fred and Jim enter the bar through the back door. Jim is starting to regain consciousness of the past time line as he sees the familiar surroundings.

JIM

Where are we?

FRED

We're in my bar. Sit down here,

let me get you some ice. That

looks like a nasty bruise.

Fred goes behind the bar and prepares an ice pack.

ALLEY - NIGHT. - continuous

Dr. Paulsen's limo drives up to where Jim was lying and stops. The Dr. and Earl get out to look around. The Dr. sees the broken bottles and blood on the dumpster.

DR. PAULSEN

Wait in the car.

Earl goes back to the Limo, The Dr. heads in to the bar through the alley door.

SAWDUST BAR - NIGHT. - continuous

The Dr. steps inside, he stays in the shadows at the far end of the bar. Fred immediately calls out to him.

FRED

Hey there stranger, bar's closed.

THE DR.

Very well, my mistake.

Both Jim and Fred strain to see him in the dim light, his voice is calm and civil, and from what they can see he is well dressed. Fred looks to see if Jim wants the stranger to stay, Jim shakes his head no. The Dr. stands silently at the end of the bar for a few seconds. The Dr. turns to exit, Jim gets off of his barstool and is about to speak when the Dr. turns around and starts to exit. The Dr. leaves his card on the bar and exits. Fred walks over to pick up the Dr.'s card off the bar. Jim surveys his surroundings, as Fred walks back.

FRED

It takes all kinds I guess.

Jim recognizes Fred who is behind the bar.

JIM

I know you.

FRED

I look like a lot of people.

Fred returns and sets the card on the bar in front of Jim.

JIM

No I'm sure I've seen you before.

FRED

Here put this on your head.

Fred gives Jim a fresh ice pack.

JIM

Thanks

FRED

Now where do you think you've seen me friend?

JIM

Why right here, in this bar.

Fred is amused he bursts out in laughter at Jim.

FRED

Of course you have. If were open I'm here. I live here.

JIM

No, it's not that.

Fred fetches a glass and pours Jim a tall glass of water.

FRED

Your skull took some serious crackin' tonight. Perhaps you think you know me, but I'm pretty sure we've never met.

JIM

Perhaps.

Jim looks at his reflection in the mirror. He is dirty and unshaven. His hair is a matted wreck. He digs in his pocket to find only a handful of change and a couple crumpled bills. He drops the contents on the bar.

FRED

Oh don't worry about it.

JIM

I used to be different.

FRED

Not how you thought it would be?

The conversation seems oddly familiar. Jim shakes his head no, and turns his eyes down to the Dr.'s business card that Fred has left in front of him. Fred sets down a tall glass of water.

JIM

Thanks Fred.

Fred starts to walk away,

FRED

You're welcome.

Fred walks behind the bar to fetch the key.

FRED

Say, I don't recall telling you my name.

JIM

I told you, we've met before.

Fred laughs again.

FRED

Sober up partner.

Jim picks the card up off of the bar. There is an address written on the card. Jim flips the card over it reads: THE SOLUTION..

Cut to:

OFFICE LOBBY. DAY. - continuous

Jim enters, sees the receptionist, she nods and asks him to have a seat. Jim sits quietly waiting until a door opens up, and a tall elderly man, Earl steps out to greet him.

EARL

Dr. Miles. Please come in.

Jim follows Earl into a very traditional, formal office.

EARL (CONT.)

Please have a seat.

Earl walks over to a wet bar and Jim takes a seat.

EARL
Would you like something to drink?

JIM
Scotch.

Earl prepares their drinks and returns.

EARL
I was sorry to hear about your wife. I know they did everything they could.

JIM
She's still alive.

EARL
Yes, yes but at what cost?

JIM
Do you have a point to make?

EARL
Jim, I don't think you much like watching Valerie suffer do you? I can help. I can end her suffering. Here at The Solution... we can offer release from the burdens of existence. A new hope for those that suffer A way for them to say goodbye with dignity to their grieving loved ones and allow them to move on.

JIM
I won't kill my wife.

EARL
It is painless, she won't feel a thing.

Jim leaps up and grabs Earl by the collar.

JIM
Listen you sick fuck, I'm a doctor. I save lives. I won't decide who lives and dies.

Jim release Earl, and starts to walk out.

EARL

I'm a doctor also, and tell me what is more cruel that we decide to keep those suffering, alive only to suffer or that we let them make a choice. We grant them the freedom to decide for themselves. You do not have to decide who lives and dies doctor. They have already decided. We merely provide the means.

JIM

What of those who are unconscious?

EARL

The family can decide, such as in your case.

JIM

I want to know more. But, we never mention Valerie again. Is that clear?

Earl nods with approval.

EARL

Well the first thing you need to do is clean yourself up.

Cut to:

MONTAGE:

JIM'S CONDO BATHROOM. DAY. - continuous

Jim washes his face and shaves.

EARL (V.O.)

And then I will show you what it is like to play god. To deliver death consciously and willingly know that what you bring holds the last minutes of their life. Salvation is your crusade.

LABORATORY. DAY. - continuous

Earl shows Jim the solution. He pours it out of a decanter and into a shot glass.

EARL (V.O.)

The solution appears as a concentrated crystalline liquid. The solution itself is a derivative of hemlock.

Jim looks around the lab. He sees a woman in a smock through a window into an adjoining lab. She is wearing a surgical mask and looking into a microscope. She looks up for a moment and Jim can see that it is Anne.

EARL (V.O.)

It has the consistency of vodka. The death is almost instantaneous. Topical exposure is not fatal, but wash your hands immediately after exposure.

SUBURBAN HOME. DAY - continuous

Jim sits in a living room with Earl and a group of about eight new age looking folks. There is a very ill man lying on the floor surrounded by candles and crystals. Jim watches as Earl gives the ill man's wife the shot glass full of the solution. She hands it to the dying man and he drinks the solution and falls asleep.

EARL (V.O.)

We maintain a thorough screening process. Our assignments are selected by a panel of doctors above us. We limit our services primarily to those who are terminally ill. We chose you Jim because of your particular, situation. On occasion there are select coma patients who receive our services.

EARL'S LIMO. NIGHT. - continuous

Earl is straightening the decanter and cleaning the shot glasses in his briefcase. Jim sits next to him.

EARL

I should let you know that my hope is that you will become my successor. I don't have much longer myself. I would ask that you administer the solution for me when the time comes. I want you to meet our superior. He will pay you a visit tomorrow.

(MORE)

EARL (CONT'D)

This will be the only time you will meet face to face, after this meeting you will only communicate through the network.

END MONTAGE

Cut to:

JIM'S CONDO BATHROOM, AFTERNOON. - continuous

Jim is washing his face and contemplating his reflection in the mirror. He feels a cold rush and hears something fall down the stairs. He runs out of the bathroom.

JIM'S CONDO, AFTERNOON. - continuous

Jim looks down from the top of the stairs. He sees a hazy image of Blake lying at the bottom crying out in pain.

BLAKE

Anne, honey, help, Jesus I can't move.

Jim closes his eyes in disbelief. When he opens them again Blake is gone. He slowly steps away from the stairs and heads back to the bathroom. He stops suddenly when he sees Anne come out of the bedroom headed directly for him. He notices she is carrying the shot glass full of the solution.

JIM

Anne?

She does not respond. Jim stands in front of her, but her image becomes fuzzy as she passes through him. He is filled with a familiar shiver. When he turns around she is gone. He looks at the bottom of the stairs, there is no one. He tries to shake off the experience and starts toward his room. He is stopped again by Blake's voice.

BLAKE

Don't leave me. Anne!

Jim snaps he can't take it any longer. He grabs his coat and shoes and heads down the stairs. Before he exits he watches the fading image of Anne giving Blake the solution. Jim runs out of the condo.

Cut to:

CONDO - DAY. - Hours later

Jim returns to find Dr.Paulsen, sitting in his living room.

DR.PAULSEN
You teach over at the campus.

JIM
That's right. Who are you?

Dr. Paulsen gets up and walks toward Jim.

DR.PAULSEN
Would you like something to drink?

JIM
No, thank you.

DR.PAULSEN
I would, do you mind.

JIM
No, help your self.

DR.PAULSEN
I believe your wife is still in
your care.

JIM
My wife stays out of this
conversation.

Dr. Paulsen helps himself to a glass of scotch.

DR.PAULSEN
Fair enough. Earl told me you have
done quite well filling his
moccasins. You think you're ready
for the reins doctor? You are in
the business of the dead now, be
thankful you have job security.

JIM
I don't see any problem with that.

DR.PAULSEN
I want to show you something Jim.

Dr. Paulsen pulls out his wallet and shows Jim a family photo. Jim looks at the photo of Anne and Blake, with their new baby. There is another young man squeezing into the photo, it's Benny, the drag queen. Only in the photo he is a well dressed young man. Could be Anne's brother.

JIM
Your family?

DR. PAULSEN

Ah! Family is everything.

Dr. Paulsen points to the photo.

DR. PAULSEN

My granddaughter, daughter, my son in law. I would do anything, sacrifice whatever to know that they're taken care of. Do you have any children Dr. Miles?

JIM

No sir.

DR. PAULSEN

The simple fact is that we are all going to die someday.

Jim eyes Dr. Paulsen with a new curiosity.

JIM

Sure. In fifty to a hundred years perhaps none of this, our experience will ever matter to anyone.

DR. PAULSEN

What matters is now, and only to ourselves. Existence is only worthwhile to each individual's perspective.

JIM

Our thoughts hopes dreams fears and actions all exist with us only for the moment that we occupy our very own specific time-space.

DR. PAULSEN

They are without substance and form, once we are removed, we become nothing but quickly fading memories. Echoes of the past for those left behind.

JIM

And they too will pass as well as their knowledge and experience of this life. This is truly a limited existence.

DR. PAULSEN
And this too shall pass.

Cut to:

DOCTOR'S OFFICE, LABORATORY - NIGHT.

Anne is sitting at a microscope and researching the chemical solution. Emma is on a computer at a lab table across from her. Earl sits across from Emma writing in a journal.

EMMA
How does it look?

ANNE
We're almost there.

EARL
I think this will do it.

EMMA
It has to be right this time.

Anne is visibly perturbed with Emma's comment.

ANNE
It will be.

EARL
I'm still concerned with the paradox problem.

EMMA
What do you mean? It should cancel itself out.

EARL
And if it doesn't?

EMMA
Well I'm sure that time space has some sort of balancing mechanism. Father time. Naturally the more evolved self should overtake the less evolved.

ANNE
What does that mean anyway?

EARL
I guess she's trying to say the one with more life experience, will be dominant in the new container.

EMMA
So you'll never have to say; if I
had only known.

ANNE
What makes you so sure all of this
will work anyway?

Jim enters the Lab.

JIM
It works.

Earl stands up from the lab table.

EARL
Dr.Miles.

Earl gets up and Jim pushes him right back down into his
chair. Anne leaps up from the microscope.

ANNE
Who are you?

JIM
Sit down!

EMMA
Anne, honey.

JIM
You don't recognize me?

ANNE
Should I?

EARL
I knew the doctor chose you for a
reason.

JIM
(to Anne)
No, I suppose not. I can tell you
that the solution works, but not
quite right.

ANNE
What do you mean?

EARL
This is only a second chance.

ANNE

The solution works, I can go back,
and save-

JIM

No, you can't.

ANNE

Why not?

JIM

Because you can't remember the
past! (beat) Not until it's too
late. It takes some emotionally
traumatic event to trigger the
redundant memory.

Earl, Emma, and Anne all look at each other with failed
expressions.

JIM (CONT.)

I'm sorry.

Earl stands up and starts out of the lab.

EARL (TO ANNE)

The experiment is over, there are
just too many variables. The risk is
too great.

ANNE

Earl it works, the solution works.

JIM

There are side effects that I can't
explain and believe me you don't
want.

ANNE

I could improve it.

EARL

This has already gone far enough.
All further experiments to alter
the solution from it's original
purpose are to be suspended pending
approval from the counsel.

Earl leaves the lab. Emma stays a moment.

EMMA (TO ANNE)

I'm sorry.

Emma leaves the lab. Jim and Anne are left alone.

ANNE

I would be lying if I said it didn't make me laugh a little bit to see you get so frantic there for a moment.

JIM

Are you for real?

ANNE

That's questionable. I could improve the solution. You could try again.

JIM

No, it's a one-way trip?

ANNE

I can fix that.

JIM

And what about the memories? The hallucinations, faces of people who should be dead, and the ghosts of those who should be living. Can you fix that too?

Anne does not respond.

JIM (CONT.)

No, it ends here and now Anne.

Jim turns and starts to leave the lab. Anne shoves Jim into a table with beakers full of the solution they shatter and Jim's hands are sliced by the glass. He looks at his open wounds covered in the solution. He turns to respond to Anne, but suddenly begins to feel lightheaded.

JIM (CONT.)

I thought, you said it was a one-way trip.

ANNE

I lied.

JIM

What's happening to me?

He tries to breathe. Anne guides Jim down as he collapses to the floor.

ANNE

The Solution, it's pretty powerful stuff. Even topical exposure can be quite sufficient especially in open wounds. Sure it might take you a little longer to leave this time line, but you will. Right now fragments of your molecular structure are being crystallized. Your perception is slowing down, and your motor functions, here anyway, will cease.

Jim coughs and chokes before he dies.

ANNE

Easy Jim, you're just dying.

Cut to:

JIM'S CONDO, BATHROOM - MORNING.

Jim shaves and checks his reflection in the mirror.

Something doesn't feel right he has an overwhelming sense of Deja Vu.

Cut to:

HOSPITAL ROOM. NIGHT - continuous

Anne enters to find Jim's wife Valerie still resting peacefully. In her hands she has the decanter. She has stuffed flowers in it so that it appears as though it is a vase with water. She goes to stand at Valerie's side when she is stopped by Dr. Wallace.

DR.WALLACE

Can I help you?

ANNE

Oh, no I'm leaving soon.

DR.WALLACE

I'm sorry, but visiting hours are quite strict around here.

ANNE

That's unfortunate.

DR.WALLACE

Yes, yes it is.

ANNE
She's my sister.

DR.WALLACE
I see.

ANNE
Maybe you could give me a moment of
privacy.

DR.WALLACE
I'm going to have to ask you to
leave.

ANNE
Please, one moment, leave me alone.
I want to spend one more moment
with my sister, then I promise I'll
leave.

DR.WALLACE
Alright, fifteen minutes.

ANNE
Thank you doctor!

Dr. Wallace leaves the room Anne shuts the door behind him. She locks the door, and props a chair against the door handle for added security. She goes to sit beside Valerie.

HOSPITAL, DR.WALLACE'S OFFICE - DAY. - continuous

Dr. Wallace is collecting his things getting ready to go home. He listens to his voicemail on his cell phone as he gets his keys and heads out of the office.

JUNE (PHONE MESSAGE)
Hello Dr. Wallace this is June
Whitt, I'm Valerie Miles' sister.
I'm out of town right now on
business I just wanted to let you
know that I'll be back in town on
Friday and I would like to discuss
arrangements regarding my sister's
primary care physician

Dr. Wallace realizes that the woman he just saw in Valerie's room was not Valerie's sister.

HOSPITAL ROOM. NIGHT - continuous

Anne pulls the flowers out of the decanter. She lifts Valerie up and tilts her head back.

She watches the monitor with her life signs. BEEP! BEEP!
BEEP! She pours the solution gently into her mouth, and
watches as the signal goes flat line. BEEEEEEEEEEEEEEEEEP!

HOSPITAL, HALLWAY. NIGHT. - continuous

Dr. Wallace races back to Valerie's room.

HOSPITAL, NURSES STATION. NIGHT. - continuous

The nurses monitors scream code blue and they rush to
Valerie's room to find the door locked. Dr. Wallace races to
assist them.

DR.WALLACE
Open the door!

A nurse scrambles for a key.

HOSPITAL ROOM. NIGHT. - continuous

Anne holds the rest of the solution in her hand. She can hear
Dr. Wallace and the nurses outside trying to get in.

HOSPITAL, OUTSIDE THE ROOM. NIGHT. - continuous

The nurse unlocks the door but it won't open.

NURSE #1
There's something against the door.

Dr. Wallace throws himself against the door, but it doesn't
budge. He yells to a large orderly standing near by.

DR.WALLACE
You! Help me break down this door.

Together they throw themselves against the door. It cracks
and splinters, but still not all the way open.

HOSPITAL ROOM. NIGHT. - continuous

Anne drinks the solution as Dr. Wallace and the orderly break
through. Anne chokes for a moment before she drops dead.

Cut to:

JIM'S CONDO, BATHROOM - MORNING. - continuous

Valerie stands looking in the mirror as Jim shaves and checks
his reflection. Something doesn't feel right to Valerie. She
has an overwhelming sense of Deja Vu. Jim doesn't notice
Valerie's disorientation or disconcerting manner.

He continues about his business, washes his face and gives Valerie a quick kiss.

JIM
I'll make some coffee.

JIM'S CONDO, BEDROOM - MORNING. - continuous

Jim gets ready for the day he puts on his shirt and tie. Valerie comes in with her cup of coffee. Jim is still distant and non-responsive to Valerie's mood. Their relationship is filled with a cold icy air

JIM
What are you doing today?

VALERIE
I'm still having lunch with June.

JIM
Still having lunch with June?

VALERIE
Yes.

JIM
Good, say hello for me.

VALERIE
I will.

Jim notices that she might seem out of it.

JIM
Are you okay?

VALERIE
What?

Jim goes over and feels her head and looks in her eyes.

VALERIE
Just a little slow this morning,
I'll be all right.

JIM
Yeah?

VALERIE
You better hurry or you're going to
be late.

Valerie kisses him just to reassure him and send him on his way.

JIM
Okay, bye, I love you.

He wants to steal one more kiss, she wants him to, he doesn't. Jim leaves, Valerie sits alone for a few moments sipping her coffee. She suddenly feels sick and rushes to the bathroom to vomit.

Cut to:

UNIVERSITY CLASSROOM- DAY.

Jim is lecturing to a classroom full of Freshman college students. Jim stops in mid sentence when he sees Valerie walk past the classroom door. Disoriented, he quietly tries to recall where and when he is. A concerned student snaps him out of his trance.

STUDENT
Dr. Miles.

Jim is snapped back to the classroom.

JIM
Yes?

STUDENT
Are you okay sir?

Jim looks up and notices Valerie standing outside the door of the lecture hall.

JIM
Class dismissed.

The students don't argue. They promptly collect their things and exit the room. Jim goes to meet Valerie.

JIM
Feeling better?

VALERIE
I stop by to make sure you would make it out of here in enough time for tonight.

JIM
What's tonight?

VALERIE
Oh my little absentminded professor.

She kisses him.

JIM
Opera night?

VALERIE
That's right.

JIM
Is this one another tragedy?

VALERIE
All the good ones are.

Cut to:

OPERA HOUSE. NIGHT. - continuous

Jim and Valerie are ushered to their seats in a box. They sit looking at their programs. We see the old man and his wife enter as well and take their seats. Jim has a sense of Deja Vu.

OPERA HOUSE. NIGHT. - continuous

The performance is moving and powerful. Valerie is suddenly overwhelmed and begins to cry. She takes Jim's hand, he gives her a reassuring squeeze. The emotional experience of the performance is causing her to regain her memory of the past. She looks at Jim. He is entranced by the performance. Valerie looks down on the audience, some of the people are inappropriate or pale and death like. She lets go of Jim's hand. She looks over to the other booths she sees the old man staring at her. His wife is pale and dead, she turns, makes eye contact and smiles. Valerie is frightened, she gets up and leaves her seat quickly. Jim senses something is wrong and follows her.

HOUSE, LOBBY. NIGHT. - continuous

Jim chases after Valerie.

JIM
Valerie? Honey what's wrong?

Valerie is still overwhelmed, and now angry.

VALERIE
What did she do to me?

JIM
What are you talking about?

Jim tries to console her and she pushes him away.

VALERIE
Leave me alone.

An usher comes over to assist them.

USHER DAN
May I help you?

Valerie looks at him and he has no face. She screams, and collapses on the floor.

JIM
Valerie!

USHER DAN
I'll call a doctor.

JIM
I am a doctor.

Jim hands the usher his valet ticket, and picks up Valerie.

JIM
Bring my car, we'll be leaving now.

USHER DAN
Yes sir.

Jim carries Valerie and follows the Usher.

JIM'S CONDO, ELEVATOR, NIGHT. - continuous

Jim is carrying Valerie as the elevator takes them up to their floor.

Cut to:

JIM'S CONDO, BEDROOM, MORNING.

Valerie wakes up to see her sister June. She looks around the room for Jim. She seems frantic, or frightened.

VALERIE
Where is he? Is he still here?

JUNE
It's okay. He went to work. Jim told me what happened, but I want to hear your side.

VALERIE

Yeah I guess I sort of lost myself.

JUNE

That doesn't sound like you. Here have some juice.

Valerie takes the juice, and sips it.

JUNE

What was it some sort of panic attack?

VALERIE

I don't know.

Valerie becomes nauseous and leaps out of bed and to the toilet to vomit. June follows her.

JUNE

Oh no. It's okay. This explains allot.

VALERIE

I'm sorry.

JUNE

No don't be sorry. Does Jim know?

VALERIE

No I haven't told him yet.

JUNE

Well he is a doctor, he's going to find out sooner or later.

VALERIE

I know, I'm scared.

JUNE

What? No, honey, what could you be scared of?

VALERIE

Something's wrong, it's not what you think.

JUNE

What?

VALERIE

I don't know. Things are the same, but different somehow.

(MORE)

VALERIE (CONT'D)

Ever since last night I have been
seeing things. People

and places appear different in some way. I know this sounds
crazy.

JUNE

Well they say the mind can do some
weird things.

VALERIE

It's not that. It's like, I wasn't
suppose to come home last night.

JUNE

What are you talking about?

VALERIE

I don't know.

JUNE

Why don't you get some rest?

Cut to:

HOSPITAL ROOM - DAY.

Jim and Dr. Wallace stand over an old woman, checking her
stats, they leave the room and make their way down the hall.

DR.WALLACE

So how was the show?

JIM

Fine.

DR.WALLACE

Well? That's it.

JIM

We left early.

DR.WALLACE

Tragic.

JIM

Indeed.

Dr Paulsen approaches them.

DR.PAULSEN

Dr. Miles. (nods to Dr. Wallace)
Bill.

JIM

Dr. Paulsen.

DR. PAULSEN

Here are the staff's final reviews.

(hands Jim a small stack
of paper)

Your eager students are expecting
them to be posted by Friday.

JIM

Yes sir.

Dr. Paulsen walks away, and Jim takes a look at the scores.
Dr. Wallace looks over his shoulder.

JIM (CONT.)

Damn. I swear these kids get more
stupid every semester.

DR. WALLACE

Sure it's the kids?

JIM

Hah! They have such a lack of
compassion. If they could stop
seeing it as just memorizing facts,
graphs, and theories and just try
common sense. It's another human,
maybe they could at least get that
through their heads.

DR. WALLACE

Human compassion is passe to many
people today. We only care about
those we need to survive. It's
sometimes a tough call and you have
to decide who's going to make the
cut and who's not. That's what you
signed up for when you took the
job. You have to fend the herd my
friend. Not always an easy task.
But I think you can handle it.
Besides remember these are just
first year med. Students. Deciding
who makes the cut with your
patients is a whole different ball
game.

JIM

Well you're just one big clear blue
sky aren't you?

DR.WALLACE

Just call'em as I see'em. Have fun
shattering dreams, Dr.Miles.

Dr. Wallace gives Jim a pat on the back and they go their separate ways. Jim passes right by Dr. Paulsen Anne, Blake, and Emma. They see him, but pay him no attention. With the exception of Anne. After Jim has passed, she has a familiar feeling, and takes a quick glance over her shoulder. She dismisses the feeling and puts her attention back into the conversation with her father, Dr. Paulsen, as he introduces Grace to Emma.

DR.PAULSEN

Emma. I would like you to meet my
new

granddaughter, Grace.

EMMA

Hello there.

Grace makes a coy smile and hides her face.

ANNE

Oh honey, don't be shy.

Anne hugs Emma like they are old friends. Emma gets down on her knees to bring herself down to Grace's level.

EMMA

Do you want a lolly-pop?

Emma hands her the candy.

ANNE

What do we say?

Grace continues to play shy, until Blake picks her up and holds her.

BLAKE

Thank you, we say thank you.

Cut to:

CONDO. EVENING. - continuous

Jim comes home and finds June in the kitchen cooking.

JUNE

Hello Jim.

JIM

June.

JUNE

Valerie is still asleep. Why don't you go wake her? Let her know dinner is ready.

JIM'S CONDO. BEDROOM. EVENING. - continuous

Jim finds Valerie asleep.

JIM

Valerie? Valerie?

Valerie stirs and rolls over only slightly.

VALERIE

Hmmm?

JIM

Dinner's ready. June made dinner.
(pause) Valerie?

VALERIE

I'm not hungry.

JIM

You should eat something.

VALERIE

I will, later.

Jim leaves.

JIM'S CONDO, KITCHEN. NIGHT. - continuous

Jim comes in and June is washing up the dishes.

JIM

She's not hungry.

JUNE

Here, eat.

She hands him a plate of food.

JUNE

I'll save her a plate you can take it to her later.

JIM

Thanks.

Jim sits down to eat his dinner.

JUNE
How was your day?

JIM
Fine. (pause) Did she say anything
to you, about last night?

JUNE
I don't think she is well, she
blames you for some reason. You
wouldn't happen to know why, would
you?

JIM
No, should I?

June looks at Jim with suspicion.

JUNE
Probably not. (beat) I'm going to
leave her plate right here. Be sure
to put it in the fridge if she
doesn't eat it tonight.

JIM
Okay.

June gathers her purse and coat and heads for the door.

JUNE
Okay, you take care Jim, and tell
Valerie to call me tomorrow.

Jim walks her to the door.

JIM
I will.

June leaves Jim closes the door behind her and goes back to
his dinner.

Cut to:

JIM'S CONDO, BEDROOM - NIGHT. - continuous

Jim wakes up and finds Valerie is not in bed.

JIM'S CONDO, KITCHEN - NIGHT. - continuous

Jim comes in to find Valerie standing at the sink with a
tumbler and a bottle of whiskey.

JIM
Valerie.

VALERIE
What?

JIM
What are you doing?

VALERIE
I'm having a night cap.

JIM
I thought those were for before you
go to bed, not in the dead of the
night.

VALERIE
You want a drink?

JIM
No.

Valerie shakes the tumbler in front of Jim.

VALERIE
(enticing)
Sidecars?

JIM
Okay, just one.

VALERIE
What happened to me?

JIM
I don't know.

VALERIE
Don't lie to me Jim.

JIM
I'm not, let me take you in and run
some tests.

Jim approaches Valerie slowly.

VALERIE
I'm scared.

Cut to:

DR. PAULSEN'S OFFICE, DAY. - continuous

Valerie sits across from Dr. Paulsen. She has a hangover, wearing dark sunglasses to keep out the light

DR. PAULSEN

I'm not a psychiatrist, I can't be the one to explain what you think you saw.

I can assure you that Jim was right, you are physically fit. That's not going to last long if you keep drinking like he says you have been.

VALERIE

It's not what I saw, it's what I'm seeing. And I'm telling you I'm not fine. It's like fragmented images, of people who are there, but they're not.

One moment they seem as real as you and I, the next they're not even there.

Dr. Paulsen just sits back and withdraws from the conversation.

VALERIE (CONT.)

You think I'm crazy. I don't know, but I think Jim had something to do with it. (pause) I don't trust him.

DR. PAULSEN'S OFFICE, DAY. - continuous

Jim sits across from Dr. Paulsen.

DR. PAULSEN

I don't know what's wrong with her. But the bottle isn't helping. You have to

dry her out, maybe then you two can get down to the true issue. I would say

maybe you should let her have her space for a while.

JIM

What are you saying Dr. Paulsen?

DR. PAULSEN

I'm saying maybe I'm not the one you should be talking to. I can recommend a good therapist. I strongly suggest you see him.

JIM'S CAR, DAY. - continuous

Jim and Valerie are driving home from the hospital. The air is cold and biting.

JIM'S CONDO, ELEVATOR, DAY. - continuous

Jim and Valerie ride quietly up to their floor.

CONDO, ENTRANCE, DAY. - continuous

Valerie and Jim enter quietly. Jim takes Valerie's coat and puts it in the closet.

JIM

I'm going to make something, are you hungry?

Valerie half ignores him and heads upstairs to her room.

VALERIE

I'm going to take a bath.

JIM

Then I'm going to go out and get something.

VALERIE

Fine.

Valerie gets upstairs and closes the door.

SUSHI RESTERAUNT, NIGHT. - continuous

Jim orders and sits.

JIM'S CONDO BATHROOM, AFTERNOON. - continuous

Valerie is washing her face and contemplating her reflection in the mirror. She feels a cold rush and hears something fall down the stairs. She runs out of the bathroom.

SUSHI RESTERAUNT, NIGHT. - continuous

Jim sits and eats alone.

JIM'S CONDO, AFTERNOON. - continuous

Valerie looks down from the top of the stairs. She sees a hazy image of Blake lying at the bottom crying out in pain.

BLAKE

Anne, honey, help, Jesus I can't
move.

Valerie closes her eyes in disbelief. When she opens them again Blake is gone. She slowly steps away from the stairs and heads back to the bathroom. She stops suddenly when she sees Anne come out of the bedroom headed directly for her. She notices that she is carrying a shot glass. Valerie stands in front of her, but her image becomes fuzzy as she passes through her. She is filled with a familiar shiver. When she turns around Anne is gone. She looks at the bottom of the stairs, no one is there. She tries to shake off the experience and starts toward her room. She is stopped again by Blake's voice.

BLAKE

Don't leave me. Anne!

Valerie snaps she can't take it any longer. She screams and heads down the stairs. It is impossible for her to handle. She jumps out of the condo window, and falls to her death on the sidewalk below.

JIM'S CONDO. NIGHT. - continuous

A small crowd of people has gathered around Valerie's body. Jim approaches, but he ignores the small crowd and passes them by. There are too many people surrounding the body, he can't see anyway. He quickly rushes inside.

JIM'S CONDO. LOBBY. NIGHT. - continuous

Jim pushes the elevator button and waits for it to arrive. Outside we hear the sound of ambulance sirens coming closer. The elevator opens and a few frantic people rush out, Jim let's them pass and hops in the elevator.

JIM'S CONDO. ELEVATOR. NIGHT. - continuous

Jim rides slowly up to his floor. He calmly checks his reflection in the mirrors that surround him.

JIM'S CONDO. NIGHT. - continuous

Jim enters to a quiet and breezy loft. He calls out to Valerie.

JIM

Valerie?

No response, He goes to the kitchen and puts a bag of leftovers in the fridge.

He feels the breeze coming from the open window. He walks over to close it, only to discover it is broken, he sees blood on a shattered pane. He looks out the window and sees Valerie lying on the street below. He recoils back in horror. Jim now realizes his past. He remembers everything. He is once again too late to save her.

Cut to:

ANNE'S HOUSE. MORNING. - continuous

Jim sits in his car across the street.

ANNE'S HOME, KITCHEN. MORNING. - continuous

Blake comes in from outside.

BLAKE

I need to go into town, pick up some propane for the barbecue.

ANNE

Alright, take Grace with you. She wanted to pick out a new bathing suit.

BLAKE

Why don't you come with us?

ANNE

No, I want to finish up some reading.

BLAKE

I thought we agreed no work on family day.

Anne pouts.

ANNE

I know, but it's just a little, teeny weenie bit besides if I finish it while you're gone then you have me all to yourself tonight.

BLAKE

You're too much.

He picks her up and kisses her.

CAR. DAY - continuous

Jim watches as Blake and Grace come out of the house and get in Blake's car. Anne waves goodbye as they pull out of the driveway. Jim waits a moment before he gets out of the car.

HOUSE, KITCHEN. DAY - continuous

Anne hears something upstairs. She starts toward the stairs, when she sees herself round the corner. She stops cold face to face with herself.

ANNE2

Hello Anne.

Anne faints.

ANNE2 (CONT.)

Should've expected that.

ANNE'S HOUSE. DAY. - continuous

Jim walks up to the house, opens the front door and walks in quietly.

INT.LAB. DAY - continuous

Jim2 wakes up on the floor of the Dr. Paulsen's lab. He is a bit groggy and a little disoriented. He stumbles out of the lab and into the doctor's office.

ANNE'S HOUSE, ENTRY & HALLWAY. DAY - continuous

Jim listens for Anne he hears her in the kitchen. He closes the door behind him quietly. He makes his way to the kitchen. He looks at everything the way it was. He sees the family photos, on the walls and all the furniture in place.

HOSPITAL ROOM. DAY - continuous

Vallerie2 wakes up quickly and sees Dr.Paulsen2 standing at the foot of her bed. She looks around the room disoriented.

VALLERIE2

What happened?

DR.PAULSEN2

You've been given a second chance.

ANNE'S HOUSE, KITCHEN. DAY. - continuous

Jim enters to find Anne2 sitting at the counter reading a book. She doesn't respond the way one might if they saw a stranger standing in their kitchen. She simply takes off her reading glasses and sets down her book.

ANNE2
Can I help you?

JIM
Do you know who I am?

ANNE2
No.

JIM
Your daughter is going to die
today.

ANNE2
Excuse me.

JIM
She's going to drown.

ANNE2
How do you know this?

JIM
I can't explain, there is no more
time.

ANNE2
I don't understand.

JIM
It was too late for me, it's not
too late for you, trust me.

ANNE2
Is this some kind of joke?

JIM
No. Just don't let her set foot in
that pool today.

ANNE2
You better leave, I'm calling the
police.

Anne gets up and goes to the phone.

JIM
No, you have to believe me, Anne!

Jim grabs the phone from her.

ANNE2
Who are you?

JIM
That doesn't matter.

ANNE2
Get out of here.

Anne opens up a kitchen drawer and starts throwing things at him. She searches the drawers until she pulls out a small revolver.

ANNE2 (CONT.)
This is my last warning Jim.

Jim knows that she knows who he is.

JIM
You want her to die.

ANNE2
Get out!

JIM
Why?

ANNE2
You have to see time differently now Jim. I didn't ask for this life. It was served up to me on a silver platter and shoved down my throat, before I even knew that I bit off more than I could swallow. I've seen my daughter die more times than I can count. Perfecting the solution has taken me lifetimes of repeating the same mistakes. Now it's right. I hold the keys to immortality. Now go, take the job with the doctor. Help us, help yourself.

Jim turns to leave and Anne lets her guard down.

JIM
When did you know?

ANNE2
It varies, sometimes when I'm little girl, when I was eight. Once when I wanted to kill myself. Every lifetime I've lived has a little something different to offer. But no matter what she always drowns.

JIM
Then why do you do it?

ANNE2
Science.

JIM
The Solution.

Jim walks down the hall slowly and out the door. Anne turns the small revolver around and lights herself a smoke.

Cut to:

BUILDING/DR.PAULSEN OFFICE. DAY.

Jim2 sits patiently as Dr. Paulsen enters the room.

JIM2
Would you like something to drink?

DR.PAULSEN
Scotch?

Dr. Paulsen sits and Jim2 makes his drink.

DR.PAULSEN
How's your wife?

JIM2
She's dead.

DR.PAULSEN
I'm sorry. Take as much time off as you need.

JIM2
Thank you.

DR.PAULSEN
Let me know if there is anything else we can do for you.

Jim2 looks at Dr. Paulsen mischievously as he brings him his glass of scotch.

DR.PAULSEN (CONT.)
Thank you.

The doctor sniffs his beverage, but waits to sip it.

JIM2

The simple fact is that we are all going to die someday.

Dr. Paulsen eyes Jim2 with a new curiosity.

DR.PAULSEN

In fifty to a hundred years perhaps none of this, will ever, matter.

JIM2

What matters is now, and only to ourselves. Existence is only worthwhile to each individual's perspective.

DR.PAULSEN

Our thoughts hopes dreams fears and actions all exist with us only for the moment that we are here.

JIM2

We are without substance and form, once we are removed, we become nothing but quickly fading memories. Echoes of the past for those left behind.

DR.PAULSEN

For those left behind. This is truly a limited existence.

Dr. Paulsen downs his drink.

JIM2

And this too shall pass.

Dr. Paulsen closes his eyes and nods in agreement. Jim2 gently guides Dr. Paulsen down into his chair. And watches him die.

JIM2

Forgive me.

Jim2 feels a cold metal at his neck and hears someone behind him.

DR.PAULSEN2

Easy, I don't want to cut you.

Jim2 freezes recognizing the doctors voice. Jim2 turns around to meet the doctor face to face.

DR.PAULSEN2
I have a surprise for you.

Cut to:

SAWDUST BAR - NIGHT. - continuous

Jim sits alone at the bar nursing a beer. He contemplates his reflection in the mirror.

ANNE
Make it a double Fred.

JIM
Well look who it is.

ANNE
Excuse me?

Jim looks at Anne for a moment confused.

JIM
No, I thought you were someone else.

Blake comes up behind Anne and pays Fred for the drinks. They walk back to their booth. He turns back around and Anne2 whispers in his ear.

ANNE2
Wrong one.

Jim looks back at the booth and sees Anne still there with Blake. He looks back and Anne2 is standing beside him. He swigs the rest of his beer, and ignores the Anne2 standing next to him.

JIM (TO FRED)
Fred, could I get another one?

ANNE2
(to Fred)No, Fred, call me a cab.

FRED
You're a cab.

Anne glares at Fred.

ANNE2
We have to talk.

JIM
You're not here.

Anne yanks Jim off of the barstool and into the shadows.

ANNE2
Now Jim listen to me.

JIM
What's going on?

ANNE2
We have a problem.

Jim looks over at the booth he still sees Anne with Blake.

JIM
You're not here.

ANNE2
Man you've really gone soft. Let's
go.

SAWDUST BAR. NIGHT. - continuous

Anne drags him out of the bar, and into a cab.

BAR. NIGHT. - continuous

In walks THE MAN IN WHITE who is supposed to be dead, he walks right up to the bar. He watches Anne and Blake sitting in the booth.

TAXI - DAY. - continuous

Jim and Anne2 ride through urban streets. Anne tries to calm Jim down, as he tries to wrap his mind around what is really going on.

JIM
Oh. Oh boy. What is happening?

ANNE2
What do you remember?

JIM
Everything. It's all come back.

ANNE2
Well not exactly.

JIM
I went to see Emma.

ANNE2

That's right, and then what happened?

JIM

I don't know.

Cut to:

EMMA'S HOUSE, EVENING. - continuous

Emma opens the door and lets Jim inside. She closes the door behind him. Jim follows her into the living room. The room has been cleared of all the medical devices and medication. The bed and the terminal man are also gone. A clock in the corner echoes tick-tock. Emma offers Jim a seat, he takes the same one he sat in earlier that morning.

EMMA

The assassin should have no conscience.

JIM

This isn't about guilt.

EMMA

Oh no?

JIM

I don't regret what I have done.

EMMA

You should.

JIM

I don't.

EMMA

Or you can't. We are not all designed the same you know. It's okay. It was his choice. He was a good man. It was heartless bastards like you sir that convinced him of a second chance. I should have gone with him.

JIM

Did he know the Doctor?

Emma hesitates.

EMMA

I don't know.(pause) Perhaps a cocktail would help calm me down. Would you like one?

JIM

No thank you. I should be going.

EMMA

What? Why? It was his choice. It's not your fault. Please sit down, I'll tell you about the Doctor. Please.

Emma exits to the kitchen. Jim waits patiently in the living room while Emma is in the Kitchen. He hears laughter like the group of people from the Dr.'s Office. Afraid that the sounds may be just auditory hallucinations he stands up and walks across the room. The sound of laughter stops.

JIM (V.O.)

That wasn't a residual echo?

ANNE2 (V.O.)

Yes it was. I thought I told you to stay there. What happened?

EMMA'S HOUSE, DINNING ROOM, NIGHT. - continuous

He walks slowly into the dining room and turns on the light. Immediately the room is alive with all of the people from the doctor's office. There is a feast in progress. The doctor sits at the head of the table. Emma sits next to him. Her husband sits next to her. Earl is there with his wife. Anne is seated at the table with Blake and their daughter Grace. Jim stands frozen observing the images as they waver in and out of focus. Emma gets up from the table and heads toward Jim. Each of her movements are random and choppy. Jim watches again as Emma walks through him like air as she heads to the kitchen.

JIM (V.O.)

I panicked.

Jim starts to walk around the table when the doctor speaks.

DR.PAULSEN

Where is Jim?

JIM

Right here.

The Dr. cannot see him.

ANNE

He probably lost track of time.

The group erupts in laughter. Suddenly there is a crash from the kitchen. Jim looks up and is pulled back to reality. The dining room is empty. Jim rushes to the kitchen.

EMMA'S HOUSE, KITCHEN, NIGHT. - continuous

Jim enters to find Emma lying on the floor dead, there is a pool of blood around her head it appears as if she has fallen off of a small step ladder.

ANNE2 (V.O.)

Emma dead?

JIM (V.O.)

It happens.

Jim notices the door leading to the backyard open. Jim rushes into the backyard.

ANNE2 (V.O.)

And you did it.

EMMA'S HOUSE, BACKYARD, NIGHT. - continuous

Jim spots someone running for the back gate. He rushes the man tackling him to the ground. They struggle wrestling in the dirt. Jim gets the upper hand and pulls the man into the light, JIM2. He is shocked to see that the man looks just like him. Jim holds on frozen for a moment. The man he has just chased down and has pinned to the ground looks exactly like him. From behind him at the back of the house everyone stands watching. Dr.Paulsen yells out to Jim calling for him to return to the house.

DR.PAULSEN

Come back here!

Jim quickly lets go but stays planted to the ground. The Doppelganger is not as shocked, Jim2 scurries away. Leaving Jim with the sounds of his own laughter. Jim stands up slowly and turns around all is quiet everyone has disappeared from his field of perception. Jim slowly returns back inside Emma's.

JIM (V.O.)

Something's wrong with the time line.

EMMA'S HOUSE, KITCHEN, NIGHT. - continuous

Jim walks back inside Emma is still dead. He checks her pulse. He sees a broken stepladder at her feet it appears that her fall was an accident. He kneels down to investigate the ladder when he hears the front door open. He peeks outside the kitchen to see Dr. Paulsen2 and Earl2 enter the living room. Jim ducks back into the kitchen and heads for the exit.

ANNE2(V.O.)

We have to balance the equation, do you understand?

Dr. Paulsen2 enters the kitchen in just enough time to see Jim fleeing the scene. The doctor enters the kitchen and sees Emma lying dead on the floor.

DR.PAULSEN2

Holy smokes!

EMMA'S HOUSE, BACKYARD, NIGHT. - continuous

Dr.Paulsen2 spots Jim running to the back gate. Jim rushes across the back yard. When he trips and falls, he turns just as he had done before with his doppelganger. Jim looks back until Dr. Paulsen2 calls out to him.

DR.PAULSEN2

Come back here!

Jim becomes hysterical. He scurries away from Blake2 and runs out the back gate.

Cut to:

TAXI - DAY.

Jim has regained his composure and struggles to understand the situation.

JIM

Two, of you.

ANNE2

All of us.

JIM

A double. I thought there could only be one.

ANNE2

Well it seems that last batch I cooked up for you packed in a little more Hallelujah than I intended, we've moved on to the spirit land brother.

JIM

What?

ANNE2

There is nothing wrong with the time line Jim the problem is us, we're not supposed to be here.

JIM

I don't understand.

ANNE2

Then you haven't seen him yet.

JIM

Who?

ANNE2

You will.

Cut to:

JIM'S CONDO. EVENING. - continuous

Jim is getting out of the cab, and Anne2 is already walking down the sidewalk toward the entrance when she sees Earl2 come out the front door. She quickly ducks out of sight and watches them from a distance. He starts walking in her direction, she watches as a MAN IN WHITE appears behind him. The Man reaches out just touching Earl2's back. Earl2's face becomes white and he drops dead. Anne2 screams, Jim looks up to see Earl2's dead body. He cannot see the Man in White. Anne2 pushes Jim back into the cab. Jim turns and only sees Earl2 lying dead on the sidewalk. The Man in White smiles at them. He starts walking toward Anne2. She screams and swats at the driver pushing him to drive away. In the rearview mirror Jim finally sees the Man in White, but only in flashes, his image fades in and out of focus. The cab races away.

JIM

Who was that?

Anne2 keeps her eyes fixed on The Man in White. Jim watches as he fades from his rearview mirror.

ANNE2

I don't know.

JIM

You can't just break the laws of physics and expect to get away with it.

ANNE2

I suppose not.

Jim is losing patience with Anne

JIM

Hey, driver, yeah could you turn around? We need to go back.

The driver turns the car around heading back to Jim's condo.

ANNE2

What are you doing?

JIM

I'm taking you back to our pal in White. I want some answers.

ANNE2

You can't. He will kill us both. He already killed them with just the touch.

JIM

No, I'm done! This is over!

ANNE2

What? We're running out of time here, now turn around.

JIM

Why should I trust you?

ANNE2

Your wife is not dead.

Jim is stunned silent.

ABANDONED OFFICE BUILDING-NIGHT. - continuous

They pull up to the front entrance. They slowly climb out of the cab and he drives off. Jim looks around cautiously as the head for the entrance. Anne2 leads Jim inside.

OFFICE BUILDING/LAB-NIGHT. - continuous

Anne2 takes Jim through a corridor that leads them into the lab. They rush through and head for the doctors office.

Cut to:

OFFICE BUILDING/DR'S OFFICE - NIGHT.

Anne2 opens the door slowly and enters with caution.

ANNE2

It's harder for them track us if we keep moving.

JIM

Quiet.

Anne2 follows Jim inside and he closes the door behind them. The lights come on. Sitting on the sofa is Dr. Paulsen2 with Jim2 and Vallerie2. Jim and Anne enter the room slowly. They see that Jim2 sitting next to the doctor is bound and gagged. He has a catatonic stare. Jim is stunned he cannot speak. Anne2 rushes over to the doctor. Valerie2 rushes into Jim's arms.

ANNE2

Father.

DR. PAULSEN2

There are important matters at stake.

ANNE2

Right, which reminds me.

JIM

What's going on here?

Dr. Paulsen2 and Anne2 ignore Jim. Jim sees Dr. Paulsen lying dead on the floor. He is frozen in place as he tries to wrap his mind around the situation.

DR. PAULSEN2

Oh yes I know, I've seen him.

ANNE2

Then Emma was right.

DR. PAULSEN2

Right as rain.

ANNE2

Well what are we going to do?

DR. PAULSEN2
It's already been done.

The Dr. stands up and approaches Jim and Valerie2.

JIM
What have you done to me, him, me?

DR. PAULSEN2
He was hysterical. I had to sedate him.

ANNE2
Jim. Listen to daddy, he wouldn't hurt you.

DR. PAULSEN2
What we have here is an unbalanced equation. A wrong that will soon be set right.

The Dr. holds up a scalpel.

ANNE2
Jim, it's the only way you can stay here.

JIM
No.

DR. PAULSEN2
You saved my life, it's the least I can do to repay the favor.

JIM
No, not if I take my own life. Let me take this life.

Anne2 looks to her father.

DR. PAULSEN2
Now that's clever. Would you take your own life to save your life? Then which life would you take? Why not this one?

Dr. Paulsen2 puts the scalpel to Jim2's throat.

ANNE2
No, wait there is another way.

Dr. Paulsen2 pulls the scalpel away from bound and gagged Jim2 sitting on the sofa.

ANNE2 (CONT.) (CONT'D)
Are you going to slit my throat
next father?

JIM
What?

DR. PAULSEN2
The solution doesn't work anymore,
it's rotten. This is the only way.
Anne you know that.

Anne2 turns to her father

ANNE2
We don't need the solution to fix
this problem. (to Jim2) Do we?

Anne2 takes the scalpel from her father and frees Jim2.

JIM2 (TO JIM)
This is the only way?

The Man in White enters the room. He says nothing, and looks
directly at Jim2, and Anne2.

DR. PAULSEN2
He's here!

ANNE2
Jim.

The Man in White starts walking toward them. Dr. Paulsen
tries to stop the Man in White from getting to Jim2, and
Anne2.

DR. PAULSEN
No!

The Man in White passes through the doctor like a ghost. He
drops to the floor, Jim watches the scalpel fall to the
floor. Jim2 & Anne2 are already running up a flight of
stairs. The Man in White, begins to follow. Jim picks up the
scalpel and cuts himself. The Man in White stops for a moment
and turns to look at Jim. Vallerie2 takes Jim's hand before
he can cut himself again. She looks into his eyes, she's
alive. He can let go. The Man in White nods at them and
continues after Jim2 & Anne2

EXT. ABANDON OFFICE BUILDING. NIGHT - continuous.

Jim2 & Anne2 bust out of the roof access door and run to the
edge. They look over the edge.

The Man in White finds them and starts walking toward them. They look at each other with resolve. Jim2 @ Anne2 jump from the balcony before the man in white reaches them. - Jim2 & Anne2's P.O.V. as the sidewalk quickly approaches.

CUT TO BLACK-

THE END