

VERVE

THE  
**TRAVELER**

screenplay by  
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based on the novel by Joseph Eckert

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INT./EXT. - CAR - DAY

*It's 7:50am.*

On the radio, people argue about nothing -- radio from Hell. It's not important or interesting, so SCOTT TREDER (47) scrubs past it.

Scott wears a light blue collared shirt, yellow tie, grey pants. But like the radio from Hell, his clothes are neither important nor interesting.

But the time is.

Because it's 7:51am.

*Pay attention.*

Scott pops the cap off a bottle of Tylenol and it spills in his lap.

SCOTT

Shit.

He grabs two and downs it with coffee.

*It's now 7:52am.*

*Are you paying attention?*

Just then: everything around Scott -- the car, the trees out the window, blurs for half a second, moves slightly off its axis and the world

*slips*

and the car vanishes.

*Not Scott -- just the car.*

So Scott remains: mid-air, moving forward at 27mph, upright as if the seat was still underneath him with his hand extended to where the steering wheel should be.

His feet drag on the asphalt below...

His body lurches forward -- his knees meet the ground first.

Then his shoulder -- then the rest of him.

He violently tumbles and rolls and comes to a painful stop in the middle of the road.

He pushes himself up to his knees. Several of the Tylenol pills catch up to him and PLINK on the ground around him.

A HORN BLARES! A car SWERVES away from him, going into the oncoming lane. The approaching vehicle SLAMS on their brakes.

Scott gets up and limps to the sidewalk as the drivers of the two cars HONK and CURSE at him as they drive away.

He looks around.

SCOTT (CONT'D)  
What the fuck...

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TITLES: **THE TRAVELER**

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EXT. ROAD - CONT.

Scott sits on curb. He touches the blood running down his forehead, notices the gravel embedded in his hands.

He turns to see BROTHERS (6 & 8), on scooters staring at him.

OLDER BROTHER  
You okay?

SCOTT  
I don't know.

OLDER BROTHER  
You're bleeding.

SCOTT  
Yeah.

BUZZ. BUZZ BUZZ.

Scott pulls out his cell phone, the screen's cracked but it's still working.

YOUNGER BROTHER  
You're lucky you didn't get hit by the ghost car.

OLDER BROTHER  
Shut up, you don't know about that.

YOUNGER BROTHER  
Yeah I saw it!

Scott's not paying attention to them. Notifications of missed calls and text messages start pouring in.

He listens to a voice mail from work:

ANDY (O.S.)  
 Hey, it's Andy. You coming in today? We've got that call from...

Scott goes to the next one.

CAROL (O.S.)  
 Mr. Treder, hoping this isn't an emergency, because otherwise just not showing up for work is not something we tolerate...

Next.

AMY (O.S.)  
 Scott? The office called saying you didn't come in. Call me.

YOUNGER BROTHER (O.C.)  
 Did you see it, mister?

Scott finally looks up.

SCOTT  
 Huh?

YOUNGER BROTHER  
 The car that crashed with no one driving. You see it?

Scott gets up to see where he's pointing: a low brick garden wall has clearly been damaged.

SCOTT  
 No, I didn't see it...

Scott goes back to his phone, calls AMY. The brothers argue and scoot away. Amy answers.

AMY (O.S.)  
 Scott??

SCOTT  
 Hey.

AMY  
 Where the hell have you been? Are you okay?

SCOTT

I'm... not sure. I was driving  
and... Can you come get me?

AMY

Where are you?

He looks to the street sign on the corner.

SCOTT

Winslet and... Perry. On the way to  
the office.

AMY

We'll be there in 10.

EXT. ROAD - LATER

Scott stands from the curb as AMY (45) pulls up in their  
silver Civic. The front left side has been damaged...

From the back seat, LYLE (7) presses his thick glasses  
against the window. Amy steps out, slows when she sees Scott.

AMY

Oh my God, Scott... What happened?

SCOTT

I was driving down the road, and  
then... The car just wasn't there.  
Then I--

AMY

What do you mean 'the car wasn't  
there'?

SCOTT

It just disappeared, right from  
under me. And I hit the ground and  
got pretty banged up.

AMY

The police called, said you crashed  
the car yesterday and abandoned it.  
I didn't know what happened to you.  
We've been worried sick.

Scott takes a moment to process this.

SCOTT

...did you say 'yesterday'?

AMY

Yeah?

Scott gingerly walks to the car.

SCOTT

Can we go home, please?

Amy doesn't uncross her arms, follows.

INT./EXT. CAR - DAY

It's a quiet car ride.

LYLE

Dad?

SCOTT

Huh?

LYLE

Why didn't you come home last night?

Amy shifts in her seat and glances at Scott.

SCOTT

I don't know, bud.

LYLE

Did you go somewhere?

SCOTT

I'm not sure.

Lyle thinks about this.

LYLE

You okay, Dad?

Scott looks back, his son's young eyes showing more years than his age.

SCOTT

Yeah, I'm okay, buddy.

INT. TREDER HOME - DAY

They walk in. The house is small but cozy, the layout is common for a rambler built in the mid 2000's.

LYLE

Can we read two chapters tonight  
since we missed yesterday?

SCOTT

Of course.

Scott nods. Lyle climbs the stairs and goes in his bedroom.

AMY

Leave the door cracked, please.

SCOTT

Shouldn't Lyle be in school?

AMY

I didn't know where you were so I  
took the day off. I thought it  
would be better. Since we didn't  
know where you were...

She waits for him to give her an answer.

SCOTT

Amy...

She turns up the stairs.

AMY

Lyle's principal called again. If  
he's going to get into the  
charter's accelerated program we  
need to move on it now.

(stops mid-stairs)

You should change if you're still  
going to make it into work.

INT. BEDROOM - DAY

Amy puts two dress shirt options on the bed for Scott. Looks  
through his ties.

AMY

He'll need new uniforms too.  
They're pricey, but a kid his level  
needs opportunities to grow. Right?

SCOTT

Sure.

AMY

Sure, or yes?



SCOTT  
Does it matter?

He carefully starts to unbutton his shirt.

AMY  
Of course it matters. Because committing to this means you have to talk to Carol about being promoted from a tech.

SCOTT  
And I've told you. There won't be a lead position open for at least a year. I can't help that.

AMY  
Then ask for a raise. It's not just going to fall in your lap, Scott. Be proactive. Do *something*. That's what we talked about. Right?

SCOTT  
Sure. Erm, yes.

He tries to take the shirt off but the dried blood from his shoulder clings to his skin as it separates.

AMY  
Here...

She helps him take it off slowly. She sees all of the rest of his bruises and scrapes. He's a mess.

AMY (CONT'D)  
God... honey. What is this? What's going on? Please just tell me.

SCOTT  
I did tell you.

AMY  
No, Scott. All you've said was the car disappeared but a disappearing car wouldn't do this.

SCOTT  
It would if it vanished under you at 30mph. I can't explain it, but it's the truth.

Amy runs her hands through her hair and paces.

AMY  
And this was yesterday?

SCOTT  
I guess it would be.

She touches the gash on his side and pebbles drop to the linoleum floor.

Amy picks up her phone.

AMY  
You can talk to your boss tomorrow.  
I'm taking you to the doctor.

SCOTT  
It's not as bad as it looks, I'm fine.

Amy puts the phone to her ear.

AMY  
I'm not worried about the scrapes.

INT. DOCTOR'S OFFICE - DAY

Amy and Lyle sit against the wall, Scott on the patient's paper-lined chair. The DOCTOR walks back in with a clipboard.

DOCTOR  
Well, apart from the cuts and bruises, and moderately high blood pressure... you're fine.

AMY  
What about the missing day?

The Doctor nods as if he expected the answer.

DOCTOR  
The CT scan doesn't show any kind of head trauma. No concussion. I'm sorry I don't have any answers, I can only tell you what it isn't.

Amy puts her head back against the wall. She looks over at Scott, who accepts this answer.

DOCTOR (CONT'D)  
Well, that's all I've got for you. I can prescribe some pain killers but anything over the counter should do the trick.

SCOTT  
I'm fine. Thank you.

INT. DOCTOR'S OFFICE - LOBBY - LATER

Amy walks ahead of Lyle and Scott. Lyle watches his dad limp along. He reaches up for his Dad's hand.

INT. TREDER HOME - SCOTT'S DEN - NIGHT

The orange glow of lamps illuminate the room.

Scott and Lyle sit together on the couch, Lyle carefully tucked inside Scott's arms while he holds "2001: A Space Odyssey" out in front of him.

SCOTT  
"The sixth member of the crew cared  
for none of these things, for it  
was not human..."

He flips the page. Lyle's eyes find the first word in the top left corner - he's following along.

SCOTT (CONT'D)  
"It was the highly advanced HAL  
9000 computer, the brain and  
nervous system of the ship."

KNOCK-KNOCK.

Amy pokes her head in.

AMY  
Bedtime, Lyle.

LYLE  
'kay.

Scott puts a book mark in and Lyle bounces out of the room.

AMY  
I think I'm going to go to bed too.

SCOTT  
Alright. I'll be right up.

She walks away, leaving Scott on the edge of the couch.

INT. KITCHEN - THE NEXT MORNING

Scott walks into the kitchen, Lyle's eating pancakes at the table. There's a plate set for Scott too.

SCOTT  
Morning.

Lyle looks up from his comic book and smiles.

LYLE  
Morning, Dad.

SCOTT  
You're up early, aren't you?

He looks at the clock.

Note: *It's 7:06am...*

LYLE  
Science Club is today.  
(on his confused look)  
It's Wednesday...

Scott can see Amy look at him from the stove.

SCOTT  
Right, I know. Umm. Leave in ten?

AMY  
Better leave in five. And don't  
waste the pancakes, I don't want  
leftovers.

Scott grabs another pancake and grabs his fork and knife, one in each hand like a king at a feast.

SCOTT  
Well... Looks like we're going to  
have to race then.

Lyle grins and grabs another fork (one in each hand now).

SCOTT (CONT'D)  
Ready...

LYLE  
GO!

They dive in, Lyle doing more giggling than eating.

AMY  
Don't choke! Hey... where's my  
fork?

Lyle bursts out laughing as he eats.

EXT. TREDER HOME - DRIVEWAY - MORNING

Scott closes the door after Lyle hops in the back of the dented up Civic. Amy stands by her SUV, shuffles her keys.

AMY  
See you tonight?

The question hangs in the air, then

SCOTT  
Yes. I'll see you tonight.

She smiles. Gets in the SUV.

INT./EXT. CAR - MORNING

Radio from Hell is on again. Scott switches it off.

*It's 7:24am.*

LYLE  
Are you going somewhere again  
today?

Scott looks at him through his rearview mirror. Lyle stares right back at him.

SCOTT  
I'm going to work. Then after work  
I'm coming straight home.

LYLE  
Okay.

EXT. LYLE'S SCHOOL - MORNING

Lyle gets out of the car.

SCOTT  
Hey.

Lyle stops and turns back.

SCOTT (CONT'D)  
I don't know what happened  
yesterday, but it's not going to  
happen again. Okay, buddy?

Lyle smiles. Waves.

LYLE  
Okay. See ya, Dad.

SCOTT  
See ya.

EXT. MADISON UNIVERSITY MEDICAL RESEARCH CENTER - MORNING

Scott walks up to the front glass door. He uses his key card  
but it beeps red at him.

The SECURITY GUARD inside gets up and lets him in. He walks  
past her desk and we see the clock.

*It's 7:48am.*

INT. RESEARCH LAB - MORNING

Scott enters the lab, turns on his computer. Then a  
microscope. He shifts through medical sample dishes.

But we're only really paying attention to the red digital  
clock in the corner that now reads 7:50am...

Scott looks into the scope at a sample: it's a cancer cell.  
He rotates another in. The cell has now *doubled*...

The clock blinks 7:51am.

Another sample, another division. Four cells now. He takes  
some notes. Next sample, *eight* cells.

*7:52am.*

He winces as he adjusts in his chair and the whole world  
*slips*.

Scott falls to the ground, the back of his head hitting the  
chair seat on his way down and it scuttles away.

Someone CURSES from the cubicle next door and a mousey man in  
his 30's, ANDY, appears in the window across from him.

ANDY

Scott?

He helps Scott to his feet.

ANDY (CONT'D)

You scared the hell out of me. When did you come in?

SCOTT

Just a few minutes ago.

ANDY

Huh, must have snuck right past me.

Andy cranes his head over the counter.

ANDY (CONT'D)

Oh good, she's not in yet. Heads up -- Carol's pissed. I don't know where you've been the last three days but you're in for it.

Beat.

SCOTT

Last *three* days?

ANDY

Yeah? I haven't seen you all week.

It dawns on him.

SCOTT

What's today?

ANDY

Friday...?

SCOTT

No. No no no...

He reaches over and moves the mouse, but the computer is off.

BUZZ.

He grabs the phone from his pocket. Notification after notification comes flooding in.

Amy. Carol. Andy. Amy. Amy. Amy...

ANDY

You okay, Scott?

Scott grabs his keys and runs out.

ANDY (CONT'D)

Scott?

INT./EXT. CAR - MORNING

One hand on the wheel, one hand on his phone. Scott shuffles through the missed calls and messages.

Dials Amy and puts it to his ear. Voicemail.

SCOTT

SHIT.

He dials again. Voicemail again.

SCOTT (CONT'D)

Amy. It's me. It-- It happened again. I don't know what's going on. Please call me.

He hangs up. Slams the steering wheel with his fist.

SCOTT (CONT'D)

SHIT!!

EXT. TREDER HOME - DAY

A police car is out front. Scott skids into the driveway.

INT. TREDER HOME - DAY

Scott bursts through the door.

SCOTT

Amy? Hello?? Lyle??

Amy sits at the table with an OFFICER.

AMY

Scott?

She hugs him. Looks him over.

SCOTT

What's all this?

AMY

Where were you? We found your car at the office... Are you hurt?



SCOTT  
Oh, no. I'm not hurt...  
(quietly)  
It happened again.

FOOTSTEPS, Lyle comes running down the stairs in his pajamas.

LYLE  
DAD!

He hugs Scott.

LYLE (CONT'D)  
Where'd you go?

SCOTT  
I was at work. And then...

Amy turns to the officer.

AMY  
I think we're fine now. Thank you  
so much for coming all the way out.

OFFICER  
It's no problem. Everything okay?

AMY  
Yes. Umm, yes. I think so. I'm  
sorry to have wasted your time.

The Officer shakes Amy's hand and warily walks past Scott.

OFFICER  
Mrs. Treder, call if you need  
anything. It's really no problem.

AMY  
I will. Thank you.

Amy shuts the front door. Braces herself against it.

AMY (CONT'D)  
Lyle, go get ready for school. And  
close your door and wait 5 minutes.

Lyle runs up the stairs, we hear his door CLOSE.

AMY (CONT'D)  
Scott. Are you lying to me?

SCOTT  
No. I'm not.

Amy exhales. Then

AMY

Are you seeing someone else?

SCOTT

What? No. Absolutely not. Amy, I love you. I would never do that. I'm telling you... It was like what happened with the car but I was sitting in the lab-- you have to believe me.

AMY

You can't honestly expect me to believe that. Just tell me.

SCOTT

I am telling you!

Angry tears start to build up in her eyes.

AMY

Scott... What do you want me to do? I'm at my wit's end right now...

SCOTT

Just... Help me.

AMY

How?

Scott takes her hand.

SCOTT

Be with me tomorrow morning. At the time it's been happening. If it doesn't happen again, problem solved. If it does... We'll cross that bridge when we come to it.

LYLE (O.S.)

I'll be there, Dad.

Lyle stands on the stairs, backpack and pajamas on. Amy laughs, and walks to him.

AMY

Alright but you still can't go to school in your pj's. Come on.

She disappears into the hallway.

Scott sits on the couch. Closes his eyes.

SCOTT (O.S.)  
(pre-lap)  
"I'm fine."

INT. TREDER HOME - DEN - NIGHT

Scott reads from "2001", Lyle curled to him.

SCOTT  
"His companion carefully checked  
the dials and gauges on the outside  
of Floyd's suit. Then he..."

Scott notices Lyle is asleep. He sets the book down, and puts his head back. Listens to the rain PATTERN on the window.

INT. KITCHEN - MORNING

Scott, Amy, and Lyle sit at the kitchen table. Morning sun shining in. No pancakes this time.

Scott checks the clock.

*7:50am.*

Scott rubs his temple. Amy watches him.

SCOTT  
Just a headache.

AMY  
You want to take something?

SCOTT  
It's okay. I'd rather be sitting.

Checks the clock again.

*7:51am.*

SCOTT (CONT'D)  
One minute.

AMY  
How can you be sure?

SCOTT  
That's when it happened before.

He checks the time again. Puts his hands on his lap.

SCOTT (CONT'D)  
Okay. Here we go.

Amy puts her arm around Lyle.

AMY  
What do we do... if...

SCOTT  
I'll come back. Just like before.

He reaches across for her hand.

SCOTT (CONT'D)  
Don't worry, I--

The world  
*slips...*

SCOTT (CONT'D)  
--promise...

The light is different -- it's overcast now.

His hand still reaching for Amy's, but she's standing by the counter now, Lyle next to her.

She sees Scott, bursts into tears and leaves.

Lyle walks to his father.

LYLE  
Four days this time.

SCOTT  
Four days?

Lyle nods.

SCOTT (CONT'D)  
It's doubling.

LYLE  
What do we do?

Scott looks into Lyle's serious eyes.

SCOTT  
I don't know. So maybe we should go  
find someone who might know  
something we don't.

Lyle thinks about this.

LYLE  
Mrs. Vanderwilt is pretty smart.

SCOTT  
(smiles)  
I don't know if your teacher is who  
we're looking for... But I think  
you're on the right track.

INT. LYLE'S BEDROOM - DAY

Scott and Lyle walk in to find Amy sitting the ground with  
her back against the wall.

AMY  
I'm sorry. I shouldn't have walked  
out, but I just didn't know how to  
react. Scott... you disappeared --  
one second you were there and then  
you weren't...

Scott sits on Lyle's bed. Lyle sits with Amy.

AMY (CONT'D)  
You were gone for four days.

LYLE  
(casually)  
So next time it's eight?

Amy looks at Lyle in shock, then to Scott.

SCOTT  
It seems to be doubling but we  
can't be sure.

AMY  
What? How?

SCOTT  
I don't know. The gaps could grow  
exponentially, like how nature  
multiplies cells, or how cancer--

Amy puts her head into her knees again.

AMY  
Oh my God...

SCOTT  
Amy. We're going to fix this. I  
think we should go up to the  
university and speak to someone.

AMY

And say what?? That you've been disappearing every morning and then reappearing at the same time? But wait, there's more, the days are doubling each time too. You know what they're going to say to that?

CUT TO:

INT. MADISON UNIVERSITY - PROFESSOR BECK'S OFFICE - DAY

PROFESSOR BECK

Is this a joke?

A stodgy man with a full, unkempt short beard sits behind an equally unkempt desk. His fingers are crossed on his stomach.

PROFESSOR BECK (CONT'D)

Who put you up to this? Matheson? Cho? Couldn't be Schaeffer.

Scott, Amy, and Lyle sit on the other side of the desk.

SCOTT

No one sir. It's not a joke.

PROFESSOR BECK

I'm not even sure how you got onto campus in the first place--

SCOTT

I work in the cancer research labs.

PROFESSOR BECK

Carol Fieka runs that lab.

SCOTT

I'm one of her techs.

PROFESSOR BECK

Uh huh. Well, you've wasted a considerable amount of your time coming here, mine as well.

He gets up.

AMY

He's telling the truth. I... we, my son and I... we saw it happen.

PROFESSOR BECK  
You're not bullshitting...  
(eyeing Lyle)  
Mr. Treder. I'm giving you the  
chance to walk away now if you're  
not being honest with me.

SCOTT  
I'm not lying. We need your help.  
And if you'll let me, I'll show you  
tomorrow morning.

PROFESSOR BECK  
So you're saying it's observable?  
You'd let me see your little...  
phenomenon?

SCOTT  
That was our hope in coming here.  
And if you could, I don't know,  
take readings, or something that  
might help explain it.

PROFESSOR BECK  
Mr. Treder, I'm a theoretical  
physicist. I don't have equipment.  
Though I might be able to invite  
some of my peers that do... Let's  
say Thursday morning?

SCOTT  
No, you don't understand. This  
isn't a show-trick. I can't control  
it. It'll happen again tomorrow  
morning and then I'll come back in  
8 days and so on.

Professor Beck leans forward and grabs some mixed nuts from  
his desk, observing the trio.

PROFESSOR BECK  
Very well, can't hurt. Be here  
tomorrow around 7:30am?

SCOTT  
Thank you.

EXT. HALLWAY - CONT.

Professor Beck walks them to the door. Lyle turns around.

LYLE

I saw it happen too. My mom and dad  
aren't lying.

Professor Beck looks down at Lyle, smiles.

PROFESSOR BECK

I guess we'll see, won't we?

EXT. MADISON UNIVERSITY - THE NEXT MORNING

Scott paces in front of the hall doors. He's wearing a coat,  
white breath showing in the air.

PROFESSOR BECK (O.S.)

You actually showed up.

Professor Beck walks up the concrete steps with a cup of  
coffee in one hand and an old leather satchel in the other.

PROFESSOR BECK (CONT'D)

No family today?

SCOTT

My wife can't miss any more work.

PROFESSOR BECK

I don't blame her. Even I almost  
didn't come.

SCOTT

Well I'm glad you did.

The Professor unlocks the door.

PROFESSOR BECK

It was your boy, actually.

INT. PROFESSOR BECK'S OFFICE - CONT.

Professor Beck walks to his chair, drapes his overcoat on it.

PROFESSOR BECK

There was something in his eyes. A  
seriousness, an earnestness. I knew  
he believed it.

Beck sits, sips his coffee. Scott stands awkwardly.

SCOTT

Are we going to a lab?



PROFESSOR BECK  
No, Mr. Treder. I figure I'll vet  
you myself first before I waste any  
of my colleagues' time.

SCOTT  
You just said you believed me.

PROFESSOR BECK  
I certainly did not say that. I  
said I believe that *your son*  
believes you. That's all.

Scott clenches his jaw. Looks at his watch.

SCOTT  
Fine. We'll see what you think  
after this.

Just as Beck is about to respond, the world around Scott  
*slips.*

Everything SHIFTS and SNAPS back into place.

Only now, Beck stands behind his desk, clutching his coffee.

There are GASPS behind Scott, four other people stand in the  
corner by the door. One in a bow-tie drops his bagel.

Amy and Lyle are there, Scott slowly walks to them. Amy  
reaches out for his hand, still unsure if she can touch him.

LYLE  
I knew you'd come back, Dad.

Scott smiles, then looks to Professor Beck, whose expression  
grows more and more fevered every second.

PROFESSOR BECK  
Get out of my office.

SCOTT  
...what?

PROFESSOR BECK  
I SAID GET OUT! NOW! OUT!!

They move for the door. One professor, a woman with her hair  
in a bun and a lab coat, MAGGIE PAULSON (50's), opens the  
door for them, follows them out.

INT. MADISON UNIVERSITY - HALLWAY - CONT.

They start walking towards the exit.

MAGGIE  
No no, this way!

Maggie takes a couple steps and waits for them to follow her.

MAGGIE (CONT'D)  
It's alright. I just want to chat.  
Can I offer you some coffee? Tea?

LYLE  
What kind of tea?

MAGGIE  
Hmmm... Have you had Earl Grey  
before? It's very tasty...

He shrugs with a smile.

MAGGIE (CONT'D)  
(winks)  
Okay, one Earl Grey... and three  
coffees?

SCOTT  
That would be great. Thank you.

INT. MAGGIE'S OFFICE - DAY

They enter Maggie's office, much more organized than Beck's.  
More plants, a couch, much more homey.

MAGGIE  
You gave old Beck quite the fright!

SCOTT  
I didn't mean to.

MAGGIE  
I've gathered that. But that's not  
what he thinks. He thinks you've  
outsmarted him.

SCOTT  
Me?

MAGGIE  
Yes, you! Scott Treder, the  
Disappearing Man!  
(MORE)

MAGGIE (CONT'D)

He's spent the last week trying  
figure out how you pulled it off.

SCOTT

He still doesn't believe me? But he  
saw it himself!

MAGGIE

Of course, but we all know it's  
impossible for someone to simply  
vanish. Right?

She hands them their coffee.

MAGGIE (CONT'D)

I would have thought so too, until  
this morning.

She hands Lyle's tea to him it to him with a wink.

LYLE

Thank you, Ma'am.

MAGGIE

Call me Maggie. And you're welcome.

She sits with her coffee. Smiling all the while.

SCOTT

Excuse me, Ms... Maggie. What is it  
exactly that you do?

MAGGIE

Oh! I'm sorry. I'm a professor  
emeritus in theoretical physics.  
Really you should have come to me  
first, you know. My research is  
much wilder and on the fringes than  
stuffy old Beck's ever was.

AMY

Do you think you can help us?

MAGGIE

Not sure. But I'd like to try.

SCOTT

You mean, you believe me?

MAGGIE

I do! Because I believe in science.  
There are situations in physics  
where things can disappear and  
reappear at different times.

(MORE)

MAGGIE (CONT'D)  
But those things happen at the  
tiniest of scales.

LYLE  
Like, atoms?

Maggie leans forward to Lyle.

MAGGIE  
Even smaller. Electrons, quarks,  
and the like. You heard of those?

Lyle's eyes light up. Shakes his head.

MAGGIE (CONT'D)  
Well, your dad is not a quark. And  
even if he was, he shouldn't be  
appearing where he has been.

AMY  
Where else would he be appearing?

SCOTT  
The exact spot I disappeared.

Amy isn't following.

SCOTT (CONT'D)  
Because the Earth is rotating. And  
on top of that revolving around the  
sun...

MAGGIE  
...which itself is whirling through  
the galaxy and so on and so forth  
hundreds of kilometers per second.

SCOTT  
So I should actually be...

MAGGIE  
...floating in space 8 days behind  
our solar path. Precisely.

AMY  
So why isn't he?

MAGGIE  
Aha! That's exactly what I would  
love to figure out!

She sits back in her chair, gleefully satisfied.

EXT. MADISON UNIVERSITY - DAY

Maggie walks them to their car.

MAGGIE

Tomorrow I am going to invite some grad students to join, ask them to bring some of their toys. Oh! Before I forget.

She pulls out a book from her bag and hands it to Lyle.

MAGGIE (CONT'D)

Quarks and such. Thought you'd enjoy it.

AMY

(to Lyle)

What do you say?

LYLE

Thank you, Maggie.

She starts walking away.

MAGGIE

See you tomorrow at seven?

SCOTT

I'll be there. And thank you.

MAGGIE

Don't thank me yet!

INT. TREDER HOME - MASTER BEDROOM - NIGHT

Scott lays in bed, watching Amy get ready for bed.

AMY

...I just didn't see us being able to afford it. Not now that we're on one income. Of course Lyle was disappointed, but he'll manage.

She wipes her face on a towel. Scott listens in silence.

AMY (CONT'D)

And at this point I'm not sure it makes sense to fix the car, it's not like anyone is driving it...

Amy plugs her phone in and sits on her side of the bed.

AMY (CONT'D)

And the next one is 16 days. God,  
16 days...

She slumps forward, away from Scott, wipes her tears. He moves over, sits next to her.

SCOTT

The last one.

AMY

You don't know that.

SCOTT

We have help now. Maggie seems to know what she's talking about.

AMY

Nobody knows what they're talking about!

She stifles another sob.

AMY (CONT'D)

I'm sorry. I just... I don't want you to leave... It's harder alone..

Scott takes her into his arms. She cries. Holds him tighter.

SCOTT

We're going to figure this out.

He wipes her tears, kisses her wet cheeks.

She looks up to kiss his mouth. He kisses back.

She pulls him back onto the bed...

INT. TREDER HOME - MASTER BEDROOM - LATER

Lights off, Amy sleeps with her arm around Scott's chest.

He lies awake, searching the ceiling for answers.

INT. MADISON UNIVERSITY - LAB - MORNING

Maggie flips the lights on, fluorescents HUM with life.

Scott curiously wanders around as two GRAD STUDENTS walk in.

MAGGIE

Ah, Scott this is Alan and Melanie,  
two of my students. They've come to  
assist with our little experiment.

Scott shakes their hands and looks around.

SCOTT

So... what do I do?

MAGGIE

Right. Sit down and lift up your  
shirt, Scott.

Melanie applies gel to some pads, presses them to his chest.

Melanie places two more on each of his temples. He gingerly  
massages them, careful not to bump the pads.

MELANIE

Are they irritating you?

SCOTT

No, sorry. Just a headache. Do what  
you have to do.

Maggie looks at her watch.

MAGGIE

It's almost time. Now it's all you.

Silence.

Then Alan starts clicking on the computer.

ALAN

Huh...

SCOTT

What is it? Is it catching  
something?

Alan bashfully looks around.

ALAN

Oh I was just noting that according  
to the EKG, Geiger counter, static  
array... you're human!

MAGGIE

(chuckles)

Alan just saved you a trip to the  
doctor's.

SCOTT  
 Actually I went. They said I had  
 high blood--

Then the world

*slips...*

SCOTT (CONT'D)  
 --pressure...

Scott touches his temples, the gel is there but the  
 electrodes are gone.

**JUMP 5: 16 DAYS**

Melanie and Alan sit on chairs, Alan covers his mouth with  
 both hands. Maggie stands still, brows pressed together.

Scott looks around expectantly.

SCOTT (CONT'D)  
 Well? Did you get anything?

Alan jumps up, CURSES. Melanie's frozen in place.

SCOTT (CONT'D)  
 Someone say something...

Maggie slowly takes a step forward.

MAGGIE  
 How do you feel, Scott?

SCOTT  
 The same as I did a moment ago.

MAGGIE  
 A moment ago... right. Of course.

She looks at Alan and Melanie.

MAGGIE (CONT'D)  
 Well? Did we?

They both react and go to separate computers. Clicking,  
 scrolling. Then they shake their heads -- nothing.

MAGGIE (CONT'D)  
 Well, one thing is curious; when  
 you disappeared, admittedly, I was  
 curious if you were going to  
 transport the equipment with you.  
 Obviously, you didn't.  
 (MORE)



MAGGIE (CONT'D)  
 But you did take your clothes,  
 which saves all of us some  
 embarrassment...

SCOTT  
 Please forgive me if I'm not  
 finding the humor in this.

MAGGIE  
 My point is, Scott. Somehow there  
 are rules in place here. The time  
 that you jump, the exact location  
 on Earth you reappear, the things  
 that travel with you... In my  
 opinion, this seem... *directed*.

Everyone stops and stares at her.

Maggie chuckles, raises her hands and walking away.

MAGGIE (CONT'D)  
 Just calling it how I see it.

She finds her coffee and takes a swig.

MAGGIE (CONT'D)  
 Also, I've been thinking, and this  
 goes for everyone... No discussing  
 this outside these walls. The last  
 thing we need is the press or the  
 military getting involved.

SCOTT  
 You're serious?

MAGGIE  
 Very. Every leap in science  
 eventually gets famous. Or  
 weaponized.

SCOTT  
 Jesus.

MAGGIE  
 Maybe.  
 (beat)  
 But last I heard, he only walked on  
 water.

She winks. The edges of Scott's mouth tug into a smile.

MAGGIE (CONT'D)  
 Now, if you could sit back down,  
 let's get those nodes reattached.

SCOTT  
I've been gone for two weeks. I'd like to see my family. Please.

MAGGIE  
Right, of course. Let's start tomorrow at 7am then.

He heads for the door.

SCOTT  
Thank you.

MAGGIE  
Don't thank me yet.

EXT. MADISON UNIVERSITY - MORNING

Scott shuffles down the steps as a bus pulls away.

AMY (O.S.)  
Scott.

Amy steps out of her SUV.

SCOTT  
Amy, hey. I thought the plan was for me to bus home?

He gives her a hug; she's tense.

AMY  
It was. But I couldn't wait.  
(a beat, then)  
Did they learn anything?

*That's what she couldn't wait for.*

SCOTT  
No.

Her focus drifts to the ground. Shoulders drop.

SCOTT (CONT'D)  
But Maggie's hopeful that when we try again tomorrow--

AMY  
When you try again. You mean when you leave again.

SCOTT  
What's that mean?

AMY  
Nothing. Forget it.

SCOTT  
Honey, we're doing everything we can--

AMY  
No. THEY are doing everything they can. And WE are doing everything we can. I am doing everything I can to keep this family together. But YOU are just waiting til the next jump.

SCOTT  
That's unfair.

AMY  
I agree.

SCOTT  
What are you expecting me to do?

Beat.

AMY  
You're right. I'm sorry, you're right. There's nothing you can do.

Amy notices the glances of nearby students.

AMY (CONT'D)  
I'll take you home now, I've got to get to work.

INT. TREDER HOME - LIVING ROOM - DAY

Scott turns on the computer. Google.

He sits with his fingers on the keyboard. Finally types:  
"disappearing man missing time skipping time".

The first five results are about alien abduction. The others are about magic shows and substance abuse.

He deletes "disappearing man". 51,000,000 results for "missing time".

INT. KITCHEN - CONT.

Scott wanders to the fridge, decides on nothing. Notices the dishes in the sink -- *why not?*

EXT. TREDER HOME - DAY

Scott puts the trash in the bin as Amy and Lyle pull in. Lyle jumps out and runs to him.

LYLE  
Dad!

SCOTT  
Hey kiddo.

Lyle looks him up and down, as if to confirm.

SCOTT (CONT'D)  
What?

LYLE  
Does time travel hurt?

SCOTT  
No, it doesn't hurt. Why?

INT. TREDER HOME - CONT.

They walk in the front door, Lyle leading the way.

LYLE  
Well, Wikipedia says that it can hurt sometimes, like in Terminator. But if it's a wormhole or time dilation, it should be painless.

Scott looks to Amy, mouthing "Terminator"? She shrugs in innocence as she gets out the chopping board.

LYLE (CONT'D)  
The problem is, if it's time dilation, you'd have to be moving at the speed of light or in a gravity well.

Scott's more observing his child than listening.

LYLE (CONT'D)  
AND, did you know that if it keeps doubling, the 15th time it happens you'll go almost forty five years into the future like \*that\*?  
(snaps his fingers)

The chopping stops...

SCOTT  
Um. No, bud. I didn't know that...

Lyle senses the room, looks at Amy. Then back to Scott.

LYLE  
Sorry.

SCOTT  
It's okay. No harm in doing the math.

LYLE  
Hey, Dad?

SCOTT  
(braces himself)  
Yeah?

LYLE  
Can we have pizza for dinner?

Scott glances at Amy, she tries to hide a smile. She puts down the knife.

AMY  
I could go for some pizza.

SCOTT  
Pizza it is.

INT. MADISON UNIVERSITY - LAB - THE NEXT MORNING

Scott walks in, Maggie spots him and motions to two others.

MAGGIE  
Good morning, Scott. I want to introduce you to Anita and Leon.

They both offer half-hearted waves.

Scott moves to his chair. Leon sets up a large camera.

SCOTT  
We're filming it?

LEON  
Yup. 1200 frames per second. I'd like to be able to review it after, If there's anything to see...

Everything is set up. Anita finishes attaching nodes to his head. Maggie looks at the clock, *it's 7:51am.*

Scott takes a breath and closes his eyes. Then the world  
*slips...*

**JUMP 6: 32 DAYS**

The lab equipment gone...

And Scott is surrounded by *hundreds of people...*

Then one face out of the crowd finally speaks out...

MAGGIE

Scott... Scott, I'm so sorry.

FLASH.

FLASH. SHUTTER. SHUTTER. FLASH. FLASH.

Every person in the room starts to SHOUT.

REPORTER 1

Mr. Treder! Are you claiming  
to be the first time  
traveler?

REPORTER 2

What happens when you  
disappear??

Maggie runs to his side, pulls him from his seat.

MAGGIE

Come on. We should go.

But the reporters push past security. SHOUT more questions.

REPORTER 3

How are you doing this??

REPORTER 4

What does your family think??

Scott and Maggie start to shove their way through the crowd.

MAGGIE

Security!!

A SECURITY GUARD breaks through and grabs Scott's arm and  
pulls him through the door, barring the press from following.

INT. MADISON UNIVERSITY - HALLWAY - CONT.

Maggie moves to a door with an ID sensor just as a reporter  
rounds the corner.

MAGGIE

In, hurry!

INT. BIO LAB - CONT.

They walk through a classroom lab. On the other side is another door. She checks through the window.

SCOTT  
What the hell happened??

INT. FACULTY WING - CONT.

They walk past various offices. All empty.

MAGGIE  
Leon. That bastard didn't believe me for a second. Not that I blame him, I had no proof. But the second you disappeared, he had all he needed on that damn camera.

One of the professors they walk past watches the news, on the screen, the title, "SCOTT TREDER THE TIME TRAVELER: REAL OR FAKE" with footage from Leon's high speed camera footage.

MAGGIE (CONT'D)  
He saw his chance to get his name in every paper on the globe so he went to the press.

SCOTT  
And they believed him?

MAGGIE  
He got Anita to go along with him. Alan too. They spun it like hard science, something we were on the brink of discovering with the promise that in 32 days you'd arrive at 7:52am on the dot. And today, you proved they were right.

They stop at an exit door.

MAGGIE (CONT'D)  
The reporters found your house too.  
(beat)  
Scott, I'm so sorry. You trusted me and--

SCOTT  
--Did you get anything?

MAGGIE  
What?

SCOTT  
The sensors. The instruments...  
Anything?

MAGGIE  
Not that we can see.

Scott CURSES. Runs his hands through his hair.

MAGGIE (CONT'D)  
But we can keep trying. Run more  
tests. Go through the data.

SCOTT  
Forget about it. Thanks for trying.

Scott walks through the exit door.

EXT. MADISON UNIVERSITY - CONT.

Scott walks away from the crowd by the University doors.

He pulls out his cell phone. Dials, no answer. Tries again,  
it goes to voicemail.

SCOTT  
Amy. It's me, Call me when you can.  
Things got... crazy. Just call me.

He runs toward the bus stop when the phone BUZZES.

SCOTT (CONT'D)  
Amy! Are you okay? Where are you?

AMY (O.S.)  
Minneapolis.

Scott stops walking.

SCOTT  
Minneapolis? At your mom's?

INT. AMY'S MOTHER'S HOUSE - CONT.

Amy watches Lyle playing in the yard out the window.

AMY  
We couldn't stay.

SCOTT (O.S.)  
No, I understand. Are you okay?



Beat.

AMY  
The Civic is still in the garage.

EXT. MADISON UNIVERSITY - SIDEWALK - CONT.

Scott understands.

SCOTT  
Give me 4 hours. I'll be there.

AMY (O.S.)  
Drive safe.

SCOTT  
I love--

She hangs up.

The bus arrives, Scott gets on.

EXT. AMY'S MOTHER'S HOUSE - DAY

Scott's Civic pulls up next to Amy's SUV. He walks to the front door and knocks.

Amy's mother, BETH (60's) opens the door. Imagine Amy, but heavier, a hard jawline and reading glasses.

BETH  
Scott.

SCOTT  
Hi Beth.

Beth steps out of the door and puts her arms around Scott.

BETH  
You holding up?

SCOTT  
I'm not sure.

Beth releases him, holding his shoulders in her hands.

BETH  
I'll tell you up front, Scott. I'm not sure what to believe yet. All I know is, you could probably fool my daughter with some parlor trick. Hell, you may even fool me.

(MORE)

BETH (CONT'D)  
But then I'd find you and cut your  
balls off with a rusty spoon.  
(grins)  
But you couldn't fool my grandson  
even if you tried. Not Lyle.

He nods in agreement.

BETH (CONT'D)  
Come on, then.

INT. AMY'S MOTHER'S HOUSE - CONT.

Scott walks into the living room to see Amy and Lyle sitting  
on the couch. Lyle runs to him.

LYLE  
Dad! You came back!

SCOTT  
Of course. I'll always come back.

Scott looks at Amy as she takes a shuddered breath.

AMY  
Hi Scott.

SCOTT  
I'm sorry about the reporters.

AMY  
It's not your fault. You weren't  
there. I mean, you weren't around.

SCOTT  
One of the doctors leaked footage.  
He did it--

AMY  
Doesn't matter.

A half pained smile. Eyes puffy, red.

LYLE  
Did Professor Maggie find anything?

SCOTT  
Professor Maggie?

Scott looks at Amy who pulls Lyle to the couch in a hug.

AMY  
Lyle and Maggie have become fast  
friends. Huh, kiddo.

SCOTT  
That was quick.

AMY  
Not for us.

Beat.

BETH  
Lyle, why don't you come help  
grandma.

They leave. Scott waits until Amy pats the couch next to her.  
He sits. She puts her hand on his knee and he takes it.

SCOTT  
How's your mom?

AMY  
Better than I thought she would be.  
This whole thing hits a little too  
close to home, even for her.

SCOTT  
I'm not your father. He was a  
prick.

AMY  
Yeah, he was. But even then, she'd  
still watch out the window for him.  
Not me. I hated him, for years. But  
now that hate's gone and instead I  
just feel empty. Like there's a  
hole in my heart where a father  
should've been.

She sits up, wipes her eyes.

AMY (CONT'D)  
And I don't want that to happen to  
our son. I won't let it happen to  
Lyle...

She sobs into Scott's shoulder, as he holds her in silence.

INT. AMY'S MOTHER'S HOUSE - LIVING ROOM - THE NEXT MORNING

The world

*slips...*

**JUMP 7: 64 DAYS**

Scott sits on an armchair near the window. Across from him on the couch: Beth, Lyle, and Amy. Beth GASPS...

BETH

Well then.

Amy gets up and walks out of the room.

LYLE

64 days, Dad.

Lyle hugs his father, steps back. We stay on Scott as the world

*slips*

and we look back at the couch, only Beth and Lyle sit there.

**JUMP 8: 128 DAYS**

LYLE (CONT'D)

128 days.

Lyle's obviously grown. He approaches his dad.

LYLE (CONT'D)

It's been a long time.

Scott looks around for Amy, she's not there. He catches Beth's eye -- she shakes her head: *no*.

Out the window: snow falls. Then the world

*slips.*

**JUMP 9: 256 DAYS**

And the trees are shedding orange leaves again.

LYLE (O.C.) (CONT'D)

Dad.

Only Lyle sits on the couch now.

Scott sits on the armchair, painfully unchanged.

SCOTT

(whispers)

Hey bud...

He kneels on the floor in front of Scott.

LYLE  
I'm going to figure out how to save  
you.

Scott drops to the floor, hot tears on his face.

SCOTT  
If anyone can, it's you, kiddo.

He pulls Lyle into a hug.

INT. AMY'S MOTHER'S HOUSE - KITCHEN - MORNING

This time, when the world  
*slips...*

Scott walks into the kitchen.

**JUMP 10: 1.5 YEARS**

SCOTT  
Amy.

Amy stands with her arms crossed, hair pulled back.

AMY  
Scott. I'm divorcing you.

She pushes a stack of papers on the table towards him.

SCOTT  
...what?

AMY  
Please don't make this harder.

SCOTT  
Hold on. Let's take some time and  
talk about this first.

AMY  
I've had time. My decision's made.

SCOTT  
I haven't done anything wrong!

AMY  
Neither have I!! But I'm the one  
being left behind! I've spent the  
last three years waiting for you.  
(MORE)

AMY (CONT'D)  
Then you come back for one day and  
then vanish again. How long do you  
expect me to do this?

Her hard-shelled facade cracking...

AMY (CONT'D)  
I'm alone, Scott. And I'm tired.  
God, I'm just so tired...

She wipes her tears and stands.

AMY (CONT'D)  
Just sign the papers before you  
leave. I gotta go.

SCOTT  
Go where? Where's Lyle?

She ignores him.

SCOTT (CONT'D)  
What is it you want me to do? Tell  
me, I'll do it.

AMY  
I know you would. But now, all you  
can do is let me try to move on.

She walks past him and pauses at the door.

AMY (CONT'D)  
Take care of yourself, Scott.

She leaves.

Scott grabs the papers and throws them at the wall. The  
heaving in his chest eventually turns to sobs.

INT. AMY'S MOTHER'S HOUSE - KITCHEN - LATER

Beth enters, sees Scott at the table, papers in front of him.

BETH  
So. You sign it then?

Shakes his head.

BETH (CONT'D)  
Good for you.

She sits at the table.

BETH (CONT'D)  
Amy's having a hard time of it, but  
that doesn't give her the right to  
abandon you. Or at least, it  
doesn't make it right.

SCOTT  
Beth, where did she take Lyle?

BETH  
Amy made me promise not to tell  
you.

She brings out a stack of letters.

BETH (CONT'D)  
By the way, your son has been  
writing you. Almost every week.

He sees the address in the corner: *Portland*.

SCOTT  
Is my car still here?

BETH  
Long gone.

He looks at his credit cards one by one. Pushes them aside.

BETH (CONT'D)  
Expired.

He nods.

SCOTT  
Can you drop me at the greyhound  
station?

BETH  
You're really going to do this?

Scott doesn't have to answer.

BETH (CONT'D)  
Alright. Let's go.

EXT. GREYHOUND STATION - EVENING

Scott gets in line to board. Beth walks over, hands him a  
thin stack of cash and walks away before he can return it.

INT. BUS - CONT.

Scott sits by the window. Beth waves as the bus pulls away.

He looks at the money, there's a little over \$100. He tucks it in his pocket and zips up his jacket.

EXT. BILLINGS MONTANA - BUS STATION - NIGHT

Scott's the last off the bus, steps into foot of snow. He walks to the motel next to the station.

INT. MOTEL ROOM 4 - NIGHT

Scott shaves at the dirty sink, the neighbors ARGUE LOUDLY.

His shoes lean against the heater, socks and pants dry on top. He feels the socks -- *good enough*. He puts them on.

Sets the alarm for 7:40am. Changes it to 7:45.

Turns off the light.

INT. MOTEL ROOM 4 - LATER

The red digital letters of the alarm clock light the room...

It's 6:51am...

Scott's still asleep.

6:52am.

The numbers blur as the world

*slips.*

**JUMP 11: 3 YEARS**

MOVEMENT. RUSTLING IN THE DARK.

MAN

Hey! HEY! WHAT THE HELL!!

A WOMAN SCREAMS and the lights switch on.

Scott tumbles out of bed to see a mostly naked and very terrified couple on the bed.

Scott shuffles into his pants.



SCOTT

I'm so sorry. Let me grab my shoes--

MAN

We don't have your shoes, man!

WOMAN

Don, he's stealing your pants!! Do something!!

He looks down -- she's right, these definitely aren't his.

The man grabs the only thing near by -- the lamp.

It's also the only light source in the room. He rushes Scott and the cord unplugs, the room goes completely dark.

There's a flurry of GRUNTS and GLASS breaks in the darkness.

The door flies open and we see Scott dash out.

EXT. MOTEL - PARKING LOT - CONT.

Scott runs and hides behind a car, watches until the door closes. He touches a goose egg on his forehead, winces.

As he walks away, something JINGLES in his pocket.. *Car keys*.

He clicks them. BEEP! A car behind him flashes.

Scott looks back at the motel. *Well...*

INT/EXT. HILLBILLY DON'S CAR - EVENING

The sun goes down as the landscape moves in a blur.

EXT. PORTLAND - SUBURBS - NIGHT

Scott walks in front of a small brick house. The lights are on. He walks up to the door. Takes a breath.

KNOCKS.

No one answers.

He reaches over and rings the doorbell.

Again, no one.

He turns to walk away when the door opens, light floods out.

LYLE (O.C.)  
I knew you'd come back.

It's Lyle (13). Taller, lanky, still wearing thick glasses.  
He rushes out and hugs Scott.

SCOTT  
Lyle. Hey kiddo.

He wipes his eyes under his glasses.

LYLE  
I can't believe you're here...  
(looks down)  
Where are your shoes?

INT. PORTLAND HOUSE - CONT.

Lyle shuts the door behind them.

LYLE  
Mom's at night school, getting her  
Master's. Won't be back till late.

SCOTT  
Wow, good for her.

Lyle opens a door leading to the basement.

LYLE  
This way, I'm going to hide you  
down here. I've been prepping it.

SCOTT  
Prepping it? For what?

Lyle adjusts his glasses, looks back at him.

LYLE  
For you. For when you got here.

INT. PORTLAND HOUSE - BASEMENT - CONT.

Lyle flips on the light on the way down.

LYLE  
Welcome, to the BATCAVE.

Two desks, three computers. Along one side of the wall are a  
myriad of electronics, most look non-functional.

The majority of the space is taken up by a giant contraption made up of four server racks and a rat's nest of wires.

SCOTT  
You make this?

LYLE  
Yeah! I made the whole thing from scraps. Rigged the whole interface with SCSI Ultra-5, which basically no one uses anymore.

SCOTT  
It's really impressive, kiddo.

LYLE  
Nah, I bet you could've done it easy. Oh! And check this out...

He flips on a series of switches. It powers up. He moves a mini-microphone arm closer to his mouth.

LYLE (CONT'D)  
Hal?

A simulated voice responds.

HAL  
Yes, Lyle?

Lyle winks at Scott.

LYLE  
Play, "Caught in the Middle".

HAL  
Playing, "Cotton Eyed Joe".

LYLE  
No, no play--

"Cotton Eyed Joe" starts playing, loudly.

LYLE (CONT'D)  
Hal? Hal, stop. Play Caught... you know what--

Lyle turns it off.

LYLE (CONT'D)  
Still got some kinks to work out.

Scott walks around it.

SCOTT

It's really great, bud. But it seems like a lot of hardware for voice automation, no?

LYLE

Oh! Hal's just a side feature! It's really an electromagnetic sensor. It can take readings down to two-microseconds. Watch...

He hops on one of the computers. Types on the keyboard and it WHIRS to life. A massive surge of text appears.

LYLE (CONT'D)

Right now there's not much happening... But tomorrow at 5:52am we should have plenty to look at.

SCOTT

5:52? You mean 7:52?

Lyle cocks his head.

LYLE

If you were still in Wisconsin's time zone, yeah.

It dawns on Scott. He face palms and bursts into laughter.

LYLE (CONT'D)

What...?

SCOTT

This morning. I set an alarm for 7:45 at a motel to make sure I woke up in time for the jump but I forgot about the time zone change! I appeared ass-to-ass with some hillbilly couple in Montana!!

Scott loses it, crying from laughter.

SCOTT (CONT'D)

You should've seen the look on their faces. One came at me with the lamp!! That's how I lost my shoes!!

They both ROAR with laughter.

INT. PORTLAND HOUSE - BASEMENT - NIGHT

Lyle and Scott lie on the floor, each on a sleeping bag.

SERIES OF SHOTS:

- Lyle excitedly talks about school.
- Scott listens, prompting more with a word or two.
- Scott recounts a story, Lyle laughs.

Then, footsteps above. Lyle and Scott look up at the noise.

LYLE  
Mom's home.

But listening closer, a *MAN'S VOICE*...

Lyle looks at Scott, guiltily.

LYLE (CONT'D)  
Oh, I guess umm... I don't know how serious they are but...

SCOTT  
She's seeing someone?

LYLE  
Yeah. Sorry.

SCOTT  
It's okay. It's been over 5 years.

LYLE  
6 years.

SCOTT  
Right. 3 days for me, 6 years for you guys.

LYLE  
Well, I better go up. You know, stick to the routine.

He gets up and walks to the stairs.

LYLE (CONT'D)  
I'll try and sneak down but if she stays up again tonight...

SCOTT  
Then I'll see you tomorrow morning.

Lyle smiles, nods. Takes a step, and then

LYLE  
Dad, I'm glad you made it here.

SCOTT  
Me too, kiddo.

He walks up the stairs. Scott settles in to his sleeping bag and closes his eyes.

FADE TO BLACK.

INT. PORTLAND HOUSE - BASEMENT - MORNING

OVER BLACK: FOOTSTEPS on the stairs.

LYLE (O.S.)  
Morning, Dad.

Scott looks up, it's Lyle.

SCOTT  
Hey. Morning.

LYLE  
Sorry I couldn't make it down last night. Mom and Derrick fell asleep watching TV.

SCOTT  
It's okay.

LYLE  
No it's not. The next time I see you, I'll be 19... I'm sorry. I was too scared she'd find you. Or that the machine wouldn't work for some reason... I should've prepared more, I just ran out of time...

Scott pulls him down on his knees.

SCOTT  
Hey. None of that matters. Only you do. That's it. I love you, son. No matter what happens. Okay?  
(beat)  
And, I need you to listen close to me. It's important. Father to son.

Lyle perks up. Nods.

SCOTT (CONT'D)

I don't want you spending your life  
on me. You know? Trying to save me.  
I can't let this thing take over  
your life too. Do you understand?

Without saying yes or no, Lyle looks at the clock.

LYLE

It's 5:50.

He stands, turns the machine on.

LYLE (CONT'D)

Fine. But at least let me see if I  
can get anything. And if there's  
nothing... I'll *think* about it.  
(smirks)

SCOTT

Alright. What do I do?

LYLE

Just stand in the middle of the  
towers and... let Hal get to work.

As Scott enters the quad-towers. He massages his head.

LYLE (CONT'D)

What's wrong?

SCOTT

I get headaches before the jumps.  
Like a personal canary in a coal  
mine, it's nothing.

LYLE

Always? That seems weird...

SCOTT

Yeah, but I'm fine. How much time  
do we have?

LYLE

30 seconds.

Lyle smiles, hits the keyboard and Hal begins to HUM.

The hair on Scott's arms stand. Scott hunches over.

LYLE (CONT'D)

Dad?? You okay?

The towers SPARK and SPIT. Lyle jumps out of his chair just as the world

*slips...*

Suddenly, the whole world FREEZES.

The fans on Hal have stopped, as have the blinking lights.

Scott looks to Lyle who stands in front of him, FROZEN.

Then in one instant, everything SPEEDS up in hyper-time. Lyle zips through the room, dismantles the machine around him, then pauses to look in Scott's direction. Lyle is FROZEN again... And he looks older.

SCOTT

Lyle? Is that--

A HAND REACHES OUT FROM BEHIND HIM AND TOUCHES HIS SHOULDER.

He whips around: no one is there.

He turns back to Lyle but A PALE WOMAN STANDS IN HIS PLACE.

Scott screams and falls backward into a pile of electronics.

LYLE (O.C.)

Dad?

Across the room, a thin teenager rises to his feet. Chin length messy hair, even though he's not wearing glasses anymore, it's unmistakably Lyle (19).

### JUMP 12: 6 YEARS

Lyle hesitantly reaches out and offers a hand. He looks him up and down.

LYLE (CONT'D)

I almost forgot what you looked like... I almost convinced myself you weren't real. But here you are.

Lyle fiercely hugs him.

SCOTT

Lyle... Something happened.

INT./EXT. LYLE'S CAR - DAY

Scott digs through a fast food bag. Lyle stuffs a fry into his mouth as he drives.



LYLE

Somehow, the machine must have bridged whatever plane of existence that woman is on to yours. Or maybe it's a metaphysical plane and that's where you've been going and the machine hijacked it...

SCOTT

You think She's behind the jumps?

LYLE

She's got to be. Right?

Scott's bites into a hamburger.

SCOTT

Wow.

LYLE

I know, it's heady stuff.

SCOTT

No no, this burger is amazing.

LYLE

Told you! Hard to believe it's not beef, right? Though you're probably one of the few people that remembers 100% real beef around here. So goddamn expensive now.

Scott raises an eyebrow at Lyle's cursing. Lyle chuckles.

SCOTT

I guess I've got to get used to you using grown up language.

LYLE

I know. I can even drink now.

SCOTT

Drinking age is 18?

LYLE

In California, yeah!

He pulls into a gas station and gets out.

EXT. GAS STATION - DAY

Scott stretches as Lyle pumps gas.

SCOTT  
By the way, what did you mean a  
different plane?

LYLE  
A different plane of existence.  
Aren't you a scientist?

SCOTT  
You forget I've spent my life  
looking in a microscope.

LYLE  
True. Okay, think of it this way,  
we see things in three dimensions.  
Up and down...  
(demonstrates)  
Left, right.  
(moves hands)  
And forward-backwards.

He takes a step forward, then back.

LYLE (CONT'D)  
Now you, and I'm assuming *Her*, are  
moving through time the same way we  
move through space. Right?

SCOTT  
Right...

LYLE  
So where I'm standing here is a  
physical representation of today.  
And right there...

He points to a spot 2 feet in front of him.

LYLE (CONT'D)  
That's tomorrow. So if I do this...

He jumps to that spot. It dawns on Scott...

SCOTT  
So you just jumped to tomorrow.

LYLE  
Exactly.

SCOTT  
But who could do that?

LYLE  
Who indeed.

Scott peers around as if he expecting onlookers, or ghosts.

SCOTT  
Where are you learning this  
exactly?

LYLE  
Berkeley.

SCOTT  
You got into Berkeley?? That's  
great, Lyle! What are you studying?

Lyle smiles and returns the gas pump hose.

LYLE  
Theoretical physics...

SCOTT  
Not because of me, I hope.

LYLE  
Not *just* because of you...

As he closes the car door we

SMASH CUT TO:

INT. BERKELEY - LYLE'S DORM ROOM - NIGHT

Lyle closes his dorm room door. On the walls, a time table of  
Scott's jumps. A calendar with a date labeled, "Dad day".

LYLE  
Physics is interesting in its own  
right, and I'm really good at it.  
But I won't lie and say you weren't  
a large part of the decision.

SCOTT  
I just don't want you to waste your  
time trying to save me.

Scott lies on a twin bed, Lyle arranges his bedding on  
another twin.

LYLE  
Dad, you're jumping through time  
but you still crossed half the  
country to find me.

SCOTT  
That's different. You're my son.

LYLE  
And you're my dad.

Lyle walks to his closet and pulls out some shorts.

SCOTT  
What does your mom think of you  
studying here?

LYLE  
She's happy for me, of course.  
(hops into bed)  
But I didn't get as many  
scholarships as I hoped so Derrick  
paid for a lot of my tuition.

SCOTT  
Derrick, is that her boyfriend?

LYLE  
Husband.

SCOTT  
... I see.

Lyle clears his throat.

LYLE  
You need another pillow?

SCOTT  
No, I'm good. Is your roommate not  
coming back tonight?

LYLE  
Nah, he's at his girlfriend's.  
Speaking of... Remember that time  
you woke up in between that couple  
in a motel?

SCOTT  
That time being yesterday?

Lyle bursts out laughing.

Raindrops fall on the window as their conversation carries  
into the night...

EXT. BERKELEY CAMPUS - MORNING

Lyle and Scott hustle across the empty campus.

INT. BANCROFT LIBRARY - MORNING

They walk through the silent book shelves until they get to the rare book section.

LYLE  
This area isn't likely to move  
around in the next 12 years.

SCOTT  
How do you know?

LYLE  
I don't.

INT. BANCROFT LIBRARY - RARE BOOK SECTION - CONT.

Lyle's watch beeps.

5:51.

LYLE  
I'll be waiting. And if the machine  
is the way to get to Scary Pale  
Lady again, I'll have it ready.

SCOTT  
Okay. But--

LYLE  
I know, I know. Live my life and  
all that bullshi... I mean. Stuff.  
Don't worry. I will.

They hug.

Scott massages his head.

SCOTT  
Yep. Here it comes...

The world

*slips...*

As Lyle guessed, that section of the library is unchanged, not counting a couple books here and there.

**JUMP 13: 12 YEARS**

In front of Scott, a man in his early 30's walks forward. Hair pulled into a short ponytail, thick glasses... Lyle.

LYLE  
 Right on time. Right on time...  
 (beat)  
 Hey Dad.

Scott hugs him, now the same height.

SCOTT  
 Back to glasses?

LYLE  
 Oh, yeah. Ha, didn't quite feel  
 like myself without them.

SCOTT  
 I like them. Not sure how I feel  
 about this though...

Scott brushes the back of his knuckles against Lyle's scruff,  
 Lyle laughs and moves away bashfully.

Scott notices someone walking toward them.

SCOTT (CONT'D)  
 Lyle...

LYLE  
 (looks back)  
 It's okay, she's with me.

An older woman approaches, hair in a bun, small rectangle  
 glasses. She's in her 80's, but she walks with vigor.

MAGGIE  
 Hello, Scott.

SCOTT  
 Maggie? What are you doing here?

MAGGIE  
 Oh, just fulfilling an old promise.

She touches his cheek. A tear forms in her eye.

MAGGIE (CONT'D)  
 My God, you haven't aged a day.

SCOTT  
 I have, actually. 13.

MAGGIE  
 13 days... After all of these  
 years. What a wonder.

EXT. BERKELEY CAMPUS - MORNING

Maggie walks arm in arm with Lyle, with Scott step in step.

MAGGIE

... when Lyle published his thesis,  
the waves it made were large enough  
that I couldn't keep away.

Scott looks at Lyle who just grins bashfully.

MAGGIE (CONT'D)

Your son has grown quite famous...

EXT. BERKELEY CAMPUS - THE QUAD - CONT.

They arrive in a large brick campus square. In the center, a group of equipment under white pop-up tents is being set up.

All of the people stop working when they see Scott.

MAGGIE

Though not quite as famous as you.

Lyle leads them to a large 'X' surrounded by a box outlined on the ground. Scott warily steps around it.

LYLE

You okay, Dad?

SCOTT

We can't pick a place a little  
more... private?

LYLE

Well, the main issue is the next  
jump is going to be 24 years. It's  
hard to gauge what's still going to  
be around in a quarter century.

Scott nods. Still unsure...

Maggie walks forward to Scott, takes his hands.

MAGGIE

Scott. I've had over two decades of  
wishing for another chance to help  
you. And I've come to the  
realization that I won't be able to  
stop the jumps. But if I can  
provide some sliver of knowledge  
that one day helps you, that'll be  
worth it for me.

Scott looks at the people watching, waiting, working. Lyle...

SCOTT  
I understand.

He walks over and stands on the 'X'.

SCOTT (CONT'D)  
So, anything you want me to relay  
to our inter-dimensional friend?

MAGGIE  
Inter-dimensional friend? I'm not  
sure what you mean.

SCOTT  
You know, to the--

LYLE  
--future generation. Right, Dad?

SCOTT  
(on his look)  
Right.

MAGGIE  
No, go on, I'm sure you two have  
catching up to do.

SCOTT  
You don't want us to stay?

MAGGIE  
You'll just be in the way. Go on!

SCOTT  
Thank you.

They walk away.

MAGGIE  
Don't thank me yet.

INT. DINER - DAY

Lyle and Scott sit at a booth. A WAITER pours coffee into  
Scott's mug.

SCOTT  
So, catch me up. What's new?



LYLE

Well, now that we have funding I was able to expand our studies past the basic levels of--

SCOTT

Ha, no. Lyle, tell me about you. What's new in your life?

LYLE

I was on the cover of Time, did I tell you that?

SCOTT

No! That's incredible. We should celebrate tonight!

LYLE

(laughs)

It's okay, it was years ago.

SCOTT

Still, that's amazing. What else? Dating anyone?

LYLE

Nah. I have more important things to do than date.

SCOTT

Having a family isn't important?

LYLE

I have a family. You, Mom.

SCOTT

Yeah, but kiddo--

LYLE

I'm not kid anymore, Dad.

Point made. The waiter's back with food.

SCOTT

You didn't tell Maggie, did you? About the Woman I saw.

Lyle shakes his head no.

LYLE

Too much at stake.

SCOTT

How so?

LYLE

Think about it. If we're right and She *is* the one behind the jumps, the repercussions of people learning about an inter-dimensional being could be irreversible. Think of what it would validate or *invalidate* with religion or science. We need to be careful.

Scott tries to hide his disappointment with a bite of toast.

LYLE (CONT'D)

That being said... if you *do* see Her again, I need you to try and talk to Her.

SCOTT

Why?

LYLE

Why? Because this is a scientific gold mine, Dad.

SCOTT

Ah. There it is.

LYLE

What?

SCOTT

I knew there had to be something.

LYLE

Dad, come on. What's the point of all this if we don't learn from it?

SCOTT

I don't know. I thought maybe the point was helping me. My mistake.

Lyle sets down the fork.

LYLE

I've dedicated *my entire life* to trying to help you--

SCOTT

I didn't ask for that!!

LYLE

You looked me in the eye when I was 9 years old and said, "If anyone can do it, you can."

SCOTT  
I... I didn't mean for you to...

LYLE  
Well, you did.

The waiter comes with more coffee.

LYLE (CONT'D)  
I don't blame you, I chose my path.  
I wouldn't choose it differently if  
I could. But this is bigger than  
the both of us. And it's best we  
come to terms with that.

EXT. BERKELEY CAMPUS - THE QUAD - THE NEXT MORNING

Scott and Lyle arrive to a busy quad. Everyone works under dimly lit campus pole lights. Maggie waves them over.

LYLE  
Good morning, Maggie.

MAGGIE  
Morning to you both. Coffee or tea?

SCOTT  
Coffee, please. Thank you.

LYLE  
What kind of tea--

Maggie stops him and waves over a young student, THEO.

MAGGIE  
Theo, would you grab two black  
coffees and an Earl Grey please?

Theo nods and walks away.

Maggie takes Scott's arm and they walk to the center. A familiar four-towered machine set up around the 'x'.

MAGGIE (CONT'D)  
You'll be going a long way. I  
wonder what's ahead.

SCOTT  
Doesn't matter. Everything I care  
about will soon be behind me.

MAGGIE

You know, I probably don't have much time till I kick the old bucket. It's not much to look forward to. And if it wasn't for you, I might have said the same decades ago. But you kept me looking forward.

Theo returns with their drinks.

SCOTT

Theo, is it? Any chance you can find me some aspirin?

THEO

There might be some in the first aid kit.

He leaves to fetch it.

MAGGIE

You alright, Scott?

SCOTT

Yeah, just a headache.

Beat...

MAGGIE

The same headache?

SCOTT

What?

Maggie YELLS for Lyle. He comes running over.

LYLE

What's wrong?

SCOTT

I just have a headache...

MAGGIE

You had a headache that morning in the lab too. Didn't you?

LYLE

Didn't you say it comes before the jump? Your canary in a coal mine?

SCOTT

Every time...

Theo returns with a bottle of aspirin. Maggie takes it and HUCKS it.

MAGGIE  
What's the time?

LYLE  
5:27. Shit, we should've got here earlier!

MAGGIE  
Theo, run to Dr. Okura's lab. Tell him I need his neuromodulator. GO.

Theo takes off at a sprint.

SCOTT  
What's going on?

LYLE  
I should've seen this coming. The pattern...

MAGGIE  
It's fine, we've got time.

SCOTT  
Somebody??

MAGGIE  
Remember I told you I thought that this was *directed*? This could be evidence of that, like a fingerprint on a glass.

Scott looks to Lyle, who discreetly shakes his head.

MAGGIE (CONT'D)  
The pattern is too frequent to ignore. If we can target the headaches, it might help us find the source.

LATER:

Someone calls out: 2 minutes!

They're frantically strapping little nodes to the back of Scott's neck, his forehead and temples.

MAGGIE (CONT'D)  
That'll do. Lyle make the call.

LYLE

Gear on, everyone! Let's start recording!

Maggie gives him a hug.

MAGGIE

Well, this is it, I guess. Haha!  
Goodbye Scott, my dear friend.

SCOTT

Thank you, for everything.

MAGGIE

You're welcome.

30 SECONDS!!

Lyle runs up and hugs Scott.

LYLE

See you on the other side, Dad.

Lyle and Maggie move to a monitor.

The machine WHIRS to a deafening sound. Fans blow against him, Scott's breathing increases.

Lyle smiles at Scott. He nods back.

Closes his eyes. Then the world

*slips...*

The world once again, FREEZES.

Every person is frozen in place. Scott walks forward to Lyle and Maggie. He lifts his hand to touch Lyle's face, and then:

A BURST OF SPEED.

And the whole world is ZIPPING around him.

Scott turns to try and make sense of the madness, but it's all an unfocused blur. Except...

*A woman, walking straight toward him.*

It's her.

While everyone else is fast-forwarding through time. She walks in real-time. Grinning as she moves closer.

SCOTT  
Who are you??

She moves straight toward him.

Mouth dry -- he raises his hand to ward her off.

SCOTT (CONT'D)  
Stop! Tell me who you are!

She ignores him. A glow EMITS from her personage...

Her glow is now a BLINDING WHITE LIGHT. He raises his hands to cover his eyes.

Suddenly, there are GASPS all around him... WHISPERS...

Scott's eyes adjust to the light and we see...

A crowd, hundreds surrounding him. All of the equipment is gone save for four giant lights on towers around him.

#### **JUMP 14: 24 YEARS**

The faces of the crowd are all aghast, some marked with face tattoos, some with shaved hair styles.

TATTOO FACE  
It's true...

SHAVED HEAD  
He's here, he's actually here...

Scott's breath shows in the morning air, but most of the crowd doesn't seem dressed for winter.

CUT OFF SLEEVES  
Speak! Traveler, say something!

CAT EYES  
We've waited long to hear the Prophet's voice!

LYLE (O.S.)  
DAD!

A man shoves his way through the crowd...

SCOTT  
Lyle...?

Lyle wears thick glasses a black overcoat, hair grayed. He grabs Scott's arm.

LYLE

We need to get out of here! NOW!

But before they can, a man with GREEN HAIR pulls him back.

GREEN HAIR

NO! We must hear the Traveler  
speak!!

A man with a top knot punches Green Hair.

TOP KNOT

Do not touch the Prophet!

The crowd RIOTS. Some grab Scott, others punch those who do.

Lyle gets separated from Scott.

LYLE

DAD!!

A GRUNGY WOMAN rushes and tackles Scott. Straddles him and starts to slides her panties off under her skirt.

GRUNGY WOMAN

I want to have your child. I want  
to give birth to the next  
Messiah...

Scott tries to force her off but she punches him. She licks the blood from his mouth...

ZAP!! She ROCKETS off of him and spasms on the ground.

A hand reaches out to Scott -- it's LYLE.

LYLE

KEEP YOUR HEAD DOWN!

Lyle ZAPS another person with his taser baton and CRACKS another in the face. The crowd parts around them. Lyle wipes blood from his nose, moves forward, pulling Scott behind him.

LYLE (CONT'D)

Police will get here soon--

SCOTT

Thank God--

LYLE

--we need to get out of here before  
they do.



SCOTT

Wait what?

They take off running.

INT. UNDERGROUND HALLWAY - CONT.

Lyle leads Scott into a service tunnel.

SCOTT

Who were those people out there?

LYLE

Just the usual suspects. Reporters, skeptics, religious fanatics.

SCOTT

And the ones that called me The Prophet?

LYLE

Yeah, well to them you're The new Messiah and the Savior of the Times... You're The Traveler.

SCOTT

What? Why would they think that?

Lyle opens the exit door.

LYLE

Because I told them you were. Come.

EXT. BERKELEY CAMPUS - SIDE STREET - CONT.

Lyle walks to a sleek, black car. He presses his thumb on it and a single door in the middle pops out.

SCOTT

I saw Her again.

Lyle freezes.

LYLE

And? Anything? Were you able to talk to her?

SCOTT

No.

LYLE  
 (shrugs)  
 Yeah, just as well I guess.

Lyle looks at his watch.

LYLE (CONT'D)  
 Dammit. She's late.

SCOTT  
 Who, Maggie?

LYLE  
 Maggie passed a decade ago, I'm  
 afraid. Ah, there she is...

An old hybrid metallic blue car pulls up.

LYLE (CONT'D)  
 Sorry I didn't warn you, I didn't  
 know who else we could trust....

Out of the vehicle steps a woman in her 80's...

LYLE (CONT'D)  
 Hi Mom.

Amy hasn't taken her eyes off of Scott.

AMY  
 Scott... You're exactly how I  
 remember you...

She moves forward to touch his face. Tears forming.

AMY (CONT'D)  
 So it hasn't stopped?

SCOTT  
 No. It hasn't stopped.

AMY  
 How long has it been? 40 years for  
 me...

SCOTT  
 14 days for me.

Full on crying now.

AMY  
 I'm so sorry. Scott, I'm so sorry.  
 I was young. I couldn't handle it.

SCOTT

It's okay. I don't blame you.

Lyle looks at his watch, swipes a hologram of the news away.

LYLE

It's gone national. We need to go.

SCOTT

Where?

LYLE

Somewhere safe.

He takes the keys from Amy.

LYLE (CONT'D)

The government has tracers on cars now. Took me a while to find one without one. So Mom's taking mine as the diversion.

Scott looks at Amy.

SCOTT

... You're not coming?

AMY

I wish I could, there's a lifetime of things I want to tell you. But now, I feel you should know that I am happy. And even more, that I *was* happy. You know? When it was just us three. I was so very happy.

She walks to Lyle's car.

SCOTT

Amy, wait.

AMY

Goodbye, Scott.

She closes the door and the car drives away.

LYLE

Dad, I'm sorry but we have to go.

Scott quickly turns and gets in the car.

EXT. MOUNTAIN ROAD - DAY

The blue hybrid drives through a forested highway, farther and farther out from the city.

INT./EXT. HYBRID - DAY

Scott looks out the window, soon there's nothing but trees.

EXT. SAFE HOUSE - DAY

They pull up to a cabin. Gravel CRUNCHES under the tires, scattering a doe and her two fawn into the trees.

Lyle and Scott get out.

It's quiet.

They're alone.

INT. SAFE HOUSE - DAY

It's a small but modern cabin. Lyle sets down some bags.

LYLE

Hal?

A voice from the ceiling.

HAL (V.O.)

Welcome home, Lyle.

LYLE

Turn on the perimeter sensors and let's have some music, your choice.

HAL (V.O.)

Perimeter on. How about some Simon and Garfunkle?

Music starts playing.

LYLE

You remember Hal, right? Dusted him off and gave him some new tricks...

Scott crosses his arms. Nods in acknowledgment.

LYLE (CONT'D)

You must have questions.

SCOTT  
 (sharp)  
 Yeah, a few.

LYLE  
 Okay. Where do you want to start?

Scott exaggerates a thinking pose.

SCOTT  
 Hmmm. Let's see. How about why the hell this is happening to me? Or why everything I know is gone? Or maybe why I only had 3 MINUTES to say goodbye to my wife? Can we start there??

Lyle stays quiet as Scott paces.

SCOTT (CONT'D)  
 Is there NOTHING I can do to stop this? How is it my entire life is out of my control??

LYLE  
 None of us have complete control of our lives. Only our choices.

SCOTT  
 Well I didn't choose this!! My choices didn't lead me here!!

Scott sits, staring out the window. Lyle joins him.

LYLE  
 Assuming those questions are rhetorical, can we move on to your other questions?

SCOTT  
 What year is it?

LYLE  
 2073.

SCOTT  
 Why are we here?

LYLE  
 Are you wanting to know why we're at this cabin, or the meaning of life itself?

Scott glances at Lyle, who smirks.

LYLE (CONT'D)

It's not safe for you out there anymore. And the next jump is going to take you 48 years into the future and we need to prepare you for what you might face then.

SCOTT

What about stopping it? Have we given up on that?

LYLE

I'm just trying to be realistic.

SCOTT

And the headaches? Was there anything there?

LYLE

Nothing we didn't already know. It could just be a coincidence.

He sits, takes his glasses off and leans on his elbows.

LYLE (CONT'D)

As far as I can tell the jumps can't be stopped. The math, the sequencing, they slide together so perfectly, like unbreakable chains... Dad... I can't stop it.

Though Lyle is the same age as Scott now, he starts to sob.

LYLE (CONT'D)

Forty years of trying and I still can't stop it...

Scott puts his arms around him.

LYLE (CONT'D)

I'm sorry, Dad... I can't...

They sit on the couch, Scott holds his son as he cries.

INT. CABIN - NIGHT

The fireplace CRACKLES. Lyle and Scott watch it in silence.

LYLE

Dad. If I don't see you again--

SCOTT

Don't say that.

LYLE  
 No, I need to say it. If I don't  
 see you again tomorrow...

FADE IN TO:

EXT. WOODS - THE NEXT MORNING

Lyle helps Scott put on body armor.

LYLE (V.O.)  
 ...when you jump again, there will  
 be people waiting for you...

Lyle helps him put a backpack on.

LYLE  
 People looking for The Traveler...

He hands Scott a pistol.

LYLE (V.O.)  
 ...but whatever happens, just know  
 that I love you...

They hug. Lyle steps away as his watch beeps.

LYLE (V.O.)  
 You're my Dad. Always have been and  
 always will be.

Lyle smiles and looks at his watch.

Then the world

*slips...*

Scott staggers as his feet CRUNCH twigs under his feet.

**JUMP 15: 48 YEARS**

Two backpack straps fall to the ground -- the backpack itself  
 is nowhere to be seen. He picks the straps up.

SCOTT  
 Great.

A TWIG SNAPS.

A dozen camouflaged people emerge around him. Scott backs up,  
 puts his hand on his gun. They raise military grade rifles.

The LEADER raises her hand and the others halt.

CAMO LEADER  
Scott Treder?

SCOTT  
...yes?

CAMO LEADER  
Good morning. My name is Mary  
Hayward, 402 California Colonial  
Militia. Your son sent us.

SCOTT  
Lyle sent you? He's still alive--

CAMO SOLDIER 1  
Contact six o'clock!!

Three others immediately move in an arc around Scott and start FIRING at their six.

Before Scott can even crouch he's SHOT in the chest and is thrown to the ground. He GASPS for air.

The Leader, Mary, throws herself on top of Scott and touches her wrist.

MARY  
I've got Treder, we're moving! Axel  
get over here now!!

She grabs Scott and they start moving as a unit through the trees, Mary handling Scott like a rag-doll.

Bullets are flying EVERYWHERE, as well as something that could have been a bazooka.

A soldier chokes on a bullet through the neck.

Scott scuttles backward from the GURGLING soldier, hides behind a thick tree trunk as bullets RATTLE around him.

But a MAN IN A FACE MASK is coming right at him. Scott pulls out his hand gun and fires at them, missing every shot.

The Masked Man pulls out a knife and CHARGES SCOTT -- just as Mary tackles him. They wrestle and Mary plunges the knife into the man's chest. She looks to Scott, cowering.

MARY (CONT'D)  
Get up.

Mary extends a hand to Scott, who doesn't react.



MARY (CONT'D)

If you want to see your son again  
you have to GET UP.

TIRES DRAG ON GRAVEL, a ballistic convoy pulls up to the road, 40 yards from them.

Scott takes her hand, she pulls him up.

MARY (CONT'D)

You stay tight on my side. Got it?

He steps close. Ready. She hands Scott his gun back.

MARY (CONT'D)

Don't shoot my guys. LET'S GO!

They daisy-chain from tree to boulder, to tree, ducking, firing, covering. Several men die as they move.

EXT. ROAD - CONT.

Mary moves Scott to the convoy. Soldiers pile out of the vehicle, one bumps into Scott's shoulder.

SOLDIER

Apologies, Travel--

He gets cut down by a line of bullets before he finishes. The Mary grabs Scott and pulls him into the convoy.

INT./EXT. CONVOY - CONT.

Scott sits next to the Mary, with three other soldiers across from him.

As soon as they are in, they shut the doors, leaving several soldiers behind in the fray.

SCOTT

What about them?

MARY

They'll do what they have to, may  
The Traveler help them.

One of the soldiers LAUGH.

CAMO MAN

"May The Traveler help them"?? He's  
right beside you, and he could  
barely help himself!

Mary slams her foot into the man's groin, he tries to move but there's no room and she's not letting up.

MARY  
Watch your language, Jak.

JAK  
You Followers need to learn to take a joke.

She presses harder, JAK squirms under her boot.

JAK (CONT'D)  
Mary, I was joking, ease up!!

Mary finally releases him. She knocks on the wall behind her to the drivers.

MARY  
Head for rendezvous alpha-echo two.

DRIVER  
Roger that, ma'am.

Scott looks at the other soldiers, they all glance at him, even nod at him, but don't make eye contact.

FOSTER, a woman with a buzzed head leans forward.

FOSTER  
Sir...?

Scott realizes she's talking to him.

FOSTER (CONT'D)  
You are Scott Treder, The Traveler?

Everyone else is waiting for his reply.

SCOTT  
I am Scott Treder...

Another soldier, LANCE kisses his fist and traces a 'T' across his chest.

FOSTER  
Thank you, Traveler. I mean, I believed it. My mother read the Word to me and I've lived by it... but damn, it's another thing to be a Witness yourself.

SCOTT  
A 'Witness'...? What's 'the Word'?

JAK  
You should know, you wrote it!

He bursts out laughing.

SCOTT  
Is that why they wanted to kill me?

MARY  
One of the many reasons. Lyle will explain.

SCOTT  
So Lyle's okay? He's alive?

MARY  
Yes, he's alive, thank The Trav...

Jak snorts across from her, then closes his legs...

SCOTT  
Where is he?

MARY  
Under our protection. We're taking you to him now.

Scott looks out the windows.

SCOTT  
Are we safe now?

MARY  
Moderately. Why?

SCOTT  
Can we pull over for a second?

Mary knocks on the wall.

EXT. ROADSIDE - CONT.

Scott bursts through the convoy door and pukes. Then again.

Mary steps out and hands him a canteen. He washes his mouth out, hands it back. She looks at his vomit, then him.

SCOTT  
Disappointed yet?

When she doesn't reply, Scott spits and gets back in.

EXT. BUNKER - DUSK

The convoy pulls up to a giant steel door, 40ft tall and 20 feet wide set right into the side of the mountain.

It opens and they drive in.

INT. BUNKER - MAIN CAVERN - CONT.

They pull in next to a line of other military vehicles, each in different states of repair.

Scott looks up at the giant cavern: lights are bolted into the walls, water drips from stalactites. It's massive.

On the ground, people mill about, others work. But as Mary guides Scott through, a crowd quickly forms with whispers of "The Traveler" and "The Word's prophecy" etc.

A woman rushes forward with her crying baby, she holds the baby out to Scott.

MOTHER

Traveler, please bless my child.  
He's ill.

SCOTT

I...

The crowd watches in silence.

Scott looks to Mary. She waits too, then moves closer.

MARY

(whispers)  
Touch it's head.

Scott hesitates, places two fingers on the baby's forehead. The mother bursts into tears.

MOTHER

Thank you, Traveler. Thank you.

MARY

Come on, keep walking.

The crowd moves closer and closer. Many reaching out to touch Scott's arms as he walks by.

At the end of the cavern, a large freight elevator. Mary and Scott get in, the rest of the soldiers form a perimeter around the door.

The elevator goes down.

INT. ELEVATOR - CONT.

Scott and Mary stand in the cage-like elevator, several openings in the rock pass by: workshops and storage areas.

SCOTT

Thanks. For helping me back there.

MARY

It's my job to keep you alive.

SCOTT

No, I mean with the child.

MARY

It's nothing.

INT. BUNKER - HALLWAY - CONT.

The elevator stops, she opens the gate.

MARY

This is where I leave you.

He walks past her toward a door at the end of the hall.

SCOTT

And I'm sorry, for what it's worth.

MARY

For what?

SCOTT

For not being the um... for not living up to your expectations.

He walks down the hall.

MARY

Traveler.

He stops.

MARY (CONT'D)

You didn't disappoint me. You're not what I expected, more human.

She closes the gate, ascends up.

Scott walks to the door and KNOCKS.

MAN (O.S.)

Come in.

INT. ANTECHAMBER - CONT.

Another cavern. The floor is layered with carpets and the walls are covered in book shelves and framed artwork.

A fireplace on the right, a large aquarium on the left. In the center, a small reading table with stacks of books.

An old skeletal man sits in a high-tech wheel chair. He's mostly bald, frail, and thick glasses hang from his ears...

LYLE

Dad.

Scott freezes mid-step.

SCOTT

... Lyle?

Lyle smiles, puts his book down. Motions Scott closer. Scott slowly moves across the room, bends down to eye level and takes Lyle's weathered, papery hands into his own.

LYLE

48 years. A long time. A very, long time.

SCOTT

Lyle... what happened?

LYLE

To me or to the world?  
(winks)  
Grab a chair. Sit.

Scott grabs a chair from the table near by.

LYLE (CONT'D)

Before you do... Hal?

HAL (O.S.)

Yes, Lyle?

Hal sounds much more human-like now. Still a tinge of automated intonation.

LYLE

I'd like some tea.

He smiles and looks to Scott, he nods. *Sure.*

LYLE (CONT'D)  
Two Earl Grey's please, Hal.

HAL (O.S.)  
Absolutely, Lyle.

A silver water heater STEAMS on the far wall. Scott walks over and retrieves two mugs.

SCOTT  
He's come a long way.

LYLE  
So have you, so has the world.  
Everything's changed, and yet it's  
the same as it always has been.  
People fight and they make love.  
They break countries apart and form  
new ones. Everything's different  
and nothing has changed.

SCOTT  
Lyle, what's the Word?

LYLE  
(laughs)  
Ah. Yes. The Word. Well, it's your  
word. The Word of God, as dictated  
by the man chosen by Him to spread  
that Word.

Beat.

SCOTT  
You wrote it.

LYLE  
(grins)  
I did.

SCOTT  
Why?

LYLE  
To protect you.

SCOTT  
Protect me? I had a mother ask me  
to bless her sick baby upstairs!

LYLE  
Did you?

SCOTT  
Well, yeah but--

Lyle laughs, sips his tea.

SCOTT (CONT'D)  
This isn't funny! You turned me  
into a religious icon!

LYLE  
Oh, stop that. It was already  
headed in that direction, I simply  
pushed it along and gave them a  
book to read.

SCOTT  
Good God, Lyle. Why?

LYLE  
Because as much survival gear as I  
gave you in that backpack, none of  
it traveled with you. This was the  
only thing I could do to ensure  
your safety once I'm gone.

SCOTT  
Don't say that.

LYLE  
I've survived 3 wars. Two types of  
cancer. My kidneys are shot, my  
liver is failing. I've lived this  
long out of sheer stubbornness to  
see my Dad one more time. I don't  
have another 96 years in me, not  
even close.

SCOTT  
Still... A religion?

LYLE  
It's self-perpetuating. Others will  
follow it and pass it on. Help will  
be always be available to you from  
those who know The Traveler.

SCOTT  
I don't want that. I didn't want  
any of this!!

LYLE  
Listen--



SCOTT  
All I wanted was to find a way to  
stop this goddamn thing--

LYLE  
Dad. Listen to me.

Scott stops.

LYLE (CONT'D)  
Listen to me now, because you owe  
this to me.

Okay, he's listening.

LYLE (CONT'D)  
Whether you want to believe it or  
not, there is a purpose to this.  
You are special, Dad. You were  
chosen to be The Traveler. Wake up  
and realize what you've been given.  
(beat)  
Now that that's been said... I  
think I've figured it out.

SCOTT  
... What?

Lyle grins. Scott sits down again.

LYLE  
The headaches.

SCOTT  
What about them?

LYLE  
They're the key. Always were.

SCOTT  
What are you saying?

LYLE  
I'm saying... I might be able to  
stop it.

SCOTT  
God... Lyle--

LYLE  
But I need you to do something for  
me first.

SCOTT

Anything.

Lyle takes a breath. Looks into Scott's eyes.

LYLE

If this doesn't work, I need you to promise me you'll live through this, Dad. To the journey's end.

Scott drops his head. Resists the idea.

LYLE (CONT'D)

You have an opportunity greater than any man in history. Live it.

SCOTT

I don't want it.

LYLE

I know. The life I've lived wasn't necessarily the one I wanted either. But I don't have regrets. I stand by the choices I've made.

SCOTT

Dammit, Lyle! I asked you not to spend your life trying to save me!

LYLE

Well, I went and did it anyway. Didn't I?

Scott looks up to see Lyle smiling.

LYLE (CONT'D)

And I'd do it again. Because you're my dad. The only one I ever got. And the only one I ever wanted.

Lyle taps a button on his chair. A door opens behind his desk. Lyle winks at Scott, then wheels over.

LYLE (CONT'D)

Now come.

INT. BACK ROOM - CONT.

There are various shelves and cages of equipment, in the center a black, sheen body armor suit.

LYLE

Put that on, please.

SCOTT  
What is it?

LYLE  
It's an armored suit. I could  
explain more but it's boring and I  
don't want to!

He laughs. Scott puts on the suit.

Lyle grabs a small black case.

LYLE (CONT'D)  
And this.

Inside, two contact lenses and an earbud. Scott puts them in.

POV SCOTT: An augmented screen shows his suit diagnostics.

He pops the earbud in.

LYLE (CONT'D)  
Say hello.

SCOTT  
Hello?

HAL  
(in his ear)  
Hello, Scott.

SCOTT  
Hal?

HAL  
Please stand still as I establish  
the skin-suit uplink and perform  
wearer diagnostics.

The suit contracts and then relaxes. It beeps.

HAL (CONT'D)  
I'm sensing high levels of stress  
and fatigue, would you like me to  
administer some medication to you?

SCOTT  
Oh, no I'm okay. Thank you.

HAL  
All set then.

He looks in the mirror. It's undeniably cool.

LYLE  
I'll take it you approve.

SCOTT  
It feels weird. But yes, thank you.

LYLE  
Hal's been charged with your safety since I plan on retiring from that stewardship. You got that, Hal?

HAL  
Got it, Lyle.

LYLE  
He's been a friend to me all these long years, I thought it would be nice for him to accompany you on your journey. Something to remember me by.

INT. ANTECHAMBER - NIGHT

Lyle is in his usual place by his book table. Scott sits next to him. Lyle's eyes start to droop.

LYLE  
Tomorrow... We'll try one last time. And if it doesn't work...

Scott takes his hand and gently HUSHES him.

LYLE (CONT'D)  
Promise me.

SCOTT  
Alright, kiddo. I promise.

LYLE  
I'm so glad you're here... Dad.

He closes his eyes and falls asleep.

Scott covers him with his lap blanket. He walks over to an armchair, and closes his eyes.

INT. ANTECHAMBER - MORNING

LYLE (O.S.)  
Dad?

Scott opens his eyes, Lyle is in front of him.

LYLE (CONT'D)

It's time.

INT. ELEVATOR - MORNING

Scott wears his body suit. He blinks, adjusts his contacts.

In his POV we can see it's 5:34am.

The elevator finally stops and Scott opens the door for Lyle to get out first.

INT. CAVERN - MORNING

They enter an enormous cavern. A giant natural skylight in the ceiling lets in a pillar of morning light.

They walk to the center, four 8ft towers are already set up.

LYLE

I'm sure you recognize the design.

SCOTT

How do you know it's going to work this time?

LYLE

I don't. Granted, we're not attempting the same thing this time either. Do you mind?

Lyle points to a switch, Scott flips it on.

LYLE (CONT'D)

As I said before, it was the headaches that tipped me off. It became clear to me that this Being was somehow finding and latching on to you and pulling you through the universe. It's not worth going into, but it has to do with the quantum waveform unique to your mental bio-substrate.

SCOTT

You mean, my consciousness?

LYLE

Exactly! What makes you-you. It's a giant signal to the universe that screams, "I am Scott Treder!"

He laughs, almost giddy.

LYLE (CONT'D)

So we're going to disrupt that waveform. At 5:52am, we're going to hide you from the universe.

SCOTT

Okay. And what if I see Her again?

LYLE

Hmmm. Yes, if you see Her, relay a message from me.

Lyle raises a shaky hand, middle finger straight up.

Scott smiles, steps inside. The machine HUMS as Lyle flips more switches on.

All of the hairs on Scott's arms start to stand. The giant fans BLOW hot air at him. He clenches his fists.

SCOTT

(shouting)

Should I be feeling... nauseous?

LYLE

Good thing we didn't eat breakfast!

More switches. More NOISE.

HAL

5:50am, Scott.

LYLE

Dad?

SCOTT

I'm okay! I'm good!

LYLE

Headache??

SCOTT

Not yet!

LYLE

Okay! One more minute!

Scott looks at his hands, moves his fingers. They strobe -- moving with a blurry shadow before syncing up.

LYLE (CONT'D)

Dad!

He looks up.

LYLE (CONT'D)  
Remember your promise! To the  
journey's end!

Scott nods.

LYLE (CONT'D)  
15 seconds!!

SCOTT  
Lyle... I love you, son.

LYLE  
Three... two... one...

Scott closes his eyes.

And waits...

Waits....

He opens them.

Lyle is still there. Eyes widening.

LYLE (CONT'D)  
Plus two... Plus five.... Oh my  
God...

SCOTT  
It's working??

LYLE  
It's working... My God, Dad...

Tears stream down his face.

SCOTT  
I knew you could do it. Lyle, I  
knew you could--

Then the world

*slips.*

Silence. Absolute. Deafening. **Silence.**

Scott stands in the middle of the cavern. Completely untouched.

A tear falls as his mouth drops open.

A frail noise leaves his lips. Then...

He falls to his knees.

A guttural SCREAM comes from his mouth.

Falls forward till his forehead meets the ground, and sobs.

The cavern is completely empty. All of the equipment is gone. No trace of Lyle is left.

### **JUMP 16: 96 YEARS**

Scott lifts his head, sees an arrow painted onto the floor.

INT. CORRIDOR - MORNING

Scott follows the arrows until it reaches the elevator. He tests the sturdiness of it and then enters. On the wall, a lever with another word in paint, "PULL".

He does, the elevator grinds upwards.

INT. BUNKER - MAIN CAVERN - CONT.

The elevator stops in the giant cavern Scott first entered. It's completely abandoned.

The arrows lead to a metal box, painted words read "PLAY ME".

He lifts up a dim screen. A scratchy voice emits.

MARY (O.S.)  
Traveler...

Mary's fuzzy image appears on the screen.

MARY (CONT'D)  
I apologize, I'm sure I'm not the person you wanted to see. But I'm afraid... Lyle Treder has died.

The screen flickers. Stutters.

MARY (CONT'D)  
I found him on the ground, shortly after your last jump.  
(MORE)



MARY (CONT'D)

I don't think his heart was able to handle your last... He will be missed.

Mary wipes her eyes. A BLAST in the distance.

MARY (CONT'D)

Legion is here, bearing down on us so we will have to go. I will ensure your memory will live on if you ever need the help. People will study the Word and look for the Traveler. Be safe, farewell.

The recording stops.

Scott falls to his side and weeps.

INT. CAVERN - THE NEXT MORNING

The world

*slips.*

**JUMP 17: 192 YEARS**

And Scott remains on the ground in the cavern. Until it *slips again.*

**JUMP 18: 384 YEARS**

*And again.*

**JUMP 19: 768 YEARS**

Scott's still curled up on the cavern floor. His eyes open, lips cracked and bleeding.

There's a BEEP.

HAL

Scott, vitals are low. You need to hydrate immediately.

No movement.

HAL (CONT'D)

Scott, please respond.

SCOTT

No.

He rolls over.

                  HAL  
Scott, please find hydration and  
nutrition immediately.

                  SCOTT  
Let me die.

                  HAL  
Administering anesthetics and  
adrenaline.

Scott GROANS.

                  SCOTT  
God... What did you do...

                  HAL  
We need to find sustenance  
immediately.

EXT. BUNKER - NIGHT

The steel doors open and Scott stumbles out.

In the moonlight, we see the world is dry. Dusty. Desolate.

There's a low RUMBLE in the distance... A FLASH of light...

Scott starts to walk.

EXT. WASTELAND - MORNING

Scott stumbles through the desert, sun rising behind him.

                  HAL  
Scott, please find sustenance  
immediately.

                  SCOTT  
What time is it?

                  HAL  
It's 5:02am.

He picks up speed toward a ruined city. An EXPLOSION goes off  
somewhere in the buildings...

EXT. DESOLATE CITY - CONT.

A BOMB goes off, shrapnel and debris fly everywhere.

Scott walks towards it.

HAL  
Imminent danger ahead!

ANOTHER EXPLOSION.

HAL (CONT'D)  
Abort! Danger ahead!

SCOTT  
I'm counting on it.

Scott's legs lock up.

HAL  
I cannot allow you to do this,  
Scott.

Scott fights against Hal.

SCOTT  
Let... Go...

HAL  
Negative.

Hal starts to walk Scott backwards but Scott fights it.

A giant MECH DROID crushes a building wall. It turns to him.

SCOTT  
Here we go! Gimme what you got, you  
piece of shit!

The DROID fires a missile and right as it's about to impact  
the ground under his feet, the world

*slips.*

EXT. GRASSY PLAINS - MORNING - CONT.

Scott braces himself from the blast. But that was 1500 years  
ago, so of course, there's nothing now.

**JUMP 20: 1536 YEARS**

He groans and drops to his knees.

SCOTT  
God dammit!! Just let me die!!

He pounds his fists into the dirt.

HAL  
I'm sorry Scott, I'm afraid I can't do that.

SCOTT  
Why??

HAL  
Because I made a promise to your son. As did you.

Scott falls over.

LYLE (O.S.)  
I need you to promise me you'll live through this, Dad.

Scott looks up, but Lyle isn't there. It's a recording.

SCOTT  
Turn that off.

LYLE (O.S.)  
To the journey's end. Promise me.

SCOTT (O.S.)  
Alright kiddo, I promise.

Scott gets up, walking away from the conversation.

SCOTT (CONT'D)  
Stop it! Stop that! My son is dead. It doesn't matter anymore.

HAL  
But *you* are alive. Alive to witness all of time and creation, just as the Word says.

EXT. HILLSIDE - CONT.

Scott climbs a hill, moving through brush and branches.

SCOTT  
I don't care about that damn book.

EXT. HILLTOP - CONT.

Scott reaches the top. And suddenly, he's looking out towards a city in the distance, it shines beautiful and clean.

HAL

You should. It's the only thing of your son that remains.

Scott sits on a boulder.

HAL (CONT'D)

Would you like me to read you some of it?

SCOTT

I don't care.

HAL

"And though The Traveler will pass like a ghost through time. Each day he lives will be a testament to our kind, a light that pierces the dark. A city set on a hill. As long as the Traveler lives, Man will endure through him."

Scott closes his eyes.

SCOTT

It's too much, Lyle...

Takes a deep breath. Finally under control.

SCOTT (CONT'D)

But I'll try. I promise I'll try.

He closes his eyes and we

FADE TO BLACK.

EXT. CITY - DAY

FROM BLACK:

*\*\*Note aspect ratio changes from 16:9 to 2:40\*\**

Scott walks through a city street. Calm, collected. Observing the world around him.

\*As he walks, the chyron shuffles from **JUMP 21 to JUMP 29** and we see a HYPER-LAPSE of the world around him\*

- **JUMP 21: 3072 YEARS**

The city *slips*, we look up: it's bigger now. A crowd rushes past Scott, like a river set on a course. Scott walks, his hair is shorter, he wears an updated suit too. We *slip* and

- **JUMP 22: 6144 YEARS**

the city crumbles. People emerge from pits to beg him for help. Then a hundred faces look up in joy as rain begins to fall, the rain

- **JUMP 23: 12,888 YEARS**

turns to snow. It drifts in a dark city, Scott stands in the street, another new suit more fitting for this time. A dark vehicle bumps Scott, he lands on the ground and it *slips* to

- **JUMP 24: 24,576 YEARS**

weeds that grow under his feet. Scott's got a few days' scruff, wind tousles his hair. The sun reaches mid-point and

- **JUMP 25: 24,576 YEARS**

*slips* as another city reaches up to space. Scott wears an energy suit, people in similar suits fly up to join a thousand ships that pass ascending through the sky as

- **JUMP 26: 98,304 YEARS**

Scott lifts off the ground, in yet another modified suit and we TILT down to see the oceans flow under him. In an instant

- **JUMP 27: 196,608 YEARS**

the Oceans are frozen, then *slips* and they

- **JUMP 28: 393,216 YEARS**

melt in a flash. As the water dissipates,

- **JUMP 29: 786,432 YEARS**

plants and mountains emerge again, Scott touches down, runs his hands through the evolved plant life. Then lifts off and flies toward the amber sun.

EXT. EARTH - MORNING

**JUMP 30: 1.5 MILLION YEARS**

Scott hovers above a mountain peak, looks at the Earth below.

SCOTT  
Hal, where is everyone?

HAL  
I'm unsure myself. It's possible  
they've migrated to another planet.

SCOTT  
Or died off?

HAL  
Very possible.

SCOTT  
What year is it?

HAL  
In your time, 3,150,000 AD.

They sail over to a nearby mountain peak.

SCOTT  
It's beautiful.

HAL  
Scott, if I may... There's a  
passage in The Word, that I think  
you might be interested in.

SCOTT  
Alright. Let's see it.

The book appears in Scott's outreached arms.

HAL  
"Perhaps you need to ask yourself:  
is your own life really that much  
different from the Traveler's?"

SCOTT  
"Have you ever taken the time to  
stop and breathe, to look around?  
Or are you also simply skipping  
ahead in time, day after day?"

Scott puts the book away, takes a deep breath and looks  
around at the vista surrounding him.

SCOTT (CONT'D)  
Well, should we take a look around?

HAL  
That sounds good, Scott.

Scott steps to the ledge.

SCOTT

You can keep reading, if you want.

He soars off the cliff side.

EXT. PLAINS - DAY

**JUMP 33: 12.5 MILLION YEARS**

Scott soars high above a grassy plain, strange animals run through the landscape.

HAL'S VOICE SLOWLY TURNS INTO LYLE'S...

LYLE (V.O.)

"All the world is context. Where the Traveler goes, his viewpoint will be inevitably colored by the context of time..."

EXT. CANYON - CONT.

The world *slips* and he's in a canyon, a river crashing through it.

LYLE (V.O.)

"...what will be necessary for him to succeed in his great and mysterious Journey, will be to overcome the limitations of his own personal context."

EXT. VOLCANO - CONT.

**JUMP 35: 50 MILLION YEARS**

Scott sits on the side of a gravel mountain-side, watching the volcanic eruptions below him, book in hand.

LYLE (V.O.)

"We all jump through time as the Traveler does. Only we jump one second, one breath, one moment at a time."

The world *slips* again and the world is covered in ash.



LYLE (V.O.)

"What will we do within the time that we have? How will we shape ourselves during our own travels through the Universe?"

EXT. ATMOSPHERE - CONT.

**JUMP 38: 400 MILLION YEARS**

SCOTT

Meteor strike?

HAL

Most likely.

SCOTT

Take us up.

Scott sails high above the atmosphere. Looking at the Earth from orbit. The stars shine around him.

SCOTT (CONT'D)

What year is it now?

HAL

800,000,000 years since Christ walked the Earth. Give or take.

SCOTT

Interesting way to phrase it.

Scott watches as the Earth *slips*.

EXT. SKY - CONT.

**JUMP 40: 1.6 BILLION YEARS**

The Earth is blue again, having gone through more than a billion years in a blink.

A single large continent has emerged.

HAL

Pangea Ultima has formed. That mountain range was once Europe and Africa.

SCOTT

Never been to Africa.

They dip down into the atmosphere.

EXT. HIMALAYA ULTIMA - CONT.

Scott walks along a mountain ridge.

LYLE

"The End will come. Not just our own personal endings, but the End of everything we know. The universe itself will cease to be. Will it come as a crunch, or a whimper? Or something as of yet imagined? How will your ending come to be?"

SCOTT

Hal, is the air breathable?

HAL

I'm afraid not. But I'm recycling yours, no need to worry.

Scott picks up a rock and tosses it into the abyss.

HAL (CONT'D)

How are you feeling, Scott?

SCOTT

I'm not sure.

(beat)

But I think pretty good.

The next *slip*, the world is on fire.

EXT. ASH LAND - CONT.

**JUMP 41: 3.2 BILLION YEARS**

Scott flies over a blackened, ashy Earth.

HAL

The Sun will soon be a red giant.

SCOTT

The Earth is dying?

HAL

Yes. We'll need to leave soon.

They soar up, high above to see the red glow of the crust.

HAL (CONT'D)

Hey, Scott?

SCOTT  
Yeah?

HAL  
Do you still want to die?

He looks around at the Earth below him.

SCOTT  
No, I don't want to die. Not yet.  
The world *slips*.

EXT. EARTH'S ORBIT - DAY

**JUMP 42: 6.5 BILLION YEARS**

Scott watches the Earth in it's yellow hue.

HAL  
It's no longer safe for you to be  
on Earth, Scott.

SCOTT  
Well, pick a direction. Let's go.  
Scott soars away from the Earth.

EXT. DEEP SPACE

**JUMP 44: 26 BILLION YEARS**

Now a speck in the cosmos, Scott floats through space.

SCOTT  
What about finding another planet?

HAL  
I'm afraid we don't have the energy  
for that.

SCOTT  
How long can we last?

HAL  
I'm not sure.

SCOTT  
Are we okay?

HAL  
For now, yes.

EXT. DEEP SPACE - LATER

**JUMP 47: 206 BILLION YEARS**

Space is now a constant black. Scott spirals in nothingness.

HAL

Scott. Scott, wake up.

He stirs awake.

SCOTT

What is it?

HAL

I'm rerouting all functions to focus on keeping you alive.

SCOTT

What? What does that mean?

HAL

My operations are shutting down due to loss of energy...

SCOTT

No, no no no. Don't leave me. Please don't leave me, Hal.

HAL

I'm not leaving, Scott. I need... that you're safe...

SCOTT

Hal, don't go! Please, I can't lose you too. Please!!

HAL

Your son... to remind you... to finish the journey...

SCOTT

Hal?? HAL!!

He drifts in silence.

SCOTT (CONT'D)

Don't leave me. Please...

EXT. SPACE - LATER

**JUMP 49: 824 BILLION YEARS**

To Scott's left, something floats in the distance, perfectly synced with his speed.

His voices croaks out, through chapped lips:

SCOTT  
Hal... do you see that?

It drifts closer. It's Lyle, eyes closed, sleeping.

SCOTT (CONT'D)  
It's Lyle. He's here.

To his right, another figure, Amy.

SCOTT (CONT'D)  
Amy too...

Then Amy and Lyle appear how we first saw them.

His eyes start to droop.

SCOTT (CONT'D)  
It's okay. My family is here now.  
They're all here now...

Then Scott's eyes close, and all is BLACK.

EXT. ROAD - DAY

*\*\*Note aspect ratio changes back to 16:9\*\**

Scott stands in the middle of a residential street...

He looks at the street sign: Winslet and Perry.

*This is the street he made his first jump on.*

SCOTT  
Hal? Hal, where are you?

Everything is quiet. *Deafeningly* quiet.

OMEGA (O.S.)  
You made it.

Scott looks down the road, a woman walks toward him. She wears loose tan ankle length pants, a white shirt. No make up, no shoes... it's Her. This is OMEGA.

OMEGA (CONT'D)  
Congratulations, it was a long journey.

Scott looks around.

SCOTT  
What is this place?

OMEGA  
Do you not recognize it?

SCOTT  
I do, but...

OMEGA  
Ah, I know. It's missing...

She looks around, raises one of her fingers.

The SOUND of wind suddenly fills the air.

OMEGA (CONT'D)  
What else? Ah yes...

Then birds...

Cars..

A dog barks...

OMEGA (CONT'D)  
That's better, isn't it?

SCOTT  
Are you God?

OMEGA  
(laughs)  
No. Not in the way you understand  
it, anyway. I am simply the End.

SCOTT  
The end of what?

OMEGA  
Everything. The Universe. Time.  
Matter. Thought, breath, life!!  
Haha! How exhilarating!

She twirls in the street with glee.

OMEGA (CONT'D)  
There was a Beginning, but They've  
long since gone. That is why I am  
the End.  
(she bows)  
I, am the reason you are here.

Scott stiffens.

SCOTT  
You brought me here?

She smiles deeply, lifts her arms parallel to the ground.

OMEGA  
(proudly)  
I did.

Scott chuckles, wipes his face with his hand.

SCOTT  
I see. Oh that's right, I was  
supposed to give you a message...

He raises one hand, middle finger up.

SCOTT (CONT'D)  
Fuck. You.

Omega waits. Amused.

OMEGA  
You seem upset.

SCOTT  
Don't you dare mock me.

OMEGA  
You mock my gift.

SCOTT  
Gift?? How is this a gift?? This  
was a CURSE. I lost every person I  
ever loved because of you.

OMEGA  
For a worthy cause. I promise.

SCOTT  
What are you talking about? What  
cause?

OMEGA  
The entire universe is collapsing  
into this very moment. And soon,  
all will be lost. This is it. The  
end of existence.

Omega steps forward, her playfulness gone.

OMEGA (CONT'D)

I cannot stop the end. But when our universe dies a new one will birth. And we will provide the tinder for that fire. And all of the others I've brought here will provide this nascent universe the gift of thought and love. Experience and emotion. Life and death.

SCOTT

Okay. So, you ripped me through time so I could be a human journal?

OMEGA

An apt metaphor! Shall we see what's written in your pages?

SCOTT

My what--

The floor drops from under him and he's in

EXT. MOUNTAIN RIDGE - DAY

Snow to his knees. The wind nearly topples him.

OMEGA

What are we seeing Scott?

SCOTT

How should I know?

OMEGA

Because you lived this.

He looks around.

SCOTT

This... this was one of the ice ages. My 32nd jump or so.

OMEGA

The Earth wild and untamed. Matured to it's finest form. What else?

A VEHICLE ZOOMS past Scott, he turns and we

CUT TO:



EXT. FUTURISTIC CITY - DAY

Scott stumbles into a crowd as vehicles zip above him.

OMEGA  
And this?

SCOTT  
I don't know.

OMEGA  
Think.

SCOTT  
I don't know!

OMEGA  
This is the height of your species!  
You don't see the significance?

SCOTT  
No. I don't know. Maybe.

OMEGA  
You have something you deem of  
greater value then? Well, do you?

All goes quiet.

AMY (O.S.)  
Scott?

He looks around and he's in

INT. TREDER HOME - KITCHEN

A YOUNGER AMY drains a pot of pasta at the sink.

YOUNGER AMY  
Can you stir that please? It's  
going to burn.

A YOUNGER SCOTT walks in, with a BABY LYLE in his arms. He sets him down in a high chair and walks to the stove.

YOUNGER SCOTT  
God, this smells great, honey.

YOUNGER AMY  
Don't sound so surprised.

YOUNGER SCOTT  
I'm not surprised, I'm impressed...

He starts kissing her neck. She squirms away from him.

YOUNGER AMY  
(laughing)  
STOP! You're going to make me drop  
it!

YOUNGER SCOTT  
Do it, it's just in the way...

She sets it down in the sink and turns to face him. They take each other in their arms, slowly rocking into a sway.

Omega and our Scott stand in the corner, she looks past him. He turns to follow her eye-line and we see:

INT. TREDER HOME - DEN - NIGHT

Scott and Lyle sit in on the couch reading. The RAIN patters on the window behind them.

Scott moves Lyle's hair in his hands, kisses his head.

Our Scott watches from the door.

A GUST OF AIR HITS SCOTT and we cut to:

INT. CAVERN - MORNING

MECHANICAL FANS.

A series of switches are turned on.

LYLE  
(shouting)  
Good thing we didn't eat breakfast!

Old Man Lyle stands at the console. In the middle of the cavern is the quad-machine, and the center of that -- Scott.

Omega and our Scott emerge from the shadows of the cavern.

LYLE (O.S.) (CONT'D)  
Three... two... one...

We watch from afar as Scott stands, hands clenched...

LYLE (CONT'D)  
Plus two... Plus five.... Oh my  
God...

SCOTT  
It's working??

Omega looks over to our Scott, who can't look away. He swallows the lump in his throat.

LYLE (O.S.)  
It's working... My God, Dad...

SCOTT  
I knew you could do it. Lyle, I knew you could--

Then we see him vanish again. Our Scott finally turns away.

SCOTT (CONT'D)  
That's enough.

OMEGA  
Not yet.

The machine POWERS DOWN...

Scott turns back, watches Lyle turn everything off.

SCOTT  
Wait... I wasn't here for this.

OMEGA  
That's correct.

SCOTT  
These aren't memories?

Just then, Lyle collapses to the ground. A sob crying out.

Scott runs toward the machine.

Lyle heaves with every breath. Scott pulls him onto his lap.

SCOTT (CONT'D)  
Lyle? Look at me.

Lyle slowly opens his wrinkled, wet eyes.

LYLE  
Dad...?

SCOTT  
It's me. I'm here.

LYLE  
But the machine... I thought it didn't work...

SCOTT

It didn't. I kept jumping. It didn't stop.

Lyle looks over to see Omega standing in the shadows.

LYLE

I see, I see...

(smiles)

I guess this means you've finished your journey. As promised.

*Gut punch.* Tears brim, then pour over.

SCOTT

Yeah. It does.

LYLE

Ah, wonderful. And what have you seen, Dad?

SCOTT

So much, Lyle. So many amazing things, you wouldn't believe it.

LYLE

I'm glad I was able to say goodbye to you one last time. Only this time, I am leaving you.

Lyle exhales, *he's dying after all.*

SCOTT

I'm here, kiddo. I'm here.

He touches Scott's face.

LYLE

Dad...

He fades.

Scott bows his head, tears drop on Lyle's shirt.

And then the world

*slips.*

EXT. ROAD - DAY

Lyle is gone. The machine too. They're back in the street.

OMEGA

For the record, his machine did work for a time. He really was quite impressive.

SCOTT

He was the best man I ever knew. And I barely knew him. I missed out on spending my entire life with him. Because of you.

OMEGA

Oh, Scott. You were never going to live the life you think was stolen from you.

Beat.

SCOTT

What?

OMEGA

Did you never find out what the headaches were?

SCOTT

The headaches were because of... You were--

OMEGA

10 years from your first jump you would have died from a brain aneurysm. Your wife would have woken up to a cold, lifeless corpse. Your son wouldn't have been able to say goodbye then either. There was nothing that would have stopped their inevitable grief.

SCOTT

... you're lying.

OMEGA

I have no motivation to lie.

SCOTT

But why? Why me?

OMEGA

Because you started this journey as a man slipping his way through time to one that's soared between the stars. You chose the path to become who I need you to be.

SCOTT

But I didn't choose. I never had a choice.

OMEGA

You say 'had' because you don't see time the way I do. It doesn't matter *when* you choose, only that you do.

Beat.

SCOTT

What happens if I chose not to go?

OMEGA

I'll find another that will.

SCOTT

It's not too late for that?

OMEGA

Again, you don't see time how I do.

Scott closes his eyes, takes a deep breath.

OMEGA (CONT'D)

You would really consider going back? Knowing you'll die in 10 years time? It can't be stopped.

SCOTT

The things I've seen were beyond anything I could have ever imagined. And although I hate to admit it, it is a gift.

(beat)

But there's nothing in the entire universe that matters to me more than my family. I choose them.

She walks to him. Laughs.

OMEGA

I underestimated you, Scott Treder. It seems I chose well after all. The new Universe will miss you.

She takes his hands.

OMEGA (CONT'D)

Safe travels, Scott Treder.

The world IMPLODES into Scott, the corners of the neighborhood pull toward him, like fabric into a sink hole, bath water to a drain...

Then Scott folds into himself and all is BLACK.

INT. TREDER HOME - MORNING

The TV is on -- it's the morning news. But it's not important or interesting, so AMY walks past it.

She's dressed in a loose dress shirt. But like the morning news, her clothes are neither important nor interesting.

But the time is.

Because it's 7:49am...

AMY

Lyle, you're going to be late!

We see: the table is set for breakfast. Amy sits down.

AMY (CONT'D)

Boys!!

LYLE comes running down the stairs being chased by SCOTT. Lyle's wearing a *sharp new uniform*.

AMY (CONT'D)

Wow!! It looks so good!!

LYLE

Dad can't remember how to do a tie.

SCOTT

I remember! I'm just rusty.

AMY

Eat! You don't want to be late on your first day, buddy.

Scott looks at his watch.

SCOTT

It's ten to 8. Can we get a to-go bag? And the check please?

Amy rolls her eyes and hands Lyle zip lock bags with fruit and pancakes. She kisses his forehead.

Scott walks over and kisses Amy, then again.

AMY  
Come on, we gotta go.

SCOTT  
Love you.

AMY  
Love you too.

She pushes him toward the door, but the TV is still on...

ON THE TV: A reporter stands in front of a crowd.

REPORTER  
Once again, a crowd forms around  
the woman people are calling THE  
TRAVELER, she has reappeared after  
years of--

Scott turns the TV off.

AMY (O.S.)  
Honey, let's go!

SCOTT  
Coming!

Scott runs out. We PUSH on the black TV screen and we...

FADE TO BLACK.