

"THE BUTTERFLY EFFECT"

Screenplay by

J. Mackye Gruber & Eric Bress

SHOOTING DRAFT

INT. SUNNYVALE - DOCTOR'S OFFICE - NIGHT - 2002

EVAN, 20, good-looking but with dark haunted eyes, frantically hides himself in an unlit Doctor's office. His face and chest are covered in blood. He holds his forehead in pain.

FLASHLIGHT BEAMS stab through the darkened corridor hunting for him. ALARMS SOUND. GUARDS are heard shouting to each other. Evan grabs a cardboard box and hides under a doctor's desk. He grabs some paper and begins writing in shorthand.

EVAN

(as he writes)

If anyone finds this, then I guess
my plan didn't work and I'm already
dead...

He takes a deep breath.

EVAN

But if I can just go back to the
beginning of all this, I still might
be able to save her.

Fatigue overwhelms him, but he continues writing...

INT. BUSY HOSPITAL CORRIDOR - DAY - 1982

TITLE: TWENTY YEARS EARLIER

ANDREA TREBORN, twenty-five, an attractive pregnant woman strapped to a gurney, is rolled down a busy hospital corridor. She is clearly ready to give birth, and as she flails her arms, she knocks another patient's IV bottle into the wall.

INT. BUSY HOSPITAL - RECOVERY ROOM - SUPER 8 FOOTAGE - 1982

A tearful Andrea holds newborn EVAN in her hands.

TITLE SEQUENCE OVER SUPER-8 MONTAGE INCLUDING:

INT. BUSY HOSPITAL - RECOVERY ROOM - DAY - 1982

Smiling Andrea holds baby Evan up to the camera, then places him in a crib.

EXT. PLAYGROUND - DAY - 1983

A playground. Evan's father, JASON (23), puts a 1-year old on a slide.

EXT. LENNY'S HOUSE - DAY - 1987

A birthday party for LENNY, 5, a chubby kid with only a few friends. Evan, now 5, is gently prodded by Andrea toward KAYLEIGH, 5, a quiet sweet-looking girl with beautiful hair.

Evan clumsily shakes her hand and she quickly leans over and kisses his cheek.

He blushes and runs to hug his mother's leg.

END MONTAGE & TITLES.

EXT. ANDREA'S HOUSE - EARLY MORNING - 1989

In the driveway, 7-year old Evan plays with CRICKETT, a frisky cocker spaniel puppy.

Andrea, wearing a mechanic's jumpsuit, works impatiently on the carburetor of a Toyota Celica. Evan pets the dog as he watches his mother work.

ANDREA

Okay, okay... what now?

Evan quickly eyes the situation and grabs the 5/16" wrench from the toolbox.

EVAN

We're gonna be late again.

ANDREA

When did you ever care about getting to school on time?

EVAN

We're putting up pictures for Parent's Night.

Evan impatiently watches Andrea turn the bolt.

EVAN

Righty-tighty, lefty-lucy.

ANDREA

Thanks. Don't worry Evan, you'll have plenty of time.

The carburetor will not set properly. She bangs on it with the wrench.

ANDREA

(re: carb)

Darn it!

EVAN

Um... can dad come this time?

ANDREA

(getting impatient)

You know the answer to that.

EVAN

Can't he come out for one day?

ANDREA

We've been over this a hundred times.
It's too dangerous for him.

EVAN

But Lenny said that his dad's
coming... and Tommy and Kayleigh's
dad...

Andrea hands the wrench to Evan.

ANDREA

Here, Ev... Finish this up for me.

Evan beams as he climbs onto the bumper and screws the carb
back together.

Andrea, meanwhile, strips off her coveralls, revealing a
spotless nurse's uniform underneath.

EVAN

All the dads are gonna be there.

ANDREA

I get the point, kiddo. But I'm not
so bad, am I?

EVAN

No.

ANDREA

Good. Because I've been waiting to
see your art projects all week and
I'd feel terrible if all you thought
about was your father not being there.

Evan, disappointed, passes the wrench back to Andrea.

EVAN

(beat)

Done. Try it.

Andrea gets behind the wheel. She turns the ignition and the
engine roars to life. Evan wears a proud smile.

ANDREA

You're amazing, kiddo.

EXT. SCHOOL PARKING LOT - MORNING - 1989

Andrea races through the school zone and heads for the main
doors. Evan's already got the car door open and his foot on
the ground by the time the car skids to a halt. Andrea checks
her watch.

ANDREA

Okay have a great day I love you
I'll pick you up later gotta go...

Evan blows Andrea a kiss goodbye and runs into the school.
As Andrea pulls away, MRS. BOSWELL, 35, taps the car window.

MRS. BOSWELL

Mrs. Treborn! I need to speak with
you!

ANDREA

I'm sorry, but can it wait til
tonight? I'm already late for work --

Mrs. Boswell's morbid expression stops Andrea.

MRS. BOSWELL

I think you really need to see this.

INT. ELEMENTARY SCHOOL - CLASSROOM - MOMENTS LATER

The classroom is filled with screaming, running children. Mrs. Boswell enters the classroom with Andrea and immediately calls out to TOMMY, a tough seven-year old kid who swings a whiffle bat at LENNY, now seven, a sniffling, chubby kid.

MRS. BOSWELL

TOMMY! LEAVE LENNY ALONE! DON'T MAKE
ME SEND YOU TO MR. VOYTEK'S OFFICE!

Evan is surprised to see his mother enter with Mrs. Boswell, but continues playing with Kayleigh, now seven, a quiet, sweet-looking girl.

Mrs. Boswell leads Andrea over to the teacher's desk.

MRS. BOSWELL

I was going to show this to the
principal, but I wanted to talk to
you first.

ANDREA

What is it?

MRS. BOSWELL

Yesterday I had all the children
draw pictures of what they wanted to
be when they grew up. Most of them
made drawings of what their parents
did, but this...

Mrs. Boswell opens the bottom drawer of her desk and pulls out a drawing. Andrea turns to stone when she sees it.

ANDREA

I don't understand... Evan did this?

The drawing shows a child holding a bloody knife while standing on a heap of dead bodies. It's extremely sophisticated for a seven-year old. Some of the corpses have been cut open and the insides are surprisingly anatomically correct.

Andrea sees Evan playing with Lenny, harmless as a bunny, and struggles to control her concern.

ANDREA

Thank you for showing it to me first.
I'll... I'll take care of it. Can I
have the picture?

MRS. BOSWELL

Of course. There is one more thing,

Mrs. Treborn. And I feel bad for mentioning it...

ANDREA

What?

MRS. BOSWELL

When I asked Evan about his drawing, well, he didn't remember doing it.

Andrea is visibly shaken now.

ANDREA

I have to go.

EXT. SCHOOL PARKING LOT - LATER

Andrea seems so impacted by this revelation that she cannot even start the car.

INT. ELEMENTARY SCHOOL - LATER

The children hang artwork on the walls in prep for Parent's Night. Each child has a picture of his or her family made from colored construction paper and macaroni. Evan's picture (no longer sophisticated) depicts his mother, Crockett and himself on a green hill. Tommy and Kayleigh's pictures each show two kids and a single father. And their 'mother' is stuck to the far end of page.

Lenny beams as he pins-up his picture of an ideal nuclear family. He looks at Tommy's picture and is confused.

LENNY

You put the mommy too far away. Mrs. Boswell has macaroni and glue if you wanna fix it.

TOMMY

You're such a retard!

KAYLEIGH

Mommy lives far away but she comes and visits.

LENNY

(to Tommy)

If I'm retarded, why didn't my mommy move away from me?

Tommy gets upset. He swipes his hand down Lenny's picture and his macaroni "mother" crumbles to the floor. Lenny begins to cry.

EVAN

Hey, what'd you do that for?

TOMMY

Fat little baby, crying for mommy.

Evan takes the ruined picture and leans down next to Lenny.

EVAN

Come on, Lenny. It's not that bad.

You can still see your mom a little.

Lenny, unable to stop crying, begins hyperventilating out of control. His desperate gasps for breath are frightening.

Evan, scared, looks around for Mrs. Boswell, but cannot find her. He reaches up to his own picture and quickly tears his own macaroni "mother" apart and places it over Lenny's picture. It's a nuclear family again. Lenny slowly is able to catch his breath.

LENNY

(grateful)

Can... can... Can I have this?

EVAN

Sure. I was gonna make a new one, anyway.

Kayleigh helps Lenny glue a new "mother" in place and she smiles gratefully at Evan.

As Evan smiles back at Kayleigh, Mrs. Boswell calmly enters the room in time to see Evan tacking up his butchered family portrait. She shivers.

EXT. SUNNYVALE INSTITUTION - DAY - 1989

Gothic. Imposing. Andrea runs up the stairs.

INT. SUNNYVALE - DR. REDFIELD'S OFFICE - CONTINUOUS

DR. HARLON REDFIELD, 40, a handsome and extremely genial man, scrutinizes a disturbing drawing.

DR. REDFIELD

And you say he doesn't remember any of it?

ANDREA

(anxious)

Not according to his teacher. It just got me thinking about Jason and what if Evan's inherited his father's condition?

DR. REDFIELD

Hold it, hold it, Andrea. Let's not jump to conclusions. I'll run some preliminary tests, see what we can rule out.

Andrea nods and forces a thankful smile.

DR. REDFIELD

Tell you what, bring Evan here tonight and we'll run a CAT-scan series.

EXT. SUNNYVALE INSTITUTION - NIGHT

The looming building looks even more frightening at night. Andrea and Evan head up the stairs.

EVAN

I don't like this place, Mom. It's creepy. Please can we go? I promise I won't make any more bad pictures!

ANDREA

(lighthearted)

You'll be fine. Dr. Redfield just wants to give you some tests. You'll like him.

INT. SUNNYVALE INSTITUTION - NIGHT

Andrea leads Evan into Dr. Redfield's office. Dr. Redfield warmly greets Evan at the door.

DR. REDFIELD

Hello, Evan. It's very nice to meet you.

(to Andrea)

He's as handsome as his father.

EVAN

(stunned)

You know my father?

Before Dr. Redfield can answer, Andrea cuts him off.

ANDREA

That's why I wanted you to come here, Evan. Dr. Redfield already has a background in memory loss.

EVAN

My father has a bad memory, too?

DR. REDFIELD

(off Andrea's look)

Uh, tell you what, Evan. If it's okay with your mother, I'd like to run some tests. Nothing scary.

Evan raises an eyebrow at the doctor.

DR. REDFIELD

Okay, it might be a little scary...

INT. LABORATORY - MOMENTS LATER

Evan looks terrified as he lies on a medical platform as a series of CAT-scan images are taken. In another part of the room, a distressed Andrea speaks quietly with Dr. Redfield.

ANDREA

Just tell me that Evan doesn't have Jason's illness...

DR. REDFIELD

Look, Andrea, I'm sure he'll test negative for brain disorders. But there's something else you can try to monitor his memory.

ANDREA

Anything.

DR. REDFIELD

A journal. Just have him write down everything he does.

ANDREA

Why? What for?

DR. REDFIELD

It could be extremely useful to jog his memory. See if he remembers anything new the next day. And I'll have the test results back in a few days.

INT. ANDREA'S HOUSE - KITCHEN - MORNING

The next morning. Evan busily writes in his new black-marble mead comp book:

EVAN'S DIARY

"Today Mommy is taking me to play with Kayley and Tommy. I will mete there father and see what a real dad is like. Maybe one day I will mete my Dad."

Andrea, meanwhile, speaks into the phone as she pours Lucky Charms into a cereal bowl for Evan.

ANDREA

Thanks, George. I really appreciate you watching him, he won't be any trouble at all.

Evan puts down the journal and eats breakfast. He separates the green clovers from the cereal and drops them to the floor for Crockett to nibble.

EVAN

These'll bring you luck, Crockett.

ANDREA

(into phone)

Great. I'll see you soon.

Andrea hangs up the phone and walks into the next room.

INT. HOUSE - DAY

Andrea grabs the pocket book off the coffee table and heads back into the kitchen. She drops her purse in shock when she sees: Evan, in doorway, expressionless and holding a large BUTCHER KNIFE by his side.

ANDREA

Evan?

Evan sees her but remains expressionless.

ANDREA

Evan? What are you doing with that knife?

Life suddenly springs into Evan's face. He seems stunned to

find himself holding the knife and drops it.

EVAN

(scared)

What happened?

ANDREA

Honey. What were you doing with that?

EVAN

(tears welling)

I... I don't remember.

EXT. MILLER HOUSE - MORNING

Andrea, still shaken, drops Evan off at the house of GEORGE MILLER, 35, a handsome athletic man with an infectious smile. He approaches the car and opens the door for Evan.

MR. MILLER

Hey, Andrea.

(to Evan)

Hello little man.

Andrea writes nervously on a piece of paper as Evan gets out.

ANDREA

Thanks a lot George. Here's my work number in case there are any problems.

MR. MILLER

(lighthearted laughter)

Whaddaya kidding? We're going to have a great time today, right Evan?

Andrea nods thanks and nervously drives away. Evan walks up to Mr. Miller and momentarily reaches for his hand. Mr. Miller flinches his hand away and chuckles at Evan.

MR. MILLER

You waiting for an invitation? The kids are inside.

Evan appears confused for a moment at Mr. Miller's unexpected rudeness, but walks inside.

INT. MILLER'S HOUSE - DAY

Evan enters the well-kept middle class home and sees his classmates Kayleigh and Tommy. Kayleigh is dressed in a make-shift Medieval gown and Tommy is also dressed in a period costume.

KAYLEIGH

(excited to see Evan)

Evan, guess what? Dad got a new video camera and we're all gonna be in a movie.

TOMMY

I don't think Evan gets to be in it --

KAYLEIGH

Quit it, Tommy. Evan gets to be Robin Hood. I'm gonna be Maid Marian, and you're the Sheriff of Nottingham!

TOMMY

I thought I was the bad guy!

KAYLEIGH

You are, silly. He's a bad sheriff.

Mr. Miller, holding a full glass of scotch in one hand, sets the circa-80's bulky video camera on a tripod and plugs it into the porta-deck.

EVAN

We're really gonna be in a movie!?

MR. MILLER

That's right, Evan, and you get to be the star.

TOMMY

I thought I was the star.

MR. MILLER

Shut up, moron. Now get in your costume, Evan. And you have to promise, your bestest super-duper promise, that this will be our little secret. Think you can do that?

Evan nods and sticks his arms straight up in the air. Mr. Miller downs his drink and helps Evan off with his clothes. Suddenly --

HARD CUT TO:

INT. MILLER'S HOUSE - BASEMENT - DAY

Evan comes to in an unfamiliar place. The rec-room/basement. Evan's eyes dart from the fireplace to Mr. Miller's camera lens and finally to Kayleigh, whose ashen face trembles slightly.

Panic spreads across Evan's face.

EVAN

Where am I? What happened? Where did we all go?

MR. MILLER

Calm down, kid. Stand still.

Evan backs up and awkwardly scurries around the basement, grabbing his clothes.

Panicking.

EVAN

I was just somewhere else -- how did I get here?

MR. MILLER

Quit acting like some retard or I'll

call your mother and tell her what a naughty little shit you've been.

EVAN

Kayleigh? What happened?

Kayleigh's eyes are unable to leave the floor. She begins adjusting her disheveled clothing. Evan trembles.

EVAN

What's wrong with me?

Tommy silently watches from the top of the basement stairs, absently wringing the head off one of his sister's dolls.

INT. SUNNYVALE INSTITUTION - DAY

Dr. Redfield places Evan's CAT-scan slides on the light box. Andrea squints, unable to interpret them.

DR. REDFIELD

Well, the good news is that the results are negative. I've found no evidence in the way of lesions, hemorrhaging, tumors...

ANDREA

And the bad news?

DR. REDFIELD

Unfortunately, we've got nothing to work with. It's harder playing detective now.

ANDREA

But you must have something to go on?

DR. REDFIELD

If I had to guess, I'd say the blackouts are stress related.

ANDREA

But he's seven. What kind of stress can he have?

DR. REDFIELD

Plenty. Who knows? Maybe he's got severe coping problems about not having a father. Did you say the last blackout occurred when he was with his friend's dad.

ANDREA

Come on, I doubt the answer's that simple.

DR. REDFIELD

You'd be surprised how often they are.

ANDREA

Well, he has been pushing me to meet his father, but I've been putting it

off.

DR. REDFIELD

It's worth a shot. I can arrange a controlled meeting. A careful dose of sedatives for Jason, some security, you and I monitoring. Evan comes in for a quick visit and with any luck, no more missing father complex.

ANDREA

How soon?...

INT. ANDREA'S CAR - COUNTRY ROAD - DAY

Evan, dressed in his Sunday best, writes copiously in a journal marked "AGE 7."

EVAN'S DIARY

"April 15. Today I get to meet my father. His name is Jason and he is crazy. I hope he lets me call him dad."

INT. SUNNYVALE INSTITUTION - DAY

Andrea tightly grips Evan's hand as the pair follow Dr. Redfield down a corridor. Evan's enthusiasm is dampened by the sounds of distant screams and bloodcurdling laughter.

EVAN

Dad lives here?

DR. REDFIELD

Not in this wing, actually. No.

ANDREA

Now your father may seem sleepy to you, but that's just because of his medicine, okay?

EVAN

Okay.

They walk to the end of the corridor and come to a "Visitor's Chamber".

Dr.Redfield leads Evan inside. Andrea begins to follow, but the doctor gestures that she stay outside.

INT. SUNNYVALE - VISITOR'S CHAMBER - CONTINUOUS

Evan takes a seat at a long rectangular table. His eyes are fixated on the door on the other side of the room. Finally, a dark figure can be seen through the opaque glass.

JASON, thirty and haggard looking, enters the room. His eyes want to sparkle at seeing his son for the first time. But tranquilizers have dulled the effect.

Evan's eyes fixate on the leg-restraints and handcuffs that hinder Jason's movement. Finally Jason sits.

He smiles warmly and speaks in over-enunciated tones.

JASON

It's okay. I won't bite. You've seen pictures of me, right?

EVAN

Uh-huh. Mom says I have your eyes and your --

SMASH CUT TO:

INT. SUNNYVALE - VISITOR'S CHAMBER - DAY

Evan "comes to" in another unfamiliar place. Rather than seeing his father across a table, he's looking up at a ceiling.

Blocking his view of the ceiling is Jason, whose face is now monstrous with rage, and whose cuffed hands are wrapped around Evan's throat, choking the life out of him.

JASON

(through clenched teeth)

I... love... you.

Suddenly, ORDERLIES tackle Jason from both sides and wedge a baton under his jaw to wrench him away. Andrea frantically struggles to rescue Evan from Jason's clutches.

JASON

(panicking)

He has to die! You don't understand!
It's the only way to stop it!

Jason wrestles the baton from under his chin, hits an orderly in the kneecap and comes for Evan with the baton!

Orderly #2 acts quickly, beating Jason with his baton. As Jason makes another desperate grab for Evan, Orderly #2 is forced to bash him in the skull. Down for the count.

Andrea hugs Evan, now in shock.

ANDREA

I'm sorry, Evan. I'm sorry.

And ALARM sounds and Andrea tries to cover Evan's eyes, but through her fingers he can see a quick blur of a pool of blood spreading from Jason's head.

FADE TO BLACK:

FADE IN:

EXT. CEMETERY - DAY - 1989

Dressed in black, Andrea and Evan watch Jason's casket being lowered into the ground. Andrea's tears soak through her veil. A few feet back, Kayleigh stands behind Evan.

PRIEST

Ashes to ashes... dust to dust.

Evan watches the coffin descend, disappearing from sight.

Kayleigh steps up to Evan and takes his hand. A moment. And she softly whispers in Evan's ear.

KAYLEIGH

You're better off anyway.

A rumble of thunder. Evan looks up at the brooding dark clouds.

EXT. CEMETERY - DUSK

Gray skies. Andrea drives the children home. Evan stares at the passing tombstones that flutter by like a white picket fence. The flickering strobe effect that intensifies into a white blur is hypnotic.

SLOWLY DISSOLVE TO:

EXT. MILLER'S HOUSE - DAY - 1995

Bright and sunny. The lawn freshly cut. A Toro lawnmower has been carelessly left in the grass-strewn driveway.

TITLE: SIX YEARS LATER

CRANE DOWN to the window of the --

INT. MILLER'S HOUSE - BASEMENT

Evan, Kayleigh, Tommy and Lenny are now THIRTEEN. Evan exhales cigarette smoke, taps his ash and finishes sketching a portrait of Kayleigh in his journal.

Tommy wears a leather jacket and now has traces of peach fuzz on his upper lip.

Kayleigh's hair is longer now, albeit stringy and unkempt.

Evan closes his journal and coolly ignites a STRIKE-ANYWHERE MATCH with his thumb and lights Kayleigh's cigarette. Everyone but Lenny smokes in the basement.

Tommy, now with longer hair, ransacks his father's army locker looking for something.

EVAN

Tommy, I'm bored shitless over here.
What's up already?

TOMMY

Hold your horses, man. It's here
somewhere. I saw it when I was a
kid.

Tommy absently chucks an old Playboy toward Lenny. Kayleigh seems uncomfortable by the sight of it.

KAYLEIGH

(to Tommy)

We should go soon. If Dad catches us
smoking down here, we're dead.

EVAN

So let's go. This place creeps me

out.

Evan claps his hands and stands up, Lenny and Kayleigh join him. Finally, Tommy shakes an old army thermos and hears something rattling inside.

TOMMY

I knew it had something to do with the army.

Tommy opens the thermos, tips it over and a blockbuster (1/4 stick of dynamite) spills out. Tommy grins mischievously.

TOMMY

Let's blow the shit out of something!

EXT. HALPERNS' FOREST - DAY

Tommy leads Evan, Kayleigh and Lenny on a mission through the woods. Everyone smokes except Lenny, yet he's the only one who's wheezing. He pulls out an inhaler and takes a puff.

LENNY

Guys, slow up, would you?

KAYLEIGH

Evan, did I tell you? My mother said I might be able to visit her this summer in Orlando with her new family.

TOMMY

What did I say about mentioning that bitch?

KAYLEIGH

(uncomfortable)

Where the hell are you taking us anyway? Just blow something up already.

TOMMY

Just blow something up? Are you nuts? There's an art to mass destruction. Would you just paint the Mona Lisa? No. Besides, we're here already.

Now at the edge of the woods, Tommy spots:

EXT. MRS. HALPERN'S HOME - CONTINUOUS

A MAILBOX sits at the end of the driveway. It's exquisite. An exact replica of a Colonial home it serves.

Across the street, Tommy hands the blockbuster to Lenny.

TOMMY

Here you go, buddy.

LENNY

(recoiling)

What? No frigging way, man. I'm not touching that thing.

TOMMY

The hell you aren't. Anyone of us does it, you'll puss out and narc for sure.

LENNY

Ain't gonna work this time, buddy. Look how small that fuse is! I'll get killed.

EVAN

Not necessarily.

All eyes turn to Evan as he takes his lit cigarette, breaks off the filter and jams the fuse into the unlit end.

EVAN

That should buy you ten minutes at least.

LENNY

Gee, thanks friend.

EXT. MRS. HALPERN'S HOME - CONTINUOUS

Lenny paces back and forth next to the three-story mailbox, desperately trying to appear nonchalant. He pretends to notice his shoe's untied and bends down to tie it. From the woods, the other kids watch anxiously.

TOMMY

Oh, for Christ's sake, just do it, Lenny.

Finally, Lenny throws the bomb in the mailbox. Then sprints like hell to the woods. Kayleigh shakes Lenny's inhaler and hands it to him when he gets back.

LENNY

(taking puff)

Thanks.

Evan pats Lenny on the back.

EVAN

You got balls, man.

The four watch the mailbox in intense anticipation. Evan smiles with the cigarette pressed tightly between his lips and places his hands over Kayleigh's ears. She smiles back at him and presses his hands against her head. Tommy catches this and seems disturbed, and quickly turns back to --

The mailbox. Tick-tock... tick-tock... It's like a staring contest...

SMASH CUT TO:

EXT. HALPERNS' FOREST - DAY

Evan, running full speed, comes to in an unfamiliar place. He instantly loses his footing and falls to the ground. Lenny, falling on top of him.

TOMMY

Hurry! Let's go! Get him up, Evan!
Come on!

EVAN

(frantic)

What happened?? Where are we?!

Evan gets up and starts running, then realizes he's not being followed. Kayleigh and Tommy are helping Lenny up and carrying him. Evan realizes that Lenny's completely dazed. Evan doubles back, grabs Lenny's arm and he and Tommy drag Lenny through the woods as fast as they can.

KAYLEIGH

(crying)

Oh God... what did we do?

EVAN

Shit, Lenny. What's happened to you!
We've gotta get help!

SMASH CUT TO:

EXT. LENNY'S HOUSE - DRIVEWAY - DAY

Andrea's car screeches to the curb of Lenny's house. Lenny's mother, Mrs. Kagan, frantically loads Lenny into an ambulance.

As Andrea rushes up to the ambulance, Mrs. Kagan gives her an icy glare and slams the ambulance door in Andrea's face. Andrea turns to Evan, now trembling on the front stoop.

ANDREA

What is it? What happened?

TOMMY

(staring menacingly
at the others)

We were just building a fort in the woods when Lenny freaked out. One minute he was fine, then he just froze up. Right guys?

ANDREA

What happened, Evan? The truth.

EVAN

I don't know... I don't remember.

ANDREA

Something must've happened! What set him off?

EVAN

I... I blacked out.

ANDREA

(building frustration)

Don't try to use your blackouts to get out of this one!

Evan looks helpless.

ANDREA

You're not making this up, are you?

Evan shakes his head "no". Almost ashamed...

DISSOLVE TO:

INT. DR. REDFIELD'S OFFICE - DAY

Evan lies on a couch.

DR. REDFIELD

With every breath you exhale, you can feel all of the tension draining from your body like water through a faucet. Nine, ten, and you're completely asleep. Relaxed.

Evan breathes slowly. Deeply. Andrea watches nervously from the far side of the room.

DR. REDFIELD

Now I want you to go back to the time you were in the woods with Lenny. Think of it like a movie. You can pause, rewind, or slow down any details you wish. Understand?

EVAN

Yes.

DR. REDFIELD

Where are you now?

EVAN

I'm standing next to Kayleigh, my hands are over her ears.

DR. REDFIELD

Are you hurting her?

EVAN

No, protecting her.

Andrea suppresses the tiniest of proud smiles.

DR. REDFIELD

Okay. Then go a little forward in time. What do you see now?

EVAN

I see a car.

Evan's eyes suddenly roll back in his head.

DR. REDFIELD

Yes, tell me about the car.

Evan moans and begins shaking.

DR. REDFIELD

Go on. Nothing can hurt you. Remember, this is only a movie. You're completely safe.

EVAN

(moaning)

I can't... the car vanishes and all of a sudden I'm on the ground in the woods.

DR. REDFIELD

The car doesn't vanish Evan. The movie in your head has broken, that's all. But now I've re-spliced it and I want you to tell me about the car.

EVAN

It's coming... argh! I can't!

Evan moans and shakes on the couch.

DR. REDFIELD

Fight it Evan. Hurry. It's coming!

Blood begins to trickle from Evan's nose as a guttural sound is uttered from deep within him. Dr. Redfield bolts upright in his chair and redirects the session.

DR. REDFIELD

Okay, Evan. Listen to my voice! On the count of ten, you're going to wake up. Feeling refreshed and remembering everything we talked about.

Evan moans in agony. Andrea darts into the room.

ANDREA

What's happening to him?? Make it stop!

Dr. Redfield waves her away and concentrates on Evan.

DR. REDFIELD

One. You're feeling more awake now. Two, your eyes no longer feel heavy.

Andrea moves to stop the blood flowing from Evan's nose. She lifts Evan's eyelids and sees only the whites of his eyes.

DR. REDFIELD

Five. Six. Refreshed and awake! Seven, eight. Come on, Evan, wake up, dammit!

Evan is completely non-responsive.

ANDREA

Evan wake up, oh please wake up!

DR. REDFIELD

Nine, ten. And you're awake! Open your eyes, dammit!

Nothing but moans and blood. Dr. Redfield frantically opens some desk drawers until he finds smelling salts. He breaks a small capsule under Evan's mouth, pinches his bleeding nose closed and lets Evan inhale the vapor through his mouth.

Evan lurches forward on the couch and falls off. Holding his bloody nose.

EVAN

What happened? Did it work?

Evan deduces the answer from everyone's horrified faces.

EXT. MULTIPLEX THEATER - PARKING LOT - DUSK

Andrea drops off Evan, Kayleigh and Tommy outside the complex. Kayleigh, looking morose, shuts the car door and Andrea drives off. They walk through the parking lot.

TOMMY

(to Kayleigh)

Wipe that sad-assed look off your face before you get us all busted. You see the way Evan's mom was looking at you?

KAYLEIGH

I'm sorry.

EVAN

Would someone just tell me already what the hell happened in the mailbox?

On "mailbox", Tommy suddenly grabs Evan's jacket and SHOVES him against a parked car. Tommy looks around to make sure nobody heard anything.

TOMMY

Don't ever bring that shit up again. Not ever. Not to me, not to Kayleigh, or even Lenny. The stupid fuck if he ever learns to talk again. Understand?

Evan nods, scared. Tommy gives a final shove.

TOMMY

Ever.

(re: Kayleigh)

She don't want to talk about it, anyway. Do you Kayleigh?

Tommy's right. Kayleigh clearly doesn't.

INT. MULTIPLEX THEATER LOBBY - DUSK

Kayleigh shuffles behind Evan and Tommy as they head toward the theatre. Evan drops back.

EVAN

Are you okay?

Kayleigh says nothing as Tommy sees the theatre playing SEVEN and whispers.

TOMMY

There it is. Let's go.

INT. ANDREA'S HOUSE - KITCHEN - NIGHT

Andrea does the dishes as the TV plays a NEWSCAST in the b.g.

ANCHOR

(on TV)

...was the grizzly aftermath of what police officials of upstate New York are calling a horrible act of vandalism gone awry.

Andrea turns to the TV, blocking our view. We can only hear the report as she watches intensely.

ANCHOR

The powerful explosion is believed to have been caused by a small quantity of dynamite.

Andrea's face looks haunted by the on-screen images. She shakes her head in terror and grabs the remote.

ANCHOR

Police thus far have no leads as to the suspects...

She clicks off the TV, trembling.

INT. MULTIPLEX THEATER - NIGHT

The movie's in progress. Evan and Kayleigh sit behind Tommy.

TOMMY

Holy shit! Look at that fat fuck! You'd have to wipe his ass with a forklift!

Some crowd members TURN around and give Tommy a SHUSH. Tommy whips M&Ms at them.

TOMMY

Shut up, faggot. No one's talking to you!

Kayleigh, repulsed, suddenly darts from the aisle and runs out. Evan follows.

INT. LOBBY - CONTINUOUS

Evan follows her to a small alcove.

EVAN

I'm sorry Kayleigh. This was a bad idea.

KAYLEIGH

You really don't remember anything that happened?

Evan shakes his head "no". She looks devastated.

KAYLEIGH

You're so lucky.

She begins to cry. Evan makes sure no one's staring.

EVAN

It's going to be okay. Lenny'll be fine. You'll see.

He reaches to comfort her. But she winces.

KAYLEIGH

Ouch.

EVAN

I'm sorry.

She pulls her sleeve up, revealing a large bruise.

KAYLEIGH

It's not your fault. Mrs. Kagan called dad and blamed us for what happened to Lenny.

EVAN

Damn. Your dad did this?

Kayleigh pulls back her shirt collar to show an even larger, darker bruise.

KAYLEIGH

(looking down)

I deserve a lot worse.

EVAN

What are you talking about? What you deserve is a better brother and father. All they do is make you feel like shit.

She looks into his eyes.

EVAN

You really have no clue how beautiful you are, do you?

She searches his eyes for sincerity. And finds it. They lean into each other for a TENDER KISS. After a moment, a ROAR from nearby.

TOMMY (O.S.)

What the fuck are you doing??

They jerk back to see Tommy, shocked and betrayed, staring at them from across a small crowd. By now, some teens chuckle at Tommy.

TEEN PUNK (O.S.)

Buying popcorn, what the fuck are you doing?

Tommy rushes through the small crowd at Evan. His hands in fists. Suddenly a FOOT reaches out and trips Tommy. Tommy falls to the floor and the crowd cackles at him.

Tommy slowly gets up, locks eyes with Evan. Hatred oozing.

Evan looks guilty, weakly shaking his head, it's not what

you're thinking.

Tommy suddenly lunges at the TEEN PUNK who must be at least a foot taller than he is. Tommy lands a flurry of punches before the Teen Punk can even defend himself, frequently taking opportunities to eyeball Evan.

Evan, Kayleigh and even the punk's FRIENDS look on helplessly when TWO SECURITY GUARDS SEIZE TOMMY. Tommy valiantly struggles against them at first. But the moment he realizes it's hopeless, he allows his body to go slack.

As Tommy is being dragged away, he turns to Evan, a sick smile on his face. Evan and Kayleigh look back, speechless.

INT. ANDREA'S CAR - NIGHT

Andrea drives through the winding roads.

CLOSE UP

Andrea's eyes. Tormented.

REVEAL she's driving Evan and Kayleigh home. Evan's up front and Kayleigh sits behind them. Everyone silent.

Andrea stares through the rearview mirror into Kayleigh's eyes. Probing. Searching.

ANDREA

So how was the movie?

KAYLEIGH

Okay.

Andrea watches Kayleigh. A calculated beat.

ANDREA

Any exploding mailboxes?

Kayleigh flinches at the question. And Andrea catches it. Evan can't help but look back at Kayleigh. Oh my god, she knows.

KAYLEIGH

(faking poorly)

What do you mean?

Andrea pulls the car over and stops. After a moment, Kayleigh realizes she's at her house. She exits the car in a hurry.

ANDREA

Goodnight.

Andrea stares at Evan, who keeps his eyes facing dead ahead. She finally shifts the car into gear.

ANDREA

We're moving.

Evan says nothing.

FADE TO BLACK:

EXT. ANDREA'S HOUSE - MORNING

A "For Sale" sign is now planted on the front lawn. Andrea, in her nurse uniform, exits the house to her car.

INT. ANDREA'S LIVING ROOM - CONTINUOUS

Evan discreetly watches her leave through the window. Grabs his coat and exits frame.

EXT. LENNY'S HOUSE - DAY

Kayleigh and Evan walk down toward the house.

EVAN

I can't believe Tommy's still pissed at me. He knows I'm moving away, right?

KAYLEIGH

He's been acting real strange lately. He won't even look me in the eyes anymore.

EVAN

Duck, here they come.

As a station wagon rolls up the street, Evan and Kayleigh duck in nearby bushes.

KAYLEIGH

Did your mom say if Lenny was... okay?

EVAN

He must be. They're letting him go, right?

The station wagon finally heads into the driveway. Evan puts on a smile and charges the car, pounding the window.

EVAN

Welcome home, Lenny!

Inside the car, Lenny jerks back in horror. Mrs. Kagan looks angry as she rolls the window down.

MRS. KAGAN

I think your little homecoming's in bad taste.

The smile fades from Evan's face. Kayleigh hangs back.

EVAN

Sorry?

MRS. KAGAN

(acidic)

Lenny's been through a hell of an ordeal no thanks to you.

Evan and Kayleigh look guilty as the garage door opens up and Mrs. Kagan continues into the garage.

INT. LENNY'S BEDROOM - CONTINUOUS

Alone, Lenny concentrates on a MODEL AIRPLANE. There is a sudden KNOCK at the window. Lenny's head jerks around to see Evan and Kayleigh smiling through the window.

EXT. LENNY'S WINDOW - CONTINUOUS

Evan and Kayleigh stand on the ivy-covered trellis.

EVAN

(quietly)

Welcome home. Thought you might like some fresh air for a change.

KAYLEIGH

Hi, Lenny.

Lenny twitches ever-so-slightly.

LENNY

Is Tommy with you guys?

Evan shakes his head "no".

EVAN

It's cool.

Lenny looks back at the model airplane. Needs to think.

EXT. JUNKYARD WOODS - DAY

Evan, Lenny and Kayleigh pass a junk pile in the woods.

KAYLEIGH

(to Lenny)

So what did you do in there?

LENNY

It was awful. You can't sleep 'cause everyone's screaming all night long. I never want to go back.

As Evan and Kayleigh absorb this in silence, they see a column of smoke billowing in the horizon.

KAYLEIGH

Do you see that?

Evan and Kayleigh run toward the smoke. Lenny nervously follows behind.

They exit the woods to find:

EXT. JUNKYARD - CONTINUOUS

Tommy has stuffed a dog into a gunny sack which he douses with lighter fluid.

Next to a campfire.

EVAN

Crockett!!

Evan and Kayleigh rush toward the trapped, helpless dog. Tommy is ready for them. He drops the lighter fluid, picks up a wooden plank and SWINGS! Evan ducks back at the last minute and Tommy accidentally connects with Kayleigh's head.

Knocking her unconscious.

TOMMY

Look what you made me do!

EVAN

What's wrong with you?!

Tommy, enraged, fakes a high swing, then goes for Evan's knee cap. BASH! Evan doubles over in pain and falls to the ground, clutching his knee. Tommy moves to the fire, Crockett squirming inside the bag and picks up the lighter fluid.

Evan painfully looks up from the ground and his eyes dart from the sight of Kayleigh, unconscious, to Crockett, trapped in the tied gunny sack.

EVAN

Kayleigh! Wake up!

No response.

TOMMY

Why don't you fucking kiss her, Prince Charming!

Tommy squeezes the bottle hard, creating a flaming fuse from the campfire to the fluid soaked dog.

As the flames near Crockett, Evan, seething with rage, stands up with clenched fists and CHARGES Tommy at FULL SPEED --

SMASH CUT TO:

EXT. JUNKYARD - DAY

Evan comes to in an unfamiliar place. Still in running mode. His body contorts spastically like a fish on land, since he is now lying face down on the ground.

Evan regains himself and sits up painfully. His face is badly bruised and he clutches his battered ribs.

EVAN

How long was I out?

He gets no answer from Lenny, who stands in the exact same spot. Tommy is nowhere in sight and the sound is of Kayleigh weeping. Evan spins to face her.

EVAN

Kayleigh?! Are you okay? Where's Crockett?

Kayleigh, her knees drawn tightly to her chest, is unable to answer through her tears. Evan struggles to rise but he becomes dizzy and falls back to the ground.

Evan takes a quick glance toward the gunny sack, smouldering

then moans and buries his head in his hands.

EXT. LENNY'S HOUSE - DAY

A small neighborhood CROWD has gathered to watch an ambulance with the SUNNYVALE insignia take an entranced Lenny away. Mrs. Kagan is about to climb in the rear when she stops and turns to Evan.

MRS. KAGAN

(ice cold)

Do you know what you are? A monster.

Evan stands there, speechless.

EXT. ANDREA'S HOUSE - DAY

A packed U-HAUL sits in front of Evan's house. Andrea shifts the small truck into gear and slowly pulls out.

Outside the truck, Kayleigh waves to Evan, tears spilling shamelessly down her cheeks. Evan reaches behind his seat and opens a large cardboard box. It is filled with past journals. He finds the most recent journal, uncaps a pen and writes something.

Finished he presses the journal to the window.

EVAN'S DIARY

"I'll come back for you."

Evan waves back to her, trying nonchalantly to wipe away his own tears as she fades into the distance.

When Kayleigh disappears from sight, Andrea looks over to see what he's written.

ANDREA

I'm sorry.

Evan returns the journal and begins writing furiously.

SLOW DISSOLVE TO:

INT. COLLEGE CLASSROOM - DAY - 2002

TITLE: SEVEN YEARS LATER

Evan, twenty now, continues writing in a college Blue Book. He is older, dressed down in worn jeans, T-shirt and plaid flannel. He closes the Blue Book with a cocky grin just as PROFESSOR CARTER, 40, calls out to the class:

PROFESSOR CARTER

Time! Please place your blue books
on my desk before you leave.

Evan grabs his psychology textbook from under his seat, gets up and turns in his exam.

PROFESSOR CARTER

How'd you do, Evan?

Evan flashes a confident smile.

EVAN

I'm not sure. I might have gotten some stories mixed up. Did Pavlov condition his dogs to lick his nuts?

PROFESSOR CARTER

(laughing)

Typical psych major. A complete wise ass. And how's your project coming? Still planning to change the way we humble scientists view memory assimilation?

EVAN

(shrugging)

Hey, I got no choice.

Professor Carter nods solemnly, obviously in the know.

EXT. COLLEGE - QUAD - DAY

Evan bikes past students.

EXT. COLLEGE - FRAT HOUSE - DAY

Evan bikes past some obnoxious GREEKS.

EXT. COLLEGE - EVAN'S DORM - DAY

Evan docks his bike and carries his knapsack inside.

INT. EVAN'S DORM - MOMENTS LATER

Evan's dorm is cluttered "double" whose walls are adorned with head-shop posters of Gothic rock bands.

By Evan's bed is a bookshelf filled with books on amnesia, memory loss, fugues, hypnotism and other related bands.

Evan's roommate, THUMPER, 19, is a completely punked out Gothic boy who weighs 300 pounds. He currently hands a black lacy dress to CRICKET, 17, a pierced Goth co-ed. She slips the tattered dress on as Thumper wipes his post-coital self off with a black tee-shirt.

Evan barges through the door, throwing his psych books on the bed and politely looking away from the half-naked girl.

EVAN

Whoa. Smells like patchouli and...
ass.

Evan opens the window and checks out his Psych project: a small maze has several flatworms at one end and a bowl of cornflakes at the other.

THUMPER

Cricket, meet my well-mannered
roommate, Evan.

Cricket puts on her Doc Martens as Evan watches the worms.

CRICKET

Yeah, you're the one who fucked up the bell-curve on my Anthropology final. Later, Thumper.

EVAN

Nice to meet you, too.

As she leaves, Thumper takes the black T-shirt by his wallet and throws it on Evan's bed.

THUMPER

Here, bro. Found your T-shirt.

Evan nods thanks, picks up his journal. Reads something and smiles.

EVAN

Get dressed, Thumper, you're taking me out for my birthday.

THUMPER

I thought you were a December baby.

EVAN

This is bigger. Seven years to the day. No blackouts.

Thumper pulls out a bong.

THUMPER

Let's do this.

EXT. DIRTY HANK'S BAR - DAY

INT. DIRTY HANK'S BAR - CONTINUOUS

A popular watering hole. A dark rustic interior, blasting alternative rock.

Plenty of underage students carry pitchers of beer to their tables.

Evan and Thumper play pool against two young women. HEIDI, beautiful, wears ripped jeans, no make up. She sinks the eleven ball off the rail. KRISTEN coolly smokes a cigarette, confident that she and Heidi will hold the table.

KRISTEN

So... which one of you has a pet worm?

Thumper proudly steps forward.

THUMPER

Worms, plural.

KRISTEN

That's so gross.

Thumper steps back, points to Evan.

THUMPER

Talk to him about it, he's got the

fetish.

Heidi sinks another ball and looks up at Evan strangely.

EVAN

Actually, they're for a psych project.
A study on memory.

Heidi misses her shot and passes the cue to Evan.

HEIDI

(stifling a yawn)
Shit, better explain before all the
excitement gives me a heart attack.

Evan speaks as he knocks the one-ball in the corner pocket.
As he talks, at a table behind them, some obnoxious Greeks,
including HUNTER, SPENCER, and GWEN make fun of Thumper.

EVAN

It's an experiment with flatworms
and a maze. You take a flatworm and
run it through the maze until he's
memorized it. Then you put a new
flatworm in the maze. He's clueless.
Banging into walls, getting lost,
whatever.

THUMPER

(thoughtfully)
Like Ozzy.

Gwen giggles as Spencer throws popcorn at Thumper's head.

SPENCER

Ten bucks says he eats it off the
floor.

Thumper seems oblivious to their taunts as Evan knocks the
three-ball in the side.

EVAN

You chop up the smart flatworm and
feed it to the dumb one and presto,
the dumb one suddenly knows the maze
inside and out.

Evan walks past Heidi, putting his hand on her shoulder to
squeeze by. The hand lingers longer than necessary and Heidi
doesn't mind. He sinks another ball.

EVAN

Just by absorbing the first worm
into its cellular structure, it gets
all of the worm's memories.

THUMPER

(thoughtfully)
That's probably why Hannibal Lecter's
so smart.

A handful of popcorn hits Thumper's face. They all try to
ignore Hunter and Spencer's jeers.

HEIDI
So what's the point?

EVAN
(setting up the eight)
Maybe if I can figure out how the
memories of a simple worm function,
it'll help me understand the
complexities of the human brain.

Another barrage of popcorn hits Thumper's jacket. Although his hand clenches on the cue. He meekly shuffles away to the opposite side of the pool table from the cackling Greeks.

HEIDI
(intrigued)
So are you planning on becoming a
doctor or something?

Thumper casually takes the pool cue from Evan.

EVAN
No, I just don't want to lose my
mind.

As Heidi digests this, Thumper carefully lines up his shot... The eight ball.

CRASH!!! The cue ball intentionally jumps the table, rocketing into the pitcher of beer on the Greek's table. They're all soaked with beer and debris.

Just as they begin to rise, Thumper smashes the cue stick on the table, WHISTLING innocently (while now brandishing a spear). They sit the fuck down.

Kristin, impressed, casually wraps her arm around Thumper's waist. He smiles coolly, it's nothing.

EVAN
(to Heidi)
I think that's your game.

INT. EVAN'S DORM - NIGHT

Evan and Heidi, making out, burst through the door and fall on the bed. Evan's shirt is unbuttoned and Heidi strokes his chest. Suddenly Heidi stops and sniffs the air.

HEIDI
Smells like sex in here.

EVAN
Thumper had a busy afternoon.

HEIDI
You're kidding. He's so... big.

Evan drunkenly crosses the room, grabs two beers from the mini-fridge.

EVAN
Charisma and eyeliner go a long way,
I guess. Wanna beer?

Heidi takes one. Looks under the bed.

HEIDI

Most guys tuck their porn under here,
but all you have are... comp books.

EVAN

Yeah. I've been keeping journals
since I was seven.

HEIDI

(respectfully)

Wow... read something.

Evan chugs his beer and sits next to her on the bed and puts
his arm around her. Very drunk.

EVAN

No way, I'd be too embarrassed.

Heidi teasingly runs her fingers over his smooth torso.

HEIDI

Then keep drinking, worm-boy. You're
too uptight.

Evan stops short.

EVAN

Freeze! No "worm-boy". No "Mr. Worm,"
and no "Worm-Master-General!" Once
you get a nickname like that you
can't shake it. And I don't want
everyone thinking I've got tapeworms
coming out of my ass or something,
okay?

HEIDI

(laughing)

Deal. Now read me something.

Heidi hands him a book marked "AGE 13". He flips it open to
a random place and takes the beer from her hand.

EVAN

(re: her beer)

For courage.

Evan takes and finishes her beer and begins reading. As he
reads, he seems more and more on the verge of passing out.

EVAN

It's like my mind refused to believe
what it was seeing. Hearing Crockett
make those awful screams... Just
writing about it gives me the shivers.

Color drains from Evan's face as he realizes what he's
reading. He looks over at Heidi, who kisses him.

HEIDI

Come on, go on...

EVAN

It was like Tommy was possessed or something. There was a hate in his eyes that I couldn't really call human.

As Evan reads, the world seems to ALMOST IMPERCEPTIBLY VIBRATE around him LIKE A TUNING FORK. His voice becomes distant and SOUNDS ECHO around him like distant memories resurrecting themselves...

FLASH!

SMASH CUT TO:

EXT. JUNKYARD - DAY - 1995

Evan is THIRTEEN again. The scene begins exactly where Evan's blackout occurred as a child. Tommy has just knocked Kayleigh unconscious with a wooden plank, Lenny is frozen at the sight of Crockett in the fluid-soaked gunny sack. And Evan, seething with rage, stands up with clenched fists and CHARGES Tommy at full speed.

Evan looks around, utterly confused by his surroundings.

EVAN

What the hell is going on?

Before an answer comes, Tommy smiles at his good fortune and swings the plank, hitting Evan's head. Evan is sent sprawling backwards, his forehead bleeding freely.

Tommy knocks Evan hard in the ribs with his boots. Evan writhes in agony, his face against the ground. Lenny moves toward the gunny sack, lifts it and tugs desperately on the rope that traps Crockett inside.

LENNY

I can't undo the rope!

Tommy spins around and flashes an evil smile.

TOMMY

Drop it or I'll slit your mother's throat in her sleep.

As if on cue, Lenny does exactly as he's told. His eyes begin to glaze over.

Evan, beaten and bloody, reaches out with his last bit of strength, grabs Tommy's foot and holds on.

EVAN

I got him, Lenny. Help Crockett!

Lenny remains frozen in place. Tommy yanks his leg back, breaking Evan's grip.

Evan groans on the ground in a writhing heap.

Tommy's voice hitches. His eyes water from pent up frustration.

TOMMY

Listen to me good, Evan. There's a million other sisters in the world. You didn't have to fuck with mine.

Tommy smiles viciously at Lenny, traumatized to watch Tommy pick up the lighter fluid and spray a liquid fuse from the campfire to the soaked gunny sack.

WHOOSH OF FLAMES

And Evan passes out.

FLASH!

SMASH CUT TO:

INT. EVAN'S DORM - NIGHT - 2002

Evan comes to with Heidi slapping him awake.

EVAN

Oh my God! No! No!

Heidi rolls her eyes.

HEIDI

Wake up, idiot. It was just a dream.

She stands and angrily puts on her jacket.

EVAN

(freaked out)

It didn't feel like a dream.

HEIDI

Maybe because they never do.

(sarcastic)

So Don Juan, you pass out on all your dates?

Evan doesn't even hear her. After getting his bearings, he grabs his jacket and exits, leaving her dumbfounded.

INT. EVAN'S CAR - SUNRISE

Evan drives...

EXT. LENNY'S HOUSE - DAY

Evan, exhausted, finally pulls into Lenny's driveway. Very little has changed in the past seven years.

INT. LENNY'S ROOM - CONTINUOUS

ANGLE ON LENNY

Now 20, making a model airplane. He's still overweight and looks like his mother dresses him.

PULL BACK TO REVEAL

The room is filled with model airplanes. Hundreds of them.

A KNOCK on Lenny's bedroom door. Mrs. Kagan, grayer, fatter, opens the door and escorts Evan inside. She glares at Evan while pretending to be cheerful.

MRS. KAGAN

I've got a surprise for you, Lenny.
You'll never guess who's here.

Lenny looks up to see Evan, his jaw drops.

ANGLE ON EVAN

Looking around, shocked to see:

PAN ALL THE WAY AROUND THE ROOM.

Nothing has changed in the past seven years.

The same kids' toys, posters and comic books.

AS WE PAN ALL THE WAY AROUND TO LENNY

We see he's working on the model again, in his own world.
The window of opportunity for conversation has closed.

EVAN

Hey, uh, it's me. Evan.

Silence. Lenny frowns.

EVAN

What's that you're working on? A
model?

Nothing.

EVAN

Well, you look busy, so maybe I should
make this quick. I'd totally
understand if you didn't want to get
into this right now, but that day at
the junkyard, could you help me
remember what happened? Any details?

No response. Evan picks up a model airplane from the desk.

LENNY

I couldn't cut the rope.

EVAN

(containing excitement)
Yeah, good, what else do you remember?

LENNY

Drop it or I'll slit your mother's
throat in her sleep.

Evan, startled, drops the model on the desk. An epiphany.

EVAN

Jesus Christ. It really happened.

Lenny stares out the window.

EVAN

What if I can get back all my lost memories with my journals.

With lightning speed, Lenny jumps from his desk and unexpectedly shoves EVAN IN TO THE WALL. Squadrons of hanging planes crash to the floor. Lenny digs his fingers into Evan's shoulder.

LENNY

Make one peep and I swear it'll be your last, motherfucker.

Evan is terrified. Then Lenny suddenly moves back and begins working on the model again, his eyes a million miles away. Evan is speechless.

The door bursts open. Mrs. Kagan looks at the smashed model airplanes by Evan's feet. Evan ignores her accusing stare.

EVAN

Well, thanks for seeing me, man. I shouldn't have waited so long.

When Lenny doesn't respond, Mrs. Kagan hustles Evan back into the hallway.

INT. EVAN'S DORM - NIGHT

Evan pulls a dozen journals from beneath his bed and begins pouring over them.

Nearby, Thumper empties a can of hairspray into his Mohawk.

THUMPER

You really think he wanted to kill you?

EVAN

All I know is that I might be able to unblock some of my repressed memories.

He finds something he's looking for, marks the page with a yellow post-it note marked, BLACKOUT and sets the book in a separate pile.

As he sets the next journal on the bed, it automatically opens up to a place where the spine was bent. Staring up at him is the message:

EVAN'S DIARY

"I will come back for you."

Evan looks overcome by guilt.

Later that evening:

INT. EVAN'S DORM - NIGHT

Evan has now organized a pile of five journals. He selects an entry, begins reading and suddenly closes the journal. Fear covers his face. He holds one of his hands up and isn't

surprised to see it trembling.

He opens his journal again and reads out loud.

EVAN

(reading aloud)

The last thing I remember before the
blackout was holding my hands over
Kayleigh's ears...

(his voice slowly
fades)

I think I was more focused on her
hands on mine than the mailbox across
the street...

His own words grow reverberant, distant. Furthermore, the
walls behind him vibrate, slightly worse than before.

FLASH!

SMASH CUT TO:

EXT. MRS. HALPERN'S HOME - DAY - 1995

Evan, Kayleigh, Lenny and Tommy, all thirteen, watch the
mailbox across the street with intense anticipation.

When Evan comes to in this memory, the lit cigarette absently
drops from his mouth and nestles into the folds of his shirt,
SMOLDERING.

The mailbox... tick-tock, tick-tock... Like a staring contest.

LENNY

Maybe it went out. Should someone
check it?

TOMMY

Yeah, you do that, Lenny.

Suddenly a car appears from down the street and slowly pulls
into the driveway.

MRS. HALPERN, 24, an attractive young mother, gets out of
the car and walks to the mailbox.

Across the street, Tommy digs his fingers into the nerves of
Lenny's shoulder.

TOMMY

Make one peep and I swear it'll be
your last, motherfucker.

Tommy's words make Evan flinch. From inside the car, a BABY
begins to cry. Mrs. Halpern walks back to the car.

Evan looks on in horror and suddenly clenches his teeth in
pain and silently swipes the front of his shirt, sending the
lit cigarette to the ground. He pulls up his shirt revealing
a fresh BURN MARK on his stomach.

MRS. HALPERN

How's my sweet girl? Awww, you need
a change, don't you honey?

Mrs. Halpern picks her up and carries her to the house. As the mother unlocks the front door to the house, the kids break into wide smiles of relief. But wait...

The mother remembers the mail and carries the baby back to the mailbox. Now Tommy is the only one left still smiling.

MRS. HALPERN

You want to open the door, honey?

The baby fumbles with the mailbox's door handle for a moment --

ANGLE ON KIDS' FACES

BOOM!!!

The blast is deafening. Evan, Kayleigh and Lenny watch the results in stunned horror.

TOMMY

C'mon! Run!!

Evan and Kayleigh slowly back away in shock and begin to run a few steps when they realize that Lenny isn't with them.

TOMMY

Lenny? Come on!

KAYLEIGH

Oh my God oh my God...

Lenny doesn't seem to hear, his eyes fixated on the crimson road. Evan and Tommy double back and grab him. They try to make him break out into a run, but Lenny's feet drag limply against the ground. Both Tommy and Evan grab an arm and begin to run with Lenny through the woods.

FLASH!

SMASH CUT TO:

INT. EVAN'S DORM - NIGHT

Evan comes to. Lurches his body over the bed and vomits.

Sounds of squeaky bed springs fill the room. Looking sick and pale, he lifts his shirt to see a NEW SCAR from the cigarette burn.

EVAN

What the hell?

In the next bed, Thumper's head, wrapped in a blanket, pops up from above a NAKED GESELA'S waist.

THUMPER

Christ, man. You wanna clean that up before I lose my appetite here?

Evan sits upright in bed and begins writing in the margins of the journal.

INT. DORM LOBBY - DAY

The lobby is decorated with colorful streamers, balloons, posters and banners announcing PARENTS' WEEKEND.

Carefree STUDENTS and their parents carry shopping bags toward the bustling elevators. Evan leans against the side of a pay phone, holding his ear to drawn out the noise.

EVAN

Yes, hello, uh, Mrs. Kagan, this is Evan Treborn.

(rolling eyes)

I know. I'm sorry about that. But I really need to speak with him.

She's obviously hung up on him. Suddenly, a HAND grabs his shoulder. It's PROFESSOR CARTER.

PROFESSOR CARTER

Whoa! Didn't mean to scare you, Evan. Just wanted to know how the flatworms project was coming.

EVAN

Oh, fine I guess. It's been kind of crazy lately with my mom coming up, so I haven't...

PROFESSOR CARTER

I know, I know. Who can think of worms when your libido's in full swing, right?

Evan shrugs and forces a smile.

PROFESSOR CARTER

Just don't drop the ball, okay?

EVAN

I won't let you down, Professor Carter.

Carter waves to another student and her parents and walks away.

INT. FANCY RESTAURANT - NIGHT

A waiter clears the dishes away from Evan and Andrea's table.

REVEAL ANDREA

Her hair now has gray streaks. As she signs for the bill, she leans over and kisses Evan on the cheek.

EVAN

Please, mom. People will talk.

ANDREA

I can't help it. I'm just so proud of you. You've got the highest grades in all of your classes.

EVAN

Did Da -- Jason --- get good grades?

ANDREA

(smiling)

Please. He got straight A's without ever touching a book. That was the one area where his memory never failed him.

EVAN

Ma? Did he ever say that he figured out a way to recall a lost memory years after he blacked it out for the first time?

Andrea's smile fades.

ANDREA

Why do you ask?

EVAN

No, it's just weird with him being such a brain and all, I just wondered if he was ever able to remember stuff he'd forgotten.

ANDREA

When he was around your age... almost exactly your age. He said he figured out a trick to remember the past.

Evan tries not to react.

ANDREA

I couldn't tell if they were real memories or just phantoms. You know, he might only have thought he actually remembered them...

EVAN

Sure...

ANDREA

And then, just before it got so bad that he had to be committed, he said that he could...

EVAN

What? What could he do?

Andrea shakes her head.

ANDREA

Forget it. It's nothing. He was far too sick by then.

Evan nods, but something gnaws beneath the surface.

INT. EVAN'S DORM - NIGHT

Evan hastily hunts through his journals, tearing up the room looking for a certain book. Thumper, lying on his bed, quietly watches Evan with growing concern.

EVAN

(reading aloud)
I never wanted to be in the movie
anyway and it was cold so I wanted
to wear my clothes but Mr. Miller
took his shirt off --

THUMPER
What the fuck are you doing?

EVAN
Shhh! I need quiet for this.

Thumper jumps off the bed and snatches the journal away.

THUMPER
Are you stupid or what?

EVAN
What?

THUMPER
Shucks, I dunno. But maybe there's a
reason why you've repressed the one
day when some old lecher had you in
your tighty whities, dammit!

Thumper begins scanning the journal entry. A bitter laugh.

THUMPER
Yeah, man. I'd think twice about
this. You could wake up a lot more
fucked up than you are now.

He hands the journal back to Evan. Evan opens it and begins
reading it silently.

His hands begin to tremble and he slams the book shut in
defeat.

INT. EVAN'S CAR - COUNTRYSIDE - DAY

Evan, looking haggard and frail, wipes the greasy hair from
his eyes and punches the accelerator. His teeth are clenched
and he hammers his fist on the dashboard.

DISSOLVE TO:

EXT. RIDGEWOOD DINER - EVENING

Evan pulls into a parking lot of a country diner. He eyes a
piece of paper with an address scrawled on it and gets out.

INT. RIDGEWOOD DINER - CONTINUOUS

A run-down greasy spoon. Filled with a number of TOWNIES and
TRUCKERS. The place is stale with cigarette smoke and appears
decorated in grime motif.

Evan is about to enter when he spots Kayleigh coming out of
the kitchen with a tray full of food.

Kayleigh, now twenty, looks pale and sickly thin. She bangs
her hip on the swinging door and an order of food crashes to
the floor. Her BOSS stares back in aggravation.

BOSS

Can we get through one goddamned day
without you breaking something?

Kayleigh's face turns beet red as she bends down to clean up the order. She is humiliated and Evan leans back against a pay phone so that she can't see him watching her.

As she brings the mess inside the kitchen, a CUSTOMER pinches her ass. Evan closely studies her reaction to the offense. She flinches uncomfortably but then composes a smile for the customer. Evan backs out uncomfortably.

EXT. RIDGEWOOD DINER - NIGHT

Kayleigh struggles with the zipper of a shabby coat as she exits. Evan steps out of the shadows. She's startled at first, but eventually recognizes him. A smile flickers across her face and she allows herself to be hugged.

KAYLEIGH

God, Evan! I never thought I'd see
you again. How've you been?

EVAN

Oh, comme si, comme ca, you know...

KAYLEIGH

No, Evan. I don't know. It's been a
long time. Fill me in.

EVAN

I'm going to State now. Things are
going okay. I guess. Mom's good...

Kayleigh nods and they walk down the street. She reaches into her pocket, pulls out a pack of smokes.

EVAN

(declining)
Not since we were kids.

KAYLEIGH

I've stopped a hundred times.

EVAN

So how's Tommy?

KAYLEIGH

(takes a long drag)
They kept him in juvy for a few years.
Now he works over at Dale's Autobody.

Evan nods and scrutinizes her face with his next question.

EVAN

You still live with your dad?

Her face is betrayed by a slight tick.

KAYLEIGH

No. I emancipated myself when I was
fifteen.

EVAN

Wow. That must've taken some courage.

KAYLEIGH

Not if you remember my dad.

EVAN

Couldn't you have moved in with your mom?

KAYLEIGH

(shaking her head)

She had a new family. Not enough space for me. Said I should have moved in with her when we were kids. But... whatever.

They walk in silence for a moment.

EVAN

Actually, Kayleigh, the reason I came back to town was to talk to you.

KAYLEIGH

(brightening)

Me? Are you kidding? Why?

EVAN

Remember when I was a kid I had all these blackouts?

KAYLEIGH

Of course.

EVAN

Well, lately some of the memories have begun to come back and I'd kinda like to talk to you about one of them in particular. It'd be a big help.

KAYLEIGH

Well, sure. I'll try to remember. Shoot.

EVAN

When we were kids. Your dad was making a movie. Robin Hood or something?

KAYLEIGH

(cold)

What do you want to know, Evan?

EVAN

It's just... did he... what happened in the basement?

KAYLEIGH

It was a long time ago.

EVAN

I know, but...

KAYLEIGH

(cold)

Is that why you came all the way back? To ask a lot of stupid questions about Robin Hood?

EVAN

No, but I think something really bad might've happened to us.

Kayleigh stops walking and crushes her cigarette.

KAYLEIGH

Is there a point to any of this?

Evan's features shift from inquisitory to tenderness. He steps closer to Kayleigh and softly strokes her face. She flinches at first, but remains in the same spot.

EVAN

Whatever happened, it wasn't our fault. You know we couldn't have stopped it.

Kayleigh begins to tremble. Tears flow.

EVAN

Look, Kayleigh. This may sound like bullshit coming from a guy who hasn't spoken to you in seven years...

She moves her face away from his hand.

EVAN

But you were seven years old and there's nothing you could've done to deserve...

Her face collapses and she turns away.

KAYLEIGH

(defeated)

Just shut up, Evan. You're wasting your breath.

EVAN

You can't hate yourself just because your dad's a twisted freak.

KAYLEIGH

Who are you trying to convince, Evan?! You come all the way out here to stir up my shit just because you had a bad memory!? You want me to cry on your shoulder and tell you that everything's all better now? Well fuck you, Evan! Nothing's gonna be all better! Okay?! Nothing ever gets better!

Kayleigh runs, stops and turns back to Evan.

KAYLEIGH

If I was so wonderful, Evan, why
didn't you ever call me? Why'd you
leave me here to rot?!

She turns and runs away. Evan looks sick with guilt.

EXT. COLLEGE CAMPUS - QUAD - DAY - 2002

A few GREEKS play frisbee and talk trash. Evan, tired and
depressed, sits on the lawn nearby, fingering the new burn
scar on his belly. Contemplating...

INT. EVAN'S DORM - NIGHT

Evan enters his dorm. He ignores Thumper, who sits on Evan's
bed sucking furiously from a gurgling bong. He chokes out a
message.

THUMPER

Some dude left a message for you.

Evan puts a towel under the door.

EVAN

You can smell it all the way in the
bathroom.

Evan hits "play" on the answering machine.

ANSWERING MACHINE

(male voice)

Hi, Evan, this is Professor Carter.
Just wondered why you didn't hand in
your essay this afternoon. I was a
bit concerned. Call me to schedule a
make-up.

BEEP. Thumper offers Evan a magnified frown of disapproval.

ANSWERING MACHINE

(male voice)

What did you say to my sister
motherfucker?! Last night she cried
on the phone for over an hour to me.

(enraged breathing)

She said you came and saw her last
night.

Thumper coughs accidentally, tips the bong over on Evan's
bed. Reacting quickly, he grabs a towel from under the door
and wipes off Evan's comforter.

ANSWERING MACHINE

(Tommy; cont'd)

She... she fucking killed herself
tonight. She's dead.

(beat)

And so are you.

BEEP. Evan stares dumbstruck at the machine.

THUMPER

Whoa, bad news, bro. I don't think
this is gonna come out.

DISSOLVE TO:

EXT. CEMETERY - DAY

Evan, dressed in black, gets out of his car at the edge of the cemetery. A small cluster of friends and family gather at the grave. Evan grabs a bouquet of roses and begins walking to the grave. When he suddenly spots Mr. Miller and Tommy. Evan's hands tense up into fists. He becomes weak in the knees and stops walking. After an uncomfortable moment of standing still, he retreats to his car and watches the ceremony from the driver's seat.

DISSOLVE TO:

EXT. CEMETERY - DAY

The last of the mourners are filing away. Evan exits his car and walks to the deserted grave. He drops the roses on the casket and turns to make sure nobody is watching.

Evan reaches into his pocket and pulls out a sheet of paper. He unfolds it and leaves it on her gravesite:

EVAN'S DIARY

"I'll come back for you."

INT. EVAN'S DORM - NIGHT

He makes a weighty decision and gets up. He hastily hunts through his journals, looking for a certain book.

Evan opens his journal marked "Age 7". He plops on his bed and starts writing sideways in the margins.

EVAN (V.O.)

It's been said that a person's life is little more than the sum of his experiences. If that's true, then I'm not sure I know who I am anymore.

(beat)

I definitely never knew Kayleigh.

He turns the page and begins reading the journal. As he mouths the entry to himself, the resonance of an older man's voice seems to REVERBERATE throughout the room and the WORLD behind his head FAINTLY VIBRATES.

FLASH!

SMASH CUT TO:

INT. MILLER'S HOUSE - LIVING ROOM - DAY - 1989

Mr. Miller plays with his camera and the kids are excited about playing Robin Hood in a movie.

MR. MILLER

Shut up moron. Now get in your costume Evan.

Evan slowly nods and begins to strip out of his clothes. Mr.

Miller takes a quick peek at him.

MR. MILLER

I've got an idea. Let's go downstairs,
it'll look more like a dungeon down
there.

INT. MILLER'S BASEMENT - DAY - 1989

Mr. Miller puts the camera on a tripod in the basement. Kayleigh and Evan sit on folding chairs in front of the camera. Tommy stands at the top of the basement stairs, looking down.

MR. MILLER

(to Tommy)

What did I say about keeping that
door closed, stupid?

TOMMY

But I wanna see!

MR. MILLER

You're gonna see my fist in about
two seconds unless you do what I
tell you.

Tommy sulks and closes the door. Mr. Miller lowers his voice and speaks to Evan and Kayleigh.

MR. MILLER

Now in this part of the story, Robin
Hood just married Maid Marian and
they have to kiss and stuff like
grown-ups do.

Kayleigh giggles and covers her mouth with her hand. Evan looks skeptical.

MR. MILLER

So take your clothes off Kayleigh.

Kayleigh stops giggling. Evan says nothing.

MR. MILLER

Come on, like when you take a bath.
Don't make a deal out of it. You
too, Evan.

Mr. Miller gets behind the lens. The room is dead silent.

MR. MILLER

Let's go.

ANGLE ON TOMMY

Who silently opens the door at the top of the basement stairs and watches with horror.

Evan's face is flushed with rage. He walks behind Kayleigh and cups his hands tightly around her ears. She can't hear anything now.

EVAN

What time is it?

MR. MILLER

It's time for you to stand where the hell I told you.

EVAN

Wrong answer, fuckbag. This is the very moment of your reckoning. In the next thirty seconds you're going to open one of two doors. The first door will forever traumatize your own flesh and blood.

The mature speech seems completely surreal coming from a seven-year old. Mr. Miller looks around the room as if he's the butt of some sick joke.

MR. MILLER

(stunned disbelief)

What's happened to -- How are you doing that?

EVAN

(voice rising)

It'll change your daughter from a beautiful child into an empty shell whose only concept of trust was betrayed by her own sick pedophile father. Ultimately, it'll lead to her suicide. Nice work, daddy.

MR. MILLER

(hoarse whisper)

Who -- who are you?

Evan impatiently waves the question.

EVAN

Let's just say you're being closely watched, George. Your other option is to get your porn off the rack and treat Kayleigh like... oh, let's say like how a loving father treats his daughter. Sound okay to you, Papa?

MR. MILLER

(choking)

...yes.

EVAN

Listen close then, fuckbag. You screw up again and I swear I'll flat out castrate you.

The impact of the last sentence isn't lost on Mr. Miller.

EVAN

One last thing.

Evan leans over to whisper in Kayleigh's ear. Kayleigh stares at the floor, then looks up at her father and shivers.

Kayleigh looks into Evan's eyes for support. Evan nods go

on. His confidence brings a boldness to her lips.

KAYLEIGH

Don't you ever touch me again.

MR. MILLER

I -- I won't.

Kayleigh summons her own new courage.

KAYLEIGH

I'm cold. And I'm putting on my clothes.

As he leaves to pick up her clothes, Evan grins.

EVAN

What you need to do is discipline your son Tommy, because the kid's one sadistic pup.

Hiding at the top of the basement stairs, Tommy recoils in horror and picks up one of his sister's dolls and begins twisting the head back and forth...

FLASH!

SMASH CUT TO:

INT. SORORITY BEDROOM - MORNING - 2002

A broad smile lines Evan's face as he slowly wakes up from his slumber. He suddenly grabs his head as if suffering from a pounding migraine.

MONTAGE OF SWIRLING MEMORIES

Quick cuts and flashes of Evan and Kayleigh growing older -- she seems more carefree now, full of life and less self-conscious.

EXT. ANDREA'S HOUSE - DAY - 1989

Evan pulls Kayleigh around in a little red wagon.

INT. FAMILY RESTAURANT - DAY - 1989

Evan and Kayleigh play in a tub of balls in the playroom.

EXT. PLAYGROUND - DAY - 1989

Kayleigh pushes Evan on a tire swing.

INT. MULTIPLEX THEATER - NIGHT - 1995

Tommy, glaring at Evan, thrashes the Teen Punk.

EXT. JUNKYARD - DAY - 1995

Burning sack in flames.

EXT. ANDREA'S HOUSE - STREET - 1995

QUICK FLASH of the U-Haul driving away.

EXT. BUS STATION - DAY - 1995

At thirteen, Kayleigh spunkily hops off a GREYHOUND BUS and runs into Evan's arms.

EXT. ANDREA'S NEW HOUSE - DAY - 1995

Still thirteen, Evan peddles his bike by his new house, Kayleigh riding on the handlebars.

More memory flashes of Evan and Kayleigh throughout the teen years, they grow up as lovers now:

EXT. LAKE - DAY - 1997

Evan and Kayleigh have romantic picnic on a rowboat.

EXT. HIGH SCHOOL FOOTBALL FIELD - SUNRISE - 2002

Evan and Kayleigh watch the sunrise after senior prom.

BACK TO:

INT. SORORITY BEDROOM - MORNING - 2002

Finally the memory assault is over. Evan groans in pain as blood trickles from his nose.

An arm reaches over and touches his shoulder.

KAYLEIGH (O.S.)

Honey, are you all right?

Evan whips around to see Kayleigh watching him. Not only is Kayleigh alive, but she's a ravishing beauty. Evan lurches back from the shock of seeing Kayleigh and falls to the floor. She sees Evan's nose bleed and her eyes go wide.

KAYLEIGH

Oh my God, Evan. You're bleeding!
Look at you!

Evan, still stunned, can do little but stare from the floor.

EVAN

(transfixed by her)
Jesus, Kayleigh, you're...
(looks around)
Incredible.

KAYLEIGH

(purring)
Mmmm... You give good compliment.
Clean up and come back to bed.

He stands in the middle of her bedroom, surrounded by sorority plaques and pink preppy decor.

Evan, hardly able to take his eyes off her as she hands him a tissue. He reaches for his clothes at the foot of the bed and comes up with a Greek-lettered fraternity sweatshirt and brown suede jacket.

EVAN

Where... where are my clothes?

KAYLEIGH

Those are your clothes, silly.

Evan frowns with distaste, grabs a towel and heads out.

WE FOLLOW HIM INTO:

INT. SORORITY BATHROOM - MORNING

At the sink, Evan washes the blood off his face and looks at his reflection in the mirror. A nearby shower SHUTS OFF.

EVAN

This is too amazing! Un-fucking-real!

WOMAN'S VOICE (O.S.)

I wish I could get so excited about a nose bleed.

Evan turns around and sees Gwen, one of the sorority brats from the bar, exit the shower naked.

EVAN

Whoops. Sorry. My bad.

Evan blushes and turns back to the mirror through which Gwen dries herself with a towel while staring flirtatiously back at Evan.

EVAN

Hey, you were with those assholes who threw popcorn at Thumper.

Evan holds his temple in pain as another memory comes to him.

EVAN

And your name is... Gwen!

GWEN

Seriously, Evan. Lay off the blow.

She pats his ass and exits the bathroom.

EXT. COLLEGE - QUAD - DAY - 2002

Kayleigh, wearing a long skirt and tight red sweater, catches the eye of every guy on campus. She and Evan stroll arm in arm through the quad.

Somehow, the world seems brighter now. Even the colors seem more vibrant when compared to the somewhat grimmer world we've known.

MANY STUDENTS wave to Evan and call his name. He can't remember all their names but it's kinda cool being the BMOC.

Evan takes a long look at her and becomes curious.

EVAN

Hey, uh, don't go freaking out on me

over this, but do you remember when
your dad first got his video camera?

KAYLEIGH

Well I remember he had one... but
he, like, put it away after the first
day. Why would that freak me out?

EVAN

I dunno.
(goofy smile)
Just being weird.

Kayleigh playfully sweeps her leg around to kick him on the
ass, then smiles as if a ghost must have done it.

KAYLEIGH

Such a goofus. See you tonight.

Kayleigh gives him a big unexpected kiss and walks away.
After a moment of wow, Evan runs off to class himself.

INT. DORM LOBBY - DAY

Evan inserts his last quarter into the lobby pay phone and
dials a telephone number.

EVAN

(to himself)
Come on, Mom, be there!

ANSWERING MACHINE

(Andrea's voice)
Andrea,
(Evan's voice)
Evan,
(a strange, older
man's voice)
And Chuck,
(all three)
Aren't home right now. You know what
to do.

EVAN

(off-guard)
Hi, Mom and, uh, Chuck. Just calling
to say hi and well, call me.

Evan hangs up the phone, then checks his watch. No, wrist.
At that moment, Thumper passes Evan in the lobby.

EVAN

Thumper! What time is it, man?

Thumper eyes this strange preppy kid with distaste.

THUMPER

Whasamatter? Lost your Rolex?

EVAN

Huh?

THUMPER

Fuck off, frat boy.

Thumper walks away, leaving Evan dumbfounded.

INT. COLLEGE CLASSROOM - DAY

Evan runs into the lecture hall and gets in line behind other STUDENTS who are taking No. 2 pencils from a box on Professor Carter's desk.

Evan hears PEOPLE he cannot see calling his name. Somehow, it's more creepy than cool. The Professor makes a loud announcement.

PROFESSOR CARTER

Remember, everyone! Only two weeks until your science projects are due.

EVAN

(quietly)

I still owe you an essay from last week. Is there any way I could get an extension?

PROFESSOR CARTER

And you are...?

EVAN

(disappointed)

Evan Treborn.

PROFESSOR CARTER

The answer's 'no', Mr. Treborn. Now take a seat. The exam's about to begin.

Evan walks up the aisle and takes a seat. As he sits down, someone puts his ARM menacingly around Evan's throat.

Evan flinches, turns around and sees Hunter, the frat guy Thumper assaulted the other night at Dirty Hank's bar.

EVAN

Leave me alone, asshole. I didn't lay a hand on you, okay?

Hunter bursts out laughing.

HUNTER

Evan, you're hysterical. You study for this?

EVAN

(awkward)

We'll find out soon enough.

HUNTER

(laughing)

Me neither.

Hunter surreptitiously hands Evan a cheat-sheet to the exam. Evan's face brightens.

EVAN

You're kidding. Are these the

answers?!

HUNTER

Damn, Evan, on the D.L.

EVAN

(holding it lower)

Thanks. Wow. Hey, I want to do something really special for Kayleigh tomorrow. If I said I needed some help from you and the brothers...

HUNTER

I'd say blow me. Get the pledges to do it.

Evan nods and smiles as exams are passed down his row.

INT. SORORITY BEDROOM - NIGHT

Evan and Kayleigh have just finished having sex. She seems incredibly satisfied, but he looks slightly uncomfortable.

KAYLEIGH

Oh my God, that was good. Where'd you learn all those new tricks?

EVAN

So it didn't feel... weird?

KAYLEIGH

Yeah, if you call multiple orgasms weird.

She giggles and snuggles into him. He's grateful for her affection, but still looks uneasy. The PHONE RINGS and he automatically answers it.

EVAN

Yellow.

Silence on the other end. More silence.

KAYLEIGH

Fuck 'em.

As Evan hangs up, he and Kayleigh share a giggle and he resumes snuggle position.

EVAN

What do you think it is about us that makes us so perfect? Like, looking back, whatever gave you the nerve to sneak out and visit me after I moved away?

KAYLEIGH

(laughs)

As if my dad could've stopped me from seeing you. What's he gonna do to me?

Evan smiles to himself. And hugs her tighter.

EVAN

You think we'll always be together?

For the first time she looks at him with concern.

KAYLEIGH

That is the plan, right? Hell or
high water?

He's in heaven, but plays it cool.

EVAN

Just making sure.

DISSOLVE TO:

EXT. FRAT HOUSE - FRONT LAWN - DAY

The pledges of Theta Chi busily gather around Evan, their
clothes covered in dirt, food and what might be vomit.

Evan, now dressed like his usual self, bangs a wooden spoon
on a metal salad bowl that a poor THETA CHI PLEDGE wears as
a hat.

EVAN

Order, order. So all you rushes know
what you've got to do for me?

THETA CHI PLEDGE

(correcting him)

Pledges, Sir Brother Evan, Sir.

EVAN

Pledges, rushees, same difference.
Now this is a one-time deal. You do
all this for me and I'll never give
you shit again. Promise.

A buzz of excitement runs through the pledges.

DISSOLVE TO:

INT. FRAT HOUSE - ATTIC HALL - NIGHT

It's peaceful now. Evan covers Kayleigh's eyes with his hands
as he leads her through the attic hallways. Both are dressed
to the nines.

KAYLEIGH

I don't understand, where are you
taking me?

EVAN

You'll see.

EXT. FRAT HOUSE - ROOF - CONTINUOUS

The wooden door to the rooftop swings open, revealing Kayleigh
and Evan. Kayleigh is dazzled by what she sees:

The entire roof is decorated with fairy-lights, Chinese
lanterns and hundreds upon hundreds of candles. And elegant
romantic table for two awaits them, flanked by twelve FORMALLY

DRESSED SERVANTS (previously seen pledges) who respectfully stare ahead with the utmost class.

Two pledges immediately pull out two chairs and stand by. Kayleigh applauds and laughs with delight.

KAYLEIGH

I don't know what to say. It's beautiful.

EVAN

Go on. Sit down.

As she takes a step toward the table -- FLOWER PETALS shower down on her. She looks up to see TWO MORE PLEDGES standing on ladders, delicately tossing pedals.

Kayleigh looks overwhelmed as she sits down.

KAYLEIGH

Why are you doing all this for me?

EVAN

Simple math. When I woke up this morning and saw your smile... I knew that I wanted to spend the rest of my life with you.

Her hand reaches out to his and grabs it fiercely. Her eyes tell him she feels the same way. A magical moment.

And they lean into each other for a kiss so enchanted it might as well be their first ever --

Hunter bolts up the stairs, two at a time.

HUNTER

We been lookin' all over for you, man.

SENIOR BROTHER

Someone trashed your car.

The moment's gone. Evan and Kayleigh exchange worried looks.

EXT. FRAT HOUSE - PARKING LOT - CONTINUOUS

Evan runs down the front lawn to his car, the Honda parked at the bottom of the hill. His face collapses.

Evan's car has been trashed and is surrounded by broken glass. The seats and tires have been slashed, the hood has been mysteriously yanked off and the steering wheel sits on the roof.

The most unnerving thing, however, is a SPIKED LEATHER DOG COLLAR hangs off the rearview mirror.

By now a crowd has gathered. Evan runs up to people.

EVAN

(panicked)

Did you see who did this? You see anyone?

No one will answer with anything more than a shrug.

HUNTER

Probably them Pika fuckers.

But Kayleigh knows better. She stares at the collar.

EVAN

How could he get away with this?
Right in front of the goddamn frat
house!

A SENIOR BROTHER angrily calls him from the lawn.

SENIOR BROTHER

Frat house? Hey man, would you call
your "country" a "cunt"?

Kayleigh shudders and Evan puts his arms around her.

KAYLEIGH

Don't. He's probably watching.

INT. FRAT HOUSE - EVAN'S BEDROOM - NIGHT

Evan leads Kayleigh into his bedroom and shuts the door.
Evan can't help but look under the bed. No one. He then locks
the door, reaches into his desk and finds a tiny canister of
Pepper Spray.

KAYLEIGH

It's my fault. I should have told
you he was released a few weeks ago.

EVAN

Might'a been nice.
(re: pepper spray)
Like this is gonna do any good. Maybe
one of the frat guys has a gun.

KAYLEIGH

Please, Evan. Don't even joke. He
wouldn't hurt you. He's just trying
to scare you away from me.

EVAN

(shaking the cannister)
Yeah, right. Tell that to Crockett.

KAYLEIGH

(quietly)
It's not his fault, Evan. You knew
how bad he had it when we were kids.

EVAN

Don't give me this Oprah-book club
bad upbringing shit, because you
turned out fine.

KAYLEIGH

(quietly)
My father never laid a hand on me.
It's like the prick saved it all up

for Tommy.

Evan sits in silence for a moment, contemplating this. Kayleigh's eyes plead for him to have compassion.

EVAN

Fine, then. We'll let campus security deal with him.

EXT. COLLEGE QUAD - NIGHT

Kayleigh and Evan walk through the all-but-deserted campus. Evan seems especially paranoid. In the distance, some guy vomits loudly.

KAYLEIGH

Are you okay?

EVAN

What do you mean?

KAYLEIGH

It's just... you've been acting kinda strange, you know?

EVAN

Like how?

KAYLEIGH

I don't know. You seem... different. You make weird jokes. Your accents changed. You don't even walk the same.

EVAN

I walk differently?

KAYLEIGH

I can't put my finger on it, but everything's a bit off. Even the dinner tonight. It was beautiful, but...

EVAN

I know I've been actin strange lately. It's just that... I don't want anything to happen to us.

The guy along the path gags loudly into the bushes. Kayleigh and Evan instinctively avert their eyes. Suddenly, Kayleigh's ears perk and she stops walking mid-stride.

KAYLEIGH

Wait. Something's not right. Isn't that your jacket?

EVAN

What?

The guy, wearing Evan's brown suede jacket, suddenly springs to his feet, revealing his face for the first time.

KAYLEIGH

Tommy.

Tommy has grown in the last seven years. He has long, greasy hair and some tattoos. He holds a TIRE THUMPER (a short, steel bat for truckers) menacingly in his right hand.

Evan stands frozen in fear, his hands rooted in his coat pockets.

EVAN

Leave us alone you sick fuck!

TOMMY

Get this "us" shit. As if I was gonna lay a hand on my own sister. You've done nicely for yourself, Evan. Nice friends, nice life, not to mention you're fucking my sister. Not a bad piece of ass if I say so myself.

KAYLEIGH

Shut up, Tommy!

TOMMY

Aw, hey now, that was a compliment.

Tommy takes a few practice swings with the tire thumper.

EVAN

What the hell are you doing?

TOMMY

It wasn't enough that the whole world loves you, but you had to take away the last person on earth who didn't think I was a piece of shit.

EVAN

(suppressing panic)

No one thinks you're a piece of shit, Tommy.

TOMMY

Right, Evan. I believe you just said "sick fuck."

Tommy rushes Evan and bashes him with the tire thumper in the shoulder and ribs.

Evan goes down. As Tommy prepares to bash his brains in, Evan whips out the Pepper Spray and nails Tommy in the face.

Tommy reels back in pain, covering his eyes with this free hand. Evan struggles to his feet and circles around Tommy, keeping a distance as he douses Tommy with Pepper Spray. Kayleigh screams. Tommy blindly stumbles around, madly swinging the tire thumper. Evan charges forward in an uncontrollable rage, rips the weapon out of Tommy's hands and sprays a lethal dose of pepper spray into Tommy's open mouth.

KAYLEIGH

Evan, stop! You're gonna kill him!

EVAN

He's a fucking maniac!

Evan knocks Tommy down with the tire thumper. Kayleigh screams and tries to hold Evan back, but he easily wrestles free of her. She runs to a blue streetlight on the quad.

EVAN

He ruined Lenny's life --

Evan kicks Tommy hard in the ribs. Kayleigh pushes a button on the "Blue Light" lamp post and an ALARM WAILS.

EVAN

He killed Crockett --

(kicks him)

Murdered that woman and her baby!

(kicks again)

And he's trying to kill me, Kayleigh!

He's trying to fucking kill me!

Evan raises the tire thumper for a final attack and swings down OFF CAMERA.

CRUNCH!

Evan sees what he's done and drops the weapon, horrified. Kayleigh sees what Evan's done to her brother. And stops cold when she sees the damage to Tommy.

Evan rushes toward her and she stumbles backwards, still terrified by his rage, and skitters away from him in a crablike fashion.

SIRENS come racing to the quad. Evan looks away from Tommy's limp body.

Collapses to the ground and begins to weep.

DISSOLVE TO:

EXT. MAVIS PENITENTIARY - DAY

A SECURITY VEHICLE pulls through the ominous metal gates of the large state prison. The vehicle stops and Evan, along with nine other convicts, exit in leg and hand restraints.

INT. MAVIS PENITENTIARY - DAY

Evan, now wearing his standard issue inmate uniform, enters the General Population area of the prison. PRISONERS begin screaming vicious taunts and catcalls at the fresh batch of new inmates. Evan tries to keep composed and walks toward his cell. Evan looks up to see one of the men leaning over the second tier, KARL, a huge muscular con with tattoos of swastikas and other Nazi symbols on his arm, blows a kiss at Evan and winks.

INT. EVAN'S CELL - DAY

Evan enters a dimly lit cell plastered with pictures of Jesus Christ and various Saints. Burning flames on open cans of shoe polish serve as candles to the large shrine.

There is a stained bare mattress on the top bunk. Sitting on

the bottom bunk is CARLOS, 30s, a massive Hispanic convict covered with faded Indian ink jail tats of Christ in agony.

Carlos stares at Evan disinterestedly as Evan makes up his bed on the top bunk.

CARLOS

First time?

Evan nods glumly.

CARLOS

Best not bitch up. Wind up someone's luggage that way.

EVAN

(desperate)

Can you protect me?

CARLOS

Jesus himself couldn't make me take on the Brotherhood. When they come, just put your mind in another place, man. Be somewhere else.

A BUZZER SOUNDS. Carlos leaves the cell without another word.

INT. PRISON CAFETERIA - EVENING

Evan sets his tray down at a table filled with Carlos and some other INMATES. No sooner has he sat down to eat, do eager forks reach onto his tray and steal his food. Carlos shrugs at Evan and offers him a roll.

INT. MAVIS VISITING CHAMBER - DAY

Andrea sits across from Evan in the visitor's chamber. Her hair is now bottle-blonde. Four inches of Plexiglas separate the two and they talk on monitored phones. Andrea, frazzled, twirls an unlit cigarette.

ANDREA

...I spoke to your new lawyer about the appeal. He's sure he can get you off on self-defense, so if you're patient.

EVAN

How long will I be in here?

ANDREA

I don't know. These things take time.

EVAN

How's Kayleigh doing? She all right?

Andrea's look tells him to look for hope elsewhere.

EVAN

What about my journals, Mom? Did you bring the ones I asked for?

Andrea nods, holding up two comp books. "AGE 7" and "AGE 13".

ANDREA

I found these. The others are still in storage.

EVAN

Damn it, Mom. I told you I need them all!

ANDREA

Fine. You'll get them, Evan. But I think it's far more important to focus on your case right now.

Evan looks as if he's about to disagree with her, but he closes his mouth and placates her.

EVAN

Sure, Mom. You're right. Just try to tell Kayleigh I'm sorry.

And officer signals Evan and points to his watch.

ANDREA

I'm not gonna lose you, kiddo. Promise me you'll hang on, Ev.

They look at each other and Evan slowly lowers the phone. He hangs up, Andrea still pressing her phone to her ear.

INT. MAVIS PENITENTIARY - DAY

Evan walks closely behind Carlos through a corridor, clutching his journals. As he passes Karl, the Neo-Nazi, Karl reaches over and firmly grabs Evan's crotch.

Evan, totally violated, turns white with rage.

KARL

Shit on my dick or blood on my knife.

Evan stands there, stunned, unable to react when --

Another Neo-Nazi, RICK, swats Evan's journals out of his hands and onto the floor. Life springs back into Evan as he rushes for the journals. He and Rick grab the journals at the same time. A minor tug of war.

EVAN

Let go! They're mine!

Rick tears them away, Evan coming up with only a few torn pages. Evan sees the damage and goes mental.

EVAN

Motherfucker!

Evan swings at Rick and misses. INMATES CHEER! It's on! Rick lunges for Evan, a brief and painful scuffle ensues, the journals getting trampled. Suddenly -- The sounds of COCKED RIFLES echo through the air. The fight stops instantly as Rick and Evan look up to see --

ANGLE ON

OFFICER STATION. Officers aim rifles at the pair. From an upper tier, even more officers with more rifles.

Their barrels sight directly at Evan. Rick steps away, quick to maliciously scoop up Evan's torn journals.

KARL

We'll be comin' for you tonight,
sister.

Evan catches his breath, then looks at the remaining few pages on the floor.

INT. EVAN'S CELL - DAY

Evan enters the cell with a few entry pages. He looks through them. Nothing there.

Evan nods depressed, then sees the page from his "Age 7" journal, grabs Carlos' duct tape and tapes the page over his bed.

INT. PRISON CORRIDOR - DAY

Evan, walking toward some White Supremacists, flinches whenever the occasional INMATE brushes against him. Evan is completely paranoid, waiting for an inevitable attack. Karl makes himself visible among them, holding a journal. He reads:

KARL

(from Evan's journal)

Today I found my grandfather's death certificate. He died in a nut house, just like my father. Mom denies it, but she thinks I'm gonna end up the same way...

The other Supremacists start laughing and calling "looney" and "nut job." Evan rushes past them and they make chicken clucks at him.

EXT. PRISON YARD - DAY

Evan and Carlos sit on BLEACHERS that overlook the other prisoners working out.

Evan closely watches Karl and Rick who stare daggers at him from across the yard. A SKINHEAD PASSES SOMETHING with a white-taped handle to Karl but no officers seem to notice.

Evan slides closer to Carlos and stares at the Jesus Christ tattoos all over Carlos' back.

EVAN

You're religious Carlos, you believe that bit about "the Lord works in mysterious ways?"

CARLOS

Straight up.

EVAN

Because I think he sent me to your

cell on purpose. For you to help me.

CARLOS

Shit. I knew you were crazy.

EVAN

I ain't bullshitting. Jesus speaks to me in my dreams.

Carlos scoffs whatever.

EVAN

Pack of smokes says I can prove it to you.

Carlos is suddenly interested.

INT. EVAN'S CELL - LATER

Evan holds a tattered journal entry in his hand and finishes up a conversation.

Carlos looks dumbfounded.

EVAN

So when I'm out, I need you to watch my face and hands closely.

CARLOS

You need to see the prison shrink, man.

Their conversation stops when a convict rolls a mail cart by, Evan looking up expectantly.

EVAN

Anything today?

CONVICT

Yep. Just not for you.

Disappointed, Evan turns back to Carlos. Holds up his journal entry.

EVAN

Just tell me if anything weird happens.

CARLOS

Weirder than this?

EVAN

Marks, scars, I dunno. Anything could happen I guess.

Evan studies the page.

JOURNAL ENTRY

"On Wednesday I got in trouble for a drawing that I didn't do. Mommy wont let me see it."

Then as he starts reading it to himself, the bars behind him almost imperceptibly VIBRATE --

SMASH CUT TO:

INT. FIRST GRADE CLASSROOM - DAY - 1989

Evan, seven, COMES TO in an old familiar place. WE are back in Mrs. Boswell's first grade class. All of the children draw colorful pictures. Evan sees some paper spindles sitting on Mrs. Boswell's desk. As he heads over to them, Mrs. Boswell firmly grabs his shoulders and steers him back to his own desk.

MRS. BOSWELL

No monkey business, Evan. Sit still and finish your drawing.

Evan, defeated, looks over at his blank piece of paper. He smiles mischievously, and grabs some colored pencils.

MRS. BOSWELL

That's great everyone! Just imagine anything you want to be. There are no limits.

Soon enough, an image emerges: Evan holding a knife, stands over a heap of several dead inmates Karl and Rick.

When done, he sneaks over to Mrs. Boswell's desk, where the two paper spindles sit. The metal needles reach up and skewer a number of paper notes and messages.

Evan looks over to see Mrs. Boswell holding up his drawing, horrified.

EVAN

(musically)

Oh, Mrs. Boswelllllllllll?

She looks over in time to see Evan using all of his seven-year old strength to WHIP his hands down toward the spindles!

The moment before his palms reach them there's a brief instant where SOUNDSCAPES COLLIDE and the world behind him VIBRATES.

AND WE'RE BACK TO:

INT. EVAN'S PRISON CELL - DAY - 2002

Evan comes to as ECHOES OF SCREAMING CHILDREN FADE. Alertness slowly creeps back up on him as he hears:

CARLOS

Oh sweet Jesus. It's true. It's a miracle! A miracle!

Evan looks up to see Carlos staring at him with reverence.

CARLOS

Your hands. The stigmata!

Evan looks to see two scars in the center of each palm.

EVAN

What did you see? What did it look

like?

CARLOS

(laughing)

Signs of the Lord. They just appeared out of nowhere. I thought you were loco!

EVAN

So you believe me?

Carlos simply stares at him, awestruck, and hands over a box of cigarettes.

INT. KARL'S CELL - CONTINUOUS

Evan nervously approaches. A CREW of Aryans block his path.

EVAN

I want to make a deal.

The Aryans laugh, make discrete eye contact with Karl, who grins and signals to let Evan pass.

INT. KARL'S CELL - CONTINUOUS

Karl and Rick wait expectantly as Evan nervously enters. They say nothing, relishing the fearful silence.

EVAN

Look. I'm new to all this but I think I get how things work. You gotta join a gang or else end up dead meat.

They continue to stare.

EVAN

Well it sure ain't gonna fucking be with no niggers or spics. So how do we do this? You gotta work your way up, and I'm the new guy.

(looking ill)

So... should I... I mean, do I suck your dicks right now?

Karl and Rick exchange looks.

KARL

Is your blood pure?

EVAN

(angry)

I ain't no fucking kike if that's what you mean.

Rick stands. All muscle.

RICK

Let's see what you got. And watch the fucking teeth or you'll be leaving without 'em.

Evan nods reluctantly and peacefully drops to his knees. Karl and Rick lower their pants to their ankles. Evan looks

miserable, about to do the deed when -- CARLOS bulldozes past the Aryans into the room, slamming Karl into the wall and jamming a shank into Karl's crotch!

Rick instantly charges Carlos, but trips on the pants around his ankles. Evan, anticipating Rick's fall, stomps Rick's face before snatching his journals from Karl's shelf.

Evan frantically flips through them, hunting for something, as the other WHITE SUPREMACISTS charge the cell.

EVAN

Carlos!

Carlos drops Karl's writhing body to the floor and presses his girth against the cell door.

Evan locates an entry and concentrates on the words just as the other supremacists force the door open -- Evan focuses on the words. Chanting quickly.

EVAN

We took the woods behind the junkyard
just to make sure we wouldn't bump
into Tommy. We hadn't seen the smoke
yet.

WORDS from the entry begin to SHIMMER. REVERBERANT SOUNDS OF BARKING break the sound barrier and the image of Aryans storming the cell behind him become a FRENETIC BLUR

SMASH CUT TO:

EXT. JUNKYARD WOODS - DAY - 1995

Evan, thirteen again, comes to in the woods. Evan stumbles at first, then rights himself. He seems strangely exhilarated. A sinister victory smile.

EVAN

Rot in hell you fucking animals.

Kayleigh and Lenny, walking by his side, do a double take. Evan shrugs "just kidding" and looks around, getting his bearings. He whips his hand out and stops them.

EVAN

Wait. Before we --

He suddenly notices Kayleigh who now no longer looks an awkward and unkempt tomboy, but rather a vibrant and feminine young girl. Whereas her clothes were loose and unflattering before, she is now radiant and wears fashionable styles. Evan remembers his mission and darts over to a JUNK PILE.

EVAN

We need something to cut open the
sack!

Kayleigh and Lenny stare at him, concerned for his sanity.

Evan roots through the trash until he finds something: a razor sharp piece of metal about two feet long. Evan offers it to Lenny.

EVAN

I want you to take this, Lenny.
Today's your day of atonement. I
know how guilty you feel about that
woman and her baby --

KAYLEIGH

Evan. Stop it. It's not the time.

EVAN

(frantic)
Now's the only time!
(to Lenny)
Today you get a chance to redeem
yourself. Start over with a clean
slate. Tabula rasa --

LENNY

What are you talking about?

KAYLEIGH

You're acting crazy!

EVAN

(desperate; to Lenny)
Please. If you've ever trusted me
before, trust me on this one.

Evan places the metal shard in Lenny's hand.

EVAN

Cut the rope.

Lenny slowly follows Evan as he bolts away.

EXT. JUNKYARD - LATER

Evan groans on the ground, writhing. Tommy's voice hitches,
eyes watering from pent up frustration.

TOMMY

Listen to me good, Evan...

EVAN

I'll do whatever you want. You don't
want me to ever see Kayleigh again,
fine. Just let Crockett go. Besides,
you kill him now and they'll stick
you in juvy for sure. And I know
you'd never leave your sister alone
with your father.

Evan's words hit home and Tommy's anger slowly dissipates. A
look of understanding passes between them. Gratitude, even.

Tommy looks at the sack and begins to untie it. Lenny comes
screaming from nowhere like a bat out of hell! With all of
the force he can muster, he jams the metal shard all the way
through Tommy's throat!

Tommy clutches his throat, gagging in blood. Evan surveys
the scene in shock:

EVAN

Oh fuck, Lenny, no!

Lenny drops to the floor, Indian style, wipes the dirt in his hands and freezes up completely. Kayleigh wakes up and SCREAMS when she sees blood spurt from Tommy's throat.

Meanwhile, Crockett escapes from the sack.

EVAN'S POV

Lenny, silhouetted by the sky, seems to vibrate violently as if operating a jack-hammer.

FLASH!

SMASH CUT TO:

INT. COLLEGE - EVAN'S DORM - NIGHT - 2002

Evan comes to in a familiar place. His original college dorm - ONLY BACKWARDS.

EVAN

Christ. Help me.

He sits upright in bed and takes in his surroundings. When suddenly, Evan clutches his head in severe pain.

A MONTAGE OF IMAGES ASSAULT HIM:

INT. SORORITY BEDROOM - DAY

Color memories of Kayleigh's sorority fade to BLACK and WHITE and dissipate.

EXT. FRAT HOUSE - NIGHT - 2002

Memories of Evan's vandalized car fade to BLACK and WHITE and dissipate.

INT. PENITENTIARY - DAY - 2002

The faces of Karl and Rick all turn grainy...

INT. COLLEGE - EVAN'S DORM - DAY - 2002

As new images of THUMPER become more BRILLIANT.

INT. SUNNYVALE - PADDED ROOM - DAY - 2005

A new image overwhelms the others: Lenny, 13, with dark, soulless eyes wearing a straight-jacket in a padded room.

BACK TO EVAN:

INT. EVAN'S DORM - DAY - 2002

Evan's eyes roll back in his head. He shakes uncontrollably and blood pours from his nose.

Thumper opens the door, sees Evan convulsing and jumps back in horror. He scans the hallways for assistance.

THUMPER
Someone call 9-1-1!

INT. SUNNYVALE LABORATORY - DAY

Evan lies on an examining table undergoing another series of CAT-scans. The machines are now state of the art and the lab room has been redecorated.

INT. DR. REDFIELD'S OFFICE - DAY

Andrea nervously chews her fingernails as she watches Dr. Redfield post CAT-scan results on the light box. A young nurse pushes Evan, in a wheelchair, into the doctor's office.

EVAN
Okay, doc. What's the damage? How much time have I got?

ANDREA
Cute, Evan.

DR. REDFIELD
It's a little complicated. I haven't seen results exactly like these before.

EVAN
Are you sure? Not even with my father?

Dr. Redfield and Andrea exchange looks.

DR. REDFIELD
Actually, these tests weren't available twenty years ago.

ANDREA
So what did you find.

Dr. Redfield points to the CAT-scan slides, specifically, to the outer lining of Evan's brain.

DR. REDFIELD
This is where we're finding most of the hemorrhaging. The outer lining of the cerebral cortex.

EVAN
(nonplussed)
Lemme guess. Would that be where the memories are stored?

Dr. Redfield stares ahead. Transfixed by the slides.

DR. REDFIELD
I've never seen anything like this. I've compared these to the ones taken last year, and there's evidence of severe hemorrhaging and massive neural reconstruction.

Andrea stares at him blankly. Evan impatiently "pops wheelies" in the wheel chair.

ANDREA

What does that mean for Evan?

EVAN

(to Andrea)

He's saying it's like forty years worth of new memories have been jammed in my brain since last year. Overload city. 'Sat about the gist of it, doc?

Dr. Redfield nods, awed by Evan's effortless interpretation. Evan springs out of the wheelchair and stretches his legs.

EVAN

(to Andrea)

Mind if I wait in the car? The lighting here bugs my eyes.

Andrea nods. Evan shakes Dr. Redfield's hand.

EVAN

Well, it's nice seeing you again. But you know, people to see, things to read...

Andrea shoots Dr. Redfield an apologetic look. Evan heads out the door, accidentally knocking Dr. Redfield's jacket to the floor. He shrugs apologetically and re-hangs it.

INT. SUNNYVALE CORRIDOR - CONTINUOUS

Outside the office, Evan inspects Dr. Redfield's KEYS and attached SECURITY CARD and smiles. Evan covertly winds himself through the maze of corridors, careful not to be seen by the staff.

He finally sees a wing marked "CRIMINALLY INSANE". Evan looks around to make certain he's not being watched, then uses the security card to open the door. He looks in every room of the wing until he finds --

INT. SUNNYVALE - LENNY'S ROOM - CONTINUOUS

Evan unlocks the door and is moved by what he sees.

Lenny is strapped onto a metal bed, his arms and legs in tight leather restraints. The dark five o'clock shadow and his malicious grin radiate evil.

His black and haunting eyes personify hate and murderous intent.

Lenny seems neither surprised or happy to see Evan. That is, if he's aware of Evan's presence at all...

EVAN

Is there anything you need? Anything I can get you?

Nothing from Lenny.

EVAN

What about the models, man? Bet I

can get you a shitload of models up
in here.

Still nothing. Not even a glance in his direction. Evan sighs
and gives up.

EVAN
Okay, Lenny. Just wanted to say "hi".

Evan turns around to leave.

LENNY
You knew the whole time, didn't you?
(Evan spins around)
When you put the blade in my hand,
you knew something big was going to
happen. Didn't you?!

EVAN
(jaw dropped)
Y... yes. I guess I did.

Lenny's eyes seethe with hate.

LENNY
Then you should be where I am. You
should be where I am.

Evan backs away, face guilt-stricken.

INT. EVAN'S DORM - DAY

Evan enters his dormroom (where everything's backwards),
reaches under his bed and is relieved to find the journal
marked "AGE 7".

EXT. COLLEGE QUAD - DAY

Evan is ignored by several Theta Chi pledges as he plops
himself by a tree and hunts through his journal to find the
entry from when he was seven and visited Jason at Sunnyvale.

JOURNAL ENTRY

"Today I get to meet my father. His name is Jason and he is
crazy. I hope he lets me call him dad."

Evan takes a calming breath and begins reading.

EVAN
(as if reciting a
mantra)
Today I get to meet my father. His
name is Jason and he is crazy...

Evan gets some strange looks, but continues. As he does, the
trees and frisbee-playing students behind him VIBRATE and
SHUDDER.

SMASH CUT TO:

INT. SUNNYVALE VISITOR'S CHAMBER - DAY - 1989

Seven-year old Evan comes to during the time he first met

his father, Jason.

Jason waits patiently for young Evan to finish his sentence.

JASON

Are you okay? You looked like you were somewhere else for a second there.

EVAN

Look, Jason, I need some fast answers if I'm ever gonna fix what I've done.

Jason is completely thrown.

JASON

I was praying this curse would have ended with me.

EVAN

But it didn't. And now I need info to make things right again and you're the only one who can give it to me.

JASON

(frustrated)

There is no "right". When you change who people are, you destroy who they were.

EVAN

Who's to say you can't make things better?

Jason seems extremely upset to hear Evan say this.

JASON

You can't play God, son. It must end with me. Just by being here, you may be killing your mother.

EVAN

Bullshit. I'll send you a postcard when I've made everything perfect again.

Jason launches himself across the table, shackles and all, and grabs hold of Evan's throat.

EVAN'S POV

As Jason looks down at us, frothing at the mouth, there's a trick of the light where Jason's head seems to VIBRATE against the ceiling.

FLASH!

SMASH CUT TO:

EXT. COLLEGE QUAD - DAY - 2002

Evan's hands instinctively reach for his throat, then he realizes his surroundings. Heartbroken, he shuts the journal and stands up shakily.

INT. RIDGEWOOD DINER - EARLY EVENING

Evan eats in the same diner where Kayleigh used to work. As he eats, his arm sits in front of his plate, protectively. Guarding his food.

WAITRESS

Just get out, didja?

EVAN

Huh?

WAITRESS

(re: his arm)

Nothing. Just that my brother did a stint in the pen and he used to eat like that.

EVAN

(defensively)

I come from a big family.

WAITRESS

Meant no offense.

EVAN

None taken. Hey, uh, does Kayleigh Miller still work here?

WAITRESS

(confused)

Sorry. Never heard of her.

EXT. MILLER HOUSE - EVENING

Evan slowly walks up the driveway, which is now a dilapidated mess. Garbage litters the front lawn and paint chips rot off the sides of the house. Inside, Mr. Miller yells at someone.

MR. MILLER

Just shut the hell up already! Can't a man get a little goddamn peace in his own home!

(Evan rings doorbell)

Oh, for Christ's sake, now what?

Mr. Miller opens the door and sees Evan.

MR. MILLER

Don't suppose you're here to sell cookies?

In a blur, Evan grabs Mr. Miller's shirt and violently shoves him through the house and into a wall.

EVAN

Good guess, fuckbag.

(off Miller's startled face)

Remember me now? We had a great chat once when I was seven.

Mr. Miller goes slack, his eyes wide with horror.

EVAN

One question, fuckbag. Where can I find your daughter?

EXT. SEEDY HOTEL - NIGHT

Evan walks past some junkies and enters.

INT. SEEDY HOTEL - CONTINUOUS

Evan steps over some passed out bodies that litter the hallway of an incredibly seedy motel. The kind with hourly rates. He knocks on a door.

Kayleigh, now haggard, strung-out junkie, opens the door and immediately the contempt for Evan grows in her eyes. She puts out an expression of disappointment.

KAYLEIGH

Oh, I thought you were my eight o'clock. Make it fast, I'm expecting someone.

EVAN

Nice to see you, too. Can I come in?

She looks around, waves him in.

KAYLEIGH

If I knew you were coming I'd have cleaned the stains off the sheets.

INT. KAYLEIGH'S SEEDY HOTEL ROOM - CONTINUOUS

The room is dirty and sparse, excepting charred-bottom spoons, yellowed cotton balls and brown-spotted squares of tin foil. Evan doesn't hesitate to sit on the "soiled" bed.

KAYLEIGH

What do you want?

Evan can't speak. His eyes begin to water.

EVAN

I just needed to see... a friendly face.

His sincerity touches her.

KAYLEIGH

Well, time is money, Evan. So you...

Evan reaches for his wallet and throws it on her dresser. Kayleigh eyes the wallet. But makes no move to pick it up.

KAYLEIGH

Well, I guess I can spare ten minutes for an old friend, right?

Tears fall freely from Evan's eyes.

KAYLEIGH

So how's tricks? Sorry, occupational

humor.

EVAN

I get it. You can drop it now.

KAYLEIGH

(angry again)

Oh, I'm sorry. Does my line of work make you uncomfortable, precious?

EVAN

No. Just that you need to hurt me with it. I've been where you've been.

KAYLEIGH

Ha! Where's that?

EVAN

The bottom. When you're just a piece of meat waiting for the next attack.

Kayleigh watches Evan silently.

KAYLEIGH

What's happened to you?

EVAN

You wouldn't believe me. I mean, people always say, "You wouldn't believe me", but in this case, it's not even worth trying.

KAYLEIGH

I've seen some sickening shit. I don't blink twice anymore, especially in your case.

EVAN

Why's that?

KAYLEIGH

Because you're... different.

EVAN

Different? How?

KAYLEIGH

Let me ask you a question. Just a little one that's been gnawing at me for years.

EVAN

Yeah?

KAYLEIGH

On the bridge. How did you know that Tommy had your dog? That was no fucking hunch.

EVAN

Do you remember when I was a kid and I had those blackouts?

Evan continues and Kayleigh listens with a mixture of intense

interest and matched skepticism.

DISSOLVE TO LATER:

INT. DINER - NIGHT

Kayleigh finishes a plateful of food at a busy diner. She lights up an after-dinner smoke.

KAYLEIGH

You're right, Evan, I don't believe you.

EVAN

I never thought you would. That's why I've never bothered to tell a soul until now, and why I never will again.

KAYLEIGH

I'm the only person you've told? That's a great line. Does that make other girls swoon? Do they actually eat up this bullshit?

EVAN

I couldn't give a shit if you believe me or not, and frankly I'm too tired to prove it to you.

KAYLEIGH

Oh? There's proof now?

EVAN

(tired)

Shit. I dunno. How would I know about the twin moles on your inner thigh?

KAYLEIGH

Anyone with fifty bucks could tell you that.

EVAN

Then forget that. How about... you prefer the smell of a skunk to flowers, you hate cilantro because for reasons unknown to you, it reminds you of your step-sister.

Kayleigh's jaw drops.

EVAN

Oh! And when you orgasm, your toes go numb. I'm sure your clientele aren't privy to that one.

Kayleigh tries to conceal the surprise in her eyes.

EVAN

I just thought you should know.

KAYLEIGH

Know what?

EVAN

That I didn't leave you there to rot.

Kayleigh flinches as if her should had been invaded, then her eyes fill with distrust and contempt.

KAYLEIGH

There's one major hole in your story.

EVAN

Which is?

KAYLEIGH

There is no fuckin' way on this planet or any other that I was in some fuckin' sorority.

She opens Evan's wallet and leaves a twenty on the table.

KAYLEIGH

Sure you don't want your wallet?

EVAN

Don't think I'll need it where I'm going.

KAYLEIGH

Off to change everyone's life again, is that it? Maybe this time you'll pop up in some mansion while I wind up in Tijuana doing the donkey act.

EVAN

I'm over it. Whenever I try to help anyone it all turns to shit.

KAYLEIGH

Well, don't give up now, Slick. You've already done so much for me. Hell, why don't you go back in time and save Mrs. Halpern and her baby. Then maybe Lenny wouldn't freak out and ruin my family.

She gets up and puts on her coat.

KAYLEIGH

Oh, here's one! Go back when I'm seven and fuck me in front of Daddy's handi-cam, you know, straighten me out a bit...

She tosses his wallet over her shoulder at him and leaves.

INT. EVAN'S DORM - DAY

Evan enters his familiar looking dorm and hears the familiar sounds of Thumper having sex with another naked GOTHIC CO-ED. On Evan's bed.

EVAN

Get out. Both of you.

THUMPER

Sorry, dude. Just figured it'd be okay with you bein' sick and all.

Evan's temper flares and he picks up a chair and SMASHES it against a wall above Thumper's head.

EVAN

I'm not saying it again.

Thumper and the co-ed quickly cover themselves in the blankets and leave. Alone in the room, Evan looks under his bed and breathes a sigh of relief to see all of his journals are intact. He sifts through them again. He finally finds the passage he needs. Something catches the corner of Evan's eyes and he turns to examine it.

To the left of Thumper's Buddha statuette sits a large VOTIVE CANDLE that bears a portrait of Jesus Christ.

EVAN

(humble)

Lord give me the strength and guidance
I need to set things right.

As he begins reading a passage to himself, SOUNDS ECHO backward at us from another time and place. And the entire ROOM SHIMMERS around him --

SMASH CUT TO:

EXT. MRS. HALPERN'S HOUSE - DAY - 1995

Evan comes to as he, Kayleigh, Lenny and Tommy -- all thirteen -- watch Mrs. Halpern carry her baby back to the mailbox across the street with intense anticipation. Evan suddenly comes to life and makes himself visible, running across the street shouting.

EVAN

Lady, stay back! Don't go near the mailbox!

Mrs. Halpern, startled, stares at the young kid skeptically as she absently continues toward the mailbox.

EVAN

I mean it, woman! Get the hell back!

Lenny comes running across the street to Evan's aid, and Tommy shrugs and follows after him.

LENNY

There's a bomb in the mailbox. Get away!

Tommy, still running, cringes to hear Lenny's stupid confession and rolls his eyes at the situation. Evan positions himself between Mrs. Halpern and the mailbox, frantically waving his hand at her to stay back, because she's STILL COMING.

TOMMY

I'll save you lady!

Tommy takes a running dive at Mrs. Halpern, perhaps a bit too hard, and sends her and the baby to the pavement, hurt, but no major injuries.

Seeing things are safe, Evan backs away from the mail --

BOOM!

The blast is deafening! Evan's body is hurled backwards dramatically.

FLASH!

SMASH CUT TO:

INT. EVAN'S DORM - DAY - 2002

Evan comes to back in his dorm, the same posters are on the wall, the sheets are the same. Even the familiar sounds of Thumper having sex under the covers.

EVAN

I thought I told you two to beat it.

Evan's face falls as he hears a familiar voice, but not Thumper's.

LENNY

What? Hey, sorry, man. We wake you up?

Evan is confused by Lenny's presence, but smiles to himself and shakes his head "no".

EVAN

No, it's cool.
(re: Lenny's okay)
Really cool.

Evan yawns, bringing his hand to his mouth, but there's no hand. No arm, really, either. Just two FLESHY STUMPS!

Evan bolts upright in bed and stares down at his amputations.

A FLOOD OF MEMORIES ASSAULT HIM:

We see countless and brief image flashes of Evan growing up from the age of thirteen with NO ARMS, and requiring a WHEELCHAIR.

INT. MULTIPLEX THEATER LOBBY - DAY - 1995

Tommy and Kayleigh load popcorn and drinks onto Evan's lap as Lenny pushes the wheelchair.

INT. ANDREA'S HOUSE - KITCHEN - DAY - 1995

Evan celebrates his 14th birthday and blows out the candles. Andrea, Kayleigh, Tommy and Lenny all clap.

EXT. CHURCH - DAY - 1995

Tommy pushes Evan to church.

INT. EVAN'S DORM - DAY - 2002

Evan screams as blood pours from his nose. Lenny is out of bed at once to help him... as is KAYLEIGH! (Now beautiful and natural looking).

QUICK SERIES OF FLASHES:

EXT. LAKE - DAY - 1999

Lenny and Kayleigh, as teens, sit together with Evan at the far end of the boat.

INT. HIGH SCHOOL - DAY - 1999

Evan looks on longingly as Lenny and Kayleigh become lovers in high school.

EXT. WOODS - NIGHT - 1999

A campfire. Evan sips from a BEER CAP as Lenny and Kayleigh make out in plain sight with Tommy's bashful approval.

BACK TO EVAN:

INT. DORM HALLWAY - DAY - 2002

Evan's in agony as Kayleigh opens a series of dorm doors and Lenny rushes Evan's wheelchair through. Kayleigh carries a pair of prosthetic arms in her hands.

Evan moans and tries to rub his temple with his stump.

EVAN

Where are we going?

KAYLEIGH

We have to get you to Sunnyvale.
You're having one of your famous
hemorrhages.

EVAN

Stop! Take me back!

LENNY

Sorry, tough guy, no can do. Your
mother would kill me.

Evan launches his body forward and spills clumsily out of the wheelchair. Lenny must halt in order not to crush Evan. As Evan writhes about on the floor, his legs paralyzed, a CROWD GATHERS.

Evan focuses on Lenny, but it's hard to ignore the crowd that titters and snickers in the background.

EVAN

Take me back, Lenny!
(teeth clenched)
You owe me that much.

Kayleigh turns to face the jeering crowd.

KAYLEIGH

What are you geeks looking at? Must be nice to be so goddamned perfect, huh? Fucking losers.

The crowd breaks up and leaves.

EXT. COLLEGE QUAD - DAY

It's calm now. Lenny and Kayleigh push Evan's wheelchair around the quad. Evan now wears prosthetic arms. Random PEOPLE call out to Lenny. He's extremely popular in this world.

LENNY

'Sup, Sheila! We missed you at the party! Don't even think I'm giving you my lab notes either! Think I like getting up for "eight thirty's"?

Lenny pushes Evan past Thumper and Cricket. Their conversation stops and they stare at their feet as Evan gets wheeled by. Evan boils to be treated as if he were non-existent.

LENNY

Hey, there's Tommy.

Evan spins around in fear. He sees Tommy, clean-cut, and handing out flyers in front of a banner that reads "Campus Crusade for Christ." Tommy seems good-natured now, working hard and soliciting names for his list. He looks up as Evan rolls along and his eyes brighten to see Evan.

TOMMY

I did what you said, man! We're pooling our student funds with Hillel House and we're going to have an Awareness Dance.

EVAN

Oh goody, nothing like spinning my chair around to a techno mix of Hava Nagila til I puke.

Tommy frowns and exchanges glances with Lenny, who shrugs and nods back to him.

LENNY

Uh, we should be getting to class now.

EVAN

Forget it. What's the point of Psych now? Tomorrow I could wake up as some dirt farmer in Bangladesh.

Another exchanged glance. Kayleigh looks at Evan.

KAYLEIGH

Let's go for a stroll.

Evan allows Kayleigh to roll him away from the others. To the very spot where Evan once killed Tommy.

Evan stares at his prosthetic hand which he can "magically"

will to open, close, open, close...

EVAN

So Tommy's really into this Jesus kick, huh?

Kayleigh looks at him curiously.

KAYLEIGH

You know how spiritual he's gotten ever since he saved Mrs. Halpern and Katie.

EVAN

He saved Mrs. Halpern? Please, the twisted fuck.

Kayleigh, now by a bench. Stops and sits. As she casually uses her foot to turn his chair to face her, she pulls out a granola bar and hands it to him.

His prosthetic hand crushes it. It crumbles to dust. She seems more confused.

KAYLEIGH

Is something the matter?

EVAN

(re: prosthetic arms)
Yeah, I think I gotta get these fixed or something.

She leans into him, gently feeding him her remaining bar.

EVAN

Kayleigh? Do you ever think about "us?" I mean, wonder if it could ever have been different between the two of us?

KAYLEIGH

Sure, Evan, why not? You were the first person I really ever cared about.

EVAN

I was?

KAYLEIGH

That's why when I was little I never went to live with my mother.

EVAN

I don't get it.

KAYLEIGH

(feeding another bite)
When my folks split, they gave me and Tommy a choice who we wanted to live with. I couldn't stand my dad, but I knew if I moved to my mom's I'd never see you again.

EVAN

I never knew that. So then you still sometimes think of us... together?

KAYLEIGH

It's crossed my mind from time to time.

EVAN

(hopeful)

And...?

KAYLEIGH

Well a lot of things cross my mind. I've always been a fast thinker, Ev. I can play out the movie of our entire lives in under a second. Boom -- we fall in love -- get married -- two kids, your keen analytical insight matched to my generous nature -- kids grow old as do we, relatively stable relationships, matching burial plots, the whole bit. It took a lot longer to spit out than to imagine.

EVAN

Then you think it might have worked out?

KAYLEIGH

Why not? But that's not how things wound up. I'm with Lenny, Lenny's your friend. And there it ends.

She looks into his eyes and shrugs almost apologetically. Tears streak down Evan's face as he speaks in a pleading tone.

EVAN

Would it make any difference if I told you that no one could possibly love anyone as much as I love you?

Kayleigh shakes her head sadly, then suddenly looks up. Evan turns to see Lenny waving her over. She puts her hand on Evan's shoulder, stands and goes to Lenny.

Evan can't take his eyes off her.

ANGLE ON

Lenny kissing Kayleigh. In painful slo-mo. Evan turns away, utterly heartbroken.

INT. HANDICAPPED BATHROOM - DAY

CLOSE UP

Evan's stump turns on a BATHTUB FAUCET.

REVEAL:

Evan, fully clothed, lies in a bathtub that's filling with water. Beside the tub, the wheelchair has been tipped over.

The water rises past his mouth, to his nostrils -- Evan makes his peace and takes a final breath.

And the water spills over the side of the tub. All Evan can do is watch it, still breathing easily through his nose.

A beat. Then the door opens.

TOMMY ENTERS. Immediately sizing up the situation.

TOMMY

You forgot to put the toaster on the edge.

Tommy casually turns off the water, then pops open the DRAIN. The water level lowers to Evan's mouth.

EVAN

But you, Kayleigh and Lenny like toast. And that's really all that matters now.

Tommy feels Evan's anguish and plops his ass on the wet floor by the tub. He lays his head onto Evan's shoulder.

Evan bristles at first, but finally gives in to his hatred, ultimately resting his own head against Tommy's. Taking the comfort offered.

TOMMY

I'll get you changed. Visiting hours are almost up.

INT. ST. VINCENT'S HOSPITAL - EVENING

Tommy rolls Evan through a quiet hospital corridor.

EVAN

(looking around)
What, did mom get transferred again?

Tommy frowns, confused, then rolls Evan into --

INT. ANDREA'S ROOM - CONTINUOUS

Evan is startled to see Andrea hooked up to several IV's, an oxygen tank and a respirator. Several oxygen hoses connect to a tracheotomy tube.

Tommy smiles and kisses Andrea on the cheek. She tousles his hair in return.

Evan can hardly speak. As Tommy begins to wheel Evan's chair closer to Andrea's bedside, Andrea utters a faint whisper.

ANDREA

Looking. Good. Kiddo.

Evan eyes her MEDICAL CLIPBOARD as he's wheeled by.

EVAN

(reading)
Lung cancer?

TOMMY

Sorry, Mrs. T. He's been out of sorts lately.

Andrea flinches to hear this. Evan stares at her, eyes wide.

EVAN

Right... You started chain smoking after I blew myself up.

Evan suddenly seems sick with guilt.

EVAN

There must be a way to fix this.

ANDREA

Fix?

EVAN

I just need the entry about the blockbuster. Wait, shit, no arms. I never even got the chance to write it.

A flicker of recognition registers in her eyes.

ANDREA

Is Evan... different?

TOMMY

He's just going through some tough times.

EVAN

Mom. Don't cry. I can change this.

TOMMY

I think I'll go check out the chapel.

ANDREA

You're. Acting. Like your father.

EVAN

Come on, Mom. Just 'cause Dad was my age when he started going crazy doesn't mean that I'm nuts.

Andrea is shocked.

ANDREA

How. Did you. Know that?

EVAN

You told me that on Parents' Weekend. Remember? Wait, that wasn't me. Or you.

She uses her left hand to pinch off the air to her oxygen tube and forces herself to speak in a sick, GRAVELY manner.

ANDREA

Just. Like. Jason.

EVAN

Don't worry. I'm gonna get you out
of here.

He pushes a lever and the mechanical wheelchair rolls itself
out of the room.

Andrea forces her loudest raspy scream.

ANDREA

Stop him. Stop him. Stop him...

INT. EVAN'S DORM - NIGHT

Lenny tears through old cardboard boxes in Evan's closet.
Evan watches nearby.

LENNY

Are you sure you even packed it?

EVAN

My mom packed for me. I think she
sent everything I ever owned. So
we'll see.

Evan watches Lenny eagerly as he dumps tons of Evan's junk
on the floor. Old report cards, books, toys and photo albums
fall on the floor.

LENNY

Is this it?

Evan beams when he sees Lenny holding his old journal. AGE
7.

LENNY

What do you need it for? I don't get
you lately.

EVAN

Duly noted. Now I'm gonna ask you
for one last favor.

LENNY

What?

EVAN

Shhh. I need to concentrate on the
blockbuster if I'm gonna destroy it.

LENNY

(concerned)

Destroy it?

EVAN

If I hadn't blown my arms off, Mom
never woulda started smoking in the
first place. Now shhhh.

Lenny, utterly baffled, sits back in silence and watches
Evan begin reading his journal to himself for a beat.

ON EVAN

As new sounds ECHO BACKWARD. There's a --

SHIMMER!

SMASH CUT TO:

INT. ANDREA'S HOUSE - KITCHEN - MORNING - 1989

Evan comes to in his childhood kitchen. He is only seven years old. He coughs up Lucky Charms that have "magically" appeared in his mouth. On a journal before him is the recently written passage:

JOURNAL ENTRY

"Today Mommy is taking me to play with Kayley and Tommy. I will meet there father and see what a real dad is like."

Andrea is nowhere in sight. Evan springs to his feet and flexes his real hands triumphantly.

EVAN

Yes. Now how do I destroy the blockbuster?

He rummages through the utensil drawer and pulls out a large butcher knife and grabs it. He tucks it into his sock but it won't fit. He's still debating what to do when:

ANDREA WALKS IN and is startled by the unexpected sight of Evan holding a huge knife.

Evan sees her but remains expressionless. Andrea's face blanches.

ANDREA

Evan? What are you doing with that knife?

FLASH!

SMASH CUT TO:

INT. EVAN'S DORM - NIGHT - 2002

Evan comes to to find Lenny still staring at him. Waiting for something big to happen.

EVAN

Well, that didn't work...

Evan flips a single page of his journal and tries again. He reads to himself, then relaxes his head --

FLASH!

SMASH CUT TO:

INT. MILLER'S BASEMENT - DAY - 1989

Evan, seven again, stands in the basement dressed in his Robin Hood costume as Mr. Miller prepares for the sex scene.

MR. MILLER

Now in this part of the story, Robin

Hood just married Maid Marian and they have to kiss and stuff like grown-ups do.

Kayleigh giggles. There seems to be a new glint of intelligence in Evan's eyes as he adjusts to his new surroundings.

EVAN

Wait! I need my belt!

Mr. Miller is puzzled, but watches Evan SKIP to the fireplace.

EVAN

(overly childlike)

Loo loo, skip to my loo. Loo loo, skip to my loo.

Mr. Miller puts his eye back to the viewfinder as Evan quickly finds Mr. Miller's old army thermos in the bottom drawer of the dresser, opens it and shakes out the blockbuster.

EVAN

Loo, loo, skip to my loo.

He tries to crack it with his own hands, but his seven-year old body is too weak.

MR. MILLER

Hey kid, don't bother with the belt.

Mr. Miller finally turns around and sees Evan banging the blockbuster on the table. Shock registers in Mr. Miller's eyes and he takes a step towards Evan.

EVAN

Back off, fuckbag!

Mr. Miller freezes on that, and Evan smiles at him.

EVAN

Amazing. That word never fails to make an impression with you...

Mr. Miller takes a slow, non-threatening step toward Evan.

MR. MILLER

Easy does it, Evan! Don't be a bad boy or I'll tell mommy you were naughty.

EVAN

And I'll tell the Child Protective Services about your kiddie porn endeavors. One step closer and I'll shove this up your ass!

Kayleigh's mouth hangs open with utter amazement at the scene. Tommy, hiding at the top of the stairs, slowly creeps down to get a better view.

Evan rummages in the bureau and finds the wooden "strike anywhere" matches used at thirteen to light his cigarettes.

MR. MILLER
That's dangerous! You could blow
your hands off!

EVAN
Been there, done that.

Evan, standing near the fireplace, defiantly strikes the
match with this thumb and lowers the flame to the short fuse.

Mr. Miller charges Evan just as the fuse is lit! Mr. Miller
knocks the blockbuster from Evan's hand and it rolls towards
the other side of the room, resting peacefully against the
video camera.

Kayleigh's eyes are dazzled by the sparkling fuse and she
bends down to pick it up --

MR. MILLER/TOMMY/EVAN
Kayleigh! NOOOOOooooo!

EXT. MILLER'S HOUSE - DAY - 1989

BOOM! The blast is deafening.

FLASH!

SMASH CUT TO:

INT. SUNNYVALE - EVAN'S ROOM - DAY - 2002

Evan, twenty, wakes up with a bloody nose.

EVAN
Oh God, Kayleigh...

Evan gets a new series of QUICK IMAGES and FLASHED FACES.

INT. FAMILY COURTROOM - DAY - 1989

Evan (now seven) is institutionalized before a judge.

INT. SUNNYVALE INSTITUTION - DAY - 1989-1994

Evan (seven through twelve) GROWS UP in an institution.

INT. DR. REDFIELD'S OFFICE - DAY - 1989-1994

Evan undergoes years of therapy under Redfield's care.

FLASH!

SMASH CUT TO:

INT. EVAN'S ROOM - SUNNYVALE - DAY - 2002

Evan lies in a room, same posters from college adorn the
walls. Blood flows freely now.

EVAN
(sobbing uncontrollably)
Kayleigh... no! You can't die again!
I won't let this happen. I won't!

Evan fights off the pain and looks under his bed for something.

EVAN

Where are they?!

His journals are missing! He runs from the room.

INT. DR. REDFIELD'S OFFICE - DAY

Evan runs into Dr. Redfield's office just as another patient is leaving.

DR. REDFIELD

Hey, Evan. What's the big rush? We don't meet for another hour.

EVAN

Where are my goddamn books?

DR. REDFIELD

Books?

EVAN

My journals! Where are they?

The doctor looks heartbroken, as if Evan has had a relapse.

DR. REDFIELD

It kills me to have to go through this again. There are no journals. There never were. It's part of this fantasy world your mind created to cope with the guilt of killing...

Evan looks stunned. Refusing to believe it.

DR. REDFIELD

Think Evan. You've invented a disease that doesn't exist. Alternate universes with colleges, prisons, paraplegia...

EVAN

But I... I need those books.

DR. REDFIELD

You remind me of your father. He always screamed for a photo album even though he never had one.

EVAN

Photos?

Evan's eyes roll back and he collapses lifelessly to the floor.

INT. SUNNYVALE LABORATORY - DAY

Evan lies on a platform and gets another series of CAT-scans.

INT. EVAN'S ROOM - NIGHT

Evan, no longer incapacitated, stares out the window into

the darkness. Alone.

Trapped. Hopeless.

INT. DR. REDFIELD'S OFFICE - DAY

Later that day, Dr. Redfield posts the new CAT-scan slides on the light box and shudders when he sees the results. Andrea looks on anxiously.

DR. REDFIELD

Jesus, no.

Andrea, biting her nails, is unable to conceal her fear.

ANDREA

No dances, just tell me.

DR. REDFIELD

(devastated)

The hemorrhaging... the neural damage is irreparable. I'm frankly surprised he still has use of his motor functions.

Andrea begins to break down in tears. Evan secretly listens in from the hallway.

His gaunt face looks deep in thought. He takes a breath and enters the lab, making sure not to look directly at his weeping mother.

EVAN

Hey, Mom, didja remember to bring those goofy old home movies we used to make?

Andrea wipes tears away, nodding in advance.

INT. DR. REDFIELD'S CORRIDOR - NIGHT

Evan sees no one is watching him in the institution corridor as he throws his weight into the door of the doctor's office, breaking it open.

Sporadically, severe VIBRATIONS invade Evan's environment, threatening to distract him from his mission.

INT. DR. REDFIELD'S OFFICE - NIGHT

Evan enters the office and tears the file cabinets apart, looking for something.

His nose bleeds profusely and he repeatedly wipes the blood off his face with irritation.

Evan sees a cardboard marked TREBORN, E. Grabs it and hides under the doctor's desk.

INT. DR. REDFIELD'S CORRIDOR - CONTINUOUS

FLASHLIGHT BEAMS stab through the darkened corridor hunting for him. An ALARM SOUNDS. GUARDS are shouting.

INT. DR. REDFIELD'S OFFICE - CONTINUOUS

Evan, under the doctor's desk, grabs some paper and begins writing in shorthand.

EVAN

If anyone finds this, then I guess my plan didn't work and I'm already dead.

Again, the world flutters as if it were attached to a paint-shaker. He takes a deep breath.

EVAN

But I -- I can just go back to the beginning of all this, I might be able to save her.

Fatigue overwhelms him, but he continues writing...

INT. DR. REDFIELD'S CORRIDOR - CONTINUOUS

Dr. Redfield catches up with the rest of the guards.

DR. REDFIELD

He's not in his room. Search the grounds.

INT. DR. REDFIELD'S OFFICE - CONTINUOUS

The cardboard box is overturned. Evan finishes threading a SUPER-8 film projector and turns it on. Careful not to let any light spill against the wall, Evan projects it at the underside of the desk.

We see familiar home movie footage from his childhood: Lenny, 5, has a birthday party. Kayleigh is there.

ANGLE ON EVAN'S EYES

Getting lost in the memory.

CHAOTIC NOISES of CHILDREN'S PARTY bleed into Evan's reality. The world SHUDDERS UNCONTROLLABLY.

SMASH CUT TO:

EXT. LENNY'S BACKYARD - DAY - 1987

Evan, 5, comes to at a birthday party. He's unexpectedly gently prodded forward by Andrea.

ANDREA

Go on, Evan. Introduce yourself.

Evan slowly approaches Kayleigh, only five. She smiles bashfully at him. An old memory comes back to him.

KAYLEIGH (V.O.)

When my folks split, they gave me and Tommy a choice who we wanted to live with. I couldn't stand my dad, but I knew if I lived with my mom, I'd never see you again...

Evan slowly looks around the yard, taking in the reality of this distant memory.

He even inhales the aroma of the place. Savoring the moment. He locks eyes with Kayleigh.

ANDREA (O.S.)

He's not usually this shy.

It's time. Evan leans over to Kayleigh as if he's about to kiss her. Then whispers in her ear:

EVAN

I hate you. If you ever come near me again, I'll kill you and your whole family.

Kayleigh reacts predictably. Bursting into tears and runs into Kayleigh's mother's arms.

KAYLEIGH'S MOTHER

What did you say to her? What happened?!

Evan ignores them. He can't take his eyes off Kayleigh.

EVAN

Goodbye.

His eyes well up.

FLASH!

SMASH CUT TO:

INT. EVAN'S DORM - DAY - 2002

Evan wakes up with a bloody nose. He grabs a pillow and covers his head with it as a flood of memories seizes him.

Lenny (looking fit) grabs a towel from atop an award-winning flatworms project and hands it to Evan.

LENNY (O.S.)

You alright? Should I call the doctor?

Evan groans and shakes his head "no". He rides out the pain like a seasoned pro.

When it finally subsides, he lowers the pillow and smiles feebly.

EVAN

I'll think I'll be alright this time.
(a new hope)
I really do.

Lenny nods, still concerned.

INT. COLLEGE - INCINERATOR ROOM - LATER

Evan opens the door to a concrete room with a large furnace. He and Lenny carry cardboard boxes.

LENNY
You sure about this?

Evan nods. They silently dump tons of journals into the fire. Evan steps outside and returns with a box of home movies, photo albums, old report cards, etc. In they go.

CLOSE ON

Burning journals.

DISSOLVE TO:

EXT. CITY STREET - DAY - 2010

Evan, a suit now, walks down a city street cradling a cell phone to his ear.

TITLE CARD: YEARS LATER

EVAN
(into phone)
Yeah, Ma. I'm running a little late for lunch. One of my patients had a breakdown. Anyway, order some soup in the meantime. See ya soon.

As he clicks off, an attractive woman wearing a power suit approaches from the other direction. Evan has to look closely, but it's Kayleigh. A mature woman, now.

He stumbles slightly, caught off guard. As she passes, her eyes linger on his a little longer than necessary, but there's no recognition. Evan watches her continue past him and down the sidewalk.

After a hesitant beat, he takes a breath, turns around and follows her.

FADE TO BLACK.

Roll credits...

THE END