

TRAVEL

by

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INT. EMPTY APARTMENT - DAY

A MAN, 30s, in a suit and necktie, sits on the floor of a bare apartment. This is LEO AUSTIN.

On the floor in front of him rests a briefcase.

Leo eyes the case, his chin held up by his fists.

POV:
The case.

CU:
Leo.

SOUND: Off-camera, a door squeaks open.

Leo, startled, turns to see who it is.

POV:
From the angle of the door, it's the briefcase, by itself.
No Leo.

Leo is now the man entering the loft. He goes to the briefcase, eyes it suspiciously, then sits and assumes the original position -- eyeing the case with his chin held up by his fists.

SOUND: Off-camera, a door squeaks open.

Leo, startled, turns to see who it is.

POV:
From the angle of the door, it's the briefcase, by itself.
No Leo.

Leo is now the man entering the loft. He goes to the briefcase, eyes it suspiciously, then sits and assumes the original position -- eyeing the case with his chin held up by his fists.

SOUND: Off-camera, a door squeaks open.

Leo, startled, turns to see who it is.

POV:
From the door, we see the briefcase, with Leo seated in front of it. In the distance, the "seated" Leo speaks with the person entering.

LEO
I'm glad you're here.

POV:
The seated Leo's.

The "standing" Leo enters the loft. He goes to the briefcase. Now the case is by itself. No "seated" Leo.

LEO (cont'd)
(Echoing in the apartment)
What did you say?

POV:
The "standing" Leo's as he eyes the case.

SOUND: Off-camera, a door squeaks open.

The "standing" Leo turns to see who it is.

POV:
From the floor, looking through the handle of the case.

Leo is standing in the doorway.

He comes towards the case and picks it up, then puts it back down.

He is alone in the apartment.

Leo marches the perimeter of the room, inspecting.

He returns to the door, then goes to the case.

LEO (cont'd)
(To himself)
That's not mine.

He exits the apartment and enters again.

POV:
Leo sees the case on the floor, untouched.

He goes out again and shuts the door.

He re-enters to find a MAN seated behind the case. He is mid-30s, and well dressed. This is LIAM AUGUST.

LEO (cont'd)
I'm glad you're here.

LIAM
Seems like you're in a bit of trouble.

LEO
What's going on? Am I stuck in some kind of loop?

LIAM

Do you know what time it is?

Leo looks to his wrist. No watch.

LEO

I've lost my watch.

LIAM

What did the clock say?

INSERT: A clock - 12:33.

LEO

Half-past twelve when I left your office, but that doesn't help. I don't know how long it's been *since* then.

Leo approaches Liam.

LEO (cont'd)

What's in the case?

LIAM

(Surprised)

You haven't opened it yet?

LEO

No. I mean it's not mine.

LIAM

It isn't?

LEO

No.

(Unsure)

Isn't it?

Liam points to the top of the case.

LIAM

It has your initials on it.

Leo doesn't believe this. He comes forward, reading.

LIAM (cont'd)

You are Leo Austin...aren't you?

Leo backs away, frustrated.

LEO

It's -- it's not mine. I don't remember ever having a case.

(MORE)

LEO (cont'd)
Not like that one.
(Pause)
Wait a minute -- what's *your* name?

LIAM
Don't you remember?

LEO
I forgot. Liam something...

LIAM
You have me. Liam August.

LEO
Heh -- heh, heh -- see? See? That
could be *your* case.

LIAM
(Non-committal)
Okay.
(Pause)
Actually, it is.

Liam flattens the case and opens it. There is what look like
an airline ticket inside, that's all. Leo peers into the
case.

LIAM (cont'd)
I had it forwarded from my office.

LEO
Where's this one go?

LIAM
Wherever you like.

LEO
What's to say I won't get stuck
again?

LIAM
Remember the train?

INSERT: An empty subway train.

LEO
Yeah.

LIAM
Goes, but has a terminus. Either
end. So does the passage you're on
now. You've just picked the
shortest stretch.
(MORE)

LIAM (cont'd)
So you're stuck between here and
that door. We'll fix it. This is
a transfer.

Leo drifts back to the door and opens it. Another Leo is
standing outside.

LEO
(Over shoulder to Liam)
Why are there two of me?

Liam pouts.

LIAM
I don't know.

LEO #2
But you can fix it, can't you?

LIAM
I can do anything. I am an agent.

LEO
A *travel* agent. Don't make
yourself out to be a superspy.

Leo shuts the door on his double.

LIAM
Yes. We most certainly can fix it.

Leo takes a long look at the apartment.

LEO
I used to love this place. But
you've got it wrong, you know.
This is *after* the divorce.

LIAM
How do you know?

LEO
Where's the furniture? And where's
my wife? Heh? I came back to see
her. Not you. I came back here to
catch her in the act. With him.

Liam goes to the windows, dusts the sill.

LEO (cont'd)
Lured me in with your goddamn
brochures. Tickets to my past.
(MORE)

LEO (cont'd)

Well, you've got your wires crossed
somewhere, haven't you? For all I
know...you're him. Do you hear me?

Leo turns. Liam is gone. The case is gone. The ticket is
on the floor.

Leo picks up the ticket, reads it, tears it up, then throws
it back on the ground in pieces.

After a long pause, he goes to the door. Almost scared to do
so, he opens the door slowly.

POV:

From the door, looking in. The loft is empty, the ticket is
in pieces on the floor.

This second Leo rushes in and falls to his knees, trying to
piece back together the ticket.

LEO #2

Oh, no. No, no, no. Why did you
do that? Why did you do that to
me!

Finally, Leo gives up. It's impossible. He collapses. He
lays on the floor.

A long quiet.

SOUND: Off-camera, a door squeaks open. Leo #2 turns to see
who's there.

TITLE SEQUENCE

INT - TRAVEL OFFICE - DAY

Seated at a desk, reading a magazine, is a beautiful woman
wearing black (forties style dress and hair). This is LEXI.

PULL BACK TO REVEAL:

A completely white room, no posters, no art.

SOUND: The overhead bell of the door.

LEXI puts the magazine in the desk and addresses the MAN who
has entered.

LEXI

Hello! May I help you?
(Pause)

Hey...wait a minute. I recognize you. Don't I? You're... Remind me.

MAN
(Clicking, to himself)
You recognize me? I haven't bought a ticket yet.

Lexi rifles her desk, pulls out files, and makes a mess.

MAN (cont'd)
Where's your boss?

Lexi does not answer, continues scrambling through files.

MAN (cont'd)
Where is he?

She's found the file she wants, she pulls a sheet --
The man rushes forward and grabs Lexi hard.

CU:
A photograph drops from the file -- a head-shot like a passport. The person in the photograph: Leo Austin.

Reveal -- Leo is the man holding Lexi.

Leo pays the file no attention, instead focusing on Lexi.

LEXI
He's gone. He's gone.

LEO
I need to see him. You sold me a ticket. Or, should I say: you are *going to* in nine months.

LEXI
We've had some...trouble.

LEO
I know.

LEXI
It's not my fault. It's--

LEO
I'm past complaining. I want someone to take *responsibility*. Something is wrong.

(Pause)
I'm going to let go of you.
(MORE)

LEO (cont'd)

(Pause)

I don't want any screaming.

Leo lets go of Lexi.

LEO (cont'd)

(Apologetic)

I'm angry.

Lexi straightens her dress, then her files.

LEXI

I can tell.

LEO

That ticket was bum. It was the wrong time.

LEXI

That's happened before. Mr. August should have given you a transfer. Did he contact you?

LEO

He contacted one of me.

LEXI

One of you?

LEO

There are two of me now. The other me tore up the transfer and disappeared. I need your help to get me back to my present.

LEXI

Two of you? Well... That is strange.

Leo picks up his strewn file, noticing his picture.

LEO

(Realizing)

Wait a minute. How do you have a file on me if I'm in my own past?

CU:

Slow pull in on Lexi's face.

LEXI

(Confessing)

I'll tell you everything.

EXT. - TRAVEL AGENCY - DAY

Across the street from the agency, Liam August stands with the second Leo August, spying on Lexi and the first Leo.

LEO
He's lying to her. He is, I can tell. I bet you he's saying I ripped up the transfer.

LIAM
Didn't you?

LEO
No. No. Jesus, weren't you paying attention? How do you think he beat us to the agency?

LIAM
Don't blame *me*. I'm trying to *help*.

LEO
Are we going to go in there? Set him straight?

LIAM
That may be a bad tactic.

LEO
Well. Fine. I'm trusting you. You're the one who knows all about quantum physics.

LIAM
I just know train schedules.

Leo checks his watch -- an old fashioned pocket watch.

LIAM (cont'd)
(Over his shoulder,
memorized)
Next one's in eight minutes.

LEO
We should get going. We'll miss it.

LIAM
(Squinting at window)
I want to see this.

INT. TRAVEL AGENCY - DAY

Lexi holds Leo's hand, comforting.

LEXI
So you see...Leo. I'm on your
side.

LEO
I don't believe anything you just
told me.

LEXI
You will.

LEO
I've had problems trusting pretty
girls.

LEXI
(Flirty)
Your wife pretty?

LEO
Beautiful. But also...blunt.

Lexi notices something outside.

LEXI
Oh, shit.

POV:
Liam and the second Leo, trying to hide behind a phone booth
across the street.

LEO
What is it?

Lexi stops Leo's head from turning.

LEXI
Don't look.

LEO
What?

LEXI
It's you. Your double. And my
boss.

LEO
What are they doing?

LEXI
Just staring at us.
(Pause)
Kiss me.

LEO
Kiss you?

Lexi kisses him warmly, her eyes glued to the window. At last, she pulls away.

LEO (cont'd)
What's your name?

LEXI
Lexi.

POV:
Lexi's. Liam and the second Leo are gone.

INT. A TRAIN - DAY

Leo travels on a train, black briefcase on his lap.

INT. TRAVEL AGENCY - DAY

Leo sits across the desk from Liam. Liam has brochures spread out between them.

LIAM
(Pointing to a brochure)
Economy class -- half hour, six months back. Don't recommend it. For the price, you'd think they could guarantee the results. They don't.

(Next brochure)
Steward class. Here to there and back again with limited liability. Nine months radius from today, stay of sixty minutes. But once you buy you can't change your departure or arrival. Now this...this one--

LEO
(Nervously)
How much?

LIAM
When you walked in our door, Mr. Austin, I believe you said money didn't matter.

Leo shies from the issue.

LEO
(Nodding to brochure)
Tell me about that.

LIAM
(Lighting up)
The Commodore package. Twelve months' radius, insured, full liability, you can stay up to ninety minutes, and you do have some flexibility in rescheduling.

LEO
Full liability insurance? Against what?

Liam straightens his tie. Clears his throat.

LIAM
(lying)
Just a formality.

LEO
I want everything to go perfect.

LIAM
Oh, why didn't you say so before?
That's Luxury class.

LEO
What's it cost?

LIAM
It's about the same price as a new Mercedes. Fully loaded.

Liam leans forward on the desk.

LIAM (cont'd)
(Soft)
Mr. Austin. Do you really have the money to pay for this?

SOUND: Off-camera, light noise, papers fluttering.

Liam and Leo turn to see Lexi, who has accidentally dropped a stack of files onto the floor. Leo rises from his chair and bends to his knees, helping Lexi collect the strays. A stray RED "FINAL TRANSFER" is among them.

Their eyes meet. She smiles.

INT. APARTMENT - DAY

POV:

A voyeur, a slow move down a long apartment hallway, ending in a bedroom. Through the cracked bedroom door, two people can be seen between the sheets, faceless bodies having sex.

INT. MUSEUM - ZEPHYR TRAIN EXHIBIT - EXT - DAY

Leo Austin wears a tag around his neck ("Museum Personnel") and necktie. He comes down a long escalator with a paper bag. Towards the Zephyr Train. EXHIBIT CLOSED.

INT. MUSEUM - ZEPHYR TRAIN EXHIBIT - INT - DAY

The interior of the train is early 20th century, with papier-mache passenger statues scattered in the car.

He enters the Zephyr, sits beside a passenger, and unwraps his lunch. Eats quietly.

FADE OUT / FADE IN

Leo napping. Sandwich half-eaten.

Leo Austin wakes from dreaming. He checks his wristwatch.

A WOMAN stands in front of him. This is LOUISE AUSTIN, a bit older than Leo and very attractive, gives him a stern look.

LOUISE

I knew I'd find you here, Leo.
They ever going to open this
exhibit? It's been closed forever.

LEO

Hello, Louise.

LOUISE

I brought the papers.

Louise holds out a document. Reluctantly, Leo takes it and gives the carbon pages a quick, almost disrespectful read.

LEO

Have you got a pen?

LOUISE

No.

LEO

Well then I guess we can't --

LOUISE

There's one in your pocket.

Embarrassed, Leo takes the pen from his shirt pocket and pauses. Finally, he signs. He hands back the papers.

LEO

I noticed you had already signed.

LOUISE

I signed last week. When you didn't show.

LEO

I hate lawyers.

LOUISE

Jesus, Leo. Why'd you make me come all the way down here?

LEO

The "Farm of the Future" exhibit is really something. We brought in this electric --

LOUISE

I don't want to hear about your stupid museum.

Louise folds the signed papers and puts them in her purse.

LOUISE (cont'd)

Take care of yourself, Leo.

She begins to leave him.

LEO

Louise!

She turns.

LEO (cont'd)

At least tell me his name.

She exits.

EXT. TRAVEL AGENCY - DAY

Leo Austin, walking down the street.

He stops at a store.

PULL BACK TO REVEAL:

A building - the signage says TIME TO TRAVEL.

Leo looks in the windows then continues walking.

CU:

A sign in the window: "BY APPOINTMENT ONLY."

INT. MUSEUM - DAY

Leo is inspecting an exhibit. LARRY ALTER, his co-worker, follows him with a clipboard.

LEO
I think I need a vacation, Larry.

LARRY
A vacation?

LEO
I'm feeling claustrophobic. My new apartment is drabsville. Louise was the decorator, not me.

LARRY
Where would you go?

LEO
It *really* doesn't matter.

LARRY
You got any money for a vacation?
I thought you were cleaned out.

LEO
I am.

LARRY
Then it looks like you're stuck.
(Pause)
Call in sick.

LEO
Used all my days.

INT. MUSEUM - DAY, CONT'D

Another exhibit, this one "Yesterday's Main Street" -- a replication of a 1920s small town street. Larry follows Leo as he checks the lights.

LARRY

You can get away for a weekend or something. That's only a few bucks.

They stop in the middle of the dark exhibit.

LEO

I think this one's my favorite.

LARRY

You really feel you're in the past.

LEO

Larry, can I ask you something?

Leo approaches one of the shop windows.

CU:

Inside, a old pocket watch rests.

LARRY

Sure, Leo.

LEO

Do you ever wonder if there's someone out there living the life you're supposed to have?

LARRY

I was married in a previous life. Nice gal. But with a mean streak.

LEO

Not reincarnation. More like a...

LARRY

Like a doppelganger? Someone who looks and talks and dresses like you?

LEO

(Smiling)

Sure. One of those.

LARRY

(Joking)

Take a weekend, Leo. For Christ's sake.

Larry brushes away, back down the exhibit street, leaving Leo to stare at the pocket watch. Leo leans closer and, for the first time, notices that the pocket watch is ticking.

INT. LEO'S APARTMENT - NIGHT

Leo in his own bed, looking at the pocket watch.

11:44 PM

He puts down the watch and hugs his pillow.

PULL BACK TO REVEAL:

He's sleeping alone on the far right side of a very large double bed.

EXT. A TRAIN STATION - DAY

Lexi pulls Leo along, in the direction of the train station's mounted call board.

CU:

The call board -- arrivals and departures listed in flashing light. (CGI?)

LEO

Do you know which train it is?

LEXI

The 3:23.

LEO

There. 3:23. Track 11.

The proceed onto the platform and are swallowed up by the sounds of steam and announcers voices.

INT. TRAIN STATION - DAY

An empty track Track 11.

EXT. STREET - DAY

Lexi and Leo, walking.

LEXI

It wasn't there. The train's missing.

LEO

So...what's it mean for me that it's not here?

LEXI
Something's changed the rail
schedule.

LEO
A breakdown?

LEXI
(Knowing)
Maybe. But I have a better guess.

INT. SWITCH OFFICE - DAY

MR. ABBADON, a man in his late fifties, clacks away at an old typewriter in a tiny rail office. Out the window, there are tracks and signals. On his wall, tacked schedules and maps.

CU:
The sheet of paper in his typewriter. The words: "TRANSFER CANCELED."

A sound.

Abbadon jumps, startled.

Liam August stands at the office door, arms crossed.

LIAM
(Dry)
Hello, Pops.

ABBADON
You scared the bejesus out of me.

LIAM
You need a better typewriter.

ABBADON
I like this one.

LIAM
Must be tough to find ribbons.

ABBADON
What do you want?

LIAM
Something's wrong with the trains.

ABBADON
Nothing's wrong with the trains.

LIAM

No, it's true. Yesterday, we had a guy split in two.

ABBADON

In two? Was there a derailment?

LIAM

No. We haven't had a derailment since --

They exchange uneasy looks. Abbadon goes back to clacking on his typewriter.

ABBADON

Only a couple ways a split can happen. And when that happens that *observer malarkey* goes right out the window.

(beat)

Did he split or did he just get off at the wrong stop?

LIAM

I don't know. I issued him the special. Then -- poof! He gets stuck, which...happens on the specials. Unreliable tickets. I've got him stashed at the agency until I talked to you.

ABBADON

Specials weren't unreliable when I ran the office.

LIAM

That's what I'm telling you, Pops. There's something *wrong* with the trains.

ABBADON

There's nothing wrong with the *trains*. It's something else.

Abbadon yanks the paper from his typewriter and tacks it to the wall of the small office. He turns to see Liam holding out a brochure.

ABBADON (cont'd)

Betcha he got off too soon, at the wrong stop. He probably wasn't paying attention.

LIAM
Got a new brochure.

ABBADON
Don't care.

LIAM
You should.

Abbadon takes the brochure and reads it quickly.

ABBADON
Horse-hockey.

LIAM
No, it's true. *Three year radius.*
Someone from the home office told
me directly then I got this in the
mail a week later. New train. The
8:15 north. Board car 3 and get
off at the terminus.

ABBADON
How long's the stay?

LIAM
Three hours.

Abbadon gives the brochure back to Liam.

ABBADON
You and the home office are always
trying to *improve* things. You
especially.

LIAM
I can do anything. I am an agent.

Pause.

ABBADON
Uh huh.
(Pause)
Split in two you say?

Liam blinks in defeat.

EXT. TRAIN STATION - DAY

Leo Austin moves through a station turnstile, paper ticket in
his hand.

At the exit of the station, he sees a briefcase perfectly placed on the ground.

Leo walks to the case, then stops ten feet before, staring at the case.

Suddenly, a PASSER-BY snares the case handle and walks away with it. It's a WOMAN in a long coat.

Leo secretly follows the woman and the case.

Around a city corner, then another.

Leo stops.

The woman is handing the case to Lexi. Both Lexi and the woman look around, as if they suspect they are being watched.

When the woman with Lexi turns, we see it is Louise Austin.

They don't yet see Leo at the corner, but he calls out.

LEO

Louise!

Both women run off in opposite directions, Lexi holding the briefcase.

Leo runs after Louise, but quickly loses her.

Just as he has given up, he passes a doorway where she stands.

LOUISE

I'm sorry, Leo.

LEO

Who was that woman with you?
She's...she's from that agency,
isn't she? I recognize her.

LOUISE

I'm sorry, Leo.

LEO

Why do you keep apologizing?

Louise pulls a gun from her coat pocket and shoots Leo.

EXT - MUSEUM STEPS - DAY

Lexi waits in the cold. Larry exits the museum and walks down the tall steps, slightly off-course from Lexi. She moves to intercept him.

LEXI
Are you Larry Alter?

LARRY
Yes.

LEXI
What day is it?

LARRY
What? It's Wednesday.

LEXI
No, the date.

LARRY
December 8.

LEXI
It's cold for December.

LARRY
Lady, it's cold every day in this city.

LEXI
Buy me coffee.

Larry takes a moment to assess.

LEXI (cont'd)
We have a mutual friend.
(Pause)
There's a coffee shop down the street.

LARRY
And there's one in the museum.

LEXI
Not that one.

LARRY
Scared of dinosaur bones?

LEXI
Not exactly. But I'm frightened of other things from the past.

LARRY
(After a pause)
Yeah, okay.

They start down the steps in a fresh direction. Larry thumbs over his shoulder.

LARRY (cont'd)
Don't forget your case.

Lexi turns to see a briefcase behind her, on the steps near where she had stood.

LEXI
That's not mine.

Lexi goes to the case. Larry joins her and points.

LARRY
L.A.

CU:

Monogram: the initials LA.

LARRY (cont'd)
(Smiling)
Those are my initials.

LEXI
(Shivering)
Mine, too.

LARRY
What's your name, pretty girl?

LEXI
Lexi Abbadon.

Larry puts his hand out. She shakes with him, still focused on the case.

LARRY
Pleased to meet you.
(Pause)
Pick it up, let's go.

LEXI
That's not my case.

LARRY
Then leave it.

She holds.

LARRY (cont'd)
We getting that coffee or not?

Slowly, she pulls away, leaving the case on the steps.

POV:

Lexi's as they walk away, at the case.

INT. LEO'S APARTMENT - DAY

Leo struggles in pain to get his shirt over a heavy white bandage on his shoulder. On the table is a PUNCHED BLUE TRANSFER.

SOUND: Knocks.

At Leo's door is Mr. Abbadon.

LEO
Are you with the agency?

ABBADON
I used to be. Now I'm just a switch operator.

LEO
I don't want to see any more of you guys. You've all been no help.

ABBADON
Let me in. I know things.

Leo starts to close the door, but stops.

He walks back into his bedroom and Abbadon follows.

LEO
I was shot yesterday by my ex-wife.

ABBADON
Are you going to press charges?

LEO
No. I can't prove that it happened. It was in the past, but my wounds are fresh. I barely made it back to the train. Luckily, she's a bad shot.

ABBADON
My name's Lance Abbadon.

The two shake, with some pain to Leo's shoulder.

Abbadon notices a briefcase on the dresser.

ABBADON (cont'd)
What's in the case?

LEO
Haven't opened it.

ABBADON
You should.

LEO
It's not mine. It was here when I
got back.

ABBADON
Mind if I...

LEO
Go for it.

Abbadon opens the case, slightly fearful of it.

CU:
The inside of the case. A gun and a photograph of Leo, the
same photograph from his file at the agency.

ABBADON
This is a message.

Abbadon holds up the gun and photograph. Leo looks nervous.

ABBADON (cont'd)
The cases are the only things that
can get through -- only objects
that don't vanish -- aside from the
tickets and the clothes on your
back. Someone wants you to use
this

(holds up gun)
on him.
(holds up photograph)

LEO
Kill myself?

ABBADON
No. Murder your double. Your ex-
wife probably thought you were the
copy when she fired at you. I bet
fifty thousand she had this very
same case before it showed up here.

LEO
Or after. Things are getting a
little mixed up.

ABBADON
Don't worry about that.
(to self)
You get used to it.

LEO
(Tired)
I'm not killing anyone.

Abbadon points the gun at Leo. Leo grabs an ashtray from his
bedside and cocks his arm to throw.

ABBADON
See? You just need a little push.

Abbadon lowers the gun.

ABBADON (cont'd)
I'm really here to help. I'm with
Liam August.

LEO
He sold me a bad ticket. Two now.
The original got me stuck in a
loop. The second one got me shot.

ABBADON
These mistakes tend to get noticed
by the home office. And exile is a
very dirty word.

LEO
A man stole my wife, he stole my
apartment, my furniture, my life.
My life. I bet he's behind all
this train business.

ABBADON
You think?

LEO
Who else could it be?

INT. TRAVEL AGENCY - DAY

CU:

A file: "LARRY ALTER" says the tab.

Liam August, in a hurry, fills a black briefcase with documents, including tickets, files, and carbons. He tries to shut the case, but it's too fat to close. He looks over his shoulder, then back to the case. He takes out a thick file on top and tosses it on the desk.

Behind Liam, is Leo August, emerging from the back room.

LEO
What are you doing?

LIAM
We have to get you out of here.

LEO
Why? I thought you said I was safe.

LIAM
They think *you're* the double and are coming to kill you.

LEO
But I'm the original.

LIAM
(Wry)
I know that, but someone else *doesn't*. I've got you a fresh ticket. You'll have to transfer once -- exit the station and find the crosstown train back to your present.
(Inward, not sure)
Should be okay.

Leo goes back into the back room and comes back, wearing a coat.

LEO
Wait. How do they even know I'm here?

Liam finally gets his case to shut.

LEO (cont'd)
Did you listen?

LIAM
Look. I understand you're upset.

LEO
Everything is your fault, you know?

LIAM

Oh, *is* it? Everything? You're going to blame *me* for *everything*. You're the one who bought a ticket. You're the one who turned my own secretary against me.

LEO

No, that was my double.

LIAM

I apologize. Sometimes I think of you as one in the same.

LEO

That's unfair.

Liam looks to the clock.

LIAM

They'll be here in less than two minutes.

EXT. TRAVEL AGENCY - DAY, A MOMENT LATER

Leo exits, in a gallop.

INT. TRAVEL AGENCY - DAY, CONT'D

Liam stands behind his desk. He opens his desk drawer. There is a pistol inside, sitting on top of a BLUE "TRANSFER" ticket.

Pause.

The overhead bell rings.

A WELL-DRESSED MAN enters.

INT. MUSEUM - DAY

Leo is watching a model train go around. Larry approaches and hovers at Leo's shoulder.

LARRY

What?

LEO

The timing's off. It barely misses the switches.

(MORE)

LEO (cont'd)

One day soon it will derail and
we'll have angry tourists.

LARRY

I'll fix it. Put my degree to
work.

(pause)

Been thinking of changing jobs.
Maybe something steady. Like
insurance.

(Pause)

Hey, Leo...

LEO

Yep.

LARRY

I met a girl the other day.

LEO

(Disinterested)

Good for you.

LARRY

She says she knows you.

(Pause)

She says she's in love with you.

LEO

Okay. I'll bite. Who is it?

LARRY

Her name is Lexi.

LEO

Don't know any Lexi.

LARRY

She's worried about you.

LEO

Don't know her.

LARRY

She's a cutie.

LEO

I love no one.

INT. HOSPITAL - DAY

Leo lays on a gurney, bleeding at the arm. A nurse stitches
his wounds.

NURSE
The police are here.

LEO
(Sarcastic)
Great.

NURSE
It's a gunshot. They'll want a
description of the mugger.

LEO
I told you I didn't get a good
look.

NURSE
Well, remember what you can. Every
detail can help.

LEO
(Contemplative)
Every detail...

EXT. TRAIN TRACKS - DAY

Liam August and Mr. Abbadon walk on parallel tracks.

LIAM
So what's wrong with the trains?

ABBADON
Nothing's wrong with the trains.
The schedule's off. Some sort of
hiccup.

LIAM
I can't reliably *sell* any more
tickets until it's sorted out.

ABBADON
I told them. I told them they
shouldn't make a business out of
it. Luxury tickets to your *past*.
Bah!

LIAM
It's a low key business. I applaud
their discretion. It's not every
Tom, Dick, or Harry that gets on
board. The process has grown very
selective.

ABBADON
Then how did your Leo Austin get
his first fare?

LIAM
I felt sorry for him.

Abbadon stops on the tracks.

ABBADON
How do you think I ended up in that
switch box, clacking away at forms?
How do you think?

LIAM
You requested a new position.

ABBADON
(Dismissive)
New position --

LIAM
That's what the home office told
me.

ABBADON
They lied. As always. It was from
getting involved where I shouldn't
have. Feeling sorry for you.

LIAM
Me! What's did your relocation
have to do with me?

Abbadon stops on the tracks.

ABBADON
A little journey. Perhaps you
recall.
(Pause)
A trip into something we call the
future.
(Pause)
What do you think caused those next
two derailments?

Liam grows shy.

LIAM
I had to know.

ABBADON
And it happened. You can't *change*
anything.
(MORE)

ABBADON (cont'd)

I told you that when you got onto that train. Fathers die. It's a fact of life.

Pause.

LIAM

Help me, Mr. Abbadon.

ABBADON

Why? I could use some *company* in that switch box. Give me a good reason why I should help you again?

LIAM

Her initials are L.A.

EXT. COFFEE SHOP - DAY

Through the window, we see Lexi having coffee with Larry.

Mr. Abbadon stands outside. He taps the window. Both turn and see him, gesturing.

Lexi excuses herself and walks outside to meet her father.

LEXI

Dad --

ABBADON

Who's that man?

LEXI

No one.

(Pause)

I'm just...I'm just seeing what he knows. So far nothing. How'd you find me?

ABBADON

I followed you to the museum.

LEXI

Why?

ABBADON

You're from another time. I can tell. I can smell it on you.

LEXI

(Caught)

Five weeks ago, but Dad that doesn't --

ABBADON
Are you stealing tickets?

LEXI
No.

ABBADON
You can't go into the future. It's
against the rules. Only the past.
Future's only for return trips.

LEXI
That's not true, what about mom and
the derail--

He slaps her.

LEXI (cont'd)
Are you going to report me?

ABBADON
No, but I want to know what you're
doing.

Lexi hedges.

LEXI
(Turning tables)
Where are *you* from, Dad?

ABBADON
Today. Right now.

LEXI
I don't believe you.

Lexi spots someone coming their way. It's Leo.

Abbadon gives Leo an assessment as he passes by them. Leo
sees but not recognize either of them. Leo enters the coffee
shop.

INT. COFFEE SHOP - DAY, CONT'D

Leo enters and sees Larry.

LEO
Hey, Lare. Those trains are
runnin' perfect now.

LARRY
You're welcome.

LEO
Company?

Larry stands.

LARRY
I'm just leaving.

LEO
Your cup is full.

CU:
Larry's cup, full.

PAN TO REVEAL:
A second full cup -- Lexi's.

LEO (cont'd)
A date?

LARRY
Lazy busboys.

Leo doesn't quite believe. Leo goes to the counter to order.
Larry puts on his coat and exits.

EXT. COFFEE SHOP - DAY

Larry notes that both Lexi and Mr. Abbadon are gone from
outside the shop.

INT. TRAVEL AGENCY - DAY

Leo gets his photograph taken by Lexi. It's the picture that
ultimately ends up in his file.

LEO
I don't see why this is necessary.

LEXI
(Smiling)
In case you get lost.

INT. TRAVEL AGENCY - DAY

Liam shows Leo's file, including the photo, to Mr. Abbadon,
who inspects the contents.

LIAM
Recognize?

ABBADON

Never seen 'im.

LIAM

I ask because maybe he's a mole
from the home office. Sent here as
some kind of a test.

ABBADON

(Waving away)

You think too much of the home
office.

(Pause)

Here's his address. I'll pay him a
visit.

INT. APARTMENT - DAY

POV:

A voyeur, a slow move down a long apartment hallway, ending
in a bedroom. Through the cracked bedroom door, two people
can be seen between the sheets, faceless bodies having sex.

Leo sits upright in the bed. Louise rolls away to the side.

LEO

That was weird.

LOUISE

Well that's not something I like to
hear after sex.

Leo puts on his shirt, his pants.

LEO

I feel like every time is just like
last time.

LOUISE

Maybe you should just go.

LEO

What?

LOUISE

I hate your nihilistic attitude.

LEO

My -- My nihilistic --

LOUISE
I'm sorry. Look. You know I can
be... curt.

LEO
Tell me about it.

LOUISE
Come over tonight.

Leo looks at her like she's crazy, then makes an excuse.

LEO
I have to work late.

LOUISE
(Pause)
Leo. Do you ever feel...well, that
there's nothing more we can learn
about each other?

Leo sits on the bed, concern in his face.

LEO
No.

LOUISE
Do you think I'm predictable?

LEO
No. Wait -- am I?

LOUISE
Kinda.

LEO
I love everything about you,
Louise. Even when you insult me.

LOUISE
You're in love with a different
person. It's not me.

Leo finishes dressing. He buckles his watch. He starts to
exit.

LOUISE (cont'd)
Do you remember the first time we
met?

LEO
We were on a train. You were
crying.

INT. LEO'S APARTMENT - NIGHT

Leo enters, turns on the lights, takes off his tie. There is music playing. He smiles. He drifts back to the bedroom.

POV:

A voyeur, a slow move down a long apartment hallway, ending in a bedroom. Through the cracked bedroom door, he see Lexi waiting, the sheets over her naked body.

LEO

Hello.

LEXI

Did you?

LEO

No. There was another man in the office with Liam. He wore a nice suit. My double must have left.

Leo takes a pistol from his pocket and sets it on the dresser.

LEXI

(Half Joking)

How do I know you're not your double? That you haven't murdered the other Leo and came back to the apartment to seduce me.

LEO

(Shrugging)

Would it matter?

LEXI

You're cruel.

Leo sits beside her on the bed.

LEXI (cont'd)

Get under the sheets with me.

LEO

(Suspiciously)

Do you know a man named Larry Alter?

LEXI

Larry Alter?

(Pause)

No.

LEO
He works with me.

LEXI
No. I don't know him.
(Pause)
Really.
(Pause)
What is it?

LEO
Nothing.

Leo crawls under the sheets, loosening his necktie.

PAN OVER TO REVEAL:
A black briefcase, open in the corner, facing the wall.
Inside, is a picture of Louise Austin.

FADE TO:

INT. TRAVEL AGENCY - DAY

Louise sits nervously in a chair. Lexi enters and sits.

LEXI
So...Welcome.

LOUISE
Thanks.

LEXI
What interests you?

LOUISE
I want to go back to December
eighth of last year.

LEXI
We can arrange that.

Lexi pulls out a fresh file and begins to make notes.

LOUISE
It's about my marriage. I want to--

LEXI
(Dismissive, pleasant)
You don't have to tell me the
details.

LOUISE
I don't?

LEXI

It's just a transaction. It's like buying an airline ticket. We only want to know destination.

LOUISE

I thought this was done using trains, not planes. That other man said before he left for lunch that--

LEXI

I'm just using a comparison. Yes, it's trains.

LOUISE

Oh.

LEXI

How long will you be staying?

LOUISE

(Adding)

Time to get there; time to see what I want and --

LOUISE (cont'd)

Is this dangerous? Travel?

LEXI

Not at all.

(Pause)

You don't seem so certain.

LOUISE

Will things be different when I return?

Lexi stops selling and looks Louise straight in the eye.

LEXI

I want you to understand something, Mrs. Austin: we can get you to your destination, but nothing you do will affect what has happened. We send you back only as an observer.

LOUISE

Am I invisible?

LEXI

No.

LOUISE
Why can't I change things?

LEXI
It's data collection. You bring
back only the information. You do
not bring back corrections.

(Pause)
Does this change your mind about
the ticket?

Louise considers.

LOUISE
Observer. Okay.

EXT. MUSEUM - DAY

From afar, Louise watches two people -- a man and a woman on
the museum steps speaking then entering the building arm-in-
arm.

INT. A TRAIN - DAY

Leo rides a train, looking out the window at construction
workers fixing tracks.

INT. LEO'S APARTMENT - DAY

Mr. Abbadon is seated on Leo's sofa.

LEO
You want a drink or something?

ABBADON
Do you have any milk? My bones are
falling apart like a rusty car.

Leo fixes a glass of milk, while talking.

LEO
So it's construction that did it?
Threw the train schedules all outta
whack that day Lexi and I tried to
get back in one piece?

ABBADON
Yes. Mechanical failure. There
was some re-routing. The notice
wasn't passed through me, so I
couldn't get it to Liam August.

Leo hands him a glass of milk.

LEO
Good thing there wasn't an accident
or derailment.

Abbadon drops the glass of milk. It SHATTERS.

Long Beat.

There is a knock at Leo's door.

ABBADON
Are you expecting someone?

Leo shakes his head.

He goes to the door and looks through the peephole.

LEO
It's Lexi. She really your
daughter?

ABBADON nods, staring at the shattered glass.

More knocks.

Leo lets Lexi into the apartment.

Lexi gives Leo a warm hug. He doesn't return it, but winces a bit from his hidden shoulder wound. She then notices her father.

ABBADON
Hello, Lexi.

LEXI
Stay out of this, dad.

ABBADON
It's too late. Liam came and got
me.

LEXI
Where is he now?

ABBADON
Apparently guarding Leo's double.
Someone is trying to kill both
Leos.

Lexi seems struck by this. Again she hugs Leo. He doesn't return it, but rolls his eyes to Mr. Abbadon.

LEO

She thinks she loves me. I don't know why. She's been telling me that since the day I came back into the office from that first failed excursion.

ABBADON

(Raising an eyebrow)

Love?

LEXI

I do, dad. I do.

ABBADON

He's a dead-end, Lexi, a terminus.

(To Leo)

What's your ex-wife's name?

LEO

Louise.

LEXI

You *can't* love her. You can't.

LEO

I think I still do.

LEXI

Just wait until she shoots you.

LEO

She already did.

Leo undoes his shirt a bit and shows her the wound.

LEXI

Oh, God, no. Are you okay?

Leo pulls the gun from the briefcase.

LEXI (cont'd)

Leo!

LEO

(To Lexi)

You were with her! With Louise.

(To Abbadon)

Your daughter was with my ex-wife. I found them at the transfer point, in the past. When they ran away I ran after Louise, and she shot me.

LEXI

What? I never even *met* Louise.

INSERT: Scene before, Louise buying her ticket from Lexi.

LEO

She handed you a briefcase.

LEXI

Dad -- tell him.

Abbadon hedges.

ABBADON

I was hoping to keep this to myself. But. Lexi has a double, too.

EXT. SWITCH OFFICE - DAY

Mr. Abbadon climbs the stairs to his switch office.

INT. RAIL SWITCH OFFICE - MORNING

Mr. Abbadon enters to find the Well-Dressed Man sitting in Abbadon's chair. He turns, not at all concerned about being "discovered."

ABBADON

Who the hell are you?

WELL-DRESSED MAN

I'm from the home office.

ABBADON

Oh.

WELL-DRESSED MAN

I'm here about Lexi Abbadon. She's not...around, is she?

ABBADON

No.

WELL-DRESSED MAN

Do you know where I might find her?

ABBADON

No. I don't. But she's a grown woman. She can do what she likes.

WELL-DRESSED MAN

I wouldn't be so lax. She's done
"what she likes" with our railway.

The well-dressed man clacks away at Abbadon's typewriter,
deliberate stabs of sound.

ABBADON

You leave my daughter alone.

WELL-DRESSED MAN

We tried. But what started as...
good customer service...seems to
have degenerated into in-sub-bor-
din-nation.

ABBADON

I don't know what you're talking
about.

WELL-DRESSED MAN

Has Liam August paid you a visit?

ABBADON

(Clearly lying)

No.

The man stands, approaches Mr. Abbadon nose-to-nose.

WELL-DRESSED MAN

The railway is very simple. We put
people on trains and send them to
their past. They observe. They
return. They are very *grateful*.
Our employees are very *grateful*.

(Pause)

Are you...grateful?

ABBADON

Yes.

WELL-DRESSED MAN

Is your daughter? The home office
likes to hire family. Promote from
within. Keeps things contained.
But maybe this time we've made a
mistake.

The man backs away.

WELL-DRESSED MAN (cont'd)

Good day, Mr. Abbadon.

He exits, leaving Abbadon by himself.

Digging through papers, Abbadon finds the rail schedule and locates a train.

EXT. A PARK - DAY

Lexi follows someone through a large, empty public park. It's a WOMAN in a coat and hat.

At a moment, the WOMAN turns.

CU:

The woman being followed: it is also Lexi.

The "following" Lexi is frozen for a second, but then turns away.

LEXI

Shit, shit, shit.

The "followed" Lexi, looking a bit confused, shakes it off and continues on her way.

CU:

The "followed" Lexi's face. A sly smile comes across her face.

EXT. MUSEUM - DAY

At the museum steps, Leo sits and waits. Lexi arrives and he waves her over.

Lexi notices something in Leo's face.

LEXI

What's wrong?

LEO

About ten minutes ago, I swear I saw you inside the museum.

LEXI

You did?

LEO

A dead ringer. I went to see if it was you, but I lost you in a crowd of tourists.

LEXI

Ten minutes ago? Well, that's strange.

LEO
Come inside. It's cold.

They enter the museum.

PULL BACK TO REVEAL:

Liam August, watching.

LIAM
(To himself)
What the hell are you doing?

Liam turns and runs smack into Larry Alter, with coffee.

LIAM (cont'd)
Sorry.

LARRY
Nothing damaged.

LIAM'S POV:
Larry hops up the museum steps and into the building.

INT. TRAVEL AGENCY - DAY

Liam enters to find Lexi, face down on her desk, weeping. When she sees Liam, she sits up, wipes her tears, makes a "brave" face.

LIAM
What happened?

LEXI
I've really screwed it up now.

LIAM
What are you talking about?

LEXI
I called the home office.

INT. TRAVEL AGENCY - DAY

Lexi on the phone, speaking quietly.

LEXI
Yes, just a procedural question.
I'll hold. Okay? So...I was
hoping to find out... what could
cause a double? or
(MORE)

LEXI (cont'd)

(whispers)

A derailment?

(normal)

No, there's nothing *in* the manual.

(Pause)

No, I don't want to file a report. I told you already -- Lexi Abbadon, Central Office. No. No, I. I'll call you back.

Lexi hangs up, regretful that she even made the call.

INT. LEO'S APARTMENT - EVENING

Leo enters, in suit and tie. He carries a briefcase. He leaves it at the door, loosens his tie, and sits on the sofa.

PAN OVER TO REVEAL:

Louise, seated on the opposite side of the sofa, weeping softly

PAN BACK TO LEO.

LEO

Is it today? Are you leaving me today? If it's today...you're about two months too late. You left me a long time ago. Have you-- Have you found someone? I'm not stupid, Louise. I have five senses. And I really don't like to talk about things like this. I really just wanted to come home from the museum one night and find you missing.

PAN OVER TO REVEAL:

Instead of Louise, Lexi is now on the sofa. She looks at Leo with compassion.

LEXI

That's a terrible story. Who do you think he was?

LEO

Someone I know.

Lexi scoots to Leo's side and kisses him.

LEXI

I love you, Leo.

LEO
I don't see how that's possible.

LEXI
I loved you from the moment I saw
you.

LEO
You mean, when I came into the
agency for that first ticket?

LEXI
No. From before.

EXT. TRAIN PLATFORM - DAY

Leo approaches the train, mounts the steps onto the platform.

Leo waits for the train.

Across the tracks, he see a person (Lexi) but does not
recognize her. He looks away.

A WOMAN approaches, holding a rail schedule.

WOMAN
Excuse me. Can you tell me if this
train takes you to the museums?

LEO
No clue.

The Woman bristles and steps away, back into the waiting
shelter of the platform.

CU:
Leo.

LEO (cont'd)
(To Himself)
Tourists.

Pause.

A woman approaches, holding a rail schedule.

WOMAN
Excuse me. Can you tell me if this
train takes you to the museums?

LEO
You just asked me that.

WOMAN

Pardon?

LEO

You just asked me that five seconds ago.

The woman bristles and steps away, back into the waiting shelter of the platform.

CU:
Leo.

LEO (cont'd)

(To Himself)

Tourists.

Pause.

A Woman approaches, holding a rail schedule.

WOMAN

Excuse me. Can you tell me if this train takes you to the museums?

Leo shoves the Woman.

LEO

What's your PROBLEM! Get away from me, you stupid tourist!

JUMP CUT TO:

The woman no longer stands beside him. She's back in the waiting shelter, suddenly, as if nothing has happened.

A woman approaches, holding a rail schedule.

WOMAN

Excuse me. Can you tell me if this train takes you to the museums?

Leo runs from the platform, straight into a waiting black briefcase on the sidewalk.

He flips the case and unsnaps the locks.

Inside the case --

INT. TRAVEL AGENCY - DAY

Leo sits across from Liam, who has brochures spread out in front of him.

LEO

I don't have money. A few thousand dollars, that's it. But...but I want you to understand. I just have to know *one thing*. Nine months ago, I came home.

INT. APARTMENT - DAY

POV:

A voyeur, a slow move down a long apartment hallway, ending in a bedroom. Through the cracked bedroom door, two people can be seen between the sheets, faceless bodies having sex.

LEO

(V.O.)

And I never saw a face. But I knew...I knew my life was over.

PULL BACK TO REVEAL:

Leo, in the doorway, staring through the crack. He pulls away. He exits the apartment.

INT. TRAVEL AGENCY - DAY

Leo sits across from Liam.

LEO

I have to go back. I have to see who he was. The next few months, he destroyed everything. And he remained this *faceless* enemy. I lost my wife, my job, my home... I just want to go back. That's the only time I know they were together, and I can confirm his identity. I have to go back and--

LIAM

Are you going to kill them?

LEO

No. No. I.

LIAM

If you did, you'd come back to the present and they'd be fine. You can't change anything.

LEO
I just want to *know*. I'll die
happy if I know. It's the *not*
knowing...Do you understand?

LIAM
(Quietly)
I do, Mr. Austin.

Pause. Liam sweeps the brochures into his top desk drawer
with his arm.

LIAM (cont'd)
We have one package in your price
range. The special.

LEO
The special?

LIAM
Not guaranteed. Thirty minutes
only. You'll have to run back to
catch the return train, but you'll
make it. And remember the rules:
you won't be able to *change*
anything.

They continue speaking...

PULL BACK TO REVEAL:
Lexi, at the coffee machine, across the office, sipping,
eavesdropping.

INT. APARTMENT - DAY

POV:
A voyeur, a slow move down a long apartment hallway, ending
in a bedroom. Through the cracked bedroom door, two people
can be seen between the sheets, faceless bodies having sex.

INT. APARTMENT - DAY

The opening scene in repeat -- Leo enters the door of his now-
empty former apartment to find a man seated behind the case.
He is mid-30s, and well dressed. Liam August.

LEO
I'm glad you're here.

LIAM
Seems like you're in a bit of
trouble.

LEO
What's going on? Am I stuck in
some kind of loop?

LIAM
Do you know what time it is?

Leo looks to his wrist. No watch.

LEO
I've lost my watch.

INT. MUSEUM - DAY

Leo, standing in the middle of the "Yesterday's Main Street"
exhibit, alone. He watches Larry Alter walking away from
him.

He notices the ticking pocket watch.

He steals it.

INT. TRAVEL AGENCY - DAY

CU:
Leo's pocket watch.

PULL BACK TO REVEAL:
Lexi, holding the watch.

LEXI
Where did you get this?

Leo is in the corner, arms crossed, impatient.

LEO
I stole it.

LEXI
Why?

LEO
Impulse.

LEXI
I love things from the past.

Lexi and Leo.

LEO
Wait a minute.

Lexi shuts the pocket watch, hands it back to Leo as he crosses the room.

LEO (cont'd)
(Energetic)
What if...what if I was tricked?
Got off at the wrong stop.
Something. What if I *wasn't* really
in the past. But I was in the
present the whole time.

LEXI
(Overlapping)
That's not how the tickets work.

LEXI (cont'd)
But that doesn't explain how there
was a *second* one in your old
apartment if you were in the
present.

ABBADON
(O.S.)
The Leo Austin you saw in the
apartment...

Mr. Abbadon stands in the doorway to the rear office, drying his hands on a towel.

ABBADON (cont'd)
...was from the past.

LEXI
But *in* the present.

LEO
Which means *that* Leo had gone his
own future.

ABBADON
Which caused the loop.

LEO
There was a second loop. On a
platform.

INSERT: Leo, on the train platform, being asked by the tourist on how to get to the museum.

EXT. TRAIN STATION - DAY

Leo, at the bottom steps of a train station, sets down a black briefcase directly outside of the turnstile.

He backs away, into an adjacent parking lot, looking up.

A MAN on the platform gives him a glance. The man is revealed as Leo, scanning the distance.

Leo in the parking lot turns away quickly and leaves.

FOLLOW TO:

INT. COFFEE SHOP - DAY

Leo enters the coffee shop to find Lexi seated, waiting.

LEXI
Did you drop off the case?

LEO
Yes.

LEXI
Did he see you?

LEO
I don't think so.

LEXI
I love you.

LEO
What was in the case?

LEXI
You didn't look?

LEO
No.

LEXI
You *really* trust me.

LEO
I do.

LEXI
Does that mean you love me?

LEO
Yes. It means yes.
(Pause)
What was in the case?

EXT. TRAIN STATION - DAY

The Leo from the train platform, after being stuck in the loop with the tourist, races outside to find the briefcase. As before, he's stunned to see it, sitting there so ominously.

Leo flattens the case.

He pops the locks.

He opens it.

Inside: A transfer, a pistol, and a picture of Lexi Abbadon.

INT. LEO'S APARTMENT - DAY

Leo lies in bed, on the far side. He is wide awake.

He gets out of bed and goes to his dresser.

He turns. There is a sleeping body on the other side, under covers.

He pulls a pistol from his dresser, aims it at the head.

Distraught, he lower the gun, then raises it.

He shoots into the covers.

CU:

The sheets, bloody.

Leo pulls back the sheets.

JUMP CUT:

INT. MUSEUM - DAY

Leo Austin wakes from dreaming. He wears a tag around his neck ("Museum Personnel") and necktie. He checks his wristwatch.

JUMP CUT:

INT. MUSEUM - DAY, CONT'D

Leo and Louise, speaking after Leo's signed the divorce papers.

LOUISE
(Through echo effect)
For a second there, I thought you
were going to say that you hate *me*.

INT. LEO'S APARTMENT - DAY

Leo and Lexi on Leo's sofa, talking, as before.

LEXI
That's a terrible story. Who do
you think he was?

LEO
Someone I know.

Lexi scoots to Leo's side and kisses him.

LEXI
I love you, Leo.

LEO
I don't see how that's possible.

LEXI
I loved you from the moment I saw
you.

LEO
You mean, when I came into the
agency for that first ticket?

INSERT: Leo helping Lexi pick papers up from the floor on
that first visit, their eyes meeting.

LEXI
No. From before.

LEO
When?

EXT. COFFEE SHOP - DAY

Lexi and her father stand outside, as before.

Lexi spots someone coming their way. It's Leo.

Abbadon gives Leo an assessment as he passes by them. Leo
sees but does not recognize either of them. Leo enters the
coffee shop.

LEXI

That's Leo.

ABBADON

Who's Leo?

LEXI

My friend's ex-husband. I
recognize him from a picture.

INT. APARTMENT - DAY

Lexi stands, inspecting photographs on a fireplace mantle.
She comes across a photograph of Leo and Louise, happy.

LEXI

Is this your husband?

LOUISE

(O.S.)

Ex-husband. He signed the papers
today.

LEXI

Really?

Louise enters, with wine glasses. She hands one to Lexi, to
toast.

LOUISE

Cheers.

LEXI

You didn't think he'd do that, did
you?

Their glasses meet.

LOUISE

Never. But I have plans of my own.

LEXI

I kind of feel sorry for him.

Louise makes a face.

LOUISE

Pardon?

LEXI

(Shrugs)

I do.

Louise sits on a chair and her face grows cold.

LOUISE

Lexi. Darling. Let me tell you something about marriage. Before Leo, I swore. I swore. No entanglements. No heartbreaks. And then...then I met this sweet, sweet man. Who worked at a museum. Who seemed real. Who loved me...even though I was older than him, and can...be a little difficult. And judgemental. And quick to conclusions.

(Pause)

But there was one conclusion I turned out to be absolutely correct in making.

INT. APARTMENT - DAY

Louise and Leo, as before, after lovemaking.

LOUISE

Come over tonight.

Leo looks at her like she's crazy, then makes an excuse.

LEO

I have to work late.

LOUISE

Come over after.

LEO

It may be dark.

LOUISE

We should talk.

LEO

I don't like the sound of that.

LOUISE

(Pause)

Leo. Do you ever feel...well, that there's nothing more we can learn about each other?

Leo sits on the bed, concern in his face.

LEO

No.

LOUISE
Do you think I'm predictable?

LEO
No. Wait -- am I?

LOUISE
Kinda.

LEO
I love everything about you,
Louise. Even when you insult me.

LOUISE
You're in love with a different
person. It's not me.

Leo finishes dressing. He buckles his watch. He starts to exit.

LOUISE (cont'd)
Do you remember the first time we
met?

LEO
We were on a train. You were
crying.

LOUISE
You were good to me. And gentle. I
responded to that. Never before had
I felt so protected. And the
newness, the excitement. Of
possibilities. I wish we could go
back to that time. And observe.

Leo stares.

LOUISE (cont'd)
Isn't that strange?

INT. TRAVEL AGENCY - DAY

Louise buying her first ticket, as before, speaking with Lexi.

LOUISE
It's about my marriage. I want to--

LEXI
(Dismissive, pleasant)
You don't have to tell me the
details.

EXT. MUSEUM - DAY

As before, on her first trip back in time, Louise watches as two people -- a man and a woman -- meet on the museum steps.

It is revealed to be Lexi meeting Leo. Soon the two go inside, arm in arm.

CU:

Louise's face, crushed.

INT. TRAVEL AGENCY - DAY

Louise re-enters, after her trip. Lexi looks up from her paperwork.

LEXI

Did you have a nice trip, Mrs. Austin?

Lexi notices Louise is sad. Lexi rises and escorts Louise to a chair.

LOUISE

Who are you?

LEXI

(Confused)
I sold you your ticket.

LOUISE

Have you ever met my husband?

LEXI

Your husband? No.

The sound of an overhead bell. Liam August enters, eating a candy bar. He gives a wave.

LIAM

Hello, Mrs. Austin. Is Lexi treating you right?

Louise doesn't answer.

LEXI

She's already gone and come back.

LIAM

That was speedy.

LOUISE

Yes. I was an observer.

LIAM

Are you satisfied with your trip?

A change comes into Louise. She hides her pain. She begins to smile.

LOUISE

Very satisfied.

CU:

Louise's face. Out of the corner of her eye, she nails into Lexi.

EXT. TRAIN STATION - DAY

Larry Alter sets the case at the exit door of the station.

INT. TRAVEL AGENCY - DAY

Lexi works. The phone rings. She answers.

LEXI

"Time To Travel." Do you need an appointment?

LOUISE

(Over the phone)

Hi. Is this Lexi?

LEXI

Yes, this is.

LOUISE

(Over the phone)

It's Louise Austin.

LEXI

Hello, Mrs. Austin. How can I help you?

INT. APARTMENT - DAY

Louise, on the other end of the line.

LOUISE

You can start by calling me Louise.

INT. APARTMENT - DAY

POV:

A voyeur, a slow move down a long apartment hallway, ending in a bedroom. Through the cracked bedroom door, two people can be seen between the sheets, faceless bodies having sex.

INT. TRAIN

A devastated LEO.

INT. APARTMENT STAIRS - DAY

REVEAL -- Louise in bed with Lexi.

INT. TRAVEL AGENCY

Liam across the desk from Lexi. She's crying quietly. Liam's contemplating what she's just said. He nods thoughtfully drumming his fingers on a RED "FINAL TRANSFER."

LIAM
What would you be willing to do?

Lexi looks up.

LEXI
I haven't done anything wrong.

LIAM
I don't agree.

LEXI
I'm not a nun. This isn't a nunnery. We're allowed to see the world, you know.

LIAM
Not from that angle.

LEXI
I'm young. Blame it on youth.

LIAM
That's the line I sold them. But one day, they could send someone. They're that protective. Your father got off light.

CU:
The RED "FINAL TRANSFER."

LIAM (cont'd)
I need a partner. Help me set this right and all those...indiscretions of yours, the stolen tickets, the shopping... they vani--

LEXI
I won't be your accomplice.

Liam pauses, changes tactics.

LIAM
He told me. He had a dream he killed you in bed. Before he even met you. He told me this when I had him stashed away. Back there.

LEXI
They wouldn't dare send Leo after me.

LIAM
They are quite capable of confusing a man until he does something he does not wish to do.

LEXI
Leo loves me.

LIAM
Does he? Or have you confused him, too, until he thinks that what you tell him is truth?

Lexi hedges.

LIAM (cont'd)
Or is it just that we've given him too many options? Some people get lost in department stores. They just grab the thing that's in front of them.

At last, she takes the red ticket.

INT. TRAVEL AGENCY - DAY

Abbadon, as before, finishes wiping his hands on his towel.

Leo and Lexi turn as the overhead bell rings.

Liam enters.

LIAM

(Announcing)

It's true. That rep from the home office was right. They're shutting down the trains.

ABBADON

Permanently, I hope.

LIAM

It may be.

LEO

What's that mean for me? Both of me?

He grabs Lexi's hand. Everyone notices it.

INT. SWITCH OFFICE

Abbadon on clacking away on forms. Well Dressed Man enters.

WELL-DRESSED MAN

So, Abbadon. The Insurance department says they've had a make a few payouts because of derailments. Passengers being switched off their round trips into new, alternate, changed routes.

(beat)

How many rail switches?

Abbadon stops typing. Silence.

The Well Dressed Man sets down his black briefcase.

WELL-DRESSED MAN (cont'd)

Regardless, it will be the last.

We're closing all of them.

Abbadon closes his eyes.

INT. TRAIN STATION - DAY

Lexi hands Leo the RED "FINAL TRANSFER." A kiss for good luck. She is melancholy, he is lost.

Over his shoulder, he checks the stairs, leading to two platforms.

LEO

Which train should I take?

He turns to Lexi, but she's gone.

Slowly, Leo enters through the turnstile.

MONTAGE

V.O.'s appear over mismatched still images of previous scenes: Some clips run backwards.

- Liam and Leo in the empty apartment
- Louise observing Lexi and Leo
- Abbadon clacking at forms
- *Leo on a train*
- Leo and Lexi on the sofa
- The museum
- Abbadon finger poised over a switch. Throws it during the montage. Sandwiched between two shot of Leo on the train.
- The pocket watch
- Etc., Etc.

LIAM

(V.O.)

I don't want to over-intellectualize it. I often doubt the motives of my customers. But which came first?

LEXI

(V.O.)

Chicken or egg?

LEO

(V.O.)

I don't know. I don't know anymore.

LIAM

Abbadon must have thrown a switch. The train jumped the rails. It was a derailment.

LEO

(V.O.)

I don't know. I don't want to know.

ABBADON

(V.O.)

Half of us trying to help. The other half trying to destroy.

LOUISE

(V.O.)

Isn't it that way every day? With everybody? Even without this mess.

LEO

(V.O.)

I feel like I'm drowning.

LEXI

(V.O.)

I love you.

LEO

(V.O.)

I don't see how that's possible.

UNKNOWN

(phone filter)

Is this Leo Austin?

LEO

Yes.

CLICK.

BLACK.

EXT. TRAIN PLATFORM

Leo stands as a train approaches. The woman tourist sits on a bench, the same tourist from the loop, only now nothing broken.

Leo looks up and watches an airplane cross the sky.

He looks back down across the track, where stands Lexi, who catches his eye. There's no recognition in him. She gives a small friendly wave. Curious, he waves back.

A train pulls up.

Leo steps onto a train car.

On Lexi's side of the tracks. A nonplussed, spectacled Leo arrives from downstairs. Gives her a peek on the cheek.

LEO (cont'd)
Hi, honey. Did we miss the train?

INT. TRAVEL AGENCY - DAY

Liam walks in to his office. To find a man behind the desk, back facing him. The chair turns. It's the Well Dressed Man.

He motions for Liam to take a seat. He does so nervously.

WELL-DRESSED MAN
Liam, Liam, Liam.

Liam shifts nervously.

WELL-DRESSED MAN (cont'd)
You've cost me a good deal of money and time. You see there are certain expectations in a business endeavour such as ours. A certain amount of responsibility and trust and perhaps most importantly judgment. As well of course discretion. You know how you cost me money, don't you?

Liam starts to reach into his jacket for a pistol.

INT. MUSEUM

Leo rides down a long escalator. Starts to head for the Zephyr. A MAN IN A DARK SUIT with a black briefcase moves to intercept him.

LARRY ALTER
Leo Austin?

LEO
Yes?

They do not recognize each other. Larry reaches into his briefcase and hands Leo an envelope.

Larry leaves.

INT. TRAVEL AGENCY

Liam still on the hot seat.

WELL-DRESSED MAN

I bet against you. I bet that you would go down the road Abbadon choose. And I would have to place you in a switch office.

(smiles)

I was wrong.

He opens his briefcase and pulls out a folder.

WELL-DRESSED MAN (cont'd)

You've been promoted. You're to head up a new project.

Liam's pleasantly surprised. Looks down at the project folder. WHITE AIRPLANE.

INT. MUSEUM - ZEPHYR EXHIBIT - DAY

Leo steps onto the Zephyr, goes to a seat and starts to eat his lunch. After only a bite or two. He reaches into his jacket and pulls out the envelope. Addressed to L.A.

He tears it open. It's a check from TRAVEL, LLC.

It's an insurance payment. For \$150,000.

Curious...

He hears a woman crying. He looks up. At the corner of the exhibit's train car is a woman.

Puzzled, he puts the envelope away.

He gets up and sits next to her.

LEO

Are you okay?

Hands her a handkerchief. Monogrammed. L.A.

LOUISE

(Noticing monogram)

Hey, though are my initials.

LEO

What's your name?

LOUISE

Louise.

LEO

I'm Leo. You know this exhibit's closed, don't you?

LOUISE

I lost my watch. It was my late husband's, I think it fell out on the tour. But it's not here.

LEO

What kind of watch?

LOUISE

A pocket watch.

LEO

I lost my watch, too. Cheap buckle. I...can't quite remember where I lost it, though. Wait.

Leo pulls out the pocket watch. They look at it. Each other.

LEO (cont'd)

Here. You can have this one. I found it in my coat this morning.

CU: A papier-mache Male Passenger statue, laughing.

TILT DOWN: The statue is holding a briefcase.

THE END

INSERTS to shoot:

ECU: Forms being typed. Travel Approved. Travel Denied.

Insurance Claims forms.

Lexi filling out her own Travel form. Tucking away a transfer.