

I AM AN AGENT

a screenplay by

Darren Callahan

darrencallahan@darrencallahan.com  
773.306.3180  
(C) all rights reserved

INT. BIG APARTMENT DAY

Big, bare apartment. No furniture, dim light through large windows, uninspiring paint.

LEO AUSTIN, 30s, suit and necktie, on the carpet. Rumpled, fatigued. Had it.

On the floor in front of him: a briefcase.

Leo eyes the case suspiciously.

SOUND: A door squeaks open.

Leo turns.

From the POV of the door, the briefcase, by itself. No Leo.

Leo is now the man entering the apartment.

Goes to the briefcase, eyes it suspiciously, sits in the original position.

SOUND: A door squeaks open.

Leo turns.

From the POV of the door, the briefcase, by itself. No Leo.

Leo is now the man entering the apartment.

Goes to the briefcase, eyes it suspiciously, then sits in the original position.

SOUND: A door squeaks open.

Leo turns.

From the POV of the door, the briefcase, now with Leo seated next to it.

Leo is now the man entering the apartment.

LEO

I'm glad you're here.

The second Leo enters the apartment. Goes to the briefcase.

Now the case is by itself. No "seated" Leo.

LEO (cont'd)

(echoing)

What did you say?

POV:  
The "standing" Leo eyes the case.

SOUND: A door squeaks open.

The "standing" Leo turns.

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

Leo, in the doorway.

Comes to the case. Picks it up. Puts it back down.

He is alone.

Leo marches the perimeter of the room, inspects.

Returns to the door. Goes to the case.

LEO (cont'd)  
(simple declaration)  
That's not mine.

Exits the apartment and enters again...

POV:  
The case on the floor, untouched.

...Goes out again. Shuts the door.

Re-enters to find someone new seated behind the case. Mid-30s, dapper, wry smile.

This is LIONEL AUGUST.

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

LIONEL  
Seems you're in a bit of trouble.

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

LIONEL  
Do you know what time it is?

Leo looks to his wrist.

LEO  
I've lost my watch.

LIONEL  
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 Lionel.

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

LIONEL  
You haven't opened it yet?

LEO  
No. It's not mine.

LIONEL  
It isn't?

LEO  
No. Is it?

Lionel points to the top of the case.

Lionel  
It has your initials on it.

Leo doesn't believe. Comes forward, reads.

Lionel (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. Not like that one.  
(beat)  
Wait a minute -- what's your name?

LIONEL  
Don't you remember?

LEO  
I forgot. Lionel something...

LIONEL  
You have me. Lionel August.

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

LIONEL  
Okay.  
(beat)  
Actually, it is.

Lionel flattens the case, opens it.

Inside: what appears to be an airline ticket.

Leo peers inside the case.

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

LEO  
Where's this one go?

LIONEL  
Wherever you'd like.

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

LIONEL  
Remember the train?

INSERT: An empty subway train.

LEO  
Yeah.

LIONEL  
Goes, but has a terminus. Either  
end. So does the passage you're on  
now. You've just picked the  
shortest stretch. So you're stuck  
between here... and that door.  
We'll fix it. This is a transfer.

Leo drifts to the apartment door, opens it.

Another Leo stands outside. This is LEO #2.

LEO  
Why are there two of me?

LIONEL  
(perplexed)  
I don't know.

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

LIONEL  
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.

LIONEL  
Yes. We most certainly can fix it.

Leo: a long look at the apartment.

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

LIONEL  
How do you know?

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

Lionel dusts the windowsill.

LEO (cont'd)  
Lured me in with your goddamn  
brochures. Tickets to my past.  
Well, you've got your wires crossed  
somewhere, haven't you? For all I  
know... you're him. Do you hear  
me?

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

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

After a long hold, he goes to the door. Opens it.

POV:

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

Leo #2 rushes in, falls to his knees, tries to piece the ticket back together.

LEO (cont'd)

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

Leo gives up. It's impossible. He lies on the floor.

A long quiet.

SOUND: A door squeaks open.

Leo turns to see who's there.

MAIN TITLES

INT. TRAVEL OFFICE DAY

SOUND: The overhead bell of the door.

A beautiful woman, 20s, 1940s style, at a desk in a modern travel office.

This is LEXI.

Lexi sets the magazine in the desk and looks up.

LEXI

Hello! May I help you?

(beat)

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

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

Finds the file she wants, pulls a document.

Someone RUSHES forward and grabs Lexi's arm, hard. A photograph drops from the file -- a passport photograph of Leo Austin.

Reveal: Leo is the man holding Lexi's arm.

LEO

Where's your boss? Where is he!

LEXI

He's gone!

LEO

I need to see him. You sold me a ticket. Or, should I say: you are going to sell me a ticket. Nine months from now.

LEXI

We've had some trouble. It's not my fault.

LEO

I'm past complaining. I want someone to take responsibility. Something's gone wrong.

(beat)

I'm going to let go of you. I don't want any screaming.

Leo lets go. Settles.

LEO (cont'd)

I'm sorry. I'm dissatisfied. And that makes me angry.

Lexi straightens her dress, then her files.

LEO (cont'd)

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 one tore up the transfer and disappeared. I need your help to get me back to the present time.

LEXI

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

Leo helps pick up the strewn files, notices his picture.

LEO

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

Lexi's face. A confession is coming:

LEXI

I'll tell you everything.

EXT. TRAVEL AGENCY DAY

Across the street from the travel agency, Lionel August stands with Leo Austin (Leo #2), 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.

LIONEL

Didn't you?

LEO

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

LIONEL

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

LEO

Aren't we going to go in there? Set him straight?

LIONEL

That may be a bad idea.

LEO

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

LIONEL

I just know train schedules.

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

Lionel (cont'd)  
Next one's in eight minutes.

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

Lionel squints at the distant window of the agency.

LIONEL  
I want to see this.

He moves closer, taking cover behind a phone booth.

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  
Is your wife pretty?

LEO  
Beautiful. But also brutal.

Lexi notices something out the window.

LEXI  
Oh, no.

Lionel and the second Leo, 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.  
(beat)  
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. Lionel and the second Leo are gone.

INT. TRAIN DAY

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

INT. TRAVEL AGENCY DAY

Leo, across the desk from Lionel. Brochures between them.

LIONEL  
Economy class -- half hour, six months back. Don't recommend it. For the price, you'd think we could guarantee the results. We don't.

Indicates next brochure.

LIONEL (cont'd)  
Steward class. Here to there and back again with limited liability.  
(MORE)

LIONEL (cont'd)

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

How much?

LIONEL

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

Liability insurance? For what?

Lionel straightens his tie.

LIONEL

Just a formality.

LEO

I want everything to go perfect.

Lionel

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

LEO

What's that price?

LIONEL

About the same as a new Mercedes. Fully loaded. Mr. Austin. Do you really have the money to pay for this?

SOUND: Light noise, papers fluttering.

Lionel 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 red-colored "final transfer" ticket is among them.

Eyes meet. She smiles.

INT. BIG APARTMENT DAY

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 EXHIBIT, EXT.) DAY

Leo: tag around his neck -- "Museum Personnel."

Comes down a long escalator with a paper bag.

Towards the Zephyr Train. Sign reads: "Exhibit Closed."

INT. MUSEUM (ZEPHYR EXHIBIT, INT.) DAY

Inside the "Zephyr Train Exhibit" is a pre-war rail experience in all its early 20th century glory; plus, train cars with papier-mache passengers.

Leo sits beside a frozen passenger, unwraps a box lunch. Eats quietly.

DISSOLVE TO:

Leo, asleep in the train. Sandwich half-eaten.

Wakes from dreaming. Checks his wristwatch.

LOUISE AUSTIN stands in front of him. 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, disrespectful read.

LEO

You got a pen?

LOUISE

No.

LEO

Then I guess we can't--

LOUISE

There's one in your pocket.

Embarrassed, Leo takes the pen from his shirt pocket. Finally, he signs. Hands back the papers.

LEO

I noticed you already signed.

LOUISE

Last week. When you didn't show.

LEO

I hate lawyers.

LOUISE

For a second there, I thought you were going to say that you hate me.

(beat)

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 stuffs the signed papers into her purse.

LOUISE (cont'd)

Take care of yourself, Leo.

She turns to leave.

LEO

Louise!

(beat)

At least tell me his name.

She exits, says nothing.

EXT. TRAVEL AGENCY DAY

Leo Austin walks down the street.

Stops at a store.

PULL BACK TO REVEAL:

A building, a sign: "Time To Travel."

Leo peers in the windows. Keeps walking.

A smaller sign: "By Appointment Only."

INT. MUSEUM (FARM EXHIBIT) DAY

Leo inspects the "Farm of the Future" exhibit.

LARRY ALTER, 40s, straight-laced, follows with a clipboard.

LEO

I think I need a vacation, Larry.

LARRY

A vacation?

LEO

I'm feeling restless. My new apartment is drabsville. Louise was the decorator.

LARRY

Where would you go?

LEO

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.

(beat)

Call in sick.

LEO

Used all my days.

INT. MUSEUM (MAIN STREET EXHIBIT) DAY

Another exhibit: "Yesterday's Main Street" -- a replica of a vintage small town street. Larry follows Leo, who checks the street lamps.

LARRY

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

Leo stands before one of the shop windows.

Inside, an antique pocket watch, on display.

LEO

I think this street is my favorite. You really feel you're in the past. Larry, can I ask you something?

LARRY

Sure.

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

Sure. One of those.

LARRY

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

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

INT. LOUSY APARTMENT      NIGHT

Leo, in his own bed, looks at the pocket watch in his hand.

11:44.

Puts down the watch, hugs his pillow.

REVEAL:

Leo sleeps alone on the far side of a large bed.

EXT. TRAIN TERMINAL DAY

Lexi tugs Leo in the direction of a train station's mounted call board.

CU:

The call board -- arrivals and departures listed in flashing lights.

LEO

Do you know which train it is?

LEXI

The 3:23.

LEO

There. 3:23. Track 11.

They proceed onto the platform, swallowed up by the sounds of mechanics and announcers.

INT. TRAIN PLATFORM DAY

An empty Track 11.

EXT. STREET DAY

Lexi and Leo, walking.

LEXI

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

LEO

What's that mean for me?

LEXI

The rail schedule's either wrong or it's changed.

LEO

A breakdown?

LEXI

Maybe. But I have another guess.

INT. SWITCH OFFICE            DAY

MR. ABBADON, 50s, clacks away at an old typewriter in a tiny rail switch office. On the wall, schedules and maps. Out the window, tracks and signals.

CU:

The sheet of paper in his typewriter. The words: "Transfer Cancelled."

SOUND: The door.

Abbadon, startled.

Lionel August, arms crossed.

LIONEL

Hello, Mr. Abbadon. Or should I call you Pops?

ABBADON

You scared the life outta me.

LIONEL

You need a better typewriter.

ABBADON

I like this one.

LIONEL

Must be tough to find ribbons.

ABBADON

What do you want?

LIONEL

Something's wrong with the trains.

ABBADON

Nothing's wrong with the trains.

LIONEL

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

ABBADON

In two? Hmmm. Was there a derailment?

Lionel

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

Abbadon goes back to typing.

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?

LIONEL

Don't know. I issued him the Special. Then -- poof! He gets stuck, which... can happen on the Specials. I've got him stashed at the agency.

ABBADON

Specials weren't unreliable when I ran that office.

LIONEL

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. Turns to see Lionel, who holds out a brochure.

LIONEL

Got a new brochure.

ABBADON

Don't care.

LIONEL

You should. The Abbadon's have always cared about the rails.

He takes the brochure.

ABBADON

Your splitter got off too soon, at the wrong stop. Probably wasn't paying attention.

Abbadon reads the content quickly.

ABBADON (cont'd)

Horse-hockey.

LIONEL

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

ABBADON

How long's the stay?

LIONEL

Three hours.

Abbadon hands back the brochure.

ABBADON

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

LIONEL

I can do anything. I am an agent.

ABBADON

Uh huh.

(beat)

Split in two, you say?

EXT. TRAIN TERMINAL DAY

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

At the exit, sees a briefcase on the ground.

Leo steps to the case, stops just before, stares.

Suddenly-! A passer-by snares the case handle and walks away. It's a WOMAN in a long coat.

Leo follows the woman and the case.

Around a city corner, then another.

Leo holds.

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

When the woman part, REVEAL:

Louise Austin.

She doesn't yet see Leo, but he calls out, blows his cover.

LEO

Louise!

Both women TAKE OFF in opposite directions, Lexi with the briefcase. Leo pursues Louise, but loses her around corners. Just as he gives up, he passes a doorway where Louise is hiding. Sees her. Stands, breathing heavy.

LOUISE

I'm sorry, Leo.

LEO

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

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 winter's day.

Larry exits the museum, hops down the steps, slightly off-course from Lexi. She intercepts him.

LEXI

Are you Larry Alter?

LARRY

Yes.

LEXI

What day is it?

LARRY

Um, it's Wednesday.

LEXI

No, the date.

LARRY

December 8.

LEXI

Cold for December.

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

LEXI  
Buy me coffee.

Larry, surprised, looks for signs of a prank.

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

LARRY  
And there's one in the museum.

LEXI  
Not that one.

LARRY  
Scared of the past?

LEXI  
Maybe I am.

Larry thinks. Real hard.

LARRY  
Yeah, okay.

The two, down the steps in a fresh direction. Larry thumbs  
over his shoulder.

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

Lexi turns:

A briefcase on the steps where she stood.

LEXI  
That's not mine.

Larry goes to the case.

CU:  
Monogram: the initials LA.

LARRY  
L.A. That your initials?

LEXI

Yes.

LARRY

Mine, too. What's your name,  
pretty girl?

LEXI

Lexi Abbadon.

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

LARRY

Pleased to meet you.

(beat)

Pick it up, let's go.

LEXI

That's not mine.

LARRY

Then forget it. Someone will come  
along.

She holds.

LARRY (cont'd)

We gettin' that coffee or not?

Slowly, she pulls away.

POV:

Lexi's, as they walk, eyes fixed at the case.

INT. LOUSY APARTMENT DAY

Leo struggles, in pain, to get his shirt over a heavy white bandage that wraps his shoulder.

On the table is a punched "blue transfer."

SOUND: Knocks.

At Leo's door: 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 losers. You've 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

Did you have her arrested?

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 hands, 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 object that don't vanish -- aside from the tickets and the clothes on your back. Someone wants you to use this--

(holds up gun, then the photograph)  
--on him.

LEO

Kill myself?

ABBADON

No. Murder your double. Your ex-wife probably thought you were the copy when she shot at you. I bet fifty thou 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. You get used to it.

LEO

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 Lionel August.

LEO

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

A file: "LARRY ALTER" says the tab.

Lionel August, in a hurry, fills a black briefcase with  
documents, including tickets, files, and carbons. Tries to  
shut the case. Too full. Looks over his shoulder, then back  
to the case. Takes out a thick file on top and tosses it  
onto the desk.

Behind Lionel is Leo August, who emerges from the back room.

LEO

What are you doing?

LIONEL

We have to get you out of here.

LEO

Why? I thought you said I was  
safe.

LIONEL

They think you're the double and  
they're coming to kill you.

LEO

But I'm the original.

LIONEL

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.

(less sure)

Should be okay.

Leo returns to the back room and comes out again, wearing a coat.

LEO

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

Lionel finally gets the case to shut.

LEO (cont'd)

Aren't you listening? They're--

LIONEL

Look. I understand you're upset.

LEO

Everything is your fault, you know?

LIONEL

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.

LIONEL

Sometimes I think of you as one in the same.

LEO

That's unfair.

Lionel looks to the clock.

LIONEL

They'll be here in less than two minutes.

EXT. TRAVEL AGENCY DAY

Leo exits, in a gallop.

INT. TRAVEL AGENCY DAY

Lionel, behind his desk. He opens a drawer.

A pistol inside, sitting on top of a "blue transfer" ticket.

Hold.

The overhead bell rings.

A WELL-DRESSED MAN enters.

INT. MUSEUM DAY

Leo watches a model train go around an expansive, detailed track. Larry hovers at Leo's shoulder.

LARRY

What?

LEO

The timing's off. It barely misses the switches. One day it will derail and we'll have angry tourists.

LARRY

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

(beat)

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

(beat)

Hey, Leo...

LEO

Yep.

LARRY

I met a girl the other day.

LEO

(disinterested)

Good for you.

LARRY

She says she knows you.

(beat)

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

She's yanking your chain. I love  
no one. And no one loves me.

CU:

The model train, stopping and starting at a switch.

INT. HOSPITAL DAY

Leo, on a gurney, bleeding at the arm.

A NURSE stitches his wounds.

NURSE

The police are here.

LEO

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. Any  
detail can help.

LEO  
Any detail...

EXT. TRAIN TRACKS DAY

Lionel August and Mr. Abbadon walk on parallel tracks.

LIONEL  
So what's wrong with the trains?

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

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

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

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

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

LIONEL  
...I felt sorry for him.

Abbadon stops on the tracks.

ABBADON  
How do you think I ended up in that  
switch box, typing goddamn forms?  
Feelin' sorry.

LIONEL  
No, you requested a new position.

ABBADON  
Bah!

LIONEL

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.

LIONEL

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

Abbadon stops on the tracks.

ABBADON

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

Lionel grows shy.

LIONEL

I had to know.

ABBADON

And it happened anyway. You can't change anything. I told you that when you got onto that train. Fathers die. It's a fact.

They stop at a switch. Abbadon tries to fix the mechanics, but he's distracted.

Lionel

Help me, Mr. Abbadon.

ABBADON

Why? I could use some company in that switch box.

(beat)

Give me a good reason.

LIONEL

Her initials are L.A.

EXT. COFFEE SHOP DAY

Through the window, Lexi has coffee with Larry.

Mr. Abbadon waits outside. Taps the window.

Both turn and see Abbadon.

Lexi excuses herself and walks outside.

LEXI

Dad--

ABBADON

Who's that?

LEXI

No one.

(beat)

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

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. In pain, but keeps it together.

LEXI (cont'd)

Are you going to report me?

ABBADON

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

Lexi hedges.

LEXI  
When are you from, Dad?

ABBADON  
Today. Right now.

LEXI  
I don't believe you.

Lexi spots someone coming.

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...

FOLLOW TO:

INT. COFFEE SHOP DAY

...Leo enters the coffee shop, spots Larry at a table near the window.

LEO  
Well, hello, Larry. Hey, those trains are runnin' perfect now.

LARRY  
You're welcome.

LEO  
Company?

Leo sees the second, full coffee cup.

Larry stands.

LARRY  
I'm just leaving.

LEO  
Yours?

LARRY  
Blame the busboys.

Leo doesn't quite believe.

Larry puts on his coat.

LARRY (cont'd)  
See ya at work, Leo.

LEO  
Sure. See ya.

Leo can't keep his eyes from the second cup. The lipstick around the rim.

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.

The picture that ultimately ends up in his file.

LEO  
I don't see why this is necessary.

LEXI  
(smiles)  
In case you get lost.

INT. TRAVEL AGENCY DAY

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

LIONEL  
Recognize him?

ABBADON  
Never seen 'im.

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

ABBADON  
You think too much of the home office.  
(beat)  
Here's his address. I'll pay him a visit.

INT. BIG APARTMENT DAY

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  
That's not something I like to hear  
after sex.

Leo puts on his shirt, his pants.

LEO  
I feel like every time is the last  
time.

LOUISE  
Maybe you should just go.

LEO  
What?

LOUISE  
I hate your nihilistic attitude.

LEO  
My-- My nihilistic--

LOUISE  
I'm sorry. You know I can be...  
blunt.

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  
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. 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. Buckles his watch. Starts to exit.

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

LEO  
On a train. You were crying.

INT. LOUSY APARTMENT NIGHT

Leo enters, turns on the lights, slips off his tie.

SOUND: Music playing.

Smiles. Drifts to the bedroom.

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

LEO  
Hello.

LEXI  
Did you do it?

LEO  
No. There was another man in the  
office with Lionel. Wore a nice  
suit. My double must have left.

Leo takes a gun from his pocket. Sets it on the dresser.

LEXI

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

LEO

Would it matter?

LEXI

You're cruel.

Leo sits beside Lexi on the bed.

LEXI (cont'd)

Get under the sheets with me.

LEO

Do you know a man named Larry  
Alter?

LEXI

Larry Alter?

(beat)

No.

LEO

He works with me.

LEXI

No. I don't know him.

(beat)

Really.

(beat)

What is it?

LEO

Nothing.

Leo crawls under the sheets.

PAN OVER TO REVEAL:

A black briefcase, open, in the corner, facing the wall.

Inside: a picture of Louise Austin.

DISSOLVE TO:

INT. TRAVEL AGENCY      DAY

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

LEXI

So... Welcome, Mrs. Austin. Right on time for your appointment.

LOUISE

Thanks.

LEXI

What interests you?

LOUISE

I want to go back to December of last year.

LEXI

We can arrange that.

Lexi pulls out a fresh file and makes notes.

LOUISE

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

LEXI

(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 the destination.

LOUISE

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

LEXI

It's just a comparison. Yes, it's trains. How long will you be staying?

Louise adds it up...

LOUISE

Time to get there; time to see what I want and-- Is this dangerous?

LEXI

Not at all.

(beat)

(MORE)

LEXI (cont'd)

You don't seem so certain about  
your journey.

LOUISE

Will things be different when I  
return?

Lexi stops selling and looks Louise 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 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.

(beat)

Does this change your mind about  
the ticket?

Louise considers.

LOUISE

Observer. Okay.

EXT. MUSEUM (STEPS) DAY

From afar, Louise watches two people -- a man and a woman on  
the museum steps. They speak then enter the museum, arm-in-  
arm.

INT. TRAIN DAY

Leo rides a train, looks out the window at rail workers  
fixing tracks.

INT. LOUSY APARTMENT DAY

Mr. Abbadon sits 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 pours a glass of milk.

LEO  
So it's the 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. Some re-routing. The notice wasn't passed through me, so I couldn't get it to Lionel August.

Leo hands Abbadon the milk.

LEO  
Good thing there wasn't a derailment.

The glass of milk SLIPS from Abbadon's hands.

SHATTERS.

SOUND: 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 milk mess.

SOUND: More knocks.

Leo lets Lexi into the apartment.

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

ABBADON

Hello, Lexi.

LEXI

Stay out of this, Dad.

ABBADON

It's too late. Lionel told me everything.

LEXI

Where is he now?

ABBADON

Guarding Leo's double. Someone is trying to kill both Leos.

Lexi, struck by this. Again, she hugs Leo.

He doesn't return it, but rolls his eyes to Mr. Abbaddon.

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

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, shows her the wound.

LEXI  
Oh, God. Are you okay?

Leo pulls the gun from the briefcase. Points it at Lexi, almost casually.

LEXI (cont'd)  
Leo!

LEO  
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 took off, 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      DAWN

Mr. Abbadon climbs the stairs to his switch office.

INT. SWITCH OFFICE      DAWN

Mr. Abbadon enters to find the Well-Dressed Man in Abbadon's chair.

He turns, no concern about being discovered.

ABBADON

Who the hell are you?

WELL-DRESSED MAN

I'm from the home office. 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. 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 stabs at Abbadon's typewriter, deliberate.

ABBADON

You leave my daughter alone.

WELL-DRESSED MAN

We tried. But what started as good customer service seems to have degenerated into insubordination.

ABBADON

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

WELL-DRESSED MAN

It means she's refusing our orders.

ABBADON

I know what insubordination means.

WELL-DRESSED MAN

Has Lionel August paid you a visit?

ABBADON

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.

(beat)

Are you grateful?

ABBADON

I suppose.

WELL-DRESSED MAN

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

The man backs away.

WELL-DRESSED MAN (cont'd)

Good day, Mr. Abbadon.

He exits.

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

EXT. PARK DAY

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

At a point, the woman turns.

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 across her face.

EXT. MUSEUM (STEPS) DAY

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

Lexi notices Leo's mood.

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 freaky.

LEO  
Come inside. It's cold.

They enter the museum.

PULL BACK TO REVEAL:  
Lionel August, watching.

LIONEL  
(under breath)  
What the hell are you doing, Leo?

Lionel turns.

Runs SMACK into Larry Alter, holding his coffee.

Lionel (cont'd)  
Sorry.

LARRY  
Nothing damaged.

Lionel's POV:  
Larry hops up the museum steps and into the building.

INT. TRAVEL AGENCY DAY

Lionel enters to find Lexi, face down on her desk, weeping.

When she sees Lionel, she sits up, wipes tears, makes a brave face.

LIONEL  
What happened?

LEXI  
I've really screwed it up now.

LIONEL  
What are you talking about?

LEXI  
I called the home office.

INT. TRAVEL AGENCY DAY

Lexi, on the phone in the agency.

LEXI  
(over phone)  
Yes, just a procedural question.  
I'll hold. Okay? So... I was  
hoping to find out... what could  
cause a double? Or...  
(soft)  
A derailment? No, there's nothing  
in the manual.  
(beat)  
No, I don't want to file a report.  
No. No, I. I'll call you back.

Lexi hangs up, regretful.

INT. LOUSY APARTMENT DUSK

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

PAN OVER TO REVEAL:  
Louise, seated on the opposite side of the sofa, crying softly.

PAN BACK TO LEO.

LEO  
Is it today? Are you leaving me  
today? If it's today...  
(MORE)

LEO (cont'd)  
you're about two months too late.  
You left me a long time ago. Have  
you-- Have you found someone? I'm  
not stupid. 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 gone.

PAN OVER TO REVEAL:

Instead of Louise, Lexi is instead on the sofa. Looks at Leo  
with compassion.

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

LEO  
Someone I know. Or someone who  
knows me.

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 inaugural 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 sees a person (Lexi) but does not  
recognize her. He looks away.

An OLD WOMAN approaches, holding out a rail schedule.

OLD WOMAN

Can you tell me if this is the  
train that takes you to the  
museums?

LEO

No clue.

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

The Old Woman approaches, holds out a rail schedule.

OLD WOMAN

Can you tell me if this is the  
train that takes you to the  
museums?

LEO

You just asked me that.

OLD WOMAN

Pardon me?

LEO

You just asked me that five seconds  
ago.

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

The Old Woman approaches, holds out a rail schedule.

OLD WOMAN

Can you tell me if this is the  
train that 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 Old Woman no longer beside him. She's back in the  
shelter, as if nothing has happened.

The Old Woman approaches, holds out a rail schedule.

OLD WOMAN

Can you tell me if this is the  
train that takes you to the  
museums?

Leo races from the platform, smack into a waiting briefcase  
set on the sidewalk.

He flips the case and unsnaps the locks.

Inside--

INT. TRAVEL AGENCY            DAY

Leo sits across from Lionel at the agency, brochures laid 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. Just one  
important thing. You see, nine  
months ago... I came home.

INT. BIG APARTMENT            DAY

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. Pulls away.  
Leaves the apartment.

INT. TRAVEL AGENCY            DAY

Leo, across from Lionel in the agency.

LEO

...I have to go back. I have to  
see who he was. The next few  
months, he destroyed everything.  
And he remains this faceless enemy.  
I lost my wife, my job, my home...  
I just want to go back.

(MORE)

LEO (cont'd)

That's the only time I know they were together, and I can confirm his identity. I have to go back and--

LIONEL

Are you going to kill them?

LEO

No. No. I.

LIONEL

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?

Lionel

I do, Mr. Austin.

Long pause. Finally, Lionel sweeps the brochures into his top desk drawer.

Lionel (cont'd)

We have one package in your price range. The Special.

LEO

The Special?

LIONEL

Not guaranteed. Thirty minutes only. You'll have to run to catch the return train. And remember: you won't be able to change anything...

They continue speaking...

PULL BACK TO REVEAL:

Lexi, at the coffee machine, across the office, sipping from a styrofoam cup, eavesdropping.

INT. BIG APARTMENT DAY

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. BIG 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.

Lionel August.

LEO  
I'm glad you're here.

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

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

LIONEL  
Do you know what time it is?

Leo looks to his wrist. No watch.

INT. MUSEUM (MAIN STREET EXHIBIT) DAY

Leo in the middle of the "Yesterday's Main Street" exhibit.  
Alone.

Watches Larry Alter walk away.

Notices the ticking pocket watch.

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

I love things from the past.

Pause. Leo thinks of something.

LEO (cont'd)

Wait a minute. Let me see that.

Lexi shuts the pocket watch, hands it back.

LEO (cont'd)

What if... What if I was tricked?  
To get 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

That's not how the tickets work.  
And that doesn't explain how there  
was a second case in your old  
apartment if you were in the  
present.

ABBADON (O.S.)

The Leo Austin you saw in the  
apartment...

Mr. Abbadon, 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

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

He backs into an adjacent parking lot, looks up.

A man on the platform gives a glance. 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 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.  
(beat)  
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, set there so ominously.

Leo flattens the case.

Pops the locks.

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

INT. LOUSY APARTMENT DAY

Leo lies in bed, on the far side. Wide awake.

Gets out of bed and goes to his dresser.

Turns.

There is a sleeping body on the other side of the bed, 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.

The sheets, bloody.

Leo pulls back the sheets.

SMASH CUT:

INT. MUSEUM (CAFE) DAY

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

INT. MUSEUM (ZEPHYR TRAIN EXHIBIT) DAY

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

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

INT. LOUSY 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. Or someone who  
knows me.

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 inaugural ticket?

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

LEXI  
No. From before.

EXT. COFFEE SHOP DAY

Lexi and her father, outside the coffee shop, as before.

Lexi spots someone coming.

Leo.

Abbadon gives Leo an assessment as he passes by. 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 his picture.

INT. BIG 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 for a toast.

LOUISE  
To freewill.

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

I do.

Louise sits on a chair and her face grows cold.

LOUISE

Lexi. Darling. Let me tell you 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. But there was one conclusion I turned out to be absolutely correct in making.

INT. BIG 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

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. 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. Buckles his watch. Starts to exit.

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

LEO  
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)  
Is that strange?

INT. TRAVEL AGENCY DAY

Louise at the agency, buying her first ticket, as before,  
with Lexi.

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

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

EXT. MUSEUM (STEPS) 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.

The two go inside, arm in arm.

CU:  
Louise, 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?

Louise is distraught. Lexi escorts Louise to a chair.

LOUISE  
Who are you?

LEXI  
(confused)  
I am an agent.

LOUISE  
Have you ever met my husband?

LEXI  
Your husband? No.

The sound of an overhead bell. Lionel August enters, eating a candy bar. Gives a wave.

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

Louise doesn't answer.

LEXI  
She's already gone and come back.

LIONEL  
That was speedy.

LOUISE  
Yes. I was an observer.

LIONEL  
Were you satisfied with your trip?

A change comes into Louise. She hides her pain. 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 a briefcase 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 phone)  
Is this Lexi? It's Louise Austin.

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

INT. BIG APARTMENT DAY

Louise, on the other end of the line.

LOUISE  
You can start by calling me Louise.

INT. BIG APARTMENT DAY

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 DAY

Leo, on a moving train, devastated.

INT. BIG APARTMENT DAY

Louise making love with Lexi.

INT. TRAVEL AGENCY DAY

Lionel, across the desk from Lexi, at the agency.

Lexi's quietly crying.

Lionel's contemplating what she's just said. He nods, thoughtfully drumming his fingers on a red final transfer.

LIONEL

What would you be willing to do?

Lexi looks up.

LEXI

I haven't done anything wrong.

LIONEL

I don't agree.

LEXI

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

LIONEL

Not from that angle.

LEXI

I'm young. Blame it on youth.

LIONEL

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

CU:

The red final transfer.

Lionel (cont'd)

Help me set this right and all those... indiscretions of youth, the stolen tickets, the rumors... They vanish.

LEXI

I won't be your accomplice.

Lionel changes tactics.

LIONEL

He told me. He had a dream he killed you in bed.

(MORE)

LIONEL (cont'd)

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.

LIONEL

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

LEXI

Leo loves me.

LIONEL

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

LEXI

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 emerges from the agency's toilet, wipes his hands on a towel.

SOUND: The ring of the overhead bell of the door.

Leo and Lexi, in chairs, turn.

Lionel enters.

LIONEL

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

ABBADON

Permanently, I hope.

LIONEL

It may be.

LEO

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

He reaches, affectionately holds Lexi's hand.

Everyone notices.

INT. SWITCH OFFICE DAY

Abbadon types forms in the switch office.

The 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 routes.

Abbadon stops typing. Silence.

The Well-Dressed Man sets down his black briefcase.

WELL-DRESSED MAN (cont'd)

It will be the last. We're closing them. All of them. We want you to work with Lionel to get everything back where they should be.

Abbadon shuts his eyes.

WELL-DRESSED MAN (cont'd)

You're out of a job.

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, that lead to two platforms.

LEO

Which train should I take?

Turns to Lexi, but she's gone.

Disappointed, Leo enters through the turnstile.

MONTAGE:

Voice-overs over imagery of previous scenes. Some clips run backwards.

- Lionel and Leo in the empty apartment
- Louise observing Lexi and Leo
- Abbadon typing forms
- Leo on a train
- Leo and Lexi on the sofa
- The museum
- Abbadon finger, poised over a switch. Throws it.
- The pocket watch
- Etc., Etc.

LIONEL (V.O.)

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

LEXI (V.O.)

Chicken or egg?

LEO (V.O.)

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

LIONEL(V.O.)

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 hurt.

LOUISE (V.O.)

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

LEXI (V.O.)  
I love you.

LEO (V.O.)  
I don't see how that's possible.

UNKNOWN (V.O.)  
(over phone)  
Is this Leo Austin?

LEO (V.O.)  
Yes.

CLICK.

BLACK.

EXT. TRAIN PLATFORM DAY

Leo stands on the platform. A train approaches.

The Old Woman tourist sits on a bench, the same from the loop, only now: nothing broken.

Leo watches an airplane cross the sky.

He looks 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 the car. It pulls away.

On Lexi's side of the tracks: another Leo -- nonplussed, spectacled -- arrives from downstairs. Gives her a kiss on her cheek.

LEO  
Did we miss the train?

LEXI  
No. It will be arriving. Any moment.

Lexi looks far off down the tracks at the departing train with the other Leo. Wipes a tear away.

INT. TRAVEL AGENCY      DAY

Lionel steps into the agency.

A man sits at his desk, back to him.

The chair turns. It's the Well-Dressed Man.

He motions for Lionel to take a seat.

WELL-DRESSED MAN  
Lionel, Lionel, Lionel.

Lionel takes the chair.

WELL-DRESSED MAN (cont'd)  
You've cost me a good deal of time  
and money. There are certain  
expectations in business.  
Responsibility and trust and  
perhaps, most importantly,  
judgment. As well, of course,  
because of the strangeness of what  
we do: discretion.

Lionel reaches into his pocket.

He pulls out: a pistol. Aims it.

INT. MUSEUM      DAY

Leo rides down a long escalator.

At the bottom of the escalator, he is intercepted by:

Larry Alter. Holding a briefcase.

The two men do not seem to recognize each other.

LARRY ALTER  
Leo Austin?

LEO  
Yes. That's me.

Larry reaches into his briefcase and hands Leo an envelope.

INT. TRAVEL AGENCY      DAY

Lionel, with the pistol pointed at the Well-Dressed Man.

WELL-DRESSED MAN

I bet against you. I can see that was a mistake. I bet that you would go down the road Abbadon choose. And I would have to place you in a switch office, away from harm. But now I see you're bolder than that.

He bends, lifts a briefcase and sets it on the desk.

LIONEL

What's that?

WELL-DRESSED MAN

Open it.

LIONEL

Why should I?

WELL-DRESSED MAN

Because it's for you.

Lionel 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.

Lionel's pleasantly surprised. Looks down at the project folder. Flips a page.

Project Name: THE WHITE AIRPLANE.

INT. MUSEUM (ZEPHYR TRAIN EXHIBIT) DAY

Leo steps onto the Zephyr train, takes a seat and eats his lunch. After only a bite or two, reaches into his jacket and pulls out the envelope. Addressed to "L.A."

Tears it open. A check from "Time to Travel, LLC." An insurance payment for \$150,000.

Curious...

SOUND: A woman crying.

Leo looks up.

At the corner of the rail car: a woman. Louise.

Puzzled, he tucks the envelope away.

Gets up, crosses the car, sits next to her.

LEO  
Are you okay?

Hands her a handkerchief. Monogrammed. "L.A."

LOUISE  
(noticing)  
L.A.? Those are my initials.

LEO  
What's your name?

LOUISE  
Louise.

LEO  
I'm Leo. You know this exhibit's closed.

LOUISE  
I lost my watch. It was my late husband's, I think it fell out when I was walking around the museum. I thought it might be here. But it's not.

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.

BLACKOUT.

THE END.