

MY LIFE AGAIN

PILOT

Written By

Steve Abramson

Email: stevejami2004@yahoo.com
Website: www.steveabramson.com

"My Life Again"

ACT ONE

FADE IN:

EXT. NEW CHICAGO - NIGHT - ESTABLISHING - THE FUTURE

A futuristic city. Flying cars. Holographic billboards. Only a few structures from the old Chicago remain, but they have been altered in a futuristic way.

OLD MAN (V.O.)

Life. When you're young, it can seem never-ending. But the older you get, the faster it seems to fly by. You try to grab hold of every second. But the harder you hang on to it, the quicker it slips through your fingers. And before you know it, your life has passed you by.

EXT. NEW CHICAGO - CONSTRUCTION YARD - NIGHT

A sign reads "Deverick Construction - Future Site of the World's Largest Shopping Center - Rebuilding the Future by Reshaping the Past."

An OLD MAN, sits on a pile of rubble. He stares into space.

He rocks back and forth, lost in thought. He's somewhere else.

Suddenly, the b.g. changes. The Old Man watches as the once desolate area now becomes a thriving, sunny neighborhood. Houses, cars, families, etc.

EXT. SUBURBAN NEIGHBORHOOD - DAY - FLASHBACK

It's the early 1980s. A small, skinny 15-year-old, JASON MITCHELL, is running down the street, desperately trying to make it home.

Suddenly, he is tackled by a bigger boy, TOMMY FARANTINO. Tommy sits on Jason, pinning him to the ground. Jason covers his face, to protect himself.

TOMMY

It's pay day, Mitchell. Give me your money.

JASON

Leave me alone. Get off me.

(CONTINUED)

CONTINUED:

Tommy slaps Jason around.

TOMMY
Come on, hand it over.

JASON
Okay, okay.

Jason reaches into his pocket and gives Tommy five dollars.

TOMMY
That's a good wimp.

Tommy then punches Jason in the stomach, knocking the air out of him.

TOMMY (CONT'D)
That's for having your mom call my
mom last time. Don't be such a
snitchell.

Tommy then gets off Jason, kicking him in the stomach one last time.

TOMMY (CONT'D)
Keep your mouth shut.

Tommy walks off. The Old Man stands in the b.g., watching his own past.

Jason slowly gets up, holding his pained stomach. Off in the distance, he sees his beautiful seventeen-year-old neighbor from down the street, SARAH KAUSEL, pull up in her Honda Prelude. She exits the car.

Jason is infatuated with Sarah's beauty. He stares at her. She feels his stare and quickly turns to look at him. Embarrassed, he turns and runs toward his house.

The Old Man follows.

EXT. JASON'S HOME - DAY

Jason runs to the front door and enters. The Old Man stops and stares at the home for a moment, then passes through the front door like a ghost.

INT. JASON'S HOME - DAY

Jason goes to run up the steps, but is stopped by his mother, DOROTHY. She notices he's holding his stomach.

(CONTINUED)

CONTINUED:

DOROTHY

What's wrong with your stomach?
Have you been fighting again?

JASON

No, mom. It's nothing.

She can tell Jason's lying. He starts up the steps.

DOROTHY

It's that Farantino boy, isn't it?
I'm going to call his mother.

Jason stops and runs back down to her. He grabs her arm.

JASON

Don't! You're only going to make
it worse.

DOROTHY

I will not have that boy harassing
you.

JASON

He's not going to stop. Just stay
out of it.

Jason's thirteen year old sister, LAURIE, enters. She's
heard the whole thing.

LAURIE

You fight like a girl.

She slugs him in the arm. Jason turns to her like he's going
to hit her, but she stands her ground.

LAURIE

(continuing; sarcastic)
Oh, I'm scared.

DOROTHY

Laurie, stop it.

Just then, Jason's older brother, SCOTT, eighteen and
muscular, carries a laundry basket up from the basement. He
pulls a bra out from the basket.

SCOTT

Mom, what's this? Don't put your
stuff in with my stuff. It's
really gross.

(CONTINUED)

CONTINUED: (2)

DOROTHY

It's just a bra, Scott. It won't bite you.

SCOTT

Yeah, but it's your bra.

Scott notices Jason holding his stomach.

SCOTT

What's wrong with him?

DOROTHY

That Farantino boy's been at it again.

LAURIE

He fights like a girl.

SCOTT

Maybe he should dress like one, then.

Scott goes over and tackles Jason.

JASON

Stop it. Get off me.

Scott puts the bra on Jason and latches it.

DOROTHY

Quit teasing your brother, Scott. You boys stop it now.

Laurie is laughing at the whole situation.

JASON

Leave me alone.

Jason's father, HARVEY, walks through the front door, right into the middle of this struggle.

DOROTHY

Do something about your boys.

Scott finally gets off Jason. Jason gets up, the bra wrapped around his chest.

Laurie and Scott laugh at him. Harvey brushes it off.

HARVEY

Boys will be boys.

(CONTINUED)

CONTINUED: (3)

Harvey goes to the next room. Jason tries to reach around and unhook the bra, but can't.

SCOTT
You look real pretty.

JASON
Shut up.

LAURIE
You're such a dweeb.

Scott and Laurie go into the other room.

DOROTHY
I'm calling that boy's mother now.

JASON
Mom, please don't.

DOROTHY
It's for your own good.

She walks toward the kitchen. Jason follows.

INT. JASON'S HOME/KITCHEN - CONTINUOUS

Jason's at Dorothy's heels as she enters. She picks up the phone and dials.

JASON
MOM!

DOROTHY
(into phone)
Yes, Mrs. Farantino?

JASON
MOM!

DOROTHY
(yells to Jason)
STOP IT!

Jason, upset, runs up to his room. The Old Man, witnessing the whole thing, follows.

INT. JASON'S ROOM - DAY

Jason runs in, slams the door shut. He still wears the bra.

(CONTINUED)

CONTINUED:

The room is decorated like that of a 1980s teenager. Movie posters, girl posters, rock stars, etc...

Jason sits on his bed and begins to cry. The Old Man sits next to him.

OLD MAN (V.O.)
I have a lot of regret in my life.
I should have taken more chances,
learned more quickly from my
mistakes. But I didn't.
(beat)
They say when you get older, you're
more likely to accept the
inevitable. Well, I'm not
accepting. I'm not ready to die.

A SIREN RINGS OUT. Seems to come from nowhere.

The b.g., along with Jason, fades away. The Old Man is again sitting alone in the construction yard.

EXT. NEW CHICAGO - CONSTRUCTION YARD - NIGHT - THE FUTURE

The SIREN continues to ring out. A futuristic police car lowers from the sky. Lands only a few feet away from the old man.

As the door opens, an old woman, JENNIFER MCINTIRE, exits the passenger side. A POLICE OFFICER also exits.

Jennifer runs over to the old man.

JENNIFER
Jason!

But the Old Man, who is the older version of the boy, Jason, doesn't hear her. He's off in his own little world.

JENNIFER
Jason? Do you hear me?

POLICE OFFICER
What's wrong with him?

JENNIFER
He's not well. He has Robertson's
syndrome.

POLICE OFFICER
What's that?

(CONTINUED)

CONTINUED:

JENNIFER

It's a genetic mutation of
Alzheimer's disease. Only it
destroys the body along with the
mind.

Jennifer gently turns Jason's face toward her.

JENNIFER

Jason. Come back to me. Focus on
my voice.

Finally, he begins to come around.

OLD JASON

Jenny?

JENNIFER

Yes.

OLD JASON

What are you doing here?

JENNIFER

I should be asking you that. Why'd
you wander off? You know it's not
safe.

He takes her hand, lovingly.

OLD JASON

You care too much. How'd you find
me?

She turns his arm over. Implanted in his wrist is a small
device, flashing red.

JENNIFER

Your location transponder.

OLD JASON

I'm not a damn dog. I don't need a
leash.

JENNIFER

Of course you don't. We're just
worried about you.

OLD JASON

Don't do that. I hate being
treated like a child. I'm not a
child.

(CONTINUED)

CONTINUED: (2)

JENNIFER
Jason, please.

POLICE OFFICER
We should go, ma'am.

JENNIFER
Let's go home, Jason.

OLD JASON
I am home.

JENNIFER
This is a construction yard.

OLD JASON
This is my home. At least, it used
to be.

JENNIFER
I don't understand.

OLD JASON
I grew up here. In this
neighborhood. On this street.

POLICE OFFICER
(to Jennifer)
There hasn't been a neighborhood
here for thirty years.

OLD JASON
I just needed to come home one last
time, before it all went away.

POLICE OFFICER
It looks to me like it's already
gone.

JENNIFER
He doesn't mean out here in this
empty field. He means...
(points to her head)
... in here.

The police officer nods. Understands.

JENNIFER
I'll be here to remind you, Jason.
I'll never let you forget.

(CONTINUED)

CONTINUED: (3)

Jason smiles at her. He then begins to cough rapidly. He doesn't look so good.

JENNIFER
Are you all right?

But he ignores her.

OLD JASON
If I could change the past, Jenny,
so much of it would be different.
It would be better.

JENNIFER
Please Jason, don't start with your
regrets again. We all have
regrets.

OLD JASON
(begins to get excited)
But not like me. It's different
for me.

He coughs again, worse than before. He looks awful.

JENNIFER
Jason, breathe.

But he can't. He falls over. Grabs his chest.

JENNIFER
Oh my God. Call for help.

The police officer flips open a communication device on his wrist. A tiny holographic PARAMEDIC appears.

POLICE OFFICER
We've got a medical condition, code
R-eleven. Need assistance
immediately.

PARAMEDIC
Relaying coordinates. Medical
transport five kilohytes from
location. Being detached.

EXT. NEW CHICAGO - NIGHT

A high-tech ambulance flies through the night sky.

INT. CEDARS SENIOR CITIZENS HOME - NIGHT

Senior citizens and medical attendants stroll through the hallways of this futuristic senior citizens home.

A teary-eyed Jennifer consults with a doctor. When the doctor turns and walks away, Jennifer wipes her eyes and enters Jason's room.

INT. JASON'S ROOM - NIGHT

Jason is lying in bed, covered up. He's hooked to a few monitors. He's barely conscious.

On the walls of his room are family photos from his younger days.

Jennifer pulls up a chair and sits next to him. She takes his hand.

He looks up at her. A blank look in his eyes.

JENNIFER

It's Jennifer. Jennifer McIntire.
Your friend.

OLD JASON

Yes, I remember. Where am I?

JENNIFER

You're at Cedars.

OLD JASON

I'm back at the retirement home.
What happened?

JENNIFER

You got a little sick, but you're
all better now. You'll be fine.

OLD JASON

Don't lie to me, Jenny. I'm dying.
I know that. My memory might come
and go, but I'm not a veg case yet.

He coughs again. Jennifer goes to press the intercom, but Jason takes her hand.

OLD JASON

Don't. I want to be conscious. I
don't want my last moments taken
away.

(CONTINUED)

CONTINUED:

JENNIFER

These aren't your last...

Jennifer begins to tear up. Jason wipes the tears away.

OLD JASON

It's best that it happens this way.
A few more months and I would have
been an empty shell anyway. No
past and no future. Everything
erased.

Jennifer gets up and takes down one of the pictures from the wall. It's one of Jason when he was a boy, posing with the rest of his family. She holds it up for him to see.

JENNIFER

Nothing can take your past away
from you, Jason. It's all here.

OLD JASON

Do you think we bring our memories
with us? I don't want to forget
you.

JENNIFER

You won't.

Jennifer looks back at his family photo. Points at the younger Jason..

JENNIFER (CONT'D)

You were a good-looking kid.

OLD JASON

I needed a haircut. And I dressed
like a monkey.

Jennifer laughs.

JENNIFER

We all dressed like monkeys. It
was the eighties.

OLD JASON

I was a real geek.

JENNIFER

(smiles)

My God, I haven't heard that term
in a long time.

(CONTINUED)

CONTINUED: (2)

Jennifer seems to reminisce for a moment, while Jason stares at the photo.

OLD JASON
I miss my family.

JENNIFER
They're right there in front of
you.
(points to picture)
Your mother, Dorothy. And your
father, Harvey.

Jason points to the girl in the picture.

OLD JASON
Laurie. My younger sister. I
really miss her.

JENNIFER
And who's that handsome young man
next to you?

He stalls on this one.

OLD JASON
My older brother...

Struggles to remember.

OLD JASON (CONT'D)
I don't remember.

JENNIFER
Just look at the photo.
Concentrate on that one moment in
time. If you focus on the picture
long enough, you can make it come
alive.

Jason stares at the photo, struggling to remember. And for just a brief moment, the young man in the photo moves slightly. Jason's stunned, but then...

OLD JASON
...Scotty. My older brother,
Scott.

JENNIFER
Yes. You see. It's not that
difficult.

(CONTINUED)

CONTINUED: (3)

Jason takes her hand. Kisses it.

OLD JASON
You've been a good friend to me.
My best friend.

She reaches over and kisses Jason lightly on the lips.

JENNIFER
And you've been my best friend.

OLD JASON
I wish we could have met sooner,
Jenny. Maybe things would have
been different.

He begins to cough again, but this time, much worse.
Jennifer reaches for the intercom again.

OLD JASON
No... please... don't. It won't do
any good.

She removes her hand from the intercom panel.

JENNIFER
I want you to stop feeling sorry
for yourself. Just accept the life
you've lived. You can't go back.

OLD JASON
But that doesn't stop me from
wanting to. I want it over. I
want to do it right this time. I
want to live life, not just survive
it.

He coughs again.

JENNIFER
Jason, please stop. You're
upsetting yourself again.

OLD JASON
If only I knew then what I know
now.

More coughing.

JENNIFER
(in tears)
Jason.

(CONTINUED)

CONTINUED: (4)

Jennifer squeezes Jason's hand. His body becomes very rigid. He's in severe pain. Coughs.

Jennifer starts to take the family photo away from him, but he holds on tight.

OLD JASON

No, I don't want to forget.

JENNIFER

Then look at it. Remember your family. It'll help take your mind off the pain.

Jason stares so intensely at the photo the veins are practically popping out of his head.

And then for just a brief moment, the people in the picture seem to move slightly. Almost as if the photo is coming alive.

As Jason looks back up at Jennifer in surprise, he feels another surge of pain coming on.

JENNIFER

The picture, Jason. Concentrate on the picture.

As Jason begins to drift off, his family in the photo moves again.

OLD JASON

I'm not ready to leave yet.

His eyes begin to close.

JENNIFER

I know, darling. I know.

As he drifts off, everything starts to blur. The room lights up in a heavenly way.

And as Jason continues to stare at the picture, dozing off into death, a bright light flashes through the room, obscuring everything from sight, except the picture.

Then it all begins to zoom away into the distance. And one last voice.

JENNIFER (O.S.)

I love you, Jason.

(CONTINUED)

CONTINUED: (5)

Then comes DARKNESS. And a deafening SILENCE.

And then a LIGHT.

A VOICE from the distance... ECHOES LOUDLY.

VOICE (O.S.)
Jason... Jason. GET UP OUT OF BED
NOW! You'll be late.

And as the light clears up, we find ourselves in...

INT. JASON'S BEDROOM - MORNING - WEDNESDAY, SEPT. 22, 1982

Fifteen-year-old Jason Mitchell opens his eyes, slowly.

To his shock, he finds his mother, Dorothy standing over him, angry.

DOROTHY
Get out of bed now, mister. I
won't stand for this today.

Dorothy leaves the room. Jason slowly rises out of bed. He takes a look at his surroundings. He's completely disoriented.

Jason looks out his window. It's sunny outside. Looks very suburban.

Dorothy then reenters his bedroom.

DOROTHY (CONT'D)
NOW, JASON! Stop dragging your
butt and get ready for school.
You'll miss the bus.

JASON
(shocked)
MOM?

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

INT. JASON'S HOME/WASHROOM - MORNING

Jason runs into the washroom. Looks into the mirror. Sees that he's a teenager again. He's in shock. As a matter of fact...

HE SCREAMS.

INT. JASON'S HOME/KITCHEN - MORNING

Seated at the breakfast table are Jason's father, Harvey, wearing a dress shirt and tie, and Jason's younger sister, Laurie.

Jason's mother, Dorothy, serves up breakfast.

They all hear the screams from upstairs.

HARVEY

What the hell is the matter with
that boy?

Dorothy walks over to the bottom of the stairway. Looks up.

DOROTHY

Is everything all right up there,
honey?

Suddenly, Jason comes barrelling down the steps in his pajamas. He peeks into the kitchen. His eyes wide open.

JASON

DAD! LAURIE!

A small dog scampers up to him. It's a cross between a beagle and a terrier. Its name is BUFFY.

JASON

BUFFY!

The dog jumps up and down on Jason. Everyone looks at him strangely.

JASON

You're alive. You're all alive.
(beat)
Or I'm dead. We're all dead.

(CONTINUED)

CONTINUED:

Jason runs off.

EXT. JASON'S HOME - MORNING

It's a warm, sunny day. Jason runs out of the house, into the front yard. He looks around.

It's the same suburban neighborhood we saw in Jason's flashback.

Jason can't believe his eyes. His neighborhood is intact again. He jumps up and down, excited. He kneels down and kisses the grass.

Dorothy pokes her head out the door.

DOROTHY

What are you doing? Get in here before the neighbors think you've gone crazy.

Dorothy eyes him strangely. Jason looks up.

JASON

The date. Mom, what's today's date?

DOROTHY

The twenty-second.

JASON

What month?

DOROTHY

September.

JASON

What year?

DOROTHY

Stop messing around and get dressed for school.

Jason gets up and runs back into the house.

INT. JASON'S HOME/KITCHEN - MORNING

Jason picks up the daily paper. Looks at the date. He has trouble reading it.

JASON'S POV

The paper seems a bit blurry.

BACK TO SCENE

Harvey walks by, sees Jason squinting at the paper.

HARVEY

Maybe you could read it if you put
your glasses on. God knows they
cost enough.

JASON

Glasses?

INT. JASON'S BEDROOM - MORNING

Jason finds a pair of thick glasses in a brown case on top of
his dresser. He looks them over curiously, then puts them
on. He can see better now.

JASON

Son of a bitch.

Jason looks back at the paper. The date reads Wednesday,
September 22, 1982. He flips through the pages.

JASON (V.O.)

As I stared at the paper, the
gravity of my situation began to
sink in. I didn't know if I was
alive or dead. Was I experiencing
a delusion while lying in a
hospital bed in the future, or was
I caught up in some kind of reverse
reincarnation? I didn't have an
explanation yet, but I didn't care.
I was young again, with my whole
life to look forward to. If this
was death, then I welcomed it. If
this was life, then I welcomed it
even more.

DOROTHY (O.S.)

Are you ready for school yet?
Don't make me fight you on this
today.

(CONTINUED)

CONTINUED:

JASON
For God's sake.
(shouts)
I'm coming... Mom.

INT. WASHROOM - MORNING

Jason stares at himself in the mirror. He's fully dressed. But very badly. Just a pair of worn out jeans, a t-shirt, and an old pair of gym shoes. He also desperately needs a haircut.

JASON
You're such a geek.

INT. KITCHEN - MORNING

Jason sits at the table with Laurie. Dorothy serves up a hefty breakfast. Pancakes, bacon, eggs, the works. She douses Jason's pancakes in syrup. Jason eyes her curiously.

JASON
What are you doing?

DOROTHY
You kids always drown your
breakfast in syrup.

JASON
Are you trying to kill me? The
cholesterol level alone will give
me another heart attack.

DOROTHY
Cholesterol level? Since when did
you get all medical? They teach
you that in school?

JASON
No, but I wish they did. I
probably would have lived a few
years longer.

Dorothy looks at him quizzically.

LAURIE
He's strange.

(CONTINUED)

CONTINUED:

JASON

I'm strange? I'm not the one who
turned marriage into a weekly
hobby. Put a lock on it, sis.
It'll save you years of grief.

LAURIE

I think he's smoking pot.

Dorothy goes over and sniffs Jason's breath.

DOROTHY

Is that true? Are you doing drugs?

Harvey enters the kitchen and grabs his briefcase.

DOROTHY

I think your son might be doing
drugs.

Harvey gives Jason a hard look.

JASON

No, I'm not doing drugs -- yet.

HARVEY

You see. He's clean. I'm late.

Harvey exits the house. Jason gets up and grabs a bagel from
the counter.

DOROTHY

Is that all you're going to have
for breakfast, young man?

Jason stops in his tracks. He savors the moment.

JASON

(under his breath; smiles)
Young man.

DOROTHY

Come on. Light a fire under it.
You're going to miss your bus, and
I don't have time to drive you to
school today.

JASON

Sure, mom.

Jason grabs his book bag and rushes out the front door.

EXT. JASON'S HOME - MOMENTS LATER

Jason stands in front of his house. Looks both ways down the street. He seems lost.

His mother pokes her head out the door.

DOROTHY
What's wrong?

JASON
Which way's the bus stop? I forgot.

Dorothy looks confused. She slowly points to the left, down the street.

JASON
Oh, right. Thanks.

He walks off.

EXT. SUBURBAN STREET - MOMENTS LATER

Jason continues to walk alone, down the street, headed for the bus stop.

JASON (V.O.)
I don't know exactly why I'm going to school. Maybe I'm just feeling a bit nostalgic. There are so many things I want to do. So much I want to tell people. But it's probably best to keep it all to myself until I can figure out what's happening.

EXT. BUS STOP - MOMENTS LATER

Jason stops at the corner, where other kids stand. The bus hasn't arrived yet.

He scans the other faces for people that he knows but comes up blank. That is, until...

A bigger kid pushes him. It's Tommy Farantino.

TOMMY
I hope you brought your allowance.

Jason doesn't recognize Tommy at first. He just stares at him.

(CONTINUED)

CONTINUED:

TOMMY
What are you looking at?

JASON
You're Tommy Farantino.

TOMMY
And you're a little wimp,
Snitchell.

The other kids surround the both of them. A fight just might break out.

JASON
(laughs)
Snitchell. My God, I haven't heard
that name is over seventy years.

Tommy pushes Jason.

TOMMY
Are you making fun of me,
Snitchell?

JASON
I don't think so.

The school bus pulls up. The kids begin to board. Tommy points at Jason.

TOMMY
After school, Snitchell. I want my
money.

Tommy boards the bus. Jason follows, a smile on his face.

EXT. THORNRIDGE HIGH SCHOOL - MORNING

Jason stands staring in awe at the school, a relic from his past. A horde of kids stream past him and go inside.

The school bell RINGS.

INT. THORNRIDGE HIGH SCHOOL/HALLWAY - MORNING

Jason looks from room to room as the other kids enter their homerooms. He's lost.

The final tardy bell rings. The hallways are empty, except for Jason.

(CONTINUED)

CONTINUED:

JASON
Where the hell's my locker?

INT. THORNBRIDGE HIGH SCHOOL/OFFICE - MORNING

Jason walks up to the front desk. The OFFICE ATTENDANT walks over.

OFFICE ATTENDANT
Shouldn't you be in class?

JASON
I lost my school schedule.

OFFICE ATTENDANT
You've been in classes for several weeks now. You can't remember where to go yet?

JASON
(sarcastic)
Uh, no. I'm not very bright. I don't pick things up as quickly as other kids.

OFFICE ATTENDANT
Don't get smart with me.

The office attendant crosses to a file cabinet.

OFFICE ATTENDANT
Your name? You do know that, don't you?

JASON
(beat)
Mitchell, Jason Mitchell.

OFFICE ATTENDANT
Hold on.

The Office Attendant flips through the files.

JASON
Oh, and I also lost my locker combination. Uh, along with the location of my locker.

OFFICE ATTENDANT
Unbelievable. I pity the next generation.

(CONTINUED)

CONTINUED:

JASON
Tell me about it.

INT. HOMEROOM - MORNING

Jason enters. Looks around for his seat. Grabs the first empty one he sees. His homeroom teacher, MR. BERGOFF, notices his tardiness.

MR. BERGOFF
Mister Mitchell. And where have you been?

JASON
Front office.

MR. BERGOFF
And do you have a pass?

Jason searches his pockets. Pulls out a pass and hands it over.

MR. BERGOFF
Thank you.

Someone throws a wad of paper at the back of Jason's head. He turns around. The other kids laugh. Jason doesn't look amused. He faces front again.

Another wad of paper bounces off Jason's head. He turns around quickly. More laughter.

MR. BERGOFF
Is there a problem, Mister Mitchell?

JASON
No, sir.

Bergoff notices the wads of paper at Jason's feet.

MR. BERGOFF
The floor is not your personal garbage disposal, Mister Mitchell. Please dispose of them properly.

Bergoff holds up a waste basket. Jason picks up the paper wads, walks over and drops them in the basket. Some of the other kids snicker.

Jason turns back and walks to his desk. Just as he sits, ten more paper wads rain down on his head.

(CONTINUED)

CONTINUED:

JASON (V.O.)
I'm beginning to remember just how
much I didn't like high school.

INT. MATH CLASSROOM - MORNING

All the kids are seated. The teacher, MRS. JOHNSON, is taking roll. She notices that Jason is sitting in the wrong seat.

MRS. JOHNSON
Is there something wrong, Jason?

Oblivious, Jason glances around the classroom, then back up at Mrs. Johnson.

JASON
No.

MRS. JOHNSON
Then why aren't you in your
assigned seat?

JASON
I liked this one better?

MRS. JOHNSON
In your seat, Jason.

Jason gathers his books and stands. There are four other unoccupied seats in the classroom. He moves over to the next one and sits.

It's still the wrong one. Mrs. Johnson shakes her head.

Jason stands and moves over to the next one. It's still the wrong one. Mrs. Johnson again shakes her head.

Jason moves to the next one. Still wrong. Only one seat left.

JASON
And through the process of
elimination...

He moves to the last seat. Mrs. Johnson nods her head and smiles.

MRS. JOHNSON
Do you think you can remember that
next time you come to class?

(CONTINUED)

CONTINUED:

JASON

As long as I don't go another
seventy years between classes, I
don't see a problem.

INT. BIOLOGY CLASS - MORNING

Jason has his head down on his desk. He's SNORING. The rest
of his class stare at him. His teacher, MR. NERIUS, stands
over him. All is silent, until...

Mr. Nerius slaps a long ruler down hard next to Jason,
startling him awake.

JASON

What? What? Where am I?

MR. NERIUS

Why don't you tell me where you
are?

JASON

I'll let you know as soon as I
figure that out.

Mr. Nerius walks up to the front of the classroom.

MR. NERIUS

Since Mister Mitchell thinks he
knows everything about biology,
then he won't mind answering a few
questions for the class.

JASON

I never said I know everything
about biology.

MR. NERIUS

Well, your sleeping habits would
seem to contradict that statement.

JASON

Oh, please. Give me a break here,
will you, buddy?

The class is taken aback by Jason's sudden attitude. Mr.
Nerius especially doesn't like it.

MR. NERIUS

Mister Mitchell, you had better
lose that attitude right now.

(CONTINUED)

CONTINUED:

Jason slouches down in his seat.

JASON

Sorry.

MR. NERIUS

We were discussing the elements and the make-up of an atom. Mitchell, what elements make up most biological molecules?

Jason stares into space for a moment, then quickly answers...

JASON

Hydrogen, Carbon, Nitrogen, Oxygen, Phosphorus, and Sulfur.

Mr. Nerijs appears shocked at the quickness of his answer.

JASON (V.O.)

How the hell did I know that?

MR. NERIUS

How many protons and neutrons does a carbon atom have?

JASON

Six of each.

MR. NERIUS

What is a compound?

JASON

It's a substance made up of molecules that contain different atoms.

MR. NERIUS

What's an isotope?

JASON

They're atoms that have the same atomic number and differ only in the number of neutrons.

MR. NERIUS

Explain acids and bases.

JASON

Acids are molecules that release hydrogen ions when they dissociate.

(MORE)

(CONTINUED)

CONTINUED: (2)

JASON (CONT'D)
Bases are molecules that release
hydroxide ions when they
dissociate.

MR. NERIUS
(defeated)
Crap!

JASON
I wasn't really sleeping. I was
only resting my eyes.

MR. NERIUS
Apparently.

INT. SCHOOL CAFETERIA - AFTERNOON

Jason takes his tray of food and sits by himself. He scans
the room for a familiar face, but doesn't see one.

JASON
Did I have any friends?

He begins eating. Then two kids, MARK and TODD, sit. Two
geeks, dressed like Jason.

MARK
Oh man, I hear you got reamed in
science class.

TODD
I heard you been flaking all day.

JASON
Who the hell are you two?

Mark and Todd turn to each other, then back to Jason. They
begin to laugh.

MARK
Good one, Jas.

TODD
Yeah. You're very funny today.

JASON
No, I mean it. Who are you?

MARK
You hit your head or something?

JASON
Humor me, will you?

(CONTINUED)

CONTINUED:

MARK
Mark Winters.

TODD
Todd Jacobs.

Finally, he remembers them.

JASON
Mark and Todd? My God, I didn't
recognize you guys.

Mark and Todd stare at him strangely. Then...

MARK
You're being weird today.

TODD
Yeah, man, what's going on?

Suddenly, Tommy Farantino comes up behind Jason and shoves his head into his tray of food. The other kids in the cafeteria laugh.

TOMMY
A little gravy to go with those
mashed potatoes, wimp?

Jason raises his head and slaps Tommy's hand out of the way.

Jason jumps up and shoves Tommy onto another lunch table. He lands atop several trays of food.

Mark, Todd and the other spectators are shocked by Jason's sudden act of bravery.

Tommy slides off the table, covered in food. He glares at Jason. Starts toward him. Just as a fight seems inevitable, the lunch MONITOR comes over.

MONITOR
What happened here?

Tommy looks around the cafeteria. Everyone's staring. He hesitates, then looks at Jason with barely suppressed rage.

TOMMY
I tripped.

MONITOR
Well, go get yourself cleaned up.

(CONTINUED)

CONTINUED: (2)

The Monitor walks off. When he's out of sight, Tommy turns to Jason.

TOMMY

I'm not even waiting for the bus
stop. After school, out front,
you're dead, you little wimp.

He walks away. Jason takes a seat with his friends.

MARK

Oh, man, he's going to kill you for
sure.

TODD

Yeah, I don't even think a hundred
dollars would get him off you this
time.

MARK

What were you thinking?

But Jason only smiles.

JASON

If I knew then what I know now.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

EXT. THORNRIDGE HIGH SCHOOL - AFTERNOON

A crowd of kids gathers around the front of the school. They're waiting for the fight of the century.

Tommy Farantino is already there, along with several of his thuggish friends.

Jason exits the school, followed by Mark and Todd.

MARK

We can just call my mother. I'm sure she'll come and pick us up.

TODD

Let's just go tell a teacher. You don't have to do this.

JASON

Listen guys, running only makes it worse. This jerk harassed me all the way through my senior year and I'm not going to let it happen again.

MARK

What are you talking about? Are you on drugs?

JASON

Not yet.

They finally reach the fight circle. Jason enters. Tommy looks ready to pounce.

TOMMY

Come on, tough guy. Let's see what you're made of.

JASON

We don't have to do this. If you lay off me from now on, we can just both walk away.

Tommy throws a swing at Jason, who ducks it completely. Tommy looks a bit surprised. He throws another punch. Jason blocks it with his arm and throws a punch to Tommy's face. Tommy goes down.

(CONTINUED)

CONTINUED:

JASON (CONT'D)

I know why you're like this.

Tommy leaps up and tackles Jason to the ground. But Jason flips Tommy onto his back and gets him into a chokehold. He speaks low so only Tommy can hear him.

JASON

You're in denial over your sexuality. That's probably the reason you feel the need to pick on people weaker than yourself. It's a way to reaffirm your manhood.

Tommy looks mortified, then enraged.

TOMMY

Get off me, you freak.

He breaks the chokehold. Both boys scramble to their feet and face off again.

JASON

You're not going to win. I've had years of self-defense classes, my friend. After all the beatings I took from you, I was never going to let anyone take out their aggressions on me again.

TOMMY

Shut up and fight, wimp!

Tommy rushes Jason. But Jason knocks Tommy down and pins him to the ground with an arm lock.

JASON

(whispering so only Tommy
can hear)

I've had enough of your tormenting.
It's going to stop -- today. Do
you hear me?

Jason applies pressure onto Tommy's arm. He's obviously in agony.

TOMMY

Yes, I hear you.

(CONTINUED)

CONTINUED: (2)

JASON

Good. Now I'm going to let you up
and we're both going to walk away
from here. Your little reign of
terror is over. I want you to lay
off everybody.

TOMMY

Everybody?

Jason squeezes Tommy's arm again. He winces.

JASON

Everybody.

Silence. Jason tugs on Tommy's arm again.

TOMMY

Okay, okay!

Jason lets Tommy up. There is a tense moment, but Tommy
moves off with his crowd. Mark and Todd run over to Jason.

MARK

I don't believe that. You whipped
his ass.

TODD

Man, I didn't know you had it in
you.

MARK

Kids are going to be talking about
this all over school tomorrow.

TODD

You're going to be popular.

JASON

Grow up.

Jason walks away from them. They hesitate for a moment, then
run after him.

INT. SUBURBAN STREET - AFTERNOON

Jason gets off the bus and begins walking home. He spots
SARAH KAUSEL exiting her house. He freezes in his tracks.

(CONTINUED)

CONTINUED:

JASON (V.O.)
Sarah Kausel. Did I ever have a
crush on her. And now I get a
second chance.

Jason goes to slick his hair back, then realizes that it's a
fuzzy mess. He looks down at what he's wearing. He looks
ridiculous.

He walks right past Sarah. She doesn't even notice him.

JASON (V.O.)
Maybe later.

INT. JASON'S HOME - KITCHEN

Dorothy is doing the dishes. Jason walks in.

JASON
Mom, can I borrow some credit
dispersals? I'll pay you back.

DOROTHY
Some what?

JASON
Credit disp... uh, what do they
call them now? Credit card? Yeah,
can I borrow your credit card?

DOROTHY
What for?

JASON
I want to get some new clothes.

Dorothy drops a dish onto the floor. It shatters. She's in
shock.

DOROTHY
What did you say?

JASON
I look like a monkey. I can't go
to school looking like this
tomorrow.

DOROTHY
My son -- volunteering to go
clothes shopping?

She feels his forehead.

(CONTINUED)

CONTINUED:

JASON
I'm fine. I just need a new look.
And I could use a new haircut, too.

She drops another plate.

JASON
Dad's going to kill you if you keep
breaking those plates.

EXT. JASON'S HOME/DRIVEWAY - AFTERNOON

Jason's in the car. He starts it up. His mother taps on the window. He rolls it down.

JASON
Yeah?

DOROTHY
What are you doing?

JASON
Taking the car.

DOROTHY
No you're not.

JASON
What's the problem?

DOROTHY
You don't know how to drive.

JASON
Yes I do.

DOROTHY
You're only fifteen years old. You
don't even have a learner's permit
yet.

Jason stops to think about this for a moment.

JASON
(to himself)
Let's see. It's, uh, nineteen
eighty two... so that makes me,
uh...
(beat)
D'oh!

INT. CAR - MOMENTS LATER

Dorothy is behind the wheel. Jason is slouched down in his seat.

JASON
This is embarrassing.

DOROTHY
You stop that now. There's nothing wrong with being seen in public with your mother.

JASON
It's not that part that bothers me. I just remembered what it was like to go clothes shopping with you.

INT. DEPARTMENT STORE - DAY

Jason is behind a dressing room door, o.s. Dorothy impatiently taps her foot.

DOROTHY
I'm waiting for you.

JASON (O.S.)
I'm not coming out.

DOROTHY
Don't you make me come in there and get you.

JASON (O.S.)
Oh, for God's sake.

Jason exits the dressing room. He's wearing only underwear. His mother checks out the fit.

JASON
This is embarrassing, mom. I'm not a child. Come on, people are looking.

DOROTHY
A good fit is very important. If it's too tight, it could affect your ability to have children later on in life.

JASON
That's an old wives' tale, mom.

(CONTINUED)

CONTINUED:

DOROTHY
Now turn around.

Jason runs back into the dressing room.

JASON
Don't tell me. If it's too tight
on my ass, it will affect my
ability to take a crap.

He closes the dressing room door.

DOROTHY
Don't you use that language with
me, young man. How would you like
to be grounded?

JASON (O.S.)
This isn't what I meant when I said
I wanted to go clothes shopping.

INT. BOUTIQUE - DAY

Jason is seated with CLAIRE, a beautiful young sales lady.
He wants to get his ear pierced. His mother is nowhere in
sight.

JASON
So, it's in fashion now, right?

CLAIRE
Well, more men are having it done
now. I kinda like it.

JASON
That's exactly why I'm having it
done: to impress beautiful women
such as yourself.

Claire laughs playfully.

CLAIRE
You know, you seem so much older
than your age. I kinda like that,
too.

As Jason continues flirting, his mother sees him through the
store window. She enters.

(CONTINUED)

CONTINUED:

DOROTHY
I've been looking all over this
mall for you. What are you doing
in here?

Jason looks down in defeat.

CLAIRE
He's going to have his ear pierced.

DOROTHY
Oh no, he's not.

JASON
Come on, mom. Give me a break.
It's going to be a huge trend.

DOROTHY
Not with you, it isn't. Now let's
go get that haircut.

She grabs Jason by the arm and drags him out of the store.
Jason breaks free, turns back to Claire and in his best
Arnold Schwarzenegger voice says...

JASON
I'll be back.

Claire smiles as Dorothy pulls Jason away again.

DOROTHY
The hell you will. And what's the
matter with your voice?

INT. BARBER - DAY

Dorothy sits off to the side as the BARBER prepares to cut
Jason's hair.

BARBER
So, what's it going to be?

Jason looks over and makes sure his mother isn't paying
attention. He then looks back at the barber.

JASON
Cut most of it off, shave the back
and sides clean and spike the top.

BARBER
You're kidding, right?

(CONTINUED)

CONTINUED:

JASON
No, it'll look cool, trust me.

BARBER
You'll definitely be ahead of your
time, kid.

JASON
Tell me about it.

INT. OPTOMETRIST - DAY

Jason sits with an elderly EYE DOCTOR.

EYE DOCTOR
A laser... in your eye?

JASON
Yeah, you know... it corrects your
vision in a matter of minutes.
Perfect twenty-twenty.

EYE DOCTOR
Kid, not in our lifetime. Contact
lenses is about as far as vision
correction is going.

JASON
Doc, you're not much of a
visionary, are you?

INT. JASON'S HOME/LIVING ROOM - NIGHT

Harvey sits in his recliner, watching television. Jason
walks in and sits on the couch. Harvey appears not to notice
him, until...

HARVEY
What the hell did you do to your
hair?

JASON
Like it?

HARVEY
Should I?

JASON
I think so.

Dorothy enters.

(CONTINUED)

CONTINUED:

DOROTHY
You really need to have a talk with
your son.

HARVEY
What'd he do?

DOROTHY
He's acting very strangely.

Harvey slowly turns his head toward Jason. A moment of
silence, then...

JASON
Puberty.

Harvey turns his head back toward the television.

HARVEY
Good enough for me.

Dorothy storms off. Jason notices the show Harvey's
watching.

JASON
Ooh, Quincy!

HARVEY
Yeah, it's good.

Jason sits next to his father, both mesmerized by the
program.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. JASON'S BEDROOM - MORNING - THURSDAY, SEP. 23, 1982

Jason wakes up. Looks around.

JASON
I'm still here.

INT. KITCHEN - MORNING

Harvey is reading the paper. Dorothy's making breakfast, while Laurie sits at the table eating. Buffy's on the floor, begging for food.

Jason enters. He looks like a new kid. New pair of jeans, a clean white t-shirt, black leather boots, and a black leather jacket. His hair is spiked, and he's got his contacts in.

Everyone's a bit surprised by his appearance.

LAURIE
He's flipped out.

Harvey gives him the once over, then turns back to his paper. Dorothy shakes her head.

DOROTHY
Well, I've said all I'm gonna say.

Just then, Jason's older brother, Scott, enters. He's carrying a laundry basket. He spots Jason, who doesn't seem to recognize him right away.

SCOTT
Hey, Fonzie. Look at you. Nice haircut.

HARVEY
(re: Scott)
Kid's away at college for one month. Drives three hundred miles to have his mother do his laundry.

SCOTT
Give me a break, old man. I don't have classes today.

(CONTINUED)

CONTINUED:

DOROTHY
My little boy's always welcome at home.

SCOTT
I'm not so little anymore.

Scott flexes his muscles. Dorothy plants a kiss on his forehead.

DOROTHY
You'll always be little to me.

Scott wipes the kiss away, then notices Jason staring at him.

SCOTT
What's wrong, little bro?

JASON
(hazy)
You're uh, uh...

SCOTT
I'm, uh, what?

JASON (V.O.)
I don't believe it. I can't remember my older brother's name. My memory is like a revolving door. Some of it is crystal clear, but the rest is buried in a fog.

JASON (CONT'D)
(got it)
Scott! You're my older brother Scott.

SCOTT
Only gone a few weeks and he's already forgetting my name. That's brotherly love for you.

Scott heads down the basement stairs with the laundry basket.

DOROTHY
(to Jason)
What's the matter, honey? You look troubled.

LAURIE
He always has that look on his face.

(CONTINUED)

CONTINUED: (2)

JASON
Robertson's Syndrome.

DOROTHY
Excuse me?

JASON
I had Robertson's Syndrome. That's
got to be it. It swiss cheesed my
memory.

DOROTHY
Once again, you've lost me.

JASON
Forget it. You wouldn't
understand.

Scott pops out of the basement door, holding a bra.

SCOTT
Mom!

Jason's eyes bulge at the sight of the bra. He points at
Scott.

JASON
Don't you even think it.

SCOTT
Think what?

Scott goes back downstairs. Harvey puts down the newspaper
and gets up.

HARVEY
I had better make my last calling
before I go.

Harvey heads upstairs.

LAURIE
Close the door this time, dad. We
can smell it all the way down here.

DOROTHY
Honey, don't speak to your father
that way. It's disrespectful.
(calling up the stairs)
But she's got a good point, dear.

(CONTINUED)

CONTINUED: (3)

Jason sits at the table and picks up the main section of the newspaper. The cover story focuses on the brutal slaying of a Chicago woman, Susan Leigh.

JASON
I remember this.

DOROTHY
Hmmm?

JASON
This murder. It was the first of
twenty-two. They didn't catch the
guy for years.

DOROTHY
And how would you know that?

JASON
What was his name?
(beat)
Damn.

Jason puts the paper down. Scott comes back upstairs.

SCOTT
Hey, Mom, I think I put too much
soap in that thing. Where's our
mop?

Dorothy runs down the steps in a panic. A moment, then...

DOROTHY (O.S.)
(screams)
Scotty... I told you to let me do
this! Look at this mess!

SCOTT
She's peeved.

JASON
I'm outta here.

Jason grabs his backpack.

SCOTT
Later, Fonzie.

JASON
Ayyyeeee.

INT. THORNBRIDGE HIGH SCHOOL/HOMEROOM - MORNING

The other kids in the class stare at Jason's new look. Even Mr. Bergoff is curious.

Jason looks over at one of the cute girls in class. He winks. She playfully smiles at him.

JASON (V.O.)
Yep -- Life is good.

INT. GYMNASIUM - MORNING

Jason runs with a football. He gets tackled by five other kids. They slowly get off him. The gym teacher, MR. BENJAMIN, comes over.

MR. BENJAMIN
Touch football. Touch football.
Do you kids know the meaning of
touch football?

JASON
I hurt. I don't like gym. I'm too
old for this.

MR. BENJAMIN
Mitchell, quit you're bitching and
get over there.

Jason moves over to the other kids.

MR. BENJAMIN
And what the hell did you do to
your hair? You look like a pansy.

INT. SCHOOL CAFETERIA - AFTERNOON

Jason sits with Mark and Todd.

MARK
Only eight months to go until...
da, da, dum.... Revenge of the
Jedi.

TODD
Is that what they're supposed to
call it? Where'd you hear that?

MARK
I read it in my official Star Wars
fan club magazine.

(CONTINUED)

CONTINUED:

TODD

That's just bull. I heard he
hasn't named it yet.

MARK

I'm telling you. It's called
Revenge of the Jedi.

Jason speaks up.

JASON

It's Return.

MARK

What?

JASON

Return of the Jedi. It's going to
be called Return of the Jedi.

MARK

No. It's Revenge.

JASON

They're going to change the title
at the last minute.

MARK

You're just making that up.

JASON

A Jedi can't have revenge.
Otherwise he wouldn't be a Jedi.
He'd be part of the dark side of
the force, therefore it can't be
called Revenge of the Jedi.

MARK

(blown away)
Like a paradox.

TODD

Whoa. Lucas is making a big
mistake. I think someone should
tell him.

JASON

I think he'll figure it out on his
own. It's that other big mistake
that someone should warn him about.

(CONTINUED)

CONTINUED: (2)

MARK

What mistake is that?

JASON

You'll find out in seventeen years.
Let's just call it his Phantom
Menace.

EXT. THORNBRIDGE HIGH SCHOOL - AFTERNOON

Jason, Mark, and Todd walk together.

MARK

No really, I like the new look.
It's very Fonzie.

JASON

I wish people would stop saying
that.

TODD

By the way, what's up with the
hair?

Tommy Farantino spots Jason and begins to walk toward him.

TODD (CONT'D)

Trouble.

TOMMY

(to Jason)

I gotta talk to you.

Mark and Todd look at Jason with warning.

TOMMY (CONT'D)

I ain't gonna do nothing. I just
want to talk.

JASON

I'll catch up with you guys later.

Mark and Todd walk off.

JASON (CONT'D)

What is it?

TOMMY

I was just wondering. If you can
fight like that, how come you've
been putting up with me for a whole
year?

(CONTINUED)

CONTINUED:

JASON

Let's just say it took me a long
time to find the courage to stand
up to people like you.

Tommy looks around. Makes sure no one is watching.

TOMMY

You got guts. And you fight good,
too.

JASON

That it?

TOMMY

Yeah. Well, I mean, no. That
stuff you were saying... you know?

JASON

I know.

TOMMY

It's just that .. I'm kinda
confused right now. There's a lot
going on.

JASON

Hey, listen. Don't worry about it.
I'm not going to say anything.
It's no one's business but yours.

TOMMY

Right. Yeah, thanks.

Tommy and Jason head off in opposite directions.

JASON (V.O.)

What do you know? He's human after
all.

EXT. SUBURBAN STREET - AFTERNOON

Jason strolls down his block. Once again, he spots Sarah
Kausel coming out of her house. Jason stops in his tracks.
Checks his appearance. This time, he's ready for her.

Jason comes up behind Sarah as she's unlocking her car.

JASON

Hi, Sarah.

(CONTINUED)

CONTINUED:

Startled, Sarah quickly turns around. She doesn't seem to recognize Jason.

JASON
(continuing; a bit thrown)
It's Jason. Jason Mitchell.

SARAH
Oh... right. I didn't recognize you. Must be the hair. Looks dangerous.

She touches the top of his spikes.

JASON
I was just, uh, wondering. We live so close, but we hardly know each other. Maybe we should go out sometime and get a little more acquainted. What do you think?

No expression on Sarah's face. We don't know what she's thinking, until...

She bursts out laughing. This is not the reaction Jason expected.

SARAH
You're asking me out on a date?

JASON
(confidence shot)
Well, uh, you see, uh, yeah.

Sarah pets his head.

SARAH
You're so cute.

She gets into her car and starts it up.

SARAH
Try not to kill anyone with those spikes, Fonzie.

She drives away.

JASON
Well, that didn't go as expected.

INT. JASON'S HOME - DAY

Jason enters through the front door. Still sore over being rejected.

Dorothy rounds the corner.

DOROTHY
How was school today?

JASON
I need a new haircut.

DOROTHY
Now aren't you glad I didn't let
you get your ears pierced?

JASON
Good call, mom.

DOROTHY
Mother knows best.

INT. UPSTAIRS HALLWAY - DAY

Jason trudges down the hallway. Scott pokes his head out of his room.

SCOTT
You still got your Atari hooked up?

JASON
I don't know. I guess so.

SCOTT
I'll play you on Donkey Kong.

Scott pushes his way past Jason. As they pass Laurie's room, they hear DISCO MUSIC. Scott opens her door. Laurie is seated, doing her homework.

LAURIE
Just because you don't live here
anymore, doesn't mean you don't
have to knock.

SCOTT
Little sis, don't you know that
disco is dead?

LAURIE
Disco will never be dead.

(CONTINUED)

CONTINUED:

JASON

She's right. Just when you think it's dead, it rises from the grave again.

SCOTT

How would you know that? Have you been consulting your magic eight ball again?

INT. JASON'S BEDROOM - DAY

Scott's shaking a magic eight ball. Jason sits in front of the television, playing Donkey Kong on Atari.

SCOTT

Oh, great magic eight ball, can my brother Jason see into the future of disco?

It comes up...

SCOTT

(continuing; reading)
Try again.

JASON

That's exactly what I'm doing.

Scott puts the eight ball down.

SCOTT

Move over.

Scott grabs the joystick and continues to play Jason's game of Donkey Kong.

JASON

I forgot just how bad these graphics were. It's like a child's game.

SCOTT

Bro, it's the best out there. I don't think it's ever going to get any better than this.

JASON

I see that college is really working for you, Scotty.

(CONTINUED)

CONTINUED:

SCOTT
(beat; re: video game)
Look at that score, little bro.
I'm killing you.

Jason has a sudden revelation.

JASON
Seth Garland! His name is Seth
Garland.

SCOTT
Who's Seth Garland?

JASON
He's the guy who -- never mind.

Jason realizes it's best to keep his mouth shut. He runs out of the room.

INT. KITCHEN - DAY

Jason picks up the front page of the newspaper. Looks at the article about the murdered woman.

JASON (V.O.)
Seth Garland murdered twenty-two women. The guy was a real psychopath. And unfortunately, a genius. Harvard graduate. Top of his class. The only reason I remember this so specifically is that when I was a kid -- well, the first time around -- these murders scared the hell out of me. I couldn't believe that anyone could be so -- evil.

Jason lays the paper back down on the table.

JASON (V.O.)
Twenty-one more women are going to die. And there's nothing anyone can do about it.

Jason begins to walk away, then freezes in his tracks. He slowly turns back toward the paper. Picks it up.

JASON
I know his name.

EXT. CONVENIENCE STORE - DAY

Jason dials on a pay phone.

JASON

Operator, can you connect me to the
Chicago police.

(beat)

I don't care. Any precinct. Thank
you.

JASON (V.O.)

If I can affect my own future,
maybe I can affect the future of
others as well. If I do nothing,
I'll be just as guilty of murdering
those women as Seth Garland.

INT. JASON'S HOME/LIVING ROOM - NIGHT

Jason sits with his family as they watch television. The
show is interrupted by a report on the capture of Seth
Garland.

JASON (V.O.)

Garland was arrested that night
thanks to my anonymous tip. They
found enough evidence to put him
away for a very long time. He
would do no more killing. One
victim instead of twenty-two.

EXT. BUS STOP - NEXT MORNING

Jason waits for the bus. He's now dressed in a manner more
appropriate to the era. His hair is slicked back instead of
spiked.

Tommy stands beside him. They now appear friendly toward
each other.

JASON (V.O.)

I still don't know why I've been
given the opportunity to come back
here. At first I thought it was
just a chance to fix the mistakes I
made in my life. But now I'm
beginning to see a bigger picture.

INT. BIOLOGY CLASS - MORNING

Jason sits with the rest of his class, learning the lesson of the day.

JASON (V.O.)
 With the knowledge I now possess, I
 feel as if I have a larger
 responsibility. To rise above my
 own selfish needs. To help others
 live a better life.

INT. SCHOOL CAFETERIA - AFTERNOON

Jason sits with Mark and Todd.

JASON (V.O.)
 Maybe I'm making a big mistake,
 interfering in something that I
 don't quite understand yet. I
 might be doing more damage than
 good. But I just can't sit back.

INT. JASON'S HOME/KITCHEN - NIGHT

The whole family eats dinner together. No one is talking.
 They're watching the television in the b.g..

JASON (V.O.)
 I've been given a second chance for
 a reason, and until I find out what
 that reason is, I'm going to play
 it by ear. But whatever the
 outcome, one thing is certain...

Jason takes a good hard look at his family.

JASON (V.O.) (CONT'D)
 I get to live my life again.

FADE OUT.

END OF ACT FOUR

THE END