

THE JACKET

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Based on a screenplay by
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looking and

A pure white screen. Idyllic stillness. All of it
feeling like the heavens are supposed to.

screen
suggest
is
dead

After some seconds of calm, water seems to mist the
and the slight shifts to the left and then the right
this is a man's P.O.V. Then, suddenly, the white screen
tugged and we see it was a sheet covering a presumably
man.

WILLIAM STARKS (V.O.)

I was 25 years old the first time I
died...

INT. HOSPITAL, KUWAIT, DAY

hear, from
him

One more tug on the sheet and we see, and suddenly
William Starks' P.O.V. the CHAOS of the hospital around

injured as DOCTORS and NURSES tend as best as they can to the soldiers.

in blood -- Our glimpse of STARKS reveals a red stretcher -- soaked and the severe head wound where a bullet's minced his skull.

muffled Then, slowly, steadily, a heartbeat is heard over the sounds of the hospital and, as his pulse quickens, so does the pace of the world around him.

INT. HOSPITAL, KUWAIT, DAY

WILLIAM STARKS (V.O.)

I remember there was so much white everywhere. And I felt peace...even though there was war around me. And I felt alive, even though I knew I was dead.

INTERN #1

Come on, come on, let's tag these guys and get them out of here.

unmoving An INTERN, clipboard in hand, stands above STARKS' body with another INTERN (2) beside him. INTERN 1 pulls the rest of the SHEET off of STARKS as the OTHER searches for his DOG TAGS and gently closes his EYES with her hand.

INTERN #2 [Reading from the TAGS]
Starks, William. Born December 25,

1966.

INTERN #1

Wait, so how old?

INTERN #2

25.

2.

INTERN #1

[Searching through records] Here he is. William Starks. Born in Vermont. He hasn't got a family listed. The naval hospital'll figure out what to do with him.

As the INTERN puts the TAGS back down, she meets STARKS' wide-open EYES -- now filled with surfacing tears, sadness, and life. She stares at them curiously and, after some seconds, STARKS blinks and a TEAR runs down his cheek -- jarring her.

INTERN #2 [Calling out]

Oh my God! This soldier is ALIVE!
Code blue! CODE BLUE! This man just blinked!

INTERN #1

He's been tagged already. Worry about the others... [then seeing STARKS blink] Oh shit! Shit! CODE BLUE! We need a doctor! Get a doctor over here now!

As the MEDICAL STAFF rush over to STARKS, preparing NEEDLES and OXYGEN MASKS, STARKS merely closes his eyes and we follow

ground... the now BLOODIED white sheet as it falls to the

EXT. IRAQI VILLAGE, DAY

a A NEWSANCHOR interviews CAPTAIN ROBERT MEDLEY (30s) -- particularly photogenic and affable participant.

CAPTAIN MEDLEY

The level of arms on the ground really depends. [Answering a question] But no, I'd have to say we haven't had to engage on the ground as heavily as we might have expected.

NEWSANCHOR

Have you lost any men today, Captain?

CAPTAIN MEDLEY

No. One of my Corporals took a bullet to the head, but it looks like he might make it. Looks that way...

FLASHBACK TO:

3.

EXT. IRAQI VILLAGE, DAY

belongs, We see only the HAND, and not the man to whom it

enter the frame and pull the TRIGGER on a gun. The
sound
STARKS' head pierces the air, and the bullet hits the side of
in a FLASH, shaving the skin around it right off.

EXT. AMERICAN NAVAL HOSPITAL, DAY

STARKS convalesces in a navy hospital bed -- his head
heavily
BANDAGED and his arms suited with I.V.'s and dressings
-- as a
MAJOR, a LIEUTENANT and a DOCTOR stand above him.

STARKS' face -- now cleaned of the blood that masked it
before --
is alert, and striking. Even with the bandages, he
remains
well-built and strong, like a shot straight to the head
would
have been the only way for an enemy to take him down.

DOCTOR

Sergeant Starks was very lucky. A
little more to the right and it
wouldn't have wanted to come out...

MAJOR

But he's never gonna be able to
remember what happened?

DOCTOR

It's hard to say. Sergeant Starks
could have retrograde amnesia
or... [lowering his voice] any form of
psychological suppression. It's very
common with traumas like this.

STARKS [Cutting him off]
Sergeant Starks is in the room,

[beat] and I want to know when I'm going home.

of a When he speaks, STARKS maintains the sharp, steady gaze man assured of himself, even if he is lost among his surroundings.

LIEUTENANT

Sergeant, you have no surviving family in the States. I'm sure you have friends or distant relatives, but unfortunately we have no record of them yet.

MAJOR

Captain Medley has recommended you for the Purple Heart, Sergeant.

4.

the STARKS lets the tribute roll right off him. He spots CIGARETTES in the Lieutenant's pocket.

STARKS

Can I have one of those?

LIEUTENANT

Of course.

The LIEUTENANT lights one for him.

DOCTOR

There is help for you, Sergeant.

LIEUTENANT

Of course there is.
Their VOICES start to fade as STARKS smokes his
cigarette,
blowing the SMOKE upwards and following it with his
eyes.
He's finished with these men and everything they stand
for.

STARKS [V.O.]

I didn't know where my home was. I
just knew I didn't want to be there
anymore.

EXT. HIGHWAY, RURAL VERMONT, WINTER, DAY

STARKS -- recovered now -- walks by himself along a
long
highway. He seems to be walking away from things even
if he
can't remember what they are yet.

EXT. HIGHWAY, RURAL VERMONT, WINTER, DAY

JEAN PRICE (30s) -- a hippie who happens to be a mother
-- and
her daughter, JACKIE (8) tremble in the cold next to
their
stalled car. JEAN sits next to the car, holding her
knees to
her chest, more like a child than her daughter.

JACKIE runs her little gloved hand over her mom's ski-
hatted
head as she cautiously watches STARKS approach them. He
cuts
an arresting figure against the empty landscape.

JACKIE

Come on, mom. Don't fall asleep...

STARKS

You two ok?

JACKIE

Our car won't start.

5.

STARKS [Looking at JEAN]

What's your mom's name?

JACKIE [Cautiously]

Jean.

STARKS takes off his backpack and kneels down.

STARKS

Jean? Jean, can you hear me? I need you to try to wake up, Jean.

JEAN opens her eyes, stone red.

STARKS

Your mom take anything before this happened?

JACKIE

Yeah, but I don't know what.

STARKS

[Beat] What's your name?

JACKIE

Jackie.

JACKIE decidedly sticks out her gloved hand. STARKS smiles and briefly shakes it. STARKS rubs a hand over his chin and cheek as he thinks of what to do.

STARKS

Nice to meet you, Jackie. Why don't you wrap this scarf around yourself and try to keep your mom awake while I take a look at your car.

EXT. HIGHWAY, RURAL VERMONT, WINTER, DAY

As Starks works on their engine, JACKIE anxiously watches her mother throw up in the distance. STARKS sees her watching and tries to distract her.

STARKS

What do you think of all this snow?

JACKIE looks at him curiously.

JACKIE

[Beat] Nothing.

STARKS looks at her and smiles at her honest answer; Jackie turns her head back towards her mother.

6.

JACKIE

But I like it I guess.

STARKS

Hey, can you reach the gas pedal?

JACKIE

Yeah.

JACKIE gets behind the wheel, crouching down in the
seat just enough so her foot reaches the pedal.

STARKS

Go ahead, turn it on. Keep pushing
it.

JACKIE revs up the engine and, a few coughs and
sputters later, the car settles into a nice, working hum.

JACKIE [Smiling]

It works!

JACKIE steps down. She looks like she could hug Starks
and, unexpectedly, decides to. As STARKS awkwardly returns
it, he sees JEAN lifting her eyes to see him holding her
daughter.

JEAN

Get your fucking hands off my
daughter!

JACKIE

Mom, he just fixed our car.

JEAN

Jackie, get in the car. NOW!

JEAN reaches for a RIFLE in the back of the truck but stumbles from the nausea before she can pick it up.

JEAN

Look, I don't want any trouble, so...

STARKS

Neither do I, ma'am. I'll be on my way.

JACKIE

Mom, you've got it wrong...

STARKS motions for JACKIE to stop as he collects his bags.

JACKIE

You're just gonna walk?

7.

STARKS

Yeah, I'll hitch a ride or something.
[Beat] Let her throw it all up before she gets back behind the wheel.

bags. STARKS' DOG TAGS are tied to the ZIPPER of one of his

JACKIE

What're those?

STARKS

Dog tags. [Off her blank look]
They've got your name and date of
birth for identification.

JACKIE

What for?

STARKS

[Beat] In case you get lost, or can't
remember who you are.

JACKIE [Still looking at

them]

Hm.

STARKS unties them and gives them to her. She reads
them.

STARKS

I think I can remember what's on
them.

JACKIE

William Starks. [Beat] Thanks.

CUT TO:

INT. COURTROOM, SMALL TOWN VERMONT

BLACKNESS
VOICE

STARKS faces the screen with nothing but a cryptic about him and a confused look on his face as a MENACING questions him.

VOICE (O.S.)

"Jackie" and "Jean" are the only
...things you know for certain about
that day?

STARKS nods.

8.

VOICE (O.S.)

Are you aware we have no last name,
no place of residence, and no record
of any physical presence for these
"friends" of yours? How's that
possible in this day and age?

the STARKS nods as a muffled "Objection" flickers away in
background...

VOICE (O.S.)

I may need to actually hear that
answer, Mr. Starks.

STARKS

[Beat] Yes.

With Starks' answer, the background of the courtroom is

OWN
turns

suddenly illuminated and we see that THIS IS STARKS'
TRIAL. The VOICE belongs to a satisfied PROSECUTION who
to face a medium-sized CROWD watching on...

INT. COURTROOM, SMALL TOWN VERMONT

CAPTAIN
DR.
first

There are three KEY WITNESSES called to the stand:
MEDLEY, Starks' commanding officer in the Persian Gulf;
HALE, a psychiatrist; and OFFICER NASH, the cop who
came upon the crime scene. Their three testimonies are
intercut to present the case against Starks quickly and
confusingly -- just like it appears to himself.

OFFICER NASH [Emotional]
Eddie [correcting himself], Officer
Harrison, was lying in a pool of his
own blood -- on his back.

DR. HALE

William Starks could be blocking the
incident. It would explain his well-
systematized scheme about the little
girl and her mother. A delusion as
complex as that can often replace the
reality of an incident like this.

OFFICER NASH [Cont'd]
Officer Harrison'd been shot three
times. He was long dead by the time
we got there.

9.

DR. HALE

I have heard of Gulf War Syndrome.
The medical community is only
beginning to gather information about
it.

PROSECUTION

Gulf War Syndrome? What the...Why
don't we start diagnosing Hard Life
Syndrome while we're at it? I've
gotten a lot of convictions we could
overturn with that logic...

CAPTAIN MEDLEY

Sergeant Starks was awarded the
Purple Heart. That award doesn't
applaud violence or murder. [Beat] It
applauds honor.

DR. HALE [Cont'd]

His subconscious is blocking it, the
same way it began to in the Gulf,
particularly as something similarly
traumatizing happened to him then.

FADES

The following summations are punctuated by the BLACK
between them and the simulated BLACK around them as
they speak -- like STARKS, at the beginning of his own
testimony.

PROSECUTION [Disdainfully]

It's not a question of whether or not
he was sane when he did it?! He
absolutely was. Three bullets in one
man are three moral failings in
another.

CAPTAIN MEDLEY [Incensed]

War isn't a CNN Special. Half the
shit that went on couldn't be tidied
into a top of the hour headline --
either 'cause it couldn't be said
neatly or 'cause it couldn't be said

at all. It was ugly. And they don't
put ugly on TV. [Looking at Starks]
If Starks did kill that officer
... [Beat] You can't hold a man
responsible for a damaged mind.

10.

DEFENSE

For God's sake, my client said he
thinks he's already died once. He
doesn't know what's going on.

FLASHBACK

TO:

EXT. MURDER SCENE, HIGHWAY, VERMONT, DUSK

HARRISON'S STARKS lies bleeding -- eyes half open -- by OFFICER
both dead, bloodied body as falling SNOW slowly whitens them
behind. We and covers any FOOTPRINTS that may have been left
hear a distant gavel delivering a distant judgment...

STARKS [V.O., nearly whispered]
I don't know how it happened.
unconsciousness. STARKS' eyes finally close as he lapses into

INT. COURTROOM, SMALL TOWN VERMONT

The JUDGE nods as he hands the JURY FOREMAN back the
verdict.

JURY FOREMAN

On the count of first degree murder,
we find the defendant, William
Starks, not guilty by reason of
insanity.

EXT. HIGHWAY, RURAL VERMONT, WINTER, DAY

sun
JACKIE
In his mind, STARKS is walking out of the woods as the
sets and bounces off the snow all around him. We see
watching him walk away into the woods.

JUDGE (O.S.)

I hereby sentence you to be committed
to a facility for the criminally
insane, where I hope that doctors and
the proper treatment can help you...

INT. COURTROOM, SMALL TOWN VERMONT

like a
The JUDGE sentences STARKS, who stares back vacantly,
man who checked out of his life long before this judge
decided he had to.

EXT. ALPINE GROVE PSYCHIATRIC HOSPITAL, DAY

Hospital -- a
wire
A white VAN pulls up to Alpine Grove Psychiatric
bleak, dated facility embellished only by the barbed
that seems to be everywhere around it.

11.

from
might

STARKS' anatomy instantly and intensely separates him
the staff of the hospital and the infirm patients who
be in it. TWO MEMBERS of that STAFF lead him in.

JUDGE [O.S.]

Mr. Starks, I hope that someday you
might be well so that we will have
lost only one life in this tragedy.

INT. CONFERENCE ROOM, ALPINE GROVE MENTAL HOSPITAL

DR.
GRIES
on

DR. THOMAS BECKER (overworked, dogmatic, disenchanted),
BETH LORENSON (30s, unassuming, perceptive), and DR.
(20s, green) are convened with other STAFF at a routine
hospital meeting. These doctors deal in the currency of
madness every day and wear the heaviness of that burden
their faces.

CHIEF OF STAFF

I'd certainly say he should be
considered violent, just given his
case...

DR. BECKER

How'd he dodge a conviction?

CHIEF OF STAFF

His defense argued post-traumatic
stress and delusional disorder. He
evidently couldn't account for a

similar incident during his service
in Desert Storm.

DR. BECKER

[Beat] So why isn't he just in the
psych ward of the county jail?

CHIEF OF STAFF

Apparently, he's a decorated vet. And
had another one testify for him. Who
knows? [To DR. BECKER] Tom, do you
mind taking him?

order BECKER shrugs a nod as the Chief moves on to the next
of business...

INT. STARKS' ROOM, WARD, ALPINE GROVE, DAY

senior -- STARKS is shown to his room by NURSE HARDING -- stern,
his and her henchman, DAMON -- a BURLY ORDERLY who relishes
command, however diluted it may be.

He and DAMON unceremoniously puts Starks' UNIFORM on the bed.
into it. NURSE HARDING wait at the door for Starks to change

12.

conceding that DAMON looks at STARKS -- his eyes inadvertently
conceding Starks is more threatening than the common senile he
marshals; STARKS stares him back -- deliberately
that he's right.

STARKS turns around -- only then looking stunned in the sterile, cotton-white room, wondering where his life disappeared to.

INT. DR. BECKER'S OFFICE, ALPINE GROVE, DAY

office.
doubtful
already

STARKS sits opposite DR. BECKER in a harsh, tiled
STARKS wears his blue uniform and BECKER wears a
expression. From STARKS' P.O.V.: the DRUGS they've
started giving him BLUR his vision of Becker.

BECKER

William? William, can you hear me?

STARKS nods groggily.

BECKER

I've given you some drugs to help
with your adjustment...

STARKS [Cutting him off]
What kind of drugs? [Beat] 'Cause
these seem pretty...pretty serious.

BECKER

Well, your condition's pretty
serious.

STARKS

[Beat] So they say. [Off Becker's
steady gaze] What?

BECKER

I'm just looking at you. Does that
make you uncomfortable?

STARKS

Depends on what you're seeing.

BECKER eyes STARKS mistrustfully.

BECKER

You said you couldn't remember
killing Officer Harrison. Correct?

STARKS

[Beat] You don't believe me, do you?

13.

BECKER

It's not my job to believe you.

STARKS [Squinting to better see]
You're a doctor. I would think...

BECKER [Cutting him off firmly]
It's not my job to believe you or to
understand you. It's my job to try to
cure you and if that's a no-go, then
to...take some kind of care of you.

STARKS [Flatly]
Lucky me.

BECKER looks at Starks -- his eyes casting shame upon
the
alleged murderer that sits before him.

BECKER [Stupefied]

You shot a man three times: first in his heart, then in his stomach and then...point blank, in the back of his head. And then you just...forgot all about it. A whole life erased with three easy little words: I. Don't. Know. What would it be if we could all not know what we didn't want to have to face.

blurred in
Starks

BECKER glances at his WATCH and gets up -- still Starks' P.O.V. It's only as he's walking off that notices he has a limp.

FADE TO:

INT. HALLWAY, ALPINE GROVE, DAY

hospital
FORMS
crazy

From STARKS' P.O.V., we follow him walk down the halls, even hazier from the medication than before. blur into one another and, on either side of him is a world with crazy patients who've lost their way in it.

trying
stands

STARKS reaches for the WALL and runs his HAND over it, to keep his balance. He's walking towards BECKER who at the end of the hall, talking to other PATIENTS.

STARKS [Softly]
I don't belong here. I don't...

an
STARKS'
sight

STARKS falters but stays up. He turns to see a shell of OLD MAN looking right through him with wooden eyes. eyes stay so completely fixed on the old man's haunting that he doesn't see what's ahead of him.

14.

He bumps right into a HYSTERICAL PATIENT whose sudden, earsplitting SCREAMS peal interminably through the air.

STARKS [Mumbling]
I'm sorry. I didn't mean... I'm
sorry. I didn't mean it.

his STARKS' fumbled efforts to help the PATIENT only feed
hysteria more. The SCREAMING is intolerable.

STARKS [Forced to yell]
Will you listen to me? I'm not going
to hurt you. Please. I didn't mean
to bump...I'm sorry.

them ORDERLIES and NURSES, followed by DR. BECKER, surround
now, violently pulling STARKS off the patient. BECKER,
familiar with the PATIENT (HAROLD), tries to calm him.

BECKER
It's ok, Harold. It's ok.

Becker's as STARKS searches their blurred faces and stops on
they restrain him and give him more drugs.

STARKS [To Becker]
I don't belong here...

ORDERLIES] BECKER [Angrily, to the
Get him to his room.

FADE TO

BLACK.

INT. STARKS' ROOM, ALPINE GROVE, LATE NIGHT

STARKS is slowly rebounding from the drugs when he
hears
disquieting FOOTSTEPS in the hall, coming closer and
closer...

What follows happens too quickly for STARKS to react.

DR. GRIES, NURSE HARDING AND DAMON -- enter Starks'
room.
They close the door and deftly administer a
TRANQUILIZER and
a GAG.

STARKS has no idea what's happening to him as they drag
him
out, and his STIFLED CRIES ensure no one else does
either.

NURSE HARDING

Come on, army boy. Time for some
therapy.

15.

INT. MORGUE, BASEMENT, ALPINE GROVE, LATE NIGHT

The first face STARKS sees as the world comes into
focus is
NURSE HARDING'S. Around it loom those of DR. BECKER,
DR.

GRIES and DAMON.

apparatus
sickly-
that would
wrapped
suggests

A shot of the room shows a constraint-ridden apparatus hanging sternly on the wall. It is THE JACKET: an apparatus designed to encase a man's body. Made of coarse, stained red and brown canvas and velcro restraints first chafe, then forever burn, the skin they're wrapped around, the JACKET looks medieval. Its appearance suggests its purpose: to slowly STRANGLE THE LIFE OUT OF A MAN.

lying
basement.
them
done to
them.

STARKS has been stripped of his blue uniform and is lying nearly naked on a burial slab in the cold of the basement. Even under the tranquilizers, STARKS formidably resists them as the ORDERLIES wrestle to strap him in. Then Starks, sensing as anyone would, that something bad is being done to them, wisely stops resisting long enough to petition them.

STARKS

Wait. Wait a minute... Please.

blinks,

BECKER motions for them to stop with his hand. STARKS trying to bring the faces above him into focus...

STARKS

I, I don't belong here.

BECKER looks into Starks' eyes. Sanity stares back.

BECKER

No. I don't think you do either.
[Beat] But neither of us can do

anything about that.
BECKER barely nods and STARKS is trussed in the JACKET
with
presumably
METAL CLAMPS. BECKER writes some details down,
about Starks' treatment.

A CADAVER DRAWER -- just barely deep enough for a body
or tall
enough for the height of a nose -- is slid open and
STARKS,
already dreadfully sheathed in the JACKET, is crammed
inside.

The ORDERLIES slam the cadaver drawer into the wall.

INT. CADAVER DRAWER

STARKS is literally entombed alive. Silence. Stolen
breath.
They bolt the drawer and the CLANG echoes through his
body.
The BLACKNESS and CLOSENESS of the space choke him as
his
heart beats the frantic rhythm of his struggle.

16.

We see only the WHITES of a pair of petrified EYES on a
man
who's losing it -- hyperventilating, suffocating... for
all
intents and purposes, dying the worst kind of a death.

Combing the walls for any sign of an explanation of
what's
happening to him, STARKS sees a single white DOT --
almost
like a fleck of dust -- flitting between undecided
SHAPES in

bigger... the blackness until, slowly, it grows bigger and

INT. JACKET/TUNNEL PASSAGE

STARKS It's now a PATTERN of WHITE DOTS that changes the more
with stares at it. Beneath it seems to be a smaller pattern
discern formless shapes and figures that STARKS tries to
STARKS before they change into something else. Only after
SNOW blinks does he start to see the WHITE of the DOTS is
together in from a picture that is slowly and terribly coming
time the following glimpses, each hardly longer than the
between BLINKS.

1) A little river of RED marring the snow around it,
spilling from...

last 2) OFFICER HARRISON'S mouth just seconds before his
FLASH... breath. His eyes close and STARKS sees and hears a

3) From the barrel of a GUN fired near him.

looks BLOOD sprays STARKS' hands as he looks down at them and
realizes he's in the scene and not just watching it. He
up from his hands and sees in similar flashes...

STARKS 1) The snow beneath the BLOOD changing to DIRT as
stares at it. This time, the little river of RED comes
from...

one... 2) The BODIES of IRAQI villagers, all still except

3) That of a IRAQI WOMAN. She unflinchingly lays her hand in the entrails of a CORPSE and smears its blood on her face just before she lies back down among the dead, content to be one of them.

a The only SOUNDS during these dreadful images have been trapped man's anxious BREATHS and the BEATS of a HEART pumping so fast it could be a drum...

his eyes The screen goes BLACK and QUIVERS as STARKS clenches shut.

17.

INT. CADAVER DRAWER

VIBRATE, Just then, as the MUSCLE beneath his eyes starts to something terrible and wet falls from the ceiling of the drawer. PING! Right on his eye. The drop of WATER is enough to send this man right over the edge.

flutter, STARKS' EYES roll back into his head and start to shaking the SCREEN right along them until...

INT. MORGUE, BASEMENT, ALPINE GROVE

STARKS stands outside his body, looking at the wall of

a
HAND over

drawers he is in. He bends down to look more closely at
STAIN on the floor -- DRIED BLOOD -- and as he runs his
it and stands back up, he is back in the...

INT. JACKET/TUNNEL PASSAGE

but
no
can't...

IMAGES RACE PAST HIM too fast for him to catch anything
fleeting clips of them. The IMAGES are his MEMORY and,
matter how badly he wants to slow them down, he

FADE TO BLACK.

INT. DINER, SMALL TOWN VERMONT

diner. She
there,
woman, a
He is
in the

STARKS sees JACKIE, 8, sitting by a window in the
turns her head towards the ENTRANCE and, as she looks
so does Starks. That is when he first lays eyes on a
WAITRESS -- worn but still lovely -- leaving the diner.
taken with her and, for the first time since he's been
Jacket, seems calm. Just then, however, the reverie is
shattered...

SMASH CUT TO:

INT. MORGUE, BASEMENT, ALPINE GROVE, LATE NIGHT

drenched

The drawer is yanked open to reveal STARKS' still,
face. BECKER, GRIES and the ORDERLIES stand above him.

BECKER

Take him out of it.

from
eyes

The ORDERLIES unstrap the JACKET from his body. Blood
his chafed skin drips onto the burial slab. STARKS'
remain closed.

BECKER

William. William, can you hear me?

18.

PEOPLE'S

We hear BECKER's voice as it sounds to STARKS...MUTED.
STARKS' EYES open only enough for him to see the
FACES morph chillingly into one another's.

DR. GRIES [Less muffled]

Pulse is 16, temp, just a hair under
90. 'Bout right for three hours of
psychosis.

NURSE HARDING

That's not enough, is it?

BECKER looks at STARKS' battered body.

BECKER [Wearily, indifferently]

It's enough for now. Take him to the
infirmary and let him recover there.

INT. WARD, ALPINE GROVE, NEXT MORNING

other,
uncertainly
around --

STARKS sits, totally disoriented, in the ward with the
more vocally INSANE patients. He runs his hand
over the SCARS on his arm from the Jacket and looks
not knowing where his PARANOIA ends and REALITY begins.

the
The OLD MAN from the previous day is moving slowly with
aid of his walker. He is far less threatening to STARKS
today...just a senile man about to walk into a wall.

STARKS [Getting up to help him]
Let's get you a destination other
than this wall.

innocent

RUDY MACKENZIE -- 40s, smart eyes, fidgety, with an
face -- watches STARKS help turn the OLD MAN around.

MACKENZIE

That's Kingsley. Old bastard hears
us, I'm sure. He just doesn't want to
bother answering so he makes us think
he can't talk. I know. I tried it on
my mother for two months once before
she fished out my tongue. Literally.
[Beat] You're the cop killer, right?

STARKS

Yeah, guess so. How'd you know?

MACKENZIE

TV. Helps numb [makes a "crazy
gesture"] any active mind. [Sticking
out a jittery hand] Rudy MacKenzie.

(MORE)

19.

MACKENZIE (cont'd)
Welcome to the village, William
Starks.

STARKS doesn't offer his hand, just looks back at
MacKenzie.

STARKS [Looking away]
I'm not really in the mood to talk.

MACKENZIE

That's too bad. I don't believe in
disposable language either -- you
know, the small talk, the little
talk. Chit. Chat. Useless. The game's
something else though. Think about
it: What can we trade with each other
in the air between us? This...
[running his hand through the air] is
our court. [Beat, so eager it's sad]
I'm ready to throw the ball. Come on.

STARKS looks at MACKENZIE and sees that the constant
flow of
words from his mouth only masks the tragic hesitation
in his
eyes. A dead arm hangs limply by his side, like a
weight.

STARKS [Relenting]
What are you in here for?

MACKENZIE

I tried to kill my wife.

STARKS

Don't you go to jail for that?

MACKENZIE

I tried something like 30 times.
There is, as STARKS rightly figures, no suitable
response to
that.

MACKENZIE

She's bigger than me, and she's
stronger than me. And I never planned
on doing it. It was always in the
heat of the moment. I didn't beat her
or anything. Hell, she beat me. But
when we'd start fighting, I'd go for
the knife. Then she kept threatening
to have me put away, and [looking
around] she finally did.

As he talks, MACKENZIE notes the SCARS on Starks' arms.
Dr.
starts
LORENSON observes STARKS and MACKENZIE talking and
walking towards them.

20.

STARKS

Yeah, well 30 times probably would
make you seem crazy.

MACKENZIE

Or just plain stupid. You'd think by
the twentieth time, I'd have found an
alternative method. Maybe a more
effective one, if you know what I
mean.

DR. LORENSON

Morning, gentlemen. How are you doing

today?

MACKENZIE winks discreetly at STARKS before he replies.

MACKENZIE

It's a hard one for me, Dr. Lorenson.
[Finally turns to face her, grimly]
The world around me, it's shrinking.
There's not even room for light to
make its way in. [Beat] Da-da-bum! Da-
da-bum! I feel like the horseman of
doom is coming for me, Doc. Only
today, he's not carrying flowers.

LORENSON reprimands MacKenzie by turning to Starks.

MACKENZIE

What? It's better than fine.

DR. LORENSON

And you, Mr. Starks?

STARKS [Already on the defense]
I'm fine.

DR. LORENSON

Mr. MacKenzie, do you think I could
talk to Mr. Starks privately?

MACKENZIE

Of course you can, Doc. William, it
was an absolute pleasure. Thanks for
playing.

nervously
Just before he walks away, MACKENZIE turns around
and uncharacteristically looks STARKS right in the eye.

21.

MACKENZIE

Hey...when they talk you out to the woods tonight and invite the wolves, dance with them. [Beat] They don't eat you when there's music playing.

words

MacKenzie

away --

STARKS looks at MacKenzie briskly, wondering if his words were directed or just the meandering of a nut. But MacKenzie just nods his farewell and starts humming as he walks away -- dead arm in tow.

DR. LORENSON

So you're ok?

STARKS [Still distracted]

What?

DR. LORENSON

I asked you if you're ok.

STARKS [Suspiciously]

I don't know. You tell me, Doc. You think there's anything wrong with me?

DR. LORENSON

I don't know. You're not my patient.

STARKS looks away. Lorensen gives him a once over.

DR. LORENSON

You look like you've lost some weight. Are you eating?

STARKS

I am. One of the few things I remember doing is eating. So I guess I must be exercising it off in my dreams.

LORENSON

STARKS looks at LORENSON, seeing if he'll respond.
looks back curiously at STARKS' pointed stare.

STARKS

You done with your small talk?

DR. LORENSON

Sure.

STARKS

Good.

doesn't

STARKS walks away slowly and WEAKLY -- a fact that escape LORENSON's observation.

22.

INT. MEN'S ROOM, ALPINE GROVE HOSPITAL, DAY

slit
them,
inside
it

STARKS walks into the bathroom, keenly eyeing the thin of WINDOWS at the top of the wall. He walks closer to when he suddenly hears some STRAINED BREATHING from one of the stalls. He checks the first stall, pushing open. It swings both ways since it doesn't have a lock.

second
all the
head
sink.

The sound continues. STARKS walks slowly past the stall to the third and then... WHACK! The door swings way towards STARKS. BRUTALLY. He falls backwards -- his just barely missing a fatal confrontation with the

DAMON, the ORDERLY, walks out.

DAMON

I'm sorry, Starks. Must have not seen you coming there.

STARKS writhes in PAIN -- straining for his own breath now.

DAMON [Leaning down close to him]
Were you worried about me? [Smiling]
That's so sweet. Thanks.

With that, DAMON walks out, leaving STARKS on the floor.

INT. STARKS' ROOM, ALPINE GROVE, NIGHT, CHRISTMAS EVE

STARKS sits in his room, listening to the silence of the night interrupted by first faint, then approaching, FOOTSTEPS. Closer and closer...then harmfully near until DAMON and HARDING enter his room.

They pause -- awaiting a reaction. STARKS doesn't give them one.

NURSE HARDING

You gonna get the fuck up?

INT. HALLWAY, ALPINE GROVE, NIGHT, CHRISTMAS EVE

own STARKS walks stoically down the cold corridors to his
torture -- flanked by HARDING and DAMON on either side.

INT. MORGUE, BASEMENT, ALPINE GROVE, CHRISTMAS EVE

in a They're all in the room. STARKS seems pretty calm. Only
C.U. do we see his eyes register the JACKET...

BECKER

I'm glad to see you're cooperating
this time, Mr. Starks.

23.

would STARKS looks at the WIDE, STURDY restraints on it. They
with really hurt if you hit someone as hard as you could
them. They might even knock someone out...

makes a DAMON and HARDING move to undress him, when STARKS
that move to do it himself. They look to DR. BECKER who NODS
it's all right.

steps DAMON begrudgingly lets go of Starks but not before he
on one of Starks' bare feet.

and
GRABS THE
to
the
and

STARKS doesn't flinch. He merely turns away from them
bends down to take off his pants. On his way up, he
JACKET OFF ITS HOOK and, using it like a weapon, aims
smack it across Damon's face. DAMON deftly ducks and
JACKET hits BECKER instead. The force of the blow sends
Becker down, and as he falls against the wall, DAMON
HARDING leap to restrain Starks.

into
helps
off the

BECKER opens and closes his eyes, trying to get them
focus. His right cheek is cut pretty bad. DR. GRIES
BECKER to his feet and picks his BROKEN GLASSES up
floor. BECKER puts them on.

DR. GRIES

Hold him while I get the
tranquilizer.

DAMON

Fuck the tranquilizer! I got a foot.

down.

DAMON KICKS Starks hard in the back, nearly sending him

BECKER

No. That's not necessary.

floor.
shocked at

BECKER looks down and sees his own BLOOD fall on the
He looks up at STARKS who, even in his pain, looks
the force he just used.

BECKER

Let him go. [More firmly] I said, let him go!

presumably
what

As soon as they let him go, STARKS lunges for BECKER -- pushing him up against the wall. STARKS stops, about to harm Becker but unsure, even to himself, of he's capable of doing...

BECKER looks fearlessly into Starks' eyes.

24.

face]

BECKER [An inch away from his

What, Starks? What are you going to do? End me just because I'm an inconvenience to you? [Beat] Just like you did with Officer Harrison?

and a

STARKS' face registers the meaning in Becker's words look of self-doubt crosses his face.

BECKER

The only thing your mind is missing is a conscience.

and
from his

STARKS lets go of him and, as soon as he does, DAMON HARDING restrain him. BECKER calmly wipes the BLOOD face, looks at his hand, shakes his head and walks out.

DR. GRIES

Wait...Dr. Becker, how long do you want us to leave him in for?

GRIES

BECKER doesn't answer. He doesn't even turn around. DR.
goes after him.

DR. GRIES

Just strap him in for now.

And DAMON and HARDING start to...

TIME

INT. BECKER'S OFFICE, ALPINE GROVE, CHRISTMAS EVE, SOME

LATER

cheek
and

BECKER turns around from the window and we see that his
is BANDAGED. He opens a drawer, takes out some SCOTCH
pours himself a SHOT. He swallows some pills with it.

After he drinks it, he looks up to see GRIES standing
opposite him, watching.

DR. GRIES

You ok?

BECKER

I'm fine.

DR. GRIES

[Beat] Listen, I hate to bother
you...

BECKER

Then don't.

25.

DR. GRIES

But... what about Starks?

BECKER

What about Starks?

DR. GRIES

Should we be...

BECKER

Should we be what? Trying to change him any way we can? [Beat] Yes.

DR. GRIES

But the Jacket? I mean...should we be leaving him in like that?

question]

BECKER [As if stunned by the

Leaving him in? [Beat] The medication I'm given him is intended to adjust -- maybe even reset -- his violent proclivities. You know, peel away some of those layers of hate. The Jacket's merely a safe place for that to happen. The grounds and the halls -- where I can't monitor side effects I can't predict -- aren't.

DR. GRIES [Still doubtful]

But, but...what about...

BECKER [Mocking Gries]

But...but what about the gun? I mean, should he have been firing away like that? [Shaking his head at GRIES] You

can't fuck up a life that's already
been fucked up. [Turning away] There,
there's the insurance you're looking
for.

DR. GRIES

I'm not looking for anything.

BECKER shakes his head, laughing inside at the world's
stupidity.

BECKER

[Beat] It's Christmas Eve, Justin.
Don't you have somewhere to be?

26.

towards

BECKER doesn't wait for an answer, just turns back
the window and takes another sip of his drink.

CUT TO:

INT. HOSPITAL LOUNGE, ALPINE GROVE, CHRISTMAS EVE

one of

NURSE HARDING turns on the television as DAMON sits in
the lounge chairs.

NURSE HARDING

Ah, man, look, It's A Wonderful Life.

DAMON

You got any booze?

HARDING takes out a FLASK from her BACKPACK.

NURSE HARDING

'Course I do. [Smiling] And it is the season for giving so let's get to it.

DAMON smiles and rubs his hands together eagerly.

INT. MORGUE, BASEMENT, ALPINE GROVE, CHRISTMAS EVE

just
A shot of the WALL OF DRAWERS, with no one in the room,
someone in the wall...

INT. CADAVER DRAWER

once
STARKS finds himself in the physically wrenching place
more. But nothing happens for some seconds. He breathes
anxiously, not knowing what to expect. His heart beats
steadily: THUMP...THUMP, until, finally, with each
beat, a
SMALL WHITE FLECK becomes two flecks...then, two
dots...then, two circles...then, the WHITES of a pair
of
EYES with a terrific meanness in them.

there.
The EYES blink, then disappear like they were never

inexplicable
The pace of STARKS' heart quickens, and the
madness surrounds him once more...

EXT. MURDER SCENE, HIGHWAY, VERMONT, DUSK

middle of
floor.
The SOUNDS of BOMBS RAGE around him but he's in the
the murder scene, watching OFFICER HARRISON lie on the
He turns to look over his shoulder and sees...

27.

EXT. IRAQI VILLAGE, NIGHT

see FIRE,
occurring.
Through a PHOSPHORESCENT GREEN NIGHT-VISION CAMERA, we
FLESH, and RUIN littering the sand. Slowly the
terrifying images shift to a naturalistic, real-time
documentation of the action -- the ruin -- as it's

a
counseling voice...
As STARKS blinks, TEARS fall and he hears, over it all,

MACKENZIE (O.S.)

When they take you out to the woods
tonight and invite the wolves, dance
with them.

away.
The TERRIBLE SOUNDS become less terrible as they fade

MACKENZIE (O.S.)

They don't eat you when there's music
playing.

The scene morphs slowly and the following IMAGES appear
vaguely -- forming the walls of the TUNNEL around him.

1) C.U. A WOMAN'S NECK and a small child's HAND

2) INT. STAIRWAY, OLD HOUSE (STARKS' CHILDHOOD HOME)

3) C.U. A black and white PHOTOGRAPH

4) EXT. CREEK: A shot of clear water, not too deep...

5) EXT. A NEW ENGLAND BEACH

6) EXT. DESERT, IRAQ: A sublime sunset...

IMAGES.
the
BEAUTIFUL
COFFEE
hand.

STARKS walks up uneasily to the wall and touches the
They move like they're liquid and, when they settle,
whole wall is replaced with one large IMAGE of a
WOMAN -- a waitress -- standing at the counter of a
SHOP, moving a STRAND OF HAIR out of her face with her

reaches
hold

STARKS blinks slowly -- struck by this dream of her. He
out and closes his PALM around her like he might catch
of the moment with this simple gesture.

The whole WALL OF IMAGES twinkles marvelously, as we...

CUT TO:

28.

EXT. DINER, SMALL TOWN, VERMONT, CHRISTMAS EVE

skin
--
The WAITRESS (early 20s) -- tired, with kind eyes, soft
and a beautiful mouth that hasn't smiled in a long time
emerges from the diner. Even with no effort, she is
remarkably pretty.

removed
her is
From her UNIFORM, we know that her day was spent there.
STARKS simply stares at this WOMAN who seems markedly
from the world around her. The only fact she wears on
that she's tired.

Both
to
She spots STARKS and can't help but do a double-take.
are momentarily taken with each other, though she tries
hide any indication that she is.

INT. WAITRESS' CAR

she
still
She gets in her old car and starts it. As it warms up,
looks for STARKS in her REARVIEW MIRROR and sees he's
there.

car.
He starts to walk over to her when she jumps out of her

EXT. PARKING LOT, DINER, VERMONT, CHRISTMAS EVE

The WAITRESS treads angrily towards STARKS.

WAITRESS

Where do you think you're going?

STARKS looks at her. He doesn't know anymore than she does.

WAITRESS

You gonna answer me?

STARKS just stares.

WAITRESS

If you're deaf, read my lips...I don't need a psycho following me today.

STARKS

[Beat] I'm not deaf.

WAITRESS

Good.

She turns and gets back in her car, slamming the door shut.

She starts to drive and STARKS stares after her.

29.

After a few hundred yards, she SLAMS on the brakes and turns the car round, coming back. Then she jumps out of the car and

STARKS. heads back in the diner, without looking over at

EXT. DINER, SMALL TOWN VERMONT, SOME SECONDS LATER

at She comes out -- this time PURSE in hand -- and sighs
Starks.

WAITRESS

[As if she owes him an explanation] I forgot my purse.

looks STARKS nods slowly. The WAITRESS gets in her car and
any again at STARKS in her REARVIEW MIRROR. He has hardly
just jeans winter gear on him -- no gloves, no hat, no coat --
much and a flannel. He looks lost among his surroundings, as
doesn't because he doesn't know where he is as because he
look like he belongs there.

She reverses towards him.

WAITRESS

In case you hadn't figured, it's Christmas Eve. You're never gonna get a cab here.

STARKS

[Beat] Thanks.

wheel. She looks him over and then rests her hands on the

WAITRESS

All right. [Beat] You got somewhere
you need to go, Mister?

STARKS

I'm not sure.

WAITRESS

Let me ask you that again. This time,
look around and consider your
options.

Being cold and freezing are his options.

WAITRESS

[Beat] You got somewhere you need to
go, Mister?

STARKS [Nodding slowly]

Yeah, I do.

30.

WAITRESS

Great, get in.

INT. WAITRESS' CAR

WAITRESS

So, where do you want me to drop you?

thinks it

STARKS rubs his hand over his chin and cheek as he
over. She watches him curiously.

STARKS

I'm not sure.

WAITRESS

You don't have anywhere to stay?

STARKS

I don't think so.

it;
so.

The WAITRESS takes out a FLASK and a sizable SWIG from
she swallows it smoothly, like someone used to doing

WAITRESS

Well, where are you from?

STARKS

I'm not sure. [Beat] I don't really
know.

WAITRESS

Of course you don't know.

STARKS

Why "of course"?

WAITRESS

Because in my life, it wouldn't make
sense for me to pick up some normal
guy with a place where he's from and
a place where he's going to. It'd be
too simple. I probably wouldn't know

how to handle a situation like that.

STARKS

Well, you definitely didn't pick normal or simple this time either.

looks back

She looks over at him -- momentarily suspicious. He innocuously; there's something innately safe about him.

31.

WAITRESS

At least you're honest. That's some kind of start.

pulls

STARKS sees her take another DRINK from the flask. She pulls out a CIGARETTE, and STARKS lights it for her with some **MATCHES.**

WAITRESS

That's great. You're not sure where you're from or where you're going, but at least you've got manners.

drink.

She laughs, noticeably more relaxed now after the

WAITRESS

Well, you got a coat or something?

clothes]

STARKS [Looking down at his

No. Doesn't look like it.

WAITRESS

Well, how'd you get here?

STARKS

[Beat] I was dropped off.

WAITRESS

Do you have a motel or something?
Money?

STARKS feels his pockets.

STARKS

No.

WAITRESS

Well, don't you somewhere? Stuff?
Belongings?

STARKS

No. [Beat] Not around here.

and She casts a long sideward glance at STARKS, taking him
her circumstances in for herself. He looks back gently.

WAITRESS

All right, we'll get to my place and
call around, see where I can take
you. [Beat] Just don't think of
trying anything.

(MORE)

WAITRESS (cont'd)

I have the biggest defense for gun control living upstairs from me. She's armed and angry even when she's asleep.

INT. WAITRESS' APARTMENT, EVENING

apartment She is on the PHONE, calling various shelters. Her
string has some pieces of mismatched furniture, along with a
WINDOWS in the of lopsided CHRISTMAS LIGHTS strewn around the
room. They, more than anything else, light the place.

WAITRESS [Pleading tone]

I could have him there in 15 minutes.
[Beat, disappointed] Hmm. Yeah, thanks. Merry Christmas to you, too.

She hangs up the phone.

WAITRESS

Great. That was our last option. What am I going to do with you?

STARKS

Nothing. [Getting up] Thanks for bringing me this far.

WAITRESS

Where are you going? You'll freeze out there. You don't even have a coat.

STARKS

I'll manage.

WAITRESS

No, you won't. You'll die of cold out there and then I'll have to feel guilty. And I've already got more guilt than I know what to do with. [Beat] Do you want something to drink?

STARKS

No, I'm ok.

STARKS

as

TENSES UP

Jacket.

She leaves to the KITCHEN to fix herself a drink and stares after her. Suddenly, a SMASHING SOUND is heard something falls in the kitchen. STARKS' whole BODY as he wonders whether he's being taken out of the

WAITRESS

Shit! That was one of my good glasses!

33.

slowly

and

she

lights. She

As she presumably cleans it up, we stay on STARKS who gains hold of himself. She comes back, DRINK in hand pushes the STRAND OF HAIR in her face back the same way did when he saw her in the tunnel. Even through her weariness, she looks radiant under the Christmas takes a long SIP.

WAITRESS [Noticing he's shaken]
Hey, you ok?

STARKS

[Beat] Yeah, I'm fine.

WAITRESS

You know what? It's Christmas Eve.
And you look clean -- I mean, you're
normal-looking. [Resolutely, for her
own benefit] It's Christmas Eve, and
I have a couch.

back --
And sadly, no plans for the evening anyway. She looks
her EYES even more tired from the liquor.

STARKS

I'm not gonna hurt you.

WAITRESS [Softly]

I know. [Clearing her throat] I'm
gonna go take a bath. Make yourself
at home. You know, fix yourself
something to eat if you're hungry or
anything. There's nothing to steal,
but don't be a jerk and take
something anyway. And don't snoop,
ok?

STARKS

Ok. [Beat] My name's William by the
way.

WAITRESS [Shakes her head]

No, no. Let's not do the name stuff,
'cause you see, I don't want to meet
you. I may want to help you tonight,
but I don't want to know you. Honest.

STARKS nods as she walks out.

EXT. YARD BEHIND WAITRESS' APARTMENT, EVENING

STARKS, still without a coat, collects some WOOD...

34.

INT. KITCHEN, WAITRESS' APARTMENT, EVENING

STARKS looks in her fridge. There's not much to work
with -- just some JARS and plenty of VODKA.

INT. LIVING ROOM, WAITRESS' APARTMENT, SOME TIME LATER

STARKS has lit a FIRE and set out a feeble dinner for
them when the WAITRESS comes out of the bedroom in sweats.

WAITRESS

What's this?

STARKS

The best I could do with what was in
your fridge.
She looks and sees a SANDWICH on a BUN in one plate and
a SANDWICH on two different colors of TOAST on the other.

way

Then she looks over at the fire; it's obvious from the
she looks at it that it's been years, if ever, since
someone's done something like this for her.

STARKS

I only lit it because it was so cold
in here. I'm sorry if...

WAITRESS

No, it's fine. [Beat, swallow]
Thanks.

him...

She turns and goes in the kitchen, calling out to

WAITRESS

You want a drink?

STARKS

Sure.

INT. KITCHEN, WAITRESS' APARTMENT, NIGHT

face,

As she makes their DRINKS, a curious LOOK crosses her
just for a second.

LATER

INT. LIVING ROOM, WAITRESS' APARTMENT, A LITTLE WHILE

LIGHTS.

They've sat down to eat under the blinking CHRISTMAS

WAITRESS

This is pretty good. Considering...

35.

STARKS

Thanks.

They eat quietly for a second. STARKS looks at her,
then down
at his food, still subtly stunned by it all.

STARKS

So you're a waitress, right? I mean...from the uniform you were wearing.

WAITRESS

Yup. That's me.

STARKS

You like it?

WAITRESS

[Beat] I do it.

STARKS

Have you always been a waitress?

WAITRESS [Remembering sadly]

No. I used to be a nurse.

STARKS

[Beat] Why'd you stop?

WAITRESS

Shit happens, and your life changes.
'Bout the best explanation of a lot
of things that happen. [Beat] So how
come you don't know where you're
coming from?

STARKS

I don't know, but I think part of
it's...

STARKS looks around as he decides to be honest with
her.

STARKS

That I don't really know what's real.

She stares at him until a small sympathetic smile
appears on her lips.

WAITRESS

Well, good for you.

STARKS

[Beat] Why?

36.

WAITRESS

[Beat] Real is overrated.

STARKS smiles back uncertainly.

STARKS

You don't think that's crazy?

WAITRESS

Maybe. [Beat] Maybe not.

She holds up her glass somewhat sadly.

WAITRESS

Sometimes I don't know the difference myself. And, you know something? I think I like it better that way.
[Finishes her drink] You want another one?

She goes to the KITCHEN, and STARKS clears their
PLATES.

INT. LIVING ROOM, WAITRESS' APARTMENT

STARKS goes in the KITCHEN as she comes out with their drinks. He hears her turn on the RADIO. She lands on an OLDIES station that's playing "Girl of North Country"
by Bob
Dylan.

INT. KITCHEN, WAITRESS' APARTMENT, NIGHT

STARKS smiles a little, then realizes he remembers, and likes, the song. It's the first familiar thing for him
in
days.

He walks out slowly to the living room, where the
WAITRESS
sits on the couch, drinking. STARKS moves closer to the

short
else.

radio, leaning into it, listening and forgetting, for a
while -- only as long as a piece of song -- everything

BOB DYLAN

If you go when the snow flakes storm
When the rivers freeze and summer
ends.
Please see she has a coat so warm
To keep her from the howlin' winds...

Over the
be

STARKS listens close -- smiling a small, sad smile.

HARMONICA, we pull back and see two very lonely people
passing time together the way people sometimes need to
able to.

37.

STARKS

This is a great song.

WAITRESS

You remember it?

STARKS [Nodding slowly]
It's like I feel like...I know who I
am. I just can't remember anything
that made me this person.

meltdown

When STARKS looks at her then, he's so close to a
that it takes him a moment to fight his way out of it.

STARKS

But hey, who can forget those words?

The man just wants simple and good things for his woman -- that she be warm and happy. How hard can that be to remember?

WAITRESS

May be easy to remember, but not easy to get. Being warm, maybe -- but, look, you don't even have a coat and I still have to chop wood to make a fire. [Beat] And, being happy...you tell me if that's simple.

The CHRISTMAS LIGHTS flash drowsily to their own tempo.

WAITRESS [re: the lights]

Why don't I try to get them to stop blinking?

INT. LIVING ROOM, WAITRESS' APARTMENT, AN HOUR OR SO

LATER

She is visibly drained, after the day and the drinks.

STARKS

They told me I joined the army when I was seventeen. That's when my father died and, before that, it was apparently just me and him since I was born 'cause my mom split.

WAITRESS

So you never knew your mother?

STARKS

I guess not. But, as of now, I never knew either.

WAITRESS

I'm sorry.

STARKS

Yeah. [Beat] How about you?

WAITRESS

Never knew my father. I grew up with my mother. Actually, I grew up around my mother. She was great though. I mean, the way she was with her friends... She was this woman who had so much life in her, she had to find ways to kill some of it just to be like the rest of us. [Beat] She died young.

STARKS

How?

WAITRESS

She fucked herself up day after day and then, one day, she fell asleep with a burning cigarette. [Beat] I came home from work and she was gone.

The TEARS still run after all these years.

STARKS

I'm sorry.

WAITRESS

Yeah, me too. [Softly] Every day for the last ten years.

STARKS

That when you stopped being a nurse?

that he'd

She is surprised that he gleaned the connection -- and been listening so closely.

WAITRESS [Exhausted]

Yeah, that's when I stopped being a nurse. I never thought I could stop being one, I wanted it for so long, but... you just can't do it anymore when you lose someone like that. You can't take care of other people.

watches
lights.

She closes her eyes and finally passes out. STARKS her face, lit serenely by the FIRE and the Christmas lights. It bears her grief even in sleep.

39.

spots the
walks
LIGHTS. He
wall.

He covers her with a BLANKET then looks around and only PERSONAL EFFECTS in the room on her mantle. He towards them, tripping slightly on a CORD from the stumbles but regains his balance by reaching for the

away
TAGS,
a

As he pulls himself up, he spots what is only inches from where his hand landed on the wall: HIS OWN DOG given to Jackie, only a couple weeks ago, hanging from a single NAIL tacked into the wall.

the

Stunned, he stares at his NAME and BIRTH DATE scored on

metal. He looks back at the WAITRESS and then to the
few
mother,
PICTURES on the mantle: they are of JACKIE and her
JEAN. STARKS runs his hand through his hair, trying to
swallow the improbability, and inexplicability, of the
situation.
STARKS' EYES search the room for ANYTHING that could
help him
figure out what's happening. On the console is an OLD
PAPER
and some MAIL. Totally disoriented, STARKS nearly
STUMBLES on
his way to the PILE.

The label on the first BILL reads "Jackie Price." On
the
of the
its
second, the same. And the third...until at the bottom
pile, STARKS spots an OLD NEWSPAPER with the answer on
DATE: December 3, 2004.

STARKS is absolutely stunned.
STARKS looks over at JACKIE and, just then, the HARSH
SOUND
of the DRAWER being opened rings deafeningly in his
ears and
the image of her starts to DISSOLVE at this worst
moment. He
is being taken out of the JACKET...

INT. MORGUE, BASEMENT, ALPINE GROVE, LATE NIGHT

It's DR. GRIES, racked with guilt, who pulls Starks
out...

He winces at the sight of the BLOOD and SWEAT streaked
across
Starks' face. DR. GRIES checks his pulse and cleans his
face
as best as he can with a WET TOWEL.

DR. GRIES

William, can you hear me?

it
WATER in
the
His VOICE echoes in the morgue, sounding to Starks, as
does to us, faint and distant. DR. GRIES drips some
Starks' mouth. As some of it trickles out, it runs into
JACKET, burning STARKS' chafed skin.

back in,
STARKS' EYES flutter and DR. GRIES pushes the drawer
afraid of what they've done to this man...

40.

INT. CADAVER DRAWER

eyes. FIVE
in...
STARKS clenches his face and pleadingly closes his
SECONDS OF TOTAL BLACKNESS and SILENCE and he's back

INT. LIVING ROOM, WAITRESS' (JACKIE'S) APARTMENT, NIGHT

her
out the
Only now, he's kneeling beside her sleeping FACE, just
looking at it. STARKS doesn't know what's going on but
serene, sleeping face steadies him. He can only call
name he thinks she might respond to...

STARKS

Jackie? Jackie?

Sure enough, she answers with a STIR in her sleep.

JACKIE

Hm...

she is
1992.

We see, in STARKS' eyes, the unbelievable connection:
the same little girl he met only a few weeks ago in

STARKS [Swallowing, softly]
Jackie? [Beat] What year is it?

JACKIE [In a drunken slumber]
What?

STARKS
What year is it?

JACKIE [Barely opening her eyes]

2004.

almost
sleep,

STARKS looks around as JACKIE moves in her sleep,
falling off the couch. STARKS picks her up and, in her
she WRAPS her arms around his neck.

INT. BEDROOM, JACKIE'S APARTMENT, NIGHT

STARKS tenderly lays her down on the bed...

INT. LIVING ROOM, JACKIE'S APARTMENT, NIGHT

around,

STARKS picks up his DOG TAGS from the console, looks

out how
of
nervously,

spots the TELEVISION and fumbles a bit as he figures
to turn it on. STARKS sits down, throws back the rest
JACKIE'S DRINK and another shot and looks around
unable to explain what's happening to him...

FADE TO:

41.

INT. BEDROOM, JACKIE'S APARTMENT, CHRISTMAS MORNING

over.
JACKIE sits in her sleep as she wakes up, clearly hung

INT. BATHROOM, JACKIE'S APARTMENT, CHRISTMAS MORNING

hungover

As JACKIE closes the MEDICINE CABINET, she sees her
reflection in it.

some

She puts her face under the WATER and lets it restore
color and life in her. As she comes up, that's when she
remembers the night before and the voice she barely
heard in
her sleep.

STARKS [O.S., echoing distantly]
Jackie? [Beat] What year is it?
She SHOOTS UP from the sink, staring at her reflection.

INT. LIVING ROOM, JACKIE'S APARTMENT, SECONDS LATER

strewn
TAGS.

JACKIE spots STARKS asleep on the couch -- newspaper
all around him and the TV still on. He's holding the

HER

She kneels down close to his face and stares at him for
awhile before STARKS is jarred. He defensively GRABS
WRIST as his EYES BURST OPEN, startling her.

JACKIE [Desperately]
Who are you?

STARKS lets his GRIP loosen.

STARKS
[Beat] I'm William Starks.

up.
A short look of SHOCK cross her face before she leaps

JACKIE
Get the hell out of my house!

the
STARKS
JACKIE grabs the nearest object -- the IRON FORK from
FIREPLACE set -- and holds it, shaking, against STARKS.
stays calm; he hardly expected a different reaction.

JACKIE
What'd you do? Snoop all over the
place? You had no right. You had no
right to go through anything.

STARKS

[Beat] I know it doesn't make sense.
It doesn't even make sense to me.

42.

JACKIE

If you don't get out of my house
right now, I'll call the police.

STARKS [Remembering]

Your mom was passed out on the side
of the road when I found you. Her
name was Jean. [Beat] She was dizzy
the whole time...

JACKIE [Trembling]

Why would you do something like this?
I tried to help you.

STARKS

Jackie, I'm William Starks. I can
prove it.

JACKIE

What? Now you're gonna show me some
kind of driver's license?

STARKS

No, I don't have anything to show
you. I'm here from a mental hospital.

JACKIE

Well, you belong in one.

STARKS [Solemnly]

[Beat] You and your mom were in a

truck and she kept a rifle in the
back of it...

JACKIE

Stop it! Stop it!
JACKIE covers her ears and looks at him, pleading with
her eyes. STARKS' eyes plead right back.

STARKS

I'm sorry for upsetting you, [beat]
but I'm not lying to you.

JACKIE

You can't be William Starks. He's
dead.

STARKS

[Beat] What?

43.

JACKIE

William Starks is dead... [Beat] I've
been to his grave.

STARKS

[Beat] What?

JACKIE

His body was found New Year's Day,
19...1993. At Alpine...

STARKS [Finishing for her]

Alpine Grove. That's the mental hospital. How do you know that?

JACKIE

I looked it up.

STARKS

How?

Then he remembers -- understanding with a chill that what she is saying could entirely be true.

STARKS

I gave you my dog tags.

JACKIE

No, you didn't. They found William Starks' body dead in the snow.

STARKS

How'd he die?

JACKIE

I don't know. But he did die. STARKS falters under the news. JACKIE looks around, through her now blurred eyes, like she might find some help in the apartment. She settles for the BOTTLE of VODKA on the table, lowers the iron fork and takes a long heavy drink, then laughs nervously as she looks up.

JACKIE

I know what this is...I picked you up when I was drunk and you probably

thought I'm just fucked up enough to fall for this. But the thing is I know what I'm doing when I drink. I just usually don't care. Right now, I do though. And I want you out. Now.

44.

STARKS

It's December 25th, 1993 today.

JACKIE

No, it's not. [Beat] It's December 25th, 2004.

STARKS [Desperate]

That can't be. That's...just, I mean... You're telling me I died in less than a week in the time I'm in.

JACKIE

I'm telling you I don't care what time you think you're in. You're not William Starks. [Beat] I don't believe in many things, but I believe in death. And it doesn't give back what it takes. So whoever you are...I did a nice thing, you've made me regret it enough already, so please, just leave.

STARKS

I'll leave. But look at me. Look at my face, Jackie. I'm not lying. I met you and your mother. I told you then that I'd lost my memory. [Beat] There

was no one for miles around so I know
you know there's no way I could have
known that from a pair of dog tags
you had lying around.

JACKIE

Please...

STARKS looks at her tenderly before he turns to leave.
JACKIE, a little calmer, looks at the door like he's
still on the other side of it and calls out softly, and sadly...

JACKIE

Happy Birthday.

INT. JACKET/TUNNEL PASSAGE

STARKS looks around him and, we see, from bottom up,
the exterior around Jackie's house melt away as STARKS
suddenly faces the massacred village in Iraq. Shocked at what's
happening to his body, he looks up, petrified. His body
is wound as tightly as a knot.

45.

EXT. IRAQI VILLAGE, NIGHT, 1991

Again, we're glimpsing the scene through PHOSPHORESCENT
GREEN NIGHT VISION intermittently negotiated with real-time
images.

seething in
is an
STARKS

Opposite Starks stands a CRAZED IRAQI SOLDIER --
anger and pointing his gun at a LITTLE BOY, presumably
belonging to the MAN not five feet away. Next to Starks
angry CAPTAIN MEDLEY, ordering STARKS to follow him.
is watching himself in the scene.

MEDLEY

You walk on. They pick up their guns
and fire at you, you stay. They pick
up and fire at each other, and you
walk on!

STARKS

He's got his gun pointed at a kid.

MEDLEY

That is not our problem.

STARKS

Yeah, well, none of this is our
fuckin' problem.

Arabic.

STARKS turns and aims his gun at a CRAZED IRAQI SOLDIER
threatening to shoot a child. We hear him YELLING in

aiming

What STARKS doesn't see is another IRAQI SOLDIER (2)
his GUN at STARKS.

MEDLEY

We are leaving this site right now.

STARKS doesn't hear him; he's busy perfecting his aim.

soldier]

STARKS [To the first Iraqi

Hey!

and the At the force of the word, the SOLDIER lowers his gun
LITTLE BOY flees.

the STARKS, who is now in the scene himself, lowers his gun
with slightly as he approaches the SOLDIER. Neither speaks
other's language but they're both saying everything
their eyes. Neither moves his off the other.

a Just then, though, we see the SECOND IRAQI SOLDIER get
clear aim at STARKS.

46.

down He takes his SHOT before anyone else does. STARKS goes
as the skin off the side of his head is shaved off.

fades to He falls to the ground. As the rest of the picture
black, all that is left is previously mysterious, still
haunting PAIR of EYES that we now see belonged to the

CRAZED IRAQI SOLDIER.

as the And over it all is the now more distant CLANK OF METAL
drawer is opened and the nightmare momentarily ended...

BLACK.

FADE TO

INT. MORGUE, ALPINE GROVE, CHRISTMAS DAY

the
DR. GRIES, DR. BECKER, DAMON and NURSE HARDING enter
room.

BECKER

You left him in all night?

NURSE HARDING

Shit, he's probably dead.

DR. GRIES [Defensively]

I tried to ask you if we should leave
him in yesterday...

BECKER

Don't get all worked up, Justin. I
expected some common sense on your
part and clearly I was expecting too
much. [Beat] Just open the drawer.

DR. GRIES

We never should have done this to
him...

BECKER

Well, what are we gonna do about it now?

the
Nothing is Gries' answer. Still, Becker seems to share
concern.

him
BECKER motions for them to open the drawer. They pull
out. STARKS looks cold and wrecked.

DR. GRIES

Is he? [Impatiently] Is he dead?

BECKER feels for a pulse and seems surprised to find
one.

47.

BECKER

No. [To Harding and Damon] Get him
upstairs.

INT. WARD, ALPINE GROVE, CHRISTMAS DAY

The
DR. LORENSON walks into the ward to check on STARKS.
attending NURSE is walking around the ward.

LORENSON

Where's William Starks.

NURSE

I'm not sure. Dr. Becker had him
moved.

INT. HALLWAY, ALPINE GROVE, DAY

hospital,
DR. LORENSON walks anxiously down the halls of the
peering into every room, looking for Starks.

INT. ANOTHER HALLWAY, ALPINE GROVE, DAY

DR. LORENSON spots BECKER walking out the DOORS of the hospital and RUNS after him, in only his white coat...

EXT. PARKING LOT, ALPINE GROVE, DAY (CONT'D)

LORENSON [Calling out after him]
Dr. Becker! Dr. Becker!...Tom, wait!

DR. BECKER stops walking and waits a moment,
registering the
voice, before he turns around to face Dr. Lorenson.

LORENSON [Out of breath]
Where's William Starks?

BECKER
He's recovering on the third floor.

LORENSON
Are you kidding me? He's not
psychotic!

BECKER
Then how would you describe him,
Beth? Merely rebellious?

LORENSON
He'll be a zombie in a few days, Tom.
His behavior's hardly suggested he
needed neuroleptics.

BECKER

And you know that from what, a couple two-minute stares across a room?

LORENSON [Firmly]

He didn't need anti-psychotics, if that's even all you're giving him...?

his
the
BECKER ignores Lorensen's insinuation and merely turns
CHEEK all the way round towards Lorensen so he can see
BANDAGE from the CUT Starks gave him.

BECKER [Steadily]

After he slashed me with a hospital instrument, I determined, in my professional opinion, that Mr. Starks, needed a little placating.

LORENSON

[Beat] You sure he wasn't provoked?

BECKER

You sure you want to begin making that kind of insinuation? [Beat] I took five stitches during a routine therapy session.

LORENSON

I'm sure he took some, too.

BECKER [Smirking, unphased]

Happens sometimes when you've got to restrain them. You watch the rest of us work. You know that.

LORENSON [Appealing to him]

Our patients are sick.

BECKER

Yes, they are.

LORENSON looks at BECKER; he knows he's hiding something.

LORENSON

He's not gonna end up like Casey, Tom. Whatever happened to him is not going to "happen" to Starks. I don't know what you're trying to do here ...but he's not a lab animal, Tom. You can't reprogram him no matter the drugs or the treatment.

49.

BECKER

Jesus, you really don't let up, do you? Just because you failed your patient doesn't necessarily mean the rest of us did, too. [Beat] Sorry to tarnish your war hero's image, but he is psychotic.

LORENSON looks back, starting to grasp Becker's misshapen beliefs.

BECKER

Now, if you'll excuse me, it's Christmas, and I have a family I'd like to see.

DAY

INT. ROOM, INTENSIVE CARE UNIT, ALPINE GROVE, CHRISTMAS

STARKS, IV in arm, lies asleep in bed, recovering...

INT. HOSPITAL, VERMONT

parallel to

JACKIE walks in a hospital -- with many aspects
the mental hospital. White on white and, for Jackie
particularly, the presence of painful memories.

DAY

INT. ROOM, INTENSIVE CARE UNIT, ALPINE GROVE, CHRISTMAS

the
His

LORENSON walks closer to STARKS and carefully examines
BRUISES and BURNS on a body that's been badly beaten.
eyes bear his guilt.

INT. NURSE'S STATION, HOSPITAL, VERMONT

JACKIE waits until a nurse, CLAIRE, greets her
perfunctorily.

CLAIRE [Not looking up]
How can I help you?

JACKIE

Hi, Claire.

CLAIRE looks up, astonished to see her. She smiles
warmly.

CLAIRE

Jackie, hi. How are you, honey?

JACKIE

I'm ok. [Beat] I need a favor.

CUT TO:

50.

INT. STARKS' HOSPITAL ROOM

GHOST, past
and
everything at
not
looks

STARKS is asleep when a DARK FIGURE walks, like a
the WINDOWED DOOR of his room. STARKS opens his eyes
snaps his neck in its direction -- fearful of
this point. When he looks, there's nothing there; he's
sure there ever was. The room starts to blue as he
around it, not knowing if he is crazy...

RETURN TO:

INT. OFFICE, HOSPITAL, VERMONT

web: JACKIE peruses HEADLINES and ABSTRACTS pulled up on the

death of

"ALPINE GROVE INVESTIGATION into the mysterious
William Starks..."

who was
was
1993.
the

"The body of WILLIAM STARKS, the former war hero
charged with the murder of OFFICER EDWARD HARRISON,
found on the grounds of ALPINE GROVE on January 1,
STARKS was believed to have died from a wound to
head."

from

The words and PHRASES that confirm Starks' story RISE
their couched places on the computer screen.

"Dr.
recreation of
to

"Local Doctor charged with medical malpractice."
Thomas Becker resigns..." "It involved the
a womb-like environment." "Former patients testify
being put in instrument known as the 'Jacket'..."
"Patient Rudy MacKenzie testifies..."

"WILLIAM STARKS, laurelled war hero..."

that
sees,
Lorenson and

As JACKIE keeps scrolling, her face wears her disbelief
what STARKS was saying may have been true. Then, she
archived in a state newspaper, a mention of Dr.
a particular patient, "Eugene Yazdi."

of

"Local Boy, Eugene Yazdi, Overcomes Absence Seizure
Syndrome to Win Mathematic Decathlon...with the aid
Local Doctor, Dr. Loel Lorenson." "Panelists for
National Epilepsy Conference include Dr. Lorenson,
Alpine Grove Hospital."

INT. STARKS' HOSPITAL ROOM, DECEMBER 26TH

A NURSE is checking on STARKS as he slowly wakes up.

STARKS

What the hell kind of drugs are you
people giving me?

51.

STARKS is asking the NURSE, but it's BECKER's voice
that answers though Starks can't see him.

BECKER [O.S.]

Just something to help you sleep.

STARKS panics when he hears the voice. He looks around
nervously but the BRIGHT SUNLIGHT pouring into the room
is blinding. He swallows as he looks at the NURSE'S FACE
as she continues adjusting his pillows.

STARKS [Swallowing nervously]
Did you say something?

The NURSE shakes her head lightly and just then BECKER
steps out of the LIGHT.

BECKER

I said the drugs were to help you
sleep. [Beat] Did you sleep well?

Becker is remarkably calm, further confusing Starks'
sense of reality.

STARKS [Doubtfully]
But I wasn't asleep. Was I?

BECKER

Yes. You were. You were asleep for
nearly a whole day. It's December
26th, William.

him and STARKS sits up groggily, remembering what happened to
wondering how much, if any of it, was real.

STARKS

It's December 26th?

spotting the STARKS examines himself -- looking at his arms,
BRUISES on them.

BECKER

That's right, William.

STARKS [Slowly figuring it out]

1992?

room BECKER nods. STARKS sits up -- his predicament and the
slowly coming into focus.

52.

BECKER

Yes. [Caustically] And that's the sun
and you're on earth. [Beat] And I

know you know better.

to STARKS begins to piece it together. BECKER, as we begin
see, is right. It is 1992 in Alpine Grove.

STARKS

I don't know better. All I know is
that you left me in there.

BECKER

In where?

STARKS

[Uncertainly] In that thing...the
Jacket.

Starks
STARKS The NURSE gives Becker a knowing look -- suggesting
really is delusional. Becker doesn't even flinch as
tries to get a better look at Becker's face.

BECKER

We were forced to use restraints if
that's what you're referring to.

STARKS

That wasn't a fucking restraint.

BECKER

Actually, that's exactly what our
equipment is.

I.V. STARKS' EYES widen with alarm as BECKER reaches for the

braces
looks

in his arm, lingering on it long enough that Starks
himself for an ATTACK of some sort. But Becker just
back innocently as he adjusts it.

BECKER

Relax.

STARKS

Don't act like I don't know what's
real. [Beat] I'm not the one that's
crazy here.

BECKER

[Pointedly] Of course you're not.

Then he clarifies, wryly enough for Starks to catch it.

53.

BECKER

You're just suffering from delusions
that are unfortunately part of your
condition.

STARKS

Don't give me that. I know what's
real, goddamnit! You strapped me in
something and stuck me in a drawer.

about it

BECKER nods diagnostically. The NURSE's nonchalance
as she LEAVES the room further disquiets STARKS.

STARKS

I didn't dream it. I may have been asleep but it wasn't a dream.

BECKER sits down in a CHAIR, half-shrouded in the light.

BECKER

I had a patient a few years ago. His name was Ted Casey...

STARKS

I don't give a shit about your patient!

BECKER

I wasn't pausing to see if you did.
[Beat] But, incidentally, you should, because you're birds of a feather.

STARKS squints as he searches out Becker's face.

BECKER

Ted raped and sodomized a seven-year old girl. [Beat] His lawyers asked me to have a look at him because, after his deeds were done... he climbed into the trees of the forest where he killed her and woofed like a dog. He couldn't even remember his name when I spoke to him, but, curiously enough, he could speak back. [Beat] Ted never went to prison because everyone -- including me -- was convinced he was sick. So he came here.

BECKER leans into Starks' view to make sure he's listening.

STARKS is.

BECKER

Then one day a little girl came with her mother to visit a relative and I caught Ted stealing looks at her -- the kind you really have to steal if you know what I mean. [Beat] I asked Ted then if he could remember what the little girl who he had... slain ...was wearing. [Beat] He gave me a look I'll never forget, and, when he answered, it wasn't with a color or any sort of physical description I'd expect. "Oh yes," he said. "I remember it. I remember it well." [Beat] Those were actually his last words I think.

and
BECKER's expression bears a hunting mixture of anger
remorse as he recounts Ted's tale.

STARKS

We are not birds of a feather.

BECKER

Maybe not. [Beat] But I do think you're in a tree... woofing like a dog. And I'm just trying to help you the only way I can think of.

STARKS sees
BECKER gets up and, as he moves out of the light,
his BANDAGED CHEEK, reinforcing his memory of what
happened...

STARKS [Provokingly]

What happened to your cheek, Dr.
Becker?

BECKER

I was careless. Happens sometimes.

FADE TO:

1992

INT. STARKS' ROOM, RECOVERY WARD, ALPINE GROVE, DAY,

room on

STARKS looks out on the SNOW-COVERED GROUNDS from his
the third floor. He seems pacified for the moment.

INT. HALLWAY, RECOVERY WARD, ALPINE GROVE, DAY

dated

walks

GLAZED

them.

Everything about the dingy hospital punctuates the sad
mechanics of managing madness. CATATONIC PATIENTS and
equipment litter the hall and, as we follow a NURSE who
among them, we spot STARKS -- ARMS suspended in air and
EYES fixed on the ceiling -- pretending to be one of

55.

she

room. She

His ARMS fall and he wipes his dried MOUTH as soon as
passes. STARKS has successfully made it out of his
turns one corner as STARKS hustles to turn another...

INT. DAY ROOM, ALPINE GROVE

STARKS is almost there. As RANDOM ORDERLIES pass him,
STARKS lets his posture collapse as he despondently hangs
his head down so low they can't see his face. They pass, and
STARKS starts scuttling towards the door to the outside.

As soon as he reaches it and is outside in the cold --
with only his BLUE PATIENT UNIFORM -- Starks walks normally,
like he no longer remembers the risks. Instead he remembers
what Jackie told him.

JACKIE [O.S.]

They found William Starks' body dead
in the snow.

STARKS [O.S.]

How'd he die?

JACKIE [O.S.]

I don't know. But he did die.

EXT. GROUNDS, ALPINE GROVE

STARKS leans down -- seemingly oblivious to the cold --
and lifts some snow to his mouth, TASTING it like a man who
needs to affirm he is still alive. He's so rapt that
LORENSON'S VOICE takes him by surprise.

LORENSON

Hey. You're not supposed to be out
here.

where
on his

STARKS stiffens as he realizes he could be in the place
his body was found. The terrible question asks itself
face: Is this when Starks is killed?

STARKS [Turning around sharply]
What are you going to do to me?

LORENSON

Well...

STARKS
out and...
As LORENSON reaches into his POCKET for something,
anxiously holds his breath. It's BLACK when it comes
a SKI HAT when it opens up. STARKS lets out his breath,
relieved.

56.

LORENSON [Nonchalantly]
I thought I'd just ask you to come
back inside with me.

STARKS

And if I didn't want to come?

LORENSON

I guess I'd ask you why.

STARKS

Because I don't think I'm crazy.

LORENSON

You're not crazy.

STARKS is surprised by Lorenson's agreement.

LORENSON

You suffer from delusional disorder. That doesn't mean you're... crazy. It just means you're confused. And you're here, instead of in jail, because that was determined to have played a role in your killing of a police officer.

STARKS [Correcting him]
Alleged killing of a police officer.

LORENSON

You were convicted of the crime.

STARKS

That conviction doesn't convince me of anything. Until I know that I did it, I'm not going to accept that I did.

LORENSON

You may never remember at all. [Beat] Your mind's grasp of reality and the real events that have happened to you has been damaged.

STARKS

No. The real events that have happened to me have been fucked up. Not my mind.

that he
LORENSON seems to realize -- at least for an instant --
is looking at a desperate man who is persuasively, and cogently, staring back at him.

57.

LORENSON

[Beat] William, I'd like to ask you something if I can.

STARKS

Since when do people around here have to ask permission to do anything?

LORENSON [Suspiciously]

How's your treatment progressing with Dr. Becker?

if he STARKS still doesn't know how much Lorensen knows, and should trust him.

STARKS

Fine. [Beat] Why made you ask?

Starks' LORENSON answers first with his eyes looking over body. STARKS merely stares back tersely.

LORENSON [Carefully]

I just hope you'd let me know if that wasn't the case.

STARKS

Why, what would you do?

LORENSON

I could try to...make it stop.

STARKS

No. I don't want it to.

LORENSON

So it's helping?

STARKS [Choosing his words

carefully]

[Beat] It's making me feel like a
different person.

LORENSON -- sensing she's not going to get any more
from
Starks -- turns around to go back inside. It's only as
she
turns her face away from STARKS that we see how nervous
she
is. But you'd never guess it from her tone...

LORENSON [Casually]

You comin'?

STARKS looks towards the FENCES locking him in from
every
direction. LORENSON waits until she hears STARKS'
FOOTSTEPS
following her. She waits until STARKS has reached her.

58.

LORENSON

You should be careful. You could be
killed if they found you out here.

STARKS

Believe me, I know.

INT. PATIENT CAFETERIA, WARD, ALPINE GROVE, 1992

STARKS and MACKENZIE are eating opposite each other.

STARKS

What were you talking about the other day?

MACKENZIE

I wasn't talking about anything.

STARKS

Yeah, you were. What you said about them taking me out to the woods...

MACKENZIE clams up slightly at the mention of it...

STARKS

What do you know about the Jacket?

MACKENZIE's eyes start to twitch nervously.

MACKENZIE

I know you need one when it's really cold.

STARKS

[Cutting in] MacKenzie, listen to me. Listen. I'm going to die.

MACKENZIE

Mortality's actually a great thing to be familiar with. It means you're sane on some level.

STARKS

[Gravelly] No, I mean in four days,
I'm supposed to die.

MACKENZIE

[Beat] How do you know?

STARKS

The Jacket.

59.

mention MACKENZIE grows visibly more nervous at this second
of it.

MACKENZIE

Oh no, you're pretty young. Your
body'll be able to handle a lot more
of it than you think...

STARKS

No. [Beat] I mean I found out while I
was in it that my body's gonna be
found in four days.

ROD in Just then, NURSE HARDING is upon them. She carries a
walks her hand which she TAPS menacingly on the floor as she
towards them.

HARDING

What are you two yappin' about?

inflict
every

STARKS tenses up as he sees only the ROD, which could
a GASH if hit across a man's head the right way. Nearly
object could be a threat to his life as this point.

MACKENZIE [Spoken like a nut]
[Beat] We're talking about our
ability to go forward in time, to go
into the future. [To Starks] That is
what we're talking about here, right?

STARKS is startled MacKenzie gets it.

STARKS

Yeah, it is.

HARDING

You know something? You're two
fucking freaks is what you are.

STARKS [Smiling]

Well, no shit, Einstein. What do you
think we're doing in this place?

MACKENZIE tries not to laugh but a CHUCKLE slips out.

HARDING

I want the two of you to shut the
fuck up and eat your food.

HARDING walks away with a final stare that Starks
returns.

STARKS [Under his breath]

I gotta get back in it, MacKenzie.

60.

MACKENZIE

It's gonna be sticky.

STARKS

Why?

it in

MACKENZIE's body betrays his discomfort talking about its sudden jerks accompanying every word.

MACKENZIE

'Cause Lorensen's got her claws in it now. When she started getting suspicious about me was when they stopped using it on me. Women!

STARKS

So what am I supposed to do?

MACKENZIE

You could still always give Becker an itch. 'Course you might get killed when he goes to scratch it, but seems to me you're saying that's about to happen anyway. [Beat] Just be careful not to walk yourself right into something.

INT. HALLWAY, ALPINE GROVE, 1992, DAY

Dr. LORENSON and DR. GRIES are walking briskly to a meeting.

DR. GRIES

We're late.

LORENSON

I wish they'd skip the formality of this annual review and just cut our budget. Our silence on the matter should be enough to appease the civic conscience without wasting an hour we don't have.

DR. GRIES

Maybe it's not such a waste.

record

LORENSON looks at GRIES askance before she sets the straight.

LORENSON

It's the ticking of a box on a sheet of paper no one cares about.

61.

DR. GRIES

They don't care about all the things we do right. [Beat] But they might ...they might care about what we're doing wrong. [Beat] That's what they should come here to look for.

LORENSON can see GRIES is trying to tell her something.

LORENSON

What should they be looking for?

DR. GRIES

They should just be looking harder.

LORENSON grabs GRIES' arm, sensing the import of her words.

LORENSON

Where? [Beat] It's Becker isn't it?
He's doing stuff, isn't he?

DR. GRIES

Later. I'll tell you about it later.
We got a session to catch now.

INT. WARD 3, ALPINE GROVE, 1992, DAY

STARKS is in a different ward with PATIENTS who appear more threatening and disturbed. As he is anxiously looking around -- presumably for a way out -- Starks hears one of the PATIENTS humming an eerily DISCORDANT MELODY. Looking to see who it comes from, STARKS happens to spot ONE PATIENT -- a young, fierce-looking guy -- eyeing a YOUNG NURSE, SALLY, administering medication from a dated CART.

STARKS looks around the room and notes there are NO DOCTORS or ORDERLIES around. The YOUNG NURSE, meanwhile, is focused on the medicine -- oblivious to the BRUTE eyeing her.

The BRUTE's not that far away when he starts walking towards the YOUNG NURSE. STARKS starts in their direction, picking up speed -- maneuvering through VARIOUS INCOHERENT PATIENTS -- as

the BRUTE reaches the NURSE.

WALL. She
picks up

his
he

He throws her TRAY down and pushes her against the
starts screaming as he pushes up against her. STARKS
the TRAY and strikes the BRUTE across the head with it.

The BRUTE holds his head in pain as he tries to regain
balance. It's clear he's impaired. But it's also clear
understands pain.

62.

STARKS [To Sally]
You ok?

strike
the
piece of GLASS

As she NODS, her EYES dart above to the HAND about to
him. Off her look, he ducks and turns around, punching
BRUTE in the stomach -- HARD -- but not before the
he held from one of the broken MEDICINE BOTTLES comes
perilously close to STARKS' head.

terrified.

The BRUTE bowls over and STARKS looks at the GLASS
Is this when he dies?

final time.

STARKS
He lets
FOREHEAD

The BRUTE -- incensed more than ever -- lunges at him a
STARKS gets him by the NECK, expertly applying PRESSURE
POINTS and, after only a few seconds, subdues him.
himself seems surprised that he knew how to use them.
out a suspended BREATH, instinctively touching his
to make sure he's not cut. He looks back at SALLY.

SALLY

Are you ok?

STARKS

Yeah, Why are you in this ward alone?
Where is everyone?

SALLY [Defensively]

There's a state rep visiting so
they've moved everyone around. But
I've been alone before...

STARKS

Where are the other orderlies?

SALLY

In the therapy session downstairs.
That's what the rep's sitting in
on...

STARKS

Ok, listen. I want you to get out of
here and lock the door behind you.
I'll go get some doctors.

him.
remembers

SALLY looks at STARKS, wondering whether she can trust
Her eyes shift to the BRUTE on the floor and she
that she can.

63.

INT. MAIN ROOM, WARD, ALPINE GROVE, DAY, 1992

The STATE REP -- 40s, disgruntled, even drowsy -- is recognizable among a group that includes the CHIEF OF STAFF (Dr. Williams), BECKER, LORENSON and GRIES. They are presiding over a GROUP THERAPY SESSION when STARKS enters...

STARKS [Calling out]
Sorry I'm late, Dr. Becker.

BECKER is noticeably taken aback but tempers his response.

BECKER

Mr. Starks, this session is for our civil patients. Damon, please take Mr. Starks back to his ward.
STARKS cuts him off and threatens with his gaze.

STARKS [Derisively]
No. Please, Dr. Becker. You can strap me in a Jacket or even gag me, but please don't leave me out of therapy. This is where I feel like I make the most progress.

BECKER relents, seeing STARKS has the upper hand -- an AUDIENCE, deranged but eager no less.

BECKER

Fine, Mr. Starks. You can pull up a chair for yourself.

As STARKS walks across the room, it's obvious to everyone -- as they turn their heads to watch him -- that he is a physically ailing man. Using all his strength, he walks up slowly to the group, dragging a CHAIR behind him because he doesn't have

the strength to lift it. STARKS sits down.

BECKER

Mr. Jensen, please continue.

he's

JENSEN -- a twitchy schizophrenic -- surveys the group seriously, determining whether it's safe to say what about to...

JENSEN

Well, [beat] I've been approached by the Federal Trade Organization.

STARKS is.

BECKER's not listening to a word JENSEN says. But

64.

BECKER [Calm as ever]

And what have they approached you about, Mr. Jensen?

JENSEN

They want me to head the Organization for the Organized.

REP

The other PATIENTS look at him in wonder as the STATE listens limply.

BECKER

The Organization...for the Organized?

JENSEN

That's right. Have you heard of them?

BECKER

No, Mr. Jensen. I have not.

GROUP PATIENT 2

That's because there is no such Organization, you idiot.

JENSEN

That is categorically not true. Bl-bl-bl-
blatantly and manifestly NOT TRUE.
I've been asked to lead them. But, if
you'd heard of them, then they
wouldn't be hush-hush, would they?

BECKER [Wearily]

What do the rest of you think?

The GROUP stares at one another silently.

STARKS [Loud and emphatic]

Well, [beat] I know they exist.

BECKER

And how is that?

MACKENZIE eyes STARKS looks at JENSEN, who looks back avidly.
Starks nervously, like he senses what he is about to
do.

STARKS

When I was in the Gulf, the
Organization was recruiting the
Organized.

65.

BECKER [Incensed]
Is that a fact, Mr. Starks? Because
if it's not, it doesn't help Mr.
Jensen.

STARKS [Looking right at Jensen]
It is a fact. Bona fide, and
classified.

LORENSON and MACKENZIE watch STARKS curiously.

JENSEN

I knew it! I knew it! Those little
fuckers are everywhere.

STARKS

They recruit only the best, Mr.
Jensen. [Beat] I didn't want to have
to say this...

Not even the DOCTORS dare disrupt the silence...

STARKS

But these people [pointing to the
Doctors] know about it. In fact, when
Presidents of this country and heads
of state leave office, they come
here, to Alpine Grove. They're among
us right now! [Looking right at
Becker] Isn't that right, Dr.
Thatcher? And Jensen, I'm proud they
picked you.

JENSEN looks on nobly.

STARKS

They're always ordering us to stay
calm, but how can we be calm?

message STARKS suddenly turns right at Becker, wrapping his
to him in the seemingly crazed theatrics of a nut.

STARKS

[Looking suddenly directly at Becker]
All they do is give orders. That's
all they have to do. And no one will
ever know. All it comes down to is an
order. [Beat] They've got hands
everywhere.

OBSERVERS STARKS stands up, ready to SALUTE Mr. Jensen. The
look to BECKER for order.

66.

STARKS

Long live the Organization for the
Organized!

BECKER

Sit down, Mr. Starks! Sit down, Mr.
Starks!

excitement But, at that, Jensen's completely lost it. His
erupts in the form of him JUMPING out of his chair and
eagerly and elatedly HITTING HIMSELF in the head.

BECKER

Sit down, Mr. Jensen!

jubilantly
speechless

Too late. OTHER PATIENTS are on their feet, HANDS
up in the air. And, in the midst of the havoc, the
order is soundly delivered in Becker's NOD to Damon.

RANDOM PATIENTS

Dr. Thatcher! Dr. Becker!

of the
busy to
MACKENZIE, who

DAMON and HARDING grab STARKS while the other members
STAFF slowly calm the other patients. LORENSON is too
notice them taking Starks out. STARKS winks at
smiles somewhat sadly back.

CUT TO:

INT. MORGUE, BASEMENT, ALPINE GROVE, LATE NIGHT, 1992

brutal

HARDING and DAMON stand above Starks, who lies on the
slab, already hemmed in the Jacket.

DAMON

Starks, you're like a mule. You're
real stubborn. But there's ways of
fixin' that. All you need is a good
stick. [Beat] Here's your stick.

DAMON slams him in the drawer.

INT. JACKET/TUNNEL PASSAGE

is in
out of
He
fall.
punctuated by
closes his

STARKS' eyes dart about him; it sounds like something there with him. The sound stops momentarily and, then, nowhere, a DROP falls on his eye. PING! STARKS winces. clenches his face, not knowing when the next drop will fall. His heart starts to beat more and more madly, the DRIPS -- making a score fit only for hell. He eyes and begins to die...

67.

EXT. CRIME SCENE, HIGHWAY, VERMONT, DUSK, 1992

sit in
scene.) RED
STARKS

STARKS and TENNY -- 30s, shifty, a total stranger -- silence in TENNY'S CAR. (We recognize the murder POLICE LIGHTS FLASH in the rearview mirror though doesn't see them yet.

voice

STARKS and TENNY are talking to one another. TENNY's takes a dangerous tone.

TENNY

You ever been to jail?

STARKS

No.

hand

TENNY nods, distracting STARKS long enough to slip a hand down his leg to the GUN he's hidden there.

TENNY

It's worse than war. It's worse than
anywhere you've ever been.

STARKS

I doubt it. [Beat] I don't think
prison's so bad you don't want to
remember it...

assured TENNY carefully pulls over to the side of the road,
and cautious with each word, each move.

TENNY

Well, I've never been to war, but I'm
sure as hell not going back to
prison.

Harrison] STARKS [Finally spotting
What's he pulling us over for?

TENNY [Still preparing himself]
Recreation.

OFFICER HARRISON walks up to their car.

OFFICER HARRISON

Gentlemen, I'm gonna need you to step
out of the car, with your hands at
your side please.

STARKS

Why?

68.

OFFICER HARRISON [Sternly]
Step out of the car.

STARKS

Ok, sir. I was just asking what for.

OFFICER HARRISON

This is a stolen vehicle you're driving. Now put your hands in the air, out where I can see 'em.

TENNY'S
HARRISON
out of

That's the second when OFFICER HARRISON sees where HAND is. As he reaches for his own GUN, the situation explodes as TWO FLASHES eclipse all else. OFFICER goes down, still holding his own GUN and STARKS jumps the car to check on him.

STARKS

Jesus Christ, what'd you do that for?

swallows,
gun as
still in

TENNY looks around, still holding the GUN. Starks assessing whether to back away or not. TENNY waves his he half points it in Harrison's direction. Then, GUN hand, he smirks nervously and looks at STARKS.

TENNY

Man, if you're so deaf and dumb, you ain't even worth a fucking bullet.

OFFICER

TENNY raises the gun, then aims it away from STARKS and shoots OFFICER HARRISON once more. From the ground,

TAKES HARRISON fires back and STARKS, now lunging at Tenny,

THE HIT.

pursue STARKS falls, clearly unable to get up, let alone
GUN in anyone. TENNY smiles sardonically and slowly puts the
one of his back pocket as he turns to leave. This SMILE was
the eerie FLASHES that haunted Starks in the JACKET...

out, STARKS struggles but can't move. That's when he passes
in the looking at OFFICER HARRISON from the ground, as he did
scene before.

INT. JACKET/TUNNEL PASSAGE

brighter STARKS stands in the lighted tunnel, which only gets
he's as his heart races with fear in the first seconds that
FOREHEAD back in there. Then he sees an IMAGE of a WOMAN'S
LIGHT that lulls him to a calm until his heart slows and the
gradually dims...

FADE TO BLACK.

69.

INT. DINER, SMALL TOWN VERMONT, 2004

spots

STARKS enters the diner, calming down even more as he

she

JACKIE. She looks up, holding PLATES in her hand. She's understandably surprised and unexpectedly pleased when she sees him. She greets him with a small smile.

She drops off her orders and then walks up to him.

JACKIE

I'll be off in 15 minutes. Can you wait till then?

EXT. RAVINE, VERMONT, DAY, 2004

the

STARKS and JACKIE smoke in the cold, standing next to the hood of her car.

JACKIE

The Jacket. That's what they call it, right?

STARKS

Yeah.

JACKIE

It was banned, you know... and it led to an investigation of Dr. Becker's mistreatment of some of his patients. That's when they found out how badly he was drugging his patients...

STARKS [Starting to make sense]

So he was giving me all kinds of drugs...

JACKIE [Nodding]
Apparently. He was taking a lot of
them, too. It said he was trying out
behavior modification treatments that
were banned back in the 70s -- "womb
treatment" is the name he gave to
what he did to you...

STARKS [Cutting in]
Womb? A fuckin' womb? What kind of
animal did he come out of?

JACKIE
But no one knew until after...

STARKS
After I...

70.

JACKIE nods.

JACKIE
[Beat] You bled to death.

STARKS
What?

JACKIE
I don't know how you got the cut to
your head, but you died bleeding from
it.

STARKS [Digesting]
And you're sure my body was found on
January 1st?

JACKIE nods.

STARKS

Do you really believe me?

JACKIE

I don't know. [Beat] I thought I was crazy after you left that day. I died. I still think I could be crazy. But then I replayed that night in my head -- the parts of it I could remember -- and it was like...I don't care if I was, or am. I haven't felt that way in a room with someone my whole life. [Beat] And when you left, all I wanted was...

sobriety
close

JACKIE looks around her; coupled with the cold, her is obvious. STARKS takes hold of her and holds her face to his so that their foreheads touch.

JACKIE

[Softly] I want to trust you. Should I trust you?

STARKS

Yes.

JACKIE

Then we need to figure out what happened to you. It's the only thing we can do.

STARKS

I know.

71.

JACKIE

Alpine Grove still exists. I looked it up on the net. We should go there and see if there's still anyone around who might have known what happened to you.

STARKS

If they don't take me out before then. [As an afterthought] What's the net?

JACKIE looks at him and laughs.

INT. JACKIE'S CAR, 2004, DAY

STARKS

They are driving through VERMONT to ALPINE GROVE.
looks out the window and watches her drive.

STARKS

I didn't kill Officer Harrison.

JACKIE

I know.

STARKS

How? Did they figure it out after I died?

JACKIE

No. They never figured it out. I did. Most murderers don't stop to help a drunk woman and her little girl on the side of the road. Not without hurting them.

INT. ADMINISTRATIVE OFFICE, ALPINE GROVE, 2004

young
matching

STARKS and JACKIE sit opposite DR. MORGAN, the current face of the hospital. MORGAN has a boyish face and a gullibility.

DR. MORGAN

I'm sorry I can't tell you more about your father's death, Mr. Starks. Our own medical examiners determined only that he died from a blunt trauma to the head but that was right around the time the Alpine Grove's staff changed and I'm afraid we didn't have the best record system before then.

72.

STARKS

His body was found on January 1, 1993, but do you know if that was long after he had died?

DR. MORGAN

No, I don't. I'm sorry. I wish I knew more.

STARKS

What about Dr. Thomas Becker or Dr. Loel Lorenson? There was also a Dr.

Gries, I think.

DR. MORGAN

Well, Dr. Lorenson is still here at the hospital. If she was here at the time your father was, then I'm sure she'd be of more help to you.

STARKS

What about Dr. Becker and Mr. Gries?

DR. MORGAN

Unfortunately, I'm not familiar with Dr. Becker and Dr. Gries passed away three, four years ago.

JACKIE

Do you have any kind of forwarding address for Dr. Becker?

DR. MORGAN

Your father was here 12 years ago. I doubt the hospital would have that, if Dr. Becker is still even alive. [Beat, a little suspiciously] Is there a particular reason you need to know how your father died?

STARKS doesn't waver when he answers.

STARKS

He was the only family I remember.

DR. MORGAN [Nodding]

I'll see what I can find out about Dr. Becker. And maybe Dr. Lorenson will know something.

73.

INT. WARD, ALPINE GROVE, DAY, 2004

Dr. MORGAN leads JACKIE and STARKS through a ward.
STARKS looks around in disbelief; it's more like a hospital
now than it ever was in 1993.

**INT. RECEPTION AREA, LORENSEN'S OFFICE, ALPINE GROVE,
2004**

As they arrive outside Lorenson's office, MORGAN turns
to them.

DR. MORGAN

Let me just tell her we're here.

DR. MORGAN goes inside and JACKIE takes STARKS' HAND as
they wait. It's hardly more than a couple seconds when
LORENSEN appears in the doorway. She looks at STARKS curiously
and the two share a very lengthy, intense STARE.

DR. LORENSEN -- now in her 50s -- walks closer to
Starks suspiciously. For his part, STARKS doesn't look as
unfamiliar with Lorenson as he should; this doesn't escape
Lorenson.

LORENSON

Hello. I'm Beth Lorensen.

She puts out a hand that is trembling slightly.

LORENSON

It's nice to meet you, Mr. Starks...

is
lets

STARKS hesitates before he takes Lorensen's hand. There something very eerie about the exchange. STARKS quickly go and LORENSON turns to JACKIE...

LORENSON

And you are...?

JACKIE looks back uncomfortably.

JACKIE

I'm just William's friend.

calmly

LORENSON looks over both of them acutely and then turns to Dr. Morgan.

LORENSON

I think we'll be fine from here.
Thanks, Stanley.

74.

INT. LORENSON'S OFFICE, ALPINE GROVE, 2004

sit
doesn't

LORENSON leans against her desk while STARKS and JACKIE
in the chairs. As they talk, each seems cautious in his
exchange -- not knowing what the other one does or
know.

LORENSON

My God you look exactly like him.

STARKS

I never knew my father. Did you?

LORENSON

Yeah, I did. [Beat] He was my most
memorable patient.

STARKS

Why?

LORENSON considers her answer.

LORENSON

At the end, he made me change my mind
about a lot of things.

STARKS

You thought my father was crazy?

LORENSON

No. I don't think he was crazy. He
needed help...but he wasn't crazy.
[Beat] Your father actually helped me
with a case of mine.

talking

LORENSON waits to see if STARKS knows what she is

about.

STARKS

What case?

LORENSON

I was working with a boy named Eugene.

STARKS shows no recognition but JACKIE does.

JACKIE

Who was Eugene?

LORENSON [Peaked]

He was a friend's son. [Beat] Are you familiar with the case?

75.

JACKIE

Just a little, when we were looking up information about William's father. How did he help?

LORENSON

It's complicated, but [looking at Starks] in a way, your father let me know how I'd get through to him.

JACKIE

How?

LORENSON

He just said...that I'd shock Eugene
and then things would change for him.

JACKIE

I don't understand.

LORENSON

I still don't either, even after all
these years.

STARKS

Do you know how my father died?

LORENSON [Unconvincingly]

I don't know how much I remember but
I seem to think it was from a... cut or
blow of some sort or another.

STARKS

How'd he get it?

LORENSON

[Beat] I don't know.

STARKS

But Dr. Morgan said you were around
when my father was...

LORENSON

I was. But I saw a lot of cuts and a
lot of blows. I'm sorry I don't know
more about your father's. [Sincerely]
I didn't know about everything that
went on here.

LORENSON says it like she's hiding something.

76.

STARKS

Well, do you think Dr. Becker would have any idea?

LORENSON

How do you know about Dr. Becker?

STARKS

My dad wrote some things down before he died.

LORENSON looks like she's suddenly remembering something.

LORENSON

That's right. He did.

STARKS looks at Lorensen curiously; he doesn't know what Lorensen is talking about.

LORENSON

So maybe Dr. Becker would know.
[Beat] But, as I'm sure you know, the statute of limitations has run out for charging the hospital with any liabilities.

STARKS

Why would we do that?

by
trust...

STARKS just stares at LORENSON, not knowing if he died
this man's hands or not, not knowing who he can

JACKIE

Because Becker resigned after the charges brought against him by State Patient Advocacy Groups.

LORENSON

I see you've done your homework.
[Beat] Alpine Grove's undergone a lot of changes since then. At the time, we didn't have the...resources to help our patients the way we needed to. [Beat] Now, we do. And things are different.

STARKS

I wouldn't be so sure. Like you said about back then, you might not know everything going on around here.

DR. LORENSON looks right at STARKS.

77.

LORENSON

It's important for you to know who your father was, isn't it?

STARKS

[Beat] Yeah, it is.

LORENSON [Eerily]

It's almost as if your life depended on it. Isn't it?

STARKS

Exactly.

LORENSON

Well... [beat] let me know how your search turns out.

STARKS

[Beat] We will.

INT. HALLWAY, ALPINE GROVE, DAY

STARKS and JACKIE walk briskly down it, away from
Lorenson's office.

STARKS

I don't believe a thing she just said.

JACKIE

Me neither. Who was the boy she was talking about, Eugene?

STARKS

I have no idea.

JACKIE

You think Lorenson kills you?

STARKS

Maybe. I don't know. Seems more likely Becker does, but at the very least she knows how I died.

JACKIE

Let's see if they have an address for Becker. I also want to figure out more about the kid you helped her with.

STARKS

Why?

78.

JACKIE

Because that's the part I believe is true. You probably did help her somehow with the boy and Eugene's name did come up over and over again on the abstracts I pulled.

STARKS nods.

STARKS

[Beat] There's one more thing I want to see.

INT. CORRIDOR [LEADING TO BASEMENT], ALPINE GROVE, 2004

end
after them
PATIENT.

STARKS, determined, now leads JACKIE. As they reach the
of the hall, we see DAMON -- now in his 50s -- look
curiously before he goes back to his work with a

INT. BASEMENT, ALPINE GROVE, 2004

Only"
pause.
JACKIE watches STARKS ignore the "Authorized Personnel
SIGN as he pushes the door open without so much as a

INT. MORGUE, BASEMENT, ALPINE GROVE, 2004

The morgue looks exactly as before.

the
HOOKS
STARKS is momentarily jarred in the room. He looks to
wall on which the JACKET hung and sees only the BARE
that used to hold it up.

STARKS

This was the room. They used to hang
the Jacket there. [Turning to Jackie]
This is where it happened. This is
the room I'm actually in right now.

JACKIE isn't doubtful, but it's also hard to be
convinced...

STARKS

I can show you. It's probably in
there.

on
is
STARKS walks to the CADAVER DRAWERS and rests his hands
the one they put him in. Then, with great difficulty --
physical and emotional -- he opens it to see if there
anything left.

He pulls it out, and there's nothing in there.

79.

JACKIE

Maybe this wasn't such a good idea...

the STARKS leans closer, locating all the proof he needs:
BLOOD -- stained metal -- still reddened and browned with DRIED
into when and the part of the morgue slab he CLAWED his NAILS
he was in it. JACKIE looks at it in disbelief.

STARKS

Yes, it was. [Softly] My fingers were
the only things I could move. [Beat]
Dead bodies don't bleed. And they
certainly can't claw so hard they
dent metal.

INT. HALLWAY, BASEMENT, ALPINE GROVE

spots STARKS and JACKIE are leaving the MORGUE, when STARKS
DAMON DAMON, now hardly a hair of the bully he was before.
stares at him curiously; STARKS glares back furiously.

DAMON

You folks ain't supposed to be down
here.

JACKIE

We were just leaving.

DAMON doesn't take his eyes off Starks.

DAMON

Do I know you from somewhere?

STARKS

You may have known my father, William Starks.

DAMON smiles, remembering...

DAMON

That's right! Goddamn, you're the spitting image. I didn't know he had a son.

STARKS

He didn't either.

DAMON [With a dirty laugh]
I'll be damned. He musta been 12 when he had you. [Beat] You could be his ghost.

80.

STARKS

Did you know my father?

DAMON

Oh yeah, sure. He killed a cop, right?

STARKS looms strangely over DAMON in this exchange.

STARKS

You wouldn't happen to know how he died, would you?

DAMON [Slightly apprehensive]

No, I don't. I just remember them finding his body.

STARKS

You don't know any more, Damon?

DAMON [Shocked]

How'd you know my name?

STARKS

My father used to talk about you.

DAMON

Oh yeah, what'd he say?

Damon's eyes betray his unease.

STARKS

He said you were a sadistic fuck that belonged in jail.

he DAMON is shocked, and cowed. So much that he shakes as looks for his bearings.

DAMON

Look here, I don't like you getting in my face and saying this bullshit to me...

STARKS

That's too bad.

DAMON

I thought you said you never knew your father.

STARKS

I didn't. [Beat] Did you have anything to do with his death?

81.

DAMON

I don't know what you're talking about, man. I swear. This is some weird shit you're telling me... and I don't know how come you're doing it.

and

STARKS starts to see a shaking man who stands confused and distraught before him.

STARKS

He died because he bled to death from a blow to his head. Someone had to have given him it.

DAMON

craven

I never touched your father! I swear! Damon's eyes are filled with dishonesty, tears and a

remembers...

FEAR. STARKS leans in closer to DAMON as he

STARKS

You know something, Damon? You're like a mule. You're real stubborn. But there's ways of fixin' that. All

you need is a good stick. [Beat]
Here's your stick. Live with it.

against STARKS looks like he could easily bash Damon's head
the wall, but instead he lets it go and walks away.

EXT. CEMETERY, ALPINE GROVE GROUNDS, 2004, DAY

STARKS, STARKS is standing above his own headstone: WILLIAM
is that December 25, 1967 - January 1, 1993. Next to his grave
JACKIE of RUDY MACKENZIE. STARKS looks down sadly at both.
comes up behind him.

JACKIE

How long do we have?

STARKS

I don't know.

JACKIE

They told me Becker's in Shelbourne
now. I looked him up and he was
listed.

up to STARKS looks scared and lost -- like it's all catching
Jacket. him. And like he might be being taken out of the

STARKS

How far away is that?

PAGE MISSING

83.

-- and
make

JACKIE kisses his SCARS -- from the war and the Jacket
STARKS lifts her higher so he can look at her as they
love for the first time.

INT. BEDROOM, JACKIE'S APARTMENT, NIGHT

over one

JACKIE is lying in STARKS' arms, running her FINGERS
of the SCARS on his chest. STARKS strokes her hair.

JACKIE

What about Captain Medley? He never
told them what happened to you over
there. His testimony...that coward
wanted them to think you were crazy.

STARKS

I know. It was perfect. [Beat] Erase
my sanity and you erase anything I'll
ever say.

JACKIE [Frustrated]

Well, doesn't what he did to you make
you mad?

STARKS

Of course it makes me mad. It makes me more than mad. Just like remembering the face of the man who killed that officer and knowing nothing more about him. But what's it gonna do for me to find them now? I can't fix everything in three days.

JACKIE

You've got to get yourself out of that place. They're going to kill you if you don't.

STARKS

I might not be able to.

JACKIE

It's not a prison, it's a hospital. There's got to be some way out of there and you've got to find it...

She doesn't finish because it's too hard to. STARKS
nods,
wiping her tears and kissing her.

FADE TO:

84.

INT. BEDROOM, JACKIE'S APARTMENT, NIGHT, 2004

The sore sound of the DRAWER being opened stirs Jackie

--

reaches
her

awakening her as if she heard it in her sleep. She
across the bed, but STARKS is no longer there. She runs
hands over the bed like he's alive in the sheets.

INT. HALLWAY, ALPINE GROVE, NIGHT, 1992

the
STRETCHER
patient

DR. LORENSON is administering medicine to a patient in
ward, when she sees -- almost like a shadow -- a
being wheeled down the hall. She finishes with the
and runs to the end of the hall in search of it...

INT. STARKS' ROOM, ICU, ALPINE GROVE, LATE NIGHT, 1992

hospital
pull
the foot

STARKS lies recovering under a small light above his
bed. His body bears marks of the brutalization. As we
back, we see DR. LORENSON standing guard over him at
of his bed.

EXT. WARD, ICU, ALPINE GROVE, NEXT MORNING

feebly,
inside.

STARKS sits by a window -- I.V.'s in his arm -- smoking
still severely weak from the Jacket, while DR. LORENSON
observes him for a bit from the hall before she goes

LORENSON

You'll die if you keep smoking those
in your condition.

STARKS

I'll die either way.

LORENSON pulls up a chair and sits opposite him.

LORENSON

I can't try to help you unless you let me. [Beat] I know about the Jacket.

STARKS waits to see what this means.

LORENSON

I'm sorry for what you were put through, and I'm sorry I couldn't stop it earlier. But I promise you that I will from now on...

STARKS [Cutting him off]

I don't want you to.

LORENSON doesn't understand.

85.

LORENSON

What do you mean?

STARKS

You have no idea what's going on.

LORENSON

No, I do. That's what I'm saying to

you.

STARKS

Listen to me! You don't! The Jacket
is my only chance in this place.

LORENSON just thinks it's another delusion.

LORENSON

How can you say that in your physical
condition? Do you realize that it's
because you were put in it that
you're as...weak as you are now?
Becker's a man who's not well
himself.

he STARKS searches for words that won't sound as crazy as
knows he appears. They don't exist.

STARKS

You don't understand.

LORENSON

Then help me understand. You know,
you're not alone. A lot of Gulf Vets
have begun to experience curious
symptoms. What you have might well be
a syndrome and, if so, it's not one
we know enough about to be treating
it this vigorously.

STARKS

This has nothing to do with that.

LORENSON [Exasperated]

Then what? What? [Beat] I can't guess
it. You have to help me.

lose but
almost

STARKS fixes his eyes on Lorenson. He has nothing to
still he treads carefully. The words that follow come
unwittingly.

STARKS

...What you do not know is the only
thing you know.

(MORE)

86.

STARKS (cont'd)

[Beat] And what you own is what you
do not own...

And where you are is where you are
not.

LORENSON

[Beat] Where is that from?

It's as though STARKS hears his words for the first
time.

STARKS

I don't know. [Frustrated] Remember?

LORENSON

Come on. Tell me what you do know.

STARKS

[Beat] I've seen a time that's not
this time. And I'm only able to see
it when I'm in the Jacket.

LORENSON

Well, what time is it?

STARKS

2004.

LORENSON nods, trying to mask his dismay but failing.

STARKS

You don't believe me.

LORENSON [Testing him]

Well, what year do you think it is now?

STARKS [Exasperated]

I'm not delusional. I know it's 1992. Same as every sane person.

LORENSON

Ok fine. Tell me about it. Tell me about the future. 2004. What does it look like?

STARKS

It doesn't look all that different.

LORENSON

The future doesn't look different?

STARKS

No. Not for people like me. [Beat]
Not in the places I come from.

87.

LORENSON

What about the world?

STARKS

I didn't see that much of it -- same as now. I only saw it as part of my own life.

LORENSON looks at STARKS, unintentionally patronizing.

LORENSON

Do you think you're traveling in time? Is that it?

STARKS shakes his head and momentarily challenges
Lorenson simply with his air of calm resolve.

STARKS

Not everyone in here is crazy, Doc.

LORENSON searches for another approach.

LORENSON

[Beat] Like who? Like MacKenzie maybe?

STARKS

Maybe.

LORENSON [Matter-of-factly]
Did he tell you he tried to kill his wife?

STARKS nods.

LORENSON

MacKenzie locked himself up in his house for two months and nearly starved himself to death before he was brought here. All because his wife left him for another man.

almost
it and

STARKS moves to put his cigarette out and his I.V. falls out of his arm. LORENSON makes a move to adjust STARKS flinches perceptibly, startling LORENSON.

STARKS [Adjusting it himself]
Maybe that just makes him weak, not crazy. Or maybe he is crazy. [Beat]
Still doesn't make me think I am.

(MORE)

88.

STARKS [Adjusting it himself]
And, judging by the fact that you just told me about another patient, it doesn't even make you think I am, so what don't you work on persuading yourself first.

LORENSON

Why don't you help me?

STARKS

Because I don't have time.

LORENSON

Why not?

STARKS

I'm about to die unless I do something to stop it.

LORENSON

And how do you know that?

STARKS

Because of the future. I know what's going to happen.

LORENSON

William, that is just another facet of my delusions.

him. He

Then, STARKS remembers the only thing that might help pauses, trying to recall as much of it as he can.

STARKS

And what about your work with Eugene -- the kid? Is that another facet of my delusions?

over at
calm in

LORENSON -- having prepared to continue -- is bowled the mention of her patient. She loses all color and her features.

LORENSON

How do you know about Eugene?

STARKS

You told me about him. I saw you and I think you thought I knew something about him. So you told me.

LORENSON doesn't know what to say.

LORENSON [Somewhat angrily]
How do you know about Eugene!?

89.

disbelief] STARKS [Shaking his head in

You told me. It's like two parts of you talking through me. Look, judging from your reaction, there's no other way I could know about him.

LORENSON

There obviously is, so what don't you just tell me how you found out about him.

STARKS looks at her convincingly.

STARKS

Some part of you suspects -- even if you don't know for sure -- that what I'm saying is true.

LORENSON

I don't know how you know about Eugene, but these ideas are part of your delusions.

STARKS

NO! They're not my delusions! Look,

just leave my business with Becker to
me!

LORENSON

One thing's got nothing to do with
the other.

STARKS

One's got everything to do with the
other. So unless you want my blood on
your hands...leave what's between me
and Becker between me and Becker.

fearful
LORENSON backs off, jarred by Starks' assertions and
of his debilitating vehemence.

INT. HALLWAY, ALPINE GROVE, DAY, 1992

the
-- all
MACKENZIE sits idly on one of the hallway benches until
hallway is clear of the STAFF. Then he scuttles quickly
the time close to the wall -- to Starks' room.

INT. STARKS' ROOM, ALPINE GROVE, DAY, 1992

taps
MACKENZIE gets inside, ducks as a NURSE passes and then
lightly on the wall, announcing himself gladly.

90.

MACKENZIE

Hey, I brought you some smokes.

STARKS doesn't waste any time.

STARKS

Lorenson said your wife left you for another man and that's when you lost it.

truth
MACKENZIE almost imperceptibly winces -- confirming the
for Starks -- before he has to sit down.

MACKENZIE

Geez, how's that for a fucking "thank you"?

STARKS

Is it true?

one.
MACKENZIE tosses him the CIGARETTES and lights himself

MACKENZIE

She left me, I tried to kill her, I tried to kill myself. She was mean, I was weak, I was cruel so she left, I didn't plan it, didn't see it...FINE!

it's
before.
MACKENZIE suddenly stops, distraught. When he resumes,
in an oddly more normal tone than he's ever used

MACKENZIE [Softly]

I didn't want to see it. I'm in here because they say I have a nervous condition. [Beat] Well, here's my question, who wouldn't be nervous if they really looked at their life? [Beat] Whose life is that good?

STARKS doesn't have an answer.

MACKENZIE

Not this luckless little mammal's.
What difference is it to them? [Beat,
slows down] You believe what you want
to believe. One version is easier
than another so you make it your own.

As MacKenzie runs his hand over his forehead, he looks
hurt,
and sad, but strangely not a bit crazy.

91.

MACKENZIE

I'll tell you this though. However
nuts I am, I wasn't nuts enough not
to know how wrong it was to put a
human being in something like that.

MACKENZIE's twitching continues as he recollects it.

STARKS

MacKenzie, [beat] what if we are
crazy?

MACKENZIE

[Shrugging] What if we are? There're
crazier things than thinking up
fictions for yourself. [Beat]
Everyone does it, don't they? Even
Becker. That roller coaster car pops
more pills than all of Ward 3.

STARKS

Becker does? Are you sure?

MACKENZIE

I've been here for 11 years. It's my neighborhood. 'Course I'm sure. He's as drugged up as the rest of us...I guess he has to be to put up with all this.

STARKS nods and MacKenzie puts his head down, suddenly vulnerable and embarrassed. STARKS lights TWO

CIGARETTES.

STARKS

Thanks for the cigarettes. You still got a lot of problems, MacKenzie, but you're ok.

MACKENZIE and STARKS smoke together quietly.

INT. STARKS' ROOM, ALPINE GROVE, DECEMBER 29th, 1992

STARKS is trying to see if the windows open through the bars covering them. It's especially hard with the I.V. still connected to one of his arms.

BECKER

At least it's some kind of bars we've got you behind.

STARKS turns, startled.

BECKER

Hello, William. I understand you've been asking for me almost every hour. I would've been here sooner but you gave our little state visitor quite a bit to talk to me about.

STARKS

That's too bad.

BECKER

It is. But when it comes down to it, you just have to be patient with them. They'd rather have their vacation, too, so they just push dealing with our "practices" off to the New Year.

STARKS

They make it hard for you to get away with your business, huh?

BECKER

Temporarily.

adopts the STARKS lights a cigarette and, with that gesture, unscrupulousness of a criminal so convincingly it bears little resemblance to his usual demeanor.

STARKS

Makes it a little easier for me to get away with mine.

BECKER looks at STARKS seriously.

BECKER

And what's that?

STARKS

My business?

BECKER

Yes.

STARKS

Getting away with things. Like whatever I may or may not have gotten away with Officer Harrison.

BECKER

You killed him?

STARKS simply delivers one slow nod.

93.

STARKS

And wound up in a better cage. [Beat]
But I still want to make a deal.

proceeds
BECKER looks understandably disgusted and STARKS
with the calculation of someone who is guilty.

STARKS

See, the deluxe lab animal treatment I've been receiving -- well, I don't think it's worked. I woke up today and realized... [eerily lowering his voice] ...I don't think I'm cured. So really, what was the point? Torture? I think that's still sort of illegal in some states -- though we'll have to check on Vermont. And, how's this for the cherry on top: it seems my physician is a pill-popping freak.

[Beat] Last time I checked, that makes some pretty good copy for a lot of these news shows. [Humbly, deftly] "I don't remember everything they did to me. I just remember the worst parts." I think I should be sitting down when I say it, don't you think?

It takes BECKER some seconds to swallow this.

BECKER

I think...I have to think about it.

slowly
him.
prepared
when

BECKER cocks his head to one side as he does. Then he makes his way over to STARKS and leans in closer to STARKS instinctively raises his hand to his HEAD -- to be defensive if he has to be. If this is the moment he's killed.

arm,

But BECKER only YANKS the I.V. angrily out of Starks' tearing his skin with it.

BECKER

I think your story needs a little fleshing out before it's ready to go.

BECKER turns to leave as STARKS bleeds onto the floor.

BECKER

I'll say a prayer for you in Church today, Starks. Maybe the Gods can pick up where the medicine left off.

STARKS

You sure you know where to find one?

BECKER

I've managed to every Sunday of my life. [Beat] Some of us are God-fearing men, Starks.

STARKS

And what does that mean?

BECKER

Means we believe in doing his work and fear what the world would be like if we didn't at least try to.

STARKS smirks at the hypocrisy he sees.

STARKS

Becker, how do you sleep at night?

BECKER

You in here. [Beat] Works like a drug.

BECKER leaves without looking back and STARKS closes his eyes, breathing a sigh of relief that it's over.

INT. NURSE STATION, ALPINE GROVE, 1992, EVENING

LORENSON, dressed to leave, stops to talk to NINA, one of the

evening nurses.

LORENSON

Nina, William Starks is to stay in ICU all night. If anything is supposed to change, I want to be called about it.

NINA

Sure, Dr. Lorensen.

INT. LORENSON'S HOME, VERMONT, 1992

find a
old
her

LORENSON comes home to an unremarkable apartment to thin, young mother, TALIA YAZDI, and her eleven year-mute, and seemingly retarded son, EUGENE, waiting for outside her door.

LORENSON

Hi. [Beat] Sorry I'm late.

95.

TALIA

It's ok. [To Eugene] Hi, Eugene.

EUGENE returns her greeting with a blank stare.

INT. LORENSON'S HOME, VERMONT, SOME TIME LATER

TALIA

LORENSON sets her things down on the kitchen table as starts to tidy things around the apartment.

LORENSON

Talia, I need to ask you something.

TALIA looks at LORENSON.

TALIA

What is it?

LORENSON

Have you told anyone about my sessions with Eugene?

TALIA [With an accent]
Of course not. [Off Lorensen's still doubtful look] I swear I haven't. I wouldn't do that to Eugene, or you. You know that.

LORENSON

Has anyone been asking about him?

TALIA

No. I would have told you.

LORENSON nods. She believes her.

INT. STARKS' ROOM, ALPINE GROVE, NIGHT, 1992

STARKS spots DAMON standing cautiously in the hall.

INT. NURSE STATION, ALPINE GROVE, NIGHT, 1992

slips We see (but don't hear) HARDING speak to NINA as DAMON
into STARKS' ROOM. NINA seems sufficiently distracted.

INT. STARKS' ROOM, SECONDS LATER

DAMON flashes a KNIFE at STARKS.

DAMON

No funny business or we can make this
a lot fucking harder for you.

96.

more... One look at the KNIFE and the SAME QUESTION burns once

STARKS

[Weakly] No funny business.

INT. HALLWAY, ALPINE GROVE, NIGHT, 1992

before DAMON hustles Starks down the hall as fast as they can
the NURSE or any other staff member spots them.

INT. OFFICE/LIBRARY, LORENSON'S HOME, NIGHT

him,
intermittently
their

EUGENE sits opposite LORENSON, who quietly observes jotting some notes down on her pad. She is holding up PICTURES for Eugene, asking him to repeat names as if she were teaching him to read.

LORENSON

Eugene, this is a "TRAIN."

only
Eugene and

EUGENE starts to pronounce the word when abruptly, and without any warning, he looks like he's unconscious, with a blank stare. Lorensen quickly moves beside watches him from up close, apparently not altogether surprised at what's happening.

him
--

EUGENE doesn't even blink. The only sounds we hear from are a couple, barely audible guttural noises. LORENSON exhausted -- takes off her glasses wearily and gently addresses the boy.

LORENSON

Come on back down here. Wherever you are...try to come on back. You'll like it, I promise.

for
staring
avoid
them.

Just then, TALIA walks in with TEA, JUICE and COOKIES Eugene and Lorensen. She spots her son in his absent, state and forces her face into a small, sad smile to tears as she sets the tray down and the cookies before

her

TALIA gently touches LORENSON'S hand. LORENSON looks at warmly. TALIA knows how hard she's trying.

INT. MORGUE, BASEMENT, ALPINE GROVE, NIGHT, 1992

BECKER soundlessly watches as HARDING and DAMON finish strapping Starks in the Jacket.

DAMON slams the DRAWER shut, sending STARKS back in.

INT. JACKET/TUNNEL

97.

TERRIFIC,
What STARKS lacks in strength, he counteracts with his OVERWHELMING WILL. The SCREEN TREMBLES with it. One WHITE LIGHT and we...

CUT TO:

INT. JACKIE'S CAR, SHELBOURNE, VERMONT, 2004, DAY

is
sneakers and
STARKS sits by himself in Jackie's car, parked in a gas station. He looks around, trying to make sure it really her car. He looks in the back and sees a pair of an empty BOTTLE of VODKA.

FOOD
looks
He looks outside and sees a few people walking into the MART of the gas station. He trembles with cold as he looks down at his plaid shirt.

WINDOW
when she

Then, JACKIE unexpectedly appears outside the DRIVER'S
opening the car door and nearly spilling her COFFEE
spots STARKS next to her.

Seeing it's him though, she smiles warmly.

JACKIE

You just scared me, that's all.

the

She leans over to him and gives him a kiss, handing him
coffee.

STARKS

Me, too.

JACKIE

Here, drink this. I'll get the heat
going.

EXT. MAIN STREET, SHELBOURNE, VERMONT, 2004

presumably

JACKIE speeds through the streets of Shelbourne,
on their way to Becker's house.

EXT. BECKER'S NEIGHBORHOOD, SHELBOURNE, VERMONT, 2004

They've slowed down a little.

INT. JACKIE'S CAR, 2004, DAY

CAR
particular

JACKIE reads from some directions on a PAPER as their
slows down on one particular street, towards one
house.

98.

EXT. BECKER'S HOUSE, SHELBOURNE, 2004, DAY

JACKIE [O.S.]

I think this is his house.

INT. JACKIE'S CAR, 2004, DAY

SNOW MAN

STARKS looks at the house, bedecked with a lopsided
on the front lawn.

STARKS

You're sure?

JACKIE

Yeah. I called the number yesterday
to make sure. Thomas Becker, retired

M.D.

STARKS gets out of the car.

EXT. BECKER'S HOUSE, SHELBOURNE, 2004, DAY

STARKS knocks on the door. No answer.

EXT. BECKER'S HOUSE, SHELBOURNE, 2004, DAY

JACKIE tries to look through the windows to see if
anyone's there. No one is. It looks small and dark inside.

EXT. BECKER'S HOUSE, SHELBOURNE, 2004, DAY

STARKS knocks again, looking down anxiously at his
feet.
JACKIE walks up to him from around the side of the
house.
They don't have the time to wait.

JACKIE

They're not here.

STARKS

They're not.

JACKIE

[Beat, lost] No.

JACKIE notices how COLD Starks looks.

JACKIE

Maybe they're out.

STARKS nods.

99.

INT. JACKIE'S CAR, 2004, DAY

windows
watches him

STARKS rubs his hands together as he looks out the
and sees NO CARS or PEOPLE on the street. JACKIE
despairingly.

JACKIE

How much time do we have?

STARKS [Distracted]

I don't know.

JACKIE

What? What are you thinking?

STARKS

There're no cars on this street.

JACKIE looks around; there really aren't.

JACKIE

Yeah, you're right. But wait, how can
that be?

STARKS turns to JACKIE, thinking.

STARKS

I don't know. Maybe that's because
this whole thing is a dream. How can
you have a street with no cars on it?

JACKIE

I don't know. But this isn't a dream.
I'm real, and so is where we are.

STARKS

Then why isn't there anyone around?

JACKIE

[Beat] I don't know.

in

STARKS runs his hand over his head and closes his eyes
desperation.

JACKIE

What are you doing?

STARKS doesn't answer.

JACKIE

William! William!

STARKS opens his eyes. She sighs in relief.

100.

JACKIE

Maybe he's gone somewhere. He'll have
to come back.

suddenly, STARKS starts to shake his head in disbelief, when he realizes...

STARKS

Of course he will. [Beat] What day of the week is it?

JACKIE

It's Sunday.

STARKS [Nodding]

It's Sunday.

JACKIE

So?

STARKS looks ecstatic with hope.

STARKS

Look where these people live.

A small, beautiful, removed place.

STARKS

They've got lives to be grateful for.

JACKIE

William, you're not making sense.

STARKS

[Beat] They're at Church. And I bet that's where Becker is.

EXT. STREETS, SHELBOURNE

the
see a

JACKIE and STARKS head back to the only MAIN STREET in town. As they approach the town church, they start to ROW of cars parallel-parked on the street.

JACKIE pulls up to the entrance of the CHURCH.

INT. JACKIE'S CAR, 2004, DAY

the

STARKS watches JACKIE get out of the car and walk up to doors of the CHURCH.

EXT. CHURCH, SHELBOURNE, 2004

JACKIE boldly opens the CHURCH door.

101.

INT. CHURCH, SHELBOURNE, 2004

looks
closes

JACKIE sees the town seated in the Church. The PRIEST up at her briefly and some people turn around, but she the DOOR before she causes a major interruption.

INT. CHURCH, SHELBOURNE, 2004

we
casting a
face.
We move to the third or fourth row, where, from behind,
see a head of GREY HAIR. He slowly turns around,
look towards the door and revealing a glimpse of his
Though it's aged slightly, it hasn't softened.

EXT. CHURCH, SHELBOURNE, 2004

Church.
JACKIE and STARKS watch as the people file out of
They are leaning against her car when STARKS spots him.

hardly
hand
DR. BECKER walks beside a SMALL CHILD -- presumably his
GRANDSON. JACKIE registers his formidableness with some
surprise; Becker's maintained a strong physique and is
a shade less intimidating than he was before. Only his
has a permanent shake now.

him.
casual
DISBELIEF.
STARKS doesn't waste any time. He heads straight for
Almost sensing him, BECKER looks in his direction. The
look on his face is instantly supplanted by one of

STARKS

You still go to Church. How's that
work? Your God just doesn't notice?
That it? [Beat, serious] How you
doin', Dr. Becker?

looks
BECKER stops walking and looks at Starks. His GRANDSON
at him.

BECKER'S GRANDSON

Grandpa?

BECKER [Still looking at Starks]
Sean, why don't you wait for me by
the car? I'll be there in a minute.
[Turning to the kid] Ok?

His grandson, momentarily appeased, heads for the car.

BECKER [To Starks]
Can I help you?

STARKS
I don't know, Dr. Becker. Can you?

102.

That's enough to confirm for BECKER who STARKS is.

All around them, people leaving Church socialize
routinely -- unaware of the haunted history being made between them.

BECKER
Who are you?

STARKS
I think you know. Your eyes say you
do.

BECKER
[Beat] You're his son?

STARKS
No. I'm not his son. I'm him. [Beat]
What? You look like you've seen a
ghost. You can come here and touch

me, old man. I'm the real thing.

BECKER

How...how are you here?

the STARKS looks at Becker -- each a terrifying reminder of other's past.

BECKER

You died, Starks. Years ago, in the hospital.

STARKS

I know. [Beat] You killed me, didn't you?

BECKER

No. I didn't. I swear I didn't. I probably helped push you to kill yourself, but I didn't do it.

STARKS

I didn't kill myself. I died from a blow to the head. How'd it happen? I have to know.

BECKER looks at him, nearly too stunned to speak.

BECKER

I don't know how you died. The last time I put you in the Jacket was just after you told me you remembered killing that police officer...

STARKS

I didn't say I remembered killing him. I just repeated some words to get myself back in there.

BECKER

I know. [Beat] I knew that when you came out.

STARKS

How?

BECKER

Because...because you came out and said something you couldn't have possibly have known. You came back and repeated three names...

BECKER falters as he recalls his offenses.

BECKER

Of people like you. People I was just trying to help. They couldn't get worse so I thought, with medication, they might get...

STARKS

Medication? What kind of meds do you chase with nights in a cadaver drawer?

BECKER

It was part of the treatment I intended...I didn't know what the

effects would be...

STARKS

So, what, you guinea pig sick people to find out?

BECKER

The three of you weren't regular patients. You were criminals that ended up at Alpine Grove.

STARKS

No, we were patients.

BECKER concedes after all this time.

BECKER

You and the others didn't seem that way then.

104.

STARKS is quiet as he comes to understand how it's about to work out: if Becker tells him those names now, he essentially indicts himself.

STARKS

Who were the others?

BECKER remembers with a hint of remorse.

BECKER [Racked with remorse]
Nathan Piechowski, Jackson

MacGregor, and Ted Casey. [Beat] I didn't ask for you -- for any of you. You were all sent to me.

STARKS looks at Becker, in astonishment.

BECKER

What is it?

STARKS just stares at Becker, waiting for the realization to hit him, too.

BECKER

How did you come to know their names?

STARKS

You just told me. The last time I was with you was when I was in the Jacket. I'm in it right now, Dr. Becker.

BECKER

I don't understand...

STARKS

I'm in it as we speak. [Beat] You're haunting yourself right now. [Beat] I guess sometimes we indict ourselves if no one else does. You didn't make history like you wanted to, huh, Dr. Becker. It turned out different, didn't it?

BECKER

I didn't put you in Alpine Grove.

STARKS

No. [Beat] You put me on drugs and then you put me in the Jacket.

105.

BECKER [Stoically]

I was sorry when I heard you died. I was, but...how was I to know you didn't shoot that police officer?

STARKS

The same way you just said I didn't without my ever telling you. [Beat] And that still doesn't excuse what you did. Just because you had keys to a cage didn't mean you had animals inside. [Beat] You've earned your guilt, Becker.

away STARKS shares a last look with Becker before he walks towards the car.

INT. JACKIE'S CAR, DAY, 2004

touches JACKIE and STARKS sit inside the parked car as STARKS his head.

JACKIE

That's all you got from him? That bastard helped take your life away from you.

STARKS

No, he didn't.

JACKIE

What? How can you say that? He's the one that put you in that goddamn medieval...Jacket. He's probably the one who killed you.

And with those words, JACKIE starts to break down.

STARKS

No one's killing anyone.

STARKS takes her hand and runs it over his head.

STARKS

Touch me. I'm okay.

STARKS looks at her with love, understanding and, for the first time, a sense of peace. He strokes her hair to calm her down.

106.

STARKS

If everything hadn't happened the way it has, then I wouldn't be here right now, sitting in a car with you, touching your face.

JACKIE

Why are you saying that? [Beat] We don't have long, do we?

STARKS looks at her without answering. JACKIE wipes her eyes,

have
the
time

fastens STARKS' seat belt, and seeing that Starks' EYES started to flutter, starts driving. In the distance, barely audible sound of the DRAWER opening, and their ending, is heard.

STARKS

Where are we going?

JACKIE

To the hospital.

EXT. HIGHWAY, VERMONT, DAY, 2004

sleeps,
make sure

JACKIE and STARKS speed on the highway. As STARKS JACKIE keeps looking over at him like it's a way to he stays with her.

INT. HOSPITAL, VERMONT, DAY, 2004

point --

JACKIE helps STARKS -- who's severely weakened at this to the nurse's station. CLAIRE is there.

JACKIE

Claire, I need help.

From

CLAIRE helps JACKIE, and they take him into a room. afar, we hear CLAIRE asking about him.

STARKS

What's happening to me? Why am I getting so much weaker?

JACKIE

Because your body can only take so much of what they're putting you through.

CLAIRE

Jesus, what's happened to him?

107.

INT. ROOM, HOSPITAL, VERMONT, DAY, 2004

JACKIE helps CLAIRE do for STARKS what they can; it doesn't seem like much at this point.

STARKS

Lorenson's the only one that could let me out of there. I need something to persuade her that I was there. Get me something to take to her.

JACKIE

Ok. Ssh. Rest.

INT. OFFICE, HOSPITAL, 2004

JACKIE stands above a PRINTER as it prints the information

jammed,
WRESTLES with
happening.

she's looked up about Dr. Lorenson. The PAPER gets
and that's when JACKIE completely loses it. She
the printer as if it were responsible for what's

sees
look in

Then she realizes she's not alone. She looks back and
CLAIRE, watching from the doorway, with a sympathetic
her eyes.

JACKIE [In a panic]
He's not...?

CLAIRE
No, no. [Beat] Not yet. But he
doesn't have long. Are you sure you
don't want a doctor to look at him?

JACKIE
No! It won't do any good. [Beat]
Please, Claire. They won't
understand.

CLAIRE acquiesces with her eyes.

INT. JACKET/TUNNEL PASSAGE

Harrison was

STARKS is trapped: back on the day when Officer
murdered.

FLASHBACK TO:

1992

EXT. HIGHWAY, RURAL VERMONT, WINTER, LATE AFTERNOON,

Jackie's

(Cont'd from the scene after STARKS left Jean and place):

108.

the sun
that

STARKS is walking back on the same highway just after has set, and just after he helped JEAN and JACKIE, on fateful day...

the
able to

This time we see a CAR stop for him from a much closer distance. TENNY pulls up towards STARKS and rolls down window on the passenger side. STARKS bends down to be see the driver.

TENNY

Hey, Mister, you need a ride?

STARKS

Where are you going?

TENNY

I'm going to Canada but I can let you ride with me up to the border.

STARKS considers this.

TENNY

Can you drive?

STARKS

Sure.

TENNY

Great, get in. We'll switch off in a bit.

We pull back and see the same SHOT, from a distance, of STARKS putting his BAG in the back and getting in. As he opens the CAR DOOR, we hear the MUSIC playing inside. As they drive off, the MUSIC fades further and further in the distance as we...

CUT TO:

INT. BEDROOM, JACKIE'S APARTMENT, NIGHT

It's the night that they slept together, and the departure we never saw. We see, from Starks' POV, JACKIE sleeping serenely in the bed.

We catch one glimpse of STARKS in the moonlight, standing naked in the doorway, before he turns and then...disappears -- having been taken out of the Jacket at that point.

INT. HOSPITAL ROOM, VERMONT, 2004

JACKIE is by STARKS' side, lying on the hospital bed, next to him, smoothing his sweating head.

109.

JACKIE

William, please, honey, wake up.
For me.

STARKS' eyes flutter open.

JACKIE

Can you hear me?

STARKS nods; JACKIE tries to continue without choking
up.

JACKIE

I found out about Eugene. The little
boy. He's the key. That's who you
have to tell her about when you get
back there. It's the only way to
prove this to her.

JACKIE's VOICE fades as we...

CUT TO:

INT. LORENSON'S HOME, VERMONT, NIGHT, 1992

LORENSON watches EUGENE continue to look unresponsively
in the distance.

RETURN TO:

INT. HOSPITAL ROOM, VERMONT, 2004 (SOME TIME LATER)

STARKS is awake, watching JACKIE sleep wearily on his chest. He sees the TOLL this has taken on her, just as he senses he is about to be taken out of the Jacket. He nudges her gently.

STARKS

Jackie?

JACKIE stirs her eyes to look at him.

STARKS [Somewhat urgently]

Where do you live?

JACKIE

What?

STARKS

When we first met, when you were 7, where was the house you lived in with your mother? Do you remember your address?

110.

JACKIE

112 Orchard Way. [Realizing, in a whisper] You're not coming back, are you?

STARKS, faint, struggles to get out of the bed.

STARKS

You gotta stop thinking like that.

JACKIE

Then, where are you going?

STARKS

Nowhere. [Beat] I just think I'm gonna be sick.

room. STARKS moves towards the bathroom of the hospital

stop. JACKIE moves to help him and he motions for her to

back at STARKS falters in the doorway when he turns to look

Jackie -- like it might be for the last time.

JACKIE [In a whisper]

You come back to me...

him. STARKS nods, then goes in and closes the door behind

of the JACKIE stares after him -- alone in the total silence

when she room. She listens for the slightest noise and that's

actually hears the sound of the DRAWER being opened for herself.

door She realizes he's gone. She RUSHES after him, opens the

of in a fit, and then, sees what she feared most: no sign

beginning to Starks. JACKIE falls to her knees, right there, on the bathroom floor and cries out like a woman only

realize how unfathomably deep her heart is...

INT. ALPINE GROVE, 2004

Lorenson's

STARKS is suddenly in the waiting area outside
office -- still severely weakened.

He walks slowly to the OFFICE DOOR and feebly knocks.
LORENSON answers and STARKS falls into her arms.

LORENSON [Stunned]
Oh dear God.

INT. LORENSON'S OFFICE

office.
can out

LORENSON has laid STARKS down on the COUCH in her
STARKS can barely talk. He spews as much of it as he
in his feverish state...

111.

STARKS

I'm William Starks. I'm not his son.
And...and the kid you work with.
Your friend's son...Eugene...

LORENSON is stilled by the words STARKS just spoke.

LORENSON

I know. I know it all. Save your
strength. I already know everything
you're going to say. [Beat] You're in
the Jacket right now, aren't you?

STARKS

How...how do you know?

LORENSON

You told me this was how it happened.

STARKS

I did?

LORENSON

Yeah.

STARKS clutches his side in pain as they prepare to take him out.

STARKS

Who...who kills me?

LORENSON

You have nothing to fear, William.

But when we look to see STARKS' reaction, he's not there...

INT. BECKER'S OFFICE, ALPINE GROVE, EVENING

BECKER is dressed to leave the hospital when he suddenly decides not to. He takes off his coat and his gloves, but not his SCARF, and walks out of his office with a decided urgency.

INT. MORGUE, BASEMENT, ALPINE GROVE, 1992

ruefully
SWEAT,

BECKER pulls STARKS out of the drawer and looks down at STARKS' scathed face. STARKS, drenched in BLOOD and seeks the outline of Becker's face in the light.

STARKS [Whispering]
Becker, I know about you. [Beat] I
know what you did to your patients.

112.

him

BECKER looses the straps around Starks' neck to help speak.

STARKS

Nathan...Piechowski. [Beat] Jackson
MacGregor...Ted Casey. [Beat] You
didn't cure them. You killed them.

mien.
hands
when,
himself. He
taking
him on a

BECKER momentarily loses color and his forever cool After some seconds, STARKS passes out and BECKER -- trembling -- looks as though he might stick him back in instead, he starts to remove him from the Jacket silently and carefully unties each of the straps -- unusual care for Starks' flesh as he prepares to put stretcher.

INT. STARKS' ROOM, ICU, ALPINE GROVE, EARLY MORNING

up --

As the SUN starts to rise, we see STARKS -- now cleaned

window, we
lot...

recovering in his bed. He is unconscious. From his
look down and see Dr. Lorenson's car pulling into the

FADE TO:

INT. STARKS' ROOM, ICU, ALPINE GROVE, EARLY MORNING

Starks'
expression
and

LORENSON, still wearing her winter gear, walks into
room, anxiously checking his VITALS. Her anxious
reveals Starks' frailty. She looks to the window then
sees an empty chair with only Becker's SCARF on it.

getting

LORENSON goes to the window in time to see BECKER
into his car.

MORNING

INT. STARKS' ROOM, ICU WARD, ALPINE GROVE, LATER THAT

stops

STARKS lies unconscious in the bed. The NURSE, SALLY,
by the room to check on Dr. Lorenson.

SALLY

Would you like anything, Dr.
Lorenson?

LORENSON

A cup of coffee would be great,
Sally. Thanks.

SALLY

Is he gonna be ok?

LORENSON

I hope so.

113.

SALLY

Me, too.

LORENSON looks after her as she leaves.

1992

INT. STARKS' ROOM, ICU WARD, ALPINE GROVE, MORNING,

waking

LORENSON wakes up as STARKS stirs in his sleep, slowly up.

LORENSON

You're going to be ok, William. We just need to get your fever down and we'll be able to hopefully stabilize you.

STARKS

Who are you kidding, Doc? You or me?

LORENSON doesn't answer.

STARKS

Can I get some paper and something
to write with.

LORENSON

What for?

STARKS [Solemnly]

I'm starting to think I'm really
gonna die soon. So I'd like to write
some things down.

LORENSON

I'm not gonna let that happen.

STARKS

You still don't believe me, do you?

LORENSON

I do believe you...

STARKS

No. Listen to me...the kid, Eugene...

LORENSON still gets taken aback by Starks' knowledge of
Eugene.

STARKS

No one knows you're working with him
so how would I have found out? He's
your friend's son, right?

114.

private It's true; no one could have known about Lorenson's

life. STARKS coughs, clearly in great pain.

LORENSON

William, I can't indulge these delusions, even when you're in this state.

STARKS

Listen to me. That's all I ask.

LORENSON has no choice.

STARKS

He's having absence [pronounced "absance"] seizures when he stares off into space like he does. He has them so often that that's why he hasn't learned to speak properly.

LORENSON

Who told you this?

STARKS

You did, in the future. You figured it out because a part of you already knows this. That's how it works.
[Beat] I'm just telling you something you already know, even if you haven't realized it.

STARKS closes his eyes, gathering what strength he can.

STARKS

I don't know when it'll happen but soon I think, you'll shock the boy and it'll wake him up.

LORENSON

What are you talking about?

STARKS

You'll figure it out and you'll do good by him.

about That's all STARKS can manage before LORENSON sees he's to pass out again.

CUT TO:

INT. LORENSON'S APARTMENT, NIGHT, 1992

115.

LORENSON answers the KNOCK at her door. It's EUGENE and **TALIA.**

LORENSON

Hey.

TALIA

What is it?

explain] LORENSON [Finding it hard to Nothing. [Beat] I don't know. I thought of something I could try.

leads
hall to

LORENSON looks at TALIA helplessly. TALIA nods and Eugene inside. LORENSON can't help but look down the make sure no one's there.

INT. STUDY/OFFICE, LORENSON'S APARTMENT, NIGHT, 1992

of a

LORENSON sits across from EUGENE, holding up a picture DOG. Between them is a tray of MILK and COOKIES.

LORENSON

Come on Eugene, try to say it with me. This is a "DOG".

EUGENE

D--d---d----.

enough to
he

But Eugene can't hold the sound of the letter long make the word. An absence seizure takes hold of him as looks out unconsciously into space.

LORENSON moves closer to him.

LORENSON [Softly]

What's happening to you?

the
just

LORENSON checks Eugene's pulse and leans in close to boy's unconscious face like the answer is there if she looks hard enough.

LORENSON

Are you having a seizure? Is that really what's going on?

slightly,
of the
a

LORENSON spots a corner of Eugene's EYE twitching
and, rushing to get a better look, takes the shade off
nearby LAMP and holds it above his head so she can get
a better look at him.

116.

She
-- now
catches

Just then, TALIA opens the door, startling Lorenson.
knocks over the MILK and, as it spills on the LAMP CORD
on Eugene's lap -- it causes an ELECTRIC SHOCK. Eugene
it. TALIA gasps and Lorenson watches the boy in fear.

has
He
awake,

The moment passes and Eugene -- more responsive than he
ever been before -- looks at his mother and Lorenson.
doesn't know what's happened but he is aware, and
like never before.

EUGENE picks right up where he and Lorenson left off.

EUGENE

Dog. [To Talia] Hi.

TALIA and LORENSON look at him and each other at shock.

STARKS [O.S., distantly]

You're going to...shock the boy and
then things will change for him.

LORENSON

You ok, Eugene?

EUGENE holds Lorenson's gaze steadily for a few moments.

LORENSON [Stunned himself]
Yeah, you are ok.

TALIA
What's happening?

LORENSON [Putting the pieces together]
He got a little shock. [To himself]
And it's reset him. Not permanently probably...but at least for a little while. They use it on epileptic patients sometimes...

TALIA
But he's not epileptic.

LORENSON
No, but he is having seizures.

TALIA looks at LORENSON. She's still confused.
LORENSON's merely surprised.

INT. STARKS' ROOM, ICU UNIT, ALPINE GROVE, 1992

STARKS looks up from his PAPER -- now covered in WORDS -- to see Dr. Lorenson in the doorway. STARKS still looks weak but much better than before.

STARKS

It worked, didn't it?

LORENSON nods.

STARKS

This is really happening, isn't it?

DR. LORENSON

[Beat] What do you need me to do?

STARKS

[Beat] Thank you.

STARKS folds the LETTER.

STARKS

I need to get this letter to
someone.

DR. LORENSON

I can't take you out of here in
your condition...

STARKS

And I can't stay here in my
condition. I am going to die
tonight. It's already been decided.

DR. LORENSON

No, it hasn't.

STARKS

Yes. [Beat] It has. Everything up
'till today is done. Everything
starting with tomorrow is up for
grabs.

EXT. PARKING LOT, ALPINE GROVE, 1992

LORENSON helps STARKS into the parking lot as it snows.

INT. LORENSON'S CAR, DAY, 1992

familiar

LORENSON and STARKS are driving on the same, now
highway.

STARKS

You know how to get there?

118.

LORENSON

Sure. It's an easy address. A
little far out there, but easy
enough.

STARKS

Good.

him

LORENSON

Bob Dylan plays on the RADIO. STARKS smiles as he hears
and turns the music up; the act is sad because, as

live. notices, it belongs to someone with an interest to

EXT. JACKIE AND JEAN'S HOUSE, DAY, 1992

DR. LORENSON and STARKS drive up to Jean and Jackie's house.

LORENSON

You want me to come with you?

STARKS

No, I'll be ok.

STARKS slowly makes his way to their front door and knocks on it as best as he can. The sound, however, is still understandably soft.

STARKS waits and then reaches for the knob on the door. He opens it and looks inside. We first see his face, and the devastation on it, as we guess the sight he's laid eyes on.

JACKIE is sitting at the kitchen table, still only 7 years old. Though STARKS expected it, he falters under the disappointment of seeing a girl he liked instead of the woman he loved. As she looks up at him, it's all he can do not to break down.

STARKS

Hi.

JACKIE [Surprised]
Hey. [Beat] I remember you.

STARKS
I remember you, too.

beautiful,
fate --
possible

STARKS shakes his head, looking at her. She looks
and still hopeful. Her life lays ahead of her and her
when he found her in 2004 -- remains as distant as
from this innocent, still promising image.

STARKS
Jackie, how have you been?

119.

JACKIE smiles; she doesn't get asked that often.

JACKIE
I've been ok.

STARKS
Good. How's your mom?

JACKIE
Ok, I guess.

STARKS nods. JACKIE smiles. It's all he can do not to
crumble.

STARKS

Do you think I could see her?
She looks at him and senses, like kids do, the
desperation in
his eyes.

JACKIE

Sure.

JACKIE calls out for Jean, then runs up the stairs to
get
her. LORENSON has gotten out of the car and is waiting
outside on the porch. STARKS remains in the doorway.

Some seconds later, JEAN appears -- gaunt but in a
slightly
better state than we saw her before.

JEAN

Can I help you?

STARKS

Hey, Jean. Nice to see you.

JEAN looks a little confused.

JEAN

I'm sorry? Your face looks awfully
familiar, I just can't quite place
it...

JACKIE

Mom, this is the guy that drove us
home that afternoon we were stuck
on the highway. The guy you yelled
at for no good reason...

JEAN

Oh, yeah.

120.

looks,
notices

She gives him a once over, and, seeing how weakened he decides intuitively he can't be much harm. She also LORENSON waiting by the car.

JEAN

There something you need?

STARKS

You could say that.

Sensing

STARKS looks at JACKIE, hesitating because of her. this, JEAN asks Jackie to leave.

JEAN

Jackie, go play in the snow.

JACKIE

Why?

JEAN

Just do it.

JACKIE leaves and walks to the yard. STARKS watches.

STARKS

I can't stay long. [Motioning to Lorensen] That's my doctor and I

gotta get back to the hospital.
Everything I want to say is in this
letter. [Beat] You can check as
much of it as you can.

STARKS hands her the LETTER.

STARKS

I won't be around when you read
it...but I hope you believe it.
It'd be a real shame if you didn't.

JEAN looks baffled but, seeming to grasp his urgency,
nods.

STARKS

[Beat] I should be on my way.

JACKIE has been watching this exchange from the shed.
When he looks over there, he catches her eye and CALLS OUT,
with what strength he has left...

STARKS

Bye, Jackie.

121.

These are the hardest words STARKS has probably ever
had to say. JACKIE just stares after him, as does JEAN, as he
shows himself out.

STARKS

Happy New Year to both of you.

JEAN

Thanks. You, too.

EXT. JACKIE AND JEAN'S HOUSE, DAY, 1992

As STARKS is walking away, we see his eyes begin to
tear in the cold -- but not from it.

INT. JACKIE AND JEAN'S HOUSE, DAY, 1992

JACKIE abruptly runs after him.

JACKIE

Hey, wait!

STARKS stops in his tracks; he clears as much sadness
from his face as he can before he turns around to face her.

STARKS

[Beat] You be good to yourself,
Jackie.

JACKIE

Ok.

Then, suddenly, she sticks her hand for him to shake,
as she did that day on the roadside; only now, it trembles
slightly in the cold.

softly and
as
to the

STARKS takes JACKIE'S HAND and holds it in his own affectionately. JEAN and DR. LORENSON look on curiously STARKS looks in her face, at her hand in his, and then heavens for the means to get through this.

sensing

As STARKS lets go at last, JACKIE looks back at him, the connection even if she doesn't know it yet.

with

STARKS turns and stumbles as he walks back to his car. LORENSON moves to help him, but STARKS tells her not to his eyes. He makes his way to the car on his own.

MONTAGE:

INT. LIVING ROOM, JEAN AND JACKIE'S HOUSE, DAY, 1992

122.

voice,
LETTER

JEAN sits down and starts to open the LETTER. Starks' as we hear it now, is presumably from parts of the he's written to her.

INT. LORENSON'S CAR, DUSK, 1992

the

LORENSON looks over to STARKS, who stares painfully out window. They drive on in silence.

STARKS (V.O.)

I was 25 years old the first time I died. It didn't end anything though. [Beat] Sometimes I think we live through things only to be able to tell them, to bear witness, to say this happened.

INT. ALPINE GROVE, NEW YEAR'S EVE, 1992-1993

STARKS walks back through the gates of the hospital, despondently returning inside, with LORENSEN at his side.

STARKS (V.O.)

And it wasn't to someone else. It was to me. And I lived despite it. Sometimes I think we live to beat the odds. And sometimes I agree that life can only begin with the knowledge of death. That it can all end, even when you least want it to.

INT. WARD, ALPINE GROVE, EVENING

LORENSEN MACKENZIE looks up from his game of solitaire as helps STARKS down the hall. He holds up his hand in the gesture of hello, or goodbye.

STARKS raises his hand back with an earnest smile.

STARKS

I'm telling you my story because it's the only way I can try to help your daughter, and you, have a better one of your own.

INT. BECKER'S HOME, SHELBOURNE, 1992

worn
We see BECKER taking his DRUGS. In his dark den, on his desk, is a bottle of WHISKEY. He closes his eyes as he administers to himself whatever aid he can...

INT. JACKIE AND JEAN'S HOUSE, DAY, DECEMBER 31, 1992

123.

man's last
JEAN is reading each page avidly, affected by this words.

STARKS (V.O.)

It's scary...and lucky...how much we can forget. Scary because we think the past gives us our bearing, and lucky because in those moments I'm talking about, you realize it doesn't. And it never had to.

INT. SMALL BAR, CANADA, NIGHT, 1992

ordering a
slaps a
bar...
TENNY (Officer Harrison's murderer) is at the bar drink from the BARTENDER. As he gets his DRINK, he BILL down on the counter and turns around to survey the

1992
INT. JACKIE'S ROOM, JACKIE AND JEAN'S HOUSE, EVENING,

looking
she
puts

JACKIE rummages in a box of her personal belongings,
for something specific in them. She stops finally when
finds STARKS' DOG TAGS. She takes them out slowly and
them around her neck.

STARKS (V.O.)

I am not a crazy man, even though
they mistook me for one. I live in
the same world as the rest of you.
Only I saw more of it.

them

Then, after a moment of staring down at them, she tucks
under her sweater.

INT. CAPTAIN MEDLEY'S HOME, NIGHT, 1992

TV

CAPTAIN MEDLEY holds a beer as he stares blankly at a
broadcasting news about MIKE TYSON'S RAPE CONVICTION.
Medley's barely watching the footage...

INT. STARKS' ROOM, ALPINE GROVE, 1992

at
more

Dr. Lorensen helps Starks back to bed. STARKS looks up
Lorensen, thanking her without words but with his eyes.
LORENSON smiles as she looks back sadly at Starks' even
weakened self.

STARKS (V.O.)

And the seeing is the only way you
can hear what the truth around you
is saying: you can always start
believing in things you don't

already believing in. And, while
you're alive, it's never too late.

124.

Starks' Then he turns and walks out, closing the door so that
room and the screen darken at the same time.

INT. HALLWAY, ALPINE GROVE, NEW YEAR'S EVE, 1992

basement... TWO PAIRS of legs walk down a corridor, darkened by the
night, through the now familiar passage to the

who is STARKS is not restrained this time though we don't see
his walking down the hall with him. He runs his hand over
forehead and looks at it when he's done. STILL NO CUT.

STARKS They slow down their pace as they round the corner, as
PERSON appears dizzier and dizzier. He doesn't stop and the
TRIPS. beside him doesn't see how weak he is... until STARKS

OUT... In slow motion, we hear a DISTANT, GARBLED VOICE CALL

DISTORTED VOICE

No! Wa...atch out!

EXTINGUISHER But STARKS' head hits the GLASS CASE of the FIRE
SHOWER OF on the wall, as it was destined to. In the terrific

Starks'

GLASS, one PIECE cuts a neat, deep, fatal GASH in head.

regain
the

BLOOD starts to flow. As STARKS' eyes struggle to their focus, we see the BLURRED, indiscernible FACE of PERSON leaning over him to see if he's all right.

is the

The details start to make sense, even to Starks. This WOUND they said he died from.

1992

INT. MORGUE, BASEMENT, ALPINE GROVE, NEW YEAR'S EVE,

strapped
head

STARKS collapses on the familiar slab, ready to be into the Jacket one final time. BLOOD pours from his onto the floor.

weight
gently,
of the

The PERSON with him struggles to get all of Starks' onto the metal slab. She's doing it as carefully, and as she can -- taking observable care with every strap JACKET, almost as if the act itself is a humane one.

and
smiles
in the
in.

When the HANDS finally reach the straps around his neck the hardest part of the struggle has passed, STARKS kindly, and thankfully, into the single overhead LIGHT room that obscures the face of the person strapping him

caught on

As the drawer is pushed in, one of the STRAPS gets

the
STARKS

the side, CUTTING STARKS' ARM. We hear a small CRY in
room. Then the HANDS adjust the strap and slowly push
in.

125.

INT. JACKET/TUNNEL

been
it's as
IMAGES he
finally

It's more beautiful and serene inside than it's ever
before. This time, as he travels through the tunnel,
though he's traveling in a heaven of his own. The
sees are the best moments of his past -- connected in a
tranquil, fluid narrative that suggest STARKS has
retrieved his memory without it haunting him...

STARKS (V.O.)

I promise you, Jean. No matter how
bad the days and things around you
look, they look better awake than
they do asleep. I can offer you
some proof: when you die, there's
only one thing you want to have
happen...sometimes so badly it
comes true, I guess. [Beat] You
want to come back.

PANELS:

The PANELS we saw briefly are completed further now.

1) C.U. A WOMAN'S NECK as a small child's HAND touches
it.

STARKS, **2) INT. STAIRWAY, OLD HOUSE (STARKS' CHILDHOOD HOME):**

aged 9, running up the stairs, knocking a PICTURE on
the wall
with his elbow...

3) C.U. A black and white PHOTOGRAPH of Starks' father,
a
much older version of himself.

4) EXT. CREEK: A shot of clear water that's not too deep
and,
on its surface, the reflection of a TEENAGE BOY'S FACE
before
he touches it and sends it rippling...

5) EXT. A NEW ENGLAND BEACH: STARKS (20s) dressed in a
black
suit, holding an URN, letting the ASHES fly into the
water...

6) EXT. DESERT: A SANDSTORM WHIRLS round before it's
replaced
with... EXT. VERMONT: A FIELD of snow.

EXT. MORGUE, BASEMENT, MENTAL HOSPITAL

We see now that it was DR. LORENSON who put Starks in.
Exhausted from the physical strain of getting him in
there,
she stares at the closed drawer, like looking at it is
one
way to look after Starks.

INT. JACKIE AND JEAN'S HOUSE, VERMONT, 1992

126.

kitchen
looking
JEAN puts down STARKS' LETTER and walks out of the
and watches JACKIE sitting absently on the couch,
past the TV.

her
JEAN
in her
narrowly
JEAN kneels wordlessly beside her daughter and looks
daughter in the eye. JACKIE looks back curiously as
wraps her arms around Jackie's LEGS and rests her head
lap, holding onto her with the dearness of having
missed a tragedy.

FADE TO BLACK.

EXT. DINER, SMALL TOWN VERMONT, 2005

fades
standing
Over the sounds of CARS slushing in the snow, an IMAGE
up slowly on the screen, until we see it's STARKS,
in the parking lot outside the diner once more.

slightly
the
UNIFORM
This time he seems situated, and hopeful. After a
longer wait than the first time, JACKIE walks out -- in
same way as before except that she wears a NURSE'S
and an unmistakable air of vitality.

Even
Jackie looks directly at Starks and we see the same
attraction between them teeming even more than before.

with a
STARKS is

as a physically injured man in jeans and a flannel,
BLEEDING CUT on his head and no coat in the cold,
someone we see she wants to be near.

the
her

Then we see JACKIE as STARKS does: she looks beautiful,
alive, happy and just like the woman he never wanted to
leave. She approaches Starks warmly, less suspicious of
world -- and less devastated by it -- than we remember
being.

JACKIE

Hey there. [Beat] You ok?

STARKS revels in the moment. In their reunion.

STARKS

I think so.

JACKIE

You're bleeding pretty bad there.

BLOOD
she

STARKS touches his FOREHEAD in a panic and, seeing the
on his hands, looks up at her, terrified. Sensing this,
moves closer to calm him.

JACKIE

It's ok. It's ok. Relax. It's just
a cut. We can get it fixed.

(MORE)

JACKIE (cont'd)
But we need to get you to the
hospital now. How'd you get that?

STARKS

I fell down. [Beat] But I'm alive.

STARKS looks at her -- immensely relieved and grateful.

JACKIE [Laughing a little]
Yes, you are alive. But, listen, it's
New Year's Day. You're not going to
get a cab. Especially not here. And
you're gonna freeze if you stand out
here in the snow much longer. I'm on
my way back to my shift at the
hospital...

STARKS

You work there?

uniform] JACKIE [Gesturing to her
Yeah, I'm a nurse. Why don't you let
me give you a ride...

make it STARKS falters slightly as he walks. JACKIE helps him
to the car, much like before...

STARKS

Thanks.

INT. JACKIE'S CAR, 2005

PHONE

STARKS can hardly keep his eyes off her when her CELL suddenly rings.

JACKIE

Sorry, one sec.

JACKIE answers it, smiling.

JACKIE

Hey! How are you? [Beat] Thanks. I was just thinking about you, too.

STARKS listens nervously to her conversation and the affection in her voice.

JACKIE

Listen, I gotta go, mom, 'cause I'm late... but, thanks. Happy New Year to you, too. I'll call you later. [Beat] Ok, bye.

128.

JACKIE hangs up and looks at Starks -- feeling a little awkward after the call.

JACKIE

Sorry about that. It was my mom.

she

STARKS smiles back warmly at her; he gets it more than knows.

STARKS

Nothin' to worry about there.

EXT. OVERHEAD, VERMONT HIGHWAY, 2005

other,
Jackie's car pulls onto the highway, alongside the
more modern cars on the highway.

JACKIE (O.S.)

How you doin'?

STARKS

I'm doing fine.

continues,
then
DRAWER
The happy sound of their engine on the highway
uninterrupted, for some seconds, before, first faintly
louder, we hear a racking, all too familiar sound: the
creaking as it's opened once more...

THE END