

BREAK OPEN THE SKY

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FADE IN:

EXT. EXPANSIVE MOUNTAINS/BEFORE LIFE - DAY

The sky brightens as dawn approaches. Two playful gusts of wind swoop across an idyllic mountainous landscape, soaring into the sky, skimming the clear-as-glass mountain lake.

P.O.V. The gusts of wind, like two children, they chase one another on this thrilling ride. A subtle hum, like the vibration of a tuning fork transforms into two voices.

JACK (V.O.)
Shelley?

SHELLEY (V.O.)
What is it, Jack?

JACK (V.O.)
When do you we get the bodies?

SHELLEY (V.O.)
Soon.

Jack's energy swirl slows down and shimmers beside the mountain lake. Like a vertical wave of light or mist in the atmosphere, his body starts to appear.

JACK ARMSTRONG (55) slips into his former, muscular body dressed in khaki shorts, shirt, and hiking boots. He jumps and stretches inside it, as if pulling on a wet suit.

He gasps for air, then let's out a cry as if he's being reborn into his former skin and bones. He moves excitedly, his soul has found a form again.

JACK
I'm back!

He looks around frantically for her in a life form.

JACK
(frantically)
Shelley? Where are you?

An instant later SHELLEY CAMPBELL (45+) slips gracefully into her body and clothes as if shimmering into a gown. She has a calming presence and an inner beauty that radiates outward.

SHELLEY
I'm right here, Jack.

JACK
Look at you! You're so beautiful.

Shelley leads him out on a flat boulder that juts out over the water. She reaches out and takes a handful to drink.

SHELLEY
Drink! You need to hydrate.

He lays down next to her and watches her, adores her.

SHELLEY
Aren't you thirsty?

JACK
(quietly)
I'm starving!

SHELLEY
Wait until you taste food again.

JACK
I'm not starving for food.

SHELLEY
You have to savor every moment...

JACK
I'm savoring! Let's go in!

The reflection of the sky in the clear-as-glass lake looks just like the actual sky. Jack reaches in and takes a handful of water. The ripples break open the clouds, scattering them.

SHELLEY
Let's wait for the memory jolt.

JACK
What memory jolt?

The morning sun peeks its head above the horizon as the first warm golden rays skate across the water like tentacles.

Jack's expression changes as a memory jolt grips him, accompanied by a SWOOSH that unravels moments from his past.

CUT TO:

INT. BATHROOM FROM JACK'S CHILDHOOD/MEMORY JOLT - DAY

The childhood version of Jack, (8) sits on the bathroom counter while his older sister, MEGAN (11) her girlfriends try on their mother's red lipstick. Oldies music plays.

With lips puckered and a face smeared with lipstick, the three girls, (minus his sister) take turns kissing him.

His bliss is interrupted by the throaty voice of their mother. The girls wipe off the lipstick as Jack scurries under the bed in the adjoining bedroom.

JACK'S MOTHER (O.S.)

Megan, what are you doing in here
and where's your brother? Jack!

INT. CHILDHOOD BEDROOM/MEMORY JOLT - DAY

Jack peers out from underneath the bed as his mother's high heels march to the bathroom. Megan and her friends traipse past him, their shoes revealing the 1950s fashion.

While his mother yells at Megan, Jack wipes the lipstick from his face. A SWOOSH and another memory jolt catapults him.

CUT TO:

EXT. LAKE MICHIGAN/MEMORY JOLT - DAY

A college-aged Jack is trying to impress his girlfriend, Shelley, but can't figure out how to sail.

JACK

It can't be that hard.

SHELLEY

May I?

She takes over and their sails catch the wind- they're off!

JACK

It's like flying.

SHELLEY

I knew you'd love it.

JACK

I love you!

With the wind in her hair and his heart soaring, Jack looks like he has just fallen in love for the first time, forever.

INT. JACK'S DORM ROOM/MEMORY JOLT - NIGHT

Jack and Shelley kiss when his nerdy roommate comes in. Jack tries to get rid of him, but the guy doesn't get it.

INT. SHELLEY'S SORORITY HOUSE/MEMORY JOLT - DAY

Jack endures the scrutiny of her sorority sisters as he waits for her. She emerges for their date, radiant. He's in awe.

INT. FOOTBALL GAME/MEMORY JOLT - DAY

Jack and Shelley eat hotdogs and cheer for their team. He looks at her more than he looks at the game. It's cold and they snuggle together, staying warm, growing close.

EXT. SKOKIE LAGOONS/MEMORY JOLT - DAY

Jack rents a canoe and they paddle through the Skokie lagoons on a beautiful fall day. Autumn colors sparkle around them. She sits in front and he watches the movement of her back.

SHELLEY

It's so beautiful, like a dream!

JACK

(quietly to himself)

I never want to wake up from it.

She turns around and looks at him. The sunlight wraps around her head as a ray of light washes over her.

INT. JACK'S DORM ROOM/MEMORY JOLT - NIGHT

Jack and Shelley get further along in their kissing before the nerdy roommate disrupts them again.

INT. SORORITY HOUSE/MEMORY JOLT - NIGHT

Jack accompanies Shelley to a formal dance. She's beautiful in her long gown. Jack is speechless when he first sees her.

Later, she takes him onto the dance floor and teaches him to dance. He's awkward initially, then lets loose.

EXT. NORTHWESTERN CAMPUS/MEMORY JOLT - DAY

They walk to class together.

INT. NORTHWESTERN AUDITORIUM/MEMORY JOLT - DAY

Jack and Shelley sit next to each other during their Human Sexuality class. An over-sized replica of the male and female genitalia light up the dark room from a slide show.

EXT. LAKE MICHIGAN/MEMORY JOLT - DAY

The gray sky melds into the lake. It's late autumn and the beach is deserted. Jack and Shelley snuggle up under a sleeping bag, wriggling like caterpillars in a cocoon.

INT. EL TRAIN/MEMORY JOLT - NIGHT

They take the train into the city of Chicago - not too far.

EXT. DOWNTOWN THEATRE DISTRICT/MEMORY JOLT - NIGHT

Jack takes Shelley for a night on the town.

A SERIES OF SHOTS as they walk the streets of Chicago, stopping at various restaurants and walking up Michigan Avenue. It's a magical night as the Christmas tree lights up.

EXT. OAK STREET/MEMORY JOLT - NIGHT

Jack has arranged for a carriage ride. She's so excited. He savors the joy on her face, their eyes meet...

CUT TO:

EXT. EXPANSIVE MOUNTAINS/BEFORE LIFE - DAWN

Jack's consciousness returns to the "before life" idyllic mountain setting. Shelley's gaze is locked in his, just like on the carriage ride.

SHELLEY

Are you back?

He nods, lays on the boulder. She lays next to him.

JACK

We were back in college, the night we took that carriage ride.

SHELLEY

I go back there sometimes too.

JACK
I didn't just remember it; I felt
like I was *there*. *We were there*.

SHELLEY
I know. That's how it works.

Jack hugs Shelley and looks her in the eyes.

JACK
I wish we could live there forever.

SWOOSH... another memory jolt sucks him back into the past.
Shelly watches as his expression goes blank and he lays back.

CUT TO:

EXT. OAK STREET/MEMORY JOLT - NIGHT

Jack and Shelley sit in the carriage, the SOUND of the horses
hooves overlap their syncopated heartbeats. Arms around her,
he kisses her on the head. She snuggles next to him.

JACK
(softly)
I will love you forever. I promise
you. We don't have to take a break
and see other people. We can get-

SHELLEY
We talked about this, Jack. Neither
of us have ever been with other
people. I don't want us to be fifty
or sixty or seventy and regret not
having had any other experiences. I
saw what it did to my parents.

He holds her closely, the clapping of the horses' hooves
punctuating his heartbreak.

CUT TO:

EXT. THE METROPOLITAN MUSEUM OF ART - DAY

It's summer, a year later. Jack looks older as he waits on
the steps. Finally, he sees Shelley walk out.

JACK
Shelley!

SHELLEY
Jack! What are you doing here?

JACK
I just had to see you.

SHELLEY
You came all this way from Chicago?

JACK
I'd go around the world for you.

SHELLEY
We can't do this anymore, Jack. I'm getting married. I told you.

JACK
You can't marry him. Marry me instead. *Please. Marry me.*

She sits down next to him on the stairs.

SHELLEY
Jack, I can't marry you.

JACK
I'll move to New York. I'll never be a doctor, but your father will

SHELLEY
It's not about my father.

JACK
You don't actually love this guy, Shelly. I can see it in your eyes.

He looks at her with heartbreak and desperation.

SHELLEY
You'll get over me.

JACK
No, I won't. Not ever.

SHELLEY
Please don't make this harder for me than it already is, Jack.

JACK
But you still love me, Shelley. I can feel it in my soul.

SHELLEY
Jack. *It's complicated.*

JACK
Are you pregnant?

SHELLEY

It was one time and I thought we were being careful. You said you slept with someone so I did too.

JACK

I don't care who the father is, please, Shelley, *Marry me!*

SHELLEY

My father made him a partner in his practice and we moved the wedding date up to next week.

JACK

Next week! You don't love him like you love me!

SHELLEY

You can love more than one person and in different ways.

JACK

We were going to have experiences, then get back together, forever.

SHELLEY

I'm sorry. I really am.

Jack puts his head in his hands, heartbroken, crying. She hugs him, crying.

In a final moment, the two stand on the steps of the Met.

SHELLEY

I wish it could have been you.

JACK

Me too! It still can!

SHELLEY

I have to go.

JACK

One more thing before you go.

SHELLEY

What is it?

He hugs her and holds her close to his heart. The energy is intense and he pour the love in his heart into her heart.

JACK

The best part of me.

She finally pulls away and walks quickly down the street.
Jack sits back down. Day turns to night and then day again.

CUT TO:

EXT. EXPANSIVE MOUNTAINS/BEFORE LIFE - DAY

Jack sits up and leans over the edge as his reflection stares back at him. He's suddenly very thirsty and gulps back water.

SHELLEY

You get the majority of your memory
jolts in the beginning.

JACK

Why didn't I fight harder to get
you to marry me? We missed a whole
lifetime together.

SHELLEY

There's nothing you could have
done. It was as much my fault.

JACK

Promise me we won't let this next
lifetime get away from us.

SHELLEY

(suddenly serious)
Jack, I don't incarnate anymore.
I'm at the level of a Guide, so I
help people on their final journey
back to life, I don't go back
anymore.

JACK

Then I'll stay here with you!

SHELLEY

You can't.

JACK

Why not?

SHELLEY

You have to be more evolved.

JACK

So I'll evolve! You evolved.

SWOOSH! Jack gets another memory jolt as his eyes glaze over.

CUT TO:

EXT. OUTDOOR TERRACE/ANNIE'S WEDDING/MEMORY JOLT - NIGHT

The memory jolt drops him in on the dance floor on the night of his daughter, ANNIE's wedding. Annie (30+) bright-eyed and beautiful, looks up at him. He sees her as a little girl in a flash of a second, same smile.

JACK

I'm so happy for you, Annie. You really love Matt.

ANNIE

Even when I can't stand him.

JACK

That's love!

ANNIE

Sometime, I love him so much that my insides hurt.

JACK

I know how that feels.

ANNIE

You do?

Jack gets all choked up. They look over at MATT (30+), with his big smile and awkward stance as he dances with Annie's mother, JANIS (55+) pretty and maternal.

ANNIE

This is the happiest and most bittersweet day of my life.

JACK

Why bittersweet?

ANNIE

Because I can't hang onto it. I wish I could make it last forever.

JACK

You can. In your heart.

ANNIE

God, I wish Goldie was here.

JACK

Matt's mom?

ANNIE

I never met her, but he misses her so much I can feel it in my soul.

JACK

Wherever she is, I'm sure she's so proud of him and happy for him.

ANNIE

I just wish today could have been as perfect for him as it is for me.

JACK

It is perfect for him, Annie because you're his wife.

ANNIE

Can you believe you just said that? I'm his wife! *I'm a wife. Me!*

Jack gets so choked up he can't even answer.

ANNIE

I wish she could see him all grown up. Look at him in that tux!

JACK

Look at you all grown up in this dress! Annie, you're so beautiful.

ANNIE

You know what comes next?

JACK

Are you pregnant?

ANNIE

I wish! Soon, hopefully.

JACK

You're going to make a great mom.

ANNIE

You really think so?

JACK

I know so.

ANNIE

I'm going to be so crazy about my kids that it'll be hard for me not to smother them with love their whole lives.

JACK

I wonder what that's like.

ANNIE

Thanks for the wedding and for all the smothering for my whole life, dad. This is my top 'happiest day of my life.'

JACK

This is my second, 'happiest day of my life,' Annie.

ANNIE

What was the first?

JACK

The day you were born, but today is a close second.

The dance floor fills up. Annie gets really emotional.

ANNIE

I don't know why I'm crying.

JACK

You're a woman, Annie. Women never have to explain why they're crying.

ANNIE

I can't believe you just said that!

JACK

What?

ANNIE

You said I'm a *woman*.

The dance ends and Matt comes over to dance with Annie. Jack hands her over, tears blurring his vision.

For an instant, Shelley is standing on the dance floor next to a small, spry woman, GOLDIE (50+), Matt's mom. In a heartbeat, the two women are gone.

CUT TO:

EXT. INTERSTATE HIGHWAY/MEMORY JOLT - DAY

The early morning sun climbs over the horizon as a RED JEEP hurls down the highway. A BLACK CHEVY IMPALA headed in the opposite direction weaves in between two menacing trucks.

INT. THE RED JEEP/MEMORY JOLT - DAY

A Sixty-ish Jack sits in the passenger seat while the ever-chatty IRWIN, (forty-ish) drives distractedly on the highway.

JACK
(drifting off to sleep)
Wake me when we get there.

IRWIN
You're not going to nap! Let's talk about something. How about golf?

JACK
I hate talking about golf.

IRWIN
You love golf!

JACK
Playing, yes. Talking, no.

IRWIN
Fine. Nap.

Irwin turns on the radio. Jack closes his eyes.

EXT. INTERSTATE HIGHWAY/MEMORY JOLT - CONTINUOUS

The black Chevy struggles to get away from the trucks.

INT. INTERSTATE HIGHWAY/ RED JEEP/MEMORY JOLT - CONTINUOUS

Jack wakes up with a start in the Jeep. Instead of Irwin, Shelley is driving. She flashes him an intimate smile.

JACK
Shelley?

SHELLEY
It's me, Jack.

JACK
WOW! How many years has it been?

SHELLEY
Too many.

JACK
My God! You're beautiful! You have no idea how happy I am to see you.

SHELLEY

It's good to see you, Jack.

JACK

What are you doing here?

SHELLEY

I'm here to help you make an important decision.

JACK

(laughs)
So business-like!

SHELLEY

I'm here to make a deal with you.

JACK

(jokingly)
Well **Let's Make a Deal**. Marry me!

SHELLEY

I'm serious, Jack. You don't have much time. You'll need to decide.

JACK

What are you talking about?

SHELLEY

I'm here to offer you a deal to trade in your life right now.

JACK

My life?

SHELLEY

This is the **big deal**, Jack.

JACK

I don't understand.

SHELLEY

Listen closely. I was sent to make you an offer. Here are the conditions: you can trade in your life right now and you won't suffer at all.

JACK

What do you mean, trade in my life. You mean, *die*?

SHELLEY

It took me three years to die.
Believe me, this is a good deal.

JACK

You died?

SHELLEY

At forty-five, but my daughter is
fine. That was part of my deal.

JACK

I'm so sorry. How did you die?

SHELLEY

Breast cancer. It was not pretty.
That's why this is a good deal.

JACK

But I'm not ready to die!

Jack looks at the highway, which shimmers in a surreal way.

SHELLEY

It's never an easy decision, Jack.

JACK

If I make the deal, will I get to
be with you again?

SHELLEY

Yes, but only for a short while.

JACK

I like this life. It's not perfect,
but it's mine.

SHELLEY

Jack, souls need to grow.
Sometimes, the best way to do that
is to let go of their bodies.

JACK

If I let go now, then I want to be
with you again and do all the
things we didn't get to do when we
were alive at the same time.

SHELLEY

It won't be like it was before.

JACK

Why not?

SHELLEY

We had bodies, then. You won't have a body until you're ready to return.

JACK

Then how can we be together?

SHELLEY

You'll understand when you're on the other side of life with me.

JACK

The other side of life?

SHELLEY

It's a different dimension. It's pure energy.

JACK

Why now?

SHELLEY

You have to trust.

JACK

Is this our only chance to be together again?

SHELLEY

The deal isn't just about us being together. It's about someone else.

JACK

Who?

She looks at him. He gets it.

JACK

Annie? Is Annie going to die?

SHELLEY

Eventually, but if you hang onto your life, Annie is going to miss a big part of her life.

A SERIES OF IMAGES of his life with Annie:

INT. ANNIE'S WEDDING - NIGHT

Annie and Matt cutting the cake at their wedding.

EXT. RAVINIA PARK - DAY

Annie on her graduation day. Jack's all teary-eyed.

INT. SUBURBAN HOUSE - DAY

Sixteen-year old Annie comes down the stairs dressed for the prom. Janis takes a photo of them.

INT. SYNAGOGUE - DAY

Thirteen-year old Annie reads from the Torah at her Bat Mitzvah. Jack and Janis beam with pride.

EXT. SOCCER FIELD - DAY

Ten-year old Annie in her soccer uniform, dribbles the ball down the field and scores. She throws her arms up in the air and then looks over at the stands where Jack and Janis cheer.

INT. BALLET STUDIO - DAY

Five-year old Annie twirls around in her ballet costume. Jack dances with her as she stands on his feet. She looks up.

EXT. NEIGHBORHOOD - NIGHT

Three-year old Annie dressed up like a bunny on Halloween. Jack holds her while she rings a doorbell, then hands the woman some candy from her own bag when she answers the door.

ANNIE
(gives her candy)
Trick or treat!

The adults laugh. The woman gives Annie some candy. The beauty of the moment isn't lost on Jack.

JACK
You're a sweet soul, Annie.

She holds out a piece of candy and puts it in his mouth.

INT. HOSPITAL - DAY

Janis in the throes of labor, about to deliver Annie.

JACK
It look like a walnut with hair!

Janis pushes and groans. The doctor delivers the baby.

DOCTOR
It's a girl!

JACK
A girl!

He kisses Janis on the forehead and then stumbles around as they quickly wrap up the baby and weigh her.

The nurse puts the baby in Janis's arms. She's overwhelmed with joy. Jack is so emotional, he's crying.

Janis hands the baby to Jack. He holds Annie close to his heart and kisses her very gently, crying.

JACK
Welcome to your new life, Annie.

Jack looks up and catches a quick glimpse of Shelley as the nurse, her voice overlaps.

CUT TO:

INT. RED JEEP/MEMORY JOLT - INTERCUT

He's back in the passenger seat with Shelley driving.

SHELLEY/NURSE
It's time. Please let go.

JACK
(to Shelley and the nurse)
I don't want to let go.

INT. HOSPITAL - INTERCUT

The moments in his life overlap and the delivery room nurse takes the baby from Jack.

NURSE
You'll get her back. I promise.

INT. RED JEEP/MEMORY JOLT - DAY

Shelley looks urgently at Jack.

SHELLEY

You need to decide. Now.

JACK

So the deal is, I trade in my life
so Annie can have a baby?

SHELLEY

Yes.

JACK

Can't she just adopt! You know how
many children there are in the
world without parents?

SHELLEY

It's more complicated than that.
You're stalling! The time is now.

She takes her hands off the steering wheel.

JACK

If I don't make the deal now, will
I ever see you again?

SHELLEY

No.

JACK

Then it's a deal.

He reaches out his hand. She takes it. They shake on it.

Irwin is suddenly back in the driver's seat. The black Chevy
spins out of control, crosses the medium, hurls toward them.

EXT. INTERSTATE HIGHWAY/MEMORY JOLT - DAY

The Chevy smacks into the side of the Jeep and sends it
flying. It rolls over several times before it stops on the
pavement with Jack's passenger side down, smashed in.

INT. DREAM CAR/MEMORY JOLT - DAY

Shelley drives the dream car out of the wreckage with the
"soul" of Jack unharmed. His previous body lies crushed under
the jeep. The "dream car" is unscathed.

SHELLEY

Don't look, Jack.

JACK
I have to look!

He turns around as Irwin climbs out of the car. He's bleeding, still alive, and calling for Jack. The black chevy is crashed in, the driver is dead. Cars stop to help.

SHELLEY
We have to go, Jack.

JACK
(screaming)
I changed my mind!

Shelley starts to drive away in the dream car, but Jack jumps out of the Jeep as an ambulance arrives.

He stands over his old body, yelling at it to get up.

The paramedics try to revive him, but with no luck. They cover the body and roll it into the ambulance.

The last thing Jack sees are the worn souls of his shoes as they disappear through the ambulance doors. The door SLAM shut, the sound reverberate into the Before Life.

CUT TO:

EXT. EXPANSIVE MOUNTAINS/BEFORE LIFE - DAY

Jack comes back from his memory jolt as the entire sun breaks open the sky and stretches herself across the horizon.

SHELLEY
Are you okay?

JACK
I just relived my last moments.

SHELLEY
I should have warned you about it.

JACK
Thank you for being there when I made the deal.

SHELLEY
You're welcome.

Shelley slips off her clothes and jumps in the water. Jack does the same and dives in after her. She kisses him gently.

SHELLEY

Once you remember your death, most
of your memory jolts are over.

JACK

So we don't have to worry about
short circuiting anything in these
bodies anymore?

They kiss passionately, savoring every moment and wrap up in
one another's bodies and energy.

After while, a bell rings and echoes around the mountain,
summoning them. Shelley puts on clothes and motions to Jack.

SHELLEY

We have to go.

JACK

Where?

SHELLEY

Meet the others.

JACK

What others?

SHELLEY

Our soul cluster.

JACK

What's a soul cluster?

SHELLEY

The souls who reincarnate with you.
The people in your group.

JACK

I wish you could come back with me.

SHELLEY

So do I. But Guides don't go back,
I told you that.

JACK

How do I become a Guide?

SHELLEY

You need lifetimes to do that.

JACK

You're that far ahead of me?

She kisses him.

SHELLEY

We'll only have one day together.
Let's make it spectacular so you
can take it with you into your next
lifetime.

JACK

It's a deal.

CUT TO:

EXT. THE LODGE/BEFORE LIFE - DAY

Jack and Shelley arrive at the lodge where several dozen
other "newly dressed" souls arrive with them.

Standing at the entrance with a high-tech clipboard in hand
is LAILAH, (40+) a woman with vibrant energy and the
enthusiasm of a charismatic camp counselor. She hugs Shelley.

LAILAH

Welcome back.

JACK

I'm Jack Armstrong, at least I was.

LAILAH

I know. I'm Lailah.

He goes to shake her hand, instead she hugs him too.

LAILAH

I'm thrilled to meet you.

JACK

Are you GOD?

LAILAH

(laughing)

Everyone asks me that.

JACK

Are you?

LAILAH

Do you want me to be?

JACK

You just answered my question.

LAILAH

I did?

JACK

The real God wouldn't have answered
my question with another question.
You're probably God's therapist.

LAILAH

Just a higher energy.

Lailah winks at him as she greets someone else.

INT. THE LODGE/BEFORE LIFE - DAY

The place is elegant, cozy, spa-like. The dining room is set
up with tables and a huge buffet of delicious food.

JACK

I've never been so hungry in my
life!

SHELLEY

Wait until you taste it.

JACK

I don't know if this is Heaven, but
it sure as hell feels like it.

SHELLEY

Language.

JACK

Sorry.

SHELLEY

You can eat whatever you want and
not worry about gaining an ounce.

JACK

Now I'm sure this is heaven.
I wonder if Megan is here. Or my
mom. I'd love to see them again.

GOLDIE (50+), a small, spunky woman comes bounding over.

GOLDIE

Shelley!

SHELLEY

Goldie!

JACK

(to Shelley)
You're so popular.

SHELLEY
Goldie, I'd like you to meet...

GOLDIE
Jack!

Goldie hugs him emphatically. He's a little confused.

SHELLEY
Jack, this is Goldie.

GOLDIE
Finally we meet in person!

JACK
(no sign of recognition)
Hi.

GOLDIE
I'm Goldie! Matt's mom. Annie's
mother-in-law. We're **Mechutanim**.

Jack gets really emotional. He embraces her.

JACK
Goldie! Of course. That Matt's a
wonderful boy. You should be so
proud. My Annie loves him so much.

GOLDIE
I know.

JACK
I wish you were at their wedding!

GOLDIE
I was there. We were both there!

Goldie and Shelley exchange a look.

JACK
What do you mean?

GOLDIE
You'll understand someday.

JACK
Explain it to me now.

SHELLEY
When you're evolved enough, you can
visit the physical dimension as an
energy vibration.

Goldie leads Jack to MAX FISHER (70+), a feisty, hedonistic guy who's busy wooing three women. The only one who can keep up with him is PEARL (80+), spunky and brazen.

MAX

What's the most important thing in any intimate relationship?

A big-busted REDHEAD smiles coyly.

REDHEAD

The body. It's like a finely-tuned instrument.

PEARL

It's easy enough to lure a man into bed when you a nice body, but that won't keep 'em coming back.

Max turns to a polished, middle-aged woman with BEADY EYES.

MAX

What do you think?

BEADY EYES

Compatibility. Knowing what the other person likes and dislikes.

PEARL

People who are too compatible turn sex into a three-minute commercial.

Max takes Pearl's hand in his.

MAX

What's your name?

PEARL

Pearl Samson.

MAX

Since you seem to have all the answers, Pearl Samson, what do you think is the most important feature for intimacy?

PEARL

Imagination. Without imagination, sex is like a bodily function instead of a work of art.

MAX

I was going to say, sense of humor, but I think you might be right!

BEADY EYES

Don't tell me you're going to
choose her over us!

REDHEAD

If you're looking for someone to
have sex with, why not choose
someone that will turn you on? I
mean look at her- she's old,

BEADY EYES

And wrinkled.

REDHEAD

Her boobs sag to the ground.

PEARL

And my vagina is as dry as a bone!

MAX

(laughing)
Really?

PEARL

Not for long! Between your
imagination and mine, you'll have
better sex with me than you could
have with a swim suit model.

MAX

You're on!

She gives him a luscious kiss. He melts. The other women
leave as Shelley, Jack, and Goldie arrive at the table.

GOLDIE

Sorry to interrupt, Max. I want you
to meet Jack, Annie's dad.

Max can hardly pull himself away from Pearl.

MAX

(eye to eye with Jack)
So you're Goldie's competition.

JACK

What? No! My daughter married her
son.

MAX

Like I said, *her competition*.

JACK

What do you mean?

MAX

Unless your kids are having twins,
only one of you will go back to the
next life. You can't both be
reincarnated into the same body.
I've wondered if that isn't what
Schizophrenia really is- more than
one soul trying to inhabit the same
lifetime.

JACK

(to Goldie)

You can have the next lifetime.
I'll stay here with Shelley.

GOLDIE

That's sweet of you, Jack, but it
doesn't work that way.

JACK

How does it work?

Lailah calls everyone to attention. The crowd quiets down.

LAILAH

Welcome! I hope you all enjoy being
in your bodies again. It might take
a little getting used to. Remember,
the same physical rules apply here
as on the other side of life - you
still have to take really good care
of them. They're still fragile. You
were all given healthy versions of
your former bodies. Some of are
younger than the ones you died in.

PEARL

I was so hot when I was young!

MAX

You still are.

He takes her hand. Shelley and Jack smile at one another.

LAILAH

Since your bodies have stored a lot
of emotions in them from your last
lifetime, you'll re-experience
these feelings as they release. I
urge you to let go of as much
emotional weight as possible.

(MORE)

LAILAH (cont'd)

It'll make your journey to the top of the mountain much easier and will save you a lot of unnecessary struggles in your next lifetime.

JACK

(quietly to Shelley)

If I go back. You heard her? Goldie might go back instead of me.

SHELLEY

If you get called. You go.

She gives him a look. He knows not to argue.

LAILAH

For those of you who have already taken the journey to the top, your bodies may be lighter, but there's always more ways to release. The most important thing between now and the moment you break open the sky is to ENJOY YOUR TIME HERE. Life is precious. Connect with each other. Love! Live! Laugh! Eat!

Goldie, Jack, and Shelley go to a scrumptious buffet. Jack fills up his plate. Shelley and Goldie have a closeness.

JACK

Are you two old friends?

GOLDIE

We're actually cousins- or we were in out last lifetime.

JACK

What a small world!

SHELLEY

It happens a lot with soul clusters.

GOLDIE

We reincarnate close to one another so we can continue to help each other evolve- and it's more fun!

SHELLEY

We're all connected. We're all one.

JACK

(refers to Max)

How am I connected to that guy?

Shelley and Goldie shrug. They either know and aren't saying or don't know. They smile at one another.

JACK
 (to Goldie)
 Since you two can visit the other
 side of life, can you tell me what
 I missed since I made the deal?

Goldie looks at Shelley. She nods.

CUT TO:

INT. ANNIE AND MATT'S HOUSE (PHYSICAL SIDE OF LIFE) - DAY

It's early morning and they're in the bathroom together. He's trying to give her a shot in the butt cheek. She keeps flinching and gawking. It's unnerving and hilarious.

ANNIE
 Okay. GO. No wait! Now. Wait! Go.
 I'm ready. No I'm not. Stop. Do it.

GOLDIE (V.O.)
 They had a little trouble getting
 pregnant at first...

She closes her eyes tightly and leans over the sink. He takes the syringe and before he comes near her, she shrieks.

MATT
 I'm not even near you.

ANNIE
 You're in the same room with a
 scarey shot.

MATT
 I'm going to be late for work.

ANNIE
 So am I, but if you want to have a
 baby, this is how you do it.

MATT
 I can think of a lot of other ways
 to do it.

ANNIE
 GO! NOW!

He jabs her in the butt with the needle. She winces.

MATT

I'm so sorry. I hate hurting you.

ANNIE

It's fine. I just thought making a baby would involve sexy lingerie and exotic fruit. Not needles the size of my forearm and enough chemicals to start at war.

MATT

What kind of exotic fruit?

She gives him a look, then smiles.

CUT TO:

INT. THE LODGE/BEFORE LIFE - DAY

The three of them have moved outside and devour delicious desserts. The backdrop of the mountains looks almost surreal.

JACK

(to Goldie)

You didn't actually *watch* them conceive the baby, did you?

GOLDIE

Oh God no!

JACK

Just asking. Have you two ever dropped in my life together?

GOLDIE

Other than the wedding?

Jack looks at Shelley.

JACK

You were at the wedding?!

SHELLEY

I hope you don't mind.

JACK

I'm delighted. I wished you were there, even though Janis and I were back together by then, you were always in my heart.

GOLDIE

We know.

JACK
How do you know? What do you know?

SHELLEY
Remember those moments you thought
you saw me for a split second?

JACK
That was really you?!

SHELLEY
We didn't go just because we wanted
to see you; we went **for you**.

JACK
What do you mean?

Jack's face goes blank as he has one last memory jolt. Goldie and Shelley exchange a knowing look.

CUT TO:

INT. ART GALLERY/MEMORY JOLT - NIGHT

Annie sets up for an event. Her name tag reads, Annie Armstrong, Assistant Gallery Director.

A draped painting on an easel is roped off in the center of the gallery under a spotlight.

Time passes and the room fills with a glamorous, artistic crowd. Jack enters the gallery with his date, BLONDIE (40+), vacuous and voluptuous.

He hugs Annie and introduces her. Annie is polite, distant.

A short while later, Janis enters the gallery with her date, SLICK (50+) creepy in his snake skin jacket.

Jack and Janis spy one another from across the room. It's awkward. Their respective dates make a bee-line for the bar.

Jack and Janis converge near Annie.

JANIS
Hi Jack.

JACK
Hi Janis.

Annie kisses both of her parents, clearly uncomfortable.

ANNIE
(excusing herself)
I've got to check on a few things.

JANIS
Annie looks great, doesn't she?

JACK
You look great too, Janis.

JANIS
That's nice of you to say.

JACK
I mean it! You look great.

Their dates come over and they are in weirdness-overdrive.

JACK
We're ex's.

BLONDIE
(to Jack)
We know each other too.

SLICK
Small world!

Annie works the room. She's surprised and thrilled to run into GIGI (24), delicate and pretty. They hug and Annie points over to her mom. Janis gets all excited.

JACK
Is that who I think it is?

JANIS
It is! It's Gigi!

JACK
Wow. What's she doing here?

Jack, Janis, Annie, and Gigi meet in the center of the gallery near the draped painting. The dates don't mind.

ANNIE
Look who I found!

JANIS
Gigi! You look wonderful. You remember Jack...

Gigi is shy and genuinely happy to see them.

GIGI
How could I forget Jack.

JACK
It's good to see you, Gigi.

JANIS
How are you?

GIGI
Great. I'm happy. In love.

JANIS
Annie didn't tell us you were coming.

GIGI
She didn't know.

JANIS
She's the Assistant Director of the Gallery.

ANNIE
You say that like it's such an important job. I get the coffee and talk to the FedEx guy.

Across the room, Blondie laughs loudly at Slick's joke.

JANIS
(to Gigi)
Annie didn't invite you?

GIGI
No! I'm as surprised as you are.

ANNIE
(hugs Gigi)
I'm not letting you go! You're my long lost sister.

JACK
What brings you here?

Gigi gets suddenly flustered.

GIGI
My girlfriend's mother modeled for the artist, Alfonso Des Nuda.

ANNIE
Where is she? I want to meet her and tell her how lucky she is!

JANIS
Your girlfriend. That's wonderful.

ANNIE
Wait, Jeannie Glass is your
girlfriend's mother? She's
gorgeous.

GIGI
So is her daughter, Liza.

Annie and Gigi relate like old friends, like sisters.

ANNIE
I'm so happy for you, Gigi. I just
met someone too.

GIGI
Yeah?

ANNIE
His name's Matt. He's kind of
nerdy, but he's growing on me.

JACK
He's a great guy! Don't listen to
Annie. I think he's *the one*.

ANNIE
They met him once.

JACK
You can tell the first time you
meet someone if you're going to
like him or not.

ANNIE
Is that her? Liza?

Gigi makes eye contact with LIZA GLASS (20), earthy and exotic. She stands between her parents, DR. MARK GLASS (45), stern and cold, and her mom, JEANNIE GLASS (40), elegant and ethereal. Liza looks upset and goes over to Gigi.

LIZA
Excuse me. Gigi, I need you. My
mom's freaking out. Something about
the painting talking to her.

GIGI
Liza, this is Annie and her
parents, Janis and Jack.

LIZA
 (cordial, but hurried)
 Nice to meet you.

ANNIE
 Nice to meet you too. Gigi and I
 lived together when we were in high
 school and her dad was dating my
 mom. This is my dad who-

A look of recognition crosses Liza's face.

LIZA
 You're Annie! Gigi has told me so
 much about you. You're Janis.

JANIS
 It's so nice to meet you.

JACK
 I'm Jack.

LIZA
 (smiles knowingly)
 It's so nice to meet you.

JANIS
 (to Gigi)
 Go be with your girlfriend. We'll
 catch up later.

ANNIE
 She's all yours.

Gigi turns back around to Janis and Jack.

GIGI
 Are you two back together?

Janis looks uncomfortable.

JANIS
 No.

JACK
 Maybe.

Annie looks at her dad. Janis looks at him. He shrugs.

Annie gets called to help with the unveiling of the painting.

JANIS
 Your date seems nice.

JACK

She's not.

JANIS

Is she interesting?

JACK

Not at all. I'm glad to see that you're dating again.

JANIS

You mean after my last nightmare relationship.

JACK

You're a wonderful woman, Janis. You deserve someone who can appreciate you and-

JANIS

I'm not good at small talk.

JACK

This is LARGE talk. You are a wonderful woman. I miss you.

JANIS

Did you ever find her?

JACK

Who?

JANIS

Your college girlfriend. The one you never got over.

JACK

(evasive)

It's complicated.

JANIS

Let me guess, she weighed three hundred pounds and lived in a trailer park, covered in tatoos?

JACK

No.

JANIS

She was married to a real estate tycoon and wouldn't leave her luxurious lifestyle?

JACK

She died.

JANIS

Oh God, Jack. I'm so sorry. You must be crushed.

Jack has tears running down his face. She hugs him.

JACK

I feel worse for her.

JANIS

I didn't mean to make you cry.

JACK

I'm not crying because of her. I'm crying because I miss you, Janis.

JANIS

I'm sorry to see you so sad. I'm sorry your true love died.

JACK

You were also a true love. You were my anchor, Janis. My best friend.

JANIS

You didn't love me, Jack the way you loved her. I didn't want to be your second choice.

JACK

I loved both of you. I just didn't know it when I left. I'm so sorry.

Blondie saunters over and interrupts them.

BLONDIE

It's really nice to see a man being so nice to his ex-wife.

JANIS

I used to be his ex-wife.

BLONDIE

Used to be? I thought it was "once an ex-wife, always an ex-wife."

Jack and Janis exchange an intimate look.

The lights in the gallery dim and a spotlight shines on the center painting. Annie stands next to the draped painting.

The GALLERY DIRECTOR, an eccentric, elderly man calls everyone to attention.

GALLERY DIRECTOR

The world renown painter, Alfonso Des Nuda is known for his exquisite use of light and his knack for finding the most beautiful women as his subjects. Unfortunately, Master Des Nuda couldn't be with us tonight. However, we have Mr. & Mrs. Mark Glass with us tonight who commissioned the work.

MARK

It's *Doctor* Mark Glass.

GALLERY DIRECTOR

My apologies, Dr. and Mrs. Glass.

JEANNIE

I'm Jeannie. I have my own name.

MARK

(under his breath)
Don't make a scene.

GALLERY DIRECTOR

Tell us, *Jeannie* Glass, what was it like working with one of the most renowned painters of our time?

JEANNIE

It was transformative.

GALLERY DIRECTOR

How so?

JEANNIE

It's hard to say, but I haven't been the same since.

Jeannie drifts into a state as she stares at the dark drape.

GALLERY DIRECTOR

Before we unveil it, tell us, what do you think of the painting?

JEANNIE

I've never seen it before.

GALLERY DIRECTOR

Never? Not once while he was painting you?

JEANNIE

No. He made me promise.

GALLERY DIRECTOR

You're in for quite a surprise.

MARK

(whispers angrily)

Did he paint you naked? You promised you wouldn't be naked.

The lights dim. The spotlight brightens. The Director nods to Annie. She flips off the drape. Everyone stares in awe at the painting. The crowd sighs and sways toward it, mesmerized.

Jeannie turns white and starts to shake. Mark looks pleased.

MARK (CONT'D)

(quietly to her)

It's beautiful. You're not naked.

GALLERY DIRECTOR

Mrs. Glass, Jeannie, your thoughts?

In the portrait, she's wearing the exact same thing as she's wearing that evening. The spotlight creates a Rembrandt quality that's captured in the painting, real and haunting.

It's as if she's looking in a mirror. It's exquisite.

MARK (CONT'D)

Very clever to wear the same thing that he painted you in.

JEANNIE

I just bought this today. He's never seen me in this before.

MARK

It's perfect. You're perfect!

JEANNIE

I don't want to be perfect.

Jeannie stares at the painting as it melts, her face drips off the canvas, but her eyes stare.

Everyone else sees the painting completely in tact.

Jeannie's perspective during her breakdown reveals her inner demons, her aging face, then her newly dead face.

JEANNIE

I will die if I don't stop trying
to be so perfect.

Jeannie trembles. Liza reaches for her mother. A photographer's flash and the deafening SOUND of the shutter exaggerates the dripping images.

As the photo flash goes off, everything seems to crumble. Like breaking glass, the veneer of her life falls around her. Her perfectly painted face shatters, but only she sees it.

Jeannie shakes herself loose from the crowd and dashed toward the door. Liza follows, while everyone is still captivated.

Jack blinks and sees Shelley in the crowd, just for an instant. A soft glow remains in that spot.

CUT TO:

EXT. THE LODGE/OTHER SIDE OF LIFE - DAY

Lailah calls everyone to attention.

LAILAH

I hope you all enjoyed your first
meal back in your former bodies.
We've got some training to do
before your journeys begin
tomorrow. Remember, these bodies
are still fragile. You have to get
them in shape. Work hard. Help one
another...and HAVE FUN!

CUT TO:

EXT. THE OTHER SIDE OF LIFE/TRAINING CAMP - DAY

Jack crawls through a dark tunnel as part of an obstacle course, then emerges into bright sunlight.

His teammates, (Goldie, Max, and Shelley) cheer him on. He runs to a brick wall, grabs a rope and pulls himself up and over the top. He scales down the other side, runs until he crosses the finish line. Lailah stops her stopwatch.

LAILAH

Not bad. But you can do better.

JACK

(breathless)
That's all the praise I get?

Shelley and Goldie heap on the praise, jokingly.

LAILAH
Max! You're next.

MAX
I still don't know why I'm in this group. How did I get hooked up with these losers?

GOLDIE
(encouragingly)
Come on, Max. We'll help you.

MAX
Can't I hire someone to do it for me?

LAILAH
Not here.

Max reluctantly walks to the beginning of the course. Jack, Goldie, and Shelley try to give him encouragement. Lailah blows the whistle. Max starts the course.

He makes it through the tires, the swinging, he's weak but hangs on, and other obstacles.

Finally, he shimmies his short, chubby body through the tunnel. He gets to the wall and completely stalls. They keep cheering, but to no avail. Lailah finally intervenes.

LAILAH
Max, you have to be able to scale that wall in order to qualify for the journey, which is tomorrow.

MAX
Then give me another body! This one is too fat and slow.

LAILAH
That's the best you've got.

MAX
Can't you just cut me some slack?

LAILAH
It's not personal. You're going to have to use a similar climbing movement on your journey to the top of the mountain tomorrow.

(MORE)

LAILAH (cont'd)

The others will be counting on you -
all of your future lives depend on
it. *Now get over that wall!*

SHELLEY

(to Max)

You can do, but you're going to
have to find some emotion to fuel
you up and over that wall.

GOLDIE

Max, something is weighing you
down.

MAX

I wonder what that could be? Let me
think. It's my fat ass! We don't
have time for me to lose a lot of
weight, do we?

LAILAH

She meant something's weighing on
your psyche.

MAX

Well if all we had to do was get my
psyche over the wall, I'd be fine!

LAILAH

I'm leaving you with Jack.

Lailah nods. Shelley and Goldie follow her. Jack's mad as he
watches Shelley walk away.

JACK

(to Max)

You're wasting my time with my
girl.

MAX

I've got my own girl!

JACK

Watch me do it.

Jack shows him how it's done. Max tries and gets a little
farther, but falls down before he gets to the top.

Jack tries pushing his butt from behind.

MAX

That kind of feels nice.

JACK
Shut up!

MAX
What if I'll be gay in my next
life? I wonder what that's like.

JACK
We're not here for conversation.

MAX
I don't know why we're here.

JACK
As a punishment, no doubt.

MAX
Then just leave!

JACK
I can't.

MAX
Why not?

JACK
Because it would be like abandoning
a crippled person in a storm.

MAX
I'm not crippled!

Jack glares at the wall. Max takes another valiant attempt
and falls, hard.

MAX
Damn!

JACK
Get up.

Jack helps him up. Max dusts himself off.

MAX
I'm not doing this on purpose.

JACK
I know. I agree with Goldie.
Something's weighing you down. It's
like a big, dark energy around you.

MAX
Don't start with me. You're not
that evolved either.

JACK
You've got issues.

MAX
We all have issues.

JACK
What are your issues?

MAX
I'm cranky, gassy, and horny all
the time. Those are my issues.

JACK
What's the worst thing you've ever
done in your last lifetime?

MAX
I put a gun to a man's temple and I
pulled the trigger.

JACK
Whoa?! Who was it?

MAX
My ex-son-in-law. He deserved it.

CUT TO:

INT. HOSPITAL (MAX'S MEMORY JOLT/FLASHBACK)- NIGHT

A younger Gigi (15+) sleeps restlessly in the dark.

Max sits in the chair and watches over her. She screams out
in her sleep. He goes over to her bed. She recoils.

MAX
Gigi. It's me. Grandpa Max.

GIGI
I thought you were in Europe.

MAX
Europe's not going anywhere. I
heard what happened.

GIGI
I'm sorry. I ruined your trip and
everyone's life.

He holds her close.

MAX

You didn't ruin anything.

GIGI

Did you hear the whole story?

MAX

I did.

Gigi gets a frightening and far away look in her eyes.

GIGI

I just want to be someone else.
Somewhere else.

Max makes her look him in the eyes.

MAX

Gigi, look at me. You have to stay here. There's no where else to go. There's no one else you could ever be but you- and you're wonderful.

GIGI

I just want to escape.

MAX

Gigi, you can't kill yourself because you'd break my heart.

She tries to turn away from him, but he looks her in the eye.

GIGI

This is too much for me.

MAX

You have to love yourself more than you hate him. I know you hate him a lot. And you should.

GIGI

I don't love myself.

MAX

You love me. Start there. I know you love me more than you hate him.

GIGI

I just can't get the memories out of my head and I don't want to live with them the rest of my life.

MAX

I'm so sorry. I wish I could have stopped it. I didn't know.

GIGI

No one knew. I didn't even know. He used to wait until I was sleeping, so I couldn't defend myself. He told me I wouldn't remember in the morning and I didn't. He must have drugged me because I never knew if I was dreaming or if it really happened.

Anger wells up in Max.

MAX

I'll do whatever I can to help you come out of this. I can't lose you and I can't let you walk out on yourself. This wasn't your fault.

GIGI

I just want to die.

MAX

You have to promise me right now you won't do anything to harm yourself. Not now. Not ever.

She looks away from him.

GIGI

Grandpa Max-

MAX

Promise me!

GIGI

I promise you.

He holds her gaze.

MAX

Gigi, I love you.

GIGI

I wish I loved myself the way you love me.

MAX

You will, someday.

GIGI
How do you know?

MAX
Because of the way you love me.

She sobs in his arms.

CUT TO:

INT. FRED'S MOTEL ROOM - NIGHT

Fred snores in his king size bed. The door opens and a man walks in. It's dark. Fred snores louder. A gun points at his temple. The man cocks the gun. Fred's eyes open.

MAX
How does it feel to have someone
come in and disrupt your sleep?
Kind of unnerving, isn't it?

FRED
I don't know what you're talking
about, Max, but you better get away
from me.

MAX
"Get away from me," ever heard
those words before, Fred?

FRED
I did nothing wrong!

MAX
Raping my granddaughter in her
sleep, impregnating her, and
causing her to be infertile and
now, suicidal. You call that
nothing, you rotten piece of scum?

FRED
Please don't kill me!

MAX
I have no mercy on you.

FRED
I was sexually abused as a child-

MAX
I don't give a damn!

Max pulls the trigger.

CUT TO:

EXT. THE OTHER SIDE OF LIFE/TRAINING CAMP - DAY

Jack listens to Max's story.

JACK
Did you kill him?

Max shakes his head.

MAX
I knew I wouldn't be able to resist
pulling the trigger, so I didn't
put any bullets in the gun.

JACK
Good thinking.

MAX
It would have created too big of a
mess and I hate a big mess.

JACK
What did he do?

MAX
He crapped in the bed. I've never
wanted to kill anyone more than I
did at that moment.

JACK
But you didn't kill him.

MAX
No. I didn't. I'm a coward.

JACK
You're a decent guy.

MAX
I still want to kill him.

JACK
Take that anger and use it to hurl
yourself over that wall. Imagine
that Fred is at the top and if you
get there, you get your revenge.

Max stays with the emotion and charges for the wall. He makes
it halfway up the wall, stalls.

Jack screams at him from behind, fueling his anger. Max finally makes it to the top.

Jack climbs up the wall and sits next to him.

JACK
I knocked him out cold once.

MAX
Who?

JACK
Fred.

MAX
You knew Fred?

JACK
I only met him once.

MAX
How did you meet Fred?

JACK
Gigi and Fred lived in my house with my daughter, Annie and my ex-wife, Janis right after we split up. The girls were in high school.

MAX
You're the guy from the deli?

JACK
You heard about me?

MAX
I always wanted to meet you. I love you for that!

Max throws his arms around Jack.

MAX
What did it feel like, knocking that son-of-a-bitch out cold?

JACK
It felt pretty good. Hurt my hand, but it was worth it.

CUT TO:

EXT. SUBURBAN HOUSE (FLASHBACK/MEMORY JOLT) - DAY

Jack has more hair as he pulls up in his mid-life crisis, two-seater sports car. It's spring. He hesitates at the door.

INT. JACK'S HOUSE - DAY

Jack rings the doorbell and a teenage Annie answers.

ANNIE

You don't have to ring the bell!

JACK

I don't live here anymore, Annie.
It's respectful to your mom.

ANNIE

You still don't have to ring.

JACK

What if you weren't here and your
mother and her new boyfriend were
home alone?

ANNIE

Gross! I don't even want to think
about it. He's so disgusting.

JACK

Is your mom happy?

ANNIE

I don't see how she could be!

She kisses him and he hugs her for an extra second.

JACK

How's it going with his daughter?

He nods toward the stairs.

ANNIE

(whispers)

She's nice but kind of strange. She
never sleeps and she's got an
illegal amount of hair care
products. I was almost asphyxiated
this morning with her hair spray.

JACK

You always wanted a little sister.

ANNIE
When I was five.

SOUNDS of Gigi leaving the bathroom upstairs. She comes trotting down the steps. She stops when she sees Jack.

GIGI
I didn't know anyone was home.

ANNIE
It's just us.

JACK
I'm Jack, Annie's dad. Remember me?

GIGI
Of course. You introduce yourself to me every week when you pick up Annie.

ANNIE
What time are they coming back?

GIGI
I don't know. I think they just went out for lunch.

JACK
We're going out for lunch. Why don't you join us?

GIGI
That's okay.

Jack gives Annie a look. She softens.

ANNIE
Really, come with us Gigi. My dad's getting boring week after week.

JACK
The corned beef's on me girls, let's go! I'm starving.

Gigi agrees. Jack follows the girls out the door.

EXT. JACK'S CAR/MEMORY JOLT - DAY

They climb into his little sports car. Gigi and Annie share the front seat. Gigi's so small she sits on Annie's lap.

JACK
So, how are things going at home?

Both girls look at each other.

EXT. DELI - DAY

Jack opens the door and lets the two girls in ahead of him.

INT. DELI - DAY

They stand in line. Annie spies some friends and goes over to talk to them. Gigi is painfully shy and stands near the wall.

She texts on her phone and doesn't see FRED (40+), burly, creepy) as he approaches. It appears that she's by herself.

Fred places a hand on the wall and traps her in with his arm. He touches her hair in a seductive way.

FRED
Come here often, gorgeous?

GIGI
Leave me alone.

FRED
(seductively)
You know you don't want me to do that.

GIGI
Go away.

Gigi pushes him and slouches away.

FRED
Oh that's cute!

Jack loses it.

JACK
Hey! Creep! She said back off!

FRED
(belligerently)
What's your problem?

JACK
What's your problem?!

FRED
I can say anything I want to her.

JACK
You can't even look at her. She's
with me!

FRED
Oh that's rich. She's with you.
How old are you?

JACK
I said, back off and leave her
alone!

FRED
(to Gigi under his breath)
Whore.

Fred gives Gigi a terrifying look then grabs her arm. Jack loses it and hits him, hard. Fred stumbles, falls, hits his head, and blacks out. Jack is more stunned than anyone.

Gigi looks amazed, terrified, and thrilled. Someone tries to revive Fred. Janis runs up. So does Annie.

JANIS
What happened?

ANNIE
Dad?

JACK
Some creep was bothering Gigi.

JANIS
That's Fred!

JACK
Who's Fred?

ANNIE
Gigi's father. Mom's boyfriend.

JACK
I'm going to be sick.

JANIS
Someone call an ambulance.

Jack looks even more stunned.

JACK
This is the guy living in my house,
under my roof with my family?

JANIS

I was going to introduce you.

JACK

(to Gigi)

Gigi, I'm so sorry.

Gigi runs out. Annie goes after her.

JANIS

If you didn't want me living with Fred you could have said something.

JACK

I said something! Numerous times!

JANIS

You can't act out your jealousy by punching him in the face.

JACK

I punched him in the face because he was bothering Gigi. You should have heard the things he was saying. He's sick. I don't want him in my house or around Annie- or you- or Gigi! Ever again. I mean it. He's a creep and a child molester!

JANIS

He's not a child molester!

A crowd starts to form around them. An elderly woman standing in line close by pipes in.

ELDERLY WOMAN

I heard it too. It was one of the ugliest things I've ever seen.

JANIS

What?

ELDERLY WOMAN

It's true. (To Jack) Good for you! I wanted to hit him myself.

JANIS

What exactly did he say?

JACK

I'm not going to repeat it, but if a sweet little old lady wants to deck him, you know the guy is evil.

Fred starts to regain consciousness. Janis has his head in her lap and grabs his hair. She confronts him.

JANIS

Is it true?

FRED

Is what true?

JANIS

What they said you said to Gigi.

FRED

She's my daughter. I can say and do whatever I want.

JACK

You're the scum of the earth and if you ever lay a hand on her again, I'm going to have you arrested. You're moving out of my house right now. Son of a bitch!

FRED

I'm going to have you arrested for assault. Every one here saw it!

JACK

You'll get a lot more time for statutory, incestuous rape than I will for assault.

JANIS

Fred?

FRED

You don't understand my relationship with Gigi.

JANIS

Why don't you explain it to me.

FRED

Leave me alone, bitch.

Without flinching, Janis hits him in the face and knocks him out cold, again. The elderly woman cheers her on.

The crowd looks on, stunned and amused. Jack looks up at the crowd. For an instant, he thinks he sees Shelley.

CUT TO:

EXT. EXPANSIVE MOUNTAIN/GOLF COURSE/BEFORE LIFE - DAY

Jack and Shelley are on a lush golf course with the mountains as the backdrop. Jack hits a hole in one. He's thrilled.

SHELLEY

Wow!

JACK

There's absolutely no doubt in my mind that this is heaven.

SHELLEY

A hole in one!

JACK

I tried to do that my whole life.

SHELLEY

I never really understood golf. It makes no sense to me. If the object is to hit the ball as few times as possible, why not stay home in bed? You'd hit the ball zero times! You won! And you don't have to wear those tacky clothes.

JACK

Because if you stay home in bed, and you don't get in the game. You've got to get in the game!

SHELLEY

I'm glad to hear you say that.

JACK

Why?

SHELLEY

Because I want you to promise me, in your next lifetime, you'll fall in love. You'll get in the game.

JACK

I can't promise that. I might not find someone to fall in love with.

SHELLEY

Then promise me you'll try. You can't sit out the next lifetime.

JACK

Shelley.

SHELLEY
 Promise me, Jack.

JACK
 Who am I ever going to love more
 than I love you?

SHELLEY
 If my love is going to teach you
 anything, it's that feeling love is
 the only way to feel really alive.

JACK
 Okay, I promise. I'll try.

They look at each other. She walks toward the next hole.

JACK
 Why can't you come back with me?

SHELLEY
 I told you. I'm a Guide, not a
 Hopeful. Guides don't go back.

JACK
 What if I could become a Guide?
 Then I could stay here with you and
 we would be together forever.

SHELLEY
 Our time is finite, even on this
 side of life. Forever is only in
 the moment. Right now is the only
forever we'll ever have.

JACK
 I'm going back, aren't I?

SHELLEY
 I can't say for sure.

JACK
 But you can feel it too?

She hands him a golf club.

SHELLEY
 Teach me to play.

He wraps his arms around her from behind and helps her with
 the grip on the club. From his vantage point, he can't see
 that she's got tears running down her cheeks.

CUT TO:

EXT. THE LODGE/BEFORE LIFE - DAY

It's midday and Lailah flips burgers on a open grill on the back deck of the lodge as they eat and mingle.

JACK

Let me ask you something.

LAILAH

Is it about these burgers?

JACK

How do I become a Guide?

LAILAH

You mean by tomorrow, so you don't have to leave Shelley?

JACK

I'm going back to life tomorrow?

LAILAH

Becoming a Guide takes lifetimes.

JACK

What if I decide in advance to give up my spot?

LAILAH

What do you mean?

JACK

Let's say, I get called to another lifetime. Could I assign someone else to go in my place?

LAILAH

No more than you could assign someone else to die for you when it comes time. It's not the kind of thing that one calls in a proxy.

JACK

Who decides these things? You?

LAILAH

I'm just a little higher up on the spiritual food chain than you are.

JACK

I'd give Shelley my life if she wanted it.

LAILAH
You would?

JACK
Absolutely.

LAILAH
And you'd give Goldie or Max your
next lifetime if you thought you
could be with Shelley a little
longer. Am I right?

JACK
Absolutely.

LAILAH
(getting angry)
This isn't a poker game, Jack. You
can't have someone sit in for you.

JACK
I don't mean any disrespect. I just
don't want to leave her.

LAILAH
Live in the moment, Jack. It's all
you've got. Right here, right now.

JACK
I don't understand.

LAILAH
(hands him a burger)
Eat!

JACK
What?

LAILAH
Eat, but really eat. Enjoy and
taste every bite. You'll be amazed
at how quickly you feel satisfied.

Jack takes one of the burgers and goes over to where Goldie
and Shelley are talking. He just stares at the delicious
burger. Shelley takes a bite of his burger.

Max joins them. He and Jack are buddies.

GOLDIE
What's with you two?

MAX

We're pals. I just heard from
Lailah that it's between the three
of us- you, me, and Goldie.

JACK

We're all vying for the same life?

MAX

I get how you and Goldie fit in,
but how did I fit in?

CUT TO:

INT. A DANCE CLUB- OTHER SIDE OF LIFE - NIGHT

Gigi and Liza enter the club looking. Gigi is especially
rambunctious. She gets them some drinks.

GIGI

(hands her the drink)
Gin and tonic.

LIZA

No thanks!

GIGI

I though we were on date night.

LIZA

We are. I just want a club soda.

Gigi drinks hers and hands Liza's drink to another woman. The
woman gives her a flirtatious smile, then notices Liza. The
music is loud. Gigi dances defiantly as she drinks.

GIGI

(to Liza)
If you want to break up with me,
just say so. You don't have to come
up with all the excuses- you have a
headache, the stomach flu, you're
tired from work.

LIZA

You haven't been a dream to live
with lately.

GIGI

I'm still in mourning.

Gigi guns back the other drink. She's angry.

LIZA
I miss him too.

GIGI
He wasn't your grandfather.

LIZA
I have something to tell you.

GIGI
Do NOT break up with me here.

LIZA
(quietly)
I'm pregnant.

GIGI
What?

LIZA
(louder)
I'm pregnant.

GIGI
I didn't hear you. I thought you
said you were pregnant.

The music pauses between songs as Liza screams...

LIZA
I DID! I'M PREGNANT!

Gigi is stunned. She runs out.

EXT. GIRLS' CLUB - NIGHT

Liza follows and catches her before she runs into traffic

GIGI
Who is he?

LIZA
He's no one!

GIGI
Is that how you describe me?

LIZA
There is no "him."

GIGI
Just tell me his name.

LIZA
Number 11624.

GIGI
You had sex with a prisoner?

LIZA
A sperm donor.

GIGI
You did what?

LIZA
When Annie was talking about the
fertility clinic at Max's funeral,
it got me thinking.

GIGI
Isn't this the kind of thing you
should talk over with me?

LIZA
No, because you'd over-think it.

GIGI
Better than under-thinking it.

LIZA
Once we lost Max, I had this
overwhelming urge to have a baby. I
didn't want to argue with you about
it or discuss it. So I just went
and did it.

GIGI
So the sperm was an impulse
purchase?

LIZA
Sort of.

GIGI
Why didn't you just tell me!

LIZA
I tried.

GIGI
Just because I can't have a baby
doesn't mean you should exclude me
from such a big decision.

LIZA

You're right. But I just couldn't reach you. Ever since Max died you're walled off. I loved Max too you know!

GIGI

He was all I had. At least you've got your mom.

LIZA

Hardly! First she had her nervous breakdown. Now, she's off in Italy living with an eccentric painter.

GIGI

But at least she's still alive.

LIZA

I got pregnant because I want Max back. For you and for me.

GIGI

Max isn't coming back.

LIZA

How do you know?

GIGI

What are you talking about?

LIZA

Since he died I've felt that something was missing from our lives- *someone was missing.*

GIGI

A new baby isn't Max.

LIZA

What if a little piece of Max's soul comes back with our child?

GIGI

It doesn't work that way.

LIZA

How do you know?

CUT TO:

INT. FERTILITY CLINIC (PHYSICAL SIDE) - DAY

Annie and Matt read pamphlets on adoption. She looks worn out. Matt tries to comfort her.

MATT

It's going to be okay.

ANNIE

I'm just really tired from all the shots and the disappointments. Maybe we should just adopt.

MATT

Whatever you want to do.

ANNIE

I wish my dad were here. He'd know what to do.

MATT

He'd take us out for corned beef.

ANNIE

You're right, but I'd feel better.

They get called into the fertility doctor's office, which is filled with family photos, success stories.

ANNIE

If it's bad news, I want it quickly.

FERTILITY DOCTOR

What if it's good news?

ANNIE

I want it even faster.

FERTILITY DOCTOR

Congratulations. You're pregnant!

Annie hugs and kisses Matt and then hugs the fertility doctor. The nurse comes in. She hugs her too.

CUT TO:

INT. GIGI AND LIZA'S APARTMENT - DAY

Liza looks really pregnant and beautiful. She's eating Chinese food voraciously out of the container. Gigi watches.

GIGI

I know you're eating for two, but
two what? Volleyball teams?

LIZA

I don't know what's gotten into me.

GIGI

Maybe the baby dropped and left you
more room in your stomach.

LIZA

To eat half of China?

GIGI

You're probably just nervous.

LIZA

I'm calling my mom. I want her and
Alfonso to home earlier.

GIGI

You're not due for almost a month.

Liza picks up the phone and dials Italy. She reads her
Italian phrase off of a note card taped to the cabinet.

LIZA

Pronto! Vorrei parlare con la
signora que abita con Alfonso Des
Nuda. Si, Jeannie.

She waits a moment.

GIGI

What time is it there?

LIZA

Who cares... Mom? It's me.

JEANNIE (O.S.)

Liza? Are you all right?

LIZA

Can you come back now? I need you.

CUT TO:

INT. ANNIE AND MATT'S HOUSE - DAY

Annie is busy cleaning out the entire kitchen. She's got all
the food, pots, pans and more on the table and counter tops
as she scrubs the inside of the cabinets.

ANNIE

When was the last time that we did this? Probably three years ago.

MATT

Can you go into a slower gear? I'm getting tired just watching you.

ANNIE

No! I want this house immaculate when we bring the baby home.

MATT

I read about the nesting instinct, but the book never mentioned psychotic cleaning.

ANNIE

Do you want this kind of dirt in the back of the cupboard when you have a baby here?

MATT

Oh, God no!

Matt has to turn away, because he's laughing. Annie stops. She laughs and then she cries. Matt's in over his head.

ANNIE

What am I going to do?

MATT

You're going to have a baby whether the house is messy or not.

ANNIE

What if something goes wrong in the delivery or what if something happens when I bring the baby home and the baby dies? Babies can die.

She sobs.

MATT

It's true. People die. Your dad. My mom. Our baby won't die, Annie.

ANNIE

I don't think I could stand to lose someone else, someone I love as much as I love my dad. I love this baby so much already that I'm terrified of losing him or her.

MATT

So am I.

ANNIE

What do we do?

CUT TO:

EXT. EXPANSIVE MOUNTAINS/BEFORE LIFE - DAY

Jack and Shelley hike to a clearing where a plateau juts out over the water, high enough to be thrilling. Jack strips.

SHELLEY

What are you doing?

JACK

I'm diving in. Want to join me?

SHELLEY

You can't dive in. You don't know how deep that water is.

JACK

I'll take my chances.

SHELLEY

No you won't! You think that if you destroy this body and therefore can't take the journey to the top of the mountain, that you won't have to go back.

JACK

Okay, I did consider it, but that's not what I was doing. Honestly.

Shelley looks out over the perfectly still water that reflects the shifting sky. It's tempting.

SHELLEY

I'll check the depth.

She climbs down a path that takes her directly to the edge of the water. She strips off her clothes and dives in.

SHELLEY

It's really deep.

JACK

Come back up. We'll dive together.

SHELLEY

No. You go. I want to watch.

She climbs out of the water and watches from below as he takes off. Like an expert diver, he arcs into the sky, then pierces the water, breaking open the watery sky.

He surfaces and lets out a yell.

JACK

You didn't mention how cold it is!

Shelley laughs and flops back in the water.

SHELLEY

I love it.

JACK

You go now. I want to watch you.

SHELLEY

I don't want to do it.

JACK

It's really fun. You'll feel like you're flying.

SHELLEY

It's too hard for me.

JACK

Do you not know how to dive? It's easy. I'll teach you.

SHELLEY

I know how to dive. That's not it.

Jack can tell that she's suddenly upset.

JACK

What is it?

SHELLEY

(quietly)

It's a lot like, when, you know...

JACK

No. What?

SHELLEY

When you break open the sky and go back to another life. I'm not going to get another life and it makes me want one that much more.

JACK
I'd give you my life if I could.

SHELLEY
You can't, but thanks.

They swim to the side and get out. Jack looks up.

SHELLEY
Go again. I want to watch you.

JACK
Are you sure?

SHELLEY
Positive.

He kisses her and then climbs up. This time he dives off the plateau with gusto and a lot of noise that makes her smile.

As he's surfacing, she climbs up. She stands at the edge and waits for him to notice her at the top. He waves.

JACK
Go for it!

Shelley dives off with grace and the feeling that she's embracing the sky. She breaks the water with barely a ripple.

CUT TO:

EXT. ANOTHER PART OF THE MOUNTAIN/BEFORE LIFE - DAY

Goldie takes off on a hang glider. She swoops down with the wind and then rises up with it. She weaves her way through the canyon. She seems right at home in the sky.

EXT. ANOTHER PART OF THE MOUNTAIN/BEFORE LIFE - DAY

Max and Pearl are on horseback. They ride up the side of the mountain. He stops at a plateau and looks out over the vista and witnesses Goldie in the sky.

PEARL
I wonder who that is. Do you know her?

MAX
I do. It's Goldie. No one else I know has that kind of daring.

CUT TO:

EXT. ANNIE AND MATT'S HOUSE (PHYSICAL SIDE) - DAY

Annie gardens frenetically on her hands and knees. She wears gloves, a pair of surgical pants, a tank top and lets her belly hang out in between. Matt brings Janis to the yard.

MATT

She's been like this all day. We had a drama in the bathroom over the mold in the grout.

Janis sits down next to Annie and her pile of dirt.

JANIS

Annie, you're going to have the baby soon. I know you're scared, but you have to save your energy.

ANNIE

(She finally stops)

I'm not even scared about the pain - it hurts, doesn't it?

Janis nods and takes her hand.

ANNIE

I'm scared I'll do something wrong and I can't afford to blow it because it's not like it's a college exam - *it's a baby.*

JANIS

I know, sweetie. Your dad and I tried for so many years to get pregnant and then when you finally arrived I was terrified.

ANNIE

You were?

JANIS

Of course. All my dreams were tied up in this one little bundle- you!

ANNIE

How did you ever get over it?

JANIS

I didn't get over it. I just adjusted to it.

ANNIE

You feel that way now?

JANIS

Yes! You're my child. You're going into labor. What if something happens to you?!

ANNIE

You mean I'll never stop worrying?

JANIS

You'll stop *active* worrying and learn how to live whether or not you're afraid.

Annie gets really emotional and cries on her shoulder.

ANNIE

I miss dad.

JANIS

I know. I do too. What I miss most is that he's not going to get to hold your baby- his first grandchild.

ANNIE

I'm going to name the baby after him even if it's a girl.

JANIS

He'd love that. He loved you so much. I remember when you were born, the nurse practically had to pry you out of his arms. He didn't want to let you go.

CUT TO:

INT. GIGI AND LIZA'S APARTMENT - DAY

Liza holds her pregnant belly and breathes through a mild contraction. Gigi times her on the stop watch.

GIGI

They're still pretty far apart and they're not lasting that long.

LIZA

They hurt.

GIGI

Should we call the midwives?

LIZA

Not yet.

GIGI

The midwives will know how to get the labor moving faster.

LIZA

I'm still almost a month early. Maybe it's false labor.

GIGI

Liza, have you looked in the mirror lately? You're huge. You could have this baby any day and it would be big enough to drive.

LIZA

Maybe start kindergarten.

GIGI

I think they miscounted.

LIZA

I really want my mom here.

GIGI

Liza, you're having this baby with me, not with your mom.

LIZA

I know. But I need my mom.

Another contraction sneaks up on her. She grabs her stomach.

CUT TO:

EXT. LODGE/BEFORE LIFE - DUSK

The dinner bell calls them. The Hopefuls and Guides are dressed up. A string quartet plays as drinks are served on the terrace. Lailah looks radiant. The anticipation fills the air. Everyone is there except Shelley and Max.

EXT. SIDE OF THE MOUNTAIN/BEFORE LIFE - DUSK

Shelley and Max wrapped up in a blanket underneath a canopy of tall pine trees. The sun sinks into the horizon. Their last day is almost over.

JACK

If only I could push back the sun
or hold it in the sky.

SHELLEY

Thank you, Jack.

JACK

For what?

SHELLEY

For being the brightest light in my
life. Others have shined brightly,
but you're my one great love.

JACK

You're mine. You always will be.

The sun sets as they remain wrapped up in each other's arms.

EXT. THE LODGE/BEFORE LIFE - NIGHT

Cocktail hour is just about over when Jack and Shelley make their appearance. Lailah smiles at them. Max rushes over to them. Jack is his hero and his new best friend.

A SERIES OF SHOTS as they eat an elegant dinner, dance on the terrace under a full moon, and linger in each other's arms.

EXT. THE MOUNTAIN/SLEEPING AREA/BEFORE LIFE - NIGHT

Lailah plays "Taps" against the backdrop of a full moon.

Jack and Shelley lay together under the stars in a secluded bed of soft pine needles and luscious down comforters. Jack watches her as she sleeps. She stirs, draws him closer.

CUT TO:

INT. ANNIE AND MATT'S HOUSE - NIGHT

Annie sleeps restlessly and literally kicks Matt out of bed. He makes a little nest for himself on the floor. She moans in her sleep. He checks his watch.

INT. GIGI AND LIZA'S APARTMENT - NIGHT

Liza, Gigi, and the midwives (two middle-aged Hippies) congregate in the living room.

The furniture has been moved and a futon is in the center. Liza is sprawled on it. The candles and soft music and chanting aren't helping at all.

GIGI

I hate to be the voice of reason, but maybe this isn't working. She's been in labor for fifteen hours already.

MIDWIFE #1

These things take time.

GIGI

Maybe we should go to the hospital.

MIDWIFE #2

Liza doesn't need your negative energy right now.

GIGI

She also doesn't need to be in pain for days on end. We're out of the dark ages, remember?

LIZA

You know how I hate hospitals.

GIGI

You know how I hate to see you in pain.

Liza rails into another contraction and writhes in pain.

CUT TO:

EXT. THE MOUNTAIN/SLEEPING AREA - NIGHT

The moon has traversed across the sky and is nearly gone. Jack still watches Shelley sleep. Lailah stands in the clearing and blows "Reveille." The Hopefuls awaken.

SHELLEY

I love you.

JACK

I love you, too.

SHELLEY

This might be goodbye. There's a chance that I won't be the Guide on your journey. You never know.

JACK

You mean I'll have to go up to the top of the mountain without you?

SHELLEY

You might.

The bugle blows even louder. They get up and all gather in the clearing, still sleepy-eyed. Lailah reads the names.

LAILAH

The first group must leave immediately. When I call your name, go to the supply tent for your gear.

Lailah consults her blinking computer screen.

LAILAH

Goldie Greenfield, Max Fisher, Jack Armstrong...

Jack and Shelley hold hands. The screen keeps blinking.

GOLDIE

Who's going to be our Guide?

Lailah waits for the name to appear.

LAILAH

(looks up and smiles)
Shelley Campbell.

They all cheer and accompany Lailah to the outfitter truck.

LAILAH

Shelley and Goldie, you've been on a journey to the top before, so you know the rules and what to expect.

SHELLEY

I never know what to expect.

LAILAH

Good point. Max and Jack - everyone in your group MUST make it to the top of the mountain together and before sunrise tomorrow in order for ANY of you to go back.

SHELLEY

How many of them are going back?

LAILAH

It looks like two, but there's no way to know for sure. You're all part of the same soul cluster, so you all have to be ready and you ALL must arrive together. Do you understand?

A SERIES OF SHOTS as they begin the climb. The sloping trail gets steeper quickly while the sun rises. Time passes, as seen by the position of the sun. They look up at the mountain, which looms large, almost insurmountable.

Jack looks to Shelley for assurance. The four of them arrive at a launch area with two canoes. Rapids rush by them.

GOLDIE

(to Shelley)

We didn't have to do this the last time. We're climbing up the other side, aren't we?

Shelley nods. Max looks worried.

MAX

Is this side harder?

SHELLEY

Nothing we can't handle. Jack?

JACK

Yeah?

SHELLEY

You know how to canoe?

MAX

You're supposed to say, "Do you canoe?"

SHELLEY

What?

GOLDIE

You're too young!

JACK

Of course I canoe. Remember that day in the Skokie Lagoons?

SHELLEY

I do.

JACK
I'll take Goldie, you take Max.
Balance the weight.

GOLDIE
I'll get in the front.

She plops in the canoe, eager for an adventure.

JACK
I'll steer.

GOLDIE
Good! I'll enjoy the scenery.

Goldie waves at Max as they shove off. Shelley consults her map as Jack turns back and waves. Goldie hums and paddles with her usual enthusiasm.

SHELLEY
(Calls loudly)
Jack! Stay to the left!

He's too far down to hear her. They both notice Shelley pointing to the left bank.

JACK
(motions to her)
What?

SHELLEY
Stay to the left.

Goldie notices some wildlife and points it out to Jack, as if that's what Shelley was referring to.

JACK
(thumbs up)
Beautiful.

MAX
(to Shelley)
Why do they have to stay to the left?

SHELLEY
So they don't go down the waterfall. Hurry! Let's catch them.

MAX
The waterfall?

Shelley hustles Max into the canoe, but his rotund body and lack of balance cause them to capsize. Their back packs scatter in the water, slowing them down.

By the time they've righted the canoe and collected their back packs, Jack's canoe is completely out of sight.

The rapids rise around them. Goldie rides them like a kid on a roller coaster. Jack has trouble controlling the canoe. Shelley and Max race toward them through the rapids.

The river splits. Jack's canoe gets swept up to the right. Shelley stays to the left. Soon her vein of the river calms down and stretches out. There's no sign of the other canoe.

Jack struggles with the rapids, which are growing in size.

The SOUND of a waterfall grows louder. Goldie gets bounced up high and catches a glimpse of the waterfall.

GOLDIE

There's a waterfall up there!

JACK

What?

GOLDIE

WATERFALL!

JACK

Oh shit!

He tries to steer the canoe but it's no use. Goldie lays back in the canoe and points her feet forward. She crosses her arms over her chest and watches the clouds whizz by.

GOLDIE

Get down!

Jack obeys just in time as the canoe hurls straight down the waterfall. The front end cracks open like an egg as it hits the bottom - swirling water, then blackness.

CUT TO:

INT. ANNIE AND MATT'S HOUSE/BEDROOM (PHYSICAL SIDE) - DAY

Annie wakes up and reaches for Matt.

ANNIE

It broke!

MATT
(from the floor)
What? Where?

ANNIE
My water broke!

Matt perks up, gets up too quickly, and clunks into the wall. He lays down on the bed. It looks like slapstick comedy.

ANNIE
This isn't funny.

MATT
I'm not trying to be funny. I
banged my head!

ANNIE
You have to stay conscious.

MATT
I'm trying.

INT. GIGI AND LIZA'S APARTMENT/PHYSICAL SIDE - DAY

Liza looks miserable. The midwives are useless. Gigi's patience is at its breaking point.

GIGI
Isn't there something else you can
give her?

MIDWIFE #1
This tea should help.

GIGI
The tea?

MIDWIFE #1
It's slippery elm bark.

GIGI
You sure it's not Eye of Newt.
That's it. I've had enough!

The midwives get defensive, but Gigi's on a roll.

GIGI
Don't give me your bullshit about
my negative energy.

MIDWIFE #1

(to Gigi)

You're inhibiting the progress of her labor. Maybe you should step outside. Go for a walk.

GIGI

I'm not stepping out. This is my baby just as much as it's Liza's and I love her and I won't let anything happen to either of them.

MIDWIFE #1

Then you'll want what's best for Liza and the baby.

GIGI

Yeah. Like get them to a hospital, with real doctors and effective medicine. Not this voodoo crap!

MIDWIFE #2

Liza decided on a home birth because it was more natural.

Gigi picks up the phone to call an ambulance.

GIGI

I don't care. I could lose them both if I listen to you two.

The midwives exchange a glance. Liza looks drained.

GIGI

Liza, sweetheart. I'm sorry. This is for your own good. They don't have medical degrees.

Liza nods and holds Gigi's hand. She's ghostly white.

CUT TO:

EXT. THE BOTTOM OF THE WATERFALL/BEFORE LIFE - DAY

The splintered canoe continues down the river with their back packs. Jack washes up on the right bank, Goldie washes up on the left bank.

He coughs up water and examines his body for breaks. He sees Goldie on the other side, motionless.

He dives in and tries to swim across. He gets swept up by the current and taken farther down the river.

At another part of the river, Shelley and Max bank their canoe and make their way through the forest to the left bank of the waterfall.

Shelley sees Goldie's body first. She runs to her.

Jack finally gets across the river on the left side. He runs to Goldie. Shelley and Jack arrive at the same time.

Goldie is still alive and breathing, but barely. Jack revives her. She's weak and groggy.

JACK

Goldie, I'm so sorry. I didn't know there was a waterfall.

SHELLEY

It's my fault. I didn't tell you in time to stay to the left.

GOLDIE

(weakly)
I'm fine.

SHELLEY

Conserve your energy.

She looks at Jack.

GOLDIE

The packs?

Shelley looks down the river. There's no sign of them.

MAX

What was in them?

SHELLEY

One set of climbing gear and the food and camping supplies.

MAX

The food! What are we going to eat?

JACK

How are we going to climb?

SHELLEY

We have to climb that flat side first. We've got ropes and clamps for the three of you.

They look up at the flat side of the mountain.

JACK
There's FOUR of us.

CUT TO:

INT. HOSPITAL/PHYSICAL SIDE - DAY

Annie and Matt arrive with enough supplies for a two-week camping trip. They check in at the desk.

MATT
Hi! We're here for the epidural.

NURSE
Let's get her settled into a room.

MATT
Your mom?

ANNIE
On her way.

CUT TO:

Inside Annie's hospital room, the contractions go into high gear. DR. PETERS (female, mid-forties) checks her cervix.

DR. PETERS
You're only four centimeters. It's going to be a while. Let me know if you want a drip of Pitocin to speed things up.

ANNIE
Could give me something to sleep and wake me when the baby is born?

DR. PETERS
I'll call for the anesthesiologist.

MATT
Good idea!

ANNIE
I read that it's better for the baby to have natural childbirth.

The doctor looks at Matt.

MATT
If she doesn't want the epidural, I'll take it.

A strong contraction grips Annie.

ANNIE

Where's the anesthesiologist?

The doctor leaves. Matt pretends to look useful.

MATT

I need to talk to you.

ANNIE

(flies into a contraction)

Does it have anything to do with
how much pain I'm in?

He breathes with her, times the contraction, but is useless.

MATT

No.

ANNIE

Then tell me later.

MATT

Annie, I know you have your heart
set on the name Jack for a boy and
Jackie for a girl, but...

ANNIE

Remind me again, are you the one
going through labor?

Another contraction grips her.

MATT

If she's a girl, I want to name her
Goldie. I miss my mom as much as
you miss your dad-- maybe more
because it has been longer since
I've seen her.

ANNIE

Fine. As long as you promise to hit
me over the head with that lamp and
put me out of my misery.

MATT

I know you love the name and we
already decided on it.

Annie moans and writhes in pain. The contraction ends.

ANNIE

All you have to worry about is the name! I'm going though hell and you're thinking about the baby's name. What's the score of the game?

MATT

I don't care about the score.

ANNIE

I do. What's the score of the game?

MATT

Cubs were ahead by two runs in the seventh last time I checked.

Another contraction starts to build. Her voice changes.

ANNIE

Idiot! You do know the score!

MATT

You asked.

ANNIE

Fine. If it's a girl, we'll name her Goldie. Why didn't you ask me this sooner, when I wasn't off the Richter scale for pain?

MATT

Because I still talk to my mom in my head and I thought it might be weird to call out that name. I keep thinking she's here, like I can feel her in the room with us.

ANNIE

You didn't take any of my drugs, did you?

CUT TO:

INT. GIGI AND LIZA'S APARTMENT - DAY

The ambulance arrives and the midwives follow them out.

GIGI

This is not about you! This is about our baby. If you don't get out of my way, I'm going to have them arrest you for reckless endangerment.

LIZA
 (weakly, to Gigi)
 Where's my mom?

GIGI
 I left a message on her cell phone.
 She'll find us. I promise.

Gigi holds her hand as they carry her out on a stretcher.

CUT TO:

EXT. THE MOUNTAIN/FLAT SIDE/BEFORE LIFE - DAY

The four of them arrive at the most precarious part of the mountain where they will need to scale it with ropes.

SHELLEY
 You three go on without me. Goldie,
 I'll give you the map.

JACK
 No way! Lailah said all of us had
 to be at the top.

SHELLEY
 All of you, meaning all the
 Hopefuls. There's no chance of me
 going back, so it's not imperative
 for me to be there.

MAX
 I agree with Jack. I think you're
 supposed to be there with us.

JACK
 Thank you! You're coming with us.

SHELLEY
 How are all four of us going to get
 up the side of this mountain with
 only three sets of climbing gear?

Jack looks at Goldie, who's really worn out.

JACK
 Goldie's not going to have the
 strength to scale the side of the
 mountain anyway.

SHELLEY
 What do you propose?

JACK

Strap her to my back and I'll climb up with her attached to me.

MAX

I'd offer, but...

SHELLEY

It's too difficult and we could lose both of you.

JACK

It's our only choice.

Shelley and Max position Goldie on Jack's back in piggy back style and ties some rope around her. Though she's small, the load looks like it's too much and he's still on the ground.

They begin the climb, first Shelley, then Max, then the tandem Jack/Goldie. It's a difficult and treacherous climb. Jack strains with every inch.

GOLDIE

I'll think light thoughts.

JACK

You do that.

GOLDIE

You know, I wouldn't be surprised if we turned out to be twins.

JACK

How do you know everything?

GOLDIE

I peek in sometimes and I saw them at the fertility clinic.

JACK

How do you do that?

GOLDIE

I can't show you now because we're in the bodies.

JACK

I'd love to be your twin, Goldie.

GOLDIE

You'd be great as a brother, Jack.

JACK

I was a great brother. I had an older sister, Megan.

Jack grunts and groans until he's about halfway there. His energy wears out and he's stuck.

SHELLEY

(from above)

Jack are you all right?

No answer. She sees that he's not moving.

SHELLEY

Jack, you have to keep moving.

GOLDIE

Just resting. He's a little tired.

SHELLEY

Jack, you can't stop or you'll lose your momentum.

MAX

Come on, Jack! You can do it. Think of someone you're mad at. Someone you hate. Someone you get to kill at the top.

SHELLEY

Max! Shut up! Jack, think of someone you love. I'll be at the top and we can be together again.

Jack can't move or respond. Goldie talks to him.

GOLDIE

Come on, Jack. Annie and Matt are waiting for us. We have to both make it. Pretend I'm your sister!

Jack gets a flood of quick flashbacks from his time with Megan starting with kissing her girl friends in red lipstick and fast forwarding through her baseballs games, prom, graduation, etc. Like photos flipping by in his memory.

GOLDIE

Jack, you'll see Megan again on the other side of life, but first we have to get up this mountain.

Tears stream down Jack's cheeks.

JACK
How do you know?

GOLDIE
Because Megan already went back to
life a long time ago.

JACK
My sister Megan? She died so young.
She didn't get to meet Annie.

GOLDIE
Megan went back as Annie. You
didn't know that?

JACK
Megan is Annie?

Jack finds a well of energy inside himself.

JACK
Annie is Megan!

GOLDIE
Get us up this mountain, Jack and
you can see them both again.

Jack starts moving.

SHELLEY
I knew you could do it! I'm so
proud of you, Jack.

JACK
(quietly to Goldie)
Thank you.

EXT. MOUNTAIN PLATEAU/ABOVE THE FLAT SIDE/BEFORE LIFE - DAY

Jack and Goldie make it to the plateau where the steepest
climb ends. Shelley and Max help them over the last edge.

Jack collapses. Shelley holds him. Max runs to a nearby
stream and gets them some water.

SHELLEY
We can rest for a little while, but
not for long. We lost a lot of time
at the waterfall. We're going to
have to hike during the night to
make it to the top by sunrise.

MAX

I need food.

SHELLEY

We all do.

GOLDIE

There's got to be something edible
around here somewhere. You two
relax. We'll take care of it.

Goldie drags Max to his feet. They have a great rapport.

MAX

(to Goldie)

Sure, sure. You just got a free
ride up the side of a mountain. You
don't know how tiring it is.

GOLDIE

I know how tiring it is to listen
to you complain.

They venture off leaving Shelley and Jack alone.

CUT TO:

INT. HOSPITAL (PHYSICAL SIDE)- DAY

Annie is in full blown hysterics. Janis has arrived and even
she can't calm her. The pain is unbearable.

ANNIE

I need that epidural or I'm jumping
out the window.

MATT

You're being dramatic.

ANNIE

I'm never dramatic.

She talks into the intercom, except it's the TV remote.

ANNIE

Nurse! The epidural or I'm jumping!

A tiny, East Indian man enters. His English is too difficult
to understand. He starts speaking very quickly to her.

ANNIE

I have no idea what you just said,
but please, club me over the head.

He answers her, but she has no idea what he said. Another contraction grips her. She sobs, shrieks.

MATT

Annie, he's the anesthesiologist.

ANNIE

My best friend!

Annie grabs the little doctor and hugs him. The Doctor says something unintelligible. Annie looks at Matt.

MATT

(to Annie)

It doesn't matter what he says.
Just let him work his magic.

The nurse escorts Janis and Matt out of the room while Annie talks to the Indian doctor and pretends she understands him.

Out in the hallway, Janis sees Gigi standing at the nurse's station. Liza is in a wheelchair and looks frightful.

GIGI

You have to find us a room! We'll
take ANY doctor.

NURSE

You have to be registered with one
of the doctors on our staff. You
shouldn't even be up on this floor.

GIGI

So we'll register!

NURSE

It doesn't work that way. Perhaps
you should go to Cook County.

GIGI

She's not going anywhere. Look at
her! She won't make it to County.
If you send her away and something
happens to her or the baby, you
will go to jail... so help me God!

Janis intervenes.

JANIS

They're with me. With us.

GIGI

Oh my God, JANIS! I so happy to see
you!

JANIS

I'll talk to Doctor Peters. Get them a room. Look at this poor girl.

NURSE

We don't have any more empty rooms.

JANIS

We have a room. They can share ours.

Janis is too tough. Gigi throws her arms around her.

GIGI

I knew there was a God!

LIZA

(quietly)

Thanks, Janis.

The nurse fills out the paperwork. Gigi hugs Matt.

GIGI

How is she?

MATT

She's the most hysterical and dramatic woman in the hospital.

GIGI

Shocking.

Janis confirms with a nod and a facial expression.

MATT

I know we're just having a baby, but when you see the size of her, you'll think she's delivering the pony she always wanted.

The anesthesiologist leaves Annie's room. Janis chases him.

JANIS

Don't go anywhere. We still need you.

He says something to her that no one understands.

MATT

(refers to Liza)

Make that a double.

GIGI
 (to Janis)
 Is that Dr. Peters?

MATT
 No. Dr. Peters is a woman. He's the
 guy with the magic pain potion.

Janis convinces the anesthesiologist to stick around.

Dr. Peters comes around the corner. The synchronicity kicks
 in and both doctors follow them into Annie's room.

CUT TO:

EXT. THE MOUNTAIN/PLATEAU/BEFORE LIFE - DUSK

There's still a little bit of daylight left as Shelley and
 Jack devour some wild berries. They come upon a hot springs.

Shelley takes off her clothes and lets the healing waters
 rejuvenate her. Jack gulps down the rest of the berries and
 joins her. The sky darkens and the first few stars appear.

SHELLEY
 This may be our last few moments
 alone together before...

JACK
 I want you to know that my love for
 you runs so deep inside my soul
 that I will always love you.

SHELLEY
 I know. Mine too.

JACK
 You're my spiritual birthmark.
 You'll always be a part of me even
 if we're separated by lifetimes.

SHELLEY
 You'll always be a part of me, too.
 One more thing that I want to give
 you.

JACK
 What's that?

Shelley stands in the center of the pool. The water comes to
 just below her waist. She pulls Jack up and hugs him, pouring
 all the love in her heart into him.

SHELLEY

The best part of me.

After the hug, she takes her palms and faces them toward him, mirroring his palms, so they're close by not touching.

A soft light emanates from her center and spreads from every part of her, especially her palms so that the light from inside of her washes over him.

The light grows stronger and saturates Jack. It's similar to the light that appeared when she was first given the body.

Jack transforms under the power of her light. He looks stronger, more confident, and finally, at peace.

The power of her light surges one more time and some of it escapes into the night and reaches far out into the sky.

CUT TO:

INT. HOSPITAL ROOM/PHYSICAL SIDE - NIGHT

Liza rests quietly on a gurney in Annie's room. The epidurals are in place, the fetal monitors are beeping normally, and all is well. Doctor Peters arrives and checks their cervixes.

LIZA

What am I at?

DR. PETERS

You're about eight. Shouldn't be long now. I still have an O.R. ready if the baby shows any more signs of distress.

LIZA

This epidural saved my life.

DR. PETERS

Gigi saved your life and your baby's life. The epidural helps.

ANNIE

What about me?

She checks Annie's cervix.

DR. PETERS

You're almost fully dilated. You have to let the epidural wear off so you can push.

ANNIE

I don't want to let the epidural
wear off! I love the epidural.

Dr. Peters smiles and turns off the epidural drip.

DR. PETERS

I'll be close by when you need me.

ANNIE

Thanks.

Gigi enters and stands between their beds.

GIGI

I miss Jack. I loved Jack.

ANNIE

I know you did. Thanks. I miss
Grandpa Max.

GIGI

He fought it every step of the way.

ANNIE

Of course he did! I'm so sorry.

GIGI

If only they could see us now!

LIZA

(To Gigi)

Any word from my mom?

GIGI

Their plane landed about an hour
ago. They should be here any
moment.

LIZA

I really need my mom.

Gigi and Annie exchange a knowing glance. Matt enters with
Janis just behind. Another nurse comes in to check their
vital signs. The room is like a crowded bus.

CUT TO:

EXT. THE MOUNTAIN/LAST LAP/BEFORE LIFE- NIGHT

The four of them stumble through the dark along the final
path to the top of the mountain.

They help each other, hold back branches, hold hands, and make sure they all arrive safely at the top on time.

CUT TO:

INT. HOSPITAL ROOM/BIRTHING ROOM - NIGHT

The two of them have been moved to a bigger room for the final stage. Annie grunts with all her might at the top of the contraction, which she can now feel.

Liza pushes with less drama and less success. Annie gives another valiant push. Dr. Peters checks.

DR. PETERS
Yep. She's crowning.

ANNIE
How do you know it's a she?

DR. PETERS
I don't like to refer to a baby as an "it."

Liza looks like she's at the end of her strength when in walks Jeannie, her mom with ALFONSO DES NUDA (50+) the eccentric Italian painter.

LIZA
Mom!

JEANNIE
Liza, I'm right here.

Something relaxes in Liza when she sees her mother. She hugs her, they cry, and now her baby's head crowns.

Dr. Peters checks Liza. The nurse stands by for the delivery.

It looks as though the births are going to happen within moments of each other. The place is packed. Annie reaches out a hand and Liza reaches out hers. The two women connect.

Then, they push, and SCREAM.

CUT TO:

EXT. THE TOP OF THE MOUNTAIN/BEFORE LIFE - BEFORE DAWN

The four souls arrive panting and exhausted just before sunrise. Lailah waits for them, her tablet perched and ready for the instructions.

JACK

How did you get here and why didn't we just come here with you?

Lailah smiles.

LAILAH

Congratulations! You all made in time. I know it wasn't easy and I commend you on your efforts.

She looks at Jack, then at Shelley and the others.

LAILAH

It looks like both babies are going to make it. When I call your name, I want you to go to the highest point right here and stand with your arms up.

The computer screen flashes.

LAILAH

Jack Armstrong!

JACK

Me?

LAILAH

You!

Lailah takes her thumb and presses it just above his lip to make an indentation.

JACK

What's that for?

LAILAH

So you'll forget and then remember.

Jack quickly goes to the spot. Max and Goldie hug him. Shelley kisses him one last time.

Shelley steps back and raises her palms up to the sky so Jack will do the same. She mouths, "I love you," to him.

In a flash that looks like a reverse lighting bolt and with brilliant colors, Jack breaks open the sky with the arc of an Olympic diver.

Goldie and Max put their arms around Shelley. They stare at the opening in the sky, which closes as quickly as it opened.

CUT TO:

INT. BIRTHING ROOM - NIGHT

Annie pushes out the baby.

DR. PETERS
It's a boy!

ANNIE
A boy!

MATT
He's beautiful!

Matt watches as they quickly wrap up the baby, check the time, weigh him and hand him to Annie.

ANNIE
There's my baby. Hi little Jack.

GIGI
It's JACK! I'm so happy for you.

LIZA
She's not the only one who's giving birth!

GIGI
Maybe Jack and Max could become best friends.

JEANNIE
Who's Max?

GIGI
We're naming the baby after my grandfather, Max who died last year.

JEANNIE
(to Liza)
If it's a girl, will you please name her after my mother?

LIZA
Of course.

GIGI
We were going to name the baby Max even if it's a girl.

JEANNIE
(to Liza)
It would mean so much to me.

JANIS
 (To Jeannie)
 What was your mother's name?

JEANNIE
 Shelley. Shelley Campbell.

CUT TO:

EXT. THE TOP OF THE MOUNTAIN/BEFORE LIFE - DAY BREAK

The clipboard flashes again. Lailah looks amazed, surprised and overjoyed. The other three look up.

LAILAH
 (overlaps with Jeannie)
 Shelley Campbell.

SHELLEY
 What?

LAILAH
 Shelley, it's you.

SHELLEY
 How could it be me?

MAX
 Don't ask, just go!

LAILAH
 Something in the universe must have shifted. I don't know! It's definitely you.

Lailah presses her upper lip, then hugs her.

Max and Goldie position her on the top spot as they say goodbye. She looks at Lailah, who's got tears in her eyes, along with Goldie and Max.

Shelley throws her arms up to the sky and with unparalleled joy she calls out.

SHELLEY
 IT'S ME!

The reverse lightning bolt breaks open the sky and leaves a trail like a colorful meteor shower.

CUT TO:

INT. BIRTHING ROOM - DAY

Liza births the baby. It's a girl! Everyone is overjoyed.
Liza holds her first, then Jeannie holds her.

Jeannie has that look in her eyes as she hands the baby to
Gigi, and finally back to Liza.

Annie and Liza look over at each other with crying babies in
their arms and a look of triumph in their eyes.

JACK (V.O.)
Shelley? Is that you?

SHELLEY (V.O.)
It's me Jack. I'm right here.

FADE OUT.