

THE DAYS WE MET

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FADE IN:

INT. MATERNITY WARD - DAY (AGE 0)

Babies. Rows and rows of newness, sheathed by a wall of glass. A FEMALE HAND taps on that window, and we see two shadows, looking in.

REVERSE, now we're INSIDE THE GLASS, looking out at proud parents DAVID and NANCY STUCKLEY (30s). They look up as another couple approaches -- JOHN and SHEILA KIEL (20s).

IN THEIR CRIBS, two BABIES -- one in pink, one in blue.

SHEILA (O.S.)

Which one is yours?

The babies stir.

NANCY (O.S.)

The boy in front. James, after his grandfather.

SHEILA (O.S.)

That's our Katharine next to him.

FREEZE on the two babies.

TITLE: 1974 - Arapahoe, Nebraska.

FAST-FORWARD MONTAGE: Like a highlights reel of Katharine and James' childhoods. Birthdays celebrated together, first steps, all the way to...

FAST-FORWARD TO:

INT. YOUNG KATHARINE'S BEDROOM - DAY (AGE 5)

KATHARINE KIEL (YOUNG KATHARINE), 5, adjusts a play bridal veil. JAMES STUCKLEY (YOUNG JAMES), 5, picks up a bow tie. Young Katharine puts it back on for him.

YOUNG KATHARINE

Ready?

He nods, and she takes his hand.

YOUNG KATHARINE

Band?

Young James hums the wedding march (kind of), and they procession step toward the bed, where a STUFFED BEAR in a bow tie waits for them. Young Katharine shakes the bear as though it's talking.

YOUNG KATHARINE  
 (as the bear)  
 Do you, James, marry Katharine  
 Kiel? In sickness and in half?

YOUNG JAMES  
 Yeah.

YOUNG KATHARINE  
 You say, "I do."

YOUNG JAMES  
 I do.

YOUNG KATHARINE  
 (as the bear, to  
 herself)  
 And do you marry James?  
 (as herself)  
 I do!  
 (as the bear)  
 You now kiss the bride.

Young James makes a face.

YOUNG JAMES  
 Gross!

YOUNG KATHARINE  
 The minister said to kiss the  
 bride. Do you want to be married  
 or not?

Young James hesitates, then scrunches his face, bracing himself. He darts in for a peck on the cheek, then backs away, wiping his lips on his sleeve. Young Katharine smiles and grabs a heart-shaped sticky pad.

YOUNG KATHARINE  
 Now, Mr. Bear, write the divorce  
 papers.

YOUNG JAMES  
 What?

Young Katharine puts a pen in the bear's hand and scribbles on the pad, as if the bear were writing.

YOUNG KATHARINE  
 We're getting a divorce, and  
 you're moving to San Francisco.

YOUNG JAMES  
 Why do I have to move to San  
 Francisco?

YOUNG KATHARINE  
 For work. And I'll stay here and  
 raise our daughter.

She picks up one of her dolls, cradling it like a baby.

YOUNG JAMES  
 We have a daughter? I want to  
 play with her.

He grabs for the doll, but Young Katharine pulls it out  
 of reach.

YOUNG KATHARINE  
 She doesn't need a Daddy. She's a  
 girl. She needs a Mommy.

She puts a pen in his hand.

YOUNG KATHARINE  
 Sign here.

YOUNG JAMES  
 I can't get a divorce! I'm  
 Catholic!

YOUNG KATHARINE  
 Well I'm not staying married to  
 you my whole life.

YOUNG JAMES  
 Fine! I don't want to play  
 anymore!

YOUNG KATHARINE  
 Fine!

YOUNG JAMES  
 I wish we'd never met!

YOUNG KATHARINE  
 I wish times two!

YOUNG JAMES  
 Times three!

The scene FREEZES, then REWINDS -- a REWINDING MONTAGE,  
 where the highlights reel we just saw runs backwards.

REWIND TO:

INT. MATERNITY WARD - DAY (AGE 0)

The Stuckleys stare lovingly through the glass.

SPLIT SCREEN: The screen splits down the middle, showing two alternate realities:

ON THE LEFT: The scene we've already seen in the maternity ward.

ON THE RIGHT: A new scene, which will prevent James and Katharine from meeting: as the Kiels approach, David Stuckley wheels his wife away.

PROFESSOR (V.O.)

What is a parallel universe?  
Think of it as a branch -- as time moves forward, pop -- there's a change -- something that sends one universe in one direction and the other in the other.

ON THE LEFT: The highlights reel we saw earlier.

ON THE RIGHT: A new highlights reel -- one in which James and Katherine grow up without meeting each other.

END SPLIT SCREEN: The split wipes left, so the images on the right fill the whole screen. We're going to explore this possibility now.

PROFESSOR (V.O.)

It could be something small. A neuron in your brain fires, and you make one decision instead of another. Because of the butterfly effect, the implications of that decision compound, and before you know it, you have a series of parallel universes where you are living very different lives.

THREE WAY SPLIT SCREEN: The montage plays in all three panels of the screen and continues to fast-forward, as like a slot machine, we land in three alternate universes, one at a time.

ALL THREE SCENES: A hand reaches for a piece of pie. ON THE LEFT, the hand takes OREO PIE; IN THE MIDDLE and ON THE RIGHT, it takes APPLE. The LEFT (Oreo) side FREEZES.

Then, IN THE MIDDLE AND RIGHT: An alarm clock goes off. IN THE MIDDLE, a hand hits SNOOZE, and ON THE RIGHT, a hand hits ALARM OFF. The MIDDLE (snooze) side FREEZES.

Finally, ON THE RIGHT: A wallet sits on the floor. FREEZE.

PROFESSOR (V.O.)

So out there right now is every possible combination, every possible version of you and me and every alien in distant solar systems we haven't discovered yet.

Snooze and Wallet wipe right, and Oreo fills the screen. We REWIND, just a day or two, to:

INT. LECTURE HALL - DAY (AGE 18)

Handsome but awkward PROFESSOR MARCUS SHERMAN (PROFESSOR), 30s, lectures -- the class is enthralled. Chalkboard reads: **"Introduction to Quantum Mechanics"**

PROFESSOR

We live in not a universe, really, but a multiverse, an infinite collection of universes, all running simultaneously...

A grown-up KATHARINE KIEL (KAT), 18, sorority sweatshirt, takes notes, rapt. She's glasses and ponytail sexy, with a tough exterior. Her cute roommate, ALEXANDRA PARK (ALLIE), 18, nudges Kat, whispering in her ear.

ALLIE

Look at his face.

The professor's face is indeed twitching.

KAT

The parasite controlling his body is trying to escape.  
(joking)  
It's kind of sexy.

Allie giggles as the professor draws a stick figure on the overhead, arrows branching out from it.

PROFESSOR

So what does this mean for the math of higher dimension physics?

The lecture goes on, and we wipe left, returning to our THREE WAY SPLIT SCREEN. The middle section, still a snooze button, expands to fill the whole screen and REWINDS TO:

INT. BAR VERONICA - NIGHT (AGE 28)

KATHARINE KIEL (Katie), 28, more relaxed, wiser, but somehow less sure of herself, clinks drinks with the similarly more mature ALEXANDRA PARK (ALEXA), 28.

ALEXA

To a summer in New York City.

KATIE

That I can't afford!

ALEXA

You'll get a temp job, it'll be fine.

Alexa gestures to an ATTRACTIVE MAN (40s) smoking outside.

ALEXA

Check out the silver fox.

Katie shakes her head.

KATIE

Are you kidding? Run the actuarial tables on that guy... fifteen years older than us, a smoker, that's another 10, 20 years. We'd have enough time to pop out a couple kids, and then he'd die on me. No thanks.

ALEXA

You were more fun in college.

Alexa gestures with her empty glass to a WAITRESS. As the waitress heads to the bar, she lands next to --

JAMES STUCKLEY (JIM), 28, snappy suit. Chiseled good looks and he owns them, though he seems aimless, on a mission to find something or someone, with no idea what or who.

We return to our THREE WAY SPLIT SCREEN, and this time we wipe left to explore the final timeline, the wallet sitting on the floor. We REWIND TO:

INT. EMERGENCY ROOM - WAITING ROOM - DAY (AGE 38)

KATHARINE KIEL (KATHARINE), 38, displays a confidence and a depth we haven't yet seen as she holds a man's hand. REVEAL it's the PROFESSOR -- MARCUS SHERMAN (MARCUS), now in his 50s.

MARCUS

It'll be positive.

(then)

You're still worrying. Don't worry.

He makes a show of grabbing her imaginary worry and throwing it across the room. He looks around, mock confused.

MARCUS

Where'd it go? No, really, your worries were just here, did you see where they went?

She smiles, appreciating his effort, and they kiss. A NURSE enters, holds out a clipboard.

NURSE

Katharine Kiel?

Katharine gets up, takes the clipboard.

NURSE

Please double check to be sure all your information is correct.

Katharine scans, immediately notices:

KATHARINE

You have my address wrong.

NURSE

(still not paying attention)

Cross it out, write in the new information.

Katharine starts to, then:

KATHARINE

You have my date of birth right, and the city I was born in... but these aren't my symptoms.

(heart skips a beat, but still polite)

And is this the right diagnosis?

She shoves the chart in the nurse's face, and finally the nurse looks up. We see: **Inoperable Brain Tumor**. The nurse glances at the top of the chart, then, contrite:

NURSE

I'm so sorry, this chart belongs to someone else.

At the top, Katharine sees: **James P. Stuckley**.

KATHARINE

You're sure? Me and James Stuckley were born on the same day, in the same tiny city in Nebraska?

NURSE

(doesn't care)  
Small world. Katharine Kiel?

As Katharine nods, the nurse hands her the correct chart.

NURSE

(same rote delivery)  
Please double check to be sure all your information is correct.

Katharine looks around the room -- no James Stuckley seems to have overheard.

PROFESSOR (V.O.)

So we see how the very fabric of the universe is tied to these other dimensions, how the math of physics only makes sense when you assume that there's more world out there than we as humans can comprehend... but how do we as scientists explore that? There's no way for us to physically experience any more than three spatial dimensions, organized chronologically.

SPLIT SCREEN:

ON THE LEFT: The lecture is dismissed, and kids file into the hall. As Kat and Alexa exit, we see JAMES STUCKLEY (JJ), 18, manning a table outside -- CANNED FOOD DRIVE. He's good-looking but hasn't noticed yet. JJ approaches them with a flyer -- Alexa walks right by, but Kat takes it. She smiles, just for a split second as they make eye contact.

IN THE MIDDLE: Katie is still talking to Alexa, but she watches Jim out of the corner of her eye. He looks over, and they make eye contact. Smile.

ON THE RIGHT: Katharine spots a man -- JAMES STUCKLEY (JAMES), 38, through the window in the doctor's office door. He looks perfectly healthy -- more full of life than ever before. James glances over, smiles. Katharine smiles back.

PROFESSOR (V.O.)  
 We may never know what could be,  
 or might have been. We may never  
 be able to see beyond this limited  
 slice of world in front of our  
 eyes.

FREEZE on all three couples locking eyes and smiling.

ON THE LEFT: TITLE: 1992 - Stanford, CA

IN THE MIDDLE: TITLE: 2002 - New York, NY

ON THE RIGHT: TITLE: 2012 - Stanford, CA

PROFESSOR (V.O.)  
 So as scientists, study that,  
 explore that.

UNFREEZE.

ON THE LEFT: Kat walks ahead of JJ. He looks after her,  
 unable to stop looking at her.

IN THE MIDDLE: The waitress brings Alexa's drink -- she  
 looks away.

ON THE RIGHT: James looks away, walks out of sight.

PROFESSOR (V.O.)  
 Put all of your mental faculties  
 toward making this universe the  
 best one you can. Because you  
 don't get another one.

FADE TO BLACK.

INT. DINING HALL - DAY (AGE 18)

The dining hall is decorated for Halloween. In line  
 behind Allie, Kat takes a piece of pizza, dabs grease  
 with a napkin. JJ waits behind them, impatient.

ALLIE  
 Why does he keep talking about his  
 ex? I don't like this guy.

KAT  
 That's not the good part of the  
 story. So we get back to his  
 room, and he starts taking off my  
 pants...

ALLIE  
 That bastard.

KAT  
 (pausing for dramatic  
 effect)  
 And then... he throws up inside of  
 them.

ALLIE  
 He what?

JJ, irritated that they're taking so long, reaches around  
 Kat to get a piece of pizza and skips ahead in line.

KAT  
 Well he was on top of me, right,  
 looking down, and then he sort of  
 projectile vomited...

She starts to demonstrate, and Allie holds up a hand.

ALLIE  
 I get it.

DESSERT TABLE: JJ is examining the desserts as Kat and  
 Allie come up behind him.

KAT  
 He's Brazilian, maybe that's  
 like... foreplay over there.

ALLIE  
 You walked home in vomit-covered  
 pants? Are they somewhere in our  
 room?  
 (holds up a hand)  
 Never mind, don't wanna know.

Allie grabs a cookie, heads to a table. Kat stares at  
 the pie. JJ glances over at Kat -- she seems oblivious  
 to his existence.

He reaches for the only piece of Oreo pie. At that  
 moment, she reaches around him and grabs it right before  
 his fingers touch the plate -- the image we saw in the  
 split screen.

He's taken aback. To the DINING HALL WORKER:

JJ  
 Do you have any more Oreo pie?

DINING HALL WORKER  
 Sorry. Last one.

JJ looks pointedly at Kat, who pretends not to have  
 heard, heading back to her table. The dining hall worker  
 shares a commiserating look with JJ.

INT. DINING HALL - MOMENTS LATER (AGE 18)

AT HIS SEAT, JJ scribbles furiously in a notebook. JJ's cocky brother, CHARLES STUCKLEY (CHARLIE), 20, notices, leans over his shoulder to look.

JJ

Hey!

JJ stops writing and closes his notebook.

CHARLIE

But I love your work. You're gonna change the world through your music, I know it.

JJ barely reacts, used to this.

JJ

I'll change your face by smashing it in.

CHARLIE

Want some food for your canned food drive?

He takes a bite of his burger and chews it with his mouth open, over JJ's head.

JJ

Gross, dude.

CHARLIE

Hey, that girl's staring at you.

JJ looks up, distracted enough that Charlie swipes his notebook, opens it. Holds it out of JJ's reach.

JJ

Hey!

Charlie clears his throat and reads, like a poetry slam:

CHARLIE

"You flash a smile, think you're fly, but you're a slut, and you took my pie."

JJ braces himself for Charlie's teasing. But...

CHARLIE

Let me borrow your pen.

As Charlie starts to scribble, and JJ pitches in...

EXT. FRAT HOUSE - NIGHT (AGE 18)

Kat and Allie, dressed as an early 90s dial-up modem and a slutty angel respectively, approach the front door. A raging FRAT PARTY, complete with Halloween decorations. Kat glances at all the male faces, looking for someone.

ALLIE

If you lose it to Brazilian Vomit Guy, you'll hate yourself forever.

KAT

I think I'd get over it.

ALLIE

Seriously. It sets the course for the rest of your dating life.

KAT

Maybe for you.

ALLIE

It's real, it's psychology. We just repeat the same experiences over and over, our whole lives.

KAT

Your brain is not permanently rewired by fucking for the first time.

They enter...

INT. FRAT HOUSE - CONTINUOUS (AGE 18)

There's a stage set up. JJ, dressed as Kurt Cobain, and Charlie, as MC Hammer, play electric guitars. They're singing a song about bitchy women:

CHARLIE

(end of the chorus)

*...and they always break your heart.*

Kat and Allie enter, scan the crowd, nod along to the music. JJ's band is amateur, but the crowd's engaged.

ALLIE

If you see him, come find me, I'll save you.

Allie heads to the bar. And then, the bridge:

JJ

*You told me you loved me, it was a  
lie/ Just wanted to line jump,  
left with my fries/ You flashed a  
smile, thought you were fly/ But  
you're a slut, and you took my  
pie.*

ON KAT: A moment of recognition.

JJ

*You're a slut, and you took my  
pie/ You're a slut...*

He holds the mic out:

CROWD

*And you took my pie.*

JJ

*You're a slut...*

CROWD

*And you took my pie.*

JJ

*You're a slut...*

JJ plays a badass guitar lick.

CHARLIE

*And you took my pie, bitch!*

The song ends. People laugh and applaud. Allie returns to find Kat, steaming.

ALLIE

What's wrong?

Kat takes a swig of her drink.

INT. BAR VERONICA - NIGHT (AGE 28)

Jim takes a swig of his drink as he chats with the waitress. Information-gathering, not flirting.

JIM

If you really loved someone, how  
long would it take you to get over  
them?

She looks up from pouring a drink.

WAITRESS

I dunno, a year?

JIM

Okay. But moving on in a week, a month? To me that says, you never loved the person at all.

WAITRESS

Maybe.

JIM

Ellen, you said your name was? Have you ever moved on that fast? When you loved someone, really?

ELLEN

(shrugs)

Maybe. Depends on the first guy, depends on the second guy.

JIM

But even if the second guy's amazing, perfect, incredible, unless that first guy is just total shit in your eyes, you're gonna have to take some time to grieve right?

ELLEN

Sure.

ANOTHER CUSTOMER pulls her away, and Jim stares at his beer, bored. Looks at his watch: 1:30. Scans the crowd, then back to Ellen.

JIM

So where you from, Ellen?

INT. JIM'S BEDROOM - MORNING (AGE 28)

An alarm buzzes. Groggy, hungover, Jim rolls over to turn it off... then notices Ellen, in his bed, stirring.

ELLEN

Make it stop.

She pulls Jim's comforter over her head.

JIM

I have to go to work. I don't want to kick you out...

ELLEN

(under comforter)

I'll go.

JIM  
(trying to be polite)  
Can I get you some breakfast?

She gets up, starts pulling on clothes.

INT. KATIE'S APARTMENT - MORNING (AGE 28)

Katie presses the snooze button -- the image we saw in the split screen.

INT. JIM'S KITCHEN - MORNING (AGE 28)

Ellen very slowly eats a bowl of cereal. Jim watches. It's a little weird.

ELLEN  
You can kick me out. I don't care.

Jim glances at his watch -- clearly wants to.

JIM  
Take all the time you want.

She keeps eating -- if you insist.

INT. KATIE'S APARTMENT - MORNING (AGE 28)

Katie's alarm goes off, and she wakes up, hand to her head. A beat. Shit. She jumps out of bed. Grabs a RESUME from her desk.

INT. WALL STREET BUILDING - DAY (AGE 28)

Katie, now dressed, rushes in, approaches the elevator just as it opens. As PEOPLE exit, she stands behind Jim, waiting to get on -- both are antsy, late. The elevator's filling up. Katie's not going to make it.

She hesitates, then pushes ahead of Jim, snagging the last spot. As soon as she does, she recognizes him from last night. He looks at her -- hey! Katie feels rude.

KATIE  
Sorry!

The doors close, and Jim laughs, amused.

INT. WALL STREET BUILDING - MAIN OFFICE - DAY (AGE 28)

BRADFORD (BRAD) leads Katie through a line of cubicles.

BRAD

(pointing)

I see you're getting your PhD at Stanford? But you want a temp job on Wall Street?

KATIE

I'm interning at the Heavy Ion Collider at Brookhaven for the summer, and my stipend won't cover...

Brad sees Jim, just now entering his office.

BRAD

(interrupting Katie)

Jim! What time is it?

JIM

(looks at watch)

9:03?

BRAD

Katie got here before 9, and she doesn't even work here yet.

JIM

Who's Katie?

Katie gives a little wave. Jim recognizes her from the elevator.

BRAD

Is there any reason Katie can get here on time and you can't?

KATIE

(before Jim can speak)

Actually, Einstein's theory of special relativity says that time moves slower at high speeds. Since the office is downtown, it's likely south of where Jim lives, and because the earth spins faster near the equator, time moves ever so slightly faster uptown than downtown, meaning Jim's daily routine would take longer there than here.

(then)

Also, I pushed in front of him to get on the elevator this morning. I should've been the one who was late.

She finally takes a breath, nervous she just blew her chance at this job. But Brad's impressed. Jim looks at her, grateful.

INT. WALL STREET BUILDING - ELEVATOR - DAY (AGE 28)

Katie holds the elevator for Jim. The doors close. They're alone.

JIM

Nice speech.

KATIE

I've gotten good at them. I'm rude a lot.

JIM

You're cute, you can pull it off.

KATIE

Thanks.

JIM

Can I hire your services? To spout off that physics stuff I mean. Nothing indecent, I promise.

KATIE

You just want me to talk about physics?

JIM

As long as you're willing to, whenever you're willing to. Seriously, that speech was awesome. Do you have any idea how awesome you are?

KATIE

(playing along)  
Well you know time is just an illusion.

JIM

See, you're getting me worked up already.

KATIE

Relativity says there's no such thing as the present moment.

(MORE)

KATIE (CONT'D)

Mathematically, you're being born and you're dying and the big bang is banging all at the same time -- our minds just have to construct this idea of time in order to make sense of the world.

JIM

So right now, every woman I've ever fucked and ever will fuck, I'm currently fucking.

KATIE

That's right.

JIM

I'm amazing.

KATIE

I can tell you think that.

JIM

So... right now? Or... right now doesn't exist, so how do I say that?

KATIE

Right now works.

JIM

So right now... are you busy? Do you have plans? Can I buy you a cup of coffee and listen to your big pretty words?

Jim's phone rings before she can answer. The Caller ID reads: **Rose**. He holds up a finger (one sec) and answers:

JIM

Hey!

(a beat)

I thought I sent my RSVP weeks ago... oh! Ha!

(a beat, he sobers)

About the same. Holding out hope. Thanks for asking. Chuck's still being Chuck.

The elevator doors open, and Jim exits first, mouthing "Sorry!" as he walks off ahead of her.

JIM

Yeah, remember the night he found that vibrator on the street?

Katie awkwardly returns a wave goodbye. What the hell was that?

EXT. HOSPITAL - DAY (AGE 38)

A somber Marcus has his arm around Katharine.

MARCUS

What about a surrogate?

KATHARINE

(unexcited)

Maybe.

MARCUS

Or we could try one more time, the money doesn't matter.

Katharine kisses him.

KATHARINE

We're going to have long, happy lives together. Let's just enjoy them.

As they walk away, neither is content with that idea.

INT. JAMES' BASEMENT - DAY (AGE 38)

James sorts accumulated junk into piles, which CHARLES STUCKLEY (CHARLES) boxes. James holds up snow skis.

JAMES

You could use these, right? We're the same height.

Charles takes them.

CHARLES

I don't ski.

JAMES

You have time, you'll pick it up.

Charles hesitates. Wants to help.

CHARLES

You should find another doctor. Maybe he'll see a way to operate the others didn't --

JAMES

(cutting him off)

I just want to do the bucket list thing. Go scuba diving. Go...

He trails off. He's too young to have a bucket list. Charles pulls an EIGHT TRACK RECORDER out of the pile.

CHARLES

You still have this?

JAMES

Yeah, but all the tapes rotted when the basement flooded.

CHARLES

Add it to the list? Make some new ones?

James shrugs.

INT. TARGET - FITTING ROOM - DAY (AGE 38)

James tries on a WETSUIT. Checks himself out in the mirror. Does a little dance. Slowly loses steam. Sits down on a chair, knocking his wallet on the ground (image we saw in the split screen). He's emotional, overcome.

INT. TARGET - HOME SECTION - DAY (AGE 38)

Katharine throws curtains in her basket.

SPEAKERPHONE (V.O.)

James Stuckley?

Katharine looks up. A moment of recognition. Why does that name sound familiar?

SPEAKERPHONE (V.O.)

James Stuckley, please return to the fitting room.

Katharine sees, across the store -- **FITTING ROOMS.**

SPEAKERPHONE (V.O.)

James Stuckley? James Stuckley?

Okay, this is getting ridiculous.

INT. TARGET - FITTING ROOMS DESK - DAY (AGE 38)

Katharine wheels her cart up, just in time to see James take his wallet from the FITTING ROOM ATTENDANT. He turns and sees her -- faint recognition. She doesn't stop looking when it'd be socially appropriate.

JAMES

Can I help you?

KATHARINE

I'm sorry, you look familiar. I'm Katharine.

JAMES

James.

They shake hands, awkward. Then start walking.

INT. FRAT HOUSE - NIGHT (AGE 18)

NOISY PARTY. A cute girl, ROSALINE FLORENCE (ROSIE), 17, chats up Charlie. She's awkward at this age, but you can see the beautiful girl underneath. JJ sees -- he watches out of the corner of his eye as he puts away equipment.

ACROSS THE ROOM, Kat's watching a different flirtation -- handsome, thick-accented PAOLO, dressed as a pirate, drunkenly slurring at a very irritated BUMBLEBEE. As the bee walks away, he looks up and notices Kat. Smiles.

PAOLO

You.

She chugs her drink as he walks over.

KAT

What about me?

PAOLO

You disappeared.

KAT

It seemed like the best idea.

PAOLO

I missed you.

Kat looks around for Allie, who's busy making out with SOME GUY. Playing it cool:

KAT

My friend said she'd come save me if you hit on me again.

Paolo starts kissing the back of Kat's neck.

PAOLO

She's a very bad friend.

Kat melts a little as he kisses her.

KAT

Was that your ex you were talking to? The bee?

PAOLO

She's a bitch. Let's go.

KAT

(feigning innocence)  
Where?

POV STAGE: JJ watches Charlie leave with Rosie, passing... Kat and Paolo. JJ recognizes Kat -- Crap.

ACROSS THE ROOM: Paolo grabs at Kat's waist, trying to get her to leave.

Kat's disoriented, unstable from one too many jungle juices. She looks for a place to set her drink and sees... JJ.

JJ

Hey.

KAT

(go away)  
Hi.

JJ

I'm JJ.

He sticks out a hand. She's forced to shake.

KAT

Kat.

Paolo stares JJ down, unnerving him. A long pause.

JJ

(to Kat)  
You remember me?

KAT

You remembered me.

JJ

My brother wrote that song, I swear. I just gave him one line.  
(then)  
I never thought you'd hear it.

KAT

It's a piece of pie. Why would you write a whole dumb song about a piece of pie?!

Because he thinks she's cute, obviously.

JJ  
 Why would you take food right out  
 of someone's hand?

KAT  
 It wasn't in your hand, I got  
 there first!

JJ  
 But you remember. Somewhere in  
 your brain you must have known it  
 was shady!

Paolo takes Kat's hand.

PAOLO  
 (to Kat)  
 Let's go. I have something to  
 show you.

Kat looks from Paolo to JJ -- who does she hate more?

SPLIT SCREEN:

ON THE LEFT: With a terse smile, to JJ:

KAT  
 Good luck with all your future  
 musical endeavors.

She lets Paolo lead her away. As they leave:

KAT  
 So what is it? It's a pony,  
 right? No. A wind-up monkey?

She knows it's neither of these things, wonders if she  
 made the wrong choice...

ON THE RIGHT: Kat is still deciding.

PAOLO  
 Are you coming or not?

His irritation is palpable. He stumbles backwards,  
 drunk, and gestures for her to come, like one might  
 gesture a dog. With a terse smile, to Paolo:

KAT  
 This kid's gonna walk me home.

PAOLO  
 Why? I can do it.

JJ grins, and they're out the door just in time to miss  
 Paolo tripping over himself and falling down.

INT. KAT'S APARTMENT - DAY (AGE 28)

Alexa emerges from Katie's closet wearing a sharp pantsuit.

ALEXA

Your mom has amazing taste.

KATIE

I'm glad someone's wearing the crap she sends. Even if it's just to scare off Weird Hippie Todd.

(then)

Speaking of which, I took your advice.

Alexa examines fancy brooches.

ALEXA

About not dating hippies? I hate hippies.

KATIE

About figuring out how to avoid the Paolos of the world. I made a list.

Katie starts rooting around in her purse.

ALEXA

A physical list?

(as Katie pulls it out)

Yes, a physical list. This is why we're friends.

KATIE

Every bad relationship I've been in, there was always a red flag at the beginning.

ALEXA

All of which I pointed out, for the record.

KATIE

Well, if I stay apprised of all of my potential weak points, logically I should have no problem meeting the right guy and avoiding the wrong ones.

Alexa examines the list, which includes things like: **"Cocky," "Ex issues," "Daddy issues."**

ALEXA

Excel. Nice.

KATIE  
Elevator guy, red flag city.

We've reached what she really wants to talk about.

ALEXA  
Yeah, that was weird!

KATIE  
He's all charming, he asks me out,  
and then... nothing. We sit next  
to each other all week, we chat, I  
flirt... nothing. That Rose  
person... she's gotta be a  
girlfriend, or a fuck buddy or  
something, right?

ALEXA  
You don't send an RSVP to a  
girlfriend.

Katie is unconvinced. Rehashes:

KATIE  
Maybe he was RSVPing for both of  
them?

ALEXA  
Look, you know how I feel about  
you and your unattainable crushes.  
If your gut says to run, just run.  
Promise me.

KATIE  
I promise.

Alexa marvels over a pair of conservative pumps.

ALEXA  
I cannot believe you own these.

Katie hands Alexa a set of pearls -- still pondering her  
feelings on Jim.

INT. JIM'S LIVING ROOM - NIGHT (AGE 28)

CHARLES STUCKLEY (CHUCK), 30, picks up a crumpled sheet  
of paper from Jim's desk, reads it. Jim enters behind  
him, not noticing:

JIM  
Did you know that because the  
earth's rotation spins you faster  
closer to the equator...

CHUCK  
 (interrupting, in a  
 silly voice)  
 "I met the bride through my  
 brother, Chuck..."

Jim, suddenly embarrassed, snatches the sheet away and  
 throws it in the trash. Vulnerable:

JIM  
 Just write the check?

CHUCK  
 But your apartment is full of  
 great literature.

Chuck picks up a second crumpled sheet, among a  
 collection of crumpled sheets.

JIM  
 (re: the paper)  
 She called when she heard about  
 Dad. She's been very supportive.

CHUCK  
 I'm sure.  
 (then)  
 So you're giving a toast at her  
 wedding?

Hands Jim a new check, made out to **Ascendant Oncology**.

JIM  
 No.

Chuck gives a mock dramatic reading, as Jim tries to  
 wrestle it away:

CHUCK  
 "You're a beautiful, incredible..."

Jim gains the upper hand for a moment, but Chuck  
 maneuvers his arm around to finish reading:

CHUCK  
 "... woman, and any man who marries  
 you is very lucky."

Jim is clearly unsettled hearing his words read out loud.

INT. TARGET - MUSICAL INSTRUMENT AREA - DAY (AGE 38)

Katharine and James have discovered the musical  
 instrument area. James plays the guitar as Katharine  
 bangs idly on the drums.

KATHARINE

You're good!

JAMES

I was in a band in college. Don't worry, you haven't heard of us, we were awful -- we disbanded when our lead guitarist developed a drinking problem, which caused a much more serious being an asshole problem.

KATHARINE

Where'd you go to school?

JAMES

Stanford. You?

KATHARINE

(surprised)

Me too.

JAMES

When did you graduate? I grew up in Palo Alto, we must have known some of the same people.

KATHARINE

1996.

JAMES

'96, too!

KATHARINE

(offering)

I was born in Arapahoe, Nebraska. Left when I was about five.

JAMES

Wait. You're from Arapahoe?

KATHARINE

Yeah.

They continue staring, partially in disbelief, partially... well, it's hard to tell why. They finally break it with an awkward laugh.

INT. TARGET - SPORTING GOODS SECTION - LATER (AGE 38)

Katharine sits on a giant bouncy ball; James sits on a little girls' bike. Both enthralled by similarities.

JAMES

I was in New York, too. Started working on Wall Street in August of 2001.

KATHARINE

Oh Jesus.

JAMES

It wasn't a good year for anyone, but... especially not for me. Be glad we never met then.

(then)

Why were you in New York?

KATHARINE

Interning. For my soon-to-be husband, actually.

JAMES

You're still married?

KATHARINE

Nine years now.

The sudden addition of Marcus to the conversation changes the tone. An awkward pause.

JAMES

You or your husband like flying?

Before she can express her confusion, he pulls a business card -- **James Stuckley, Hang Gliding Instructor.**

JAMES

I teach people to jump off mountains. Give me a call, your first lesson is free.

Katharine looks at the card.

EXT. FRAT ROW - NIGHT (AGE 18)

JJ and Kat walk and talk, weaving through DRUNK COEDS.

KAT

Stop apologizing!

JJ

I refuse! I will apologize until the end of time. And I insist on buying you a piece of pie. Or maybe a burger, I don't know where you get pie besides the dining hall, and using meal points isn't quite the gesture I had in mind.

KAT  
When?

JJ  
Now?

Kat looks around. Does she have anywhere better to be?

KAT  
Okay.

JJ grins.

INT. CARL'S JR. - NIGHT (AGE 18)

JJ takes a giant bite of burger. Kat winces as he leaves a giant splotch of ketchup on his face.

KAT  
I don't get it, how can you make that many millions of dollars with a food drive?

JJ  
Well it was more than a food drive. I developed a business plan and approached a bunch of businesses, and it ended up being this big nation-wide thing, I started branches in high schools all over the country. I'm trying to do the same thing now, but it's hard to start from scratch.

KAT  
Why can't you just use your high school program?

JJ  
I left and passed it on my senior year, long story.

KAT  
Why?

JJ  
Falling out with our co-founder.

KAT  
Over what?

JJ  
Just something stupid.

KAT  
If it's so stupid, just tell me.

JJ  
Okay, so she was a girl.

KAT  
Here we go.

JJ  
I liked her, I asked her out...

KAT  
She said no.

JJ  
No...

KAT  
You murdered her and hid the body?

JJ  
No, we got along really well. And then, she wanted to do it.

KAT  
Couldn't get it up?

JJ  
No! I did. Everything was going good. But then she lets out this bloodcurdling scream.

KAT  
What?!

JJ  
Apparently at some point I... tore something.

KAT  
Then why did *she* scream?

JJ  
No, I tore something... on her.

KAT  
(horrified)  
How?

JJ  
Bad aim? She had to go to the emergency room and get stitches. She never spoke to me again.

KAT  
Are you especially pointy?

JJ  
 (flushes)  
 No!

KAT  
 I'm trying to figure out how you  
 broke through the skin.

JJ  
 Well, it was sort of...

Kat grabs a napkin and a pen from her purse.

KAT  
 Draw me a diagram.

JJ starts drawing.

INT. WALL STREET BUILDING - MAIN OFFICE - DAY (AGE 28)

Jim talks quietly and intently with Brad. Katie's at her desk, working, tracks Jim in her peripheral vision.

JIM  
 They're on track to be profitable  
 in a couple years.

BRAD  
 Their IPO's too high, 50/50 they  
 tank the first week. Wait and see  
 where they land.

JIM  
 But if we buy a big enough stake,  
 they won't tank.

BRAD  
 I'm not interested in helping some  
 start-up with poor business sense  
 save the world.

Brad heads off, and Jim is left frustrated. He approaches Katie's desk:

JIM  
 Hey, old friend.

KATIE  
 Hey.

JIM  
 Can you build a time machine to  
 take me to when I have a less  
 shitty job?

KATIE

Maybe. Depends on a lot of factors.

JIM

Such as?

KATIE

Well if we live in a multiverse, which I personally think we do, there are a bunch of futures branching off from today, some where you work here the rest of your life, some where you quit in a glorious blaze tomorrow.

Jim likes the sound of that.

JIM

Glorious blaze, huh?

KATIE

I'd have to calculate which universe we're in, so I know how far into the future to send you.

He's once again charmed by the physics.

JIM

Hmm. So out there, is there a universe where I didn't get that phone call, and we got coffee?

This catches Katie off guard, but she plays it cool:

KATIE

Maybe. But the coffee might have been poisoned or something, so maybe you dodged a bullet.

JIM

Everything happens for a reason.

Off Katie, charmed.

INT. BROOKHAVEN LAB - COLLIDER - DAY (AGE 28)

Katie, still on a high from her conversation with Jim, watches RESEARCHERS working, takes notes on a clipboard.

She texts Alexa: "**Elevator Guy made a move! Be my wingwoman?**" She hides the phone as PROFESSOR MARCUS SHERMAN (MARC), 40, approaches. He looks older -- closer to his 50-year-old self than his youthful professor self.

MARC

Katie?

She peels off and walks with him.

MARC

Professor Salman had a family emergency and backed out of our conference in Budapest.

KATIE

Oh no.

MARC

We have a spot open, but most of the department is tied here to supervise equipment overhaul. Which leaves me with very few people to ask.

KATIE

Are you asking me?

MARC

Are you saying yes?

KATIE

Of course. The Budapest conference -- thank you.

MARC

It'll be a great opportunity for both of us.

Katie nods. Gets a text back: ":) !!!"

INT. KATHARINE'S HOUSE - NIGHT (AGE 38)

Katharine pulls curtains out to show Marcus.

MARCUS

You just heard his name on the loudspeaker?

KATHARINE

Coincidence, right?

MARCUS

You remembered it just from seeing his paperwork?

KATHARINE

I guess. Weird, huh?

She's acting guilty. Why is she doing that, she didn't do anything.

KATHARINE

He gave us a free hang gliding lesson. Want to come?

MARCUS

Hang gliding? I don't even know what that is.

(dismissive)

You have fun.

Not surprised by the response, Katharine holds the curtains up to the window.

KATHARINE

Sounds like he needs a friend right now.

(re: the curtains)

What do you think?

MARCUS

They're great.

Katharine makes a face, pulls them down, and Marcus grabs at her indecisiveness (exactly like he grabbed her worry earlier) and throws it across the room.

MARCUS

Wait a second. Your indecisiveness was just here. Where did it go?

Katharine laughs, a little irritated by him this time, puts the curtains back in the package.

INT. BAR VERONICA - NIGHT (AGE 28)

BY THE BAR, Ellen serves Jim and a FRIEND drinks. Jim pulls out his credit card, but Ellen shakes her head.

ELLEN

(with a wink)

On the house.

The friend gives Jim a playful, "good job" nudge. Jim turns to see Katie and Alexa behind them.

JIM

You made it!

He gestures to a booth, and they all head for it.

INT. BAR VERONICA - BOOTH - LATER (AGE 28)

Alexa sits next to the friend, in a vicious debate.

ALEXA

Oh yeah, Hans Blix is real scary.  
(as Saddam)  
Oh jeez Mister, now that you've  
asked real nicely, here's my WMD  
stash!

Katie and Jim chat on the other side of the table.

KATIE

So is this "your" bar?

JIM

(confused)  
Not really.

KATIE

(explaining)  
I've seen you here before.

She expected him to remember -- he clearly doesn't.

JIM

No way.

KATIE

You were sitting over there,  
checking me out, the night before  
my interview.

JIM

I don't doubt it.  
(gestures to her  
attractiveness)  
But I don't remember.

KATIE

Ladies man.

JIM

Hardly. You, however, clearly  
have a harem of men waiting at  
home.

She shakes her head.

JIM

There's gotta be at least one guy.  
Like if you had to pick a soulmate  
right now.

KATIE

I don't think that's how soulmates  
work.

JIM  
 (turning it around)  
 So you believe in soulmates.

KATIE  
 No. I don't think you're fated to be with anyone, it's just... who do you meet when you're 30 and panicking about getting married?

Jim laughs.

JIM  
 Then who's the last guy you had bad timing with?

She doesn't want to say.

JIM  
 The first?

KATIE  
 The first was a long time ago.

JIM  
 The only true love is first love. After that, everything gets a little less meaningful. Diluted, the more people you have feelings for. That feeling of "this person is the only one I'm capable of loving" -- you'll never have that again, because you've already proven it false.  
 (then)  
 So?

He's cornered her, and maybe she still likes rehashing it a little:

KATIE  
 This Brazilian guy.

JIM  
 Fancy.

KATIE  
 A thing in college that... developed.

JIM  
 Into... feelings? A flower garden? A sensible pair of shoes perhaps?

She ignores his question.

KATIE

At some point you realize, no one  
can love you enough to make up for  
hurting you at the same time.

(then, light)

Or maybe just the first part.

Jim nods, sympathetic. At this point, Ellen approaches,  
groks Jim and Katie, icy with a veneer of perk:

ELLEN

Anything else I can get you  
tonight?

Jim gets the vibe, suddenly extra platonic toward Katie:

JIM

I'm good. Katie?

Katie watches them closely, gets the vibe, too. To Jim,  
just a bit coquettish:

KATIE

Another beer?

JIM

(to Ellen, apologetic)  
Another beer it is.

Katie notices Jim has scooted all the way to the other  
end of the booth.

ELLEN

I'll add it to your tab.

She leaves. Silence.

INT. BURGER KING - NIGHT (AGE 18)

Kat and JJ are still talking. The vagina injury diagram  
sits between them. Kat doodles her name on a second  
napkin. JJ still has ketchup on his face.

JJ

I can't believe I just told you  
that story.

KAT

I can't wait to hear about the  
second time you had sex.

Any earlier animosity between them has evaporated.

JJ

I'm not good with girls, I'm just  
gonna tell you that right now.

(MORE)

JJ (CONT'D)

My brother, Charlie, he's constantly swatting girls off his dick, but me... I've never been in a relationship for longer than two weeks.

KAT

As long as you aren't singing, you're doing okay.

JJ

(singing)  
*She's really sweet, and she bought me some pie.*

KAT

(serious)  
Please stop.

He doesn't get that she's actually annoyed. Keeps going.

JJ

*She's beautiful and she took my heart. She's sexy and she took my heart.*

Kat looks around embarrassed as he sings on repeat, playfully teasing:

JJ

*She's beautiful and she took my heart. She's sexy and she took my heart.*

KAT

You said no more songs.  
(as he continues)  
Stop it!

As she reaches maximum annoyance, he leans across the table and kisses her. Gently. Then takes her face in his hands, and they kiss more intensely.

JJ pulls away, and Kat touches the ketchup that's now on her face. JJ looks at his reflection in the window. Wipes the ketchup off his face, embarrassed.

JJ

I'm so sorry.

He wipes the ketchup off her face now... it's weird, sweet, and romantic.

INT. BAR VERONICA - BOOTH - LATER (AGE 28)

Everyone's a few more drinks in. Alexa and Jim's friend are still locked in debate:

ALEXA

Precedent goes out the window when someone like Saddam is on the brink of planet-destroying power!

Katie glances at Ellen across the bar. Jim's genuinely intrigued by Katie.

JIM

So in some other universe, there's a version of me that's an astronaut and a version of you married to that Brazilian guy.

KATIE

No.

JIM

You think I'm too dumb to be an astronaut?

KATIE

Do you want to be an astronaut?

JIM

No, but maybe my other self was raised by astronaut parents!

KATIE

Then you wouldn't be you.

JIM

You're so uptight and constrained by what's "possible." Maybe you and Paolo should've given it another shot. Don't give up so easy on love.

KATIE

Why did you?

(off Jim)

If it's so easy to make it work with someone, why haven't you yet?

JIM

I'm not saying it's easy, not at all. You always think you can grow with someone instead of growing apart, but you forget that everyone's forged in the fire, you know? We learn by being fucking idiots, by hurting the people we love.

KATIE

You think if you'd hurt someone else instead...

JIM

Maybe Paolo would have become a grounded and mature person by breaking someone else's heart, you wouldn't hate him, and you'd be married with beautiful Brazilian babies.

KATIE

Trust me, there's no universe where Paolo and I end up together.

JIM

Even if he's an astronaut?

KATIE

Unless he crashed his spaceship and we died tragically together at eighteen.

Jim nods, pauses -- suddenly very serious.

JIM

You always lose the ones you love, one way or another.

He's now lost in thought, upset about something. Katie takes his hand, comforting. A moment of connection.

INT. CARL'S JR. - NIGHT (AGE 18)

Kat and JJ are full on making out in the booth. The lights go out -- they're being kicked out. They laugh.

EXT. BURGER KING - NIGHT (AGE 18)

Kat shivers as they walk. JJ offers her his coat.

JJ

I can't believe I told you that. You have to tell me something embarrassing, fast.

Kat thinks a moment.

KAT

When I was a kid, sometimes I'd sleep underneath my bed because I was afraid of meteors.

JJ

Meteors?

KAT

I liked science, so my parents gave me all these books I was too young to understand, and I read all about how there's an extinction level event every hundred million years, and we were due for one, so I thought it was going to happen at any time.

JJ

You thought your bed would save you from being smushed by a falling space rock?

KAT

I guess. I was obsessed with dying -- when people were going to die, and how. I used to write my name everywhere I went, in case I got abducted or hit by a car or something.

JJ takes Kat's hand, pulls her into a passionate kiss.

JJ

Wait, is that what that napkin was, at Carls Jr? A clue for the police to follow?

KAT

Reconsidering your plan to abduct me?

JJ holds her hand, plays with her fingers. Not menacing at all.

JJ

That napkin will get thrown away.

KAT

I'm an expert hider.

JJ

I'm totally going to murder you tonight.

She laughs, kisses him.

EXT. BAR VERONICA - NIGHT (AGE 28)

Alexa is making out with Jim's friend. Jim and Katie hug an awkward goodnight:

JIM

See you at work tomorrow?

He plays with a strand of her hair.

KATIE

If not, send a search party.

There's a long moment of staring into each other's eyes. This is the kissing moment, if there ever was one.

Until -- Jim's friend claps him on the back, done snogging with Alexa. Jim nods to his friend, and the two men make a hasty retreat.

JIM

Do you need me to walk you home?

He's actively walking away from her, so:

KATIE

We'll take a cab.

JIM

Get home safe!

ALEXA

(hushed, as they go)  
Thank God. Elevator Guy's friend was so lame, he made Hippie Todd seem like Tom Cruise.

As Katie hails a cab...

EXT. TOP OF MOUNTAIN - HANG GLIDING LAUNCH - DAY (AGE 38)

Katharine looks out over the edge -- 3000 ft down. James is strapped in front of her in a tandem hang glider.

JAMES

You have two jobs.

KATHARINE

Hold on to your harness.

JAMES

And?

KATHARINE

Run to the end of the ramp.

She's frozen. Not running anywhere. He tries a new tack:

JAMES

The air will move at 25 miles per hour over the wings, creating 250 pounds of lift -- plenty to keep both of us in the air.

The math assuages her, but only a little. She peeks over the ledge.

KATHARINE

Can we wait a little longer?

JAMES

The wind is good now. Either you want to jump or you don't, there's no point waiting.

Katharine closes her eyes and nods.

JAMES

You're going to run. Can you do that?

SPLIT SCREEN:

ON THE LEFT: Katharine hesitates.

ON THE RIGHT: She summons all her bravery as they face the ledge. She closes her eyes tightly, as the SPLIT SCREEN WIPES LEFT, leaving this as the only image on screen.

JAMES

Open your eyes.  
(she does)  
One. Two. Three.

They break into a run down the side of the mountain.

INT. WALL STREET BUILDING - KITCHEN - DAY (AGE 28)

Katie closes the fridge as Jim enters, hands her an envelope. Her heart skips a beat as she takes it.

JIM

A gift, m'lady.

KATIE

What's this?

JIM

It's something I've been thinking about for a long time. You were sort of the inspiration.

She starts to open the envelope.

JIM

Wait. There's a special moment when you have to open it.

KATIE

What happens at this special moment?

JIM

You'll see...

Katie follows Jim out into:

INT. WALL STREET BLDG - MAIN OFFICE - CONTINUOUS (AGE 28)

Jim has gathered the whole office, who Katie notices, to her dismay, all have envelopes. Brad enters, confused.

BRAD

Jim? What's going on?

JIM

Brad, I ignored you. We bought that company. Turns out we made three million dollars. And did a good thing for the world at the same time, crazy right? So I thought we should celebrate.

Jim hits play on a boom box, which plays a popular 2002 hit ("Hot in Herre" perhaps?). Brad's jaw drops.

JIM

If everyone could open their envelopes?

Katie opens hers, and out falls confetti. She opens the letter inside: **I quit**. Everyone else's is the same. Brad is shaking, he's so mad.

Jim winks at Katie as he dances toward the elevators. The assembled crowd cheers.

EXT. WALL STREET BUILDING - DAY (AGE 28)

Jim takes a deep breath. Freedom. Shit... now what? He looks up at the building. Katie walks up behind him.

KATIE

Guess my time machine works.

JIM

(amused)  
Yeah. Can you take a peek at what's coming next?

KATIE

You know, I'm not getting much of a quid pro quo for these services.

JIM  
I could repay you in cake? What  
are you doing Saturday?

KATIE  
Packing for Budapest.

JIM  
Budapest? Wow. Got any time in  
there to go to a wedding with me?

KATIE  
I leave on Sunday...

JIM  
I'll have you home early, I  
promise. The cake's gonna be  
really good...

As she considers...

INT. JJ'S DORM ROOM - NIGHT (AGE 18)

An alternative 90s record plays on LP as JJ and Kat make  
out on JJ's bed. There's a lot of pants groping.

JJ  
You're so beautiful.

He kisses her neck, pulls her shirt off. Kat gets  
nervous.

KAT  
I don't know...

JJ  
(distracted)  
Listen to this part. It's so  
good.

JJ's caught up in the music, oblivious to Kat.

KAT  
Yeah.

Kat is not caught up in the music, waits for him to come  
out of it. He goes back to kissing her.

JJ  
You're way prettier than that girl  
whose vagina I tore. I didn't  
want to say so earlier, I thought  
I'd freak you out.

She's flattered but still uncomfortable as things get hotter, heavier. Clothes are coming off. Suddenly, emotional:

KAT

JJ, stop!

He backs off, like she's just smacked him in the face.

JJ

Okay...

KAT

No, it's just...

(quiet)

I'm a virgin.

A long pause. Not what he was expecting.

JJ

Oh. But...

KAT

I'm sorry if you thought I was a slut.

JJ

That's not... we don't have to do anything you don't want to do.

His sincerity is endearing. She leans up and kisses him.

INT. KATHARINE'S HOUSE - BEDROOM - NIGHT (AGE 38)

Marcus goes to turn out the light.

MARCUS

Should I turn off the light?

Katharine slams her book closed and rolls over.

MARCUS

What?

(then)

Don't do this.

KATHARINE

(mad)

I'm not mad.

MARCUS

Just tell me what's wrong.

Katharine hesitates.

KATHARINE

I feel like the only time you want your sperm in me is when a doctor injects it in there.

Marcus sits up -- was not expecting that.

MARCUS

Last time we talked, you wanted to have less sex.

KATHARINE

That's not what I said.

MARCUS

I think I remember it pretty clearly.

(off Katharine)

I can't read your mind. Just tell me what to do.

He looks frayed, end of his rope. Katharine can't figure out how to say what she so desperately needs to say..

KATHARINE

You're right. Never mind.

She rolls away from him.

MARCUS

I love you.

Back to normal.

KATHARINE

I love you, too.

He reaches over to touch her chastely on the shoulder.

INT. JJ'S DORM ROOM - NIGHT (AGE 18)

JJ and Kat are hot and heavy. Turns out there's not much she doesn't want to do. They're inexperienced, but wildly passionate. As pants are unzipped, we CUT TO:

EXT. TOP OF MOUNTAIN - HANG GLIDING LAUNCH - DAY (AGE 38)

Katharine and James' feet leave the ground as they jump off the mountain in the glider. Katharine exclaims with fear and excitement. Looks back at James, smiles. As they fly away...

INT. LECTURE HALL - DAY (AGE 18)

Professor Sherman lectures, pointing to a diagram:

PROFESSOR  
 Everything is relative to the  
 observer. Person A, standing on  
 earth, sees the boat moving at 15  
 miles per hour. Person B,  
 circling the earth at .24 times  
 the speed of light...

Allie and Kat whisper in the back:

ALLIE  
 So did you finally...?

KAT  
 Yeah.  
 (a shrug, covering)  
 He's so earnest, I want to punch  
 him in the face.

ALLIE  
 They're all partially brain  
 damaged till the age of 25. No  
 joke, my cousin is actually brain  
 damaged, and I swear, you'd just  
 think he was a frat guy.

Kat laughs, distracted by her own thoughts.

EXT. LECTURE HALL - DAY (AGE 18)

JJ watches Kat and Allie exit. Deep breaths, almost  
 hyperventilating, whispers to himself:

JJ  
 You can do this. Arrrrrgh!

He approaches Kat, puts on a "cool" air:

JJ  
 Hey.

KAT  
 Hey.

An awkward pause as he searches for the words. They both  
 laugh nervously. He takes her hand. She smiles.

EXT. CHURCH - DAY (AGE 28)

Jim and Katie enter. A sign announces the wedding of  
 Rosaline Florence and Robert White. Passing GUESTS give  
 Jim odd looks, which Katie clocks.

KATIE  
 You seem popular here.

Chuck walks by; Jim acknowledges him without speaking.

KATIE

Who was that?

Jim doesn't have time to answer as an ELDERLY COUPLE approaches.

JIM

Dottie! Bob! How are you?

They smile, sympathetic.

DOTTIE

Is this your new wife?

JIM

No, I don't have a wife.

An awkward pause.

KATIE

I just heard there was cake.

On Katie -- what has she stepped into?

INT. CHURCH - LATER (AGE 28)

Jim seems out of sorts as they sit in the pews. Organ music plays as BRIDESMAIDS and GROOMSMEN walk the aisle.

KATIE

Everything okay?

JIM

Of course.

Jim's getting antsy. This clearly isn't just any wedding for him.

KATIE

You're a friend of the groom's?

JIM

Bride's. Old friend. Never met the groom actually. This is all his family, I think. His family's money at least.

They stand as the bride, ROSALINE FLORENCE (ROSE), 27, stunning, enters, escorted by her FATHER. Katie clocks the way he looks at her.

Rose doesn't make eye contact -- she's lost in thought. After she's passed:

JIM

(hushed)

She had a crush on my brother in high school, so she always hung around our band. It was ironic, she was so into the whole band thing, and then suddenly she hated it and everything fun that didn't make millions of dollars a year.

KATIE

She made your brother quit?

JIM

(covering)

Oh, no, she got over that crush pretty quickly.

He avoids explaining himself, and Katie nods, her suspicions starting to be confirmed.

AT THE FRONT: Something is going on with Rose -- she's quivering. The GROOM looks concerned, but she gives him an encouraging smile. As the PRIEST starts to intone:

KATIE

What's up with her?

JIM

She's probably just intimidated by the crowd. We had that in common.

KATIE

She doesn't look intimidated.

Rose is close to tears now. The audience is starting to whisper. The groom is really starting to get worried. The priest goes on without noticing.

PRIEST

If any of you can show just cause why they may not lawfully be married, speak now; or else for ever hold your peace.

A brief moment of silence, and then Rose emits a muffled sob. The crowd murmurs.

KATIE

Okay, that was a sob.

Jim's on the edge of his seat now, eyes glued to Rose. Without looking away, sotto:

JIM  
I knew she was having doubts,  
but...

He goes quiet as Rose starts actually crying, covers her face with her bouquet. No one knows what to do.

ROSE  
(to groom)  
I'm so sorry.  
(to guests)  
So sorry.

She runs back down the aisle, away from the altar. Everyone but Katie stands, shocked. Whispering, talking.

JIM  
(calling out, concerned)  
Rose, are you...

Rose doesn't look at him, or anyone, hightailing it out of there. The groom runs after her, angry:

GROOM  
Rose!

Rose's father steps forward. To the guests:

ROSE'S FATHER  
Give us a minute.

He follows after them. The guests murmur, left alone. Jim sits back down next to Katie.

KATIE  
This'll be a fun reception.

EXT. MOUNTAIN - IN THE AIR - DAY (AGE 38)

Katharine is more confident, steers the glider herself.

JAMES  
Pull the bar left.

Katharine tries, but the glider doesn't move.

KATHARINE  
Maybe I shouldn't be driving.

JAMES  
Move your hips, not your  
shoulders.

He puts his hands on her hips.

JAMES

Try again?

She pushes the bar, and he helps her move her hips.

JAMES

There we go.

KATHARINE

I'm your worst student, aren't I?

JAMES

No. My ex-wife didn't even get off the mountain. Got her up there a dozen times, always refused to jump. Ran out on her wedding, too, I think it was a pattern.

KATHARINE

I'm so sorry.

JAMES

Oh, not *our* wedding. The sap she rebounded with after we split.

KATHARINE

That's awful.

JAMES

Oh it was, until she broke his heart and came running back to me.

KATHARINE

But it never worked out?

James hesitates... how much does he want to reveal?

JAMES

I'm going to use a stock market metaphor --

KATHARINE

(interrupting)

She ran off with all your money?

JAMES

The market relies on investors believing in the value of stocks. The second they lose faith, all that value is lost.

KATHARINE

Because the relationship was built on lies... there was nothing there to begin with?

JAMES

Not nothing, but... maybe it's the idea of "the one." If one person loses faith in that, the other person gets left trying to prop up something that isn't as valuable as it used to be.

KATHARINE

Why bother propping it up?

James considers. Then:

JAMES

Because what if you're right and she is your soulmate?  
(then)  
Ready to land?

He puts a hand over hers, helps turn the glider.

EXT. FOOT OF THE MOUNTAIN - DAY (AGE 38)

James and Katharine take the glider apart. Katharine is telling a joke:

KATHARINE

The officer asks Heisenberg if he knows how fast he was going. Heisenberg says, "I don't, but I know where I am."

James laughs for her benefit.

JAMES

And with that joke, you were swept off your feet.

KATHARINE

We came back from Budapest together.

JAMES

Soulmates.

KATHARINE

Savvy traders in the market of love.

JAMES

You had a connection.

KATHARINE

Yeah.  
(then)

(MORE)

KATHARINE (CONT'D)

But you can have connections with all kinds of people. Friends, family, it doesn't have to be romantic.

JAMES

Sure.

(then)

Have you seen the batten bag?

Katharine hands the bag to him.

KATHARINE

I'm trying to find a way to say: I feel like you and I have connected, in a not-romantic way.

JAMES

(has been wanting to say this)

I agree.

KATHARINE

We should be friends outside of me taking lessons.

JAMES

Sure.

They take the glider apart in silence. Then:

KATHARINE

We haven't Heisenberged this, have we?

JAMES

Never heard that used as a verb.

KATHARINE

The Heisenberg Uncertainty Principle. By examining something too closely, you change its properties.

JAMES

No, we're cool.

KATHARINE

Cool.

As they finish putting the glider away...

INT./EXT. PARKED CAR/RESTAURANT - NIGHT (AGE 18)

JJ and Kat make out in the car. Come up for air:

JJ  
Okay. We should go in.

Kat grabs his crotch.

JJ  
Or not.

They keep making out.

KAT  
What time was your reservation?

JJ looks at his watch.

JJ  
Ten minutes ago?

Kat puts her hand down his pants.

JJ  
They can wait though.

Kat gets on top of him. A well-dressed PATRON glances into the car, then, startled, walks away unnoticed. Kat takes a breath.

KAT  
Okay, let's go.

JJ  
Uh huh.

He starts the cycle of making out again. Then:

JJ  
I have some bagel bites in my room.

KAT  
Let's eat those!

They keep kissing.

JJ  
You've gotta let me drive though.

He turns the ignition.

INT. RECEPTION - DAY (AGE 28)

The reception is empty, save for Jim, Katie and ample WAITSTAFF. To Katie:

JIM  
 Can I get you a drink?  
 (to a BARTENDER)  
 One of everything, please?

KATIE  
 (to a WAITRESS)  
 Of the food, too.

The waitstaff roll their eyes. Katie sees Jim send a text: **"Rose -- call me if you need to talk."** Before she can say anything, he pockets the phone. Takes her hand.

INT. KATHARINE'S HOUSE - NIGHT (AGE 38)

Katharine's pulled up a PICTURE of ROSE and JIM on her computer -- their wedding photo from the late 1990s -- they look so in love. She scrolls through photos.

She quickly shuts the computer as Marcus enters.

MARCUS  
 Is my beautiful wife ready for a night out?

Katharine nods, all smiles again.

EXT. RESTAURANT - NIGHT (AGE 38)

Marcus and Katharine walk, not hand in hand, toward a moderately priced restaurant.

KATHARINE  
 You should really come flying sometime.

Marcus shakes his head no, tired of the suggestion. Changing the subject:

MARCUS  
 What are you getting? I was thinking the chicken, if you wanted to share?

Katharine stops in her tracks.

KATHARINE  
 Let's go dancing.

MARCUS  
 You're not hungry?

KATHARINE  
 I am, but... let's not waste all night at a restaurant. Let's go do something fun.

Marcus does not understand this train of thought, but he's learned to go with the flow.

MARCUS

Sure.

She takes his hand and drags him away.

INT. DORM/RECEPTION/DANCE HALL - MONTAGE (AGE 18/28/38)

-- As a great dance song comes on, Jim grabs the hand of a waitress, pulls her onto the dance floor. After one spin, he grabs the bartender, pulls him out to dance with the waitress.

Jim returns to Katie, and they dance. A few more waitstaff join, making it a real party.

-- Katharine and Marcus dance to the same song. It's awkward. Boring. Neither seems that into it.

-- JJ practically carries Kat into his room, as they furiously make out.

-- Jim takes a handful of wedding cake and runs after Katie with it.

-- JJ puts on this same song, dances for Kat as he takes off his shirt and pants. Kat's delighted.

-- Covered in cake, they pose for the PHOTOGRAPHER.

-- Katharine pulls out a surprise dance move. Marcus just watches -- doesn't join. Katharine goes back to nodding along to the music.

-- Kat gets over her inhibitions, dances along, strips down to her bra and panties. Before she can take them off, JJ lifts her up, places her on his bed.

-- Jim dips Katie. He holds her there a moment, the perfect kissing moment. She anticipates...

And then he doesn't. Spins her away from him. She keeps dancing, her heart not quite in it anymore.

-- Marcus is trying so hard to seem like he's having fun:

MARCUS

This is fun!

He clearly does not actually think this. Which depresses Katharine more.

KATHARINE

I'm getting kind of tired.

Marcus nods, relieved, and they leave.

INT. JJ'S DORM ROOM - NIGHT (AGE 18)

JJ and Kat eat bagel bites, post-coital under the covers.

KAT  
Mmm... pepperoni.

JJ  
A girl like you deserves the  
finest bagel bites.

KAT  
You are quite the chef.

JJ rummages under the covers.

JJ  
Uh...

He pulls out a condom with a hole in it. She takes it.

KAT  
What the fuck?

JJ  
(off her anger)  
I didn't do it on purpose.

KAT  
You didn't notice?

JJ  
No.

KAT  
You didn't want to use it in the  
first place, so...

JJ  
I said I didn't do it on purpose!  
I was a little busy.

She doesn't respond. Irritated:

JJ  
You're going to blame me for a  
broken condom?

KAT  
No.

Kat turns off the light.

JJ  
Kat. Are you mad at me?

KAT  
No.

Kat closes her eyes. JJ doesn't, stewing.

INT. BAND PRACTICE - DAY (AGE 18)

JJ tunes his guitar, pensive.

JJ  
And then she was weird for the  
rest of the night.

REVEAL he's talking to Rosie. She seems genuinely concerned, trying to help him. Charlie and the rest of their band warm up on the other side of the room.

ROSIE  
She's freaked out that you're  
using her. She thinks she's just  
some object.

JJ  
But I'm not using her. I really  
like her.

ROSIE  
She doesn't know that.

JJ  
So what do I do?

CHARLIE  
You girls done gossiping yet?

As JJ stands to join the band:

ROSIE  
Make a gesture. Let her know how  
you feel.

JJ nods, absorbs this.

EXT. RECEPTION - NIGHT (AGE 28)

Jim and Katie are laughing, loaded down with plastic bags of leftovers and smuggled booze. Katie peeks into one of Jim's bags.

KATIE  
Did you get the steak or the fish?  
I want the fish.

JIM  
We'll sort it out later.

KATIE  
Later? There's more to this  
night? I can't even imagine.  
What else do you have planned?

The question hangs in the air... They know what it means.  
He looks on the fence. Before he can say anything else,  
his phone rings.

JIM  
Sorry.

He sets his bags down and walks off to take the call.

JIM  
(into phone, concerned)  
Hey, what's going on?

He pauses, turned away from Katie. He's just silent,  
listening to the other line.

After a moment, he walks away, leaving her alone on the  
sidewalk surrounded by takeout bags.

Frustrated, she starts rooting through his bags, peeking  
inside takeout boxes and rearranging.

JIM (O.S.)  
Yeah, sure, I'll be right there.

He walks back over, sees her rearranging.

JIM  
Hey, Katie, I'm sorry, but I have  
to go...

KATIE  
(cold)  
Sure, it's fine. Here's your half  
of the food.

When she holds out the bag, she sees he's upset.

KATIE  
What's wrong?

A long beat, Jim struggles.

JIM  
My dad died.

Katie lets the bags drop to the ground and hugs Jim. He  
tears up.

KATIE

I'm so sorry.

She rubs his back, not sure what to do or say.

INT. DOCTOR'S OFFICE - NIGHT (AGE 38)

James' NEUROLOGIST has a serious look. James looks flabbergasted.

JAMES

But I make my living flying.

NEUROLOGIST

The tumor is growing into areas that will affect your motor function. If you go up in that glider, you could put yourself and your students at risk.

Off James, wondering if he's done flying for good...

INT. JAMES' BASEMENT - DAY (AGE 38)

James has set up a mini recording studio with the Eight Track Recorder. Charles mixes -- a song James wrote.

CHARLES

You know you were the one with the talent, right?

JAMES

If you can call it talent.

CHARLES

Seriously. That's half the reason I was such a dick to you.

JAMES

Yeah, well, I wouldn't have been a very good rock star.

A beat.

JAMES

So this woman, Katherine.

CHARLES

What about her?

JAMES

She's married, and she doesn't know that I'm sick. And I think she might be falling in love with me. I have to tell her, right?

CHARLES  
 (clearly doesn't buy it)  
 Maybe you should just let it lie.

JAMES  
 I'm just afraid she'll say or do  
 something she'll regret.

CHARLES  
 I know you need distractions right  
 now. I was trying to do the same  
 thing.  
 (gestures to equipment)  
 But do you really want to spend  
this time with some woman you just  
 met?

JAMES  
 What does it matter to you?

Charles pauses. Not what he meant. He tries a new tack:

CHARLES  
 I'm not... being like I used to  
 be, am I?

JAMES  
 (confused, concerned)  
 You haven't been drinking...?

CHARLES  
 No, not that.

Charles pauses, as though trying to let the moment pass.  
 When James remains silent, Charles takes a deep breath:

CHARLES  
 I know it's down to me now, to be  
 there for you... I don't want to  
 fuck it up like I have every other  
 time.

JAMES  
 You didn't. You won't.

A sweet moment between the brothers as the song they're  
 mixing continues into...

EXT. KAT'S DORM - NIGHT (AGE 18)

Kat and Allie are laughing as they round the corner and  
 see JJ playing his guitar outside Kat's dorm (an overlap  
 of the music from the previous scene).

KAT  
 Oh crap.

JJ spots them... he's just far enough away that they can whisper without being heard:

KAT

He saw me. I can't run, can I?

ALLIE

He looooooves you.

KAT

I'm going to die of embarrassment. Literally, they're going to go in and do my autopsy and find the giant pool of embarrassment that choked my lungs.

ALLIE

I'm glad you're physics and not pre-med.

Kat hesitantly approaches, and JJ ups his performance level, dancing around, crooning directly to Kat. Kat ducks her head as PASSING STUDENTS stop to watch.

As he goes on, Kat gets caught up in the excitement of it all. When he finishes, the crowd cheers. Kat is bright red. JJ bows, then kisses Kat.

KAT

Never do that again.

He kisses her again.

KAT

I'm serious, never. I will kill you.

But she takes his hand, and the two walk away together. Kat rolls her eyes at Allie as they pass.

INT. KAT'S DORM ROOM - DAY (AGE 18)

Kat closes her door, pissed. JJ goes to kiss her, and she pulls away.

JJ

What?

KAT

That whole scene out there! Not cool.

JJ

I was trying to be romantic.

KAT

You barely know me. What's there  
to be romantic about?

JJ perches on the edge of her bed, hurt. Kat sits next  
to him.

JJ

Okay, never mind. I just thought  
you'd like it.

KAT

(trying to help)  
The music was good.

JJ

Thanks.

A moment of silence. JJ's not ready to let this go.

JJ

Really? You can't just say thank  
you?

Kat throws herself back on the bed, frustrated. JJ  
follows her, lying next to her.

JJ

Why are you so upset?

KAT

Because I don't want the whole  
campus to think I'm dating a  
pathetic goofball.

This stings more than she realizes.

JJ

Okay then.

KAT

Just don't do it again.

JJ

I promise. No serenades for you.  
No flowers. No romantic gestures.

Appeased, Kat kisses him to shut him up, but he  
continues.

JJ

No little notes where I tell you  
you're beautiful...

She laughs, not noticing that JJ's still unsettled.

INT. HOSPITAL HALLWAY - NIGHT (AGE 28)

Katie doodles her name on a hospital pamphlet. She puts it back in the holder as Jim approaches.

JIM

I'm so sorry. Please, don't feel obligated to stay.

KATIE

I'm here to support you. If I'm in the way...

JIM

No, you're not. I'm glad you're here.

KATIE

Me too.

He takes her hand -- sweet, romantic. Chuck approaches:

CHUCK

You missed half the signatures on that paperwork, go fix it.

(off Jim's irritation)

Just trying to get you out of here so you can have some pity sex.

Instinctively, as though it matters right now:

KATIE

I'm just here for the cake.

As Jim walks off to sign paperwork, Chuck leans in to Katie, suddenly all charm.

CHUCK

I'm in the mood for a drink.

KATIE

We just came from a lot of drinks. We snuck some out with us.

She holds out a bottle of Champagne.

CHUCK

(to Jim)

I like this girl, she comes with neat accessories.

Chuck takes the Champagne and walks away. Katie holds up her hands, helpless, gesturing for Jim to follow her.

EXT. HOSPITAL - NIGHT (AGE 28)

Chuck finishes food from their takeout boxes, washes it down with the Champagne. Burps. Katie and Jim watch, not sure what to do.

JIM

Maybe time to pack it in?

CHUCK

Night's young. It's what Dad would've wanted. Let's party David Stuckley style.

JIM

Chuck! This is not the time.

CHUCK

It isn't? Thank God you said something. What would I do without old, reliable Jim to point out my flaws? Thank you. From the bottom of my heart.

Chuck claps Jim on the back, playfully, and Jim shoves him away.

CHUCK

Don't act like you're going to start something.

Jim shoves him again. Katie stays back, not sure what to do.

JIM

Then don't be an asshole. Not tonight, okay?

Chuck shoves Jim roughly -- a little more practiced in the art of drunk fisticuffs.

CHUCK

I don't want to do this, man.

Jim takes a half-hearted swing at Chuck, and Chuck grabs his arm, holds it behind his back. It hurts.

CHUCK

Now what do you say we have a drink in Dad's name?

With no other choice:

JIM

Really? You want to talk about Dad? Dad didn't want you in New York.

CHUCK

Yes he did.

Chuck loosens his grip just enough for Jim to turn and face him.

JIM

When you said you were moving to be near him at the end, he told me to keep you away. He told me, just get Chuck to pay his half of the medical bills and keep him out of town.

Chuck lets go. Sits down. This wounds Chuck more than any punch, but he covers:

CHUCK

Sure, that's what he said to you.

JIM

(to Katie)

Let's go.

Jim grabs Katie's hand and starts to lead her away.

CHUCK

(to Jim, sober)

You know he told me the same thing about you.

It takes Jim a second to figure out what he means.

JIM

Why would he do that?

CHUCK

Why do you think? How else would he get us to pay?

JIM

I would've helped no matter what. He's my father.

CHUCK

We both thought we'd finally won. That we were finally the favored son in his eyes.

Jim comes back over and sits next to Chuck.

JIM

He asked you to keep me away?

CHUCK

Fuck him, right?

Jim really tries to hold in the tears, but Chuck puts a tentative arm around him, encouraging. Katie sits on Jim's other side, feeling extraneous.

SPLIT SCREEN:

ON THE LEFT: Katharine doesn't move.

ON THE RIGHT: She gets up, and we follow her as she dials her phone. As she talks, the split WIPES RIGHT.

KATIE

Hey Marc, it's Katie. I just wanted to let you know, I can't make it to the conference. A friend had a family emergency, I feel like I should be here. But thank you so much for the opportunity.

She hangs up, not sure she made the right decision.

INT. KATHARINE'S HOUSE - NIGHT (AGE 38)

Marcus opens the front door for James. The house is set up for a dinner party.

MARCUS

Come on in.

Katharine takes a bottle of wine from James and leads him to the DINING ROOM.

KATHARINE

James, this is my old friend Alexandra and her husband, Todd.

ALEXANDRA PARK (ALEXANDRA), 38, now a Bohemian hippie, sits with her husband, TODD.

KATHARINE

And these are two of our colleagues at Stanford.

She gestures to a WELL-DRESSED MAN and WOMAN at the end of the table.

MARCUS

And this is Katharine's friend James she met at Target.

No one catches Marcus' tone besides James and Katharine.

ALEXANDRA

Nice to meet you, James. Heard a lot about you.

As they sit down to eat...

INT. KATHARINE'S DINING ROOM - LATER (AGE 38)

Marcus chatters to his colleagues while James and Todd are engaged in conversation.

TODD

Give me an item and I'll tell you in which counties it can be recycled.

JAMES

Pizza boxes.

TODD

Actually, pizza boxes are a funny case...

NEXT TO THEM, Katharine and Alexandra are having a hushed, private conversation.

ALEXANDRA

I'm so sorry.

KATHARINE

I think we should just adopt. Or foster or something. We had this idea of what we wanted our family to be like, but that's not what life is, you know? It's not some fantasy, you have to compromise.

Alexandra nods, understanding.

INT. KATHARINE'S KITCHEN - LATER (AGE 38)

James pours himself a glass of wine then hands the bottle to Katharine.

JAMES

Compromise? You're saying you want to settle for your children?

KATHARINE

That's not what I said.

JAMES

You're lucky to have the time and opportunity to raise children.

(MORE)

JAMES (CONT'D)

Adoption is wonderful, I will admire you for that choice. But don't call it a fucking compromise.

(then)

I'm being a dick, sorry.

Katharine knows why he's reacting so strongly... doesn't respond in kind.

KATHARINE

You're right, I should be grateful. I mean, the truth is...

She pauses... does she want to say this out loud?

JAMES

You already have two children locked in the attic?

(beat)

You have that disease from the Robin Williams movie and you're still a child yourself?

(then)

That's not it, I know your birthday. Ok, I've talked enough, your turn.

KATHARINE

...I don't know if I want kids.

JAMES

Why?

KATHARINE

The longer we try, the less it feels natural. I've never thought about fate in anything other than a mathematical sense.

JAMES

The normal way people think about fate, of course.

KATHARINE

But I keep catching myself wondering. Like you see the same thing, the same person, a few times, and you start to think it means something.

(then)

But it doesn't.

James knows what she's referring to.

JAMES

Maybe it does.

(then)

Hey, there's something I need to --

He goes quiet as Marcus walks up, kisses Katharine on the cheek. She smiles, taken out of whatever moment it was she and James were lost in.

Marcus gives James a look -- "watch yourself." James gets up, walks into the other room, as Marcus and Katharine embrace.

EXT. KATHARINE'S HOUSE - LATER (AGE 38)

Alexandra and Todd wave their good-byes. Katharine walks James to his car.

JAMES

Your husband is very nice.

KATHARINE

I'm glad you two get along.

JAMES

(sarcastic)

That's totally what was going on in there.

KATHARINE

What?

JAMES

Nothing.

KATHARINE

He's just that awkward professor type, sometimes people are put off by that.

JAMES

Sure.

KATHARINE

Why are you criticizing my husband? He just invited you into his home.

JAMES

I just said he was nice.

KATHARINE

That's not what you think though.

JAMES

I think he's nice!

KATHARINE  
What's going on? Why are you  
doing this?

James hesitates.

KATHARINE  
Just say it.

JAMES  
Okay.  
(a beat)  
I'm dying.

KATHARINE  
I know.

JAMES  
You know?

KATHARINE  
I saw your chart at the hospital,  
a few months ago. That was where  
I recognized you from.

JAMES  
That's why you came up to me?

KATHARINE  
I should have brought it up  
before, but I...

JAMES  
You should have.  
(then)  
I should have, too.

KATHARINE  
I was hoping you were better,  
maybe?

JAMES  
No.

A short, awful pause.

KATHARINE  
I'm so sorry.

She gives him a hug... expecting to be sad for him but  
instead sad for both of them.

INT. KAT'S DORM - MORNING (AGE 18)

JJ strums his guitar in the corner. Kat's eyes flutter  
open, and she remembers the events of the night before.

KAT  
Really?

JJ  
What?

KAT  
You're playing guitar again.

JJ  
So?

KAT  
What happened to no more serenades?

JJ  
I was playing a Queen song.

Her ire tempered a bit:

KAT  
Oh.

JJ  
Not everything is about you.  
(then)  
Really, I can't strum a guitar in your room without you freaking out?

KAT  
You woke me up!

JJ  
Well I'll let you go back to sleep.

He heads out. As the door slams, Kat sits up. Thinks of something. Counts on her fingers.

INT. KAT'S DORM - LATER (AGE 18)

Kat looks at a pregnancy test -- two blue lines. Shit. Three other pregnancy tests on the floor say the same.

EXT. STREET - DAY (AGE 28)

Jim and Katie walk, post fight. Jim hails a cab.

JIM  
I'll see you home.

KATIE  
Of all nights... let me walk you home. Just up this block, right?

He nods, stops walking.

JIM  
I don't even know you, and you...

KATIE  
Of course.

JIM  
Not of course.

He takes her hand.

JIM  
You look really beautiful tonight,  
have I said that?

KATIE  
No, you haven't.

JIM  
(thinking this out)  
You're a good person.

KATIE  
I have a long train of exes who  
would disagree with you.

JIM  
Fuck them.

He puts a hand to her face. A long lingering pause.  
They still haven't had a real, proper kiss, have they?

And then suddenly, they have. It's sad, yearning. Katie  
pulls away.

KATIE  
Again... of all nights. Not  
tonight.

He kisses her again, not listening.

JIM  
Come have a drink.

KATIE  
If you hadn't gotten that call,  
would you have invited me inside?

JIM  
I think the time since that call  
counts as a couple dates.

He pulls her close.

JIM  
Feels like a couple centuries.

His hand strays to the hem of her dress, and beneath it.  
Katie hesitates, then speaks into his chest, muffled:

KATIE  
If this is just because of your  
father...

JIM  
What?

Katie thinks she has to explain her thought process:

KATIE  
I just meant...

JIM  
No, I didn't hear you, you were  
talking into my coat. What did  
you say?

She hesitates.

KATIE  
Nothing.

They kiss.

INT. JIM'S LIVING ROOM - NIGHT (AGE 28)

Katie looks at pictures on the mantel: Jim with his  
father, brother... Rose. Their wedding picture. Jim  
returns with wine... nearly empty glasses.

KATIE  
You've seen me drink more than  
that.

JIM  
You know all we're going to do is  
take one sip, then set them down  
and forget about them.

KATIE  
Now why would we do that?

Katie takes a sip of her wine and sets it down. Jim  
immediately picks her up.

JIM  
I have no idea.

As he carries her into the bedroom...

INT. POTTERY PAINTING PLACE - DAY (AGE 38)

Katharine paints pottery with Alexandra, lost in thought.

KATHARINE

Do you remember when I got back  
from Budapest?

ALEXANDRA

Sure.

KATHARINE

Were we really happy?

ALEXANDRA

I didn't think you'd marry the  
guy.

KATHARINE

Why did I?

ALEXANDRA

I remember an excel doc of some  
kind. It all seemed logical at  
the time.

KATHARINE

He didn't turn me into a crazy  
bitch.

(remembering)

Or maybe that was me, holding  
myself back. He was so kind, I  
didn't want to hurt him.

ALEXANDRA

Katharine, what's going on?

Can she say the words out loud?

KATHARINE

Have you ever had an emotional  
affair?

Just then, Alexandra's daughter, MISSY, 6, runs up, face  
covered in paint.

ALEXANDRA

Missy, I told you to wash your  
face.

MISSY

They only had soap with bad things  
in it.

ALEXANDRA

Bad things? Like chemicals?

Missy nods.

ALEXANDRA

Remember, when we're not at home,  
you're allowed to use regular  
soap. No matter what Daddy says.  
Go wash up.

Missy runs off. Alexandra turns back to Katharine, now  
in the hot seat. Off Katharine, starting the story.

INT. POTTERY PAINTING PLACE - LATER (AGE 38)

The story's been told, and Missy has finished painting  
her cup. Katharine and Alexandra ooh and ahh.

KATHARINE

So beautiful!

ALEXANDRA

Go and give it to the nice man to  
fire it. Be careful.

Missy runs off, leaving them alone.

KATHARINE

What do I do?

ALEXANDRA

Don't make any rash moves.

KATHARINE

Since I met him, my marriage feels  
like a lie.

ALEXANDRA

We all get the itch to leave.  
Just... wait before you scratch  
it. I'm sure after a decade you'd  
have boring date nights with brain  
tumor guy.

Katharine watches Missy excitedly handing her cup to an  
EMPLOYEE. Makes a decision.

INT. JJ'S DORM ROOM - DAY (AGE 18)

Kat enters, nervous, goes to kiss JJ -- he pulls back.

JJ

I've been thinking.

KAT

Okay.

JJ

I really like you, I just feel like you're always angry about something. I don't know what I have to do to make you happy.

KAT

You don't have to do anything.

JJ

But I don't do anything, and you're mad. The condom thing, the song thing.

KAT

I had a right to be pissed about the condom thing.

JJ

I wasn't trying to get you pregnant!

KAT

What if you had?

JJ

I dunno. I guess I'd drop out of school, get a job...

KAT

...or I'd get an abortion.

JJ

No way. You would not kill my kid. Not okay.

Kat looks at him, stunned.

KAT

I can't have this conversation.

JJ

Yes, you can.

KAT

You can't make me do anything.

JJ

I can't. Because all you want to do is be pissed at me.

KAT

You're right, this isn't working.

Kat leaves abruptly.

INT. JIM'S BEDROOM - MIDDLE OF THE NIGHT (AGE 28)

Katie's eyes are closed, she seems to be asleep. Jim sits on the edge of the bed, uneasy.

INT. JIM'S LIVING ROOM - MIDDLE OF THE NIGHT (AGE 28)

Jim talks into his cell phone as he rinses out the wine glasses that they did just leave sitting there. We can see Katie asleep through the door behind him.

JIM

Hey, it's me. I never heard from you, just wanted to check in. And um... my...

He can't get the words out.

JIM

I'll just tell you next time I see you. Thinking about you.

He hesitates before ending the call.

INT. JIM'S BEDROOM - MIDDLE OF THE NIGHT (AGE 28)

Katie's eyes are open. She heard the whole conversation.

EXT. JAMES' HOUSE - NIGHT (AGE 38)

James opens his front door. It's ROSALINE FLORENCE (ROSALINE), 37.

JAMES

Rose?

ROSALINE

Charles called me. You're sick?

She's genuinely upset. She hugs him tightly, with all the fervor of a 20 year shared history.

CUT TO:

INT. KATHARINE'S HOUSE - NIGHT (AGE 38)

Marcus sits across from Katharine.

MARCUS

What?

She hesitates. Can't get it out.

SPLIT SCREEN: ON BOTH SCREENS: Marcus looks at Katharine, confused. Face twitching -- nervous.

MARCUS  
Is something wrong?

ON THE LEFT: Katharine kisses him on the cheek, plasters on a smile, feigns innocence.

KATHARINE  
What?

MARCUS  
You looked upset.

KATHARINE  
I'm not upset.

He accepts it, moves on. Back to normal. Normal continues as...

ON THE RIGHT: He's still looking at her, she's not responding. As the exchange on the left has unfolded, she's become CLEARLY upset, not hiding it.

MARCUS  
Katharine.  
(then)  
Katharine, don't do this to me.

KATHARINE  
Don't do what?

MARCUS  
Just sit there silently and make me worry about what you're thinking.

As Katharine processes this, the SPLIT SCREEN WIPES LEFT -  
- this is the only scene left onscreen.

KATHARINE  
Well I like silently worrying. If you don't, maybe you shouldn't have married me.

MARCUS  
You're being ridiculous.

KATHARINE  
I'm always ridiculous. But you've never wondered why.

MARCUS  
(humoring her)  
Why are you ridiculous?

KATHARINE  
I'm unhappy...

He sits down, puts his head in his hands.

MARCUS

I know.

KATHARINE

And you don't care.

MARCUS

(confused, furious)

I've done everything you wanted me to do.

KATHARINE

(relenting)

Yes, you have...

MARCUS

Can we let this go, please?

KATHARINE

To where? You want me to send this to our magical pile of problems?

(gesturing)

Whoosh. There goes all my worry. Whoosh. There go all my doubts about this marriage. You thought I'd never stumble over there and find them again?

Marcus is flabbergasted -- this is out of left field.

MARCUS

Tell me then. Tell me something I can fix, something I can do.

Katharine searches. She has this opportunity, she has to use it. But then she realizes:

KATHARINE

There isn't anything.

Marcus relaxes, off the hook. Irritated, thinking it was just another fight:

MARCUS

I'm so glad we had this conversation.

KATHARINE

There isn't anything, because we're not right for each other. We never were.

It takes him a second to process this blow.

MARCUS

I don't know what to say.

She starts to defend herself, but suddenly he knows what to say:

MARCUS

I don't know when you decided you cared more about dancing and hang gliding than a life of meaning and substance and children. But I remember what you were like when we met. You want to go back to chasing men who don't care about you, be my guest. I never would have hurt you.

He looks at her, waiting for her to say something to make him feel better.

KATHARINE

I don't know what to say either.

He grabs his coat to leave, then:

MARCUS

You won't be happy with him.

On Katharine, not sure herself.

EXT. KAT'S DORM - DAY (AGE 18)

JJ runs after Kat.

JJ

Forget everything I said. Let's just start over.

KAT

Start over?

JJ

You're right. I've been overthinking this. Let's just relax and see what happens.

KAT

I'm pregnant.

JJ stops in his tracks.

KAT

I'm not going to keep it. You're crazy, and I...

JJ

You're killing our kid because I sang you that song?

KAT

No! I'm not some cavewoman who has to pass on my genes to matter to future generations. I'm 18, I want to go pioneer research, or... who knows yet. Things I can't do as a single mother.

JJ is genuinely horrified.

JJ

I don't get a say in it?

KAT

I don't know you.

JJ

You do. Stop saying that.

Kat's reached a breaking point.

KAT

Stop acting like a couple weeks of fucking is the greatest romance of all time.

JJ

Maybe you'd feel that way, too, if you felt anything at all. If you had any actual emotions.

This hits a chord for Kat.

KAT

Okay. So I'm a sociopath, fine. But I know why girls don't date you for longer than a week.

JJ

I scare them off, I know. I'm "crazy."

KAT

Yes, and you're annoying. And you think you're sensitive and supportive, but really you're a judgmental ass. And yes, you are so intense, you don't give me a second to breathe, much less wonder if I might have feelings for you.

(MORE)

KAT (CONT'D)

You get to have all the feelings,  
and you're a boy, so it's not  
fair.

JJ

You want a second to breathe?  
Here it is.

JJ storms off. Kat's left feeling awful and alone.

INT. JIM'S BATHROOM - MORNING (AGE 28)

Katie looks in the mirror. Ugh. Morning after face.

Splashes some water. Tries to get the cake out of her  
hair -- quickly gives up. Looks back into the bedroom --  
Jim's still asleep.

INT. JIM'S LIVING ROOM - MORNING (AGE 28)

Katie sips a glass of water, steps on a crumpled piece of  
paper. Unfolds it.

JIM (V.O.)

To the happy couple. Meant to be  
together for eternity. And Rose,  
when you say that, I know you mean  
it, at least for a couple years.

She looks at Jim's desk, now covered with a mountain of  
crumpled paper -- way more than last we saw. She picks  
up a second:

JIM (V.O.)

Cheers to the happy life you'll  
have together before you mate and  
she consumes you for nourishment.

She notices a third sheet -- sitting out, uncrumpled.

JIM (V.O.)

I don't know why you ran. I do  
know I had my shot, and I fucked  
it up. But I also know that love  
lasts longer than anger. And if  
you have any love left for me...

Katie stops reading. She can't anymore.

INT. JIM'S LIVING ROOM - LATER (AGE 28)

Katie writes a note of her own, talking into her cell:

KATIE

Hey, Marc? Did you get my message? Thank God, ignore it. I'll see you soon.

She hangs up -- almost sure of this decision.

EXT. JAMES' HOUSE - NIGHT (AGE 38)

Katharine knocks... and Rosaline opens the door.

ROSALINE

Can I help you?

Katharine instantly recognizes her (from her previous internet stalking).

KATHARINE

Sorry, I didn't realize.

James appears in the doorway.

JAMES

Katharine? I just got your message. What's going on?

KATHARINE

(emotional, covering)  
It can wait. Sorry, I didn't mean to interrupt.

She starts walking away, and James follows.

JAMES

Katharine!  
(spins her around)  
What's wrong?

She sees in his eyes that he's truly concerned. Katharine sees Rosaline watching from the doorway and puts on her most composed, rational face:

KATHARINE

I just wanted to say... thank you. You've helped me realize some things. I've never believed that anything happens for a reason, but... if that's all you ever do for me, it'll be the best thing you could have done.

JAMES

That's all very sweet, but you need to say some things that make sense now.

She can't tell him... and then she sees a second figure appear in the doorway behind Rosaline -- BRADFORD (BRADFORD). Bradford puts his arm around Rosaline.

JAMES

My ex-wife and her new husband, by the way. One she hasn't run out on yet.

James notices Katharine is overcome, elated.

JAMES

What?

She just shakes her head and hugs him.

INT. JAMES' LIVING ROOM - NIGHT (AGE 38)

Katharine, James, Rosaline, and Bradford are sitting around talking as though it's the most normal thing in the world. Rosaline and Bradford sit close, holding hands -- extremely mushy and in love.

ROSALINE

When it's meant to be, you always make it work. Bradford, poor soul, you couldn't have picked a worse time for us to meet. I'd just run away from my wedding, and I was tearing through men like tissue paper...

JAMES

As one of those pieces of tissue paper, I can attest -- it wasn't pretty.

ROSALINE

But somehow we got through it all.

KATHARINE

Knowing what you don't want makes you realize what you do want.

ROSALINE

(a nod)  
And ever since...

Rosaline and Bradford kiss. Katharine looks over at James... is he jealous? No... but something looks off.

He's staring into space, he's... fainting. He's about to hit the ground when Katharine grabs him. Unconscious.

KATHARINE

Call 911.

Rosaline's already on it.

INT. HEALTH CENTER - DAY (AGE 18)

A DOCTOR looks over Kat's test results.

DOCTOR

This may be good news, this may be bad news... you're not pregnant.

Clearly, good news.

KAT

I took four pregnancy tests.

DOCTOR

(gently)

You might have had a very early miscarriage. Not a big deal, it happens quite a lot actually. If you have trouble conceiving later in life, might be worth mentioning to your doctor.

Kat nods.

INT. JIM'S BEDROOM - MORNING (AGE 28)

Jim hears the door slam. Wakes up. Looks around.

EXT. JIM'S APARTMENT BUILDING - MORNING (AGE 28)

Jim runs out after Katie in boxers and bunny slippers. She's trying to hail a cab.

JIM

Where are you going?

KATIE

Didn't you get my note?

JIM

What note?

KATIE

Oh, it must have gotten lost with the others on your desk.

Jim realizes...

JIM

I wrote those when I was in a bad place.

KATIE

I know. And I'm sorry your father died. But I've done this before. I've been in this relationship before, and I know how it ends.

JIM

You don't even know me.

KATIE

I can't afford to stay and find out that I do.

A cab finally stops, and Katie gets inside. Jim watches her drive away.

INT. HOSPITAL WAITING ROOM - NIGHT (AGE 38)

The neurologist reads James' results.

NEUROLOGIST

The tumor is spreading. Be glad you weren't in a glider?

James nods.

NEUROLOGIST

There may be a bright side. It's grown into an area we might be able to operate on. If you don't elect the surgery, you could live anywhere from six months to a year. If you do, it's a very risky procedure. But with a tumor of this size and location, there's a very small chance we can clear the tumor completely. The sooner we operate, the better. Are you interested in learning more?

James nods soberly.

INT. FRAT HOUSE - NIGHT (AGE 18)

Kat and Allie clink shots.

ALLIE

To no birth defects.

They shoot them. When Kat looks up, JJ is watching her.

EXT. FRAT HOUSE - NIGHT (AGE 18)

Kat steps outside, where JJ is smoking a cigarette. He puts it out as she approaches.

KAT  
I had a miscarriage.

JJ  
(genuine, sympathetic)  
Oh. I'm sorry.

KAT  
I'm not.

This resets JJ's sour mood. Mocking:

JJ  
I'm glad you're happy.

KAT  
Never mind.

JJ  
Sorry, I'm not supposed to be  
having feelings for you.

KAT  
That's not what I said.

JJ  
That's exactly what you said.

JJ approaches, takes her hand. She flinches.

JJ  
If I didn't give a shit about you,  
suddenly you'd have the space to  
realize you did have feelings for  
me. Isn't that right?

He grabs her waist, face serious, predatory.

JJ  
Come home with me.

KAT  
No.

JJ  
I want you.

He's not hiding his feelings at all -- he's clearly in  
pain. But so is she now.

JJ  
Let's go.

Hand on her back, he leads her away, like she's marching  
to her death.

INT. CAB - DAY (AGE 28)

Katie rides in the cab. On the phone, voice peppy:

KATIE

No, it's a good thing. You were right. I got away before I got hurt.

A tear runs down her cheek.

INT. HOSPITAL - ROOM - DAY (AGE 38)

Katharine sits next to James.

KATHARINE

You're sure you want to do this? You could wait a couple months...

JAMES

What's a couple months when I could have my whole life?

KATHARINE

You could.

JAMES

Can I ask you for a favor?

KATHARINE

Of course.

James pulls out an MP3 player.

JAMES

I recorded some songs. My brother says they're good, but he's biased. If you like them, and...

(beat)

...tell him to do something with them. There's gotta be a market for posthumous rock albums. If not... well worst case scenario, I'm alive and you think I'm a terrible musician.

KATHARINE

Why me?

A beat.

JAMES

You know why.

The words hang there. He's immediately embarrassed. Has he said too much? He tries to play it off:

JAMES

Listen to track 8, that one's  
actually new --

KATHARINE

(interrupting)  
I left my husband.

Now those words hang there instead.

JAMES

You...

KATHARINE

Yes.

All these words are still floating in the air, waiting  
for someone to do something with them.

KATHARINE

It's not important right now.  
Focus on your surgery.

He puts a hand on her cheek, tender. A younger woman  
she'd long ago forgotten melts inside of her.

JAMES

I'm sorry to hear that.

KATHARINE

It was a long time coming.

And then he reaches out, grabs her, kisses her. As they  
separate:

JAMES

Just wanted one for the road.  
(off Katharine)  
Don't cry. Wait until you listen  
to my music, the songs are very  
bad.

She laughs and cries at the same time. He kisses her  
again. When he pulls away, we see a single tear on his  
cheek. She wipes it away.

JAMES

Really, you're telling me this  
now?

Katharine squeezes his hand.

KATHARINE

You don't have to do this today.  
Wait. A week even.

He doesn't say anything. He can't wait, and she knows it. She retracts with:

KATHARINE

No matter what, I'm glad I met you.

He nods. Off their entwined hands...

INT. HOSPITAL HALLWAY - DAY (AGE 38)

Katharine watches James being rolled away by a NURSE. He rounds the corner out of sight. She stays, watching that corner, as though maybe he'll be wheeled back around it.

INT. JJ'S DORM ROOM - NIGHT (AGE 18)

Kat and JJ put their clothes back on. Both their faces are dark. JJ's lost in thought.

JJ

You know I can't actually do that, right? Not have feelings?

KAT

I can't either.

JJ

We're never going to stop fighting, are we? There's never going to be a ceasefire.

Kat's stomach drops out from under her. Suddenly, she realizes he thinks it's over.

KAT

I don't know.

JJ

I thought we were more than this. I thought we could be, and now for it to end, like...

KAT

Who says we're ending?

JJ

I can't do it, I can't watch you get abortions, and...

KAT

I didn't get an...

She stops... it feels futile to continue. They sit in painful silence.

JJ

All those times you said I didn't know you... I never got it because I always thought, maybe I'm still learning you, studying you, but I never doubted that one day, I'd know you completely. And now I get it. I don't know you and I never will.

As he's talking, she notices on his desk -- all the napkins from the first night they met. He went back for them. As a song comes on, carrying into:

INT. HOSPITAL - DAY (AGE 38)

Katharine listens to James' iPod. Track 8. A beautiful, heartbreaking song about love and loss, fear and loneliness. The music carries into:

INT. DINING HALL - DAY (AGE 18)

Kat stares morosely at a piece of pie.

INT. CAFE - DAY (AGE 18)

JJ plays the morose song that Katharine is listening to. Rosie listens, moved.

REWIND, THROUGH EVERY SCENE WE'VE  
SEEN AT AGE 18, TO:

EXT. DINING HALL - DAY (AGE 18)

The SPLIT SCREEN we saw before:

ON THE LEFT, Oreo pie, ON THE RIGHT, apple.

This time, the LEFT SIDE FREEZES, as the image on the right moves to fill the whole screen -- as though the story at age 18 never existed.

FAST FORWARD TO:

EXT. AIRPORT - DAY (AGE 28)

Katie removes her bags from the cab, answers her phone.

KATIE

Marc! Yes! I'm at the airport now. I can't wait to see you.

She smiles. She's heading toward a new future, whatever that might mean.

Then SUDDENLY, she's moving backwards, back into the cab, as we...

REWIND TO:

EXT. JIM'S APARTMENT BUILDING - MORNING (AGE 28)

Jim and Katie are back outside, finishing their final fight.

KATIE

And I'm sorry your father died.  
But I've done this before. I've  
been in this relationship before,  
and I know how it ends.

JIM

You don't even know me.

KATIE

I can't afford to stay and find  
out that I do.

A cab finally stops, and Katie gets inside. A beat, and then Jim runs after her, bunny slippers and all. Katie watches him, then rolls down the window.

KATIE

What are you doing?

They stop at a light.

JIM

Don't you think it'll bug you,  
wondering what might have happened  
if I stayed and let Jim prove he  
wasn't as bad as that Brazilian  
douchebag?

KATIE

No. Opportunity cost. If I stay,  
I'll wonder what else I might have  
missed out on.

JIM

I know the definition of  
opportunity cost, I work on Wall  
Street.

KATIE

Not anymore you don't.

The light changes, and the cab turns right... only to sit in gridlock traffic.

JIM

I'm not in love with Rose.  
 (this lands on Katie)  
 Like you said, I've been in that  
 relationship, I know where it  
 ends.

KATIE

You're not over her. I know what  
 "over" looks like, and it's not  
 phone calls in the middle of the  
 night, it's not a mountain of love  
 letters...

JIM

Fine! You're right, I'm...  
getting over her.

KATIE

Same difference.

JIM

Look, this is going to sound  
 stupid since you actually know  
 things about like, time dilation.

KATIE

What?

JIM

Let me start over. You know that  
 feeling when someone can just stop  
 time? Like nothing feels real  
 unless you're with them, and life  
 just muddles on, and the second  
 you see her face everything just  
 slows down and comes into focus?

KATIE

It's a --

She pauses.

JIM

What?

KATIE

There's a neurological reason --

JIM

I want to hear that later. The  
 point is, that person used to be  
 Rose. For a long time after it  
 should have been, it was Rose.  
 Sometime yesterday, it started  
 being someone else.

KATIE

Who?

Jim gestures to Katie.

KATIE

Unless Rose's anger had faded more quickly than her pain, too.

JIM

I'm chasing after you in bunny slippers, what else can I do?

KATIE

You aren't really chasing anymore.

Traffic starts moving, and Jim jogs after her.

JIM

This better?

He trips on a bunny ear and falls. Hits his head.

KATIE

Jim, are you okay?

He doesn't respond. Still on the pavement as the taxi speeds away.

KATIE

Stop the cab!

She throws cash at the CABBIE, hops out. Runs up and kneels next to Jim... as he sits up, dusty, but fine.

JIM

Might have a bruise tomorrow.

KATIE

Thank God, I thought you hit your head.

JIM

So that's all I gotta do, make you think I'm dying, and you're all over me?

She kisses him, kneeling among the garbage on the streets of New York City.

JIM

So what do you think? Give this a shot?

THREE-WAY SPLIT SCREEN: ON KATIE, three Katies this time.

ON THE LEFT: Katie is overjoyed.

KATIE ON LEFT

Why not, right?

She and Jim hold each other, and we FAST-FORWARD to... a muted MONTAGE of fights. "You bastard! How could you!" "You always loved her!" ... etc.

As this plays, ON THE RIGHT: Katie shakes her head.

KATIE ON LEFT

I can't.

FAST-FORWARD to Katie alone, eating ice cream in bed watching movies.

JIM IN MIDDLE (O.S.)

Katie?

The split screen wipes right and left, leaving only our long-deliberating Middle Katie behind. She glances to either side, as though looking at her disappearing doppelgangers.

KATIE

Sorry.

JIM

What universe were you in just then?

KATIE

I don't know. Just thinking. Can you imagine this working out? Really?

JIM

Yes! Of course I can.

(beat)

You can't?

KATIE

What if it's not just Rose? What if it's you and me that's broken?

JIM

We'll find out. Will you find out with me?

She hasn't made a decision, but he kisses her, and we...

REWIND, THROUGH EVERY SCENE  
WE'VE SEEN AT AGE 28, TO:

INT. KATIE'S APARTMENT - DAY (AGE 28)

The SPLIT SCREEN we saw before:

ON THE LEFT, Snooze, ON THE RIGHT, Off.

This time, the LEFT SIDE FREEZES, as the image on the right moves to fill the whole screen -- as though the story at age 28 never existed.

REWIND ALL THE WAY, BACK THROUGH  
AGE 18, THROUGH CHILDHOOD, TO:

INT. MATERNITY WARD - DAY

The very first shot of the movie: Babies. Rows and rows of newness, sheathed by a wall of glass. A female hand taps on that window, and we see JUST ONE shadow looking in this time.

REVERSE, and now we're INSIDE THE GLASS, looking out at... Katharine Kiel, age 38, iPod buds still in her ears. Watching, thinking, wishing. Lost in some other universe.

IN THEIR CRIBS, two BABIES -- one in pink, one in blue. The babies stir -- these are the exact same images we saw in the opening, now seen through Katharine's eyes. She can't tear her gaze away, even as two NEW MOTHERS chat beside her.

MOTHER #1

Which one is yours?

MOTHER #2

That one, on the right. Jacob.

MOTHER #1

That's our Sophie.

MOTHER #2

You have to give me your number,  
we'll set up a play date.

The women walk off as Charles approaches, somber. Taps Katharine on the shoulder.

INT. HOSPITAL - DAY (AGE 38)

Katharine approaches a mostly closed door, apprehensive. She gingerly touches the knob, and the door creaks open. A smile spreads across her face.

KATHARINE

You're awake.

As she steps inside...

INT. YOUNG KATHARINE'S BEDROOM - DAY (AGE 5)

Young Katharine signs a piece of paper with a flourish, hands the pen to Young James.

YOUNG KATHARINE

Sign.

He obliges. She puts the paper in front of Mr. Bear.

YOUNG KATHARINE

Now Mr. Bear, please sign.

She moves the bear's hand to touch the paper.

YOUNG KATHARINE

(as Mr. Bear)

Katharine Kiel and James Stuckley  
never met and are not married.

Young James looks relieved.

YOUNG JAMES

Okay, now let's play sick people.

He grabs a toy stethoscope. A knock at the door.

SHEILA (O.S.)

James! Your mother's here! Come  
out, it's time to go home.

Young James and Young Katharine exchange terrified looks.

YOUNG KATHARINE

(whispering)

Hide under the bed!

He nods. Young Katharine lifts the dust ruffle, and they crawl beneath her bed.

UNDER THE BED: They hear Sheila knocking, and they cover their mouths to keep from giggling. They whisper:

YOUNG JAMES

Someday, will you marry me for  
real?

YOUNG KATHARINE

Maybe. If we fall in love.

SHEILA (O.S.)

Katharine? James? I'm coming in!

They hear the door creak open. Young James grabs Young Katharine's hand. Squeezes tight. Breath held.

FADE OUT.