

EXT. FAR SIDE OF THE RIVER - CONTINUOUS

Jennifer exits the water and searches around the shore. She notices a footprint in the sand and, up on the bank, that the blades of grass have been bent over where someone was walking. Through the trees, she notices the dark, wet looking cliffs of the rock outcropping. The dog starts to walk that way. Jennifer follows him.

Hook reaches the cliff face and follows it to the left in the upstream direction. In a short distance, the cliff makes a wide turn to the right. Hook follows along until a narrow crack appears in the rock face.

The dog looks back at Jennifer and walks through the crack. Jennifer follows. The crack opens into an almost circular cul-de-sac. Opposite to where they are standing, at the back of the cul-de-sac, looms the entrance to a cave.

Jennifer and Hook approach the entrance. It forms an almost perfect arch with the apex close to eight feet above the ground.

There is a slight HUMMING noise. Jennifer looks up. The wires of the transmission line are directly overhead.

Both the dog and Jennifer enter the cave.

INT. CUL-DE-SAC CAVE - CONTINUOUS

After the bright sunlight outside, the darkness is overwhelming. Jennifer takes the small flashlight from her pocket and switches it on. The space appears quite large.

They make their way forwards. Near the ground at the back of the cave is a perfectly circular hole about three feet in diameter.

Jennifer bends down and shines her light into the hole. The light shows absolutely nothing.

JENNIFER

Well, Hook, this hole is either  
eating up the light from this  
flashlight or it's a pretty deep hole  
inside there.

She shines the light at the sides of the hole.

JENNIFER (CONT'D)

But, I can't even see the sides of the  
darn thing.

Hook nuzzles her shoulder.

JENNIFER (CONT'D)

Ok, boy, so I guess we're gonna' check  
it out, right?

From behind them, someone speaks.

VOICE

I wouldn't do that, if I were you.

Jennifer whirls around, unsnaps the sheath, and removes the knife as she does so. The dog GROWLS loudly. She aims the light in the direction of the voice.

In the light, JACK BARTLETT's face becomes visible. He is a handsome young man, with dark brown hair, and a dark complexion. He carries a thick wooden hiking staff in his right hand, tucked under his right arm. The top of the staff is bent at right angles, forming a handle. He walks towards Jennifer with a slight limp.

JACK

I said, I wouldn't do that if I were  
you!

Jennifer brandishes the knife in Jack's direction.

JENNIFER

Stay back! Who are you?

Jack stops, lowers the stick to the floor, and leans on it.

JACK

Whoa! Take it easy! We've already  
met.

Hook begins barking loudly.

JENNIFER

I've never seen you before in my life.  
Quiet, Hook! Now, who are you and what  
are you doing here?

JACK

I was one and you were seven at the time, Jennifer. That was 1987. Twenty five years ago. A long time. That makes you thirty two, I'd guess? I'm Jack Bartlett. Stanford's son.

He holds out his right hand. Jennifer does not take it.

JENNIFER

Like I'd remember that! And you, being one at the time, I'm damn sure you wouldn't.

JACK

Normally, you'd be right. But, things aren't normal here. Far from it.

JENNIFER

If you're really Jack Bartlett, you should know that your father's been looking for you. And, the cops want to talk to you. What are you doing here?

JACK

Well, I'd say, probably saving your life.

He points towards the hole. If you had gone in there, especially with the dog, it would very likely have been the end of you.

JENNIFER

What's in there?

JACK

In there? Nothing really. Nothing but blackness. It's not what's in there. It's where it would take you. (beat) But, more troubling, where you would end up.

JENNIFER

You're talking in riddles. Did you shoot Adam Coacher with an arrow?

JACK

No, I did not.

JENNIFER  
Herman Fuller? Is he in that hole?

JACK  
(smiling)  
You know about Herman? Yes. In a way,  
you could say that. In there  
somewhere.

Jennifer takes a step or two backwards and to the right, edging  
towards the cave entrance.

JACK (CONT'D)  
It's not what you think. Herman's  
body is not stuffed in that hole.

He hesitates, as if he can't decide to tell her.

JACK (CONT'D)  
That perfectly round, black hole you  
see there is a wormhole ...  
it can take you back to where you've  
already been. (beat) Can even take you  
where you haven't yet been.

JENNIFER  
(laughing )  
A wormhole? An Einstein-Rosen  
bridge. You're kidding, right?

She makes a big production of looking around.

JENNIFER (CONT'D)  
Frank, your big bunny friend, is over  
there somewhere lurking in the  
shadows, right? And Grandma Death, is  
she over there somewhere checking her  
mailbox?

Jack laughs heartily.

JACK  
So, you've seen the movie Donny  
(MORE)  
JACK (CONT'D)  
Darko? I like a girl with a sense  
of humor. (beat) But, let me assure  
you, that hole is not a laughing

matter. It's the real deal. You don't have any idea what we're standing in here, do you?

JENNIFER  
(cynically)  
A cave, maybe.

JACK  
Not just any old cave. (beat) Your knife. Hold it up about a foot or so from the wall and drop it. Or, I should say, try to drop it.

JENNIFER  
(shaking her head)  
Like you said, Jack. I'm thirty two years old. I wasn't born yesterday.

JACK  
No. No. I'll walk away from you. I'll turn my back to you.

Jack backs away then turns around. Jennifer holds the knife about eighteen inches from the wall and releases it from her grip. The knife flies from her hand, CLANGS against the wall and stays there. Jack turns around.

JENNIFER  
What the ...?

JACK  
You're standing in the biggest piece of lodestone, (beat) naturally occurring magnet, on the face of the earth. Biggest and most powerful, in all likelihood.

JENNIFER  
So, that makes that hole over there a wormhole that can take me back in time?

JACK  
That, and I'd guess the transmission line directly overhead that sets up a very powerful EMF. Electric Magnetic Field, that is.

JENNIFER

I know what EMF is. So, now you're going to tell me you believe in the Philadelphia Experiment. You got a battleship here somewhere you want moved?

JACK

Look, I don't know how that perfectly round hole over there got in the rock. I'm not even going to pretend that I know how it works, or why it works, all I know is, it does. If you trust me I can prove it to you.

JENNIFER

You can prove it?

JACK

Yes. Do you know what the Battery is?

JENNIFER

Sure. It's a very high hill about half way between here and the ferry terminal at L'Anse au Noir.

JACK

Right. Very high and very steep. A shear vertical rock face. Two hundred and fifty foot drop ... straight down to the ocean. Some jagged rocks at the bottom for good measure.

JENNIFER

So?

JACK

So, that's where you would have ended up if you had gone in there.

He points to the hole.

JACK (CONT'D)

Still might, if you don't listen very carefully. Karl Schwarzschild, a German physicist proved that two way

travel through a worm hole wasn't possible. If you went in, you'd get stuck inside. Would never get back out.

JENNIFER

So, like I said. Time travel, wormholes ... total nonsense!

JACK

Well, you seem to like movies. Did you know that Carl Sagan who wrote the book, Contact ... later the Jodi Foster movie ... asked his friend Kip Thorn, an American physicist to analyze whether or not Jodi Foster would actually be able to travel through time in an Einstein-Rosen bridge.

JENNIFER

And, of course, he said no. Right.

JACK

Wrong. He said it would be possible if the throat of such a hole could be held open with exotic matter. Matter that had negative mass and energy.

JENNIFER

Which is all the same as saying no, because that stuff doesn't exist!

JACK

Well, I don't know about exotic material, but he was right. This one here's open and it stays open.

JENNIFER

And the German guy who said you'd get stuck inside?

JACK

That's the thing. Schwarzschild's theory doesn't apply here. You don't come back the way you went in. You don't come back through this wormhole. You come back on the Battery cliff! There's two openings! And, actually, there may be a third.

JENNIFER

So, you want me to jump in that hole over there and when I end up on the rocks at the bottom of the Battery, I'll know you were right.

JACK

Right. (beat) No! No! You're not going to end up at the bottom of the cliff. There's a ledge where you come out. You'll be disoriented and most likely would have gone over if you had just jumped in without knowing any of this. Besides, you're going to give me time to get down to the Battery and I'll be there on that ledge to make sure you don't go over.

JENNIFER

You're crazy! You know that, don't you? This is just a ruse so that you can disappear again, right? Why don't you just come with me?

JACK

I'm sure you'll be able to figure that out, if you think about it. So, you game?

JENNIFER

How much time do you want?

Jack glances at his watch. Jennifer does the same.

JACK

Forty minutes. But, give me an hour. I'll take the dog with me, too. You definitely don't want a disoriented dog coming back with you.

He starts to leave, then turns around again.

JACK (CONT'D)

(laughing)

I'm going to need the keys to dad's Lexus. If you chicken out, you can always use Adam's old bicycle to get home.

She tosses him the keys.

JACK (CONT'D)

Come on, Hook!

He limps out the cave entrance and disappears from view. The dog follows him.

INT. CUL-DE-SAC CAVE - LATER

Jennifer checks her watch. It is 12:35 P.M. She switches on the flashlight, and steps toward the black, circular hole in the wall. She stoops down, puts her left hand on the edge of the hole, and shines the light in the hole one more time. Nothing is visible.

JENNIFER

Well, here goes nothing.

She enters the hole on her hands and knees.

INT. WORMHOLE - CONTINUOUS

Blackness. Total blackness surrounds her. The flashlight in her right hand illuminates nothing.

She crawls ahead one step, then another. Nothing.

JENNIFER

(laughing out loud)

Looks like you got me, Jack.

She crawls ahead two more steps. A pinpoint of light becomes visible somewhere far ahead. She stops, crawls one more step. The pinpoint of light grows larger, moves quickly toward her, then envelops her in a blinding white light. Her eyes close.

She begins to slide forward, gathering momentum, then starts to drop.

Instinctively, she drops the flashlight, and pushes herself over on her back from the crawling position.

She flips to her stomach, attempts to dig the toes of her running shoes into the smooth sides of the hole. Her fingers grip for purchase.

She pushes back towards the opening she just crawled through.

EXT. NARROW LEDGE - THE BATTERY CLIFF - LATER

Jack is standing on a ledge fifteen feet below the top of the sheer cliff face known as The Battery. The ledge is narrow, about two feet wide, and six or seven feet long. Scraggy bushes grow out of cracks in the cliff.

In the cliff face is a six foot high opening. The rock of the cliff face surrounding this opening is black and shiny. The opening itself appears to be like a tube standing on end. Nothing is visible inside.

Jack stands to the right of this opening, his back to the cliff. Before him, far below, the ocean sparkles in the bright sunshine. In the distance two huge icebergs, one shaped like a giant sail, the other like a tiger ready to spring, drift in the Labrador current. Melt water on the top of the bergs shimmers in the sunshine and curves and crevasses near their bases glow with a blue-green light.

A bee BUZZES near one of the bushes.

A low HUMMING noise emanates from the opening in the cliff.

Jennifer, her eyes closed, stumbles out of the opening.

Jack reaches for her arm. He misses.

She takes a step backwards, teeters on the edge of the cliff.

Jack holds the curved end of his hiking stick out towards her.

JACK  
(quietly)  
Jennifer, open your eyes!

She does as he says

JACK (CONT'D)  
Grab the stick in your hand!

She does as he says and he pulls her away from the edge, into his arms. She looks into his eyes for a moment.

Then she turns and looks over her shoulder at the ocean and at the bergs floating by.

She checks her watch.

CLOSE ON the watch. It is 12:35 P.M.

Jack notices her look at the watch.

JACK (CONT'D)  
What?

JENNIFER  
It's the same time as when I went in  
that hole.

JACK  
Take a look at the actual time.

He shows her his watch.

CLOSE ON Jack's watch. It is 2:05 P.M.

JACK (CONT'D)  
(chuckling)  
Looks like you've lost a little time  
there. Now, do you believe?

JENNIFER  
Maybe. But, I've got a ton of  
questions for you.

JACK  
And I'll be glad to answer what I can.  
But, let's get up out of here first.

He looks up. She follows his gaze.

JENNIFER

Just how do we do that?

JACK

No different than some of those rock climbing gyms I'm sure you've been to. Lots of natural hand holds and a few pitons I've strategically placed.

He tosses his hiking staff up over the edge and begins to climb. She follows him.

INT. TONRAR RIVER FISHING CABIN - LATE EVENING

The cabin is one large, cozy room. A small kitchenette is to the left of the entrance, a stone fireplace takes up the complete end wall, and a solid pine, queen bed with four inch, lathe turned corner posts is situated under a large bay window on the right wall. The bed covering is a soft pile blanket with a red and black checkerboard design.

A fire burns in the fireplace. Soft, comfortable chairs are situated in front of it. Similar chairs are distributed about the room. Antique brass oil lamps, burning brightly, hang from chains attached to the ceiling. The whole cabin is suffused with a warm glow.

Jack and Jennifer sit in the chairs in front of the fire. Jennifer is dressed in denim shorts, her long brown legs stretched out before the fire.

JACK

I've always enjoyed being in this cabin.

JENNIFER

So, you say the reason I ended up on The Battery is because I turned around in that hole and tried to get back out.

JACK

That's right. It happens all the time.

JENNIFER

So, if I hadn't turned around (beat)  
if I'd let myself go, what would have  
happened.

JACK  
(smiling broadly)  
You can find out tomorrow.

JENNIFER  
No, seriously! What would have  
happened?

JACK  
You would have ended up in the future.  
Or the past. Most likely the past.

JENNIFER  
(disbelieving)  
Sure! And, if I had. If, mind you. How  
would I have got back here then?

JACK  
I think you know the answer to that.

JENNIFER  
Went up the river, found the cave,  
crawled in the hole, and then turned  
around and tried to scrabble out?

JACK  
Smart girl!

JENNIFER  
So, that wormhole is still there back  
in the past? And the future?

JACK  
That's right. Your ticket home.

JENNIFER  
I lost Adam's flashlight in that hole  
today. What do you think happened to  
it?

JACK

Probably fell out of the heavens  
somewhere like those showers of frogs  
and snakes and other stuff you  
sometimes hear about.

He laughs out loud.

Jennifer is silent for a long while, thinking.

JENNIFER

Let's imagine for a moment I'm not  
dreaming and all this stuff is true.  
I've still got a ton of questions that  
need answers.

JACK

I don't know if I've got the answers,  
but you can ask.

JENNIFER

Have you been there? The past? The  
future?

JACK

Yes, to both.

JENNIFER

And you got back like I said?

JACK

Yes.

JENNIFER

What about, instead of trying to  
scrabble back out when you were there  
in the past, you just let yourself go  
on in? Where would you have gone then?

JACK

I don't know. You'll have to ask  
Herman that one. If you ever see him.  
I know what his theory is.

JENNIFER

How did you come to meet Herman?

JACK

He showed up here last year, early May. He's a physicist, but also a geologist. He was looking for different rock formations. He found out I had a geology background and wanted me to help him.

JENNIFER

So, you found that lodestone cliff?

JACK

He saw it first on Google Earth. Wanted to check it out. So, we slogged our way up the river. The rest, as they say, is history ... and maybe, future.

JENNIFER

Where is he?

JACK

I don't know. Most likely trying to find out the answer to the question you just asked me.

JENNIFER

Why did you say I'd most likely go into the past, if I continued on into the wormhole?

JACK

Because, when you go into the past, or future through that hole, you don't end up in Japan, or England or somewhere like that. You end up here. Only earlier. Or later. If you want to go to Japan or England then, you'd have to do what you'd do right here in the present ... travel there. The old fashioned way.

JENNIFER

So, I'd go into the past because that's all I have associated with this area?

JACK

Right. Except for the few days you've been here now. Unless, of course, you plan on staying around a long while.

He laughs, gets up, takes a log, puts it on the fire, then sits down again.

JENNIFER

(pensively)

You've seen it, haven't you? My past from here. That's why you knew you'd seen me when you were one and I was seven?

JACK

I've seen some things. Yes.

JENNIFER

Tell me.

JACK

No. You can see for yourself. Now, do you have any more questions?

She gets up, walks to the table, picks up a sheet of paper and a pencil, and then comes back to the fire.

With the pencil she puts a dot at the bottom and top of the sheet and connects them with a solid line. She puts a B near the bottom dot and a D near the top one.

JENNIFER

Let's say this line represents your life. B is when you are born, D is when you die. The line is the time it takes you to get from one to the other. OK?

JACK

Ok, Sure.

With the pencil, she puts an X about a third of the way up the line. She points at it with the tip of the pencil.

JENNIFER

Let's say this is where you are now.

She puts a Y about three quarters further along the line.

JENNIFER (CONT'D)

And this is sometime in the future.  
So, to get from X to Y you just wait  
for time to pass. Probably take  
years. Unless space and time are not  
flat, but curved like this ...

She curves the paper into a U shape, tipped on its side like a backwards C, with the X directly over the Y and about a half inch away from it.

JENNIFER (CONT'D)

... and, someone like you has found  
an Einstein-Rosen bridge, a  
wormhole. Then, ...

She takes the tip of the pencil and pokes a hole through both sides of the U, joining the X to the Y.

JENNIFER (CONT'D)

... you could get from X to Y without  
waiting for the passage of time.  
Almost instantly.

JACK

Correct. Great demonstration. So,  
your problem is?

JENNIFER

Well, I can see how that might be  
possible seeing as you are eventually  
going to get to Y anyway. Once time  
passes. But, ...

She flattens out the sheet again, and puts a Z in between the X and the dot that she put on the end of the sheet to represent Birth.

JENNIFER (CONT'D)

Z has already happened. It's in the  
past.

She folds the sheet in the U shape again.

JENNIFER (CONT'D)

So, how's the wormhole going to get you back there from where you are now?

Jack reaches over and takes the paper and pencil from her, keeping the paper in the U shape she had just made.

JACK

Alphabetical, my dear, Jennifer.  
Alphabetical. You need to think outside the U.

He holds the paper by the dot marked B and curves that end up so that the paper now forms an S shape. The Z is now directly above the X, which, in turn is directly above the Y.

He pokes another hole in the paper at Z and pushes the pencil through the three holes, joining X, Y, and Z together.

JACK (CONT'D)

The Present joined to the Past and the Future through a wormhole.

JENNIFER

Those places where the curves are look very interesting.

JACK

Indeed. But, you asked me about Herman. I told you he had a theory. His theory is that there's a lot of these S shapes all stacked one on top of the other. Different planes of existence. Little parallel universes, if you will. (beat) And we're in all of them. Going about our business. Doing different things in each one.

JENNIFER

(incredulously)

Perhaps he should get some professional help. (beat) Perhaps you should.

JACK

Maybe. You can tell him if you run into him. Most likely he's out there somewhere trying to find out if he's

right. Trying to move from one S to another.

JENNIFER

So, the key to all this is that little hole in the rock up there on the Tonrar River. And, that's why you had to get rid of Adam Coacher. You knew he'd get suspicious of all the comings and goings if he kept coming up there to fish.

JACK

I told you already. I didn't hurt Adam. I wouldn't hurt anybody.

JENNIFER

Who did, then? And while you're at it, explain how come I almost got killed getting off the ferry yesterday. I know that wasn't an accident.

JACK

Well, if you know that, then you know who did both those things.

JENNIFER

I know he's tall. I know he had on sunglasses and a Yankees ball cap. Sort of thin. That's it. Kinda' fits your description, come to think of it.

JACK

(grinning)

You don't give up, do you?

JENNIFER

So, are you going to tell me, or not?

JACK

I have to. You have to be prepared. His name is John Wheeler. He followed me up river this spring. Guess he thought he was going to find a great fishing spot. Came in the hole after me. Did the very same thing you did.

Turned around and tried to get out.  
Like you, he almost went over the  
cliff.

JENNIFER

So, then he came after you, wondering  
what the heck he had stumbled into.

JACK

Exactly. And he's very persuasive.  
Especially with a knife in his hand.  
He's bad news, Jen. He does drugs  
(beat) and he sells them. He's done  
time for stealing Oxycontin. He don't  
care for anyone or anything.

JENNIFER

He shot Adam?

JACK

With my crossbow and some arrow he  
found out there, or stole, or made.  
Hoping I get the blame, I'd guess.

JENNIFER

He pushed me off the wharf with that  
rod case?

JACK

He was in there, Jen. He saw the  
future. The immediate future. He knew  
exactly what to do. Set the propane  
tank to blow on that longliner as a  
distraction. Thought he was going to  
get rid of you, since you were going  
to be a thorn in his side.

JENNIFER

I'm gonna' be a thorn in his side? His  
plans didn't work, then.

JACK

It couldn't work. Either time. He  
just didn't know that.

JENNIFER

What do you mean?

JACK

Another of Herman's theories. You've heard of the Butterfly Effect, I'm sure. Everyone has. Go back in time and change just the minutest thing and the consequences will be monumental in the present.

JENNIFER

That was Edward Lorenz's theory, not Herman's.

JACK

Exactly! Herman thought it was total hogwash! His theory ... and I'm certainly beginning to think he's right ... was that if you conspired to change the present, some higher power, call it God if you will, would conspire against you to make sure it stayed the way it was supposed to be.

JENNIFER

So, Adam was saved by his very loyal dog? And your father thinks that large salmon helped, too. Slowed down his progress in that raging river.

JACK

Exactly! And, the fishermen who dragged him out just happening to be down there where he parked his car. That too.

JENNIFER

What about me. What stopped him there?

JACK

You met Caroline and her beautiful daughter Samantha, didn't you.

JENNIFER

I'm here talking to you because of them. Especially Sam. (beat) Is Caroline your wife?

JACK

No. She's my brother, Reuben's wife. I should say, she was his wife. Reuben died on the other side of the world in a freak accident at sea. He was a Captain, like dad, you know.

JENNIFER

I'm sorry.

JACK

Anyway, you might have thought dad was there to meet both you and them on the day of the accident. Truth be known, he was only there to meet you. He didn't have a clue Caroline and Sam were near. Caroline had just taken a notion on the spur of the moment ... at Sam's urging I might add ... to come for a visit.

JENNIFER

And you think it was because I was supposed to meet an untimely end?

JACK

(smiling)

Worked out pretty well for you, didn't it? (beat) Looks like that fire could use another log.

He gets up, rakes the embers with a poker, and throws in another log. It catches immediately and the dancing flames cast flickering shadows on the cabin walls.

JACK (CONT'D)

But, he's out there somewhere, Jen. And he's a pretty dangerous guy. He figures he's got a pretty good thing going here and he wants

(MORE)

JACK (CONT'D)

to keep it to himself. He didn't hurt you here (beat) And, I'm not sure he could, anyway. But back there, (beat) if you go back there, I don't know. All bets could be off.

JENNIFER

I'm not sure I'm gonna' do that anyway, Jack. But, I think that I can take care of myself ... especially now that I know what to expect. Besides, if I do decide to go, won't you be coming, too? Two against one are pretty good odds.

JACK

Of course, I'll go with you! But going through that wormhole is a one at a time thing. So, there's no guarantee that we'll end up at the same place. I might end up in the future while you're in the past. It might take some doing to actually hook up.

Jennifer stretches and then stifles a yawn. Jack notices and stands up immediately.

JACK (CONT'D)

You're tired. It's been a long day.  
I'd better be going.

He picks up his wooden walking staff and starts to walk toward the door.

Jennifer stands, and walks towards the door with him.

JENNIFER

You really don't have to leave yet.

She laughs heartily.

JENNIFER (CONT'D)

It's been a very stimulating conversation.

Jack puts his hand on her shoulder, leans in and kisses her lightly on the cheek.

JACK  
I'll pick you up tomorrow.

He opens the screen door and steps out on the veranda.

JENNIFER  
Jack?

Jack turns around.

JENNIFER (CONT'D)  
Did you ever see my father back there  
at any time?

JACK  
Yes.

He lets the screen door close and walks towards his car, limping slightly.