

SPECTER

Written By Gregory J. Baldwin

Copyright © 2007
Gregory J. Baldwin
gregjbaldwin@gmail.com

SUPER: "All that is necessary for evil to succeed is that good men do nothing." Edmund Burke

FADE IN:

EXT. SPACE

A cluster of galaxies stretch over billions of light years. Thousands of stars from the Milky Way galaxy twinkle.

A cloud of creamy gas drifts aimlessly...

KEN(V.O.)

Did you know that when you die your spirit flies from one side of the universe to the other? It's true. It's like a supernova; all of the problems of life launch a never-ending assault on the spirit, building multitudes of stress upon it. But once you die...bam! The spirit explodes out of the body and flies free. Where it goes from there, though...

EXT. SAN FRANCISCO - DAY

A gloomy day at the City by the Bay. Trolleys glide up and down the streets; ferries travel across the water.

EXT. CITY STREET - DAY

A bus is stuck in traffic as a storm thunders through the city.

INT. BUS - DAY

KEN DUNDEE (early 30s), a pale, well groomed guy with his hair slicked back, sits next to a window and watches the world go by.

He looks toward the front of the bus where ANNABELLE (late 20s) sits. She's a short, gorgeous woman who holds a cane by her side. Ken looks down at her feet; nothing out of the ordinary.

A FAT GUY sleeps in the seat next to Ken and starts to snore. Ken miserably grunts at him.

EXT. BUS STOP - DAY

A flurry of passengers exit the bus while hoards of others hop on. Ken steps out and puts his black fedora on to shield the rain.

Annabelle steps out of the bus a few moments later and continues on her way. She walks with a distinctly heavy limp and uses the cane for every step. Ken watches her disappear into the crowd and then continues on his way.

INT. RESTAURANT - DAY

A casual dining establishment. Ken steps in, removes his hat, and then looks across the dining room. A WOMAN at a booth waves him over.

He sits down across from ROSE (20s), a pretty woman with an intimidating complexion. He smiles.

KEN

Thank you for meeting me here.

ROSE

Of course. You're a little late, though.

KEN

Well, the bus was running a little behind.

An awkward silence.

ROSE

You really should look into getting a car.

Ken grunts.

KEN

Look, we're here for a reason. Do you want to keep insulting me or do you want to talk about this?

ROSE

Go ahead.

He bites his lip in aggravation.

KEN

What happened to us, Rose?

ROSE

Ken, there wasn't much of an "us" to begin with. In the beginning it was okay, but you can't put all of your dependence onto one person! It doesn't work like that! I can't be everywhere you want me to be!

KEN

I depend on you because I care about you. That's what you do in a relationship...

ROSE

Ken, I'm sorry. You're a sweet guy and all, but you're always calling and leaving me e-mails and it's just too much! You're putting all of your eggs into one basket!

Ken is clearly insulted.

KEN

Okay, I call you once a night. Once! Sometimes not at all, and if that's the case, then I e-mail you!

ROSE

Whatever, Ken. The fact is, we're over.

A WAITRESS walks over with two plates of food.

ROSE

I ordered you a burger. Hope you don't mind.

Ken sarcastically smiles and then puts a ten dollar bill on the table.

KEN

You know, you said you wanted someone who cared unconditionally for you. Unconditionally! Well, I do. I hope the loss is worth it.

He stands up and heads for the exit. Rose seems careless.

ROSE

So, you're not gonna eat the burger?

INT. KEN'S OFFICE - DAY

Ken's office is toward the top of a skyscraper. He chats on the phone with his legs perched on top of his desk.

KEN

I see where you're coming from, but the numbers don't lie...yes, I know that, but I think it would be in your best interest to check out our SWOT analysis before making your final decision...I certainly can...next week is fine!...Okay, see you then. Thanks, Lee.

He hangs up. A loud knock is heard on his door.

KEN

Come in.

KNOCK KNOCK! It gets louder.

KEN

Come in!

KNOCK KNOCK KNOCK! Ken grunts and gets up to open the door. He's greeted by CHUCK, a goofy buffoon with a big smile.

KEN

You know, I said come in.

Chuck's grin spreads from cheek to cheek.

CHUCK

Did you?

He barges in and flops on Ken's cushioned leather chair.

KEN

What can I do for you, Chuck?

CHUCK

You're convincing people to look at our SWOT analysis before investing? What the hell, Ken?

KEN

What? We're doing fine. If we give them a clear look at our plans then they may invest more. Besides, might as well die with a clean conscience.

CHUCK
Talking about death so soon?

KEN
Hopefully sooner rather than later
with you in the office.

Chuck picks up a folder and inadvertently allows all of the papers to slip out. Ken grunts.

CHUCK
So, how was lunch with Rose?

Ken sits in the chair on the other side of the desk.

KEN
It's over.

CHUCK
Over?! It barely began! That was,
what, two months?

Ken shakes his head.

KEN
You know, fate's just against me.
Ever since I was a teenager I've
had trouble with women. I just
don't understand them.

CHUCK
No one does.

KEN
I keep thinking she's out there
somewhere...I just can't find her.

CHUCK
Hmmm. Do you know Addie over in
accounting?

KEN
What about her?

CHUCK
Well...I heard she's been feeling
lonely these past few nights...
maybe if you're looking for a
little lovin'...

KEN
I'm not looking for a good time.

CHUCK
Well, are you fond of anyone?

Ken throws his arms up in aggravation.

KEN
Sure. Whatever.

CHUCK
Who? What's she like?

KEN
Man, I don't know. I see her on the bus everyday. I think she works around here or something.

CHUCK
Is she pretty?

KEN
Of course she is. But...

CHUCK
What?

KEN
I don't know, she's got this thing with her foot. I think it's some disease or defect or something, but she's gotta walk with a cane.

CHUCK
A cane? Pssh. You don't need her. Too much work.

Ken sighs and points to the exit.

KEN
Yes, thank you. Now if you will excuse me, I have work to do and I need to convince Sullivan to give me some more money in a few minutes.

CHUCK
Kenny Boy goin' for a raise! All right!

Chuck strolls over to Ken and hands him a business card.

KEN
What's this?

CHUCK

My business card. If you need anything, give me a call.

Ken oddly observes the card and examines its texture.

KEN

Chuck, this feels like it came out of one of those coupon books from the Sunday paper. How much did you pay for these?

CHUCK

It was a deal I couldn't resist, Ken! I had a thousand of these things made up for twelve dollars! I can get some for you too if you want!

KEN

So, they could have gotten all of the information on the card wrong but you wouldn't care because you got a great deal on them?

CHUCK

Exactly!

KEN

Okay, out.

Ken stands up and prepares to shove Chuck out the door when his secretary buzzes him on the phone.

SECRETARY(V.O.)

Mr. Dundee, your dentist is on line four.

Ken goes back to his desk and picks up the phone. Chuck peeks his head in.

KEN

This is Ken Dundee.

SALLY(V.O.)

Hello, Mr. Dundee. This is Sally at Dr. Camp's office calling to confirm your appointment at 9:15 tomorrow morning.

KEN

9:15 tomorrow, sounds good. Thank you.

Ken hangs up.

CHUCK

What kind of person goes to the dentist on a Saturday? Or, better yet, what kind of a dentist is open on a Saturday?

KEN

A damn good one. I haven't had my teeth cleaned professionally in like four years.

CHUCK

I noticed.

Ken glares. His secretary buzzes him again.

SECRETARY(V.O.)

Mr. Dundee, Mr. Sullivan is ready to see you.

Ken primps his clothes and heads for the exit.

CHUCK

Go get 'em, Ken!

KEN

Thanks.

Ken drags Chuck out of the office.

INT. SULLIVAN'S OFFICE - DAY

A knock on the door. SULLIVAN(60s), a rugged man in business casual attire with a deep voice, sits at a desk.

SULLIVAN

Come in.

Ken opens the doors and steps in.

SULLIVAN

Ken, hi. Please take a seat.

Ken takes a seat opposite of Sullivan.

KEN

Thank you, sir.

SULLIVAN

Now, I understand that you're interested in a raise.

KEN

That's correct, sir.

SULLIVAN

You know, Ken, it's unfortunate that it happens around this time because right now we're about to merge with Jefferson Packer-

KEN

So, that's really going to happen?

SULLIVAN

Right now it seems like it. Anyway, a lot of money is being invested into this and I think it would be unfair for you to state your case when we already know that such a move right now would be damn well near impossible.

The life is drained from Ken's face.

KEN

Jefferson Packer has only been since November. I've been trying to negotiate a raise since July.

SULLIVAN

I'm a busy man. I'm sorry. I assure you, though, if all of this goes according to plan, you will be compensated for your efforts. Believe that.

KEN

Believe that...yeah...

Ken sits back and groans.

SULLIVAN

Ken-

KEN

Mr. Sullivan, I understand where you're coming from. I do. Bare with me here, I've had a rough day and I need some inspiration, so can you look me in the eye and promise me that we can discuss this after the merge?

SULLIVAN

Of course we can discuss it.

Ken waits for something more, but it doesn't happen.

EXT. STREET - DAY

Ken and Chuck casually walk down a city street during rush hour. Rain clouds cluster in over the setting sun.

KEN

He was just playing mind games!
First he said I would be
compensated after the merge, but
then pulled back and just said we
could "discuss" it.

CHUCK

Anything can happen, Ken. Maybe
next week he'll have a change of
heart.

KEN

I ask to speak to him in July and
it takes him six months to get back
to me!

CHUCK

He's a busy man.

KEN

That's what he said!

Ken looks across the street where Annabelle sits at the bus stop. Ken zones in on her and completely ignores Chuck.

CHUCK

Ken? Steak?

Ken snaps out of it.

KEN

What?

CHUCK

Steakhouse is right up the street.

KEN

Oh. Yeah. Sure.

INT. STEAKHOUSE - NIGHT

The two guys sit at a booth. Chuck dines on prime rib while Ken enjoys filet mignon.

KEN

I don't know, Chuck. Maybe I should move. Go south or something. Maybe things will be different down there.

CHUCK

I've been rooting for you for years, man, but I'm starting to think that a change of scenery would be good for you.

KEN

I mean, it's a sign or something. I can't get a woman, my boss despises me even though he won't come out and admit it-

CHUCK

Yeah, you let people walk over you...

Ken gets offended.

KEN

Excuse me?

CHUCK

Come on, Ken. It's no surprise. You don't stand up for yourself. Never have. I think people sense that in you, so that's why you're always getting the short end of the deal.

KEN

I stand up for myself.

Chuck takes a bite of his steak and chews with his mouth open.

CHUCK

Like when? In Sullivan's office? How about with Rose? It sounds like she walked all over you and you didn't even do anything.

KEN

Well, what the hell was I supposed to do?

CHUCK

Defend yourself! Jeez, man! Say, like, "My name is Ken and I'm too good for you!" Anything! Don't sit here saying that your life doesn't have direction or anything. It's you!

KEN

Chuck, do you believe in destiny?

CHUCK

Yes. Yes, Ken, I do. But I don't let it control my life. I do what I can with the time that I have.

KEN

Dude, it's not like I'm one of those whackjobs. Hell no. I believe there's something out there. I mean...I believe there's a reason that we're here. I believe there's a reason that I was dumped today-

CHUCK

God, it's going to your head now.

KEN

What?

CHUCK

You said that six years ago after Gabby shut you down. Remember? Now you're more obsessed with that reasoning than ever. It's a method to make yourself feel better, but in reality it's just messing with your head and creating a false hope.

Chuck chews his steak obnoxiously loud.

KEN

There's always hope.

CHUCK

No. There isn't. You either do something or you don't.

Ken stares at him.

CHUCK

There is no such thing as hope.

EXT. CITY STREET - NIGHT

Rain starts to pour and drench the streets below. Ken hugs his coat to his body and makes his way through it.

Along the way, he splashes through several puddles. He quietly rambles to himself as he continues on.

KEN

Always raining at the worst goddamn time. Whoever thought up the concept of rain should be shot or castrated or crucified or something.

VROOM! A red sports car speeds by and splashes water all over Ken. He holds out his arms and stares at the fleeing vehicle.

KEN

Thanks, asshole!

Ken tries to shake some of it off, but it's no use. He continues down the street with his quiet rants while water drips from all over his body.

KEN

I just can't win today. Too many assholes in the world. I bet if I was Gandhi or even FDR that jerk still would of sped off. Son of a bitch.

EXT. CROSSWALK - NIGHT

A quiet intersection. Ken pushes the crossing button and waits. A few moments later the "WALK" sign lights up and Ken starts across the street.

KEN

Heck, Abraham Lincoln even, giving the Gettysburg Address in front of Gandhi and FDR and the asshole wouldn't of stopped. Unbelievable.

HONK! Ken swiftly turns his head to where a pickup truck speeds out of control and heads right towards him. The high beams of the truck's headlights reflect in Ken's gaping eyes.

Before he even has the chance to react, the truck smashes into Ken, who crashes into the windshield and bounces back onto the hard, wet pavement below.

Blood streams from glass cuts to his neck and face as a couple PEDESTRIANS run over to his aid.

MALE PEDESTRIAN

Get a cop over here! Now!

FEMALE PEDESTRIAN

Hey, someone get that asshole out of the truck!

TWO STREET COPS arrives on the scene. One of them pulls the DRIVER out of the truck. He stumbles for a bit and collapses to the ground in a drunken haze. The cop gets on top of the man and handcuffs him.

DRUNK

What the hell happen 'ere, huh?

The other cop speaks into his radio.

COP

I'm going to need an ambulance at Jackson and Beckett, we got a man who was hit by a drunk driver, appears to be unconscious, possible head injury.

Distant sirens start to echo. Shouts from the onlookers turn to garble.

Rain drops splash onto Ken's further paling skin and slide down his face, almost like tear drops. He's motionless; his eyes partly open.

A luminous galaxy revolves in his pupil. As it continues to revolve, it starts to grow, bigger and bigger...

EXT. SPACE

Thousands of gleaming stars make up the creamy galaxy. Clouds of gas and dust float by.

Speeding through the blackness of space, hundreds of stars pass by and twinkle in tranquility.

Suddenly, there is a reversal. The hundreds of stars are passed by in the opposite direction in one rapid blur.

EXT. HALF-POINT

A dead silence. This isn't a room, nor is it land, but rather a boundary. Whiteness, everywhere.

Ken instantaneously appears with a look of deadpan confusion. He is now in a light-fabric white pair of pants and shirt; almost like a karate uniform.

His hair is slicked back and there's no trace of scratches, blood or the rainwater.

He takes a look around, not that there's much to actually see.

As he looks around, a man instantaneously appears from behind him. He wears the same style clothes as Ken, except he's in black. This is FATE.

FATE

I believe the question you are thinking of is where exactly are you.

Ken sharply turns around.

FATE

Now you're wondering how I knew that.

No answer.

FATE

Now you're wondering how I knew that I knew that.

Fate smiles and pats Ken on the shoulder; he's got a kind of relaxed coolness to him.

FATE

Any person in your situation would be thinking those same questions. It's no mystery. Kind of cliché, really.

Fate turns around. Ken continues to stare at him in bewilderment.

FATE

Say something, Ken. You're making me feel awkward here.

Ken struggles for his words.

KEN

How do you know my name?

FATE

I know a lot more than just your name. In fact, I probably know more about you than you know about yourself.

Ken gives a stiff stare, but Fate keeps his cool throughout.

FATE

Let's start simple. What's the last thing you remember?

Ken searches his thoughts, but struggles to recall.

KEN

I remember...somebody drove by and splashed water on me. And then after that, I was walking...and I heard a horn...did I just wake up from something?

FATE

That's what it feels like, doesn't it?

KEN

It does.

Fate twirls around to where a white couch now sits with an end-table on either side.

FATE

Have a seat, Ken. You've had a long journey.

The two men flop onto the couch. Ken looks at his end-table, which now has a glass of water on it.

KEN

May I drink that?

FATE

Of course. I thought you might be thirsty after your trip.

Ken drinks the entire glass in a matter of seconds. After he gulps it all down, he admires the glass in satisfaction.

KEN

Wow. That was-

FATE

Pure? Immaculate? Heavenly?

He places the glass back down.

FATE

Can I get you anything else? Leg of lamb? Prime rib? Filet mignon?

KEN

No...no, thank you.

FATE

You're just as I'd planned you. Polite, honest, kind...you're just sometimes in the wrong place at the wrong time.

Ken looks at Fate with wide eyes.

KEN

Who are you?

FATE

My name is Fate, Ken. It's a pleasure to finally meet you.

KEN

Fate?

FATE

Fate. You've called me out a few times recently, so you should know me...or at least of me...which you do...which is good!

Fate stands up and walks around.

FATE

I'll fill in the blanks for you. The last thing you remember is a horn, yes?

KEN

I think so.

FATE

You were hit by a drunk driver, Ken. You didn't even have the chance to get out of the way.

Ken does a double take and turns jumpy.

KEN

I'm dead?!

FATE

Unfortunately, yes. The truck was coming at you too fast.

Ken doesn't know what to make of all this. He waves his hands around incessantly and tries to speak, but nothing comes out.

KEN

I can't be dead.

FATE

You can think of this as a coma fantasy if you wish, but the truth is that you've left your world behind. You're gone.

KEN

So...where am I now?

FATE

Right now you're in the place between Heaven and Hell. I guess to you it could be Limbo. This is where I reside. This is where all of the actions of the Earth are plotted out. This is where you were really born.

KEN

...are you God?

Fate laughs that one off.

FATE

Ha, no, but thank you.

Slowly, Ken turns his frown into a smile.

KEN

I'm not dead. I'm probably just dreaming, and now that I realize that, I'm going to go do something fun like jump off a building or fly or buy some expensive pastries.

Ken stands up and shakes Fate's hand.

KEN

So, Faith was it? It's been real, but I'm leaving. Maybe you'll show up in another one of my dreams in the future, eh?

Ken walks off into the white oblivion.

KEN

Yep, something should appear now to take me away.

He continues to walk further and further away.

KEN

I think I'll take a dive off the Empire State Building! Yeah, next stop is New York!

(sings)

New York, New York! It's a helluva town!

He's really far away now, but not getting anywhere. Fate is amused.

KEN

Is there a door?

Fate has to shout.

FATE

Ken, where do you expect to go?

KEN

This dream is over. I'm ready for the next one.

Ken whistles.

FATE

You're not going to get anywhere anytime fast by going in that direction.

Ken starts to head west.

KEN

This way? Out west? It's the new frontier! There's always some place to go! Maybe I'll meet some Indians hunting buffalo along the way, huh?

Fate is really far away now, but Ken keeps his pace.

KEN

This is a dream, this is a dream...

Suddenly, Ken passes Fate on his left.

FATE

Hi, Ken.

Ken sharply turns.

KEN

You again!

FATE

Yes, hello!

KEN

But you were a good thousand feet
back in the other direction!

FATE

There are no distances here.

Ken twirls around in a confused daze.

KEN

This can't be happening. I have a
life! I have a job! I can't be
dead!

HONK! A car horn is heard.

EXT. CITY STREET - NIGHT

The Half-Point instantaneously changes to the street from the
night before. Ken looks around in amazement.

KEN

See! This! This is the street I
was just on!

FATE

Look over there.

They look across the street where PAST KEN has the life
knocked out of him by the truck and falls back onto the
pavement.

MALE PEDESTRIAN

Get a cop over here! Now!

FEMALE PEDESTRIAN

Hey, someone get that asshole out
of the truck!

Ken can only watch in shock as an ambulance arrives on the
scene and PARAMEDICS try to revive him with a defibrillator.

PARAMEDIC

Clear!

The paramedic applies a shock but to no avail.

PARAMEDIC

Clear!

Another shock, but no result.

EXT. HALF-POINT

The darkness turns to light as the street instantaneously turns back to the Half-Point. Ken is stiff with the realization.

KEN

I'm dead...

FATE

I'm sorry you had to see that, but we weren't going to get anywhere with our back-and-forth sparring. Plus, we have business to do.

KEN

Business?

FATE

Yep. Just relax, though. We'll try to go at your pace.

Ken rubs his cranium.

KEN

So, where am I? Hell, when am I? And why am I here?

FATE

Well, Ken...basically, you're in the middle of nowhere. Here, nothing can hurt you, nobody can break you, time can't weaken you. For me, however, this is Half-Point; the place between Heaven and Hell. This is where it all happens, essentially. To answer your second question, there is no concept of time here, it's non-existent. Right now, you and I are older than the concept, the evolution, even the theory of time.

KEN

And my third question?

FATE

Why are you here? Because I called you here. We've both messed up pretty big as of late and we need to fix that.

KEN

Messed up? You? Wait. One more time, what's your name again?

FATE

Fate.

KEN

Fate, right. Can I assume that you're some supernatural being?

FATE

Well, sort of.

KEN

How is it that you can make a mistake?

FATE

Maybe I should explain to you what it is that I do.

Fate walks over to a white board that instantaneously appears. He draws a black line horizontally across it.

FATE

It's no coincidence that I refer to myself as Fate because, well, that's what I do. I write the story of life.

KEN

Fate isn't just a concept then?

FATE

That's the first mystery that you've solved. Very good.

He points to the line.

FATE

Imagine that this line represents time as you know it.

KEN
A timeline.

FATE
Yes, thank you. A timeline.
Specifically, your timeline.

Fate draws a green wavy line on the board with several distinct apexes and troughs.

FATE
This line here represents your fate or destiny, whichever you prefer.

KEN
A fate that you've written for me.

FATE
Yes, exactly! Your fate, Ken, has been written since the beginning of time. Everyone's has.

Ken exasperatingly sighs.

KEN
So they were right.

FATE
What?

KEN
Outside my office the other day. A bunch of religion faithfuls were saying that God already has a plan for everyone. They were saying that we're all doomed no matter what. Pretty much beats the debate of free will.

FATE
Ken, no. You do have free will. Let me explain something to you: You make your life to be what you want it to be, but your destiny, the stuff that you're destined to do, will always come true no matter what.

KEN
How come some people have such terrible destinies?

Fate walks over to the board and points to the lines.

FATE

Good question. Imagine that this is a timeline for the family of the drunk that hit you. Now, that guy lived in a shoddy, one room apartment with cockroaches in his toilet. He's a bum, lives a terrible life. But if we go back in time...

Fate runs his line in a backwards motion up to the first apex point.

FATE

His father was a wealthy shop owner. If we go even further back, his grandfather was a successful lawyer.

Fate runs his finger to the line's start on the left side of the board.

FATE

If we go back centuries we'll find that his ancestors were respected warriors and kings of city-states that have long since been wiped off the map. The point is that his family had the fortune of living good lives because it was their time to.

Fate draws a mirror image of the green line so now it looks like several ovals sit on the timeline.

FATE

Now, while his family was flourishing, another family was suffering...

Fate points to where the two mirror lines meet at the end of the board.

FATE

Over time, the destinies reversed so that balance can be brought to the timeline. Everything happens for a reason because everything has to balance one way or another.

KEN

So, when I won five hundred dollars from the lottery last year...

FATE

...someone else was falling down a flight of stairs. It only took five thousand years for the human race to figure out that for every action there is an opposite reaction.

Ken takes a moment to absorb it all.

KEN

So which religion was right about God?

Fate chuckles.

FATE

There is no right and wrong. As long as you lived a good life, you'll get into Heaven.

KEN

What about the atheists?

FATE

If they lived a good life then they're more than welcome into Heaven.

KEN

Do they ever turn down the invite?

FATE

No. When you die and you go to Heaven or Hell, it's just your spirit; your conscience. All of the stresses and problems of the Earth are left behind. If you're up in Heaven then there are no worries. It's like an everlasting dream. Meanwhile, if you're in Hell it's like a never-ending nightmare.

KEN

But here I am in between the two...

FATE

Yes, because it wasn't your destiny to die in that accident.

KEN

My life had purpose then. Great.

FATE

It was supposed to, but you left before you could fulfill what I had destined you to do.

Ken curiously rubs his chin.

KEN

What was it?

The couch reappears behind them and Fate takes a seat.

FATE

What's the most important thing in life, in your opinion?

KEN

Well, a good job, good morals-

FATE

I mean something that every person should experience at some point.

KEN

Oh. Love.

FATE

Yes. Do you ever wonder why you've failed with every woman you've ever been associated with? Do you ever wonder why it never works out even if you just think about it?

Ken uncomfortably shrugs around.

KEN

I've thought about it, yeah.

FATE

There's a reason for that. You weren't meant to be with any of those women.

Ken goes on the offensive.

KEN

So my destiny is to come off as a loser to all of these women to make them feel better about themselves?

FATE

Easy, tough guy. There was a woman for you.

(MORE)

FATE (cont'd)

She's a precious girl, so I wanted her to be with someone special. An honest guy. A stand-up guy. You.

Suddenly, Ken is intrigued.

KEN

Do I know her?

FATE

You do. Well, of her. Think about it for a minute.

He falls into a trance.

KEN

It could be one of hundreds, I don't know.

FATE

You've noticed this woman many times before. Sometimes before bed, she pops into your head and you just wonder.

KEN

I think...her, the, the one-

FATE

On the bus...

Ken, wide eyed, exclaims.

KEN

The cane?!

FATE

That's her.

Ken excitedly paces back and forth for a few moments.

KEN

Her? I've noticed her ever since I first saw her on that bus! She's beautiful!

FATE

Even with the cane?

KEN

Ah, who gives a crap about the cane? She's gorgeous!

Fate stands up and proudly pats Ken's shoulder.

FATE

That's why I picked you. It's a shallow society you live in. The Ken Dundee's I've created are a dime a dozen.

Ken strokes his hand through his hair.

KEN

She's my destiny then?

FATE

Was. Just as you were hers.

KEN

But...since I'm dead...

FATE

...the destiny can't be fulfilled.

Ken bites his lip and then flops on the couch.

KEN

Why didn't it happen then? Why didn't I get a signal?

FATE

You've noticed her on that bus for what, eighteen months now? You knew deep down inside there was something telling you to go after her. Even if you didn't talk to her now, one way or another the two of you would have been together.

Fate points to the first green line.

FATE

This is your destiny.

He then points to the mirrored one.

FATE

And this is hers.

He points to the spot at the end of the board where they meet.

FATE

These are your two destinies meeting at this point. There's no specific year as to when, but it was supposed to be in your lifetime.

KEN
And why didn't it happen?

Fate scratches his head.

FATE
That's why we're here. That was my
mistake. Somewhere along the line
I missed something and the two
destiny lines passed each other.
So, as a result, something
completely unwritten happened...and
that was last night.

KEN
How could you make that kind of
mistake?

FATE
How could you not talk to her?

KEN
Isn't my fate kind of your
responsibility?

FATE
Isn't it also kind of yours?

Ken silences up for a moment, then has a change of tone.

KEN
And what about her fate now?

Fate is silent.

KEN
What happens to her?

FATE
Let's find out.

EXT. SIDEWALK - DAY

The City by the Bay erupts from under their feet and grows
into the sky until the two of them are standing on a
sidewalk.

Ken looks around, amazed.

KEN
We're back.

FATE

It's 9:03 AM, Saturday, January
13th. Let's check it out.

They slowly walk. People pass by them, seemingly oblivious
to the two men.

KEN

They can't see us, can they?

FATE

Nope. Nor will they walk through
us.

KEN

Why not?

FATE

I'll explain later. Look across
the street.

They look. Annabelle starts to cross an intersection.

KEN

That's her. She looks good today.

FATE

She does.

KEN

Hey, what's her name anyway?

FATE

Annabelle.

KEN

Annabelle.

(deep voice)

What's cookin', good lookin'?

Ken grins at Fate, who unimpressively stares him down.

FATE

Yeah.

Annabelle is in the middle of the intersection when suddenly
a van speeds around a corner and heads right towards her.

SCREECH! The van applies hard breaks but it's too late. As
it comes to a violent halt, it brushes against Annabelle,
sending her down to the hard pavement. Her cane bounces a
few feet away.

KEN

Jesus!

He dashes over to the accident and kneels by Annabelle.

KEN

Are you okay?

Ken tries to put his hands on her arm, but a blue, webby force field illuminates on her skin which prevents him from doing anything. Annabelle starts to sit up, dazed.

The driver, LENNY(30s), a physically intimidating guy with a deep voice, steps out of the van and walks over to her.

LENNY

The hell you doing crossing in front of me?

Ken slowly rises to his feet and watches the exchange.

ANNABELLE

I had the walk sign.

Lenny looks over at the sign post. Indeed, it reads "WALK."

LENNY

Jesus, I'm sorry. Let me help you up.

Lenny helps her to her feet.

ANNABELLE

I need my cane.

Lenny retrieves it and hands it to her, then simultaneously examines her for injuries.

LENNY

You look pretty clean. Are you okay?

ANNABELLE

A little shaken up, but I feel okay.

LENNY

I guess that's a relief for both of our asses, huh?

They both nervously chuckle.

LENNY

There's a coffee shop right down the street. How about I buy you a cup and maybe we can work something out.

ANNABELLE

How about a hot chocolate to start?

He looks at her oddly.

LENNY

Hot chocolate?...okay.

They both pop into the van and take off. Ken walks back over to Fate, perplexed.

KEN

I couldn't help her up.

FATE

You're in a different world. You can't touch anyone.

Ken scratches his head.

KEN

You're not supposed to get into cars with strangers.

FATE

I know. The unfortunate thing with Anna is that she doesn't have much of a backbone...like at all.

KEN

Well, what happens if he-

FATE

Relax. He's not going to hurt her.

Fate looks down the street and is intrigued by something.

FATE

Hmmm. Look at that.

Ken peers down the street where he sees the building "CAMP FAMILY DENTISTRY."

KEN

It's my dentist's office!

FATE

The only ones open on a Saturday.
What time was that appointment of
yours?

KEN

9:15.

FATE

Mmmm. Do you see now, Ken? Had
everything gone normal, you would
be walking down this very street at
this very time on this very day and
you would have saved Anna from that
hit. It was meant to be.

KEN

I missed her by a day.

FATE

I'm sorry.

KEN

How could this happen, though? What
mistake did you make? Like,
exactly?

FATE

Somewhere along the line I just
messed up. Simple as that. I
guess you could say it was my fate.

Ken grievously looks around.

KEN

I want to follow her. I want to
see who she is. I'm not ready to
let go.

FATE

As you shouldn't be. Good man.
Follow me first.

They walk down the street.

INT. PARKING GARAGE - DAY

Fate leads Ken down a row of parked vehicles.

FATE

I'm going to let you look around on
your own.

They stop in front of a parked vehicle isolated by itself at the end of the garage. It's a sleek, white sports car. Though it's a vintage 60s automobile, it looks brand new.

FATE

Use this to move yourself.

KEN

I can't fly or do that dissolve-thing like you do?

FATE

No. You're just a spirit. You have no supernatural powers.

KEN

That sounds kind of oxymoronic, don't you think?

Fate stares him down.

KEN

Sorry. Um, now, when I'm driving this, what happens if a car runs into me or something?

FATE

Ken, we're the information you gather while reading between the lines. We are the air between each person waiting at the bank, just as we are the space between each car on the highway. No one will run into you. Don't worry about a thing.

Fate hands him a stylish key.

FATE

Go find her. You'll figure out how to once you get in.

Ken shakes hands with him.

KEN

Thanks. What are you going to be doing?

FATE

I'm going to try and figure this whole mess out.

KEN

Good luck.

FATE

You too.

Fate vanishes. Ken admires the vehicle and then hops in.

INT. SPORTS CAR - DAY

Two smooth, white leather seats and a smooth, curvy dashboard are the main components here. Ken fastens his seatbelt and then starts up the car.

VROOM! The engine starts up with a fury. He looks at the gear shift and notices the following: P, R, D, INFINITY SYMBOL.

Ken ponders this, and then puts the car into the Infinity gear. A liquid blue sphere, about the size of a softball, appears above the radio and hovers in place.

As Ken pokes the sphere, a small beam of white light illuminates it. An image of Annabelle and Lenny seated at a table dissolves from out of the whiteness.

Ken hovers his hand above the sphere. His eyes go into REM for a moment, then burst open with life.

KEN

Gill's Coffee Shop, 2nd and
Mission!

EXT. STREET - DAY

The car cautiously moves out of the driveway and into traffic. There are cars in front of Ken and in back, but they all keep their distance from him.

INT. SPORTS CAR - DAY

Ken observes his surroundings. It's a typical day out.

Below the sphere is a vintage radio. He turns it on to a classic rock song about Hell.

KEN

Well, I'll be damned.

He listens for a few moments, and then moves the dial over. Now a classic rock song about Heaven plays.

KEN

Ha!

EXT. GILL'S COFFEE SHOP - DAY

The car comes to a halt in front of the establishment. Ken steps out and heads inside.

INT. GILL'S COFFEE SHOP - DAY

It's a stylish little place; auburn counters, marble tables, dimly lit lights. Ken's white attire stands out.

He hears a giggle. Across the joint he sees Annabelle and Lenny share a laugh over their drinks and muffins. Ken strides over and takes a seat at an open chair.

ANNABELLE

You slammed the door in his face?

Lenny slams his palm on the table.

LENNY

Right in his face! You want me to join your religion? Okay, but don't go condemning me to Hell if I don't! I mean come on, man! What a dick.

Annabelle laughs really hard at that.

ANNABELLE

Oh my. Wow. Gotta catch my breath.

LENNY

You know, you have very pretty eyes.

She blushes.

ANNABELLE

Thank you.

LENNY

I'm serious. Those are the most beautiful hazel eyes that I've ever seen.

She blushes even more and moves around in embarrassment.

ANNABELLE

Thank you.

LENNY

I'm sorry, I'm embarrassing you.

ANNABELLE

No! It's okay. It's just that not many guys rush to tell me that they think my eyes are pretty.

LENNY

Liar.

ANNABELLE

Well, eh.

Lenny looks at the clock on the wall and then back at Annabelle.

LENNY

I gotta run. But listen, can I see you again?

ANNABELLE

Again? Really?

LENNY

Well, if you're afraid that I'm going to run you over or something...

She laughs.

ANNABELLE

No, it's okay.

LENNY

Then how about an early dinner tomorrow? Do you like the Double Fork?

ANNABELLE

Oh yeah! Best steak in town!

LENNY

All righty then! Can I give you a lift somewhere?

ANNABELLE

I live just around the corner, actually.

The two of them continue their conversation as they exit the building.

Ken sits in silence.

EXT. GILL'S COFFEE SHOP - DAY

Ken steps outside and sees Annabelle write something down on a piece of paper and then hands it to Lenny. They share a laugh, then Annabelle heads off into the opposite direction and Lenny gets into his van.

INT. SPORTS CAR - DAY

Ken hops back into his car and thinks.

KEN

I wonder if anyone knows that I'm gone?

He starts up the engine and puts the car into Infinity. Images of PEOPLE in Ken's apartment illuminate in the sphere.

EXT. KEN'S APARTMENT - DAY

The car comes to a stop. Ken steps out and takes note of the three police cars parked in and around his private parking space.

INT. KEN'S APARTMENT - DAY

He steps in to the sight of FRIENDS mourning while POLICE OFFICERS ask questions.

Chuck solemnly sits on the couch as an OFFICER questions him. ADDIE(20s) is next to him.

OFFICER

I take it he didn't have any pets?

CHUCK

Do you see any pets?

OFFICER

I just don't want any mishaps.

CHUCK

When will the drunken bastard get his?

OFFICER

Well, he needs to get and/or be assigned a lawyer and then the formal charges are placed against him.

(MORE)

OFFICER (cont'd)
Right now, though, I don't even
know if he's sober. He was pretty
wasted last night.

Chuck puts his head in his hands. Ken watches with
curiosity; it's like the first time he has ever seen Chuck
show emotion.

OFFICER
Did he have a girlfriend or wife or
significant other?

CHUCK
Ha!

Ken glares.

CHUCK
Ken definitely did not have a
girlfriend. He was convinced that
no woman would ever want him.

Addie chokes up.

ADDIE
He could have had any woman he
wanted, he just didn't know it.

CHUCK
You didn't know him that well,
babe. Ken definitely had some
unique qualities, but every woman
he went after would shoot him down
like a turkey on Thanksgiving.

ADDIE
He could have had me.

CHUCK
Addie, anyone could have you, hun.

ADDIE
...you can't.

They glare at each other.

OFFICER
So...no girlfriend?

CHUCK
Correct.

INT. BEDROOM

Ken walks into his bedroom to see another OFFICER question Sullivan.

SULLIVAN

He was a popular guy from what I heard around the office. I spoke to him a few times and he seemed like a nice enough man. I just can't believe this happened to one of my own.

OFFICER

Do you have the contact info of any relatives of his down at your office?

SULLIVAN

Yes. Yes, of course. Ya know, Dundee came into my office the other day requesting a raise. I didn't give it to him, goddamn it. Maybe if he was making a little more he could purchase a car free and clear and last night could have been avoided.

Ken glares.

KEN

I can afford a car, thank you very much, sir.

A RUMBLE is heard outside. Ken looks out the window to see that storm clouds have moved in overhead.

Perplexed, Ken picks up a newspaper from a table. The date reads January 12th. He flips to the weather section. The forecast for January 13th reads "LOTS OF SUNSHINE."

KEN

Hm. That's interesting.

EXT. KEN'S APARTMENT - DAY

Ken walks to his car and observes the heavens, where the clouds continue to darken the skies.

He hops into the car and starts up the engine.

EXT. STREET - DAY

The car cruises the street at the speed limit.

INT. SPORTS CAR - DAY

Ken looks in the rear view mirror to the sight of a giant pickup truck tailgating him.

KEN
Even when you're dead the assholes
will still tailgate you.
Unbelievable.

Ken is quiet for a moment, then starts to think.

KEN
Hmmm...

He puts the vehicle into Infinity and the navigation sphere appears.

KEN
Show me Anna...

Annabelle appears in the sphere, comfortably lounged on a couch. Ken shuts his eyes and touches the sphere.

His eyes dart back and forth beneath his eyelids until he opens them suddenly and turns the wheel 180 degrees.

EXT. STREET - DAY

The car does a sharp 180, slips between several other vehicles, and heads off in the opposite direction.

EXT. APARTMENT COMPLEX - DAY

The car comes to a stop and out pops Ken. The complex is nice; a few stories high, well kept, etc.

KEN
1C, 1C, 1C...

EXT. ANNABELLE'S APARTMENT - DAY

He stops in front of the door labeled 1C. He rubs his hands together and then places one on the doorknob. The doorknob shifts under his hand, almost as if he's picking the lock.

Moments later, the door opens and he slowly steps inside.

INT. ANNABELLE'S APARTMENT - DAY

It's a very clean place. The floors are spotless, the kitchen is organized, everything is in its place.

He walks into the living room where Annabelle sits on the couch and writes in her journal. Ken looks at her as if she were draped in gold.

RING! Annabelle grabs her cane and walks to the kitchen and answers the phone. Ken peeks at the open journal and skims a few lines.

KEN

"From what I can gather, he seems like an amazing person. We're seeing each other again tomorrow and I'm...I'm very much looking forward to it."

Annabelle flops back down on the couch and continues to write. Ken looks in his hands, where the journal has vanished.

He looks to the ceiling.

KEN

I'm ready.

EXT. HALF-POINT

The room dissolves to the whiteness. Ken looks saddened.

KEN

She's out of my grasp. There's nothing I can do.

Fate appears to the side with a concerned look on his face. He's a lot more eccentric than he was earlier.

FATE

Ken, don't be so negative. There's always hope, and after this mess-up, we better hope there's a lot left.

KEN

What happened now?

The white board of the timeline and destiny lines appears.

FATE

Everything is about to fall into oblivion.

KEN

Do tell.

Fate alarmingly points to the top destiny line.

FATE

This is your destiny, right?

He then points to the bottom line.

FATE

And here is Annabelle's, yes?

He puts his fingers at the point where they meet.

FATE

Well, they skipped each other! Your two destinies were supposed to meet right here at this point sometime within the next half century, but now that you're gone, that won't happen!...

Fate erases the point where they meet and draws the lines out in the opposite directions.

He then draws another black timeline toward the top of the board which has Annabelle's destiny line cutting right through it.

FATE

See? Since your destiny was left unfulfilled, the lines continue to branch out until they run into someone else's fate...

Fate gets into Ken's face.

FATE

...a fate that was never planned!

KEN

The van guy...

FATE

Ken, did you notice anything unusual as you were driving around the city today?

KEN
Everything seemed normal.

Fate hands Ken the newspaper from his apartment.

FATE
Didn't this seem a little strange?
The forecast says sunshine for the
next five days and suddenly there's
a thunderstorm?!

KEN
Well, it was raining last night,
you know...

Fate snatches the paper and smacks Ken on the head with it.

FATE
Who are you going to believe, huh?
Me or the newspaper?!

KEN
Well, what does this mean?

FATE
Destiny is a fragile thing. It's
like a piece of glass in a sense
that it's clear and pure, but in an
instant it can shatter. Right now
the entire fate of the world that
you know is about to shatter into a
million pieces.

KEN
Because I couldn't meet up with
Anna?

FATE
Precisely! While I was planning
your destinies out I didn't match
them up as they should have been.
Obviously I did foresee the mistake
eons before, but didn't think twice
of it. But now, now that I have you
here, something can be done about
it.

KEN
Why can't you just put me back to
the night that I died? I can avoid
the whole crash.

Fate shakes his head.

FATE

It's too dangerous.

KEN

You took me before it was my time.
I'm sure you can put me back.

FATE

The timeline would completely collapse. It would be like reading a story backwards. Future events would collapse back into the past until the universe self-implodes on itself.

The two men pace away for a moment.

KEN

But wouldn't the timeline implode even if we don't fix this?

FATE

The timeline would just eat itself up. Eventually everyone's destiny will tangle up with something that wasn't meant to happen, much like Anna's...

Ken waits for the other shoe to drop.

KEN

And then what happens?

Fate doesn't say. Instead he points to the couch.

FATE

Sit down for a second.

Ken takes a seat.

FATE

Close your eyes. Relax.

A few moments of silence pass.

FATE

I want you to imagine that you never existed.

INT. BABY'S ROOM - DAY

A BABY, fast asleep in a crib, vanishes.

FATE(V.O.)
Imagine that you were never born...

EXT. 1960s WEDDING RECEPTION - NIGHT

In a backyard reception at a modest middle-class tract home, a NEWLYWED couple kisses in front of a celebratory crowd.

FATE(V.O.)
Imagine that your folks never
existed...

Everyone vanishes, leaving the backyard desolate.

EXT. 1930s SAN FRANCISCO - DAY

The skeletal structure of the Golden Gate Bridge scrapes the clouds.

FATE(V.O.)
Imagine that your homeland never
existed...

The bridge vanishes above the untouched waters.

EXT. MOUNTAINS - DAY

A mighty chain of gargantuan mountains.

FATE(V.O.)
No mountains...

The mountains vanish.

EXT. OCEAN - DAY

The peaceful waters sit under a sunny sky.

FATE(V.O.)
No oceans...

The ocean vanishes.

All that remains are piles of dust on the ground that blow in the wind.

FATE(V.O.)
No earth...

EXT. SPACE

The dust dissolves into the blackness of space. The earth revolves for a few seconds, and then vanishes.

FATE(V.O.)
 ...no existence of time and no
 existence of you or anyone on the
 planet...

Stars and planets start to zoom by at rapid speed.

FATE(V.O.)
 ...there would be no solar system,
 no stars, no galaxy.

The stars zoom by even faster now and almost simultaneously begin to vanish.

BLACK

FATE(V.O.)
 There would be nothing. If we
 hadn't chosen to create an
 existence, then...

EXT. HALF-POINT

The blackness turns to white. Fate leans into Ken's ear.

FATE
 ...there would just be us.

Ken opens his eyes.

KEN
 So...there won't be anything
 then... if your plans are ruined...

Fate pats Ken's shoulder and steps away.

FATE
 You got it.

Fate paces back and forth.

FATE
 First it'll just be something
 miniscule, like the weather will
 change. Maybe someone will find a
 penny on the street who wasn't
 supposed to.

(MORE)

FATE (cont'd)

Small stuff like that. But then it'll get bigger. Things will be destroyed because they're out of place. People will die who weren't supposed to because their destinies were changed. Pretty soon an entirely new destiny will be made for the universe...a destiny that holds nothing.

Ken stands up.

KEN

Send me back!

FATE

I already told you that I can't, Ken! Plopping you back in the past could destroy the universe all on its own!

KEN

What about God?

Fate chuckles.

FATE

God created me, and I created this. It's my responsibility. He can't help us.

KEN

Well, Fate, I don't know what you want me to do.

Fate ponders.

FATE

I've never made a mistake before.

KEN

Happens to the best of us, evidently.

Fate turns serious.

FATE

Okay, here's what's going to happen. I'm sending you back as a spirit, like before. I want you to watch over Anna closely. In her reality she won't know that you're there, but the power of a spirit should never be doubted.

KEN

What are you going to do?

FATE

Build a new future.

EXT. ANNABELLE'S APARTMENT - DAY

The Half-Point dissolves to the outside world where Ken's car awaits.

Ken hops into his vehicle and speeds off.

EXT. THE DOUBLE FORK - NIGHT

An eerie orange glow mixes with the rain clouds as the sun sets. The sports car is parked in front of the joint.

INT. THE DOUBLE FORK - NIGHT

Ken takes a seat at a table across from Annabelle and Lenny. The two of them are dressed in nice attire and are having a ball.

LENNY

Yeah, I said "hey, if you don't want my business then you can lick my fat, hairy testicle," know what I'm sayin'?

Annabelle laughs uncontrollably.

LENNY

So the douche goes "yes, well, this is not the proper conduct of a gentleman" and I go "yes, well, you are the proper conduct of an assface."

More laughter. Ken glares.

ANNABELLE

And what did he say?

LENNY

Oh, he left. Couldn't take the heat. The man had no balls, Belle, what can I say?

Annabelle laughs some more and then calms down. She pokes at the morsels left on her plate.

LENNY
How was your steak?

ANNABELLE
Quite possibly the best steak I've
ever had.

LENNY
Yeah?

ANNABELLE
It was delicious. You know, Lenny,
I've had fun tonight. I'm kind of
glad you hit me with your car now.

Lenny smiles.

LENNY
Well, that was my intention all
along. Hit the girl, get a date.

She nods.

ANNABELLE
So as a salesman, you must meet a
lot of people.

LENNY
Usually.

ANNABELLE
Ever take any of them out to
dinner?

LENNY
No, just the ones that I hit with
my car, of course.

They laugh again. Ken rolls his eyes.

KEN
Jesus Christ, Seinfeld.

LENNY
So, Anna. You've laughed at
everything I've said this evening.
You're a real sweetheart. How is
it that you're not involved?

She nervously smiles.

ANNABELLE
I don't know.

LENNY

I mean, I assume you're
not...unless you're putting me
on...WHORE!

They chuckle.

ANNABELLE

No, no. It's probably because,
well, you know...

She peers at her cane resting at the end of the table.

LENNY

What? That? That's nothing.

ANNABELLE

A lot of guys probably don't want
to deal with it, so I'm always
overlooked. I've gotten used to
it. I've been rejected lots of
times before, so I sometimes just
think that maybe I'm not meant to
be with anyone.

Ken looks alert and rubs his chin in thought.

KEN

Hmmm...

LENNY

Well, contrary to what you may
think, I think that you're the most
beautiful woman in this grill
tonight.

She blushes.

LENNY

I mean, aside from the steak which
was just gorgeous, nothing stands
by you.

Another small romantic laugh between them, and then a long
moment as they stare into each other's eyes.

EXT. LENNY'S APARTMENT - NIGHT

Lenny's van comes to a stop and out pop Lenny and Annabelle,
both laughing and holding each other.

Ken stops his car in back of the van. He timidly steps out
and follows Lenny and Annabelle into the apartment.

INT. LENNY'S APARTMENT - NIGHT

Ken pushes the front door open to see Lenny and Annabelle making out on the couch. He watches for a moment in despair and then heads for the door.

KEN
Take care of her, pal.

LENNY
Let's head to the bedroom, huh?

Ken turns around.

ANNABELLE
The bedroom?

LENNY
Yeah. Why?

ANNABELLE
It's our first night out, though.

LENNY
Yeah, and?

ANNABELLE
I can't do this on a first date.

Lenny looks perplexed at her.

LENNY
Then why the hell are we here? Why didn't you say anything?

Annabelle moves her shoulders around uncomfortably. Ken watches in dead stillness.

APRIL
I'm sorry.

Ken looks on a nearby bookshelf at a picture of Lenny and a WOMAN engaged in a kiss.

LENNY
I thought we had a real connection tonight...you were leading me on, weren't you?

ANNABELLE
No! I wasn't! I just can't do this on a first date!
(MORE)

ANNABELLE (cont'd)

I mean, the kissing and stuff is different, but I haven't been on a lot of dates and just don't feel comfortable and-

Lenny puts his hand over her mouth.

LENNY

I'll make you comfortable, babe.

Lenny lifts Annabelle up off her feet and carries her into the other room.

The door shuts behind them. Ken looks furious.

He strolls around the living room. A plasma television is surrounded by giant speakers and hi-tech stereo equipment.

A broken car stereo sits on a table with pieces spread out everywhere. It looks strangely out of place.

An end-table sits next to the couch. On it there is a cordless phone with papers that contain dozens of phone numbers.

KEN

Well, aren't you a busy little bumpkin.

He pulls open the drawer of the table to the sight of a silver handgun. He grabs the grip and examines it, periodically looking in the direction of the bedroom door.

He walks to the other side of the room and drops the gun into a wastebasket and exits.

INT. SPORTS CAR - NIGHT

Ken steps in and leans back in the seat. He slowly shuts his eyes...

EXT. SPACE

He awakens to find himself standing in the middle of outer space. It's like a planetarium with an invisible floor.

Stars and galaxies twinkle all around him. Fate sits on a stool with his eyes closed and arms out in front of him. His fingers rapidly move in midair, like typing on a keyboard.

KEN

Hey.

Fate keeps busy.

FATE
They're beautiful, aren't they?

Ken admires the scenery.

KEN
Yeah.

Fate opens his eyes and turns to Ken.

KEN
What are you doing?

FATE
Creating life.

Ken steps beside Fate, who points to various stars.

FATE
Each star represents someone.

KEN
Their spirit?

FATE
Yeah. This is how we manage life.
Stars have been here since the
beginning. No coincidence, really.

KEN
Which one is mine?

Fate points to Polaris.

Ken looks.

FATE
That one.

Ken admires his star and then drifts to the rest of the
Little Dipper.

FATE
If you're ever lost, all you have
to do is find the North Star and
suddenly you're found. It gives you
that sense of comfort and security
that everything will be okay.

Ken looks down.

KEN

I've been watching Anna and this other guy-

FATE

Lenny.

KEN

Lenny, whatever. He seemed alright at first, but now I'm finding that there's something that just seems off about him.

FATE

I know. Lenny's always been a bit of a sleaze, which is why it was never the plan to have her fall into the hands of someone like him.

Ken looks vengeful.

KEN

He took complete advantage of her...

Fate sighs.

FATE

I know, but what can you do, Ken? Stay with her. It's our job to protect her now that you're not there.

KEN

I know.

FATE

Good. Then don't be so shocked when you see something out of place, all right? We're in this together.

Ken acceptingly nods.

FATE

Ken...

KEN

Yeah?

FATE

Wake up.

INT. SPORTS CAR - DAY

Ken opens his eyes to find himself back in the driver's seat. He perks up and looks around.

Lenny exits his place and hops into his van and drives off. Ken starts up the engine and follows.

EXT. STREET - DAY

Lenny's van stays a few cars ahead, but Ken is right behind him.

The van pulls into an auto repair shop. Ken parks on the street.

INT. REPAIR SHOP - DAY

It's a dirty place; oil and broken parts all over the ground. Sparks fly from work in process on the other side of the garage.

Lenny steps out of the van and walks over to THOR, an overweight, greasy mechanic. His shirt isn't even tucked in, thus allowing his huge gut to sag out.

THOR
Morning, Lenny.

Lenny opens the back of the van and pulls out the broken stereo.

LENNY
Hey, Thor, I did what I could with this. The functions on the CD player won't work and the radio connections are shit as they are, so this won't last a month.

THOR
Oh, excellent. Put it over there, would ya?

Lenny places the stereo on a countertop.

LENNY
So, last night I had a date with that chick that I told you about.

THOR
The cripple? Yeah? How'd it go?

Ken grumbles under his breath.

LENNY

Gave her a ride she'll never forget.

THOR

Yeah? How was she?

LENNY

She didn't want to at first, but shit, I paid for dinner, so that's the least she could do.

THOR

But she didn't want to?

LENNY

Yeah, she did. She's just one of those chicks who plays hard-to-get.

Thor giggles.

THOR

You playa.

LENNY

Yeah, man. It was kind of rough, though. I mean, she said she doesn't go out on dates much, so she's probably been rubbing herself with her cane all this time or something.

KEN

You son of a...

That really infuriates Ken. He grabs a hammer and chucks it at Lenny's head, but it reflects off of the force field.

Lenny scratches the back of his head.

THOR

You gonna see her again?

LENNY

Yeah, tonight or tomorrow. She's nice, I just gotta make a choice if I want to keep seeing her or dump her or what.

THOR

Well, do what your dick tells yea,
buddy. In the meantime, we got
business to do here.

LENNY

Right.

Ken's face looks like he's about to rip Lenny's head off.
Lenny and Thor walk over to a car with its hood popped up.
Ken follows.

KEN

You're not going to touch her
again. You hear me, pal?!

Thor points to certain parts in the engine.

THOR

So, I replaced the electrical
tubing here with some old ones that
I took out from a sedan last week.
They're connected directly to the
gas line, so when the car starts up
the fumes will leak in.

LENNY

It's not going to kill anybody,
right?

THOR

Nah, nah. It'll annoy the hell
outta 'em, though. And if they
don't fix it then the whole engine
is at risk of breaking down. And
if that happens...

The two men pull on an imaginary lever.

LENNY&THOR

Cha-ching!

Ken watches with shocked eyes, completely dismayed.

Thor reaches into his pocket and pulls out a wad of cash and
hands it to Lenny.

THOR

Here's your cut for the week. If
those speaker wires are as shitty
as you claim, then you'll have
another easy few hundred at the end
of the week.

Lenny greedily counts the money up.

LENNY
This is good. Thanks.

THOR
No problem. Give my regards to
your amputee.

LENNY
She's a cripple, jerk, not an
amputee.

THOR
Well, what-eva. It's the same
thing.

Lenny chuckles and pokes Thor's gut.

LENNY
Have a good one, Thor.

THOR
Hey, you too.

Lenny gets back into his van and drives off.

EXT. STREET - DAY

Ken wanders out into the street and leans on his car.

KEN
This is a madhouse!

FATE(O.S.)
It is a madhouse.

Ken turns. Fate walks up the street and joins Ken by the
car.

FATE
The whole universe is turning into
a madhouse.

The two men look at the sky, where storm clouds have begun to
darken the sky.

KEN
Why didn't you tell me that this
guy would be such a burnout?

FATE

Would telling you have made you
feel more warmly toward him?

Ken curls his lips and paces around.

KEN

Please send me back.

Fate lightly bangs his head on the windshield.

FATE

We went over this. I can't do
that. It can possibly mess things
up even more than they already are.

KEN

"Possibly." So you're saying
there's a chance that nothing bad
will happen?

FATE

It's a certainty that there will be
some consequence as a result of
that. Big, small, I don't know.
Now that the future is messed up I
don't know much of anything.

KEN

And you said no mistake like this
has ever happened?

FATE

Well, once. I beat God in a game
of ro-sham-bo. After that, a
little thing called the Big Bang
happened.

Ken stares, unimpressed. Fate uncomfortably smiles.

FATE

That was a joke.

KEN

If we can't go back, then can we go
forward?

FATE

Of course. That's the natural
process of time.

KEN

I mean fast forward through all of
this.

(MORE)

KEN (cont'd)

We go a few months into the future
and hop over all of these tangled
destinies and maybe they'll
be...untangled!

Fate stares at him blankly.

FATE

Hmmm.

KEN

Watch. Where's your stupid white
board?

Fate nods to the side, where the whiteboard appears. Fate
tosses Ken a marker.

Ken draws a wavy line and then draws another mirror image of
it – the same as Fate did before.

KEN

So, these are the destiny lines,
right?

FATE

Correct.

Ken puts his finger on the far-right point where the lines
meet.

KEN

And these are the destinies of Anna
and Lenny meeting, right?

FATE

Right.

Ken slides his finger up from the point and off the board.

KEN

As time goes on, couldn't these two
lines move away from each other?
Essentially breaking up the future
you never wrote?

Fate contemplates this.

FATE

Hmmm.

KEN

Couldn't hurt, could it?

FATE

No. Not anymore than we've already hurt it, anyway.

A raindrop falls onto Fate's forehead.

KEN

Let's do it.

Fate nods his head.

FATE

Feelin' sleepy?

KEN

Sleepy?

FATE

Time's instantaneous for you, Ken. It's non-existent. Just take a nap and we'll watch the world go by.

KEN

If only that were true when I was alive.

Ken gets into the front seat and shuts his eyes.

FATE

See you in the not-too-distant future.

Ken waves him off.

As Ken dozes off, the world around him starts to speed up. Cars and people turn to specks as daylight fades away and nighttime falls.

EXT. GOLDEN GATE BRIDGE - NIGHT

Storm clouds rapidly move in and then move out. Lightning strikes near the bridge followed by deafening rumbles of thunder.

EXT. SPACE

Storm systems rapidly move across the oceans and dissolve over the mainland.

The earth rotates speedily and then floats off into the blackness.

Stars twinkle expeditiously.

EXT. HALF-POINT

The blackness slowly dissolves to white, but the stars remain. Fate sits on a stool with his eyes shut. His hands are out in front of him as his fingers make the keystroke motions.

EXT. STREET - DAY

Dark storm clouds cover the city. The sports car rests in the same spot, now with newspapers and trash scattered throughout the street.

INT. SPORTS CAR - DAY

Ken's eyes burst open. He looks up at the clouds and then steps out of the car.

EXT. STREET - DAY

A cool wind blows as he observes his surroundings. The street is deserted. A newspaper dances around his feet in the wind. He picks it up and checks the date: APRIL 13th, 2007.

He tosses the paper aside and hops back into the car.

INT. SPORTS CAR - NIGHT

The car is put into Infinity and the navigation sphere appears.

KEN
Show me Annabelle.

Annabelle appears in the sphere with Lenny also in the picture.

EXT. STREET - NIGHT

The sports car speeds off.

INT. LENNY'S APARTMENT - NIGHT

Lenny angrily paces back and forth. Annabelle sits on the couch and stares at the ground in shame. He barks at her.

LENNY

I can't believe this shit. I really can't! I told you not to go out anywhere and then what do you do? You go out! What the hell are you thinking?

She quietly speaks up.

ANNABELLE

I needed to get some things.

LENNY

Oh yeah, "some things." Your goddamn tampons? A box of mint chocolates? That's what you needed to get? Jesus Christ, woman.

Ken enters the room and his furious eyes are instantly drawn to Lenny.

ANNABELLE

I don't want to stay here all day!

LENNY

That's too damn bad! Who the hell is supporting you now, huh? You're an ungrateful little whore! You know that?

ANNABELLE

Lenny-

LENNY

No! Shut up! I'm talking! Shit, you know, sometimes I wonder why I'm even in this goddamn relationship. Why the hell do I waste my time with some disobedient cripple who can't even walk straight?

KEN

HEY!

Annabelle looks up at him with big puppy eyes.

ANNABELLE

How can you say that to me? How can you say that to someone you love?

LENNY

Hell, don't put words in my mouth. I'll love you when I damn well feel like it. Today I don't feel like it cause you're going all around town spending all of my goddamn money on candy and vagina pads.

She grabs her cane and stands up.

LENNY

Where the hell do you think you're going?

ANNABELLE

I'm leaving. I don't deserve this crap.

She starts toward the door. A slight smile comes to Ken's face.

LENNY

You're goddamn right you don't deserve this! You don't deserve anything! You're lucky that I've stuck with you for this long! You really think that if you go back into that cold world that anyone will want you?

She turns to him.

ANNABELLE

Someone will.

LENNY

Someone. Yeah.

She turns back toward the door.

ANNABELLE

Why don't you and your grease-monkey friends go scuff a few dollars off someone's Bimmer...

That infuriates Lenny. He viciously grabs Annabelle and tosses her onto the couch.

LENNY

Stay the hell out of my business,
Anna!

He pushes on her shoulders and snarls in her face.

LENNY

Just stay out of it!

He straightens himself out and takes a few breaths.

LENNY

I'm going out and when I get back I
expect to see you right here in
this seat.

He looks at some broken radio parts on the table, then turns
back to her.

LENNY

And if you're not, then you better
waddle fast to a safe house,
because I will find you. Got it?

His voices suddenly tones down to a more compassionate one.

LENNY

You're my girl...I love you.

Annabelle stares at the floor, still as a rock. Lenny waits
a few moments and then loses his temper again. He raises his
hand and swiftly smacks it across Annabelle's face.

She bounces off the couch and falls to the ground while Lenny
simultaneously heads to the door.

Ken grabs a chair and heaves it across the room toward Lenny.

KEN

You fucking son of a bitch!

The chair shatters onto the force field of Lenny's back. He
looks back for a second and then exits the apartment.

Ken collapses to the ground and hyperventilates on all fours.

Annabelle remains motionless on the ground, cries, and rubs
her now bright red face.

Ken crawls over to her but doesn't know what to do. He looks
as if he's about to hold her, but doesn't.

Tears continue to flow from her eyes.

ANNABELLE

I hate this life. This wasn't supposed to be it.

Ken bites his lip and then puts his hand on her shoulder, but the force field appears.

INT. SPORTS CAR - NIGHT

Ken furiously gets into his car and puts it into Infinity.

KEN

Find me Lenny.

The sphere shows Lenny step out of his van and enter into another apartment building.

EXT. STREET - NIGHT

The sports car screeches off.

INT. SPORTS CAR - NIGHT

Ken speeds down the city streets. A look of vengeance is all over his face.

EXT. APARTMENT - NIGHT

The car comes to a screech and stops in back of Lenny's van. Ken steps out and heads into the building.

INT. SONJA'S APARTMENT - NIGHT

The room is dark. Ken steps in and looks around. It's very well kept. Nice furniture and picture frames dazzle the place. Laughs are heard from the kitchen.

Moments later, Lenny and SONJA(20s) walk into the room, each with a glass of wine in their hands.

Ken looks at Sonja closely until he realizes that she's the woman from the picture at Lenny's apartment; slender, smooth, beautiful.

SONJA

Lenny, you always find a way to make me laugh.

LENNY

That's because we click. We're two
of a kind, babe!

They passionately kiss. Ken disturbingly watches.

Lenny kisses down to her neck.

LENNY

You taste good tonight.

SONJA

I taste good every night, don't
I?

The two lovers kiss all the way into the bedroom. Ken
sarcastically chuckles and then follows.

KEN

So, you're a con artist, a scammer,
you beat women, all of your friends
are dirty grease monkeys and now
you're cheating on the woman that
loves you.

INT. BEDROOM - NIGHT

Ken steps into the bedroom where Lenny and Sonja continue to
kiss while they remove their clothes.

KEN

Jesus, I don't need to see this.

He exits.

INT. SONJA'S APARTMENT - NIGHT

Ken strolls into the main room and checks out some of the
pictures. One is of Lenny and Sonja embraced in a hug. The
date on the bottom of the photo reads: 02 04 '07.

Ken looks up at the ceiling.

KEN

Do you see what I'm seeing? Do you
see this?! How can this guy be
human? He takes my destiny and
then completely destroys it!

He takes a seat on a chair and rubs his temples.

KEN

Why didn't I just talk to her? I
had so many opportunities and I
blew all of them!

(sighs)

Fate was on my side the whole time.

His head perks up slightly.

INT. LENNY'S APARTMENT - NIGHT

The front door slowly creaks open and in steps Ken.
Annabelle is now fast asleep on the couch with a blanket over
her. Blue moonlight seeps in from the windows.

Ken timidly walks over to the couch and kneels beside it. He
speaks quietly, almost cautiously.

KEN

Anna? Anna, can you hear me? You
can't hear me when you're awake,
but you're in another world
now...just like I am.

He checks out her face where a bruise is now visible.

KEN

You're right when you say that you
don't deserve this...you don't. Not
at all. And when you say that
someone out there will want you and
love you...you're right. There
always will be. Because I will
always be there for you. I will
always watch over you, I will
always be with you. I may have
passed on, but our destiny will
never die.

He starts to choke up.

KEN

Don't worry about a thing. We'll
fix this soon. I promise.

He looks down to where Annabelle's hand has slid out from the
blanket and rubs against his, the force field being the only
thing that separates them.

Suddenly he feels a presence among them. He sharply turns
around to see Fate in the doorway, almost hidden among the
shadows.

FATE
She can't hear you.

KEN
She can.

He looks at her hand, still nudged against his.

KEN
I can feel it.
(Fate nods)
Why do bad things happen to good
people?

FATE
That's just the way it is. For
every good thing in your world,
there's also a bad thing. There
are other worlds in other galaxies
that don't have any problems. Yours
was just the luck of the draw.

Annabelle puts her hand back under the blanket.

KEN
Why didn't I talk to her? Why?

Fate emerges from the shadows.

FATE
That's a problem, don't you think?
Part of the benefit of this world
is that you can work through the
problems and, as a result, you grow
as a person. There are other worlds
out there where all of the beings
don't have any personality because
there's nothing to build one with.
You were blessed with one.

Ken puts his head down.

FATE
Ken...

KEN
I'm a coward! I felt the
connection with her the entire time
but I did absolutely nothing.

Fate moves his mouth as if he's about to talk, but stays
silent.

KEN

You probably already know that I'm going to ask to be sent back to the night I got hit.

FATE

Yes.

KEN

But it can't be done, can it?

Fate is slow to respond.

FATE

No.

Ken stands up and heads for the exit.

FATE

I found a way to fix our little problem.

KEN

How?

EXT. FORT POINT - NIGHT

Ken and Fate walk along the roof of a fort below the Golden Gate Bridge. The roar of cars can be heard above.

KEN

Why are we here?

FATE

Look up.

Ken looks up to the bridge, where a MAN stands on the edge about to jump.

KEN

He's not...

The man takes a deep breath and then steps off. He free falls until he hits the water with a hard splash.

Ken looks at the water distraught.

FATE

It's beginning, Ken. That man wasn't supposed to die until he was ninety-six...he dies today at thirty.

BANG! A bolt of lightning illuminates the cloudy sky, followed by thunder and some light rain. Ken looks back at Fate.

KEN

Is that what you wanted to show me?

FATE

No, I just wanted to show you that it's slowly getting worse...but I think I found a way around it.

KEN

What'd you find?

FATE

I had to go right to the source.

Fate looks up at the stars. Ken gives him an ill look.

KEN

Me?

FATE

No.

Ken's skin turns an ashen white as he looks out over the edge of the roof.

KEN

Anna...

Fate gives a warm smile and pats his back.

FATE

Ken, maybe it's time I just get you out of here. There's not much more you can do.

KEN

I already let her down once before. I can't let her down again.

Fate sighs.

FATE

Won't be long then.

KEN

Jesus...

Ken starts toward the stairway.

FATE

Don't do it, Ken. You're not going to like what's going on out there.

Ken glares and then walks off. Several bolts of lightning strike around the bridge and illuminate it an eerie purple in the night sky.

EXT. STREET - NIGHT

Ken's car speeds down a busy street and weaves in and out of traffic.

Darkness soon turns to a gloomy day. Traffic speeds by left and right. Rain clouds swiftly move in one after the other.

BANG! More lightning strikes throughout the city followed by rumbles of thunder.

INT. SPORTS CAR - DAY

Ken watches as time speeds by all around him, but he doesn't seem to care. He continues to drive with anger on his face.

EXT. STREET - DAY

Cars crash into each other at will. Sewers overflow with water, which floods onto the streets.

One car speeds down the slippery street and loses control. It smashes into a truck and then flips across an intersection.

INT. SPORTS CAR - DAY

Ken screeches to a stop at the intersection just as the car tumbles by. He takes a few deep breaths and then steps out of the vehicle.

EXT. STREET - DAY

The street is littered with trash and flooded with water. Debris from car crashes makes it a wasteland. Some PEOPLE try to run to safety while others stick around to loot.

The sports section of the newspaper floats by. Ken retrieves it and checks out the opened baseball page. The day's results are all the same: 14 games, 2-0 final score.

Ken puts the paper aside and looks into the sky. The rain clouds rotate swiftly above the city, like a slow hurricane.

He hops back into his car and continues on.

INT. SPORTS CAR - DAY

The day continues to speed by as he goes down the street.

EXT. STREET - NIGHT

The shielded sun soon sets and it's dark again. Ken pulls around a curve and parks outside Lenny's apartment. Ken steps out and marches toward the door.

INT. LENNY'S APARTMENT - NIGHT

Ken enters. Annabelle screams her lungs out at Lenny, who stands and tries to remain calm.

ANNABELLE

So that's where you've been going
on the nights you don't come home?
To that slut's house?

LENNY

Don't call her a slut.

ANNABELLE

How long have you been doing this
crap?

He stumbles over his words. A bunch of hickeys are visible on his neck.

LENNY

A while.

ANNABELLE

All this time? All this time
you've been cheating on me? All
this time you've been playing your
stupid head games and all of a
sudden it turns out you're the one,
the only one, ruining this
relationship?

LENNY

She's bisexual, you know. We can
work something out, huh?

Annabelle grunts and grabs her jacket.

LENNY

And where are you going?

ANNABELLE

I'm leaving. My mom was right about you. I tried to convince her otherwise when I told her about all the crap you do to me. I tried to convince her that someone out there was made for me and that that someone was you...boy, it's never felt so good to be wrong.

Lenny blocks her exit.

LENNY

You love me. You know you do.

ANNABELLE

I did. You seem to love your whore and your stupid business more. I'm sure the cops would love to hear about the thousands of dollars in bonuses that you've been stealing from people.

Lenny gets a vicious look in his eye.

LENNY

You love me. Say it.

ANNABELLE

Get out of my way.

Annabelle tries to push through but is shoved back. Lenny points at her.

LENNY

Say you love me.

ANNABELLE

I don't love you. You can go ahead and hit me, but one way or another, I am going out that door.

Lenny slowly steps toward her. She doesn't budge.

LENNY

Say it.

She has to look nearly straight up at him.

ANNABELLE

No.

He violently shoves Annabelle onto the couch and gets on top of her.

LENNY

Say it!

His hands are around her neck now. She tries to fight free, but he's too strong.

Ken dives onto the couch and tries to break it up, but the force field prevents any altercation.

KEN

Let her go!

LENNY

Say it!

She starts to choke. Lenny only squeezes harder.

LENNY

Tell me you love me!

KEN

Let her go!

The force field doesn't stop Ken. He continues to fight an undefeatable force.

Suddenly Annabelle is silent and still. Lenny releases his grip and backs away.

Ken looks at Annabelle's lifeless body. She's gone.

KEN

You wanna mess with someone?

Ken pulls out the drawer of the end table and yanks out the silver handgun.

BANG! BANG! BANG! He fires several wild shots off. He's obviously an amateur marksman.

Only one of them hits, but reflects off the force field around Lenny, who simply stands in shock.

KEN

Come on, you bitch! You want someone to fight?!

He fires the last few shots and then flings the gun at Lenny. When the smoke and web of the force field clear, Lenny is still in shock. Ken breathes uncontrollably.

LENNY

Shit.

He snaps out of it and throws a blanket onto Annabelle's body and then pulls the silver handgun out of the drawer. He sticks it in his jacket pocket and bolts out the door.

Ken collapses to the floor and pounds on the ground as tears stream from his eyes.

KEN

Why? WHY?

He crawls over to Annabelle and removes the blanket. Her eyes are still half open. More tears flow from his eyes.

KEN

Anna-

A luminous galaxy revolves in her pupil.

KEN

I'm sorry...

He rests his head on the cushion and shuts his eyes.

EXT. SAN FRANCISCO - NIGHT

The rain clouds slowly disperse and for the first time in a while, it's a clear sky.

INT. LENNY'S APARTMENT - NIGHT

Ken opens his eyes. Annabelle's eyes are shut now.

KEN

It's over. You're free.

INT. SPORTS CAR - NIGHT

Ken hops into the car and puts it into Infinity.

KEN

Show me Lenny.

The sphere shows Lenny and Sonja in an argument. Moments later, Lenny pulls out his gun and shoots her down.

Ken doesn't even react.

KEN
It's not fair.

The exterior dissolves to the Half-Point.

EXT. HALF-POINT

Ken steps out of the car. Fate is right in front of him.

KEN
You killed her.

FATE
I had to. It was the only way I
could save the future.

KEN
And the other woman?

FATE
Sonja. Had to do that, too.

KEN
But why? How does that save the
future?

Fate sighs and sits on the hood of the car.

FATE
Because you didn't know how
important you really were. I don't
think anyone does. The decisions
you make in life affect a lot of
people. Pretty much everyone's fate
depends on someone else's.

KEN
Anna's depended on mine.

FATE
Yes, as did Lenny's.

Ken snaps.

KEN
Now how the hell can his fate
depend on me?

Fate shrugs.

FATE

Well, because now he's going to Hell. He was a decent, and I use that term loosely, a decent enough person before his destiny crossed with Annabelle's. I guess you could say that it wasn't meant to be.

Fate slides off the hood and strolls around the car.

FATE

So, he's going to Hell. Plenty of people have died in the past three months that weren't supposed to, so the future as I planned it is going to be completely different.

Ken stays solemn.

KEN

So I was depended on by a lot of people, huh? I mean, aside from the three direct ones that we talked about?

FATE

Four.

KEN

Four?

FATE

The drunk driver. The guy who hit you that night. He's going to Hell, too. Had you been anywhere else on that very second, he would of just crashed into a ditch and passed out...but, then again...that was my mistake by letting you die. Do you see now, Ken? Do you see how there's a reason for everything?

Ken collapses to the ground and leans against the car.

KEN

You never really stop to think about that kind of stuff.

He puts his head into his hands.

KEN

I failed Anna, though, and the reason for my failure wasn't supposed to happen.

Fate smiles and crouches in front of him.

FATE

But we saved the world. We saved everyone. There's nothing left for you to do, Ken. Maybe it's time you went up to Heaven. They'll accept you with open arms. I guarantee it.

Ken doesn't answer.

FATE

Anna will be there.

KEN

But our destinies failed. Like you said, it wasn't meant to be.

Fate stands up and walks to the front of the car.

FATE

Well, I guess your self-pity eventually did everyone in. You've always believed in hope, but what good is it if you just let the bad stuff in the world walk right over you?

Fate takes a few steps away and admires the whiteness. Ken shoots up and stares at him.

KEN

Send me back.

Fate turns to him and sighs.

FATE

Not this again.

Ken gets assertive.

KEN

No. I'm not asking you. I'm telling you.

FATE

You're telling me?

Fate grins and crosses his arms.

FATE

And what do you intend to do if I don't?

KEN

You know how important I am. The universe almost collapsed without me. The fate of existence, your fate, depends on me. You will do as I say.

A stare down for a moment until Fate takes a few steps to his left. He starts to speak back with an attitude.

FATE

Who do you think you're talking to? This isn't like standing up to a bully or your boss or anything.

KEN

You can give and take life as you wish. Sounds pretty authoritative to me.

A firey stare starts to burn from Fate's eyes.

FATE

So now you think you can insult me? Let me tell you something; All of the powers of Heaven and Hell meet right here and if you continue on your path, they will rip right through your spirit and exterminate you. Do you understand?

Ken speaks with a quiet confidence.

KEN

You already know.

FATE

Know what?

KEN

You've known about this since before time. You said yourself that you foresaw your mistake but did nothing about it. You also foresaw me coming to the Half-Point, which means you definitely foresaw what I'm saying to you now.

FATE
Really? Is that what you think?

KEN
You already know what's going to happen. You've had this planned for eons.

FATE
So, you think you can just see anything that I throw at you?

KEN
That's right.

FATE
Well, I bet you didn't see this.

Fate smirks and then vanishes into the whiteness.

Silence.

The whiteness turns to shades of cold blues and purples. Ken looks around in fright. The sports car vanishes behind him.

A light wind passes by Ken's head. He turns around; nothing.

CRACK! Ken's eyes peer down where his middle finger has begun to crack like a piece of glass. The cracks go up and down the finger until it comes off in one piece and shatters on the ground.

Ken's eyes face forward. A look of peace comes to his face.

BANG! His whole body suddenly explodes into glass shards. Pieces of glass flesh shoot in all directions. The scraping sound it emits is deafening.

Moments pass and the shards start to descend to the ground. Some of the bigger ones shatter even more upon their impact.

As the last pieces fall, the Half-Point goes silent. The final piece to fall is Ken's eye, and it shatters upon its impact. Ken now lays in a million broken pieces.

His pupil is still intact on one piece, and a luminous galaxy revolves in it.

EXT. SPACE

The galaxy comes full view. Thousands of stars gleam to make up the creamy galaxy. Clouds of gas and dust float by.

Speeding through the blackness of space, hundreds of stars pass by and twinkle in tranquility.

Suddenly, there is a reversal. The hundreds of stars are passed by in the opposite direction in one big blur.

EXT. CITY STREET - NIGHT

The galaxy shrinks back to the size of Ken's pupil. He lays motionless on the wet ground as a paramedic applies a defibrillator to his chest. Blood mixes with rainwater all over his body.

PARAMEDIC

Clear!

An electric shock goes through Ken's body.

PARAMEDIC

One more! Clear!

Another shock goes through his body. Suddenly Ken awakens with a powerful gasp. He's back.

PARAMEDIC

Ha! Welcome back, buddy! Let's get him in the ambulance!

Another PARAMEDIC helps lift Ken up into the ambulance.

Pedestrians watch in relief as it drives away. Cops escort the drunk driver into a police car. All of the lights from the vehicles become one big blur.

INT. HOSPITAL ROOM - DAY

An eye slowly opens and looks around. Sunlight seeps in from the window. The sound of chirps from birds are heard outside.

Ken opens his other eye and checks out the room. A television on the wall, machines hooked up to him, the works.

KEN

Jesus...

He rubs his head and then peeks to the left side of the bed where Chuck gives him a big grin. Ken jumps in fright.

KEN

Jesus!

CHUCK
How's it going, big guy?

Chuck strolls over to the foot of the bed. Ken rubs his head.

KEN
What happened?

CHUCK
You were hit by a drunk driver last night, man. Almost lost you out there.

KEN
So, I'm not dead, huh?

CHUCK
Nah, not yet. I was hoping to move in on your girlfriend but then I remembered...what girlfriend?

Chuck sarcastically laughs.

KEN
Jerk.

CHUCK
Ah, I'm just playing with you. But in all seriousness, you had me on my toes. You left in such a hurry last night that I was afraid that what I had said would be the last thing I'd ever say to you.

KEN
How did you know about the crash?

Chuck flashes one of his business cards. Ken rolls his eyes.

CHUCK
They found this in your pocket and gave me a ring. When they said that you stopped breathing out there I was just...blah!

Ken perks up.

CHUCK
I think the doctor who brought you in last night put it the best when he said "it thankfully wasn't his time to go."

Ken's eyes burst open.

KEN
What's the date?

CHUCK
Today is Saturday, January 13th.
You've been out of it for about
twelve hours.

KEN
What time?

Chuck checks his watch.

CHUCK
I got about ten before nine.

KEN
Can I see your jacket?

Chuck takes his leather jacket off and hands it to Ken.

Ken pulls all of the tubes out of him and climbs out of bed.
Chuck tries restrain him.

CHUCK
Whoa! What do you think you're
doing?

KEN
I gotta go!

Ken removes the final wire and heads for the door.

CHUCK
Go where?!

KEN
I've got a dentist appointment!

INT. HOSPITAL HALLWAY

Ken limps down the hallway as quickly as he possibly can. He puts the jacket on over a white undershirt and a pair of scrub pants.

EXT. STREET - DAY

Ken exits the hospital and looks up and down the street. Not a terribly busy day.

KEN
Dentist office, dentist office.

He heads off in one direction. As he gains speed, the limp turns more to a small jog. Several onlookers stare at him as he passes by.

He checks out the time from the bank clock: 8:55.

Around a corner, more people walk in his direction and inadvertently bump into him.

THE SUICIDE MAN spills his coffee all over the place as Ken bumps into him hard.

SUICIDE MAN
Hey! What's the rush, asshole?

Ken whispers to himself in a ramble.

KEN
No rush. There is no rushing.
Every rose has its thorn. Every
action has a reason.

He passes by Gill's Coffee Shop and checks out the clock inside: 9:01.

The leg starts to straighten itself out and Ken jolts down the street at a speedier pace.

EXT. SIDEWALK

Ken turns a corner and spots the dentist's office. He looks across the street and sees Annabelle at the corner.

KEN
Don't! Don't!

He bolts into the street and heads for the corner. Just as he does, the sign changes to "WALK" and Annabelle starts to cross the street.

KEN
No!

He's really exhausted now. The pain is written all over his face.

SCREECH! Lenny's van sharply turns around a corner and heads straight for the intersection that has Annabelle right in the middle of it.

KEN

NO!

Ken stiffens his leg with a loud CRACK and runs to the intersection.

SCREECH! The van starts to break with Annabelle in the collision course. With one last heap of strength, Ken dives into the crosswalk and pushes Annabelle out of the way.

She lands safely on a pile of black garbage bags on the sidewalk. Ken's eyes burst open just as the van breaks right into him.

The van screeches into Ken. He topples onto the front hood and then flops to the ground. He's motionless.

Several moments go by and his limbs start to wiggle around and then he slowly sits up.

Annabelle sits up from the bags and looks at Ken with familiar eyes. They share a brief smile until Lenny steps out of the van.

LENNY

The hell you doing, pal?

Lenny struts over to the front of the van and looks down at Ken.

LENNY

I said what the hell are you doing, goddamn it? What kind of dumbshit just jumps in front of a car, huh?

Ken gives Lenny a deadly stare as he slowly rises to his feet.

KEN

You nearly hit her. You nearly hit her you son of a bitch.

Lenny looks at Annabelle and then back at Ken.

LENNY

Well, what the hell was she doin' in the middle of the street? Don't they got walkways for crippled people or somethin'?

Annabelle looks down in shame. Ken sees this and then punches Lenny in the face. Lenny barely shows a reaction. There's not even a mark on him.

LENNY

You came from the hospital, didn't you, scrub boy? Well, you're about to be sent right back.

Lenny sends a thunderous punch into Ken's face and knocks him to the ground. Several PEDESTRIANS watch from a distance.

LENNY

Huh, tough guy?

Ken lays motionless on the ground. Annabelle chucks her cane at Lenny, but it simply bounces off his muscular back. He looks down to her.

LENNY

Looks like you'll be crawling everywhere now, missy. You and your soon-to-be crippled boyfriend.

Ken turns his eyes onto Annabelle. She looks at him, all hope faded from her face.

Lenny lifts Ken to his knees and starts to twist his arm around. Ken pinches his eyes shut for a moment. The pain is too much. Lenny grinds his teeth as he continues to twist.

In an instant, Ken's eyes burst open and stares into Annabelle's eyes. Suddenly the pain is gone.

In a fury, he grabs Lenny's hand and starts to squeeze. At first there's no reaction, but then Lenny slowly starts to feel pain.

There's a role reversal as Ken rises to his feet and Lenny starts to collapse. Cracks are heard from his fingers. Annabelle watches in amazement as Ken has gone from almost a knockout to completely in control.

Lenny screams as his entire wrist cracks under the pressure. Ken releases the hand and grabs Lenny's head. With one swift motion, Ken jolts Lenny's head into his kneecap and knocks him out.

Lenny falls onto his back, unconscious. Ken looks at his lifeless body but shows no reaction. He then turns his attention to Annabelle, who sits on the bags in amazement.

He walks over and helps her to her feet. They stare into each other's eyes.

KEN

You know, that's the second time in twelve hours that I've been hit by a car.

She smiles.

ANNABELLE

I've seen you before...

She looks deeper into his eyes.

ANNABELLE

...in fact, don't I know you?

KEN

I've seen you around, yeah.

ANNABELLE

No...it's like I already know you.

KEN

Maybe in another life.

Another light smile. She offers her hand to him.

ANNABELLE

Name's Anna.

He shakes her hand.

KEN

Ken.

The shake slows down and turns to a hold as they continue to get lost in each other's eyes.

A PEDESTRIAN strolls over and checks out Lenny's unconscious body.

PEDESTRIAN

Man, is that dude all right?

Ken turns to the pedestrian.

KEN

He'll be fine.

He turns back to Annabelle.

KEN

I think we'll all be fine.

Ken retrieves the cane and hands it to Annabelle and they walk off down the street. His leg has returned to normal - it's like it was never injured to begin with.

INT. HOSPITAL ROOM - DAY

Ken puts on a fresh pair of clothes and primps his hair. All that remains now is a couple tiny scratches on his face. Chuck waits in the doorway.

CHUCK

You look incredible. It's like nothing even happened to you.

KEN

Thanks for bringing my clothes over, Chuck.

CHUCK

Sure.

INT. HOSPITAL HALLWAY

The two men exit the room and walk down the hallway. Ken holds a plastic bag which has his clothes from the other night in them.

CHUCK

So, you're meeting that girl on the bus?

KEN

Yeah, and then we're heading to my place. After that we'll probably get a bite to eat.

CHUCK

I hope it works out for you, man.

KEN

So now you're saying there's hope?

Chuck smiles.

CHUCK

You got me.

EXT. BUS STOP - DAY

A city bus pulls to the curb and opens its doors for Ken.

INT. BUS

Ken steps up and puts his money into the dispenser. He sees Annabelle seated by herself. She looks at him and smiles.

EXT. KEN'S APARTMENT - DAY

The bus lets out several passengers, Ken and Annabelle included. They walk down the parking lot of the complex.

KEN

Sorry for this minor detour. I don't really want to carry these bloody clothes around all night, ya know?

She laughs.

ANNABELLE

It's fine.

KEN

You know, I've seen you on that bus everyday for the past, like, year and a half now?

ANNABELLE

You should have said hello.

KEN

I know. You gotta admit, though, the timing today was pretty good.

She smiles.

ANNABELLE

You definitely did make an impression, Ken.

Something in the parking lot catches Ken's attention while a vending machine near the apartments catches Annabelle's.

ANNABELLE

Hey, do you mind if I get some chocolate real quick?

Ken slowly turns his head to the machine and then pulls out two dollars from his pocket.

KEN

Yeah...yeah, get me something too, would you?

ANNABELLE

I'm really sorry, I've had a sugar craving all day.

KEN

Yeah, no problem. Write me.

Annabelle laughs as she heads for the machine. Ken slowly starts toward his reserved parking spot. In the spot labeled "DUNDEE" sits the sports car in pristine shape.

He runs his hand along the body; sleek and smooth. He feels around his pocket and pulls out his keys; the white key is on the ring.

INT. SPORTS CAR - DAY

He unlocks the door and hops in, amazed. It's like a dream. Everything is the way it was originally minus the INFINITY gear. He tosses the bag into the back and shuts the door.

He turns on the radio and browses through the stations. No distinct songs of Heaven or Hell here. As he continues to change the stations, voices are heard in the static.

VOICE(V.O.)

Ca...sp...my...Ke...

Ken awkwardly checks out the radio and tries to center in between the static.

VOICE(V.O.)

Ca...me...Ke...ca...me...

He pushes the dial ever so slightly.

VOICE(V.O.)

Ken! Ca...me...

He pushes the dial a tiny bit more.

KEN

Hello?

FATE(V.O.)

Ken!

KEN

Fate?!

A big grin comes to Ken's face. Fate laughs.

FATE(V.O.)
We did it, Ken!

KEN
Fate! I don't believe this!
How...how...how!?

FATE(V.O.)
Remember when I told you that we're
the stuff between everything?

KEN
Yeah!

FATE(V.O.)
Well, we're also the static in
between the radio stations.

Ken laughs. It's the happiest he's been.

KEN
What about all of that stuff about
destroying the universe and messing
up everyone else's destiny?

Fate speaks with excitement.

FATE(V.O.)
Sometimes you gotta take a leap of
faith, Ken! You knew this deep
down the entire time! There were
some fragments left of the erased
future, but you know how when you
erase something on paper and you
still have some marks?

KEN
Yeah.

FATE(V.O.)
Well, I put the car into your
destiny and it all cleared! It's
like whitening out the remains!
Everything will be just fine!

Ken widely grins again.

KEN
So, my destiny is safe?

FATE(V.O.)
Of course it's safe! Everyone's
is! Just know that you're here for
a reason. We all are.
(MORE)

FATE(V.O.) (cont'd)
 What you do in your life is
 completely up to you! So make it a
 good one, Ken! And take care of
 Anna!

KEN
 I will, Fate. Of course I will.
 Thank you.

FATE(V.O.)
 I'll be seeing you soon, pal. Not
too soon, thankfully.

They both laugh.

KEN
 I'll see you when I see you.

The passenger door opens and Annabelle hops in.

ANNABELLE
 Nice car! Jeez! What is this? A
 '68?

Ken shuts the radio off.

ANNABELLE
 Okay, I got one bar with nuts and
 the other is milk chocolate. You
 can take your pick because I don't
 mind...weren't you going to drop
 your clothes off?

Ken looks into her eyes and smiles.

KEN
 What do you say we go find an
 adventure, huh?

He starts up the engine. VROOM! Annabelle grins right back
 at him.

EXT. PARKING LOT

The car backs up and turns onto a street.

EXT. SAN FRANCISCO

The car heads down the city streets but soon gets lost in a
 sea of other vehicles.

EXT. SPACE

The earth pulls away, and soon Mars, Jupiter, and Saturn zoom by. In a blur, hundreds of stars zoom by until the entire Milky Way galaxy is visible; creamy, luminous, and peaceful.

FINAL FADE.

THE END