

"Lines of destiny"

Written by

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FADE IN:

INT. THE CHECKPOINT OF PUBLISHING HOUSE "ALL ABOUT" - DAY

A busy crowd of talking people walks through two big metal detectors, two people get moved off to the side as the detector RINGS when they walk through it.

Alone walker named MIKE DESTON (27) dressed in a gray suit and nice white pants walks through the detectors with a briefcase in hand. Again the solid RINGING sound blasts out.

SECURITY GUARD #1 (28) approaches him.

SECURITY GUARD #1

Sir, open your briefcase, please.

MIKE

(smiling)

Yeah... probably.

Mike tries to pass the detectors again, he gets his briefcase through and it causes the detectors to RING once more.

SECURITY GUARD #2 (35) now becomes suspicious and cuts off Mike's way through the detectors.

SECURITY GUARD #2

Sir, it seems to me, that you have not understood, I highly recommend you to open your briefcase.

Mike puts the briefcase on the floor and looks at both security guards.

MIKE

Are you kidding me?

(to security guard #1)

Lou, we aren't at high school anymore, I'm sick of your jokes.

Security guard #1 points a warning finger at Mike.

SECURITY GUARD #1

Sir, are you trying to threaten me and my partner?

MIKE

No, I'm not trying to threaten you, and especially not your partner, but I will not open my briefcase. Not this time, Lou.

SECURITY GUARD #2

(into radio)

We have an emergency, call canine unit.

(to Mike)

Sir, please step back from the briefcase.

Mike finally gives in to the security guards requests.

MIKE

Okay, okay. I'll open it.

Mike places his black briefcase on a nearby table for the security guards to inspect. The security guards smile to each other.

SECURITY GUARD #2

(into radio)

Sorry, false alarm.

Security guard #1 opens and looks inside the briefcase. He grabs a pen from it.

SECURITY GUARD #1

What's this?

Mike's face shows a sign of frustration.

MIKE

That is what some people call a pen.

SECURITY GUARD #1

Are you sure?

MIKE

Oh... come on!

SECURITY GUARD #1

I'm sorry sir, we need to send it for examination.

Mike touches his forehead in disbelief. Security guard #2 starts laughing, then Security guard #1 joins in.

Mike closes his briefcase and carries it off the table, He walks through the detectors and down the hall.

MIKE

Clowns!

The security guards are still laughing.

SECURITY GUARD #2

I like this guy!

INT. HALLWAY OF PUBLISHING HOUSE "ALL ABOUT" - MINUTES LATER

Mike passes the hallway. Three people go directly on him, they talk about something, Mike recognizes one of them and offers him a hand. He's name is KEVIN (32).

MIKE

O, Kevin. I haven't seen you for ages. Your last article was fabulous.

Kevin and Mike shake hands, Kevin has a confused look on his face.

KEVIN

Thank you.

Kevin with his friends, one of them SAM (30), go further. Smile appears on Mike's face.

SAM

I don't remember him, who was that?

Kevin looks back in Mike's direction, trying to remember.

KEVIN

I've no idea, I've never seen him before.

Mike hears it, little smile sharply vanishes from his face. He goes down the hallway, pretending nothing has happened.

Mike sees an employee who is talking to a friend into her cell phone. He decides to greet her.

MIKE

How are you doing Kayla?

Her name is actually MIKAYLA, Mike has casually mixed it. Mikayla continues speaking into the phone.

MIKAYLA

(into phone)

So do you want to pick me up today or not?

Mike thinks she hasn't heard it, so he asks Mikayla one more time.

MIKE

Hey, Kayla!

Mikayla spitefully looks at Mike.

MIKAYLA

(into phone)

Wait a second.

Mikayla closes a tube with a hand. She looks at Mike very angrily.

MIKAYLA  
(to Mike)  
How many times I need to repeat.  
My name is Mikayla, you freak.  
Get lost.

MIKE  
Sorry, Kayla... Mikayla.

Mike turns away, he tries to get to his table as quickly as possible. Mikayla continues speaking by phone, after watching Mike walking away.

MIKAYLA  
(into phone)  
And what did you decide?

INT. MIKE'S TABLE - MOMENTS LATER

Mike gets to his table. His best friend, CHRIS (27), who also works here as a journalist, already awaits him. He is sitting on Mike's table reading a magazine.

Chris is dressed in casual beige pants and a blue dress shirt with a red tie attached to it, short blonde hair covers his head, he looks up as Mike comes in.

CHRIS  
Hello, Mike.

Mike walks lazily over to his black computer chair, Mike has a small office, but its very tidy, his desk is close to the back corner of the office, the computer and the computer desk sit up against the wall on the opposite side as his work desk.

MIKE  
Yeah, whatever.

CHRIS  
Today is a wonderful day, isn't it?

MIKE  
(muttering)  
Wonderful... stupid security  
guards and Kayla.

Mike sits down on his chair and puts his briefcase on the floor. Chris is still sitting on Mike's table, thumbs through the magazine. Only catching Mike's last word. Chris chuckles a little.

CHRIS  
Have you named her Kayla again?

MIKE

Yes, and all because of your  
stupid joke...

Chris is still reading, he turns a page.

CHRIS

Mike, it was funny, and I don't  
understand why you still call her  
Kayla.

MIKE

Because every day, you've told  
me that her name is Kayla. I  
can't believe that I called her  
by a wrong name for a month. And  
now I...

CHRIS

(interrupting)

Stop it, Mike, listen, what about  
my article, have you finished it?

MIKE

Yes, it's in my briefcase. Stand up.

Chris jumps from the table. Mike puts the briefcase on it,  
opens and retrieves Chris' article.

MIKE (CONT'D)

Here, I've done some remarks,  
added few sentences about the  
pharaoh and I have completely  
altered the ending.

Mike offers the article to Chris, who receives and quickly  
glances over it.

CHRIS

Thanks, I'll be right back.

Chris leaves. Mike gets some papers from his briefcase,  
draft copy of his article, sits down at the table and  
begins reading.

Chris walks down a short hallway, pictures off past  
article events line the walls, he rounds a corner and  
comes to two big wooden doors with a window at the top,  
Chris opens the doors.

INT. SECRETARY'S OFFICE - LATER

The secretary's office is a big room, directly across from  
doors lies the secretary's desk, hugging the wall close  
to the desk is a white couch, plant life give the office  
a nature theme.

Chris approaches TED'S SECRETARY (24), who looks fantastic.

CHRIS  
Mr. Mosly wants to see me.

TED'S SECRETARY  
Chris, please wait a few minutes,  
he has an important meeting right  
now.

Chris walks around the secretary's office, and inspecting  
a plant.

CHRIS  
Why does he want to see me?

TED'S SECRETARY  
I have no idea. You know me Chris,  
I would tell you if I knew  
something.

Chris gets bored with the plant and continues to walk away.

CHRIS  
Okay.

Chris sits on sofa. He hears his boss, very powerful man,  
TED MOSLY, running the meeting.

TED MOSLY (O.S.)  
(very loud)  
You are not able to do anything,  
people like you lack talent. You  
are dismissed.

TED'S SECRETARY  
He's in the bad mood... as always.

Silence for a few seconds. A door opens, FORMER EDITOR (40)  
walks out with a red face, from Ted Mosly's office. He  
slams the office door shut. When he gets to Chris, he  
stops him.

CHRIS  
What is it?

FORMER EDITOR  
He has gone mad, Chris, trust me,  
if I was in your place I wouldn't  
go there right now. Wait for some  
time.

The secretary cuts in to their conversation.

TED'S SECRETARY  
(to Chris)  
Mr. Mosly asked you to come in.

The former editor pats Chris on the back.

FORMER EDITOR  
You are a dead man.

Chris looks at former editor, then at smiling secretary.

INT. TED MOSLY'S OFFICE - CONTINUOUS

TED MOSLY (45), sits in a expensive chair, he reads competing magazine. Chris enters the office with some papers. Ted Mosly is still reading. He is not looking at Chris.

Ted moves his glasses further down his nose.

TED MOSLY  
Is your article about pyramids done?

CHRIS  
It's almost done.

TED MOSLY  
(angry)  
Almost done. You know what? You need to work. Do you even know what the word "work" means? You need to stay at publishing house for 16 hours a day, come the first one and leave the last one. No free time, no family, no food, only work, work and work. And maybe then, you'll be a real journalist... by the way what's that... in your hands?

Chris looks at his draft copy of article.

CHRIS  
It's my article. Draft copy.

Ted looks at Chris as if he said something stupid.

TED MOSLY  
Give it to me.

Chris pulls it back a little.

CHRIS  
I need to do some remarks and...

Ted slams his fist on his desk, making all the objects including Chris jump.

TED MOSLY  
(interrupting)  
I said give it to me!

Chris gives his article to Ted Mosly, who leans back on his chair and starts reading.

INT. MIKE'S TABLE - CONTINUOUS

Mike's typing something on the computer. The phone RINGS disturbing him, Mike picks it up.

MIKE  
(into phone)  
Hello, Mike Deston is listening.

MARRY (O.S.)  
(into phone)  
Hi, brother.

A pleasant smile comes on Mike's face.

MIKE  
(into phone)  
I'm very glad to hear you Marry,  
how are you doing?

INT. MARRY'S ROOM - SAME

On a bed lays MARRY (19), she is Mike's sister. Her room walls are filled with posters of movies and her favourite bands, she twirls her long brown with her finger.

MARRY  
(into phone)  
I'm fine, what about you?

MIKE (O.S.)  
(into phone)  
I'm okay.

MARRY  
(into phone)  
I hope you remember about dad's  
birthday.

INT. MIKE'S TABLE - SAME

Mike has a lot of work to do, therefore he simultaneously reads his article.

MIKE  
(into phone)  
Certainly, I remember, truth is  
I want to go, but I can't. You  
know that my boss doesn't give  
any free time, even if you have  
an emergency, you need to work.  
So if I go, something terrible  
will happen.

INT. MARRY'S ROOM - SAME

MARRY  
(into phone)  
Mike, I know your boss, but you are a great journalist and I am assured, that you deserve some time with your family. I really want to see you and I will not accept answers like "no" or "sorry, I can't". So I don't know how, but you need to come home, I'll be waiting for you.

MIKE (O.S.)  
(into phone)  
I'll do my best, but no promises.  
Send regards to parents.

MARRY  
(into phone)  
Bye.

INT. TED MOSLY'S OFFICE - LATER

Ted Mosly puts the article on a table. A pleasant look comes on Ted's face, perhaps first time in his life.

TED MOSLY  
Not too bad... I want you to be our new editor.

Chris's is shocked at what he heard.

CHRIS  
Is it a promotion?

Ted removes his glasses.

TED MOSLY  
Yes, why are you still here? Get back to work and don't slam the door.

Chris gets article from the table.

CHRIS  
Thank you sir. You won't regret.

TED MOSLY  
Of course, it can't be any worse.

Chris leaves the office.

INT. MIKE'S TABLE - MOMENTS LATER

Mike edits his article on the computer. Chris approaches to Mike's table, a smirk rests on his face.

CHRIS

What's new?

Mike is typing something.

MIKE

Nothing, only Marry has called.

CHRIS

Is she as pretty as she was last time when I saw her?

MIKE

Chris, please, she is my younger sister, I don't want to hear something like that from you.

Chris laughs.

CHRIS

Okay, Mike, understood.

MIKE

That's better, and what about you?

CHRIS

I was at Ted's office. Mike, turn to me, I can't talk to you like this.

Mike stops typing, he turns to Chris.

MIKE

So, what has happened?

CHRIS

I have risen up to the editor.

Mike turns to computer and starts typing.

MIKE

Yes, Chris, really, it's funny, but it's too much for me today, I have a lot of work to do, so, please, find another time for your jokes.

CHRIS

Look at my face, carefully, do you believe me now?

Mike turns again, looks at Chris, rises from a chair. Chris and Mike shake hands.

MIKE

Oh... Congratulations, sorry for my speech. That's very big... great news. I'm so glad for you.

CHRIS

Yes, thanks, I can't imagine that you don't believe me then I actually said you the truth.

MIKE

So how was it?

CHRIS

Awful, I thought that he would fire me. And then he read my article and really liked it, actually... I think your remarks helped me. I'll never forget about this.

MIKE

I hope so.

CHRIS

Finally, I'll have my own office. You know what? We could celebrate my promotion right now. It's my first order as a new editor.

Mike looks at Chris.

MIKE

Sorry, Mr. New Editor, as I said I have much work, maybe tomorrow?

CHRIS

Okay, but no excuses for tomorrow.

Chris leaves. Mike turns his face to the computer and starts typing again.

INT. MIKE'S APARTMENT - NIGHT

Mike cautiously opens the front door and enters into a darkly lit room.

Mike silently puts his briefcase on the floor and walks slowly, so he doesn't wake his wife, KELLY(26).

It is dark and Mike doesn't see that she is sitting in an armchair. He walks through the room still oblivious to Kelly until she turns a light on. Mike stops.

The room gets lit up and we see a gray carpet covering the floor, in a corner right beside a lamp lays an old brown cushions armchair holding an unhappy Kelly.

MIKE

Sorry, honey.

Mike walks up to Kelly, who face can now be seen, she is very pretty with silky black hair, her face shows signs of disappointment.

KELLY

Where were you? Do you know what time is it?

MIKE

In my defense... I was at publishing house. I wrote a new article today. Searching, reading, writing, again reading. You know how it works.

Kelly crosses her arms in frustration.

KELLY

You work 6 days a week, from 8 am till 12 pm. I meet you twice a day, early morning and late evening and you say.

(copy Mike's voice)

You know how it works.

(more indulgently)

Every day I go to work, but I always come back home in time. What was the last time, when we went somewhere... you and I together?

Mike wipes her hair with his hand.

MIKE

Honey, I am tired, really, please stop it...

Kelly stands from the armchair.

KELLY

No, I want to know, when?

Mike thinks, a small smile appears on his face when he remembers something.

MIKE

Last Sunday, we went to the movies.

Kelly nods her head.

KELLY

Okay, and before that?

MIKE

Baseball.

KELLY

You know, I hate that stupid game.

MIKE

It is not stupid... wait a second,  
I married the women who hates  
baseball?

KELLY

You see, you don't even know what  
I like and dislike, you don't  
know me at all.

Mike tries to hold Kelly's hands but she pulls away.

MIKE

Kelly, I understand, it's hard  
time for you right now, but I  
want you to know that I work not  
for me. I work for us. I can see  
the future. I see our kids, they  
haven't any problems. Best school,  
best college, anything that they  
want. Please, wait for some time.  
I will get a promotion, as Chris  
did today.

Mike realizes that what he had said was the wrong thing.

KELLY

Chris?!?! He gets a promotion,  
not you?! As I remember, you've  
always helped him. You constantly  
write for Chris, you do different  
articles, or remarks for him.

MIKE

Kelly, stop. You know that it's  
not true. Chris works hard and  
if he gets the new job that means  
Ted knows what he is doing. Chris  
deserves it.

KELLY

You know, I begin to understand  
something. Chris was always more  
successfully than you. First in  
school, then in college and now  
at work. You've got used to it,  
but I don't get it. Why do you  
always allow him to do such  
things to you?

Mike goes to the kitchen. He opens the fridge. It's almost empty.

MIKE

Why do you always make a scene?  
You blow things out of proportion.  
Chris is my oldest friend, he is  
funny, he is smart, he is a nice  
guy. I don't know why I'm  
listening to you. The real  
question is honey, where is my food?

Kelly walks to the bedroom.

KELLY

Your food is in the kitchen.

Mike looks around the kitchen, thinking that it might be  
lying around somewhere.

MIKE

No it's not. I've looked everywhere.

KELLY

Try to find it... in garbage then!

Kelly slams the door. Mike looks in the garbage. He finds  
his supper there.

MIKE

Oh, not again!

Giving up on supper, Mike walks over to the couch. He lays  
on it and tries to sleep.

INT. CHRIS' APARTMENT - NIGHT

Chris opens a door, he has a bottle of a champagne in hands.

Chris's apartment is full of plant life, a welcoming  
carpet lies at the foot of the door. Polished wooden  
floorboards stretch from wall to wall as a ceiling an  
spins lazily around.

CHRIS

Dear, I am home.

Chris' wife SHERRY (27) looks at the bottle of champagne.  
Chris goes to the living room. Sherry follows him looking  
confused.

SHERRY

What do we celebrate today?

Chris opens a bottle, gets 2 glasses from a shelf and  
pours the champagne. Chris frowns at Sherry with a warm  
smile on his face.

CHRIS

You thought, I'll forget about  
our anniversary?

SHERRY

It's only in half a year.

Chris smiles and gives glass to Marry.

CHRIS

I'm just kidding, I've got a great news... You are looking at the new editor of "All about" magazine.

Sherry becomes ecstatic with happiness.

SHERRY

Oh... I am so proud of you.

Chris laughs as he hugs Sherry, the smile is still on his face.

CHRIS

Yes, you should be.

Sherry puts her glass on a table.

SHERRY

Chris, when I saw you with this bottle, I thought that you already know.

CHRIS

Know what?

Sherry gets excited and holds Chris's hands.

SHERRY

I need something to tell you.  
It's big news... I'm pregnant...  
Chris, you'll be a father.

Chris jumps up of the chair.

CHRIS

That's amazing! I can't believe it. We are having a baby... a boy.

SHERRY

No, a girl.

CHRIS

Definitely a boy.

Chris rubs Sherry's hands softly.

INT. MIKE'S APARTMENT - DAY

The alarm clock RINGS OUT. Mike wakes up. He slowly rises from the couch, then comes into the bedroom.

MIKE

Kell, I'm sorry I was such a jerk... and I want to tell you that...

Mike sees, that Kelly has gone. There is note on a bed instead of her. Mike takes it and reads - "I don't want to see you anymore, don't try to find me and please, don't call". His eyes are closed, the note drops out of his hand. He slowly sits on the bed to take in what just happened.

The watch on his hand suddenly BEEPS. Mike stands and goes to find his briefcase.

INT. SECRETARY OFFICE - LATER

Mike goes to Ted's secretary. She is painting her nails.

TED'S SECRETARY

Mr. Mosly has already waited 15 minutes for you.

MIKE

Hey, do you know why he wants to see me?

She doesn't look at Mike, she is too occupied with her nails.

TED'S SECRETARY

Even if I knew... I wouldn't tell you.

Mike gives the secretary a quick glare.

MIKE

Thank you.

Mike walks towards Mr. Mosly's office.

INT. TED MOSLY'S OFFICE - CONTINUOUS

Ted is reading the magazine. Mike enters. Ted Mosly sits in his desk, he removes his glasses and looks at Mike with very heavy sight.

TED MOSLY

Mike, do you know why you're here... now?

MIKE

Excuse me, that I was late today, I have some family problems and...

Ted Mosly throws papers on the table. They scatter all over the desk.

TED MOSLY  
(interrupting)  
Mike, your last article was awful.  
I couldn't read it till the end.  
You have lack of talent. I  
couldn't do anything, they always  
tied my hands, but yesterday,  
they informed me that I can fire  
10 unnecessary employees, you are  
one of these 10. You are fired.

Ted opens the magazine, puts on some reading glasses and starts reading.

MIKE  
I...

TED MOSLY  
(interrupting)  
Why are you still here?

MIKE  
I...

TED MOSLY  
(interrupting)  
What?

MIKE  
I...

TED MOSLY  
(interrupting)  
I'll tell you who you are, the  
shame for any serious magazine,  
I don't know, why have you worked  
here for so long, but I promise  
that you'll get the worst  
recommendation ever and you won't  
find any job in other publishing  
houses.

Mike tries to defend himself.

MIKE  
Mr. Mosly, I...

Ted finishes Mike's sentence for him.

TED MOSLY  
Am not like Chris. You should  
learn writing from this guy, he  
has a future and look at yourself.

MIKE  
I...

Again Ted finishes Mike's sentence.

TED MOSLY

Am going to leave now, and Mike,  
fortunately for you I am a good  
person, therefore you can write  
your last article for our  
magazine till Friday... and don't  
slam the door, please.

Mike leaves the office and accurately closes the door.

INT. HALLWAY OF PUBLISHING HOUSE "ALL ABOUT" - MOMENTS LATER

Mike is walking down the hallway. Chris gets something from the box in his new office. Mike sees him through the office window for several seconds, then he turns away. So he moves fast down the hallway. Chris noticed Mike and leaves his office quickly so he could catch up to Mike.

CHRIS

Hey Mike, where are you going?  
Come in my new office. I'll show  
you everything.

Mike turns and goes to Chris.

MIKE

Sorry, I didn't see you.

Chris opens the door of his office.

INT. CHRIS' OFFICE - CONTINUOUS

Mike and Chris enters. Chris walks to the middle of the office and holds out his arms to the side for a bit then he lets them fall, smacking his hips.

CHRIS

So, what do you think?

Mike takes a quick glance around.

MIKE

It's... great.

Chris goes to his palm tree.

CHRIS

This is my new palm tree, my desk,  
chair... try it, try everything.

Mike and Chris look at a palm tree. Chris approaches to the jalousie, and opens them.

CHRIS (CONT'D)

And the most important, my new view.

Mike and Chris both look out the other office window at the amazing view.

MIKE

Yes, it's first class among the other offices.

Chris smacks Mike jokingly on the back.

CHRIS

Get used to it, we'll spend a lot of time here... and Ted gave me the list of themes, you can choose any of them.

Chris goes to his table. He searches for list.

MIKE

Don't bother me, I'll do it later.

CHRIS

I'm not asking you to write it today, only to choose something... here it is.

Chris gives to Mike the list of themes. Mike doesn't look at it. Chris looks at Mike.

CHRIS (CONT'D)

Mike, I'll do it by myself.

Not wanting to let his friend down, Mike says a random number.

MIKE

Okay, number... 13.

CHRIS

What?

Mike repeats it slowly as if talking to someone who has hearing difficulty.

MIKE

I choose theme number 13 in the list.

Chris looks at the list. He finds the number 13 theme.

CHRIS

Well... you know what to choose.

Mike tries to look at the list too, but he doesn't see it at all. Mike acts like he didn't choose a random one.

MIKE

What is it?

CHRIS

Do you know something about palmistry?

Mike thinks for a little.

MIKE

Lines on palms, using them, we  
can predict the future.

CHRIS

(laughing)

Yeah, do you believe in this?

MIKE

Maybe... they say that you can  
know about everything... like,  
how many wives or kids will you  
have...

Chris gets up from his chair.

CHRIS

Oh... Mike... I've absolutely  
forgotten... you're not gonna  
believe what happened yesterday.  
Sherry and I... we will have a baby.

Mike puts on the best smile he possibly could.

MIKE

Congratulations...

Chris notices something about Mike.

CHRIS

Yeah... thank you, Mike, you're  
acting weird. Something's wrong?

MIKE

No, everything is normal.

Chris lightly boxes Mike's arm.

CHRIS

Then, let's go, we need to  
celebrate my promotion, you  
promised me yesterday.

Chris goes to his table to get his car keys. Mike stops  
Chris with one hand.

MIKE

Chris, stop... Ted dismissed me.

CHRIS

What?

Mike looks towards the ground.

MIKE

He told me that I am the useless employee and so on.

Chris turn his face to the window, he thinks for about 3 second, than he turns back to Mike.

CHRIS

Mike, do not worry I'll think something up. Basically, I'll speak with him and probably he'll change his mind.

Mike now starts looking at the scenery outside.

MIKE

No, I don't want you to have some problems with Ted because of me.

CHRIS

We are not discussing it. Mike, listen to me. I'll talk to him.

MIKE

And, I'm just wondering... what are you going to tell him?

Chris thinks, then comes up with something.

CHRIS

I'll tell him the truth, that you are one of the best journalist here and our publishing house needs people like you. In fact, I'm the editor and I can...

Phone on a table starts RINGING.

CHRIS (CONT'D)

Sorry. I need to take this.

Chris picks it up.

CHRIS (CONT'D)

(into phone)

Yes... I'll do it right now.

CHRIS (CONT'D)

(to Mike)

Excuse me, wait here for 5 minutes, don't go anywhere, we can fix it.

Chris opens the door and walks out forgetting to close it. Mike waits until Chris is gone and then he leaves.

EXT. KELLY'S PARENTS HOUSE - LATER

Kelly walks up the old wooden steps and approaches the front door of her parents house.

Mike leaves his car with candies in hand, he runs to Kelly.

MIKE

Kelly...

Kelly turns back.

KELLY

Why are you here?

Mike stops in front of Kelly and looks into her eyes.

MIKE

Kelly, I want you to come home.

KELLY

(sarcastic)

Oh... I'm sorry... wait me here for a few seconds, I'll take all my stuff and be right back.

MIKE

Kelly... enough!

Kelly puts her hands on her hips in anger.

KELLY

Then tell me Mike, why are you really here?

Mike acts is if the question was very obvious.

MIKE

I need to. I'm your husband and I've bought you some candies by the way.

Kelly exhales trying to relax herself. Mike shows her candies.

KELLY

I have an allergy on chocolate... and I need to... Mike... if you loved me, you wouldn't say that... you would say I love you, I can't live without you...

Mike puts a very serious face on.

MIKE

Kelly, I love you, I can't live...

Kelly puts up a hand to stop Mike.

KELLY  
(interrupting)  
Mike, stop... Do you really love me?

Mike thinks for a few seconds.

KELLY (CONT'D)  
So, Mike, please, never come here again... and by the way you'll receive some papers from my lawyer, please sign them.

Kelly turns back and opens the door leaving Mike standing alone of the front steps feeling bad, Mike watches the wooden front door slowly close and then proceeds to his car after it CLICKS shut.

INT. THE BAR #1 - EVENING

Bar is practically empty. There are 3-4 other people except for Mike and the BARMAN (35) in here.

The whole interior of the bar is smoky; the only light comes from the brightly lit sign all around the bar.

Mike is sitting near the bar counter. Two empty glasses stands near him. Mike drinks whisky down in one gulp.

MIKE  
Repeat it.

Barman pours whisky in Mike's glass.

BARMAN  
I think you've got enough.

MIKE  
Repeat it!

Barman pours more whisky in Mike's glass. Mike looks to the right, he sees someone, thinks for a few seconds, drinks the whisky down in one gulp and sits down beside the guy, BOB (27), who looks like he is 50, he is wearing a fragmentary and dirty suit.

MIKE  
Bob?

The man lifts a head and looks at Mike.

BOB  
Yes, that's my name. Do I know you from somewhere?

MIKE  
You don't recognize me. Okay.  
Maybe my name, Mike Deston will help?

Bob looks at Mike's face, but no luck.

BOB

Who?

MIKE

Mike Deston, we went to school  
together... in the fifth grade.  
After that you moved somewhere.

BOB

Your face looks familiar, but  
still nothing.

Mike starts to get frustrated.

MIKE

How can not you remember me? Your  
father took me, you and Chris to  
that camp... wonderful lake...  
does that remind you of something?

Bob smiles as he remembers something.

BOB

Yes, Chris, I remember him, nice  
guy, but he often was with some  
other strange boy, defective or  
something. Yeah... We called him...

Mike stands up.

MIKE

(interrupting)  
You know Bob, go to the hell.

Bob reflects for some seconds. Bob points at Mike.

BOB

Ha... ha... it was you...

MIKE

(to barman)

One more.

Barman pours another shot of whisky in Mike's glass. Mike.  
He drinks it down in one gulp, puts some money on the  
counter and goes to exit.

BOB

(laughing)

You came to bar at this time, it  
means that you are the same loser  
as you were at school.

Mike looks around and glares at Bob.

MIKE  
Bob, go to the hell!

Mike opens the door and walks out.

EXT. BAR - CONTINUOUS

Mike, being a little bit unsteady, slowly leaves the bar, he notices Chris and his wife entering a car, so he goes to greet them, but Mike starts to feel queasy, while Chris' car passes nearby. Sherry sees that someone is throwing up on the ground, but she doesn't recognize Mike.

SHERRY  
Oh my God, that bum, he has  
just... Awhhh... Can you go any  
faster?

CHRIS  
Of course, honey.

Mike gets better, he tries to breathe, his hands on the knees. He's very angry that Sherry called him bum, he raises his head.

MIKE  
Bum... I'll show you!

Mike tries to get up, but the drinks and the condition of the pavement makes him come crashing down. He lands in his puddle of puke, as he lies there he begins to think about his life and how lonely he feels.

INT. MIKE'S APARTMENT - DAY

Phone RINGS. Mike lies in bed. He reaches over and picks it up.

MIKE  
(into phone)  
Hello.

CHRIS (O.S.)  
(into phone)  
Hello.

INT. CHRIS' OFFICE - SAME

CHRIS  
(into phone)  
I'm calling you because, I've got  
you Martin Stevens' address, he  
wrote the book "Palmistry or  
destiny is on our palms". You can  
interview him. If you don't want,  
I can do it for you.

INT. MIKE'S APARTMENT - SAME

MIKE  
(into phone)  
No, thanks, I'll go... give me  
his address.

INT. MARTIN STEVENS' APARTMENT - LATER

Mike KNOCKS on the door and waits for a response.

MARTIN STEVENS  
Come in, the door is open.

Mike opens the door and comes inside. He enters in a lowly lit room, a glowing fish tank and a TV are the only source of light, the fish swimming lazily in the tank as a dark figure rises from a cushioned chair. Mike looks at MARTIN STEVENS (46), who looks very intelligent in his glasses.

MIKE  
Good afternoon, my name is  
Michael Deston.

MARTIN STEVENS  
Martin Stevens... nice to meet  
you, do you want something?

MIKE  
I write an article for "All about"  
magazine, they say, that your  
book "Palmistry or destiny is on  
our palms" is one of the best.

MARTIN STEVENS  
Oh... thank you, take a seat and  
excuse me for this disorder, it  
is so much work that I haven't  
time to clean my apartment. Hope  
you understand.

Mike sits down in the cushioned armchair. Martin Stevens takes a seat on a sofa across from Mike.

MIKE  
No problem... Mr. Stevens....

MARTIN STEVENS  
(interrupting)  
Michael, I'm not as old as you  
think. So, please, call me Martin.

MIKE  
Okay, Martin... I would like to  
ask you a few questions.

Mike gets a dictaphone from his pocket and puts it on a table.

MARTIN STEVENS

Certainly, but you should know that I express only my point of view.

Mike gets himself comfortable.

MIKE

It's the most important for me to understand just your point of view, so, Martin, tell me, how can information on our palms influence our life?

Martin places his hand on his chin in thinking posture.

MARTIN STEVENS

There are hundreds of nervous terminations on our palms, which always communicates with our brain, that certainly influences activity of the person. Scientists have proved it today, so my theory's that all our actions are reflected on our palms. And on the basis of this information our destiny is changing. I hope in near future the scientists will confirm or deny my theory, but certainly, they will know much more about this whole process. Do you want a cup of tea?

Mike smiles and shakes his head.

MIKE

No thank you... so our brain somehow communicates with our palms. There are some differences between the left and right palms. Why?

Martin lifts his palms to help Mike understand what he's explaining.

MARTIN STEVENS

Every person have a proponent palm, if you are the right-handed person, proponent will be your right palm, and if you are the lefthander then left. By the way... are you a right-handed person or a lefthander?

Mike places both his hands in front of him palm side up and tries to remember which hand side he was.

MIKE

I am a right-handed person. What information do I have on my proponent, in my case, on my right palm?

Martin takes a deep breath and leans back, his hand is touching his chin in a thinking posture.

MARTIN STEVENS

You know, there are too many different answers to your question. I tend to use this version, as you use your left hand less often, than your right, the information gets from and on it... with some delay, therefore your left palm has the information about your past, childhood, parental influence, intuitive and instinctive thinking, potential abilities and hereditary factors. In turn, you constantly work with your right palm and the information gets from and on it much faster, therefore your right palm has your present, maturity, development of self-identity, rational and conscious thinking, achievement of the purposes, how talents are used, and the most important... your future.

Mike nods his head at thinks for a little bit about what Martin has said.

MIKE

Then whether is it possible to change the destiny or all of us... we live under, in advance, thought up script?

Martin coughs unexpectedly, after regaining his breath he answers Mike.

MARTIN STEVENS

You have asked probably the most complicated question. You see... as a human being I don't want to believe that we live under in advance thought up script... but as a person who has written several books about the palmistry, I know that lines on our palms have information about our future.

(MORE)

MARTIN STEVENS (CONT'D)

Some people consider that it is possible to change the destiny, some not. I think we have past, present and future on our palms with one goal... to know what future will we have if we are not going to change our present.

Martin points a finger to his head indicating his brain.

MIKE

Let's admit, a person has deciphered the information about his future, lines on his palms are very unsuccessful. He can't count on long and happy life. What does he need to do?

MARTIN STEVENS

To live differently... to change everything in his life until his lines will be better. That person need to know that his destiny is in his hands!

MIKE

And if it doesn't help?

MARTIN STEVENS

(laughing)

He needs to make a surgery on his palm... that's all.

MIKE

And is it possible?

Martin gives Mike a strange look of wonder.

MARTIN STEVENS

No, I do not think that there were such cases, it's something from the sci-fi books or TV.

MIKE

Yes, thank you very much for this interview, it'll appear next week.

Mike switches-off the dictaphone, puts it in his pocket, stands from the armchair, and Martin from the sofa. Martin sees Mike off to the door.

MARTIN STEVENS

Were you satisfied with my answers?

Mike turns around to face Martin.

MIKE

Yes, it was very useful and interesting. I have learned a lot of new today. I'm sure our readers will like the article.

Mike opens a door.

MIKE

Thank you Mr. Stevens... I'm sorry... Martin... Bye.

MARTIN STEVENS

You too Michael... oh... wait a minute I've almost forgotten.

Mike freezes in the door.

MIKE

What?

Martin brings the book "Palmistry or destiny on our palms" and gives it to Mike.

MARTIN STEVENS

Here... you can read this, if you have some free time.

MIKE

Thank you very much, I will.

Mike exits the doorway and closes the brown wooden door behind him.

INT. HOUSE OF MIKE'S PARENTS - LATER

Mike, Marry, their MOTHER (49) and their FATHER (50) are sitting behind a big table. There are many tasty dishes on the table. The family celebrates dad's birthday.

MOTHER

(to Mike)

It is so great, son, that you've come today.

She places a hand on Mike's shoulder.

MIKE

It's simple. I couldn't miss dad's birthday.

FATHER

(to Mike)

You've already missed it last year.

MIKE

(to father)

Maybe you'll remember, that I was a little late, because I won the reward for my article. I missed the banquet and came to you as soon as I could. What else do you want from me?

The father places his fork on the table.

FATHER

Son, I want you to spend more time with us.

MOTHER

Why do you argue? We are all here today because of your birthday, so let's celebrate it as a normal family.

Marry quickly swallows a mouthful of food to try and change the subject.

MARRY

Mike, tell us about you. How is Kelly doing?

MIKE

Everything is alright, Kelly is doing great, so nothing to tell.

Mike's mother smiles in his direction.

MOTHER

I'm so glad for you.

MIKE

Yeah, me and Kelly, like you and dad over there, so I think it's in my blood to be a family man.

Mike's father play with the chicken on his plate.

FATHER

(to mother)

I think it's time to tell them...

The smile on Mike's mothers face quickly vanishes.

MOTHER

(to father)

Richard, I forbid you!

FATHER

They'll know it anyway.

Mike looks up from his food, looks to his mother then his father.

MIKE

Know what?

MOTHER

Richard, please... not today.

FATHER

Are you suggesting not to tell them?

MOTHER

It's not the right time, it's  
your birthday.

FATHER

It's always not the right time.

MARRY

What's going on, mom, dad?

FATHER

You see, I don't know how to tell  
you this, so Marry, Mike... me  
and your mother... we are divorced.

The dining room goes quiet as Mike and Marry take in what they have just heard.

MARRY

What?

MIKE

How?

Mike's mother puts on a sorry face as she explains to them why they have gotten a divorce.

MOTHER

You should know, Mike, that we  
have different goals and  
interests. It was only the matter  
of time.

Mike laughs sarcastically.

MIKE

Matter of time? Seriously? 30  
years together now is only a  
matter of time?

FATHER

We didn't want to tell you, but  
I thought you deserve to know the  
truth.

Out of nowhere Mike breaks down, all his bottled up emotions spill out.

MIKE

Do you want to know the truth?  
I'll tell you! Kelly left me, my  
boss fired me, my parents are not  
together anymore. Now think...  
do I really deserve to know the  
truth?

Mike rises from the table and goes to the front door, opens it and walks out and slams it shut.

MOTHER

Richard!

FATHER

What?

INT. MIKE'S APARTMENT - NIGHT

Mike gets a key to unlock a door, but it was already unlocked. Mike enters inside and sees a big disorder in his apartment.

All his stuff are rolled out on the floor, many things are broken. A drawer lays smashed in the middle of the room. Mike sees the broken photo he and his wife together at the beach drinking martinis, they are laughing.

Mike goes to phone, but he comes across on Martin Stevens' book. He takes it, sits on the broken couch and starts reading.

INT. CHRIS' APARTMENT - LATER

Chris enters with a children's carriage. Sherry sits on a sofa, she is reading a book.

CHRIS

Dear, close your eyes, and come  
to my voice.

SHERRY

What is it?

CHRIS

It's a surprise.

CHRIS (CONT'D)

Now, look, I've bought something  
for our boy.

Sherry rises from the sofa.

SHERRY

Oh, this is so beautiful.

CHRIS

Sorry, that I bought it without  
your permission, but I saw it in  
the shop and I couldn't resist.

Sherry's eyes go wide with excitement.

SHERRY

No worries, wait, I've bought  
something too... only for a girl.

Sherry comes into a bedroom and comes back with girl's clothes.

SHERRY (CONT'D)

What do you say?

Chris holds the small clothing in his hands.

CHRIS

It's so small.

SHERRY

Remember honey, we are having a  
baby, of course it's small.

CHRIS

Why are these clothes for a girl?

SHERRY

Because she is a little girl.

Sherry rubs her stomach softly.

CHRIS

You can't fool me, I feel that  
he is a boy.

SHERRY

You forgot that I'll give birth.

Chris embraces Sherry, they kiss.

INT. MIKE'S APARTMENT - DAY

LOUD KNOCK at a door. Mike wakes up and goes to open it.

MIKE

Do not knock or I will...!

Mike opens a door and sees Chris at it.

CHRIS

What? Kill me or something?

MIKE

Oh, it's you?

Mike walks back into the apartment.

CHRIS

Hey, Mike.

Chris closes the door and sees the disorder in Mike's apartment.

CHRIS (CONT'D)

I've knocked for 5 minutes,  
already thought to break down  
your door. Why is such a disorder  
in your apartment?

Mike kicks a few things around.

MIKE

If you think that it's disorder  
you should've came to me  
yesterday! Somebody has got in  
here, and I haven't had much time  
to clean the apartment.

CHRIS

Did they steal something?

MIKE

Not so much, they didn't find any  
valuable things or money.

Chris looks around at the mess.

CHRIS

Need some help?

MIKE

Don't worry, I'll do it myself.

CHRIS

Listen, I really wanted to help,  
so I spoke with Ted, and he said  
that if your next article is on  
high level, you'll stay.

MIKE

Chris, stop. Tell me, what did  
he actually say?

Chris touches his forehead.

CHRIS

All right... miracle... you need  
a miracle if you want to save  
your job. I'm sorry.

MIKE

There it will be.

Chris looks at Mike confused.

CHRIS

What?

MIKE

He wants a miracle. He'll get it.

Chris smiles.

CHRIS

I like your spirit Mike, and here,  
I wrote a few words about the  
fear, take a look, make some  
remarks, of course if you have  
some free time.

Chris gives Mike his article.

MIKE

Yeah, okay, I want you to do  
something for me too. I need to  
scan your palm.

CHRIS

No problem, but what for?

MIKE

It's for my article.

Mike turns on his scanner and sits at computer. Mike points at the scanner.

MIKE (CONT'D)

Put it here.

Chris opens the scanner and puts his right palm in it. Mike clicks "Start scan". A bright light emits from the scanner.

Computer saves data. We see Chris' palm appearing on the screen.

CHRIS

If you need any recommendations  
I can get them.

We see an inscription on the screen "Scanning is completed".

MIKE

And now your left palm.

Chris puts his left palm in it. Mike presses "Star scan" again. And again a bright light is emitted. Computer saves data.

MIKE (CONT'D)

That's all. You can move your palm.

Chris looks at Mike.

CHRIS

Why didn't you scan your palms?

Mike saves the handprints of the computer.

MIKE

I've already scanned them. I need other palms to make some comparative analysis.

Chris walks to the door and opens it. Chris raises a thumb to Mike.

CHRIS

Good luck!

Mike's mood suddenly changes.

MIKE

Chris, do you want to tell me something?

Chris walks back into the room.

CHRIS

Like what?

MIKE

Something that you haven't told me.

CHRIS

I don't know what are you talking about.

Mike starts to get frustrated.

MIKE

Chris, if you say it right now... maybe I'll forgive you some day.

Chris thinks, and snaps his fingers as he replies.

CHRIS

Oh, yes, absolutely forgotten, I've eaten that doughnut in 5th grade, birds didn't steal it, and I had a date with Molly Hogens in 7th, that's why she chose me not you. Actually, it really feels great that I've finally told you everything.

Mike smiles.

MIKE

So you think that's funny that  
you've slept with my sister.

Chris is taken back by what Mike said.

CHRIS

Did Marry tell you that?

Mike stands.

MIKE

Of course not, I accidentally  
read her diary.

CHRIS

That's ridiculous, maybe she  
wanted to, but you know me, Mike,  
I'm your friend... it's never  
happened. First, I was really  
afraid that she told you that,  
cause in that case you'll never  
believe me.

MIKE

So you are 100% sure that it's  
never happened.

CHRIS

200%.

Mike tries reverse psychology.

MIKE

You know Chris, it funny... you  
know, I lied... she has told me  
everything.

Chris is looking at Mike, Mike's looking at Chris. Silence for a few seconds. Suddenly Mike bends downwards and grabs a glass photo framework and throws it to Chris. But Chris has gone. The photo framework smashes, where Chris was standing just a few seconds ago.

Mike walks to door and sees that this photo framework was Mike, Chris, Tom and Bob in their childhood. Mike closes the door, approaches the table, takes Chris' article and throws it out into the garbage.

He walks over and sits in the computer chair, opens the photo of Chris' right palm, then attentively looks at his right palm for some seconds, then dials Martin Stevens' phone number.

MIKE

(into phone)

Hello, Martin? Mike Deston is  
calling.

Martin's voice sounds CRACKED and TIRED.

MARTIN STEVENS (O.S.)  
(into phone)  
Yes, I'm listening.

Mike talks quietly into the phone.

MIKE  
(into phone)  
I've almost finished my article,  
but I've got an idea. Can you  
make the small analysis of two  
people's palms, for example which  
person is more successfully or  
will live longer, something like  
this? Of course, our magazine  
will pay you for everything.

MARTIN STEVENS (O.S.)  
(into phone)  
Okay, send me the photos and I'll  
get you the results.

INT. CAFE - LATER

Mike enters the busy cafe.

He looks around at many customers trying to find his friend TOM (28), but he isn't here yet.

Mike chooses a free table and sits down at it. A WAITRESS (17) arrives; she is a beautiful teenage girl. She's chewing gum and has a bored look about her.

The cafe is small, many seats takes up most of the room, a bar like counter sits to one side.

Two cashiers stand behind it desperately trying to keep up with all the orders.

WAITRESS  
Your order?

Mike smiles politely at the waitress.

MIKE  
Start with 8 bottles of light bear.

The waitress writes down his order.

WAITRESS  
Anything else?

MIKE  
No, thank you.

The waitress leaves. Tom enters the cafe, he sees Mike and approaches him. Mike stands, they embrace and pat each other on the back in a friendly way.

TOM

Hey Mike!

Both Mike and Tom sit.

MIKE

Hi, Tom, I am very glad you to see.

The waitress brings 8 bottles of beer ordered by Mike. Mike and Tom open bottles and start drinking.

TOM

Me too. I haven't heard anything from you around a year and then you called and said that we need to talk, so what's going on?

Mike takes a mouthful of beer and swallows it.

MIKE

Yeah, I have some problems, do you still work at the hospital?

TOM

Yes, work of the surgeon one of hardest, you know. I really like it, but it takes much energy and health.

Mike nods enthusiastically.

MIKE

Understood, so tell me, as a surgeon, is it possible, theoretically, to remove lines from my palm?

Tom chokes on his beer a little.

TOM

Well theoretically... maybe... but in practice... I don't think that it's possible, why do you ask?

Mike looks at the waitress as she walks by.

MIKE

I'm writing a new article, so I need to know everything about the lines. Is it possible to change them? For example we erased the lines, can we draw them back on the empty palm?

Tom waves a hand in front of Mike's view to get his attention.

TOM

Draw lines on the empty palm...  
I don't think that's possible and  
erase... how can you do that?

Mike shrugs smiling.

MIKE

You are the surgeon. You tell me.

TOM

If it is so necessary, I can find  
out. Listen, seriously, what's  
that all about?

Mike takes a big drink of beer and leans closer to Tom.

MIKE

Do you know something about the  
palmistry?

TOM

About the lines on our palms.  
Yeah, some crazy people think  
that it's possible to predict the  
future.

Mike pokes himself in the chest.

MIKE

I'm one of them. I found many  
different facts, for example  
twins have different lines, if  
they don't mean anything, twins  
would have the same lines... but  
they don't... and else, do you  
know that after the clinical  
death, sometimes people looks  
different. Their character and  
speech, almost all change?

Tom opens another beer.

TOM

Twins, I don't know why their  
palms are different, but I'm sure  
there is some rational  
explanation, and clinical death,  
this phenomenon is unusual, such  
cases happen very seldom.

MIKE

Not important, but in fact, they happen. You want to know why? I can tell you. Somehow, the lines on their palms are changing. So they become other people.

Mike chugs the rest of his beer bottle as Tom talks.

TOM

I am not following.

MIKE

Oh... Tom, listen to me, after the death, lines on palms are disappearing.

TOM

Okay... I believe you, what's that all about?

Mike puts the empty bottle down and accidentally lets out a burp.

MIKE

I have decided to change the destiny.

TOM

Are you nuts? You need to stop drinking. That's all.

Mike whispers, his voice is filled with anger.

MIKE

No, Tom, you don't understand, I know, that if I change the lines, my destiny will be more successful. I've already thought about everything... and besides, I have nothing to lose.

TOM

Nothing to lose? What about your work, wife or family?

Mike puts his head down and looks at the table.

MIKE

Kelly and I. We broke up.

Mike and Tom, opens another bottle of beer. They're still drinking.

TOM

I'm sorry... for how long?

Mike plays with his beer bottle.

MIKE

Few days ago. She said that I gave her not enough attention.

TOM

Don't be upset. I think everything will be alright. Forget about the palmistry, you can plunge into the work, and I know that you and Kelly will be together soon.

MIKE

Yes Tom, and about work... the publishing house has fired me.

Tom tries to think of something to say.

TOM

Oh, Mike, now I see why you try to do such things, but you must know, it's not the end of the world, you can change your destiny by yourself, you don't need to invent something new. I know you will find a new job, not because you are a great journalist, because you are the great writer. Kelly will realize that she made a mistake and you guys will think something out. You forgot that your last name very similar to the word "destiny".

Mike smiles and laughs a little.

MIKE

Tom, I've never had any feelings for Kelly and all my life was my work. I am 27 years and I had nothing. 27 years for nothing.

TOM

Are you listening yourself, 27 years, only. All life still ahead, can I ask you? Where did you take this whole lines thing from? Do you really think that if you change them, your life become improbably happy?

MIKE

I really think so!

Tom smacks Mike on the shoulder.

TOM

Come on! You and only you can  
change your life, not that lines,  
and you know that, eventually...  
take a look at Chris.

Mike raises his head and looks at Tom.

MIKE

And what about Chris? What?

Silence for a few seconds.

TOM

Sorry, Mike, have I said  
something wrong?

MIKE

Nothing, seriously. But everyone  
compared me with him for all my  
life. My wife, my family, boss,  
even Bob... and that's only for  
last few days.

Tom looks at Mike.

MIKE (CONT'D)

You know that I and Chris were  
best friends, and only few days  
ago I realized that he always was  
more successful. We helped each  
other, but I felt some kind of  
pain, discomfort. And I want to  
be the successful one, I want to  
be Chris, even not for a long  
time, do you understand?

TOM

I think it's the beer talking.

The waitress approaches, she takes away the empty bottles.

WAITRESS

Do you want anything else?

MIKE

(to waitress)

Yes, repeat it, please.

(to Tom)

Okay, Tom, I can make the same  
palm as Chris has. Right?

Mike shakes his head.

TOM

Mike, it's a bad idea and by the  
way why Chris' palm?

MIKE

I'm not sure yet, but I think he  
has better palm than I have.  
Someone is working on it.

TOM

What?

MIKE

Tom, stop it, please, this is my  
life and I'll do whatever I want.  
Listen to me. Is there a  
possibility that I would have  
Chris' palm?

TOM

I'm not sure yet... maybe.

MIKE

That's all what I want to hear.

Tom looks at Mike.

TOM

You haven't convinced me.

The waitress brings 8 more bottles. Mike at once opens one of them.

MIKE

Tom, you can disagree with my  
point, it's fine, but it is  
necessary that you'll help me to  
perform this surgery and if you  
give up on me, I'll find another  
surgeon and if he mixes something,  
even slightly, my life will turn  
to the hell. And my today's  
problems will seem to me very  
insignificant.

TOM

So, you also try to blackmail me.  
Nice move.

Mike shrugs.

MIKE

I don't have another choice.

Tom nods his understanding.

TOM

Well. I don't know, probably, I can help, but even if I agree, you should know that there is a pretty big possibility that you can't change the lines, so promise me if your plan is not working you will forget about it.

Mike offers a hand to Tom.

MIKE

Okay. We have a deal.

Tom shakes his head smiling

TOM

It's not a deal yet.

MIKE

I know that it is.

Mike and Tom shake hands.

INT. MIKE'S APARTMENT - LATER

MARTIN STEVENS

(into phone)

Hello Mike, I've send you what I've done, check your mail.

MIKE

(into phone)

Thank you, Martin.

Mike goes to his computer. He opens Martin's letter and starts reading.

MARTIN STEVENS

(into phone)

You've sent me two pairs of palms. First one belongs to someone who has really hard life. I call it "working palm". He's really talented person, but he needs to work more usual than others to prove it.

INT. MIKE'S APARTMENT - SAME

Mike's looking at his left, than right palm.

MARTIN STEVENS (O.S.)

(into phone)

His life is his work, maybe he's not married. So this guy will go through many different problems in future, serious depressions.

MIKE  
(into phone)  
What do you suggest?

INT. MARTIN STEVENS' APARTMENT - SAME

Martin sits in a soft armchair talking into a white phone.

MARTIN STEVENS  
(into phone)  
This man needs to believe in  
himself, because he will go  
through hell, and only then his  
life will be normal again.

INT. MIKE'S APARTMENT - SAME

MIKE  
(into phone)  
... and what about second pair?

INT. MARTIN STEVENS' APARTMENT - SAME

MARTIN STEVENS  
(into phone)  
Second pair is phenomenal, this  
is one a million palm and I've  
seen only 5 palms like this  
during my 30 years experience.  
That person definitely had some  
problems in the past, maybe in  
his childhood but now he has a  
great life, everything that he  
does becomes successful, and now  
he has very great opportunities  
to become very famous and  
powerful man. Do you know him?

MIKE (O.S.)  
(into phone)  
Yes.

MARTIN STEVENS  
(into phone)  
So I think you should meet this  
guy, and become his friend,  
because he will have a great future.

MIKE  
(into phone)  
Thank you, Martin.

INT. MIKE'S HOSPITAL ROOM - LATER

Tom has a troubled look about him.

TOM  
Can I say something that will  
change your mind?

Mike thinks sarcastically using his fingers to rub his chin.

MIKE  
No, Tom, I don't think so.

Tom shakes his head, not liking the idea of the surgery.

TOM  
I hope you know what you are  
doing. So we will draw only one  
right palm, right?

MIKE  
Actually, I think, both, I don't  
want to miss something.

Tom shrugs to Mike.

TOM  
Okay. It's your call.

INT. HOSPITAL LABORATORY ROOM - LATER

A material that looks like white clay lies underneath some big laser equipment.

The monitor that is near this, shows Chris' palm. Tom stands beside and looks at the monitor.

A computer voice reads "Data was successfully entered", then "Begin creation of prototype".

The machine shoots out a fine green laser as it starts drawing the entered data on this material. Lines can be seen etched into the material.

It proceeds nearby 10 seconds.

The computer then reads out "Prototype was successfully created" then Tom takes away this material and exits the room.

INT. HOSPITAL SURGERY ROOM - CONTINUOUS

Mike lies on a soft bed surrounded by white walls. His heads rests on a soft pillow.

Golden sunlight streams in through the open window. KIDS can be heard PLAYING outside as Tom walks in the room.

TOM

Mike, everything is ready, please,  
put your right palm here, slowly.  
You have only one chance. Try to  
get it right.

Mike tries to get correctly on the prototype, his palm appears a little bit less than Chris, but Mike has managed to do everything right.

TOM (CONT'D)

Now, slowly overturn it. You need some time for material to imbibe into your skin.

Mike looks questioningly at Tom.

MIKE

Do you think it'll work?

Tom focuses on Mike's hand and the prototype, he answers Mike's question without looking at him.

TOM

Do you feel some trembling in your palm?

MIKE

Yes.

Tom looks at Mike and gives him a reassuring smile.

TOM

Yeah, it's working.

INT. CHRIS' APARTMENT - SAME

Chris sits quietly alone in his kitchen while he drinks hot tea. Then he stands with the cup and goes towards teapot and picks it up, suddenly his palm jerks causing the tea to spill on his left palm. Through pain he drops teapot which smashes to pieces on the counter and burns his right palm.

INT. MIKE'S HOSPITAL ROOM - LATER

Mike lays on a soft bed, Tom enters.

TOM

How do you feel?

MIKE

Actually, pretty good.

TOM

Surgery passed successfully.

MIKE

Thanks Tom, I really appreciate  
your help.

Tom sits on the bed.

TOM

Yeah, about that, surgery will  
cost you tons of money.

MIKE

How much?

Tom gets pen and some paper from his pocket, draws number  
on it and shows it to Mike, who pretends like he has a  
heart attack.

MIKE

Oh... my heart...

Tom moves around on the bed to sit better.

TOM

You know this is the first time  
since ever I've seen you making  
some jokes and laughing, maybe  
you really changed your destiny.

MIKE

I think so too.

TOM

And what will you do next?

Mike thinks for a second.

MIKE

Get my job back!

INT. TED MOSLY'S OFFICE - LATER

Ted Mosly as always sits in the chair. He is looking at  
Mike, who stands opposite to him.

TED MOSLY

I read your article and it wasn't  
as bad as always.

MIKE

Thank you, Mr. Mosly.

TED MOSLY

I know that it's sounds not right,  
but I think I can give you  
another chance.

MIKE

But, Mr. Mosly, I thought that  
you fired me, so I have some  
other offers...

Actually Mike hasn't other offers. He has thought that up.

TED MOSLY

(interrupting)

Okay, I understand, then I am not  
detaining you... and don't slam  
the door, please.

Mike slowly opens the door. He's had time to think that  
he did a mistake when he bluffed.

TED MOSLY (CONT'D)

Wait a second, maybe I can offer  
you something too. Chris doesn't  
cope with his duties and today  
for some unexpected reason he  
even didn't show up, so I want  
you to replace him. What do you say?

MIKE

Okay, I'll stay.

Mike closes the door.

INT. SECRETARY OFFICE - CONTINUOUS

Ted's secretary walks to Mike.

TED'S SECRETARY

Mike, hey, I thought... and I was  
always too rough to you, so I  
hope you'll forgive me for that.

Mike smiles.

MIKE

Thank you, no problem.

INT. HAL'S GROCERIES - DAY

Mike slowly pushes a cart down an aisle, Other shoppers  
crowd up the store all searching for their weekly needs.

Too busy observing items on a shelf Mike accidentally  
walks into a beautiful woman who is reaching for something  
high on the shelf.

The woman named Stephanie Hyzar (26) loses her balance and  
falls against the shelf, knocking down containers.

MIKE

Oh my god! I am so sorry, here  
let me help.

Mike walks over and helps Stephanie up.

STEPHANIE  
Are you always this clumsy?

Mike starts picking up all the items that Stephanie has knocked off the shelves, he rises and answers.

MIKE  
I'm so sorry I was just...

A strange and never before felt feeling comes over Mike.

MIKE (CONT'D)  
... I was just stunned by your beauty I guess.

STEPHANIE  
Sure... Is this how you start conversations with every girl, you hit them and then say they're pretty?

MIKE  
No... just you.

STEPHANIE  
Bit of a strange way don't you think?

MIKE  
It's working though isn't it?

STEPHANIE  
Not good... but it is working... my name is Stephanie by the way.

MIKE  
Mike.

Mike looks at the items inside Stephanie's cart as he tries to think of something to say.

MIKE (CONT'D)  
You're a vegetarian I see.

STEPHANIE  
And how did you figure that out?

Mike looks directly into Stephanie's angel blue eyes, a warm feeling rising up from his gut to his chest as he answers.

MIKE  
I looked inside your cart... and I'm also a writer so I have an expertise on judging personalities.

STEPHANIE

Really?... How so?

MIKE

As a journalist, you write about a lot of things, especially people, and when you write about them you begin to know different types of personalities.

STEPHANIE

Interesting... what else can you tell about me Mr. Writer?

MIKE

Well... you dress nicely and seeing how it's the middle of the day you should either be just done work or on a lunch break so my guess is that you work in an environment in which there's other people working with you or near you.

A beautiful smile appears on Stephanie's face

STEPHANIE

Very close... I'm a teacher at the school just down the road from here... anything else?

MIKE

Not at the moment, but I'd love to get to know you better... maybe on a date perhaps?

Stephanie laughs.

STEPHANIE

I'd love to get to know you more too Mike.

Stephanie reaches in her purse and retrieves a pen and a piece of paper, she starts to write on it, the paper is blocking her view of Mike who now is dancing with silent joy.

STEPHANIE (CONT'D)

(giving paper to Mike)

Here you are... call me anytime you like... I have to get going, so bye for now.

MIKE

Alright, I'll call you as soon as I can, bye.

Mike watches Stephanie as she walks away the paper clenched in his hand, after she turns the corner Mike looks at the paper in awe.

INT. CHRIS' APARTMENT -LATER

Chris comes home with several packages with food. He goes to kitchen to put them away

CHRIS

Honey, I've bought you everything you want... even your favorite pudding.

Sherry's voice comes from an unseen room.

SHERRY (O.S.)

Okay, do you want to tell me something?

Chris turns confused.

CHRIS

Not so much.

SHERRY (O.S.)

Mike has called. I know everything.

Chris stops dead in his tracks.

CHRIS

Oh God, Sherry it was a huge mistake...

SHERRY (O.S.)

I know, Mike said that he forgives you.

CHRIS

Really?

SHERRY (O.S.)

Yes.

Chris begins to place the items he had bought on the table.

CHRIS

Do you forgive me?

SHERRY (O.S.)

... I don't know yet.

Chris leans against the counter and lets his head rest against the cupboards.

CHRIS

Honey, I was really drunk that night. I didn't know what I was doing.

SHERRY (O.S.)

I know, but it's not a justification.

CHRIS

You need to know that I'm really sorry, I don't even remember how that happened... I woke up and saw Marry sleeping near me.

An unexpected answer comes from the room, Chris jumps at the sound of Sherry's voice

SHERRY (O.S.)

What?!?!

CHRIS

Honey, please. I'm really sorry that Mike told you that... I should do it by myself.

Sherry now appears in the entrance to the kitchen, a looks of anger lies on her face and her hands placed at her hips.

SHERRY

Actually Mike said me that on our wedding you were too drunk that you called him a looser, and said that the only reason you proposed to me is because my father has forced you to do that.

INT. MIKE'S APARTMENT - NIGHT

Mike hurries around his apartment, clothes papers and other items litter the floor. He is dressed in a nice long sleeved shirt and blue jeans, a shiny silver wrist watch rests on his arm.

Mike runs over to the dresser beside his bed and grabs a bottle of some golden brown liquid. Bringing it up to his face Mike smells it.

MIKE

Ugggh! She won't like that... not even I do...

He looks around searching for something then he pulls out a dresser drawer and finds another bottle, this time a blue liquid is in the bottle. Again he brings the bottle up to his nose and smells it.

MIKE (CONT'D)  
HA! I found you... little pest.

Mike sprays the cologne on him and puts it back in the drawer, he feels his teeth with his tongue then checks his breath. Deciding that his breath was bad he walks into the bathroom. On his way in he grabs a brush and starts brushing his hair until it's neat, he then looks at himself in the mirror. Mike takes a deep breath and exhales.

MIKE (CONT'D)  
This is it, just keep it together  
and you'll be fine, It's just a  
girl of your dream anyways.

He grabs his toothbrush and a toothpaste tube, he squeezes the paste onto his brush and brushes his teeth.

MIKE (CONT'D)  
I hope this goes well.

Mike leaves the bathroom.

EXT. MIKE'S APARTMENT COMPLEX - NIGHT

Mike walks out of the front doors of his apartment complex, a coat lies in one hand and in the other are a set of keys.

Mike approaches his car and unlocks the door, inside he tries to start the car, after a few failed attempts Mike accepts defeat and gets out. He runs back inside.

INT. STEPHANIE'S APARTMENT - NIGHT

Stephanie walks down the hallway applying lip gloss, she enters the kitchen, big windows give her a view of the driveway.

She gets out some papers and starts reading them, she constantly looks towards the driveway to see if Mike is there.

EXT. MIKE'S APARTMENT COMPLEX - NIGHT

Mike is back outside again. His coat is no longer in his hand, instead he is wearing it, rain begins to fall from the sky.

MIKE  
Just one bad thing after another.

After a bit, a taxi arrives and pulls to the side of the road where Mike is standing, Mike gets in and the taxi drives off.

INT. STEPHANIE'S HOME - NIGHT

Stephanie is now done reading the papers, she is now resting her head on her hand looking towards the driveway, the fingernails on the other hand tap the table.

She looks towards the clock it reads 7:15.

STEPHANIE

It's okay... he might be a little late.

Just then headlights can be seen entering the driveway, Stephanie sees this and starts to get nervous, a smile appears on her face when she sees what type of car it is.

STEPHANIE (CONT'D)

Aaawww... that's cute.

EXT. STEPHANIE'S HOME - NIGHT

Mike gets out of the taxi and approaches the front door. He sees a doorbell button and presses it, but no sound. He pressed it again, but still no sound. He taps the button a lot, but still no sound, so he presses it and holds it in, still it remains quiet.

The front door opens and the beautiful Stephanie stands there all ready to go, a RINGING SOUND can be heard as soon as the door opens.

STEPHANIE

Hi... took you a bit, I was afraid you weren't going to come.

MIKE

Hi, oh my God, you are so beautiful tonight, put me to shame. Sorry for being late... car trouble... got a sweer taxi instead.

Mike uses his thumb to pint out the taxi.

MIKE

Uuummm... I think your phone is ringing?

STEPHANIE

Hahaha... no... that would be the doorbell.

Mike looks towards the doorbell and sees that his finger is still holding the button in.

MIKE

Oh!... sorry... should we get this party started?

STEPHANIE

Nicely put... yes let's get going.

Stephanie closes the front door and locks it, then she and Mike walks towards the taxi.

Mike opens Stephanie's door for her, she touches his arm which sends extreme nervousness through Mike's body.

STEPHANIE (CONT'D)

What a gentlemen... I like it.

Mike runs to the other side, but before he reaches the door he trips. He get up quickly and gets inside the taxi, then the car exits then driveway and starts off down the road.

EXT. CRYSTAL HEAVENS RESTAURANT-NIGHT

The taxi pulls up to the entrance of the fancy restaurant.

A fountain shoots up long streams of water, sky blue lights light up the fountains, Mike and Stephanie exit the taxi and walks through the entrance of the restaurant.

STEPHANIE

This is a beautiful place.

Mike holds the doors open for Stephanie.

MIKE

Isn't it?

INT. CRYSTAL HEAVENS RESTAURANT- NIGHT

The interior of the restaurant is lit up by many chandeliers that hang from the ceiling.

Stephanie and Mike walk in and approach a waiter who is dressed in a black tuxedo, the waiter is standing behind a wooden pedestal, a warm smile lies on his face.

MIKE

Deston, table for two.

The WAITER (45) pulls out a clipboard with a paper attached to it and searches a list, he stops at a name, raises his head at smiles.

WAITER

Yep, Deston table for two on the list, follow me to your table sir and Madame.

Stephanie and Mike follow the waiter further into the amazing restaurant.

On one side of the restaurant a giant waterfall built into the wall sends tons of clear water ROARING down and falling into a blue pool.

Many people in fine clothing sit at white clothed tables, exquisite silverware and glasses fill the tables, other waiters with silver platters serve the guests their dinner.

INT. CRYSTAL HEAVENS RESTAURANT-NIGHT

Mike and Stephanie are already seated and their food has already been served.

STEPHANIE

That waterfall is so beautiful...  
how did you know about this place?

Mike drinks some wine and smiles to Stephanie.

MIKE

I've seen it once when I was  
walking around town one day.

Stephanie laughs and continues to look around the restaurant.

MIKE

You have very pretty eyes.

Stephanie looks at Mike then quickly at the table, her face starts to turn red with shyness.

STEPHANIE

Thank you, your very sweet.

MIKE

Hasn't any other guy told you that?

Stephanie looks up at Mike.

STEPHANIE

No... you're the first guy I've met.

Mike was in the middle of finishing his wine when Stephanie spoke, coughing a little on his wine.

MIKE

Are you serious?... you're an  
amazingly beautiful woman.

Stephanie doesn't say anything, instead she plays with her fork smiling. Mike finishes up the last of his food.

MIKE (CONT'D)

Would you like any dessert  
Stephanie?

Stephanie puts down her fork and brushes her hair away from her face with her hand.

STEPHANIE

No thank you, the dinner filled  
me up.

Mike takes out his wallet and places money on the table.

STEPHANIE

You don't have to miss out on  
dessert because of me.

Mike puts his coat on.

MIKE

It's fine, the dinner made me  
full too.

Stephanie smiles and puts on her coat.

STEPHANIE

Not a big eater?

Mike stands up, Stephanie stands after him.

MIKE

No, wasn't when I was little and  
still not one now.

Stephanie laughs which causes Mike to laugh also, they both walk back to the entrance. Mike walks down the tiled floor of the entrance hall, along the walls are pictures of all the famous people that have eaten here.

All of a sudden Mike feels a light tug on his coat sleeve, Stephanie pulls his over by that wall and moves close to him. Mike immediately gets very nervous, his heart beats fast and hard, he feels as if he is going to collapse.

He is too busy thinking about his nervousness that he doesn't realize that Stephanie's soft lips are touching his. Stephanie and Mike kiss for a little.

STEPHANIE

Do you want to come back to my  
place tonight?

Mike looks into Stephanie's eyes, nervousness has been replaced by confidence.

MIKE

I'd love that... yes.

Stephanie kisses Mike some more. Mike laughs and both Mike and Stephanie walk out of the entrance.

INT.STEPHANIE'S HOUSE - NIGHT

The door bursts open and in pops Mike and Stephanie, holding each other and kissing passionately.

Mike closes the door with his foot, Stephanie grabs Mike's hand and leads him to the couch where they both lie on. A lamp stands by the brown leather couch, mike reaches up and turns it off, instantly the room turns black.

INT. CHRIS' OFFICE - DAY

Mike's standing. He's looking at the window with cup of coffee in his hand. Mike's secretary, TERRY (30) enters.

TERRY

Mr. Deston, Mr. Green is calling,  
he said that it's an emergency.

MIKE

Transfer him to the 2 line please.

TERRY

And Mr. Mosly wants to see you,  
he said that it's very important.

MIKE

Thank you Terry, tell Mr. Mosly  
that I'll be there in a minute.

Mike grabs the phone. Ted Mosly runs the office.

TED MOSLY

Mike, what are you doing here?  
They are already in the building.

Mike throws the phone and leaves office with Ted.

INT. HALLWAY OF "ALL ABOUT" PUBLISHING HOUSE - CONTINUOUS

MIKE

So what if we make that deal?

MARTIN STEVENS

Your salary will increase twice  
as much.

TERRY

Wait, Mr. Deston.

Mike and Ted Mosly stop and turn around.

MIKE

What's happened?

Terry runs up to Mike panting and looking sad.

TERRY

Your parents, they've got in a  
car accident.

TED MOSLY

Are they okay?

Terry shakes her head.

TERRY

They're in a very grave condition.

Mike stares into space.

MIKE

Was Marry with them?

TERRY

I don't know. Mr Green said that you need to go to the hospital as soon as possible.

Mike gets out of his stare and looks at Mr. Mosly.

MIKE

Mr. Mosly, I'm sorry about your presentation, but I must go.

Mike goes down the hallway, Ted Mosly stops him, shows his careless side and puts a serious face on.

TED MOSLY

Mike, listen to me. Very serious people are coming, I need you here for 30 minutes, and then do whatever you want.

MIKE

Mr. Mosly, we are talking about my parents, you know that I can't do that presentation... not now.

The quiet voice of Terry cuts in.

TERRY

I think Mr. Deston is right and...

Ted gets annoyed.

TED MOSLY

(to Terry)

Terry, we are talking about the whole company and I don't need advise from any secretaries. Do you understand me?

TERRY

Sorry, sir.

Mike goes to the elevator. Ted Mosly follows him.

TED MOSLY

Mike, I need you here, you can't help them right now, you can help me. I don't want to fire you again.

MIKE

Do you try to blackmail me and  
choose between my parents and work?

TED MOSLY

Yes, I am. Give me only 30  
minutes and you will get  
everything... no... more than  
that... even my place...

Elevator doors open. Delegation from 5 people leaves it.  
Ted Mosly's approach to them. Mike looks at the empty  
elevator.

TED MOSLY

I am very glad to see you, one  
of the best writers, Mike Deston  
will be doing presentation today.

TED MOSLY (CONT'D)

(to Mike)  
Mike, come in please.

Mike still is not moving, he's thinking.

TED MOSLY (CONT'D)

Mike, do you hear me?

The elevator door closes. Mike closes his eyes for a  
second, then comes to delegation.

MIKE

Yes, I'm sorry, my name is Mike  
Deston and I'll lead you to our  
conference hall.

TED MOSLY

Haven't I mentioned you that he  
will take my place here if we  
make that deal?

EXT. PUBLISHING HOUSE "ALL ABOUT" - MINUTES LATER

Mike runs to his car. Martin Stevens sees Mike, and he  
walks over to him.

MARTIN STEVENS

Hi, Michael, where are you going?  
I thought we agreed on interview  
today.

MIKE

Hi, Martin, I'm so sorry I  
totally forgot about you, my  
parents are in the hospital, it's  
an emergency.

Mike opens the door, but the car keys falls down. Martin picks up the keys and gives them to Mike.

MIKE

Thank you.

Martin noticed something strange on Mike's palm.

MARTIN STEVENS

Wait a second, Michael, please show me your palm.

MIKE

What? Why?

MARTIN STEVENS

I'm not sure, but there is something strange on it.

MIKE

I haven't time for it.

MARTIN STEVENS

I can go with you.

INT. MIKE'S CAR - LATER

Mike's driving his car, he attentively looks at the road. Martin is sitting next to him. He looks thoughtful.

MIKE

What's the problem with my palm?

Martin looks at Mike.

MARTIN STEVENS

I don't know how to say it, there is a sign on your palm.

Mike still concentrates on the road, doesn't even try to look at Martin.

MIKE

And what does it mean?

Martin starts to get frustrated.

MARTIN STEVENS

Really I don't know. I haven't seen that sign before.

Mike takes a deep breath and silence for a few seconds.

MIKE

So, is it something bad or is it good?

MARTIN STEVENS

Michael, I'm sorry. I know almost every bad or good signs but this is something else.

MIKE

Then, don't worry, I can fix it.

Martin looks at Mike's palm.

MARTIN STEVENS

It would be very interesting to hear how you can fix it.

MIKE

Martin, I want to confess. I did something that is hard to believe, but I think you are the only person who will understand it. I've changed the lines on my palms. So my theory is that during the surgery there were some kind of mistake so that sign appeared. I believe I can make another surgery and...

Martin scratches his forehead.

MARTIN STEVENS

(interrupting)

Do you really want me to believe that your life has changed?

Mike talks loudly as he tries to get Martin to understand that it did work.

MIKE

It has really changed, and I remember you've told me that it's possible.

Martin puts his head in his hands as he feels that he's done something wrong.

MARTIN STEVENS

I know what I said... but that's ridiculous!

MIKE

You haven't another explanation about that sign.

MARTIN STEVENS

No, but I'll find out. And how did you know what lines to draw?

A smirk comes on Mike's face as he answers.

MIKE

Maybe you remember that comparative analysis which you did for me. I took my friend's palm, as you said "one a million".

MARTIN STEVENS

You know nothing about palmistry and you decided to change your life.

Mike turns angry as he thinks that martin is trying to take his new great lie away from him.

MIKE

You can't judge me. You have no idea what I've gone through.

MARTIN STEVENS

It doesn't matter now. Did you even think about the consequences?

Mike faces Martin.

MIKE

What consequences?

MARTIN STEVENS

Stop the car, please.

MIKE

I can't, Martin, I've told you I need...

Martin places a hand on the door handle of the car.

MARTIN STEVENS

(interrupting)

I said stop the car.

EXT. ROAD - CONTINUOUS

Mike stops the car. Martin gets out of Mike's car. Martin walks. Mike's car goes near him.

MIKE

Okay, what's your problem?

MARTIN STEVENS

I don't have one, you do.

MIKE

What's that suppose to mean?

MARTIN STEVENS

That sign on your palm. It means something... and I don't know what it means. Probably something bad is going to happen.

MIKE

And what do you suggest?

MARTIN STEVENS

That's not my problem anymore.

MIKE

Martin, you must help me.

MARTIN STEVENS

I don't want to have that thing  
on my palm, so please, go...

Mike slams down the petal and goes.

INT. HALLWAY OF HOSPITAL - MINUTES LATER

Mike runs through the hallway, he passes people, he accidentally knocks over a patient, he sees Tom and goes to him.

MIKE

Tom, where are they?

Tom turns to Mike and puts a hand on his shoulder.

TOM

Oh... Mike, I need a serious talk  
with you.

MIKE

Okay then, I want to see my  
parents first, so where are they?

Tom points towards a chair.

TOM

Mike, please sit.

Mike's eyes begin to tear up.

MIKE

Tom, what are you doing? I  
haven't time right now.

TOM

Mike, listen to me, please sit...

Mike pushes Tom.

MIKE

(interrupting)  
I'll find them myself.

TOM

That car accident was awful and  
I couldn't even recognize your  
parents when they came here.

Mike becomes weak and falls to his knees.

MIKE  
Please, don't say it.

TOM  
We did everything what we could,  
but we couldn't save them. I am  
very sorry Mike, I really am.

Mike pulls himself up in a nearby chair, tears falling from his face, Tom sits near him. Mike begins to rock back and forth, shaking his head in disbelief.

MIKE  
That's not true, this can't be happening.

Tom's pager RINGS, he looks at it.

TOM  
Mike, I'm so sorry. I really need to go, please wait here for a few minutes, I'll be right back.  
Promise me you won't go anywhere.

Tom leaves, Mike is still sitting, his face covered by his hands.

POLICE OFFICER #1 (20) and POLICE OFFICER #2 (42) walks from hospital room near Mike. They walk past him.

POLICE OFFICER #1  
So, you are not sure that he's guilty.

POLICE OFFICER #2  
No, we can't do something until we get more proof.

POLICE OFFICER #1  
But the evidence said that he has left on a counter strip and ran into the car.

Mike hears it.

POLICE OFFICER #2  
I know that, but 2 people are dead, we need to be assured that it was his fault.

POLICE OFFICER #1  
I am... I mean he t-boned the other vehicle.

The police officers stop by the front desk of the hospital.

POLICE OFFICER #2  
So did you get any information  
out of him?

POLICE OFFICER #1  
No the nurse kicked me out before  
we'll have to come later to get  
an statement from him.

Mike rises from his chair, still listening to the police officers conversation.

POLICE OFFICER #1 (CONT'D)  
I doubt he'd be ready after a  
traumatic experience like this,  
I think he'll need some time.

A nurse walks up to the officers, her name tag reads MARILYNE(36).

MARILYNE  
I'm sorry gentlemen, he can't  
talk at the moment, but he did  
tell me something to tell you.

POLICE OFFICER #2  
What is it, would this help our  
investigation?

The nurse crosses her arms.

MARILYNE  
Yes, I believe so.

POLICE OFFICER #2  
Alright, what is it?

The nurse looks at one nurse to the other.

MARILYNE  
He says that he blacked out and  
woke up later on in the  
ambulance... he has no  
recollection of what he did.

The police officers look at each other.

POLICE OFFICER #2  
Drugs and alcohol could be a  
factor.  
(to police officer #1)  
Let's back to the station.

Mike stands and goes to the room that the police officers left only a few seconds ago.

The police officers stop by the front desk of the hospital.

POLICE OFFICER #2  
So did you get any information  
out of him?

Mike stands and goes to the room that the police officers left only a few seconds ago.

INT. MEN'S HOSPITAL ROOM - CONTINUOUS

Mike enters it. He slowly goes to the man, who lays there.

Mike goes to the device of artificial breath. He stretches a hand to switch it off, but then he notices something familiar. He realizes that this man is Chris.

MIKE  
Chris?

Tom enters the room.

TOM  
Mike, stop!

Mike holds his hand on the switch.

MIKE  
I'm sorry I need to do this...  
he killed my parents.

Tom runs to Mike, who hasn't switched it off yet.

TOM  
Help! I need help here!

MAN #1 (30) enters the room.

TOM (CONT'D)  
Mike, please stop.

As soon as Man #1 gets close enough Mike punches him in the face and continues to beat on him.

MAN #2 (32) runs into the room. Tom and Man #1 control Mike. Man #2 helps to move Mike to the hallway.

INT. HALLWAY OF HOSPITAL - CONTINUOUS

Two men hold Mike as he desperately tries to escape.

MIKE  
I'll kill him!

TOM  
Mike, listen to me, carefully.  
It's not Chris' fault.

These words made Mike more aggressive, he tries to escape, but the two men are still holding him.

MIKE

Why haven't you told me that  
Chris did it?

TOM

I'm sorry Mike, I was going to.  
But you...

Mike still tries to escape, second by second he becomes more and more aggressive.

MIKE

(interrupting)

Let me go! Tom, tell them to release me.

TOM

Mike, please stop, Chris and Sherry are in a very grave condition right now, they can die.

MIKE

Chris deserves it.

Tom doesn't expect to hear that.

TOM

How dare you? Sherry has already lost a child. Isn't that enough?

Mike stays quiet as he stops fighting.

TOM (CONT'D)

So Mike please, stop, killing someone doesn't revive your parents.

Silence for a few seconds.

MIKE

Okay... tell them to let me go.

Mike's less angry, so Tom decides to release him.

TOM

Let him go.

MAN #1

(to Tom)

I'm not sure, he still can hurt someone.

TOM

(to Man #1)

No, I believe him.

MAN #1

Okay... I'll go to find John.

TOM

No, John will arrest him... and this is my friend, who lost his parents a few minutes ago, so you won't tell him about this, right?

MAN #1

Okay...

Man #1 and Man #2 go.

TOM

Are you insane? You can go to prison for this!

Mike sees Martin Stevens who runs to him.

MARTIN STEVENS

(to Mike)

Oh, finally I've found you.  
Michael I know how to help.

Mike shrugs off Martin.

MIKE

(to Martin Stevens)

You know Martin, it's not your problem anymore.

Tom sees Martin, he looks from Mike back to Martin.

TOM

(to Martin Stevens)

Who are you?

Martin talks to Tom but remains looking at Mike.

MARTIN STEVENS

(to Tom)

My name is Martin Stevens. Can I talk to Mr. Deston in private, please.

Mike cuts in.

MIKE

(to Martin Stevens)

That's alright Martin this is my friend Tom, he did that surgery, so Martin, you can tell him everything.

MARTIN STEVENS

I'm sorry, Michael, I was mad at you, because you haven't told me that you were going to change your palm and then I saw that sign, I didn't know how to help you. So I'm really very sorry...

Mike doesn't move, he stays still.

MIKE  
(interrupting)  
Apology's accepted, but I had  
some other problems to deal with.

Martin stays standing by Mike.

MARTIN STEVENS  
You don't understand, your  
parents might be in trouble, and  
only you can save them.

Mike's sorrow increases, he fights back tears as he replies.

MIKE  
No, I can't.

A confused look comes on Martin's face.

MARTIN STEVENS  
Why?

Tom cuts in when he sees that this conversation is hurting  
Mike.

TOM  
... they're dead.

MARTIN STEVENS  
Michael, I'm really sorry for  
your loss, but I need to ask you  
a very important question, then  
you did that surgery, did you  
take his both palms?

MIKE  
Yes.

MARTIN STEVENS  
That's a serious problem, because  
you took his past, which never  
happened to you. And I remembered  
that your friend had some really  
bad times in the past, something  
terrible has happened to him. So  
I think...

Mike looks at Tom.

TOM  
(interrupting)  
Oh God...

MARTIN STEVENS  
What?

TOM

... Chris' parents died when he  
was 7.

Mike sits.

MIKE

They are dead and that's not  
Chris' fault. That's all my fault.  
I've killed them.

MARTIN STEVENS

How can Chris be involved in this?

TOM

That accident, Chris drove the  
second car.

MIKE

And I've almost killed him for that.

Chris starts shaking. Tom runs to Chris' room. Mike sees some nurses are running there too. He walks to room's window, Martin goes there too. NURSE #1 (27) sees Mike, and closes jalousie.

MARTIN STEVENS

Where are you going? Michael,  
listen to me, you need to focus,  
because only you can save your  
friend's life right now.

MIKE

Martin, that's Chris' room.

MARTIN STEVENS

Oh... we haven't much time. You  
can save his life, but you need  
to lose everything that you've  
got. Everything.

MIKE

Martin... I... I can't... I've  
killed my parents.

MARTIN STEVENS

You are a good person, Michael,  
who has gone through hell and I  
don't want you to live in it for  
all your remained life. I know  
you can do it. I believe in you.

MIKE

I...

MARTIN STEVENS

Michael, he will be dead if we  
don't help him.

Mike grabs a cell phone from his pocket just as NURSE #2 (32) walking near him.

NURSE #2  
Sir, please turn off your cell phone. You can't use it here.

MIKE  
Okay.

Mike dials Stephanie's phone. Nurse #2 stops him.

NURSE #2  
Sir, please, turn it off.

MARTIN STEVENS  
One call, it's an emergency.

NURSE #2  
Please, sir. You can't use that phone right now, it influences the medical equipment.

Mike turns away from Nurse #2.

MARTIN STEVENS  
I'm sorry, but it's the matter of life or death.

INT. STEPHANIE'S APARTMENT - SAME

Stephanie sits on a sofa. Phone RINGS.

MIKE (O.S.)  
(into phone)  
Hi.

STEPHANIE  
(into phone)  
Hi Mike, I'm so glad that you called, I want to...

INT. HOSPITAL - SAME

Security guard #3 (35) passes by and hears the commotion.

SECURITY GUARD #3  
Sir, please shut off your phone.

MARTIN STEVENS  
Please, you don't understand.  
It's really important.

SECURITY GUARD #3

No, what's important is the lives  
of the patients that your are  
risking for a simple phone call  
which could made anywhere...  
like... outside.

Martin and the Security guard #3 keep on arguing, which gives Mike time.

MIKE

(into phone)

Stephanie, please, listen to me  
carefully... I want you to know,  
that I love you. You are the most  
beautiful women I've ever seen,  
but... we can't see each other  
anymore... I'm really sorry...

Martin whispers to Mike.

MARTIN STEVENS

Please talk faster.

INT. STEPHANIE'S APARTMENT -SAME

STEPHANIE

(into phone)

What are you talking about?

INT. HOSPITAL - SAME

MIKE

(into phone)

I did something really bad and I  
must pay for it. Thank you for  
everything I'll never forget you...

INT. STEPHANIE'S APARTMENT -SAME

STEPHANIE

(into phone)

Mike, please, I don't understand...

INT. HOSPITAL - SAME

Mike disconnects the phone.

MIKE

Me too.

The security guard #3 gets fed up with Martin and moves him out of the way and approaches Mike.

SECURITY GUARD #3

Sir, I'm warning you, do not to  
use the cell phone in the hospital.

Mike quickly places the phone back in his pocket and looks at the security guard.

MIKE  
Yes, of course.

Mike sees that some people are entering Sherry's room, nurse #2 runs past Mike. Tom runs from Chris' to Sherry's room. Mike dials Ted Mosly's phone.

INT. TED MOSLY'S OFFICE - CONTINUOUS

Ted Mosly is sitting at his desk reading a magazine, the phone RINGS.

TED MOSLY  
(into phone)  
Who is that?

INT. HOSPITAL - SAME

MIKE  
(into phone)  
Mike... Mr. Mosly, I want to quit.

The security guard #3 is standing close to Mike.

SECURITY GUARD #3  
Last warning sir!

MARTIN STEVENS  
Seriously, it's very important,  
you don't understand!

TED MOSLY (O.S.)  
(into phone)  
I don't think so.

The security guard #3 takes a step closer.

SECURITY GUARD #3  
Sir, I have no choice.

The security guard #3 tries to take away Mike's cell phone, but Martin prevents him doing it. The security guard #3 hits Martin, who falls down. He suffices for guard's leg and he falls too.

Mike gets very angry now.

MIKE  
(into phone)  
My parents died and I wasn't  
there. You are a piece of crap...

INT. TED MOSLY'S OFFICE - SAME

Ted stands, walking to the window.

TED MOSLY

(into phone)

Mike, I'm sorry and I know that  
you felt so awful, then you have  
ever been, so I'm pretending that  
we haven't had that conversation.

INT. HOSPITAL - SAME

The security guard #3 kicks Mike. Martin tries to stop him.  
Mike falls down with the cell phone in hand.

MIKE

(into phone)

Ted, no! Please, you don't  
understand.

Security guard #3 kicks out the cell phone from Mike's  
hand. A sick smile appears on his face.

SECURITY GUARD #3

So, what will you do now?

SECURITY GUARD #4 (25) comes from nowhere.

INT. TED MOSLY'S OFFICE - SAME

TED MOSLY

(into phone)

Mike, what's going on? Mike? Are  
you here?

INT. HOSPITAL - SAME

Martin creeps up to the cell phone and grabs it, the  
security guard #3 tries to prevent him, but Martin takes  
it away and passes it to Mike, phone slides smoothly along  
the floor, security guard #4 tries to get it, but Mike  
catches it first.

Mike quickly thinks up a lie.

MIKE

Ted, I slept with your wife!

TED MOSLY (O.S.)

What?!?! You're dismissed! You  
hear me? Dismissed!

Mike turns cell off. Security guard #3 and security guard  
#4 arrest Mike and Martin. Everyone is panting from the  
fight.

MIKE

Martin, we did it, I really got  
rid of everything.

Martin starts laughing.

MARTIN STEVENS  
That was great Michael.  
Especially what you said about  
his wife.

MIKE  
I know that will work... so then  
Chris will be okay?

Martin shrugs his shoulders.

MARTIN STEVENS  
I don't know, maybe a minute, or  
more, my theory can't give any  
answers on this.

MIKE  
Theory?

MARTIN STEVENS  
I'm sorry Michael, but you won't  
do something if I said that's  
only my theory, and it's 10% that  
I'm right.

Mike can't believe what he's hearing.

MIKE  
I broke up with girl of my dreams,  
lost my job, for 10% chance?

Tom approaches Mike and Martin.

TOM  
What's going on here?

SECURITY GUARD #3  
These two men are arrested for  
infringements of hospital rules,  
for resistance at detention.

Mike ignores what the security guard #3 said.

MIKE  
How are Chris and Sherry?

TOM  
They're still in the grave  
condition.  
(to security guard #3)  
Can I speak with you in private,  
John?

SECURITY GUARD #3  
Yes, Tom.

Tom and security guard #3 depart aside.

MARTIN STEVENS

We stopped it... but they should  
recover... something else is here.

MIKE

For example... what?

MARTIN STEVENS

I don't know.

TOM

John, I'm asking you for a favor,  
this man lost his parents today  
and this is a famous writer. Can  
we forget about this incident? I  
assure, that no matter what  
they've done this is never going  
to happen again.

Security guard #3 puts on a serious face.

SECURITY GUARD #3

Tom, you know I can't do that.  
You haven't seen what they've done.

Security guard #3 turns, and goes to Mike and Martin.

TOM

John, I saved your wife's life  
and all I'm asking for is this  
one small favor... Can you please  
let them go?

Security guard #3 stops, turns back.

SECURITY GUARD #3

Okay, Tom, but I'll be watching  
them.

TOM

Thank you, John.

Security guard #3 and Tom go to Martin and Mike.

SECURITY GUARD #3

Release them.

SECURITY GUARD #4

What? After what's happened?

SECURITY GUARD #3

That's an order.

Security guard #4 releases Mike, then Martin.

MIKE

Thanks, Tom. Chris and Martin lied to me and you are the only person who hasn't betrayed me. I really appreciate your help and I know I can trust you.

TOM

Mike, I need to tell you something... I... I did it too.

Mike rubs his now sore wrists.

MIKE

Did what?

TOM

I changed lines on my palms.

Martin looks at Tom wide eyed and in disbelief.

MARTIN STEVENS

You too?

MIKE

Why? I don't understand.

Tom has a sorry look on his face.

TOM

I see how you solved all your problems and I thought maybe I can do it too.

MARTIN STEVENS

You don't know what you've done.

TOM

I heard about the parents, I lost mine 2 years ago, so I shouldn't worry about the past thing, right?

MARTIN STEVENS

You've no idea. That's not about the parents, you took his past, so you'll be suffer like Chris was. It can be your wife, or...

Tom's jaw drops in horror.

TOM

(interrupting)

Wait... Wife? I need to save her. What should I do?

MIKE

You need to change things back.

Tom's pager RINGS. Tom looks on it.

TOM

Oh, God... something is wrong  
with Clara. Tell me what to do?

Martin talks loudly and slowly.

MARTIN STEVENS

(to Tom)

Tom, listen, you need to lose  
everything that you've got after  
the surgery.

Tom starts to get panicky.

TOM

Clara had barrenness, few days  
ago, she become pregnant. How can  
I change that back?

MARTIN STEVENS

I don't know...

Tom runs further.

MIKE

... abortion is the only way out.

MARTIN STEVENS

I think everything depends on Tom  
right now. We must help him.

INT. HOSPITAL - CONTINUOUS

Tom runs to the room, he sees his wife CLARA (30), she's sitting and she looks alright. NURSE #3 (30) is looking at Tom.

NURSE #3

She has fainted and I gave her  
smelling salt, don't worry she  
feels alright now.

Tom runs to Clara, he hugs her.

TOM

Thank God... honey, I'm so glad  
that you are okay.

CLARA

Me too.

TOM

I was really afraid that  
something bad has happened to you.

NURSE #3  
(to Clara)  
He is a careful husband.

CLARA  
Yes, I know that.

Clara starts breath hard.

TOM  
Honey, what's wrong?

Clara starts to choke, strange foam froths from the mouth.

TOM (CONT'D)  
Help, I need some help here!

Mike and Martin run to the commotion.

TOM (CONT'D)  
Lay her here!

Mike and Martin help Tom to lay Clara. Nurse #3 listens through the stethoscope.

NURSE #3  
No pulse!

Tom pushes Nurse #3 out of the way and starts performing CPR on his wife.

TOM  
Come on Clara, don't do this to me, come on honey breathe.

Tears begin to pour out of Tom's eyes

TOM (CONT'D)  
Someone get me an ECG machine quickly!

Nurse #3 runs down the hall in search for a ECG machine She finds one a hurry back.

Tom grabs, turns it on and rubs the two pads together.

TOM (CONT'D)  
Clear!

A jolt of electricity goes through Clara's body making it rise a little of the ground.

The nurse #3 checks her pulse.

NURSE #3  
Still no pulse!.

Tom tries again, and still the same result. A third time he tries but still no pulse emitting from Clara.

NURSE #3 (CONT'D)  
She's almost gone Tom. Do something!

Something catches Tom's eye, he looks at the new lines on his hand, a look of disbelief comes on his face.

TOM  
It's me.

Mike and Martin looks at Tome as Tom looks back at them.

MIKE  
Tom what are you...

TOM  
(yelling loudly)  
There's only one way to correct it.

Tom jumps up and runs to the window, he opens it. Mike tries to stop Tom.

MIKE  
Tom stop!

Mike holds Tom's hand, Tom tries to get free but he can't, window is opened so Tom tries to jump from it, Mike is still hanging onto Tom, so he gets pulled almost completely of the window by him, but Martin arrives in time to hold Mike.

EXT. HOSPITAL'S WINDOW - CONTINUOUS

Mike is holding Tom by only one right hand. Tom hangs in the air, 5 floors under him is the solid concrete of the hospitals pathway.

MIKE  
Tom, don't worry, everything will be alright.

Tears can be seen in Tom's eyes as he kicks to loosen Mike's grip.

TOM  
Let me go! If I die the lines on my palms will erase. Let me go!

Tom tries to fall, shaking his body, but Mike strongly holds him.

MIKE  
I'll never do that.

TOM  
Mike, please, my wife and my baby,  
they'll die.

Mike increases his grip on Tom.

MIKE  
We will work something out...  
We'll find another way...

INT. HOSPITAL - CONTINUOUS

MIKE (O.S.)  
I need some help here, Martin.

Martin Stevens tries to pull back Mike and Tom, but he isn't strong enough to do that.

MARTIN STEVENS  
Michael, I can't do anything.

EXT. HOSPITAL'S WINDOW - CONTINUOUS

TOM  
We haven't much time and you know that.

Tom starts shaking very hard, but Mike still holds him.

TOM (CONT'D)  
Let me go! I'll kill you if my wife dies.

Mike focuses on not letting Tom jump.

MIKE  
Okay.

TOM  
Let me go!

MIKE  
That's it. No more people die today.

TOM  
Please...

MIKE  
No!

Tom's pager starts RINGING. Tom looks at it.

TOM  
Chris and Sherry, they're almost dead. Mike, they will die in a minute if you not let me go.

MIKE  
I don't believe you.

A strong gust of wind blows in the window.

INT. HOSPITAL - CONTINUOUS

MIKE (O.S.)  
(to Martin Stevens)  
What's going on with Chris and  
Sherry?

MARTIN STEVENS  
He's bluffing.

MIKE (O.S.)  
Martin!

MARTIN STEVENS  
Promise me not to let him go, no  
matter what.

MIKE (O.S.)  
You have my word.

EXT. HOSPITAL'S WINDOW - CONTINUOUS

Tom desperately tries to fall but he can't. Mike's hand holds him.

TOM  
45 seconds, Mike. Let me go!

INT. CHRIS' HOSPITAL ROOM - CONTINUOUS

DOCTOR #1 (35) and nurse #1 are trying to save Chris' life.

NURSE #1  
He's almost gone, where's Dr. Green?

DOCTOR #1  
Don't know. Push 5 milligrams  
epinephrine.

INT. HOSPITAL - CONTINUOUS

MARTIN STEVENS  
He's right, but do not let him  
go, you promised me!

MIKE (O.S.)  
Do we really have 30 seconds?

MARTIN STEVENS  
I don't know.

EXT. HOSPITAL'S WINDOW - CONTINUOUS

TOM

Mike, you've killed your parents,  
you've almost killed Chris and  
Sherry I don't want to be a  
murderer like you.

MIKE

I'm not angry, you are just  
losing your time.

TOM

Okay, 15 seconds left, 4 lives  
for one and if they'll die I'll  
just kill myself in anyways. Mike,  
you started all of this and only  
you can stop it. Please do the  
right thing once in your life.

INT. HOSPITAL - CONTINUOUS

MARTIN STEVENS

Michael, don't listen to him, you  
promised me!

EXT. HOSPITAL'S WINDOW - CONTINUOUS

TOM

5 seconds.

INT. SHERRY'S HOSPITAL ROOM - CONTINUOUS

DOCTOR #4 (40) and NURSE #2 (33) are near Sherry.

DOCTOR #2

The time of death is 17:32.

Something big falls down behind the window.

NURSE #4

Did you see that?

DOCTOR #2

See what?

We hear BIG SLAP and SCREAM. Then Sherry's equipment  
starts working.

NURSE #4

Wait... wait doctor, her vital  
sign are returning to normal.

EXT. SOMEWHERE NEAR THE HOSPITAL - LATER

Mike and Martin Stevens sit on the ground near the  
hospital. Stars can be seen glowing up above in a abyss  
of darkness.

MARTIN STEVENS  
Could you tell me now what's  
happened?

Mike shrugs, trying to keep eye contact from Martin.

MIKE  
I don't know.

MARTIN STEVENS  
You promised me not to let him go.

MIKE  
Yes.

A small silent moment breaks out.

MARTIN STEVENS  
Why did you do that?

Mike goes to say something, but quickly stops.

MIKE  
You're not going to believe me  
anyway.

MARTIN STEVENS  
After today? Yes... of course not.

Mike looks at Martin and points a finger at him.

MIKE  
That wasn't me... that was my palm.

MARTIN STEVENS  
What?

Mike picks up a rock and throws it.

MIKE  
I can't explain it, that happened  
too fast, so really... I've no  
idea if it was me or my palm.

MARTIN STEVENS  
You know... you've made the right  
choice... Chris, Sherry and Clara  
are alive. You saved them.

MIKE  
No, Tom saved them.

Mike points back to the hospital with his thumb. Marry comes to Mike behind his back.

MARRY  
Hey, what's happened here. I've  
heard someone commit suicide?

MIKE  
(to Marry)  
Hey, I don't know either.

Marry sits down beside Mike.

MARRY  
And why did you tell me not to go home, and come here?

MIKE  
(to Marry)  
I'll tell you later.  
(to Martin Stevens)  
This is my sister, Marry.  
(to Marry)  
This is the famous writer and my friend, Mr. Stevens.

Martin waves friendly to Marry.

MARRY  
(to Martin Stevens)  
Nice to meet you Mr. Stevens.

MARTIN STEVENS  
(to Marry)  
Likewise, you can call me Martin.

MIKE  
(to Marry)  
I'm so glad that you are okay, but let me speak with Mr. Stevens for a few seconds. Here's the key, go to my car.

MARRY  
Okay.

Marry gets up and walks to Mike's car.

MIKE  
Martin, I want to thank you.

MARTIN STEVENS  
For what? You were right, I risked your life only to proof my theory.

Mike looks at Martin.

MIKE  
I don't think so.

MARTIN STEVENS  
Yes... so, what will Michael Deston do next?

MIKE

Try to live.

Both Martin and Mike laugh.

MARTIN STEVENS

You know that you can't work for  
"All about" magazine, and be with  
this girl, what's her name?

MIKE

Stephanie.

MARTIN STEVENS

Yes, Stephanie. I hope you won't  
repeat one mistake twice.

Mike is looking on his right palm.

MIKE

I'll try not to... Martin, do you  
have an explanation for all  
that's happened today?

Martin thinks for a little till he finds something to say.

MARTIN STEVENS

You know, Michael, life has many  
mysteries, lines on our palms is  
one of them, I don't know what  
has happened here today, but it's  
absolutely clear that we need to  
learn more about things which we  
can't explain rationally.

Mike smacks Martin on the back in a friendly way.

MIKE

I agree with you Martin, but  
Marry still doesn't know anything,  
so... I should tell her... bye  
Martin and thank you for everything.

Mike gets up leaving Martin sitting alone on the ground.

MARTIN STEVENS

Bye, Michael.

Mike goes to his car. Opens the door.

INT. MIKE'S CAR - CONTINUOUS

Mike enters the driver's side of his car. Marry sits near  
him, she is reading girls magazine.

MARRY

So, who were you talking to?

Mike laughs at what Marry said.

MIKE  
Martin Stevens, a writer.

Marry is still reading her magazine replies without looking up.

MARRY  
Again.

Mike turns in his seat to face Marry.

MIKE  
What?

Marry twists a finger at a temple.

MARRY  
Someone has some brain damage.

MIKE  
Marry, what are you talking about?

Marry starts doing some sarcastic thinking.

MARRY  
How to say it... Mike, there was nobody there.

MIKE  
How?... What?...

Finally putting down her magazine, Marry touches Mike's head.

MARRY  
Oh... that's why you called me...  
you have a brain tumor.

MIKE  
But you said "hello" and "nice to meet you" to him, how could you not see that guy?

Marry shrugs and looks at Mike with a serious face.

MARRY  
I thought it was some kind of game that I was part of.

Mike thinks. He's looking somewhere forward. Mike smacks the steering wheel with his hands.

MARRY (CONT'D)  
Honestly it wasn't right of me to play along, this could be serious.

MIKE

Unbelievable... but it's making  
some sense now.

It grows silent for a few seconds, then Marry starts laughing.

MARRY

I've got you!

MIKE

What?

MARRY

It was a joke, of course I've  
seen him. It's so simple to fool  
you.

Mike breathes a big sigh of relief.

MIKE

Oh God... please, never do  
something like this again.

Mike's cell phone RINGS. We see "Incoming call Stephanie". He stares at the screen for a little.

MARRY

Maybe you do have a tumor, cause  
I think you don't see or hear  
your cell phone, or forgot how  
to pick it up.

Phone still RINGS. Mike's looking at his left palm. Marry smacks him in the shoulder.

MARRY (CONT'D)

Oh... pick it up!

Mike remains looking at the phone, not moving.

MIKE

I can't.

MARRY

For goodness sake, I'll do it  
then you big baby.

Marry takes the phone from Mike's hands. Mike tries to get it back but Marry takes it out of his reach and opens the phone.

MARRY

(into phone)

Hello.

MARRY (CONT'D)  
(into phone)  
Yes... yes... he's sitting next  
to me.  
(to Mike)  
Mike, it's for you...

Marry offers the phone to Mike. He looks from Marry to the phone as he taps the steering wheel nervously.

MARRY (CONT'D)  
So, will you get it or not?

THE END