

All Possible Worlds

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EPISODE ONE:

"THE BEST OF ALL POSSIBLE WORLDS"

TEASER

EXT. DAY -- A DIRT ROAD

WRITE ON: 35 YEARS AGO

Two boys walk down a dirt road together -- 7-year old SAM GOODNIGHT, and his 9-year old friend, TOM MCCOY. Their conversation is awkward.

TOM

My Mom says they shouldn't let you stay with your Dad.

SAM

Your Mom's wrong.

TOM

Because he can't take care of you, being away all the time.

SAM

No one's going to take me away from him.

TOM

You could come live with us. My Mom would like you to live with us.

SAM

Tom, I wish you'd stop talking about your Mom.

TOM

Sorry, Sam.

SAM

I miss my Mom so bad. I wake up and want to go in her bedroom to get a hug and it's just my Dad in there.

TOM

You could get a hug from him.

SAM

No. Can I tell you something secret?

TOM

Sure.

SAM

You gotta promise not to tell.

TOM

OK.

SAM

I mean really really promise.

TOM

(a little intrigued)

Sure.

SAM

I think my Dad ... I think he killed
my Mom.

CLOSE ON SAM

SAM

I think he did.

END OF TEASER

TITLES

MUSIC: WARREN ZEVON
KEEP ME IN YOUR HEART

0-6 SEC: TITLES FADE IN: ALL POSSIBLE WORLDS

6-10 SEC: "SHADOWS ARE FALLING AND I'M RUNNING OUT OF BREATH"
-- DOWNTOWN L.A.

11-15 SEC: "KEEP ME IN YOUR HEART FOR A WHILE" -- JAKE

16-21: "IF I LEAVE YOU IT DOESN'T MEAN I LOVE YOU ANY LESS" --
DOWNTOWN L.A.

22-25: "KEEP ME IN YOUR HEART FOR A WHILE" -- ISABEL

26-32: "WHEN YOU GET UP IN THE MORNING AND YOU SEE THAT CRAZY
SUN" -- DOWNTOWN L.A.

33-37: "KEEP ME IN YOUR HEART FOR A WHILE" -- SMITTY

38-43: "THERE'S A TRAIN LEAVING NIGHTLY CALLED WHEN ALL IS
SAID AND DONE" -- DOWNTOWN L.A.

44-48: "KEEP ME IN YOUR HEART FOR A WHILE" -- MRS. JONES

49-54: "SHA LA LA LA LA LA LA LA LA LA LO" -- DOWNTOWN L.A.

55-58: "KEEP ME IN YOUR HEART FOR A WHILE" -- WICKERSHAM
BROTHERS

59-1:04: "SHA LA LA LA LA LA LA LA LA LA LO" -- DOWNTOWN L.A.

1:05-1:10: "KEEP ME IN YOUR HEART FOR A WHILE" -- SAM

ACT ONE

BLACK SCREEN. WRITE ON "THE BEST OF ALL POSSIBLE WORLDS"

TWO KNIVES (V.O.)
Everyone dies, and there are no happy
endings.

INT. SAM GOODNIGHT'S OFFICE

WRITE ON: SIX MONTHS AGO

SAMUEL GOODNIGHT looks up from the book he's reading as someone we can't see clearly walks in. He's in his forties, a shaved head, wearing a goatee, a pirate patch covering one eye. He looks a little heavier, a little less fit, than in the rest of the pilot.

SAM
Well, you look ... older.

INT. HOTEL ROOM BEDROOM -- MORNING

WRITE ON: THREE WEEKS AGO.

Sam sits up in bed. Lying next to him is ISABEL MARTINEZ; we see her bare back. WE HEAR A FADING HUM...

SAM
What the hell was that?

ISABEL
(muttered)
What was that?

SAM
Nothing. Go back to sleep.

FADE TO BLACK SCREEN. WRITE ON: SATURDAY MORNING - TODAY

FADE IN -- INT. HOTEL -- MORNING

Sam sits in his hotel room in socks and slacks, holding a shirt in one hand, displaying an anarchy tattoo on his upper right shoulder. Cowboy boots sit by his feet. Sam sits with his right hand out, palm upturned, and a blue glow hovers above his hand: MOHAMMED'S RADIO. We HEAR WHISPERY NOISES.

CLOSE SAM

The eye we can see is sleepy, drooping. The eye opens slightly as the WHISPERY NOISE CEASES.

WIDER ANGLE

Isabel enters, adjusting her clothing, buttoning up a white dress shirt over a sexy black bra.

ISABEL

Who died?

SAM

Why would you think someone died?

ISABEL

I heard it on the answering machine.
An old man?

Sam puts his shirt on, watching her. Isabel's pulling on stockings and shoes, getting herself together. She's young and gorgeous -- too good for the likes of him.

SAM

You misheard. The old man ... we expected him to die last night. He didn't. We're surprised.

ISABEL

You don't sound happy about it.

SAM

In our line of work surprises are bad.

Sam leans forward, grabs his boots, and slides his feet into them and stands up.

SAM

Come have breakfast with me.

ISABEL

I better not. My manager's going to be waiting for me.

SAM

Tell your pimp I took you to breakfast. If he gives you a hard time about it I'll come by and break his arm.

ISABEL

He's a really scary guy, Sam.

SAM

I'll break both arms, then. Come to breakfast with me.

ISABEL

You're a strange man.

SAM

I'm the normalest person you ever met. Let me get my sword.

Sam walks into the bedroom.

EXT. ORANGE GROVE -- DAY

A super-quick shot: Sam stabs a man with the sword.

RETURN TO DOORWAY IN HOTEL -- NEW ANGLE

He walks out a bare second later, hardly enough time to have turned around and walked back out, holding a sheathed sword in one hand.

SAM

Let's go.

INT. DINER -- MORNING

They take a booth, Sam on one side and Isabel on the other. A waitress appears -- we see her only from the back.

SAM

Toast. Scrambled eggs. Black coffee.

ISABEL

Hot tea.

The waitress moves off.

SAM

Look at me.

ISABEL

(smiling)

I am.

A SOFT HUM begins.

SAM

What's our waitress's name?

ISABEL

(speaks slowly)

I don't know, I didn't look at her tag.

SAM

She's not wearing one. What's her name?

A vague, distracted expression crosses Isabel's face. The external sound of the restaurant FADES AWAY and is replaced by a LOUDER HUM...

ISABEL

(more slowly)

I don't know, I didn't look at ... Alice. Park. Parker. Alice Parker.

SAM

How does Alice Parker die?

ISABEL

What?

SAM

Everyone dies. Alice Parker's gonna die. How?

ISABEL

She's ... old. She's really old. And there's a pain in her chest --

TWO KNIVES (V.O.)

(the humming noise stops)

Lung cancer when she's 93.

NEW ANGLE

The restaurant's BACKGROUND NOISE comes crashing back in on us. Another young woman is standing by their table. JAKE TWO KNIVES is even younger than Isabel. Sam's old enough to be ei-

ther of their fathers. Jake studies the table for a moment, and then slides in next to Isabel.

SAM

Jake, Isabel. Isabel, this is Jake.
She works for me.

TWO KNIVES

It's a bad way to die. She outlives
her kids and her grandkids stop vis-
iting her toward the end. She dies
all alone ...

(waves at waitress)

Coffee, please. Black.

SAM

What happened?

TWO KNIVES

I was on stakeout all night. He was
supposed to fall on the stairs and
break his neck. Didn't happen.

ISABEL

Supposed to? You were there to kill
him?

SAM

You didn't go inside?

TWO KNIVES

No. Where'd you find her?

SAM

She heard you and Mrs. Jones on Mo-
ammed's Radio.

TWO KNIVES

Really. Mrs. Jones left you a mes-
sage? The Inquisition is here?

SAM

The Inquisition is here. With the
Wickersham Brothers.

TWO KNIVES

What was she doing at ...

ISABEL

Pretty much what you think.

Jake glances back and forth between Sam and Isabel, as though comparing them, trying to picture them together.

TWO KNIVES

Things can always get worse ... you had to bring her with you?

SAM

Protocol.

TWO KNIVES

We've got a problem.

SAM

We always have problems. "Although affliction cometh not forth of the dust, neither doth trouble spring out of the ground."

SAM AND ISABEL

"Yet man is born unto trouble, as the sparks fly upward."

TWO KNIVES

Not Shakespeare.

SAM

She just finished reading Shakespeare, all -- what? -- 35 plays?

TWO KNIVES

Thirty-seven. The Bible?

SAM

Book of Job.

TWO KNIVES

I should read that.

ISABEL

The Bible was the only book in our house when I was growing up.

(real bewilderment)

What's going on here?

TWO KNIVES

I can't believe you brought her with you. I'm going --

Jake and Sam look at each other for a beat -- Sam's just curious to see what she's going to do.

TWO KNIVES

I'm going to the bathroom.

Jake slides out of the booth.

ISABEL

What's her problem? What is this?

SAM

Jake's embarrassed because she thinks you're too young for me. When she finds out I've been paying you, she'll think badly of us both.

ISABEL

Why would she find out?

SAM

I expect you're gonna tell her.

ISABEL

I'm not even going to talk to her.

SAM

You're not gonna have a lot of choice about that.

ON ISABEL'S HAND --

Gathering up the straps of her purse.

BACK TO PREVIOUS ANGLE

Jake is now visible, out of focus in the BG. She has a knife in each hand.

SAM

(softly)

We kill runners. Jake'd feel bad afterward ... but she'll kill you before you get to the door.

EXT. ORANGE GROVE -- DAY

Sam pulls up beside an orange grove and parks. He's driving a yellow Mustang convertible. Jake is sitting in the front passenger seat and Isabel is in the back. Sam gets out of the car

and Jake moves into the driver's seat. There's a bag in the 4th seat, with Sam's basketball clothes, and a basketball.

SAM

Leave the engine running.

TWO KNIVES

Don't do nothin' stupid.

SAM

You see a bright light, get out of here.

TWO KNIVES

How bright?

SAM

Don't look straight at it.

Sam goes to the trunk of the car and takes out a .38 revolver and the sword we saw earlier, slips the .38 into his coat, and goes into the grove.

INT. ORANGE GROVE

The WICKERSHAM BROTHERS, TERRY and BRETT, are dressed in black suits like Jules and Vincent from Pulp Fiction. With them is MRS. JONES: a black woman of about thirty-five, wearing an expensive suit. She's a hard case.

Sam approaches them, holding the sword. The Wickersham Brothers seem amused...

SAM

Brett, Terry. Mrs. Jones.

TERRY

You've been working out.

SAM

Yep.

BRETT

Still dyeing your beard?

SAM

Uh-huh.

MRS. JONES

Why an orange grove?

SAM

I'm an old fashioned guy.

MRS. JONES

Have you spoken to Joseph?

SAM

No ma'am, nor Jaclyn either. She waited for him to die and when he didn't she called in. Protocol.

MRS. JONES

Protocol is good for the young. It gives them guidance when they might otherwise be confused. Who is the second person in your car?

SAM

A prostitute I sometimes hire. She heard Mohammed's Radio.

MRS. JONES

And here she is being dragged through our ... messy business ... as you follow protocol.

SAM

I'd be happy to drop her off with you, Mrs. Jones. Someone needs to look after her 'til she's trained.

MRS. JONES

Or fails.

SAM

She's gifted.

MRS. JONES

(dryly)

Oh, I don't doubt that. I've always admired your taste in filth, Samuel.

(she goes distant a moment)

She costs -- fifteen hundred a night? And you tip her two hundred that she doesn't tell her pimp about. I would hope she's gifted.

BRETT

Seventeen hundred?

Sam shrugs.

BRETT

No one's worth seventeen hundred.

MRS. JONES

(stares at Sam: fuck you)
I think I'll pass on training her.
She seems much more your type of person, overall.

SAM

Interesting to see Brett and Terry here. Here to help, are they?

MRS. JONES

I haven't decided. Perhaps you can explain the sword?

SAM

(gestures with the sword)
I used it to kill the sniper you left over there.

MRS. JONES

You killed Mikhail?

SAM

Another Russian? You're as predictable as the sunrise.

BRETT

Let's kill him now, Mrs. Jones.

TERRY

The gun in his pocket is a snub-nosed revolver. They're blue bullets but there's only five rounds.

SAM

There's only three of you: one bullet each for you boys ... and three for you, Melinda.

MRS. JONES

That's "Mrs. Jones."
(to the brothers)
Check on Mikhail.

SAM

No. You can take my word on this.
He's dead and you three are gonna
stay here, and I'm gonna go talk to
Joseph and find out what happened.

MRS. JONES

You'd disobey my orders?

SAM

You haven't given me any ... and the
Code doesn't require that we obey or-
ders.

MRS. JONES

Protocol does.

SAM

Protocol is good for the young.

MRS. JONES

Did you really kill my man?

SAM

I did. I want to ... discourage ...
people pointing guns at Jake.

A VERY FAINT BLUE GLOW touches the Wickersham Brothers' hands.
A WHITE LIGHT starts seeping out around the edges of Sam's
eyepatch.

Mrs. Jones takes a step forward -- gesturing irritably at the
Brothers. The light in Sam's eye and the glow on the Brothers'
hands fade.

MRS. JONES

Samuel, please investigate Joseph's
unusual failure to die ... a resolu-
tion and report by tomorrow morning
will be acceptable.

SAM

I'll be in touch.

Sam backs out of the clearing, gets out of their sight, and
runs.

EXT. ORANGE GROVE -- DEAD SNIPER

The Wickersham Brothers come charging through the trees and find their dead sniper lying with his rifle at his side. Brett grabs the rifle, hurries to the edge of the grove and lifts the rifle ...

BRETT'S POV

We see Sam sliding into the car, the car pulling out onto the street at high speed.

PREVIOUS ANGLE

Brett looks at the rifle.

BRETT

He took the magazine.

INT. CAR -- ON FREEWAY AT HIGH SPEED

They SPEAK OVER the sound of the WIND.

SAM

I'm gonna be late. Damn it! I hate being late.

ISABEL

Late for what?

SAM

I play basketball on Saturday mornings. With my friend Smitty.

ISABEL

We're not being chased?

SAM

No.

ISABEL

We're doing ninety miles an hour ... because you're late for basketball?

SAM

It's what normal guys do on Saturday mornings, they play basketball.

(shakes his head)

I'm gonna be late again.

END OF ACT ONE

ACT TWO

EXT. SHOUP BASKETBALL COURT -- DAY

SMITTY -- WILLIAM JONES -- is shooting baskets when they arrive. He's a black man about 60 and he's an amazing shot. Sam walks out onto the court, trailing Isabel and Jake. Smitty takes a last shot and wanders over.

IN BG OF THIS SHOT is a teenage girl -- reading a book, Ipod buds in her ears: THE OBSERVER. She doesn't look at Sam and his group and the camera doesn't linger on her.

SMITTY

Hey, Sam. Sorry for your loss.

SAM

He didn't die.

The news doesn't faze Smitty.

SMITTY

Hello, Jaclyn.

TWO KNIVES

Hi, Smitty.

SMITTY

And you are --

ISABEL

Isabel. I'm a friend of Sam's.

SMITTY

(shake hands with her)

Pleasure. Would you ladies excuse us while we get some exercise.

JAKE AND ISABEL

They're lying on the grass together, looking up at the sky. Isabel's eyes are open, Jake's are closed. We can HEAR THE SOUNDS of Sam and Smitty's game in the BG.

TWO KNIVES

It's just a job. We make sure what's supposed to happen ... does happen. And sometimes we get to help people, which is ... nice.

ISABEL

Sam's your dad.

TWO KNIVES

The gift of navigation runs in families.

ISABEL

You're mad at him because he's sleeping with me?

TWO KNIVES

How old are you?

ISABEL

26.

TWO KNIVES

You're too young for him.

ISABEL

I know.

TWO KNIVES

How did you get involved with him?

A long silence from Isabel.

ISABEL

My pimp sent me over one night, about six months ago.

NEW ANGLE -- JAKE IN PROFILE

Jake sits up and draws in on herself, holding her knees with her arms.

TWO KNIVES

An unexpected meteor could crash down out of the sky and wipe out Los Angeles. That hasn't happened yet.

ISABEL

What?

TWO KNIVES

Things can always get worse.

BACK TO SAM AND SMITTY

They talk while playing basketball.

SAM

Your daughter sicced the Wickersham Brothers on us.

SMITTY

She try and kill you?

SAM

Brought a sniper to shoot at Jake. I had to kill him.

SMITTY

One of us?

SAM

One of those Russians she likes.

SMITTY

That's something. If you'd killed one of her protégés that would have been hard to smooth over.

SAM

Can you work this for me? One father to another, I can't have Melinda gunning for Jake.

SMITTY

Do what I can -- but you have to handle this thing with Joseph. If this goes on ... my daughter will be the least of your worries.

SAM

No one expects the Spanish Inquisition ... except me.

Sam hits a shot from nearly half-court and looks satisfied with himself.

SMITTY

You navigate that shot?

SAM

Me? Hell, no. That's pure talent.

SMITTY

Do it again.
(Sam does)
You're a cheater, Sam.

BACK TO JAKE AND ISABEL

TWO KNIVES

Your stepfather still alive?

ISABEL

Yes.

TWO KNIVES

How come you never left your pimp?

ISABEL

He'd kill me. He killed another girl who worked for him. He got six years for it ... was out in three. When he says he'll kill me ... he means it.

TWO KNIVES

Why not kill him first?

ISABEL

I'm not a killer.

TWO KNIVES

Yeah, you're going to need to get past that. Want me to kill your stepdad for you?

ISABEL

Is that a joke?

TWO KNIVES

No. Might not be possible. Some people, their deaths ... echo. Their deaths change things, and we have to be careful with that. Do you want your stepfather dead?

ISABEL

I -- yes -- I mean, I've dreamed about that son of a bitch being dead. Him and --

TWO KNIVES

Want me to kill your pimp for you?

ISABEL

How many people have you killed?

Jake doesn't answer her, exactly.

TWO KNIVES

You can solve a lot of problems by
killing the right person.

NEW ANGLE -- ON SAM AND SMITTY

They're walking toward Jake and Isabel, but are still too far
away to be heard.

SMITTY

She have family?

SAM

A mother, four sisters, and a daugh-
ter, all up in San Jose.

SMITTY

I'll ride up today and take a look at
them.

SAM

You ever feel bad about pulling peo-
ple into this?

SMITTY

Anyone ever give you a choice about
this job?

SAM

No.

SMITTY

Me neither.

They come up on Jake and Isabel.

ISABEL

Who won?

SAM

Smitty.

SMITTY

I mostly win.

SAM

Cuz he cheats. I guess we better go challenge Joseph before he gets us all killed.

EXT. STREET -- ON MUSTANG

They're parked down the street from a Starbucks. A bank clock is visible in a corner of the shot showing 2:12. They've been waiting a bit.

SAM

I think we've missed him. Let's go back to noon ... Jake, take us back.

TWO KNIVES

I can't do the whole car.

SAM

Sure you can.

Jake bends her head.

NEW ANGLE -- SHOWING BANK CLOCK -- 11:59 ... 12:00.

PREVIOUS ANGLE

TWO KNIVES

I'm tired. You know I was up all damn night.

ISABEL

(skeptical)
We've traveled in time.

SAM

Look at the bank clock. Look at the sun and the shadows.

ANGLE ON ISABEL -- LOOKING AT SUN IN SKY

SAM

"I'm tired" is a OK answer. "I can't do it," not so much.

ISABEL

We ... really went back in time?

SAM

Yeah.

(to Jake)
When you can lie to me without my knowing it you'll have a useful skill. I object to your lying to yourself, though.

EXT. STARBUCKS -- JOSEPH APPEARS

Though old he is healthy and vigorous. He walks into the Starbucks.

RETURN TO PREVIOUS ANGLE

SAM
This is how you can tell Joseph's not dead, he's out getting coffee.

ISABEL
You're staking him out in a yellow convertible.

SAM
It's "forum gold."

ISABEL
It's yellow.

TWO KNIVES
"Forum blue" is what Chick Hearn used to have to say instead of purple when he called Lakers games. Because the owner of the Lakers thought "purple" sounded girly.

SAM
He knows he's being watched. He's just waiting for me to come.

TWO KNIVES
The Inquisition hasn't taken him.

SAM
He wouldn't be easy to take.

TWO KNIVES
We let him go home?

SAM
Protocol. We don't fight in public.

TWO KNIVES

You sure you have to fight?

SAM

Let's go hit him this morning.

TWO KNIVES

That'll change this day.

SAM

Joseph's already changed this day once ... let's get this over with.

ISABEL

Your car is yellow, Sam.

Sam pulls the car out into the street.

EXT. STARBUCKS -- THE OBSERVER

Sitting at a table, she watches the car vanish.

EXT. JOSEPH'S HOUSE -- MORNING

The Mustang rolls down the street.

NEW ANGLE -- JAKE IN A GREEN HONDA

As they drive by.

TWO KNIVES (V.O.)

That's me, going to report in.

FOLLOWING SAM

Sam pulls over and gets out of the car, Jake slides into the driver seat.

SAM

Drive about a mile. Park and wait for me. I'll call when I'm done.

TWO KNIVES

If you can.

Sam just nods. Jake drives away and Sam stands on the sidewalk a second. He looks indecisive ... then he takes out his phone and punches a couple buttons. He stands on the sidewalk with the phone to his ear.

INTERCUT SAM, JOSEPH, AND ANNA

We hear a woman's voice -- ANNA GOODNIGHT, Sam's second wife.

ANNA

Hi, Sam.

SAM

I need to talk to Joseph. Is he up yet?

ANNA

Saturday morning? Of course he is. He's eating breakfast before his cartoons start.

(muffled)

It's Daddy.

Joseph comes on the phone. He's four.

JOSEPH

Hi, Daddy.

SAM

Hi, Joseph.

JOSEPH

Are you coming to get me tonight?

SAM

If I can. I love you, boy.

JOSEPH

I love you a million times.

SAM

I love you forever. No matter what happens, I love you forever. You know that.

JOSEPH

I do know that ... are you coming to get me tonight?

SAM

I will if I can. You be good. Let me talk to your Mom for a second.

(pause)

Anna. I might not make it tonight.

ANNA

What's wrong?

SAM

Look, what we had ... that was real?

ANNA

... yeah.

SAM

Take care of Joseph.

EXT. OLD JOSEPH'S HOUSE -- DAY

Sam flips the phone shut and walks up to the front door. He raises his hand to knock on the door ... and the door opens. Old Joseph stands with Sam about to rap smartly on his nose. Sam lowers his hand.

SAM

I hate it when you do that.

JOSEPH

I always know when it's you.

SAM

It's polite, to let people knock.

JOSEPH

You here to kill me?

SAM

No.

JOSEPH

Come on in.

Joseph turns to walk back into the house. We see his back from Sam's POV --

ON SAM IN PROFILE

We can't see Joseph inside the house. Sam takes his .38 out and shoots Joseph through the doorway, five times. With each blast it's as though a blue nuclear explosion has gone off, washing out the frame, lighting up the house and its windows and Sam himself as though he stands ground zero of an actual atomic explosion.

Sam finishes firing ... pauses, puts the gun away.

RETURN TO PREVIOUS ANGLE

Joseph turns to look at Sam. A blue haze hangs in the air.

JOSEPH

You didn't really think that was going to work, did you?

SAM

No.

JOSEPH

Right. Well, come on in.

Sam enters. The door closes itself behind him.

END OF ACT TWO

ACT THREE

INT. HOUSE ENTRYWAY -- DAY

A nice house. Stairs leads from the entryway up to the second floor -- the stairs Joseph was supposed to die upon.

We follow Joseph into the living room.

INT. LIVING ROOM -- DAY

The Wickersham Brothers are laying together, hands tied behind their backs, in a corner of the living room.

SAM

When did the Inquisition get here?

JOSEPH

Last night, right after I was supposed to die. Haven't decided what to do with them.

SAM

I thought Melinda had better sense than this ... what's that smell?

JOSEPH

That one wet his pants.

TERRY

Once you get past the humiliation, it's not that bad.

JOSEPH

That one hasn't wet himself yet. I'll send them back after he does.

BRETT

I'm going to watch you die, old man.

JOSEPH

Many things are possible. But you going back wet is a certainty.

INT. CAR -- JAKE AND ISABEL

Isabel's moved into the front seat.

ISABEL

Would you really have killed me if I'd run, earlier today?

TWO KNIVES

Yes.

ISABEL

How are you people any different from my pimp?

TWO KNIVES

If you'd been brave enough, you could have gotten away from him.

INT. JOSEPH'S OFFICE

Joseph walks into his office. Sam follows. Through this entire conversation they're acting like a pair of gunslingers about to draw upon one another.

JOSEPH

Wasn't expecting those yahoos. I figured on the Sheriff -- or you.

SAM

You've put me and Jake in a tight spot. I hope you had a reason.

JOSEPH

Wanting to live doesn't count?

SAM

This is the best of all possible worlds.

JOSEPH

So we believe.

SAM

Things can always get worse. You taught me that. What could make you do this?

JOSEPH

Do you remember Alison Adams?

The question appears to throw Sam.

SAM

Yeah. Inquisition asked me to retire her. I refused. Someone else did it.

JOSEPH

Do you remember the delusion she had?

SAM

She saw people bursting into flames. Everyone she saw was gonna die burning.

JOSEPH

I'm seeing the same thing.

INT. CAR -- JAKE AND ISABEL

TWO KNIVES

Protocol is complicated, but the Code is simple. First, Do No Harm.

ISABEL

What are you, doctors?

TWO KNIVES

Second, Protect the Innocent.

ISABEL

You're not doing a very good job.

TWO KNIVES

The problem is ... this is the best of all possible worlds. When we change the past things get worse.

ISABEL

Always?

TWO KNIVES

A mugger killed Sam's mom when he was little.

ISABEL

Sam went back and saved her.

TWO KNIVES

Yeah. Right after she was supposed to die she was diagnosed with lung cancer.

ISABEL

That's how you die. You die of lung cancer when you're --

TWO KNIVES

44, yeah. Genetics is a bitch. After about four months of chemo, Sam's mom drove her car into a bunch of kids waiting on a bus. Killed eight of 'em.

(beat)

The Inquisition went back and undid it. She died on schedule.

ISABEL

That's the worst thing I've ever heard.

TWO KNIVES

About average.

Jake takes out a pack of cigarettes, shakes one free, grins at Isabel.

TWO KNIVES

You're going to suggest I stop smoking?

ISABEL

No.

INT HOUSE -- JOSEPH AND SAM

JOSEPH

There's a nuclear war coming. In five years. You die in it.

SAM

I die of skin cancer in my seventies.

JOSEPH

Looked in a mirror lately? You used to die of skin cancer in your seventies. Now you die in fire. In five years. And so does Jake, and so does everyone else, pretty much.

Sam pivots to his right, to look into Joseph's mirror.

CLOSE SAM

CLOSE SAM'S LEFT EYE

A blue eye. Abruptly a NUCLEAR EXPLOSION IS VISIBLE REFLECTED IN THE EYE.

FADE TO BLACK

MEDIUM SHOT -- JAKE ON AN EMPTY STAGE

Lit by a spotlight. She's older and she's wearing an eyepatch like Sam's.

CLOSE SHOT -- JAKE FRAMED TO LEFT SIDE OF SCREEN

Superimpose on the right side of the screen, beautiful slow-motion shots of nuclear weapons exploding.

TWO KNIVES

The bombs fell. In a nuclear rain that lasted for days, through a peremptory first strike and a retaliatory second strike, through retaliatory second and third strikes, until only a few lonely submarines cruised through the ocean to fire their weapons upon an enemy who no longer existed, through all of this the bombs fell, and fell. Billions died ... in fire and blasting shock waves and radiation. Billions more died in famine, and in the firestorms caused when the bombs went down.

CLOSER JAKE

TWO KNIVES (CONT.)

But that was not the worst. Vast clouds of dust and earth were blasted into the sky. Whole continents disappeared beneath them; and temperatures began to drop. As the glaciers traveled south, the last crumbling pockets of civilization ... vanished.

INT. CAR -- JAKE AND ISABEL

They both look sick.

ISABEL

Why do I feel like this?

TWO KNIVES

Joseph is ... they're about to fight.
Joseph is -- Joseph is --

Jake jerks as though she's having a fit. Isabel looks at her, frightened ... then Isabel's features smooth out, and she looks distracted.

TWO KNIVES

(rapid tumble of words)
Don't get out of the car. Sam never
hit you Sam never hurt you your memo-
ries are lies they didn't happen --
God this hurts --

Isabel gets out of the car and starts walking away down the street. Jake pitches to the side, shivering.

INT. HOUSE -- SAM AND JOSEPH

SAM

Two wordlines are merging. Alison Adams caught the first echo.

JOSEPH

For which we killed her.

SAM

And now you violate the Code. Do No Harm!

JOSEPH

You're not ready.

SAM

We'll have to be.

JOSEPH

You ... you're good a month at a time. Give you a problem that can be solved in a month, you do OK. But you're not persistent, or patient, or disciplined. And you're the best of your generation. We can head this off. But you need me.

SAM

"Nothing is more dangerous for man's private morality than the habit of command."

Joseph grins, recognizing the quote.

JOSEPH

You afraid of the Inquisition, Sam?

SAM

Hell yes.

JOSEPH

Soon they'll see what we see.

SAM

Not soon enough. No one sees as well as you and I. It'll take time, while the worldlines merge.

(despairing)

If I fail they'll send the Sheriff and when he fails the Princes will come.

JOSEPH

I can take the Sheriff.

SAM

I know. But both of us together can't stand against the Princes.

JOSEPH

No, we'd need help ... but we can raise help. We raise the banner again, and half the families out there will rise up.

A LONG SILENCE.

SAM

You'd return us to Pandemonium. To the War.

JOSEPH

There's a war coming, Sam. A bad one. You and I can stop it.

A pulsing white light begins seeping out through the edges of Sam's eyepatch.

SAM

I'll stop it.

JOSEPH

You're weak, Sam. You'll despair and die and take everyone with you. That's what you'll do.

SAM

Maybe. Maybe. But you won't be around to see it, old man.

Joseph opens a desk drawer ... and takes out a letter opener. He calmly starts sketching patterns in the air, and after a second the tip of the letter opener starts leaving glowing blue trails in the air behind it.

SAM

Answer one question for me.

JOSEPH

(calmly)
Whatever you like, Sam.

SAM

Did you kill Mom?

The questions rattles the hell out of Joseph. His flowing drawing movements get jerky, the blue glow vanishes.

JOSEPH

What?

Sam's really angry now.

SAM

You heard me. You didn't love her. You never missed her. You knew she was gonna die --

Joseph's shocked and tries to talk but Sam bulls over him.

JOSEPH

We know those things --

SAM

Did you arrange it, DID YOU HIRE THE MAN?

JOSEPH

NO!

The two of them are shaking angry now.

JOSEPH (CONT.)

You're my son! I've always loved you
and I'd never have done that to you!

SAM

You've done this to us. You're endan-
gering my children now, old man.

Abruptly Joseph calms, takes a step backward. The light is
pulsing around Sam's eyepatch in time with his heartbeat.

JOSEPH

You really think you can take me?

SAM

Yes.

JOSEPH

Well, that's interesting. Isabel,
shoot him if he takes a step.

NEW ANGLE -- FAVORING ISABEL

She's standing to one side staring at Sam with absolute ha-
tred. She has an automatic pointed at Sam. Joseph has the let-
ter opener, tip glowing blue, pointed at Sam.

SAM

That's your gun.

JOSEPH

Blue bullets. Fourteen of them.

SAM

You found a worldline where I beat
her.

JOSEPH

To your credit, I had to navigate a
good distance.

SAM

I shouldn't have brought her.

JOSEPH

Or Jake either. You're arrogant and you don't plan well, Sam. You'd best take her and go.

Sam grabs Isabel by the arm, knocks the gun from her hand and hauls her toward the front door.

JOSEPH

I didn't kill your mother.

SAM

You're a liar, old man.

He hauls Isabel out the front door and into the street.

EXT. CAR -- DAY

Screeching through the streets.

INT. CAR -- ON SAM -- EYE PULSING LIGHT -- DAY

SAM

I've got to get rid of this.

JAKE

It's too busy. There's people around.

SAM

We'll go somewhen quiet.

EXT. CAR -- DAY TO NIGHT

FX: The Mustang screeches to a halt at the edge of the road -- it's DAYTIME when the car starts to slow, NIGHTTIME when it comes to a halt. Sam stumbles out of the car. The glow around his patch is amazingly bright. He steps up to the edge of the field, reaches up and unties his patch.

NEW ANGLE -- SHOOTING SAM FROM BEHIND -- NIGHT

As he takes off the patch.

NEW ANGLE -- JAKE AND ISABEL

Jake grabs Isabel and turns her to face away. AN EXPLODING GLARE --

RETURN TO PREVIOUS ANGLE

An extraordinary FLASH OF LIGHT lights up the scenery as though it were daytime. We see mountains light up in the distance. It's over in a second and Sam falls to the ground like a rag doll.

EXT. MUSTANG -- DRIVING ALONG A MOUNTAIN ROAD -- DAY

INT. MUSTANG

ISABEL

Where are we going?

SAM

To call an angel.

Jake looks angry.

TWO KNIVES

That's never been funny.

SAM

It's never been a joke.

EXT. MOUNTAIN TRAIL -- DAY

The three of them hike over the edge of the trail, and out of sight. Sam's carrying his sword.

SAM

Every year I have to go further to call. Angels don't like to have too many people around.

LONG VIEW OF SURROUNDINGS

Sam goes to one knee, using the hilt of the sword like a cross.

SAM

Lord, be merciful unto me: heal my soul, for I have sinned against thee. Mine enemies speak evil of me, When shall he die, and his name perish? Be pleased O Lord to deliver me, O Lord, make haste to help me.

A lengthy silence. Jake is angry and Isabel confused.

SAM

I've done everything you ever asked
of me. If you ever loved me ... send
me a Messenger.

The sky darkens -- and an Angel explodes into existence covering the entirety of the sky. Despite staying in one place it appears to be rushing forward toward them, wings and robes buffeted by astonishing winds.

ANGEL

Lightbringer, WE ARE HERE!

Jake faints.

END OF ACT THREE

ACT FOUR

INT. DARK STAGE -- JAKE W/EYEPATCH, SPOTLIT

She's framed to the left of the screen, and to her right we see Sam and Isabel on the mountain.

TWO KNIVES

Sam spoke to the angel and when he was done, Isabel asked ...

Jake's voice echoes over those of Isabel and the Angel.

TWO KNIVES

"Are you really an angel?" And the angel said "Yes, we are." And Isabel said ...

SHOT OF ISABEL ON MOUNTAIN - FROM ANGEL'S POV

ISABEL

Take me with you.

ANGEL (V.O.)

We cannot. But be hopeful, child. There are other worlds.

EXT. DINER -- DAY -- MUSTANG PULLS UP.

Isabel and Jake get out.

SAM

I'll just park the car.

Isabel doesn't question this; Jake hesitates.

TWO KNIVES

Where are you going?

SAM

I'll only be a moment.

Sam pulls around the building and out of sight.

FADE TO BLACK

WRITE ON: 35 YEARS AGO. WE HEAR TWO SHOTGUN BLASTS

EXT. ALLEYWAY -- DAY

At the end of the alleyway, A MUGGER is crouched over a dying woman, going through her purse. He extracts her cash, tosses the purse, turns and runs down the alley --

NEW ANGLE -- SAM AND MUGGER

-- and runs into Sam, standing with his sword drawn. Sam puts the point of his sword against the mugger's throat. The mugger is still holding his empty shotgun.

MUGGER

What do you want, man? You want my score?

SAM

Why'd you kill that woman?

MUGGER

Take the money, take it.

Sam studies him.

SAM

Do you know how lucky you are? I know how you die. It's an easy death. It would be much worse ... if it were up to me.

(lifts mugger's chin w/sword)

Why did you kill her? Did someone pay you? Did someone influence you?

Sam studies him some more.

SAM (CONT.)

No ... you woke up this morning. You were gonna score and you were gonna kill your victim. You've been thinking about it for days and when you woke up this morning, you knew ...

Sam pulls away the sword.

SAM (CONT.)

You can go. Run.

The mugger runs ... out of the alleyway, out of frame.

ON SAM

POLICE (V.O.)
STOP! STOP AND PUT YOUR HANDS UP! PUT
DOWN THE SHOTGUN! PUT --

WE HEAR A FUSILLADE OF GUNSHOTS.

Sam turns and walks down the alleyway. He stops next to his mother's body ... and turns the corner at the other end of the alley, out of frame.

INT. YOUNG SAM'S BEDROOM -- NIGHT

Young Sam is sitting on his bed, completely dressed, sneakers and jeans and a t-shirt. There are posters of Wilt Chamberlain and Jerry West on the wall at his side. He's staring blankly into space. After a moment his head turns and he looks at a chair on the other side of the room --

ON SAM AS HE APPEARS

INTERCUT SAM AND YOUNG SAM

They stare at each other -- blond-haired young Sam, old Sam with a black beard, wearing a patch, sword across his lap.

YOUNG SAM
That's my Dad's sword.

SAM
It was your grandfather's originally
-- the sword he fought the Sentinel
Midael with, the day Midael killed
him.

YOUNG SAM
My grandfather died in a car crash.

SAM
Your grandfather was an anarchist. He
died fighting a war against people
who could travel in time.

YOUNG SAM
...like you.

SAM
Well done.

YOUNG SAM
Does my Dad know you're here?

SAM

He knew the moment I arrived.

YOUNG SAM

What do you want?

SAM

You think your father killed your mother.

This paralyzes Young Sam for a moment.

YOUNG SAM

Did Tom tell you that?

SAM

No. Tom never told anyone. But ... when I was seven my mother died. And like you ... I thought my father had killed her. Because he knew she was going to die, and I could tell he knew. But the reason he knew was because he could see the future, in a way. Even then I was never sure ... because my Dad didn't love my Mom. So I always wondered.

YOUNG SAM

But you found out?

SAM

I did. And all those years of suspecting your father, they don't have to happen. He didn't kill your Mom.

Sam and Young Sam stare at one another.

YOUNG SAM

Thanks.

SAM

You're welcome.

YOUNG SAM

I go bald?

SAM

Yeah.

YOUNG SAM
And blind in one eye?

SAM
Sorta. But on the upside, chicks dig
the patch.

They look at each other another beat. Sam gets up and heads
for the door ...

SAM (CONT.)
I gotta go.

YOUNG SAM
Hey!

SAM
(at door)
What?

YOUNG SAM
Do the Lakers ever beat the Celtics?

SAM
(huge grin)
Yeah! And afterwards the Celtics suck
for twenty years!

YOUNG SAM
Excellent.

INT. HOUSE -- FOLLOWING SAM -- NIGHT

Sam's walking down the stairs when we hear a voice from Jo-
seph's office. Young Joseph is sitting in the shadows.

YOUNG JOSEPH
I've been watching the worldlines. I
was going to hand you over if they
came, but it appears the Inquisition
didn't follow you here.

SAM
I'm better than that.

YOUNG JOSEPH
Apparently. Also bald and half blind.

Sam goes over and a little creakily sits down in the hallway,
with a good view of both the stairs and office.

SAM

Rotten knees, too. Life'll kill ya.

YOUNG JOSEPH

Why would you risk changing things?

SAM

You didn't die when you were supposed to.

YOUNG JOSEPH

I didn't fall down those stairs at sixty-eight?

SAM

Nope.

YOUNG JOSEPH

Do I have a good reason?

SAM

You think so.

YOUNG JOSEPH

You don't.

SAM

Doesn't matter what I think. The Inquisition is ready to call the Princes and send them against us.

YOUNG JOSEPH

I didn't die ... so you went back in time to change the past.

SAM

Yes.

YOUNG JOSEPH

The one is vastly more dangerous than the other. Things ...

ON SAM

He fades to nothing as Joseph is talking.

JOSEPH/TWO KNIVES (V.O.)

... can always get worse.

TWO KNIVES (V.O.)

... and they did.

We FADE TO BLACK as she talks.

TWO KNIVES (V.O. - CONT.)
We live in the best of all possible worlds. Changing the present is dangerous, and we do it with grave caution. Changing the past is beyond dangerous, and when we do it, when we must ... we suffer.

INT. JOSEPH'S HOUSE -- SAME ANGLE

WRITE ON: YESTERDAY -- FRIDAY NIGHT

Sam fades into existence, in the same spot. He looks up ... and Joseph is sitting at the top of the stairs.

JOSEPH
I never liked this house. I bought it because as soon as I saw the stairs I knew I had to.

SAM
We've hated each other our entire lives.

JOSEPH
(amused)
Hell, son, you thought I killed your Mom. Not sure what I ever did to deserve that low opinion from you, but whatever it was ... "when the ship lifts, all debts are paid."

SAM
(numbly)
I'm sorry. I'm sorry to have done this to you.

JOSEPH
(grins)
Save it for someone who's buying. You're here to watch me die and keep the Inquisition off your ass. Let's get on with it.
(stands up)
Hey, boy.

SAM

Yes.

JOSEPH

(takes step)

The fire is coming. That's real, you understand. That's a challenge.

SAM

Yes.

JOSEPH

You're not up to it.

Joseph takes another step -- and Sam turns his head. WE STAY ON SAM AS WE HEAR JOSEPH'S FALL --

NEW ANGLE

Sam walks over to Joseph. He kneels next to him. Joseph's eyes are open. We see a flicker of light ... he exhales and his eyes flutter closed.

SAM GOES OUT ONTO PORCH -- TIME LAPSE

Sam rises and goes to the front door, and out onto the darkened porch. He sits out on the porch of his childhood home ... and the sun rises, and the day grows bright, and Sam doesn't move from the porch.

EXT. JOSEPH'S HOUSE -- DAY

The Wickersham Brothers drive up and walk up to the porch.

INTERCUT SAM AND BROTHERS

BRETT

This time he died.

SAM

Yes.

BRETT

I'm sorry for your loss.

TERRY

Just doing our jobs.

SAM

Your parents still alive?

TERRY

Yeah. Both of them.

SAM

They on the job?

BRETT

No. They think we work for CalTrans.

SAM

How much longer?

TERRY

They die in a car crash together. Another eighteen years.

Sam looks at Brett.

SAM

Rough on them. Parents shouldn't have to bury their children.

Brett just shrugs.

TERRY

Man, I never understood why you had children. With all the demands of the job, the risks of losing children to the job when they get old enough --

SAM

I thought I could do better than my father.

BRETT

How's that working out for you?

INT. DARK ROOM

The Observer is sitting at a desk. She touches controls apparently embedded in the desk's top -- and a glowing frame appears in the air in front of her.

OBSERVER

They're definitely time travelers. I watched the guy with the eyepatch move an entire car. No Gate -- no mechanism -- he just moved it. Spider -- it looked like it looks when you move things. And look at this.

She waves a hand; a picture of Jake appears, hanging in mid-air. We hear a man's voice: the immortal SPIDER DEVLIN, who is also the Observer's father ...

SPIDER (V.O.)

What about her?

OBSERVER

Well, she's young. But picture her older --

SPIDER (V.O.)

(very flat)

The Destroyer of Worlds.

OBSERVER

Yeah. That's Jake Two Knives.

END OF ACT FOUR

TRAILER

WRITE ON: SUNDAY MORNING - TODAY

EXT. HALLWAY -- DAY -- SAM KNOCKS ON A DOOR

Sam's wearing a white sports jacket and white eyepatch. The door opens ... and a thug opens the door, ISABEL'S PIMP, in his underwear. Sam just looks at him --

PIMP

What do you want?

SAM

Sorry. I got the wrong guy.

PIMP

You're Sam, aren't you? Isabel's date?

(calling as Sam walks away)

Hey, where is she?

INT. DINER -- MORNING

Jake, Sam, and Isabel are having breakfast together.

SAM

I was going to offer him \$50,000 to let you go away.

ISABEL

You'd spend fifty grand on me?

SAM

I didn't have to pay him. He died this morning. About an hour ago.

ISABEL

How?

TWO KNIVES

(looking off into distance)
Oooh... I like this.

SAM

Finish your toast. We have to navigate back a little.

INT. BEDROOM -- MORNING

The pimp is sleeping. After a bit he stirs and sits up. He sees Isabel sitting in a chair at the foot of the bed.

PIMP

Where you been?

ISABEL

Working.

PIMP

Oh? So how much did we make?

ISABEL

I haven't been paid yet. I'm not even sure I'm going to get paid.

PIMP

Giving it away? We'll talk about that. But you have the money from Friday night?

ISABEL

Yes, I have that.

PIMP

Give it to me.

ISABEL

No ... that's really not what I'm here for.

TWO KNIVES (V.O.)

Everyone dies, and there are no happy endings. But sometimes ...

Isabel stands and she has Sam's gun in one hand, and she starts shooting. WE HEAR FIVE SHOTS as we fade to black, and Isabel is smiling, a huge, savage, happy smile ...

TWO KNIVES (V.O.)

Sometimes, you get a happy moment.

END