

The Absence Of Death

By

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INT. CRASHED CAR DAY

JONATHON is hunched over the steering wheel of a crashed car. He has cuts on his face and is bleeding elsewhere.

EXT. CRASHED CAR DAY

DEATH (MARCELLE) walks toward the car with a long sickle in his hands. Death is wearing a long dark cloak and his face is mostly hidden by a hood, however the skin that is visible is dark and covered with slits.

He looks into the car window and Jonathon looks up at him.

Death takes his sickle and waves it in front of Jonathon. Jonathon is looking straight at Death as he dies. Jonathon's soul gets sucked into the sickle like a vacuum cleaner.

Death closes his eyes and sighs. He looks at Jonathon's family who are unconscious in the passenger seats.

He walks toward another crashed car.

EXT. PICNIC SITE DAY

TONY MERCER is lying on a checkered picnic blanket. He is a good looking man in his mid thirties. He has the presence of a very content man, a successful career, a beautiful wife and no worries in the world.

He is staring lovingly at AMY MERCER who has a smile on her face and her eyes are closed. Amy opens her eyes revealing dark almost black eyes. She is an exotic beauty who beams confidence and an obvious love for Tony.

Tony is startled by her opening her eyes.

AMY

How long have you been staring at me?

Amy smiles and sits up.

TONY

If I had it my way, I wouldn't do anything else.

Tony picks up her hand and kisses it gently. Amy blushes like a teenager with a crush. An onlooker would have no idea they had been married for ten years.

(CONTINUED)

AMY

What did I do to deserve you?

TONY

I think I should be the one asking that.

Amy smiles widely and then frowns, looking at dark clouds in the sky.

AMY

Looks like it might rain soon.

Amy stands up and starts to pack away half eaten sandwiches and wine glasses. Tony starts to help her pack up their picnic.

TONY

It's getting cold.

Tony rubs Amy's bare arms. She shivers lightly.

AMY

I should have brought a coat.

TONY

You go and wait in the car. I'll finish up here.

Tony shoves a cork into a wine bottle and places it into a straw basket.

AMY

Okay, if you don't mind.

TONY

I won't be long.

Tony reaches into his pocket and pulls out some jingling keys. He passes them to Amy.

AMY

Thanks.

TONY

I'll see you soon.

Tony leans over to kiss Amy. He hears a rustling noise behind them and turns around. Two ducks are inspecting their picnic remains.

Tony shoos them away and then turns back to Amy but she is already too far away for him to kiss her. Amy turns around and smiles at Tony.

(CONTINUED)

AMY

Don't be too long. I have something  
I need to discuss with you.

TONY

Okay, be there soon.

Tony turns around and finishes packing up the picnic.

INT. HOTEL ROOM NIGHT

Three months later. Inside a dark, decrepit hotel room, a dark haired WOMAN and a light haired MAN are playing around in bed.

TREVOR

So where does your husband think  
you are tonight?

Before the woman can answer somebody busts the hotel door open. The couple look up in shock. The woman pulls the covers up to her chin and looks at an irate man standing in the doorway shining a torch into her face.

TREVOR

Is this your husband?

Trevor asks sounding panicky. The woman shakes her head.

WOMAN

I've never seen him in my life!

Tony stands in the doorway breathing heavily. He lowers the torch and shakes his head.

TONY

(Muttered) I'm sorry, I'm  
really sorry.

Tony backs out of the room leaving the shocked couple staring blankly at each other.

INT. TONY'S OFFICE NIGHT

Tony Mercer is sitting behind a large desk in a dark, gloomy room. His dark hair is grimy and in need of a wash. His usual good looks and personal hygiene has suffered greatly over the past few months.

Tony's desk is cluttered with coffee cups and cigarette ash. There is a picture of Amy Mercer in a frame. Tony stares at the picture seemingly hypnotized with it.

(CONTINUED)

TONY  
Come back to me...

Suddenly the phone on the desk rings. Tony looks at it dully as if he has been rudely interrupted and then picks it up.

TONY  
Mercer speaking.

TANNER  
Mr. Mercer, I have more information  
about your wife.

Tony feels a rush of anger overcome him. He grips the phone tightly and speaks viciously into the phone.

TONY  
How did you get this number?

TANNER  
Oh it wasn't very hard, Mr. Mercer.  
And don't bother changing your  
number again. You cannot hide from  
me.

TONY  
What do you want?

TANNER  
I want to help.

TONY  
The last time you tried to help me,  
I ended up barging in on a woman,  
who was not my wife by the way,  
having sex.

TANNER  
You have to admit that woman looked  
like Amy.

TONY  
I'm not looking for people that  
look like her.

TANNER  
Can you meet me tonight?

TONY  
Why the fuck would I want to do  
that?

Tony picks up a coffee cup and looks inside. It's empty.

(CONTINUED)

TANNER

Because this time, I really have  
seen her.

Tony sighs and shakes his head. He looks at the photo of Amy  
as he speaks into the phone.

TONY

Where?

TANNER

The same place as last time.  
Midnight.

Tanner hangs up the phone leaving Tony listening to a dull  
dial tone.

EXT. PIER NIGHT

Tony pulls up to the pier car park and stops his car. A  
scrawny looking man is standing on the pier with an unlit  
smoke in his mouth.

Tony gets out of his car and walks hesitantly towards  
Tanner. Tanner stares at him with a look of slight  
satisfaction on his face.

TANNER

You're late.

TONY

You're lucky I even decided to  
come. Now what do you want?

TANNER

I saw your wife, Mr. Mercer.

TONY

Yeah, that's what you said last  
time. Look how great that turned  
out.

TANNER

Listen, I'm sorry about that but  
you're going to have to get past  
that if you want my help.

TONY

I never asked for your help.

(CONTINUED)

TANNER

From where I stand you need help,  
Mr. Mercer.

TONY

Maybe. But why do you want to help  
me?

TANNER

I know what you're going through.

Tanner reaches for something inside his jeans pocket. Tony steps back worried that it could be a gun but relaxes when he sees it is just a wallet.

TANNER

This is my wife.

Tanner flips open his wallet and shows Tony a picture of a woman much too young to be with Tanner.

TONY

She's pretty.

TANNER

She was. She's dead. Well, I  
presume that she's dead. I don't  
actually know for sure.

TONY

I'm sorry. What happened?

TANNER

We were young. Young and stupid.  
She asked me to drive her to the  
store to get something. I can't  
remember what now. Maybe milk.  
Anyway it was dark. I was in an  
angry mood after working and didn't  
want to drive anywhere. She walked  
to the store. She never returned.

Tony sees the guilt in Tanner's eyes.

TONY

You blame yourself?

TANNER

Of course. That's why I want to  
help you, if I can help you find  
your wife, the guilt on my  
shoulders might not be so heavy.

Tony looks at Tanner and decides he is being sincere.

(CONTINUED)

TONY

How do you know about me and my wife?

TANNER

I live across the street from you.

TONY

What, you've been stalking me?

Tony's anger flares up slightly. Tanner notices.

TANNER

Look, I saw Amy at a hospital.

TONY

When?

TANNER

Three days ago.

TONY

Which hospital?

TANNER

The one just down the street. She was with a man...

TONY

This sounds very familiar, Tanner. No matter what you say, Amy is not cheating on me!

TANNER

That isn't what I mean. The man...

Tanner trails off and stares up at the sky.

TONY

The man what?

TANNER

Well, he was wearing black and his face was covered. She was definitely there against her will.

TONY

Why didn't you stop them?

TANNER

I tried. I followed them into a room. I saw them go inside. But when I entered the room was empty.



TONY

Are you sure there weren't any  
cupboards or hiding places?

TANNER

I checked everywhere. There was  
nobody in that room. I started  
asking around, you know, to see if  
maybe Amy was a patient. One of the  
nurses told me that a woman of her  
description had been seen there a  
lot over the last few weeks.

Tony's eyes widen with excitement. He starts to run back to  
his car. He gets into his car and starts up the engine. He  
burns off down the street without looking back.

Tanner watches from the pier as Tony speeds down the street.

INT. TONY'S CAR NIGHT

Tony is speeding down the dark street. He doesn't seem to  
have control of his vehicle. Something walks out in front of  
Tony's car. A dog.

TONY

Shit!

Tony gets a fright. He swerves his car and drives into two  
trash cans on the sidewalk.

He shakes his head and slowly gets out of the car. The dog  
is sitting in the middle of the road staring at him.

TONY

What? Have you got a death wish?

The dog stands up and wags its tail. It barks happily as it  
runs over to Tony. Tony bends down and checks the dog for a  
collar. There is nothing. Tony notices how skinny and  
undernourished the dog is.

Tony stands up and walks back to his car. The dog follows  
closely behind wagging its tail.

TONY

You wanna come with me?

The dog stares back at Tony and barks joyously.

(CONTINUED)

TONY

Okay, you'd probably better off out here, but you can come.

Tony and the dog walk to his car. The dog follows him inside and sits next to him as if they had done it a million times before.

EXT. TONY'S HOUSE NIGHT

Tony arrives home with the dog. He walks up to the door and enters with the dog wagging her tail happily by his side.

INT. TONY'S HOUSE NIGHT

Tony walks into his office and sits at the desk. He opens a drawer and pulls out a half empty bottle of bourbon. He is about to take a drink when the dog enters and jumps up to Tony. Tony looks at the dog as if she had interrupted an important meeting.

The dog stares at him with a sad, longing look on her face. Tony suddenly realizes she must be hungry.

TONY

I guess you're hungry huh?

Tony puts the bottle back into the drawer.

INT. KITCHEN NIGHT

Tony opens the fridge and looks inside. It is empty except for bottles of beer and left over takeaways. Tony looks at the dog.

TONY

Any chance you drink beer? Think I better go shopping.

EXT. SUPERMARKET NIGHT

A sign saying Open 48 Hours is attached to a brightly lit supermarket building.

## INT. SUPERMARKET NIGHT

Tony is walking down brightly lit aisles as if he is exploring an alien planet. He is holding a wire basket and is searching for dog food. He finally finds the pet food aisle and scans the many different varieties of brands. He picks up a can and suddenly feels a presence behind him.

He spins around and sees somebody watching from the distance. They are wearing dark clothes and their face is covered with a dark mask and hood. Tony thought he could see two faint glowing eyes but he wasn't sure. Tony starts to walk towards the figure but they quickly walk away.

Tony rushes after the figure and follows it around a corner. When he gets around the corner the figure is gone. Tony looks down at the can of dog food in his hand and places it into his basket. He shrugs and walks away.

## INT. KITCHEN NIGHT

Tony enters the kitchen with a plastic bag full of dog supplies. He places it onto the bench. The dog is standing next to him wagging its tail furiously. Tony opens the can and looks around for a plate. He pulls a dirty plate out of the sink and wipes it briefly with a tea towel.

He empties the can of food onto the plate and puts it on the ground for the dog. The dog hungrily eats the food like it was the first meal it had eaten in years. Tony watches feeling very satisfied that he has helped the dog and then places a bowl of water on the floor and walks towards his office.

## INT. TONY'S OFFICE NIGHT

Tony walks towards his desk and pulls the bottle of bourbon out of his desk drawer. He unscrews the cap and starts to take a sip.

A growling sound startles Tony. The dog is growling at him from the doorway.

TONY  
What's wrong?

The dog stares at the bottle of alcohol and growls again. Tony places the bottle down onto the desk and the dog wags its tail.

(CONTINUED)

TONY  
You don't like booze?

The dog lies on the ground and shows Tony her stomach. Tony bends down and rubs her stomach.

Tony's sister CAROL enters. She is in her late thirties and has red hair. She looks like a confident woman who always has something to say.

CAROL  
When did you get a dog?

Tony looks up unembarrassed, as though he has been caught naked.

TONY  
Carol, hi.

CAROL  
How come your door wasn't locked?

TONY  
I don't lock it anymore. Amy might not have her key when she comes back.

Carol sighs.

CAROL  
Let me make you a cup of tea.

INT. LOUNGE NIGHT

Tony is sitting on a sofa staring at the floor. Carol walks in with two cups of water.

CAROL  
Tony, when was the last time you went shopping?

TONY  
I got some dog food tonight.

CAROL  
Well you need some human food. You don't even have any tea bags.

TONY  
I don't drink tea.

Carol passes Tony a cup of water and sits down.

(CONTINUED)

CAROL

Well you have to eat. And I mean proper food, not take out.

TONY

I'm still alive aren't I? Take out can't be that bad.

CAROL

You're coming to my house for dinner tomorrow night. Okay?

Tony laughs.

TONY

You're just like mum. You know that?

Carol lowers her eyes.

CAROL

Don't say that...

TONY

You know what I mean. Before...

CAROL

Before she killed herself?

TONY

I didn't mean to upset you.

CAROL

It's fine. I just don't like to compare myself to weak people.

TONY

She wasn't weak. She was depressed.

CAROL

She was weak.

Carol stands up and gulps down her glass of water.

TONY

Carol, I'm sorry.

CAROL

I better get going. The kids will be wondering where I am.

(CONTINUED)

TONY

Thanks for coming around.

CAROL

They've been asking about their  
uncle you know.

TONY

Tell them I'm looking for their  
Aunty.

Carol walks towards Tony and places a hand on his shoulder.

CAROL

Tony, I don't think she's coming  
back. I still think that maybe,  
maybe she was abducted by aliens.

TONY

Do you still believe that?

CAROL

I saw another talk show about  
people who were abducted...

TONY

I can't listen to this crap again.

Tony stands up and throws the glass of water to the floor.  
Carol jumps in shock. Tony immediately looks guilty. He  
turns to Carol to apologize but she is heading for the door.

CAROL

Forget about dinner tomorrow. I  
don't want to see you until you are  
acting like yourself. And have a  
god damned shower and wash your  
hair!

Carol storms towards the door. Tony follows her.

TONY

Carol, I'm sorry!

Carol leaves. Tony stares after her and curses under his  
breath. He turns and sees the dog staring up at him. Tony  
walks towards the kitchen and picks up a brush and shovel.

He walks back into the lounge to clean up the glass he  
broke. He bends down towards the glass and picks up a piece.  
He cuts himself and is sees a vision.

EXT. PARK DAY

Amy is smiling at Tony. Her smile disappears and she looks scared. Suddenly she's dead on the ground, bleeding.

INT. LOUNGE NIGHT

Tony drops the brush and shovel and stands up. He kicks the broken glass and then walks towards his office.

INT. TONY'S OFFICE NIGHT

Tony rushes into his office and purposefully reaches for the drawer. He pulls out the bottle of bourbon and drinks.

EXT. TONY'S HOUSE DAY

A soggy stack of newspapers sit by Tony's front gate. A fresh newspaper falls onto the stack. PRICE GORE, the newspaper delivery man is staring at the pile of newspapers.

Price is in his mid twenties and looks as though he should be delivering drugs, not newspapers. He has dyed black hair with a couple of red and green streaks. He has too many piercings to count and is wearing a t-shirt with a zombie on it.

PRICE

I wonder if he's dead...

Price walks toward Tony's front door. The door is open so he walks straight in.

INT. LIVING ROOM DAY

Price spots the broken glass on the carpet and a small blood stain. His eyes light up.

PRICE

Mr. Mercer?

There is no reply. Price leans down closer to the blood stain and runs his finger over it.

PRICE

Mr. Mercer?

INT. TONY'S OFFICE DAY

Tony lifts his head off his desk and immediately raises his hand to his head in pain.

TONY

Ah shit.

He spots an empty bottle of bourbon on the desk and frowns. He stands up and stumbles toward the living room.

INT. LIVING ROOM DAY

Tony enters the room and sees Price inspecting the broken glass.

TONY

Do you mind telling me what the fuck you are doing?

Price gets a fright and spins around. He stands up and raises his hands.

PRICE

Take it easy, I deliver your paper. I saw that you haven't collected it in a few weeks. I thought that you might be dead.

Tony narrows his eyes on Price and looks at his piercings.

TONY

You look a bit disappointed to see I'm alive.

PRICE

No, not really. I mean, it would have made my day a little more interesting.

TONY

People dying makes your day interesting?

PRICE

Well, um. I think I better go.

Price starts to move toward the front door.

TONY

If it makes you feel any better my wife is missing.

(CONTINUED)



Price stops walking. He turns back to Tony.

PRICE

That's right! I knew something was different. Your wife... Amy?

TONY

How do you know her name?

PRICE

She's a lot friendlier than you. Sometimes she'd be in the garden when I deliver the paper.

TONY

And she'd talk to you?

PRICE

Not much, just say hello. Stuff like that.

TONY

But you know her name?

PRICE

Well, like I said. She was friendly. When did she go missing?

TONY

A few months ago.

PRICE

She just disappeared?

Tony nods.

TONY

Seems that way.

PRICE

Do you think that she's...

TONY

Dead?

Tony suddenly looks very angry.

PRICE

Well yeah, it's been awhile... They say the longer that people are missing the more likely that they are dead.

(CONTINUED)

TONY

Get the hell out of my house.

PRICE

Okay, sure. But you should move on. Have you even had a funeral for her yet? I'd be happy to help you plan it.

TONY

Out!

Tony grabs a vase from a sideboard and throws it at Price. Price dodges it and runs for the door. He leaves the house. Tony is shaking wildly.

He sits down on a couch and tries to relax. He turns on the TV and rolls his eyes as infomercials come on. SIANA, a psychic sitting at a table with a crystal ball comes on.

Siania is a good looking woman in her late twenties. She has dark hair and light eyes and is dressed in gypsy clothing and has a scarf around her head.

SIANA

Want to contact a passed loved one?  
Have a question and need an answer?  
Then come and see me, Siana the  
Psychic and put your mind at ease.

An address comes up on the screen. Tony scrambles around on a coffee table for a piece of paper and a pen. He notes down the address.

INT. SIANIA'S HOUSE DAY

Siania is wearing similar clothes to what she was wearing on her TV add. She is sitting at a small table with a large crystal ball in the middle.

She is looking at a photo of a woman who looks similar to her.

SIANIA

I'm sorry, mother.

Siania looks like she might cry until there is a quick knock on her door. Before Siania can reply the door opens. Siania quickly hides the photo under her chair.

MARTHA, a tall slightly older woman with blond hair pulled into a tight bun, enters the room. She looks at Siania with narrowed eyes.

(CONTINUED)

MARTHA

Oh god, you aren't still crying to our dead mother are you?

SIANIA

She can hear you, you know.

MARTHA

Listen, I know you think mother wouldn't approve of you making money from your talent. But it's just like an artist selling a painting.

SIANIA

No it isn't. I'm making money off reuniting people with their dead loved ones. It's a gift that was given to me for a reason. I don't think that reason was for me to make money.

MARTHA

Stop being a fool.

Martha leans over Siania's table and hovers close to her face.

SIANIA

Get away from me.

MARTHA

If you think you're going to ruin this for me, us, then you're wrong. I'll show those photos to Kent.

SIANIA

You're always going to be a bitch aren't you? You took those photos of me and Tom before I even met Kent.

MARTHA

Well, Kent doesn't know that does he?

Martha stands up looking very pleased with herself. Siania gives Martha a cold look and curls up her fists.

SIANIA

Get out of here.

(CONTINUED)

MARTHA

Of course. Your next client is here.

Martha walks out of the room with a sick smile on her tight face. Siania wipes away a tear of anger and composes herself as LEON enters the room.

Leon is a rough looking man in his thirties. He is wearing a black suit with a red singlet underneath that shows a large tattoo on his chest of a knife.

Siania motions for Leon to sit down. As soon as he does she senses that he is dangerous.

SIANIA

What can I do for you today?

LEON

I lost my car. I need to find it.

SIANIA

You mean your car was stolen? Have you been to the police?

LEON

I can't go to the police. Look that's enough questions. Can't you just tell me where it is?

SIANIA

Okay. Close your eyes and picture the car. The colour, the shape, where you left it last.

Leon takes a deep breath and closes his eyes. Siania immediately sees the car. She jolts in her seat. She sees a dead man in the boot of the car. Then she sees the car being driven to a shabby house.

She opens her eyes and stares at Leon.

LEON

Do you know where it is?

SIANIA

Yes. It is at fifty four Reed street.

LEON

How do I know you're telling the truth?

(CONTINUED)

SIANIA

You will have to take my word for it.

LEON

A word of a psychic? I only came here because I was desperate. You're probably full of shit.

SIANIA

Could you please leave now.

Leon laughs and stands up. He walks toward the door.

LEON

If you're wrong I'm gonna come back here you know.

SIANIA

You won't be back. Oh and the people who took your car haven't looked in the boot, so you don't have to worry about that.

Leon stops walking and looks back at Siania. He straightens up his jacket and quickly leaves.

INT. MARTHA'S OFFICE DAY

Martha is sitting behind a desk in a room that looks like an accountant's office, not a waiting room for a psychic. Leon enters the room walking quickly.

MARTHA

Hey, that'll be eighty dollars!

Leon stops and walks to the counter. He pulls a bundle of notes out of his pocket and throws two one hundred dollar notes on the counter.

LEON

I wasn't here today, got it?

Martha nods and scoops up the money.

MARTHA

Sure.

Leon walks away from the counter as Tony enters the building. Tony avoids Leon who nearly walks straight into him.

(CONTINUED)

TONY  
(Muttered)  
Watch it asshole.

Tony looks around the room as though he had traveled into outer space. Martha looks at him over her glasses.

MARTHA  
May I help you?

TONY  
Uh maybe. I saw an add for a  
psychic at this address.

MARTHA  
That's right. Would you like to see  
her?

TONY  
That's why I'm here.

MARTHA  
No need to be rude. She's through  
that door.

Tony nods and walks toward Siania's door. He knocks.

INT. SIANIA'S ROOM DAY

Siania hears a knock on the door.

SIANIA  
Enter.

Tony slowly enters the room. He spots Siania and sits down at her table.

TONY  
Hi.

SIANIA  
Welcome.

TONY  
So, how does this work?

SIANIA  
Well I can give you a reading or  
you can ask me a direct question. I  
may be able to help.

(CONTINUED)

TONY

Well, I'm here because my wife is missing.

SIANIA

When did she go missing?

TONY

A few months ago. We were having a picnic and she went back to the car by herself. I never saw her again.

SIANIA

I'm sorry.

TONY

Do you think you can help?

SIANIA

Do you have a photo of her?

Tony nods and pulls out his wallet. He passes a photo of Amy to her.

TONY

Her name is Amy.

SIANIA

She's very...

Siania is hit with an image of Amy. Amy is wearing a dark cloak made from thick mesh. She is standing next to DEATH. Death is also wearing a dark cloak. He looks like a normal man except that his face has tiny slits all over it.

Occasionally the slits on Death's face open up revealing different colored eyeballs. Death places a hand onto a person lying in a bed. The person jolts as Death touches them. His hand curls into a claw clutching the person's chest as they die.

Amy watches looking interested and horrified at the same time.

Siania suddenly opens her eyes and stares at Tony.

TONY

Did you see something?

Siania nods. She reaches for a glass of water and takes a drink. She puts the glass down and looks at Tony again, inspecting him.

(CONTINUED)

SIANIA

Did your wife have any strange interests?

TONY

No, she likes shoes, credit cards, that sort of thing.

Tony lets out a small chuckle but Siania doesn't laugh.

SIANIA

Had she been hanging around any weird people?

TONY

I was already asked these sorts of questions by police, what's going on?

SIANIA

I don't know. I saw something I can't quite explain.

TONY

Well do you think that she's alive?

SIANIA

I have no doubt that your wife is alive...

TONY

Are you serious?

SIANIA

Yes. But there is very dark energy around her. I think she is lost to you.

TONY

What are you talking about?

SIANIA

Tony, you need to move on with your life. If you don't I see very, very bad consequences. And you will not be the only one affected.

TONY

You're saying I should forget about my wife? Just stop looking? You're crazy.

Tony stands up.



SIANIA

Please, find a way to move on.

TONY

Thanks for wasting my time, psycho.

Tony storms out of the room. Siania looks into her crystal ball and watches in amazement as it seems to fill with blood and break.

EXT. ROBBER'S HOUSE DAY

Leon walks up to the house at 54 Reed Street and looks inside a window. He doesn't see anybody so he walks around the back. He spots his stolen car in the backyard just as Siania said.

LEON

That bitch was telling the truth  
after all...

Leon opens the gate and walks to his car.

EXT. TANNER'S HOUSE DAY

Tanner is watering his garden with a watering can. He hears the gate slam next door. He gets closer to the fence and peeks through a hole. He sees Leon standing next to a yellow car.

EXT. ROBBER'S HOUSE DAY

Leon pulls a set of keys out of his pocket and opens his car door.

INT. ROBBER'S HOUSE DAY

JASON, a scruffy looking teenager looks outside and sees Leon entering the yellow car.

JASON

Shit!

Jason grabs a knife from a knife block and rushes outside.

EXT. ROBBER'S HOUSE DAY

Leon looks up in shock as Jason runs at the car with a knife stretched out in front of him.

LEON

You're the little bitch who stole  
my car!

Leon waits for Jason to get close to the car and thrusts the car door open, hitting him in the legs. Leon gets out and punches Jason.

Jason drops the knife and grabs his nose. Leon picks up the knife and stabs Jason in the chest.

EXT. TANNER'S HOUSE DAY

Tanner gasps and drops the watering can.

EXT. ROBBER'S HOUSE DAY

Leon hears the watering can drop and spins around. He sees Tanner staring at him through the fence. He wipes the knife on Jason and runs toward Tanner's house.

EXT. TANNER'S HOUSE DAY

Tanner is running as fast as he can toward his front door. He scrambles up the porch steps and bursts through the door.

Leon pushes open Tanner's gate and storms in.

INT. TANNER'S HOUSE DAY

Tanner is looking around for his phone. He spots it on the kitchen bench and runs for it. Suddenly Leon kicks the back door open.

TANNER

Look, just leave, I won't tell  
anybody what I saw!

LEON

Yeah right.

Tanner raises his hands in defense.

(CONTINUED)

TANNER

I swear! I don't even like the people who live next door, they are trouble!

LEON

Unluckily for you, I don't like anyone.

Leon runs forward and repeatedly stabs Tanner with the knife he used to kill Jason. Tanner falls to the ground. His eyes widen and watch something move across the room. His eyes close and he dies.

Leon wipes the knife clean on Tanner's clothes and leaves the house.

INT. DEATH'S LAIR DAY

A statue of a bird talon holds onto a very long piece of scrolled paper. The paper unfolds and reveals a never ending list of names.

Death is sitting on a black throne. Amy is standing in front of him.

DEATH

This is the list. All of these people must die in this order. Do not dwell on the loss of life for it is now your job. Don't worry, you get used to it.

AMY

(Hesitantly)

Will I look like you?

DEATH

Eventually.

AMY

Where will you go?

DEATH

I'm tired of this life. Or rather lack of life. I will hide out until my appearance returns to normal. You won't find me on that list though.

(CONTINUED)

AMY  
You can't die?

DEATH  
No.

AMY  
Why did you choose me? I have a  
life.

DEATH  
You had a life. Now it is over.

AMY  
This isn't fair. I didn't choose  
this.

DEATH  
Neither did I. You'd better get to  
work. Your new job starts now.

Death disappears leaving Amy alone in the giant room.

Amy turns to the list. She runs her delicate hand down the  
list of names and stops when it comes to Tony Thomas Mercer.

EXT. HOSPITAL DAY

Tony pulls up outside the hospital and parks in a no parking  
zone. He gets out of his car and rushes toward the entrance.

INT. HOSPITAL RECEPTION DAY

JANELLE, the receptionist is sitting at the counter talking  
on the phone. She is a middle aged woman with mostly gray  
hair and is wearing too much makeup and glasses.

Tony walks up to the desk.

TONY  
Excuse me...

Janelle looks at Tony over her glasses and then places a  
hand over the phone.

JANELLE  
I'm on the phone.

TONY  
I can see that.

(CONTINUED)

JANELLE

Good then you don't mind waiting.

Tony curses at her under his breath and paces back and forth impatiently. He decides to find another staff member to help him and he walks down a hall way.

Janelle notices him and stands up.

JANELLE

You can't go down there!

Janelle shakes her head.

JANELLE

(Continued)

I'm sorry I have to put you on hold.

She presses a couple of buttons on the phone.

JANELLE

(Continued)

Security?

INT. HOSPITAL CORRIDOR DAY

Tony is walking down the hall looking into rooms he passes. He spots another desk. NATASHA is sitting behind the desk. She is much friendlier looking than Janelle and is an attractive woman in her twenties.

Tony walks up to the desk.

NATASHA

How may I help you?

Natasha openly checks out Tony.

TONY

I'm not sure if you can.

NATASHA

Oh I can help you.

Natasha winks at him.

TONY

Sorry, I'm looking for somebody. I don't know if they are here or not.

(CONTINUED)

NATASHA  
(Disappointedly)  
Okay, what is their name?

TONY  
Amy Mercer.

NATASHA  
Let me check for you.

Natasha starts typing on her keyboard. Tony taps his fingers on the desk nervously as Natasha stares at her computer screen.

TONY  
Oh she could be using her maiden name, Denson.

NATASHA  
Are you looking for a relative?

TONY  
My wife.

Natasha looks surprised.

NATASHA  
You don't know where your wife is?

TONY  
She's missing.

NATASHA  
I'm so sorry to hear that.

TONY  
Thanks. Any luck?

Natasha shakes her head.

NATASHA  
Sorry.

TONY  
Thanks anyway.

NATASHA  
Good luck, sir.

Tony nods at her and tries to smile. He walks away slowly. He stops walking and leans against the wall feeling like he might cry when he hears some voices from inside a room.

(CONTINUED)

Tony peers inside. A DOCTOR and JENNA are standing over a bed where a patient lies, attached to a life support machine.

DOCTOR  
Are you ready?

Jenna wipes away a tear and nods.

JENNA  
I guess.

Jenna moves closer to the patient and kisses them on the forehead.

DOCTOR  
Do you need more time?

JENNA  
I've had enough time. I-I just  
can't do it. Can you do it for me?

The doctor looks sympathetically at Jenna.

DOCTOR  
I think you should do it. Just  
press the switch and it will be  
over.

Jenna nods and moves toward the switch. She places her finger on the switch and cries hard. She flips off the machine.

The doctor places a hand on her shoulder. She leans into the doctor and cries. The doctor looks at the patient and narrows his eyes on him.

DOCTOR  
He isn't dying...

JENNA  
What?

DOCTOR  
He's still breathing, by himself.

JENNA  
I thought that was impossible now.

DOCTOR  
It is.

Tony leans closer and looks interested.

JENNA

Does that mean he could be getting better?

The doctor shakes his head.

DOCTOR

Impossible. His brain isn't capable of this sort of activity. He should be dead.

The doctor takes the patient's pulse and scratches his head. Jenna takes the patient's hand and cries.

Suddenly Tony is grabbed by two fat SECURITY OFFICERS.

TONY

Hey! Get your hands off me jerks!

Tony struggles with the guards. He breaks free and runs down the hall. The guards chase after him and stop after a few seconds. They bend over, trying to catch their breath.

SECURITY GUARD 1

Let's just say we threw him out.

SECURITY GUARD 2

Good Idea. Race ya to the vending machine?

SECURITY GUARD 1

You're on.

The two men waddle down the hallway, pushing each other playfully.

EXT. HOSPITAL DAY

Tony runs out of the hospital just in time to see his car being towed away.

TONY

Shit!

He kicks an empty soft drink can in anger. He spots a taxi stand and jogs over to it.



EXT. TONY'S HOUSE DAY

A taxi pulls up outside Tony's house. Tony gets out of the car and walks toward his house.

INT. TONY'S HOUSE DAY

Tony enters his house and finds Siania sitting on the couch patting the stray dog.

TONY

What the hell are you doing here?

Siania stops patting the dog and stands up.

SIANIA

I had to come.

TONY

How did you find my house?

SIANIA

I'm psychic, remember?

TONY

More like a psycho.

SIANIA

You already mentioned that earlier.

TONY

What do you want?

SIANIA

I'm here because I fear what will happen if you continue this downward spiral you are on.

TONY

What are you talking about?

SIANIA

Your depression. It's going to cause us all trouble.

TONY

Can you even hear what you're saying?

SIANIA

Please listen to me. Your wife has changed. She is very important now.

(CONTINUED)

TONY

Look I'm going to call the police  
unless you leave right now.

Tony picks the phone up from a coffee table and points at  
the door.

SIANIA

Can you please give me just five  
minutes?

TONY

Fine.

SIANIA

Thank you.

Tony sits down. The dog runs over to Tony and lays her head  
on his lap.

SIANIA

(Continued)

What's her name?

TONY

I don't know. You now have four  
minutes.

SIANIA

How can you not know your own dog's  
name?

TONY

You're psychic, you tell me. Did  
you come here to talk about the  
dog?

SIANIA

No. Listen, I think your wife is in  
a different world to us now. If you  
don't let her go something terrible  
is going to happen.

TONY

How do you expect me to take you  
seriously when you say this sort of  
shit?

SIANIA

I'm trying to help you. Please I  
know it's hard to believe. I'm not  
stupid. Do you think I like being  
this way?

(CONTINUED)

TONY

Okay, if you think that I should let go of my wife, contact her for me.

SIANIA

I could only do that if she were dead.

TONY

If she isn't dead there's no way I'm letting go of her.

Siania stands up.

SIANIA

Very well. Don't say I didn't warn you.

TONY

Shut the door on your way out.

SIANIA

Again, I am sorry about your wife.

Siania leaves the house. Tony sits down and pats the dog.

TONY

I guess I should give you a name huh? I think I'll call you Jane.

Jane licks Tony's hands. Tony pats the dog.

TONY

(Continued)

You're going to like Amy. She'll be back soon.

EXT. PRISON DAY

JESSIE STONE, a pretty reporter is standing outside a prison in front of a crowd of people. They are holding up signs saying things like burn in hell, suffer, you will pay, etc.

Jessie is holding a microphone and preparing to talk into a camera being held by JAMIE her cameraman.

JESSIE

Is my hair okay?

(CONTINUED)

JAMIE

It's fine.

JESSIE

How about my makeup?

JAMIE

I don't know I'm not a makeup  
artist?

JESSIE

But I look good right?

JAMIE

Yes, yes. Hey it's nearly time. You  
ready?

Jessie nods.

JESSIE

Okay.

Jessie straightens up her top and flicks back her hair.

JESSIE

(Continued)

I'm standing outside the Dornfield  
Prison where convicted serial  
killer John Krill is about to be  
put to death by electric chair.

INT. VIEWING ROOM DAY

A group of people are sitting behind a one sided mirrored  
window. They are watching JOHN KRILL being strapped into the  
electric chair. John has his face covered with a black mask.

CAROL, a woman who is sitting in the front row crying,  
starts to speak.

CAROL

He took my baby away from me! I'm  
going to enjoy watching him cry.

A MAN next to her places a comforting hand on her shoulder.

INT. PRISON CONTROL ROOM DAY

A GUARD has his hand on a lever.

INT. ELECTRIC CHAIR ROOM DAY

John Krill is sitting waiting to die.

JOHN KRILL

I will never die! You will never  
get rid of me!

INT. VIEWING ROOM DAY

Carol laughs at John's last words.

CAROL

You're going to die all right.

INT. PRISON CONTROL ROOM DAY

The guard activates the electric chair.

INT. ELECTRIC CHAIR ROOM DAY

Electricity soars through John's body making him convulse.  
His body is shaking wildly.

INT. VIEWING ROOM DAY

Carol and the rest of the crowd look happy and are cheering.  
Some are crying in happiness.

INT. ELECTRIC CHAIR ROOM DAY

The chair is shut off. A guard moves to the chair to check  
on John. He pulls the cover off his face. It appears that  
John is dead until he opens his eyes.

INT. VIEWING ROOM DAY

Carol screams.

CAROL

Fry him again!

INT. ELECTRIC CHAIR ROOM DAY

The guard covers him back up and gives a signal to the other guard to start up the chair again.

Electricity starts to flow through John again. When it stops the guard goes and checks John again. He is still alive, looking at him with a twisted smile on his face.

GUARD 2

This is wrong. He's been zapped with enough electricity to power a city.

INT. VIEWING ROOM DAY

CAROL

What's going on? Why won't he die?

A MAN in the back pulls out a cellphone and dials a number.

EXT. PRISON DAY

Jessie answers her cellphone.

JESSIE

Jess speaking.

MAN

Something weird is happening.

INT. JANA'S ROOM DAY

JANA, a woman in her early twenties is sitting at a desk writing a letter. She is writing a suicide note. She finishes her letter and stands up on a chair and reaches for a noose that she had prepared earlier.

She places the noose around her neck and kicks the chair away. She falls into the air and the rope tightens around her neck.

She hangs in the air, slowly swinging from side to side but she doesn't die.

EXT. STREET DAY

Three cop cars are parked outside a park. TREVOR, a policeman, has his gun pointed at a MAN who is holding a GIRL hostage.

MAN

If you don't get in your cars and go away I'm going to kill her!

Trevor turns his head to a radio on his shoulder.

TREVOR

Have you got him in sight?

SNIPER

Got a clear shot.

TREVOR

Take it.

SNIPER

Roger that.

The sniper is sitting on the top of a building. He has the man in his sight. He pulls the trigger. He shoots the man in the head.

TREVOR

Nice shot.

SNIPER

Thanks, hey wait. He's still alive.

TREVOR

That's impossible.

Trevor watches in awe as the man is running away from them even though he has been shot in the head.

INT. LEON'S CAR DAY

Leon is sitting in his car watching a two story house. He is staring at a window. He ducks down in the car as a woman, PETRA BURNS, appears in the window and looks out. She doesn't notice him and moves out of his sight.

Leon picks up a folder from the passenger seat and flips it open. There is a photo of the woman with some information about her sitting in the folder. At the end of the page it says "a bonus five thousand dollars if it looks like an accident."

Leon shuts the folder and gets out of his car.

INT. HOUSE DAY

Petra is sitting next to the window upstairs reading a book. A phone sitting on a table next to her rings. She doesn't look away from the book as she answers the phone.

PETRA

Hello? Oh hi, Jeff. You just wanted to make sure I was home? What for? Okay whatever, I have to go. I'm busy.

Petra hangs up the phone and returns all of her attention to the book. She hears a creaking sound outside the room. She looks up and frowns.

PETRA

Is somebody there?

She hears the sound again but this time it is louder. Petra slams her book shut angrily and storms out into the hallway.

PETRA

I don't like unannounced visitors!

Petra screams as Leon shoves her down the stairs. She hits her head a few times as she falls. Leon takes a look around to check there is nobody else in the house and descends the stairs.

He reaches the bottom and steps over Petra. She groans and grabs him by the ankles.

LEON

What the fuck..

Leon kicks her in the face and pushes her against the wall. She runs at him again. He pushes her back and pulls out a pistol.

PETRA

(Screamed)

My husband sent you didn't he?

LEON

(Irritated)

Just die will you?

Leon shoots her in the chest and expects her to fall over. she doesn't. She keeps running at him.

(CONTINUED)



PETRA

Takes more than that to kill me!

LEON

Are you a god damned zombie or something?

Leon shoots three more times. She still won't fall over. He decides to give up and run outside. Petra runs to the front door and stares at Leon.

PETRA

When Jeff gets home he's gonna get it...

INT. SIANIA'S LIVING ROOM DAY

Siania is sitting on a couch shuffling some tarot cards. She looks up at the TV and sees a news report come on.

JESSIE

I'm standing outside of Dornfield prison where John Krill was supposed to be put to death. This has not happened due to an unexplained phenomenon happening.

INT. CAROL'S HOUSE DAY

The news report is playing on Carol's TV. Carol is nursing her baby on her lap.

JESSIE

There hasn't been one report of anybody in the whole world dying in the past day.

Carol's jaw drops open.

CAROL

Aliens...

INT. SIANIA'S HOUSE DAY

The news report is playing in Siania's house. Siania is still shuffling the tarot cards.

JESSIE

I'll be back later to report more on this matter. I'm Jessie Stone...

Siania frowns and looks down at the pile of cards in her hands. The death card is sitting on top of the deck.

INT. TONY'S HOUSE DAY

Tony is lying on his couch. An empty bottle of whiskey is sitting next to him. Jane is asleep on the floor.

A knocking on the door startles him a little bit but he doesn't wake up. Siania enters the house.

SIANIA

Tony?

She spots him asleep on the couch. Tony wakes up and closes his eyes again.

TONY

Oh god not you again.

SIANIA

I'm afraid so. Look, I wish I didn't have to be here either. But if you knew what I did.

Tony groans and sits up.

TONY

What? What is so important that you had to interrupt my nap time?

SIANIA

I know where your wife is.

TONY

You're not the first person to say that to me you know.

SIANIA

Somebody else knows where she is?

TONY

My crackpot neighbor over the road. Tanner. He thinks he saw her at a hospital.

SIANIA

A hospital, that would make sense.

TONY

What? Why?

(CONTINUED)

SIANIA

Because, Mr. Mercer, your wife is the new grim reaper.

TONY

Have I told you how crazy you are today?

SIANIA

Yes you have. I'm crazy, you're drunk. We're a good combination aren't we?

TONY

I'm not drunk.

SIANIA

You're just wasted? Listen I know that this is hard to believe but I saw your wife. She is Death now.

Jane wakes up and looks at Siania.

TONY

Do you want me to drop you at the loony bin? It's not far from here.

SIANIA

The last time you saw your wife you were having a picnic. It was cold so you let her go to the car by herself. You tried to kiss her but some ducks disturbed you. I saw it, Tony. I saw everything.

Tony stares at her with suspicious eyes.

TONY

How do you know about that? You must have read a police report...

SIANIA

Would a police report mention that you were eating chicken and lettuce sandwiches and that you only drank half a bottle of wine? That you had chocolate muffins for dessert?

Tony scratches his head and stares at the floor.

TONY

So, you're the real deal...

SIANIA

Yes I am.

Siania sits down next to Tony.

TONY

Your name is Siania?

SIANIA

Please, call me Amanda. That's my real name.

TONY

Okay, Amanda. Say I believe that you are psychic. How am I supposed to believe that my wife is the grim reaper?

SIANIA

I know it's hard. We can go and see a friend of mine. She's very knowledgeable on this sort of thing.

TONY

On the grim reaper?

SIANIA

If it's supernatural, she knows about it.

TONY

Okay. Let me go see my neighbor Tanner. I want him to keep an eye out in case Amy shows up when I'm gone.

Tony and Amanda walk outside. Jane follows closely behind them.

EXT. TANNER'S HOUSE DAY

Tony and Amanda walk toward Tanner's front door. Amanda stands behind Tony as he knocks on the door. Nobody answers it.

AMANDA

Guess he isn't home.

Tony turns the door handle and the door opens easily. They walk inside.

(CONTINUED)

TONY

Tanner, are you home?

Suddenly Amanda screams. She backs up and rushes out of the house. Tony turns around and sees Tanner's body.

EXT. TANNER'S HOUSE DAY

Amanda has just finished vomiting into a bush. She pulls a tissue out of her handbag and wipes her mouth. She hears footsteps and hides behind the bush.

She sees a tubby woman leading two police men to Tanner's house.

WOMAN

What took you so long?

POLICE OFFICER 1

We're very busy at the moment, ma'am.

POLICE OFFICER 2

You say that there's a dead man in this house?

WOMAN

Yes. I was just bringing him a meatloaf like I do every Thursday. I go inside and find him dead!

POLICE OFFICER 1

Are you sure he's dead?

WOMAN

Dead as a door knob.

POLICE OFFICER 2

You know, I never got that saying. A door knob was never alive in the first place so how can it be dead?

POLICE OFFICER 1

Well it still isn't alive is it?

WOMAN

Officers please, there are more pressing matters at hand here.

Amanda watches as they enter the house.

INT. TANNER'S HOUSE DAY

Tony is leaning over Tanner's body. He touches his neck searching for a pulse. He hears the back door open. He stands up and turns around.

TONY

Are you feeling better, Amanda?

He looks shocked to see two policemen and a tubby woman standing there. She immediately raises a chubby finger and points at Tony.

WOMAN

You! Tanner told me he had been talking to you! Arrest him officers! He probably killed his wife too, she's missing you know.

Tony shakes his head and raises his hands in self defense.

POLICE OFFICER 2

All right sir you're going to have to come with us.

TONY

I didn't kill anybody you morons.

Tony spots Amanda looking standing in the doorway. She is holding a rather large rock. She points the rock at the cop's head signaling to Tony that she's going to throw it at him. Then she points to the door.

Tony nods slightly. She takes a deep breath and throws the rock at Officer 2's head. While the police are surprised Tony rushes forward and pushes them over. He joins Amanda outside and they run as fast as they can.

TONY

Nice shot.

AMANDA

Thanks. Keep moving.

TONY

Let's get to my car.

AMANDA

We'd better take mine. They'll be looking for yours.

Tony nods and follows Amanda to her car which is parked a little bit down the road from Tony's house. Just as they are getting in Jane runs up to them. Amanda smiles.

(CONTINUED)

AMANDA  
(Continued)  
Get in girl.

Jane gets in the car and Amanda speeds away.

INT. AMANDA'S CAR DAY

Tony is sitting silently staring out the window.  
Occasionally Amanda looks at him.

AMANDA  
Did you know him well?

Tony glances at her and then looks back out the window as if he might miss something.

TONY  
Who the dead guy? Not that well.  
Not well enough to go to jail for  
him.

AMANDA  
Who do you think killed him?

TONY  
I don't know. It wasn't me.

AMANDA  
I know.

Amanda looks at him knowingly. He nods, remembering that she's psychic.

TONY  
Where are we going?

AMANDA  
To see Bossi. If there's anybody  
who can help us, it's her.

TONY  
How long have you known you were  
psychic?

AMANDA  
Since I was thirteen. My mum was  
the same. She told me that the  
people watching me sleep and the  
voices I could hear were there  
because I was special. Mum and I  
were close. That's why my sister  
hates me.

(CONTINUED)

TONY  
She's jealous?

AMANDA  
Yeah, I guess. So she's making me use my gift to make her money. That ridiculous TV commercial was her idea.

TONY  
Why do you let her do it?

AMANDA  
In a word? Blackmail. She has photos of me and an old boyfriend I got together with just before I met my current husband. She says that she will take them to him and say I'm having an affair.

TONY  
Surely if you told him about her he'd understand.

AMANDA  
He's a really jealous type. I can't risk it. I love him too much. He also thinks that I was, you know, a virgin before we met.

TONY  
Oh.

AMANDA  
Yeah. So I make my sister money and I do help out people so it isn't so bad.

TONY  
Well you've helped me. I'd be on my way to a jail cell if it wasn't for you.

AMANDA  
We're here.

Amanda pulls up to a small house that has been painted black.



INT. BOSSI'S HOUSE DAY

Bossi is preparing food in her kitchen. She cuts the head off of a spider and places the body into a pot full of boiling dark liquid.

BOSSI  
(Yelled)  
I've been waitin' for you, Amanda.

EXT. BOSSI'S HOUSE DAY

Tony turns to Amanda.

TONY  
Did she know we were coming?

Amanda shakes her head.

AMANDA  
No. She's a better psychic than I am.

BOSSI  
(Off screen)  
Come in.

INT. BOSSI'S HOUSE DAY

Bossi Throws what looks like eyeballs into her stew.

BOSSI  
I've cooked enough for three.

Amanda and Tony cringe at the sight of the disgusting stew.

TONY  
(Whispered)  
Gross.

BOSSI  
Something bad has brought you here to me.

AMANDA  
Yes. Well I think so.

BOSSI  
You have never been wrong, Amanda.

Bossi turns around to face them. She looks at Tony.

(CONTINUED)

TONY

Uh, hi.

Bossi ignores him. A wide, frightened look appears on her face.

BOSSI

Something has changed. Something to do with his wife.

Bossi points at Tony as if she is accusing him of something.

TONY

What about my wife?

BOSSI

She's been employed.

TONY

Employed?

BOSSI

By death. She is the new grim reaper.

Tony looks at her and frowns.

TONY

You've been eating too much of that brown stuff.

AMANDA

Tony! Listen to her.

BOSSI

If you want my help you will cut the crap and listen to me otherwise I will fill your dreams with things much worse than my cooking.

TONY

Okay, I'm sorry. How do I get to her? How do I find Amy?

BOSSI

It is a hard thing to make contact with the grim reaper. Unless of course your time is up.

TONY

What do I have to do?

(CONTINUED)

BOSSI  
Travel to Horrible Hill and  
sprinkle this dust.

Bossi turns to a cupboard and pulls out a tiny bottle of  
black shimmering powder.

AMANDA  
Sprinkle it anywhere on the hill?

BOSSI  
There will be a small pool of  
water. Empty the whole contents of  
the bottle into the water. Your  
next step will be clear.

AMANDA  
Thank you, Bossi.

BOSSI  
Tony, it is important that you  
don't fail. If you do I see  
darkness for everybody.

TONY  
What? Why?

BOSSI  
Just go to your wife and make  
things right before it is too late.

TONY  
Thanks.

Tony and Amanda turn to the door.

BOSSI  
Wait.

Bossi holds up a hand and rushes to her stove. She takes a  
ladle and pours some of the horrible stew into a bottle. She  
places the bottle into a little brown pouch and throws it to  
Tony. He catches it.

BOSSI  
(Continued)  
You didn't really think I was going  
to eat this did you? You will need  
it later.

Amanda laughs. Tony nods and places it into his pocket.

(CONTINUED)

AMANDA  
Thank you, Bossi.

BOSSI  
Your mother would be proud of you.

Bossi hugs Amanda and watches them leave.

INT. HOSPITAL DAY

A nurse is rushing down a corridor bustling with patients and staff. She is pushing a trolley full of medicines.

She pushes a trolley into a room with eight beds all full of people with horrible wounds that should be fatal.

She parks the trolley at the end of the room and turns to a Doctor who is tending to a patient with a gunshot wound.

NURSE  
We're running out of morphine.

DOCTOR  
Already? Have you ordered more?

NURSE  
Yes. But there's a nationwide shortage.

DOCTOR  
These people are suffering, what are we going to do?

NURSE  
I don't know. No matter what, they just won't die.

DOCTOR  
What the hell is going on?

NURSE  
I don't know, but I'm really scared.

DOCTOR  
Let's just try keep the patients as comfortable as possible.

NURSE  
Yes, doctor.

The doctor turns back to the patient who is groaning in pain.

EXT. STREET CORNER DAY

GORDON, a middle aged man wearing something that resembles a robe is standing on top of a rubbish bin. There is a big crowd gathered around him.

GORDON

Everybody can now breathe a sigh of relief. We will no longer be oppressed by laws and rules. We are our own authority! For we are now immortal!

Cheers erupt from the crowd. Gordon gets down off the bin and leans in close to JEAN, a woman wearing a similar looking robe to him with deadlocks.

JEAN

Do you think we really are immortal?

GORDON

I've seen it with my own eyes. Nobody can die. Listen, if we're immortal I'm not going to spend all of eternity working.

JEAN

What do you suggest we do?

GORDON

I say we take what we need.

JEAN

What?

GORDON

You know, start a riot, clear out some shops.

JEAN

Are you sure?

GORDON

What are they going to do? Lock us away forever? They can't fit everyone in jail.

Gordon picks up a rock and throws it through a shop window. The crowd turns and watches him take a pair of shoes from inside the window.

(CONTINUED)

The crowd seem to pick up the idea and start looting things from the window. Two people get into a fight over a pair of shoes and start hitting each other. They seem to be getting angrier by the second.

People watch in shock as the fighters bend down and pick up shards of glass and repeatedly stab each other.

Jean turns to Gordon.

JEAN

Is this what you wanted?

Gordon doesn't take any notice of her. He keeps taking things out of the window.

EXT. HORRIBLE HILL DAY

Tony and Amanda are in her car. They pass a sign that says Horrible Hill.

TONY

How does Bossi know about the grim reaper?

AMANDA

Nobody really knows and she won't tell anybody. But there's a rumor that she was married to him.

TONY

You're kidding?

AMANDA

Is that so hard to believe? You too are married to Death.

TONY

We don't know that yet.

AMANDA

I do. I just don't want you to get a shock.

TONY

I don't care what Amy is. I just need to see her again. To hold her.

AMANDA

We're here.

(CONTINUED)

TONY

I wonder why this place is called  
Horrible Hill...

Amanda pulls over the car and they get out to walk. Horrible Hill looks quite pleasant. There are a few wild flowers scattered around and the hill isn't very steep.

Tony and Amanda get to the top and spot the pool of water.

TONY

Guess I'll empty the powder then.

AMANDA

Okay, be careful.

Tony bends down beside the water and opens the bottle. He tips out the black powder sending it gliding toward the water.

The powder floats on the top and then sinks. The water turns red and then appears to evaporate. A book is sitting in the whole where the water was. It is completely dry. Tony picks it up and turns to Amanda.

TONY

It's dry.

AMANDA

I'd say that was weird but after seeing that...

TONY

Yeah I know what you mean.

AMANDA

Well open the book, what does it say?

Tony opens the book.

TONY

It only has three pages.

Tony reads the first page.

AMANDA

Well what does it say?

TONY

It says that in order to meet Death you have to pass three tests. First test is to show you aren't afraid.

AMANDA

Okay so what do you have to do?

TONY

I don't know it just says...

Tony turns to Amanda and drops his mouth open. She isn't there.

TONY

(Continued)

Amanda? Where did she go?

It suddenly turns dark.

TONY

(Continued)

What the hell...

A loud shrill scream is heard behind Tony. A whispering sound is heard in the air.

WHISPER

If you heard the scream, you're next.

Tony's eyes open wide. In the darkness Tony can make out a shape rushing toward him. He stands completely still.

TONY

It's just a test. Stay calm.

The shape gets closer. Tony clenches his fists together. The shape zooms forward and stops an inch away from Tony's face. The light reappears and Tony sees the shape in front of him turn into JESPER. Jesper is skinny and pale with a top hat on his head. The top hat is red with a skull on the top of it.

JESPER

You passed the first test. You are the first one you know.

TONY

Who are you?

JESPER

I'm Jesper. I take care of things around here, make sure the right sort of people get through. Kind of like death's receptionist.

(CONTINUED)



TONY

Okay, so I passed the first test.  
What now?

JESPER

You go onto the second test of  
course.

TONY

Where's my friend Amanda?

JESPER

She's on top of my head!

Tony's face drops.

TONY

What?

Jesper suddenly bursts into laughter.

JESPER

You humans are so easily fooled.  
This is actually my skull from when  
I was human. Your friend Amanda, is  
quite safe. Only one person can see  
me at a time.

TONY

Okay so how do I start the next  
test?

JESPER

You can start it whenever you want.  
The second test is of worthiness.  
If you are worthy of seeing Death,  
you will find Death's Door.

Jesper disappears.

TONY

Wait a minute! Damn...

Tony looks around him. All he can see is trees and bush. He  
hears somebody yelling from a distance.

AMANDA

Tony!

Amanda runs over from behind a tree.

TONY

Where have you been?

AMANDA

I don't know! Some weird man with a horrible hat told me I had to wait while he talked to you.

TONY

Well at least you're safe. I'm on the second test. I have to find Death's Door.

AMANDA

Any directions or clues?

Tony shakes his head.

TONY

Nothing. It's about worthiness. If I can't find it then apparently I'm not worthy.

AMANDA

Okay well it has to be up here somewhere. This is Horrible Hill. Bossi told us to come here.

TONY

Yeah. I'm gonna take a look around.

Tony walks forward and looks at a pile of rocks. He picks up the rocks and finds a black rock. He tries to pick it up but it sinks into the ground as soon as he touches it.

Amanda turns around and watches in amazement as a floating door appears in front of them. The door is made out of wood and is painted black.

Tony tries to open the door but it won't budge.

AMANDA

We come all this way and it's locked?

Tony opens the black book and finds the page with the third test.

TONY

The third test is one of destiny. If you are meant to see Death you will get through the door no matter what.

(CONTINUED)

AMANDA

Well that's helpful...

TONY

Wait a minute, there's something written under the door handle.

AMANDA

What does it say?

Tony runs his finger over the words which are inscribed into the door.

TONY

To acquire the key to this door one must first entice the beast with his favorite food.

AMANDA

A beast? I don't like the sound of that.

TONY

It must be some sort of metaphor.

AMANDA

Um I don't think so...

Tony turns around to see a shapeless white man with no face except for a big gulping mouth with long sharp teeth.

TONY

What the fuck.

Tony sees that one of the teeth is shaped as a key.

AMANDA

The key is in its mouth!

TONY

Any suggestions on how to get it out?

AMANDA

The door says to entice it with his favorite food. It must be that crap that Bossi made!

Tony digs his hand into his pants pocket and pulls out the small leather pouch that Bossi gave him. He opens it up and pulls out the small bottle that is full of the rancid red, brown liquid.

He opens the lid and grimaces.

(CONTINUED)

TONY

Ugh! It smells like...

AMANDA

Just throw it at that thing.

Tony looks at the beast who is opening and closing its mouth furiously. Tony throws the bottle at the beast. It falls to the ground and brakes. The beast stops opening its mouth and crouches down to the ground and starts to lick up the liquid.

AMANDA

I think I'm going to be sick...

TONY

Look.

The beast starts to shake. The key falls out of its mouth in a pool of blood. The beast licks its lips and disappears into the thick forest.

AMANDA

Okay, now I am going to be sick.

Amanda turns and vomits near a tree. Tony picks up the key and shakes off the blood. He walks to the door and places the key into the lock.

The air around him turns dark as the door opens. He steps inside the door leaving Amanda behind.

INT. DEATH'S LAIR DAY

The lair is dimly lit by tall white candles. Tony walks through the dark hallway staying close to the wall. He sees the list sitting next to a large chair that looks like a black throne.

A female hand is visible on the arm of the chair. Tony feels his heart race.

TONY

Amy, is that you?

Tony walks forward slowly. Amy turns around and faces Tony. Her face is half hidden in darkness but Tony sees her mouth drop open in shock. She stands up.

AMY

Oh my god... Tony.

(CONTINUED)

TONY  
I thought I'd never see you again.

AMY  
How did you find me?

TONY  
I had some help.

Tony tries to walk closer to Amy but she stops him.

AMY  
Please! Don't come any closer. I  
don't want you to see me like this.

TONY  
I don't care what you look like.  
You don't know what I've been going  
through. I've missed you so much.

AMY  
I look different, I'm changing.

TONY  
Let me hold you. I don't care what  
you look like.

Amy sighs and moves into the candle light. Tony has to hold  
back a gasp. Amy still looks beautiful except that some of  
her skin is turning black around the edges of her face.

AMY  
I look hideous.

TONY  
You could never look hideous.

Tony moves closer to Amy and holds her. She smiles and lays  
her head into his shoulder.

Amanda watches from down the hallway looking jealous. She  
turns around and runs down the hall.

AMY  
Oh I love you.

TONY  
Are you really turning into death?

AMY  
I'm supposed to be. I haven't taken  
a life yet.

TONY  
I know. People are going crazy.

AMY  
Shouldn't it make them happy?

TONY  
At first. But now, things are out of control. We need to get the real death to take his job back.

Amy shakes her head.

AMY  
It's impossible. I don't know where he is.

TONY  
How come you haven't been doing his duty?

AMY  
Let me show you something.

Amy withdraws from Tony's embrace and takes his hand. She leads him to the list.

TONY  
Is this *the* list?

AMY  
The one and only. Look.

Amy points to Tony's name on the list.

TONY  
I'm going to die that soon? How?

Amy points to cause of death to the right of his name. It reads suicide.

AMY  
You were going to kill yourself.

TONY  
That's not right.

AMY  
The list doesn't lie, Tony. You were going to do it just like your mother did.

TONY

Why?

AMY

Because you are depressed. I sent you that dog to try cheer you up but it didn't work.

TONY

So you didn't kill people so that you wouldn't get to my name on the list?

AMY

That's right. I couldn't bare the thought of taking your life. I could never ever do that.

TONY

I don't know what to say...

AMY

Look, your name...

Tony's name is disappearing off the list.

TONY

It's gone!

Amy hugs Tony.

AMY

That's great.

TONY

Let's go home.

AMY

Tony I can't.

TONY

Why not?

AMY

I'm bound to this job. Somebody needs to take over for me or I can't come home.

TONY

We will find somebody to replace you.

(CONTINUED)

AMY

It isn't that easy. To be Death you have to have completed everything in life. You have to have done all that you wanted to do.

TONY

That can't be true. You aren't finished in life, Amy.

AMY

I had everything I wanted. I had you.

TONY

No, you always talk about wanting a child.

AMY

That is what I wanted to talk to you about. I was pregnant.

Tony looks shocked.

TONY

What? What happened to the baby?

AMY

I gave birth to a beautiful baby girl.

TONY

Where is she?

AMY

Where is Jane?

TONY

My dog? How do you know about her?

AMY

Jane, the dog, is our baby, Tony. I couldn't raise her here so I used a spell book to make her appear as a dog so that you would care for her.

TONY

Amy, I've been feeding our baby dog food?

AMY

(Laughing)

Don't worry, she won't remember any of this.

(CONTINUED)



TONY  
I can't believe it...

AMY  
I'm sorry I couldn't tell you.

TONY  
We have to get to her. I left her  
in Amanda's car.

AMY  
Who's Amanda?

TONY  
A psychic. She helped me find you.

AMY  
Let's get out of here.

INT. AMANDA'S CAR DAY

Amanda is sitting in the driver's seat with Jane on her lap. She is patting her distractedly. She spots Tony walk toward the car. Amy is walking closely to Tony. She has her face down.

Amanda tenses up as they get closer. Jane yips excitedly and jumps at the window. Amanda opens her door and stands up to greet them. Tony smiles at Amanda and puts his arm around Amy as if he had won her as a prize at a carnival.

TONY  
Amanda, this is Amy.

Amanda smiles and raises a hand to greet her.

AMANDA  
Hi, Amy.

Amy keeps her head down.

AMY  
Amanda, thank you so much for  
helping my husband.

AMANDA  
It has been my pleasure.

TONY  
Has been? I still need your help.  
We have to find somebody to be the  
new Death.

(CONTINUED)

AMY  
What? Who?

TONY  
I have an idea.

INT. TONY'S HOUSE DAY

Amy is sitting with Jane. Tony and Amanda are staring at her.

AMANDA  
That dog is your baby?

AMY  
Yes. I disguised it as a dog to come and try to cheer up Tony. To try and stop him from killing himself.

AMANDA  
Why not just send the baby?

AMY  
He would have taken a baby to the police. I knew he would keep a dog.

AMANDA  
When are you going to change her back?

AMY  
It's only temporary. She'll change soon.

TONY  
When?

AMY  
I specified for her to change back when we're a family again.

TONY  
Aren't we?

Amy shakes her head.

AMY  
Not until all of this is sorted out. I'm not human right now.

(CONTINUED)

AMANDA

So if you're Death shouldn't you be invisible to us?

AMY

Only if I want to be. I have to turn invisible by clicking my fingers twice.

AMANDA

I see. So who are we waiting for, Tony?

TONY

The paper delivery guy.

AMANDA

Can't you just go and buy a paper?

TONY

I have an idea that the delivery guy might make a good replacement for Amy.

AMY

Really?

TONY

Well he's one of those, you know, Gothic types.

AMY

Gothic?

TONY

I don't know he looks like he wears black and has piercings you know.

The sound of a paper thumping the door startles them.

TONY

(Continued)

That must be him.

Tony jumps up from the couch and races to the door and pulls it open.

EXT. TONY'S HOUSE DAY

Price has just thrown a paper at Tony's door. He is wearing all black again and has boots adorned with spiderweb patterns. He is walking away from the door. He turns and looks at Tony.

PRICE  
Oh, hey. Did you find your wife?

TONY  
Actually yeah, I did.

PRICE  
That's good I guess.

TONY  
Hey do you want to come inside for a bit?

PRICE  
What for?

TONY  
I was a bit harsh to you the other day. Come in for a beer or something.

PRICE  
I'm not supposed to drink on the job. But then again I'm not supposed to wear these either.

Price points toward his face referring to his piercings. Tony laughs nervously.

TONY  
I won't tell anybody.

Tony moves aside as Price enters the house.

INT. TONY'S HOUSE DAY

Price walks in and looks at Amanda and Amy. Amanda is staring at him looking nervous and Amy has her head down still covered by a hood.

PRICE  
Mrs. Mercer? Is that you.

Amy nods slightly.

(CONTINUED)

TONY  
Price, sit down.

Price frowns.

PRICE  
What's going on here?

TONY  
Are you planning on being a  
delivery boy your entire life?

PRICE  
Well no. I kinda want to be a grave  
digger. That'd be cool. Or a  
mortician.

TONY  
How about Death? The grim reaper.

PRICE  
Is he on drugs? If he is I want  
some.

Amy takes off her hood revealing her peeling, graying skin.

AMY  
He's serious, Price. You could be  
the master of darkness.

PRICE  
What happened to you?

AMY  
I'm Death.

PRICE  
Prove it.

Amy stands up and makes a large sickle appear in her left  
hand and a list in her right. Price watches in amazement.

AMY  
According to my list you are meant  
to die in three years after  
attending a mass suicide. Is that  
what you really want, Price?

PRICE  
What? I wouldn't do that.

AMY

The list doesn't lie. Choose to be  
Death and you can live forever.

PRICE

Why don't you want to do it?

AMY

I have a family. I think you would  
be much better for the job. Don't  
you think?

Tony and Amanda look at each other nervously. Amanda warily  
shakes her head at Tony. He ignores her.

PRICE

I'll do it.

AMY

Oh you will? That's great. You're  
going to be so happy. You get your  
own castle and a crazy servant  
called Jesper.

PRICE

Okay so what do I have to do?

AMY

Just take this sickle. It will do  
the rest.

Price walks forward nervously. Amy holds out the sickle to  
him. He takes it and looks at it with wide eyes. The sickle  
changes before their eyes into a larger black sickle with a  
long sharp hook.

PRICE

Wow...

Price starts to change before them. His clothes turn into a  
thick dark robe and his hair goes completely white. Amanda  
watches in shock. Jane barks and runs into the kitchen. Tony  
holds Amy.

Black smoke rises from the ground. Price's eyes change from  
red to black and settle on a slightly dark black with red  
centers.

AMANDA

We've done a bad thing...

Price looks at his sickle and clothes.

(CONTINUED)

PRICE

Awesome...

Price looks at them all, smiles and then runs outside.

AMY

No wait there's things you have to know!

Amy runs to the door to try and catch him but he is gone.

AMY

(Continued)

Shit.

TONY

What's wrong?

AMY

That did not happen to me. He doesn't even know how to turn invisible or how the list works.

TONY

You think that he was a bad choice?

AMANDA

Well at least people will die now.

There is a crying sound coming from the kitchen.

AMY

Jane! We're a family again.

EXT. STREET DAY

Price is walking down a street that is buzzing with activity. People are loading cars with stolen property and fighting each other.

Price has a bewildered look on his face that changes into a smirk. He starts to slowly lift the sickle and bang it on the ground. The sickle starts to glow slightly. He lifts it higher and faster. He hits the ground three times and then lifts it up high into the air.

Some people have noticed him and are looking at him. Somebody points at him and runs for him. Price slams the sickle down onto the ground sending a wave of energy toward the people. Everybody in sight falls to the ground.

Their souls leave their bodies and fly into a crystal on the sickle. Price laughs hysterically and walks into a house.

## INT. PEARSON HOUSE DAY

Inside a room adorned with crosses and pictures of Jesus, JEFF, LEAH and JUNE are sitting around a table with their heads down. They are quietly praying.

JEFF

Please bring an end to the suffering. End this craziness for the good of my family and...

Price enters the room. June looks up and screams. Price thumps the ground with his sickle and they all fall off their chairs and die.

## INT. TONY'S HOUSE DAY

Tony is holding Jane who is now in her real form as a human baby. Amy is standing next to him with a tear in her eye. Her skin has nearly returned to normal.

Amanda is sitting down next to a coffee table arranging her tarot cards. The card The Tower comes up. Amanda looks concerned.

AMANDA

Oh no...

Amanda looks up at Tony and Amy and screams as Marcelle is standing behind them. There are still slits on his skin but his complexion is clearer than before.

Tony and Amy turn around.

TONY

Who the hell are you?

AMY

Tony! It's okay. This is Marcelle. He was Death before me.

TONY

This is the prick who took you away from me?

AMY

Calm down please. I'm back now.

MARCELLE

You didn't last very long.

(CONTINUED)



AMY

Well I wasn't exactly doing a very good job was I?

MARCELLE

Do you know what you've done now?

AMY

We replaced me with somebody who isn't afraid to take lives.

MARCELLE

That's right. You did do that.

AMY

What's wrong?

MARCELLE

He is killing people that aren't meant to die yet. Anybody that he sees. People that are meant to die are still living.

AMY

What? Tony I thought you said that he was a good choice?

TONY

I was desperate. How was I supposed to know?

MARCELLE

This is your fault?

Marcelle looks at Tony as if he is deciding whether to kill him himself.

AMANDA

It wasn't his fault.

MARCELLE

I'm taking your baby until you fix this.

TONY

No fucking way.

Tony gasps in shock as Jane disappears from his arms and appears in Marcelle's.

MARCELLE

Find a proper replacement if you ever want to see this baby again.

(MORE)

(CONTINUED)

MARCELLE (cont'd)

If you do not find a replacement by ten o'clock. This baby will be no more.

Marcelle disappears. Amy starts to cry. Tony looks at his watch; it is eight o'clock.

AMY

How can we find the right person to be Death? It's impossible!

TONY

We have to try.

AMANDA

Even if we do find somebody how do we get Price to give up being the master of darkness?

AMY

Well in order to become Death all you have to do is hold the sickle. If we can get the sickle off him somehow we'd be okay.

AMANDA

How are we going to do that?

TONY

Where would you go if you were blood thirsty and were given the power to do whatever you want?

AMANDA

I'd probably go to see my sister.

AMY

Wait. When I used to talk to Price he would always mention his ex girlfriend. She invited him over to her house and got her new boyfriend to dump him. He's never gotten over it.

TONY

You think he's after her?

AMY

It's possible.

(CONTINUED)

TONY

Did he ever mention where she lived?

AMY

Sure all the time. Right next door to him. He lives in the apartment building down a few blocks away.

TONY

Let's go.

AMANDA

What are we going to do when we get there?

TONY

I have no idea.

AMANDA

Okay then.

They leave the house.

INT. LEON'S CAR DAY

Leon is inside his car speeding. He hits three people that are crossing the road and doesn't slow down a bit. They get up after being hit and shake their fists at Leon's car.

Leon laughs and keeps driving. He turns down an empty street and stops his car. He sees the dead people on the ground and gets out of his car.

He walks away from his car and inspects the people on the ground. He can't find any sign of wounds or a cause of their death.

LEON

What the hell is going on.

Leon walks into a shop.

EXT. PEARSON'S HOUSE DAY

Price leaves the house and walks out into the street. He notices Leon's car parked in the middle of the road. He walks quickly toward it and gets inside. He sees the keys are in the ignition and drives off.

EXT. SHOP DAY

Leon runs outside with a packet of cigarettes and sees his car driving down the street.

LEON  
Shit! Not again.

Leon spots a black car parked on the side of the road with its driver door open. He gets inside and hot wires it. He speeds off after his car.

EXT. APARTMENT BUILDING DAY

It is sunny outside but an air of darkness seems to follow Price. Price drives up to the building and pulls over. He sees a HOBO sitting outside the building.

HOBO  
Please. Give me money for food. You  
look well off.

PRICE  
Don't you mean money for booze?  
Here, I'll give you something  
better.

Price leans down to the hobo and slits his throat with the sickle. The hobo falls to the side.

PRICE  
(While looking at sickle)  
Hmm, this thing just got a lot  
cooler.

INT. APARTMENT BUILDING DAY

Price walks through the building looking confident and evil. His skin is changing rapidly. He has dark red spots and gray areas forming on his face. There are also what appear to be cracks forming in his skin with dark liquid visible underneath.

A MAN talking on a cellphone is standing in the hallway.

MAN  
People are dying again? That is  
good news, honey.

Man's face drops when he sees Price. He drops his cellphone to the floor. Price looks at him and then quickly impales him with the sickle.

Price rips his sickle out of the man and continues to walk down the hall.

EXT. APARTMENT BUILDING NIGHT

Leon pulls up in the black stolen car. He gets out of the car and walks up to his one. He peers inside and sees that the keys aren't inside.

INT. APARTMENT BUILDING NIGHT

Leon walks inside and spots the dead man on the ground. He inspects the wound and looks down the hallway. He stands up and walks in the direction that Leon went.

AMANDA

Wait! Don't go down there.

Leon turns around and sees Tony, Amanda and Amy. He immediately recognizes Amanda.

LEON

Siania?

AMANDA

That's me. Listen it's too dangerous to go down there.

LEON

Some punk has my car keys.

AMANDA

How come you're always losing your car?

LEON

Beats me. Are you after this guy too?

AMY

Yeah we are but he isn't who you think he is. You can't kill him.

LEON

I can, people are dying again.

TONY

Only people that he chooses.

(CONTINUED)

LEON

What are you talking about?

TONY

He is Death.

AMANDA

You have to believe him. If we don't find a way to get his sickle from him the world will be this way forever.

LEON

So he chooses who dies?

AMANDA

Yes. But the way things are going I don't think there's gonna be many people left.

AMY

We have to come up with a plan.

A scream is heard from upstairs.

TONY

He's at it again.

Tony looks at his watch. It is eight thirty.

AMY

What are we going to do?

Amanda suddenly closes her eyes. She jerks her head from side to side. She is seeing a vision.

INT. APARTMENT BUILDING NIGHT

Amanda's Vision.

Price enters Macy's room. He sees her sitting on the couch and licks his dry, cracking lips. He walks slowly toward her and raises his sickle.

He slices off her arm and laughs as she wakes up in terror. She screams and flails around. He starts whacking into her with the sickle and finishes her off.

He is breathing heavily and looking very happy with himself. He sits the sickle down on the ground next to him and kneels down next to Macy's body.

(CONTINUED)

PRICE

I told you that I would get your  
heart back.

He pulls out her heart.

INT. APARTMENT BUILDING NIGHT

Amanda opens her eyes in shock and gasps loudly.

TONY

What is it?

AMANDA

I know how we're going to get the  
sickle. We have to be very careful  
though.

AMY

How?

AMANDA

We have to wait for him to kill his  
ex girlfriend.

TONY

We're not going to warn her?

AMANDA

If we do it will ruin our only  
chance to get near that sickle.

AMY

We sacrifice one girl and save the  
world?

AMANDA

It's our only chance.

LEON

Let's do it.

Everybody nods and walk toward the stairs.

INT. APARTMENT BUILDING NIGHT

Tony, Amanda, Amy and Leon arrive on the second floor and  
see a few dead people in the hall.

(CONTINUED)

TONY

Well at least we're going the right way.

AMANDA

His ex girlfriend lives in the room down the hall.

AMY

Let's go.

TONY

We need some sort of plan. Amy, can you still use the invisibility from when you were death?

AMY

I can try. I'm not completely back to normal yet.

TONY

Will you be okay?

AMY

I'm not losing Jane. I have to do this.

Tony kisses her gently.

TONY

Good luck.

AMY

If I don't come back out I want you to know that...

TONY

Don't say that. I'll see you soon okay?

Amy walks away from them. When she gets to Macy's door she clicks her fingers twice and disappears.

INT. MACY'S APARTMENT NIGHT

Amy opens the door and slips inside. Price doesn't hear her over the television. Macy is asleep on the couch. Amy gulps hard. She knows that Macy is about to be killed. She watches as Price spins the sickle around in his hands. He isn't holding it very tightly.



## INT. APARTMENT BUILDING NIGHT

Tony is pacing nervously back and forth. Amanda and Leon are standing next to him.

TONY

I can't stand out here and do nothing.

AMANDA

Just wait, you'll wreck it.

Screams and the sound of a struggle are heard from in the room.

## INT. MACY'S APARTMENT NIGHT

Price has cut off Macy's arm. Amy lunges forward and tries to pry the sickle out of Price's hands. Price is caught by surprise. He turns around and sees Amy.

PRICE

(Yelled)

What are you doing?

AMY

What are you doing? Killing everybody? Are you crazy?

Amy struggles to get the sickle from Price. He hits her to the ground. Macy stands up and looks at the blood squirting from her arm. She faints and falls back onto the couch.

Tony, Leon and Amanda burst into the room. Leon pulls out a handgun and shoots Price in the chest three times. Price growls and raises the sickle.

Tony lunges at him and knocks him to the ground. Amanda helps Amy up. Tony picks up the sickle and throws it away from Price. In the small time that Tony is holding the sickle he turns into Death. His appearance doesn't change much except for his clothes. They turn into dark long robes that flow a couple of meters behind him.

Tony punches Price in the face and stands up. Amanda rushes to Macy and takes off her jacket. She presses it against Macy's wound and keeps pressure on the wound.

Amy runs to the sickle and picks it up. Her dark veil returns and so does her dark robe. Amy looks down at her clothes and sighs.

(CONTINUED)

AMY  
Not again.

Leon grabs Price and stands him up.

LEON  
What are we going to do with him?

TONY  
I don't know. We don't have much time. Do whatever you want. Call the police, I don't know.

AMANDA  
We have to get her to a hospital!

Amanda yells, trying to stop Macy from bleeding.

TONY  
We don't have time!

AMY  
I saved her from him, Tony. She might have a chance. He killed so many already.

TONY  
Okay we'll drop her at the hospital. We have to go now. Thanks for your help...

Tony looks at Leon. Leon nods at him.

LEON  
Hey, in my line of work I need people to die.

Tony nods at him and stands Macy up. Amanda and Amy help him carry her out of the room. Price gulps at Leon.

LEON  
Give me my car keys, asshole.

EXT. APARTMENT BUILDING NIGHT

Tony, Amy and Amanda carry Macy into their car. They jump and Amanda screams as Price comes flying out of a window and crumples on the ground next to them.

Tony looks up and sees Price wave at him. Tony smiles awkwardly at him and puts Macy into the backseat with Amanda.

(CONTINUED)

TONY

That takes care of him I guess.

EXT. HOSPITAL NIGHT

Amanda's car is parked outside the busy hospital. Amanda is waiting in the backseat. Tony and Amy run toward the car and get in.

AMY

She's going to be okay. She's going to move in with her sister for awhile.

AMANDA

That gives me an idea. Get in the car. Quick!

Amanda jumps into the driving seat. Tony and Amy get into the back. Amanda starts up the car and speeds off.

EXT. AMANDA'S HOUSE NIGHT

Amanda pulls up outside her house. There is a light on inside.

AMANDA

Good, she's here.

AMY

Who?

AMANDA

My sister.

AMY

How's your sister going to help?

TONY

She's going to make her the new Death.

AMANDA

That's the plan. Let's go.

INT. AMANDA'S HOUSE NIGHT

Amanda leads Tony and Amy into her house. There are Psychic Siania posters in the room they enter.

AMY

I knew you were familiar! I've seen you on TV.

AMANDA

I prefer being known as Amanda.

AMY

Nothing wrong with that.

Amanda and Amy smile at each other. Tony checks his watch.

TONY

Guys we only have twenty minutes left.

AMANDA

Okay let me talk to Martha first.

Amanda walks into the next room.

AMY

Do you think this is going to work?

TONY

I hope so. It's our only chance.

INT. MARTHA'S ROOM NIGHT

Martha is sitting on a couch counting money. Amanda is standing in front of her.

MARTHA

Do you know how many appointments you failed to show up for today?

AMANDA

Well I had something more important to do.

MARTHA

More important than eating?

AMANDA

We have plenty of money.

(CONTINUED)

MARTHA

I have plenty of money.

AMANDA

I have something to ask you.

MARTHA

No I haven't shown your husband the photos, yet.

AMANDA

For Christs sake! This isn't about that! I have a proposition for you.

INT. AMANDA'S HOUSE NIGHT

Tony is pacing back and forth.

TONY

This is taking too long. We only have ten minutes left.

Amanda comes into the room.

AMY

How did she take it? What did she say?

AMANDA

She wants to do it.

TONY

That's great!

AMY

Okay first I have to explain to her how it works.

Marcelle appears behind them.

MARCELLE

I think I'll do that this time shall I?

AMY

Probably a good idea.

TONY

Where's our baby?

(CONTINUED)

MARCELLE  
In your home sleeping.

TONY  
Thank god.

MARCELLE  
Don't thank him. Thank her.

Marcelle motions toward Amanda. She smiles and blushes.

AMANDA  
Oh no thanks are necessary.

Marcelle takes the sickle from Amy. He scowls as he is turned back into Death.

MARCELLE  
Let's do this quickly.

He walks into Martha's room. Amanda, Amy and Tony follow him him.

INT. MARTHA'S ROOM NIGHT

Martha's eyes open wide as she sees Death enter.

MARTHA  
You were telling the truth.

AMANDA  
I never lie.

MARCELLE  
Hold out your hand.

Marcelle takes her hand.

MARTHA  
What are you doing?

MARCELLE  
Before I make you Death I'm going to train you. First we're going to clean up the mess that Amy made.

AMY  
Sorry about that but you shouldn't have chosen me.

(CONTINUED)

MARCELLE

I see that now.

MARTHA

Amanda, before I go, I want you to know that I do love you.

AMANDA

You too. Come and visit me sometime huh? As my sister, not as Death.

MARTHA

Sure.

Marcelle and Martha disappear. Amanda has a tear in her eye.

TONY

Are you okay?

AMANDA

Fine. Better than I have been in a long time. Martha wasn't happy here. She had nobody except for me and we didn't get along. She'll be better at being Death than she ever was at being a human.

EXT. STREET DAY

News reporter Jessie is standing amid a team of policemen and workers trying to clean up the aftermath of the slaughter.

Jessie looks at her camera man.

JESSIE

How's my hair?

JAMIE

You're standing next to a dead guy and you still ask about your hair?

JESSIE

Well you aren't getting a closeup of him are you?

JAMIE

Whatever. We're on in three, two, one.

Jessie smooths over her hair and then puts on a serious face.

(CONTINUED)

JESSIE

I'm standing in what appears to be the first reported case of death in over three days.

INT. TONY'S HOUSE NIGHT

Tony is sitting on the couch with his arm around Amy. Amy is holding Jane in her arms. They are watching the news report on the TV.

AMY

I think we should change her name.

TONY

To what?

AMY

To Amanda.

TONY

I think that's a great idea. Besides, when I call her Jane I still can't help but picturing her as the dog.

Amy laughs. Tony smiles. There is a knock at the door.

AMY

Expecting anybody?

TONY

No.

Tony gets up and walks to the door and opens it. The two policemen from earlier are standing at the door.

POLICE OFFICER 1

You've been quite allusive today, sir.

TONY

Look guys I didn't kill Tanner.

Amy stands up and walks over with the baby.

AMY

What's going on?

POLICE OFFICER 2

We found this man standing over a murder victim.

(CONTINUED)



AMY

Well he didn't kill him.

POLICE OFFICER 2

That's for a jury to decide. You're coming with us, sir.

Baby Amanda suddenly points at the two policemen. Their eyes roll back and they fall to the ground. Tony gasps. Amy stares at baby Amanda in shock.

TONY

Maybe giving birth while you were the grim reaper wasn't such a good idea after all...

Amy and Tony stare at Amanda who is chuckling playfully. Her eyes shine red as she laughs.

THE END.