

LOVECOURT

by  
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INT. NELSON'S ROOM - NIGHT

Camera pans into a mostly dark room. It is a small room, sparsely furnished.

On one end is a small bed, made up for the night.

By the window is a table and chair. A young man, NELSON, sits at the table.

He is reading the bible by the light of the lamp on the table.

Nelson closes the bible, keeps it carefully. He stands, yawns and stretches.

NELSON

What a day. I feel so tired. I think I'll go to sleep now.

Nelson walks to the bed. As he's about to sit, he stands again.

NELSON (CONT'D)

Shucks, I haven't had dinner.

He walks out of the room.

INT. NELSON'S KITCHEN - CONTINUOUS

The kitchen is small and clean. There is a tiny dining table and two chairs.

A fridge stands by the corner. Nelson walks to it and opens it.

The fridge is mostly empty. Nelson groans and closes it.

NELSON

I'll just go to bed, man. I'll be sure to have a heavy breakfast tomorrow morning.

He leaves the kitchen.

INT. NELSON'S ROOM - CONTINUOUS

Nelson gets on the bed and stretches himself. He covers himself with the duvet and falls asleep.

## INT. VISION SEQUENCE - CONTINUOUS

We see Nelson, still asleep, fall through what looks like a large tunnel.

He gets to the bottom of the tunnel and wakes up. Before him is a door.

He opens the door and looks in.

Through the door, we see a BEAUTIFUL YOUNG WOMAN drowning in a room full of water.

The woman struggles to come up for air but cannot.

Nelson watches with fear. He tries to go into the room to help the woman but is stuck where he is.

He opens his mouth to call for help but nothing comes out.

He begins to fall through the tunnel again.

## INT. NELSON'S ROOM - DAY

The soft light of dawn filters through the window and falls on Nelson, who is writhing on the bed.

Nelson wakes up with a start. He is drenched in sweat.

He looks out the window, then looks at his phone. The time is 7:34 AM.

Nelson groans.

NELSON  
I overslept again.

He stands and stretches. His face turns into a frown.

NELSON (CONT'D)  
What was that dream? More like a nightmare.

He gets on his knees and prays.

NELSON (CONT'D)  
Dear God, thank you for waking me up to see a new day. Help me to walk in your path and do your will, amen. Also, help me not to have nightmares anymore, amen.

Nelson stands and leaves the room.

EXT. NELSON'S YARD - LATER

Nelson opens the door of his car and gets into it.

NELSON  
I need to start setting reminders  
to get groceries.

INT. LOCAL STORE - LATER

Nelson is grocery shopping at a store. He has a FLASHBACK of the vision.

He shakes himself and carries on with his shopping.

INT. NELSON'S KITCHEN - LATER

Nelson is back home. He unpacks the grocery bag and stocks up his fridge.

He makes a bowl of cereal and sits at the table to eat.

He has another FLASHBACK of the drowning woman. He groans and pushes the plate aside.

NELSON  
Why can't I get this dream off my  
mind?

EXT. CHASE STREET - DAY

From a wide shot of a quiet city neighborhood, the camera pushes into a house.

A little way off the road is a cute little house with trees surrounding it.

A 'For Sale' sign hangs on the door. The paint on the exterior look worn.

A car drives slowly through the road and pauses by the house.

The windows are wound down and we see a man, PETER, and a woman, JANE, looking at the house.

The pair are a young and lovely couple. Jane looks familiar: she is the woman in Nelson's vision.

PETER  
That house looks so lovely.

JANE

Yeah. The trees are wonderful. I bet it has a nice little porch out back.

PETER

It's for sale. See the sign?

JANE

Yeah.

PETER

Think we should check it out?

JANE

Don't kid yourself, Pete. We could never afford a neighborhood like this. All fancy looking with trees and stuff.

PETER

Come on, Jane. Let's just check it out. Can't do any harm.

JANE

Oh, well. There's no stopping you once you're into something.

Peter excitedly brings out his phone and dials the number on the sign.

PETER

Oh, hi. This is Peter Kruger. I'm looking at a house you put up for sale on Chase Street.

There is a pause as Peter listens to the person on the other end.

PETER (CONT'D)

You're kidding, right?

Peter turns to Jane with a smile on his face.

PETER (CONT'D)

Yes, yes. Oh, no, no hurry. We can look at it now. Sure.

Peter ends the call and pulls into the driveway of the house.

PETER (CONT'D)

You're not going to believe the asking price. It's a steal.

JANE  
That's marvelous!

EXT. LOVECOURT YARD - CONTINUOUS

Peter and Jane get down from the car and look around. The yard is spacious and nice.

The trees bring in a gentle breeze. The couple walk to the porch.

JANE  
We could absolutely have guests here. It's wide enough.

Peter rings the bell. The door to the house opens and the realtor, MR. HOOVER, welcomes in the couple.

MR. HOOVER  
Come in, come in.

Peter and Jane enter the house. The fading nameplate beside the door declares the house to be LOVECOURT.

INT. LOVECOURT SITTING ROOM - CONTINUOUS

The sitting room is large. Sunlight pours in through the big windows.

The house feels magical and beautiful. Jane takes Peter's hand.

JANE  
I love it, Pete. It's exactly how I imagine our dream house will be.

PETER  
It's perfect.

MR. HOOVER  
It's a wonderful little property. A treasure, in fact. Come, let me show you the rest of the house.

INT. LOVECOURT KITCHEN - CONTINUOUS

The three look around the wide and airy kitchen.

PETER  
It's big enough for your recipe experiments, Jane.

JANE

Yeah, and I'm sure you'll have fun  
washing up in the extra-large sink.

They laugh.

INT. LOVECOURT BEDROOM - CONTINUOUS

The couple look open-mouthed at the big room with expansive windows. The room is flooded with sunlight.

JANE

Oh, Pete. It's perfect!

PETER

It's the perfect house to raise a  
family in.

MR. HOOVER

You're going to love the back  
porch. Come on.

EXT. LOVECOURT BACKYARD - CONTINUOUS

The back of the house is even more spacious than the front.

Flowers bloom wildly and dance in the breeze.

Peter turns to Mr. Hoover with determination.

PETER

This is our house, sir.

MR. HOOVER

Of course, it needs a few repairs  
here and there, you know, with it  
being an old house and all.

JANE

It's nothing we can't fix. We'll  
take it.

INT. NELSON'S ROOM - DAY

Nelson is at his table, reading the bible. He is at the book  
of Matthew.

He has a flashback of the nightmare, and the image of Jane  
flashes across his mind.

NELSON

Ugh. Why do I keep seeing this woman's face? It's tormenting me.

A slight breeze comes in from the window and throws the pages of his bible back to the book of Exodus 3:10, where God asks Moses to go deliver the Israelites from Egypt.

Nelson bends and reads the passage.

NELSON (CONT'D)

"So now, go. I am sending you to Pharaoh to bring my people the Israelites out of Egypt."

Nelson looks out of the window, thinking.

NELSON (CONT'D)

Is God asking me to save that woman? But from what? I don't even know who she is.

Nelson shrugs and stands.

NELSON (CONT'D)

I need to get busy. That way, I'll stop having these disturbances.

EXT. NELSON'S YARD - MOMENTS LATER

Nelson yanks his door open and gets into his car.

NELSON

I'm sure going back to work would do me some good. Been shut in that house for too long.

He drives away.

EXT. CHASE STREET - MOMENTS LATER

Nelson drives slowly through the neighborhood, looking around.

NELSON

I don't know why I drove through this street. It's so out of my way.

He drives past Lovecourt. Jane is at the door, her back turned to the road. She is painting the door.



NELSON (CONT'D)

Why does that woman look familiar?  
Why do I suddenly feel the urge to  
go and talk to her?

Nelson slows down his car. He keeps looking at Jane's back.

After a while, he sighs and turns back to the road.

NELSON (CONT'D)

This is just a distraction. I'll go  
on to work.

He revs away. It begins to rain.

INT. LOVECOURT BEDROOM - NIGHT

Peter and Jane have fixed up the house nicely. The walls are repainted, the windows curtained.

A large bed stands in the middle of the room. A vanity table and chair are by the window, complete with a mirror.

Some unpacked boxes stand against the wall. The bedroom is even lovelier than when it was empty.

Peter lies on the bed, scrolling through his phone. Jane sits at the mirror, putting on a cream.

JANE

It's been raining all day.

PETER

It's a good thing the sitting room  
is big enough. It took the whole  
housewarming party with no trouble.

JANE

Yeah. But it would have been better  
if we had held the party outside,  
with the sun shining and the breeze  
blowing.

PETER

Let's not be ungrateful, love. We  
have a roof over our heads to  
shelter us from the rain.

JANE

Yes. I guess we do have a lot to be  
grateful for.

Peter grins.

PETER

Well, when are you coming to bed,  
so we can be grateful together?

Jane laughs, stands and heads to the bed. She gets into bed and she and Peter cuddle.

EXT. LOVECOURT YARD - CONTINUOUS

Outside, thunder rumbles and lightning flashes and the rain turns into a storm.

INT. NELSON'S ROOM - CONTINUOUS

Nelson tosses and tumbles about on his bed. The image of Jane keeps flashing across his mind.

NELSON

Leave me alone!

Nelson sits up, opens the drawer of the bedside table beside him, and takes out a bottle of pills.

He opens it, counts out two pills, and swallows them.

He replaces the bottle and gets back into bed. Soon, he is asleep.

INT. LOVECOURT BEDROOM - MOMENTS LATER

Peter wakes up to a ghastly sight. The bedroom is flooded!

The water is almost up to the mattress they are lying on.

Peter shakes Jane awake.

JANE

What?

PETER

Honey, we're being flooded.

Jane screams. They scramble out of bed. Peter picks up their phones from the bedside table and shoves them in his pocket.

PETER (CONT'D)

Grab whatever you can. Let's get to  
the porch. It's a bit high, so it  
may not be flooded.

They start grabbing boxes, which are already underwater, and head out of the room.

INT. LOVECOURT SITTING ROOM - CONTINUOUS

The sitting room is even more flooded. The nice furniture are underwater.

Peter and Jane wade through the water and head to the door. Jane is crying.

JANE

Why is this happening to us, Pete?  
I thought this was going to be our  
dream home.

PETER

Don't cry now, Jane love. Let's  
save what we can. We can always  
start afresh.

Peter opens the door.

JANE

But everything is ruined!

Jane gasps, drops the box she is holding, and turns around.

PETER

Where are you going?

JANE

The basement! My painting is there!

Peter holds her back.

PETER

Jane, you can always make another  
painting. The basement is going to  
be worse than this. The whole house  
will soon be flooded!

JANE

You don't understand! It's the only  
painting I have of my mom. I've got  
to save it!

She shakes off Peter's hold and moves quickly towards the sitting room exit.

PETER

Jane! Come back, Jane!

Jane disappears from the scene. Peter looks terribly anxious.

INT. LOVECOURT BASEMENT - CONTINUOUS

The basement is the worst-hit part of the house. The flood water is more than halfway through the length of the room.

A painting sits on a high shelf at the far corner of the basement.

Jane bursts open the door and enters the basement.

She sees the painting and starts wading towards it.

The camera pans to an opening in the wall of the basement, from which the water pours in.

The water level is rising, but Jane is unaware of this.

She gets to the shelf and manages to take hold of the painting.

As she turns back to get out of the basement, she loses her footing and goes underwater.

INT. NELSON'S ROOM - CONTINUOUS

In sharp contrast to the previous scene, Nelson sleeps peacefully.

INT. LOVECOURT BASEMENT - CONTINUOUS

The water level in the basement is higher than before, as water rushes in from the opening in the wall.

Jane struggles to come up for air. The scene is exactly as it was in Nelson's vision.

Unable to keep struggling, Jane sinks down.

Peter bursts into the basement, barely able to keep his head above the water.

He looks around but cannot see Jane.

PETER

Jane! Jane!

His face is fear-stricken. He takes a big gulp of air and goes underwater.

A few seconds later, he emerges with an unconscious Jane.

PETER (CONT'D)  
Jane! Don't die on me, Jane,  
please!

Peter swims out of the basement with Jane.

EXT. NELSON'S YARD - DAY

Nelson emerges from his house and looks around. It is a bright and sunny day.

He stretches and goes to his car.

NELSON  
It's always lovely after the rain.

He gets into his car and drives away.

INT. NELSON'S FAMILY HOME - DAY

Nelson opens the door into a well-furnished sitting room and walks in.

NELSON  
Mom, dad, I'm here.

Nelson walks to the center table and takes an apple from the fruit bowl on it.

He sights the newspaper as he takes a bite. He picks up the paper and flips through it.

He opens to a page, peers at it, and freezes in shock. The apple falls from his hand.

The camera pushes into the paper. There is a picture of Jane.

The headline reads: "WOMAN DROWNS IN FLOODED CHASE STREET HOME"

Nelson sinks into the couch. The paper falls from his hand.

He looks very much devastated.

INT. OLIVER'S HOME - DAY

The scene opens onto an average suburban home.

A middle-aged woman, KATIE, drags a suitcase through the hall, to the door.

A young man in his 20s, OLIVER, stands by the door.

OLIVER  
Mom, you don't have to go.

Katie pauses. She looks at Oliver sadly.

KATIE  
Oliver, someday you'll understand.

OLIVER  
Make me understand now. Make it  
make sense.

Katie heaves with frustration. They have had this discussion before.

KATIE  
There's a car waiting outside,  
Oliver. I have to go.

OLIVER  
You're breaking dad's heart. You're  
breaking all our hearts.

KATIE  
Well, what of my own heart? All my  
life I've been putting my happiness  
second. Everything I do is for you  
boys. I've got just this one life,  
Ollie. I'm putting myself first for  
once.

She yanks the door open. Oliver stands before her, on the verge of tears.

OLIVER  
Don't say you weren't happy with  
us, because that's a lie.

KATIE  
It's not about you, Oliver.

OLIVER  
I didn't say it was,

KATIE  
I haven't been happy for a long  
time.

OLIVER  
We can talk about it. We can sort  
it out.

KATIE  
Stop, Oliver! Stop it, okay? I've  
made my decision, and that's final.

FRED JR, Oliver's elder brother, appears. While Oliver is  
sad, Fred Jr is angry.

FRED JR  
Let her go, Ollie.

Oliver, defeated, steps out of the way. Katie heaves her  
suitcase through the door.

FRED JR (CONT'D)  
I hope your boyfriend gets hit by a  
truck!

OLIVER  
Come on, Fred. Be civil.

FRED JR  
Have you seen dad? He's a complete  
mess.

Oliver sighs.

OLIVER  
How bad?

FRED JR  
He's not gonna kill himself, don't  
worry. He's a strong chap, he'll  
get through it.

OLIVER  
Where is he?

FRED JR  
In the garden.

OLIVER  
Let's go.

Oliver and Fred Jr leave for the garden.

EXT. OLIVER'S GARDEN - CONTINUOUS

A middle-aged man, FRED SNR, putters around in the garden,  
watering plants.

It is obvious he has been crying, as his eyes are red.

Oliver and Fred Jr come to him.

OLIVER

Dad...

FRED SNR

Look, I'm alright. I don't need you boys worrying over me.

FRED JR

You've always been a hard one, pop, but we know this must hurt.

Fred Snr keeps watering the plants. He bites his lip to keep the tears back.

FRED SNR

28 years. That's how long I've known your mother. I've been with her for 27 of those years. And now she's leaving.

Oliver and Fred Jr lead their dad to the porch. They sit together.

FRED SNR (CONT'D)

I never knew she wasn't happy. You three were my life. You're all I lived for. I thought she felt the same.

FRED JR

It's not your fault. None of this is your fault. She made her decision.

FRED SNR

I just wish... I just wish she told me about how she felt. I'm sure we could have gotten over it. Now she's going away with some other man. Was I not good enough?

OLIVER

Dad, don't go blaming yourself.

Fred Snr finally breaks down, crying into his palms.

FRED SNR

This is the worst day of my life.

His boys hold him close as the light fades on them.



## INT. NELSON'S WORKPLACE - DAY

Nelson is in an office, facing GARY, his boss. Gary is a large man with a kind face.

GARY

It's a great property, Nelson. Went to see it the other day.

NELSON

Is it big enough?

GARY

It's not a castle, if you know what I mean. But since we're just starting with three patients, it's more than enough for that.

NELSON

You want us to make it sort of an exclusive rehab center?

GARY

Exactly. It'll do for that. I'm meeting with the bank later today to discuss the mortgage.

NELSON

Let me know if you need my help with anything.

GARY

Sure, good chap.

## INT. OLIVER'S HOME - DAY

Oliver is in the sitting room with a young lady, ELLA. She is beautiful and has a kind face.

OLIVER

Ella, I can't thank you enough for standing by us in this tough time.

ELLA

Oh, it's nothing, Ollie.

OLIVER

It may be nothing to you, but it means the world to us, to me.

Ella takes Oliver's hand and pats it.

ELLA

You're stronger than you know. You can get through anything.

OLIVER

I wonder how she's feeling right now.

ELLA

Your mom?

OLIVER

Yeah.

ELLA

You need to stop thinking of her. It will only make you sad and angry.

OLIVER

I'll try.

ELLA

I'll have to get going now.

Ella and Oliver stand and head to the door. Oliver holds the door open for Ella and they head out.

EXT. OLIVER'S PORCH - CONTINUOUS

Oliver takes Ella's hand. His face is flushed.

OLIVER

Ella...

ELLA

Yeah?

OLIVER

I've got something I've been meaning to tell you.

ELLA

Yeah? I'm listening.

OLIVER

I... I don't know how to say it.

ELLA

Come on, you can tell me anything.

Oliver takes a deep breath. He takes both of Ella's hands and faces her.

OLIVER

I like you, Ella. I've known you  
all my life and I've liked you for  
almost as long.

ELLA

Oh, Oliver...

OLIVER

Will you be my girlfriend? I've  
been meaning to ask you for a long  
time. My mom leaving my dad made me  
realize nothing is given. I don't  
want to lose you to another guy.

ELLA

Oliver?

OLIVER

Yeah?

Ella kisses Oliver.

OLIVER (CONT'D)

Is that a yes?

ELLA

Yeah.

They laugh and hug and kiss again.

INT. NELSON'S ROOM - DAY

Nelson is at his desk, reading the bible.

NELSON

I think God is trying to say  
something to the new neighbor. I  
keep thinking of her.

Nelson keeps at the bible for a little more time.

After a while, he stands and leaves the room.

EXT. SUE'S PORCH - LATER

Nelson stands outside his neighbor's door and rings the bell.

After a few seconds and no response, he rings again.

A few more seconds pass.

NELSON  
Maybe she's not home.

He turns to leave. The door opens and he turns back.

SUE, the neighbor, pokes out her head. She is in her 30s. She looks sad.

NELSON (CONT'D)  
Hi, my name is Nelson, your new neighbor.

SUE  
Hi Nelson. I'm Sue.

NELSON  
How are you finding the neighborhood, Sue?

SUE  
Not bad.

NELSON  
I just wanted to check on you and welcome you to the neighborhood.

SUE  
Thank you.

Sue is about to close the door when Nelson stops her.

NELSON  
Sue, I'm sorry to bother you, but I want to tell you something.

SUE  
Yeah?

NELSON  
God put it in my heart to tell you that He cares about you.

SUE  
God?

NELSON  
Yes. Do you believe in God?

SUE  
I don't know.

NELSON

He wants you to believe in Him. He wants to help you with your problems.

SUE

You don't know anything about me. So how do you know about my problems?

NELSON

I don't know. God spoke to me; I'm just telling you what he said to me.

SUE

I don't need anybody's help. I can take care of myself.

NELSON

Okay, Sue. Just know that God loves you. I wish you good luck.

Sue closes the door. Nelson turns back and starts walking away.

The door opens again and Sue comes out.

SUE

Nelson?

Nelson comes back.

SUE (CONT'D)

I'm sorry I was rude just now.

NELSON

It's alright, Sue.

SUE

Did God really tell you about me?

NELSON

Yes. You've been on my mind for sometime now.

Sue motions to the chairs.

SUE

Why don't we sit?

They sit down.

SUE (CONT'D)

What did God say about me?

NELSON

He wants you to know you're His child and He loves you. You're carrying a heavy burden. He wants you to give him that burden.

Sue begins to cry. Nelson pats her hand.

SUE

I'm in such a huge debt. I've been feeling helpless for so long.

NELSON

Why don't we pray about it? God can help you pay it off and stay debt-free.

SUE

Really?

NELSON

Yeah. There's nothing God can't do.

Nelson takes Sue's hands. They bow their heads.

NELSON (CONT'D)

Dear God, here's Sue, your daughter. She's carrying a heavy burden, but she wants you to lift it off of her shoulders. Please God, help her pay off her debt and be her loving father. Amen.

SUE

Amen.

NELSON

You have to trust in God and love him back, just like he loves you.

SUE

I want to do that.

NELSON

If you like, I can come often and talk with you. Is that alright?

SUE

I would really love that. I feel lighter and better now you've prayed with me.

They stand.

NELSON  
It's going to turn out alright.

SUE  
Know what? I believe you.

NELSON  
Have a good day, Sue.

SUE  
You too. Thank you.

Nelson leaves and Sue goes back inside.

INT. NELSON'S ROOM - LATER

Nelson has a flashback of Jane's obituary in the newspaper.

NELSON  
I wish I had listened to God and  
spoken to her. I don't know if I'll  
ever forgive myself.

He sits down with a sigh at his desk.

NELSON (CONT'D)  
Please God, forgive me.

EXT. LOVECOURT YARD - DAY

Lovecourt has been repainted and looks good as new.

A moving van is parked in front of the house.

Nelson, Gary, and others are moving furniture into the house.

INT. LOVECOURT SITTING ROOM - NIGHT

The sitting room is neatly and simply furnished.

Three middle-aged men, LOU, SAM and CHRIS sit on the couch.  
They are the brain damage patients.

Nelson enters the room and goes to the men.

NELSON  
Hey, buddies. How are you doing?

SAM

Is this our new house now, Nel?

NELSON

Yeah, Sam. Do you like it?

LOU

Where's the pool? Where's the plasma? What a dump.

CHRIS

It's not bad, Lou.

LOU

Bah.

NELSON

Lou, we can't have a pool; it's too dangerous.

LOU

Cheap folks.

Lou stands and leaves.

SAM

What a jerk.

NELSON

Let's have patience with him, Sam.

INT. NELSON'S ROOM - LATER

Nelson lies on his bed, reading the Bible. The pages turn to the book of Exodus.

NELSON

Why do I keep coming back to this book? What is God trying to tell me?

After some time, he yawns and keeps the Bible on the bedside table. He goes to sleep.

INT. VISION SEQUENCE - CONTINUOUS

As before, Nelson falls through the large tunnel.

He gets to the bottom and stands. The door is before him.

He opens the door and looks in. Lou stands by the road outside Lovecourt.



Lou stretches his hand to Nelson. He tries to take the hand but cannot lift his hand.

Lou walks onto the road. A car at top speed flies at him.

INT. NELSON'S ROOM - CONTINUOUS

Nelson jumps awake, sweating. He looks around, confused.

INT. LOU'S ROOM - DAY

Nelson pokes his head into Lou's room. Lou is sleeping soundly.

Nelson heaves a sigh of relief.

INT. LOVECOURT SITTING ROOM - CONTINUOUS

Nelson places a plate of cookies on the center table.

Gary comes into the room.

GARY

Nel, you're up so early.

NELSON

I had a nightmare about Lou. Came to make sure he's alright.

GARY

Oh, Lou's fine. Don't go worrying.

NELSON

Yeah. He's sleeping soundly.

GARY

Getting this place was such a good idea.

NELSON

The place looks familiar to me.

GARY

Been here before?

NELSON

I can't say. I just have this feeling of deja vu, if you know what I mean.

GARY

I know that feeling. Just shake it off; it's one of those things.

Nelson shrugs.

EXT. LOVECOURT BACKYARD - DAY

Nelson, Lou, Sam and Chris are out in the back.

Sam and Chris are puttering around in the garden. Nelson helps them out.

Lou watches from the porch, sulking. Nelson comes up to him.

NELSON

Why don't you join us, Lou?

LOU

No, thanks.

NELSON

Come on, it's a beautiful day. The flowers smell nice too.

LOU

Piss off, Nelson.

Nelson turns and walks back to the garden.

NELSON

It's really frustrating trying to reach out to him.

INT. NELSON'S ROOM - NIGHT

Nelson sits at his desk, going through his phone.

The vision of Lou flashes through his mind. Nelson groans.

NELSON

I wish this would stop disturbing me. That old man is just a handful.

He puts on his headset and plays music.

EXT. LOVECOURT YARD - DAY

Nelson, Lou, Sam, and Chris are on the porch, playing cards.

Nelson wins the round.

NELSON

Yes! I finally beat your winning streak, Chris.

CHRIS

I let you win.

Everybody laughs except Lou.

NELSON

Maybe you'll win this time, Lou.

Lou stands.

LOU

This game is rigged.

SAM

I haven't won either.

LOU

So? Doesn't mean it's not rigged.

NELSON

Lou, that's unfair to everyone playing the game.

LOU

Oh, piss off Nelson. You're so full of shit. Always acting so kind.

Lou is shaking angrily. Nelson stands and comes to him.

NELSON

Come on, Lou. Don't get yourself worked up.

Nelson tries to hold Lou. Lou shakes him off.

LOU

Get off of me!

Lou storms off, staggering a bit.

SAM

Such a party pooper.

CHRIS

Don't listen to him, Nel. Come on, let's continue the game.

Nelson looks annoyed. He sighs and sits with the men.

The vision of Lou getting hit by a car flashes across his mind. He shrugs.

NELSON  
(Muttering)  
No one can say I haven't done my best.

SAM  
What did you say, buddy?

NELSON  
Oh, nothing. Your turn, Chris.

They continue at their game. Nelson plays distractedly. The vision flashes through his mind again. He shrugs it off. Gary comes out onto the porch.

GARY  
Anyone seen Lou?

NELSON  
He was with us not too long ago. We don't know where he went to. Left angrily.

GARY  
Yeah, he told me you guys were cheating at the game, but I know what he's like, so I didn't pay any attention to that. But he asked me to make him a cup of coffee and now I can't find him.

NELSON  
Checked the garden?

GARY  
Yeah, he's not there.

Nelson stands.

NELSON  
Let's look around. Chris, Sam, keep playing.

Chris and Sam continue their game. Nelson and Gary leave the porch.

NELSON (CONT'D)  
Lou!

GARY

Lou, buddy, where are you?

They move to the road and look up and down. Lou is nowhere to be found.

The pair return to the porch.

NELSON

Let's check the rooms.

They get inside the house.

Suddenly, Lou runs out from the house, laughing. He runs onto the road.

Nelson runs out after him, followed by Gary.

GARY

Get off the road, Lou.

A car appears at the bend, at full speed. Nelson gasps.

Lou is rooted to the spot. Gary begins to run to him, but it's too late.

The car hits Lou, slows a bit, and speeds off.

Gary runs to Lou, who is now unconscious and has blood all over him.

GARY (CONT'D)

Call 911, Nelson! Oh my God!

Nelson is unable to move. He looks sick.

INT. LOVECOURT BASEMENT - NIGHT

Nelson is in the basement, crying.

NELSON

Oh god, forgive me. I've lost another soul.

He looks up and sees a painting on a high shelf. He brings it down.

It is Jane's painting of her mother. Nelson turns the painting and sees the name, JANE FONTAINE.

NELSON (CONT'D)

It's her. This was the house.  
That's why it was so familiar.

INT. NELSON'S WORKPLACE - DAY

Nelson is speaking with Gary.

GARY

Lou's death is not your fault,  
Nelson. I don't know why you're  
taking it so personally.

NELSON

I'm not saying it's my fault.

GARY

So, why are you quitting?

NELSON

It's just... I can't get over it.

GARY

This is part of the work hazard. We  
did all we could for him. There's  
no reason to lose it over this.

NELSON

Gary, my mind is made up.

GARY

Well, what of Chris and Sam?  
They're recovering so well under  
your care. Are you gonna give up  
over them as well?

NELSON

Gary, please. I need you to  
understand.

Gary sighs.

GARY

Alright, alright. I see I can't  
change your mind. But I want you to  
know we're always waiting if you  
ever wanna come back.

NELSON

I appreciate that. Thank you for  
all you've done for me, Gary.

GARY

You're a good guy, Nelson. I hope  
you get over this.

Nelson stands and leaves. Gary sighs.

GARY (CONT'D)  
Another one bites the dust.

A COUPLE MONTHS LATER...

EXT. LOVECOURT YARD - DAY

A moving van is parked outside the house.

Gary stands beside his own car, talking on his phone.

Two men move in and out of the house, carrying furniture and loading them into the van.

The van is full. The doors are closed and the van drives away.

Gary closes the front door. A FOR SALE sign hangs on it.

Gary sighs, gets into his car, and drives away.

INT. MORTGAGE BANK - DAY

nice, big office with a view of the city outside.

Nelson sits across from a man in a suit, MR. OWENS.

MR. OWENS  
Can I ask why you want this property?

NELSON  
I've got a plan for it.

MR. OWENS  
From what you've told me, you don't plan to make money from it.

NELSON  
No, sir. I'm just following God's directions.

MR. OWENS  
God?

NELSON  
Yes. Do you believe in God?

MR. OWENS  
Not if I can help it.

NELSON

Well, God believes in you. And He wants you to believe in him.

MR. OWENS

Are you saying God asked you to throw money at a rental you're not even planning to recoup your money from?

NELSON

There are a lot of people struggling with accommodation in this city, Mr. Owens. God wants me to help them.

Mr. Owens shrugs and passes a sheaf of papers to Nelson.

MR. OWENS

Suit yourselves, you and God.

Nelson ignores the papers.

NELSON

God has a plan for you, Mr. Owens. You just have to come closer to him.

MR. OWENS

Oh, really?

NELSON

Yes. He has a plan for every one of us. He wants the best for us.

MR. OWENS

Well, mister, I don't want to sound rude, but my job description doesn't involve listening to anyone talk about God.

Nelson rises and takes the papers.

NELSON

It's okay. Someday soon, I hope you get to meet with God.

MR. OWENS

Goodbye, sir.

Nelson leaves.



MR. OWENS (CONT'D)

What a load of rubbish. God indeed.  
Crazy fellow.

He scoffs and returns to the papers before him.

EXT. MORTGAGE BANK - CONTINUOUS

Nelson stands outside the building, deep in thoughts.

NELSON

I don't know if I'm doing the right  
thing. Everyone keeps looking at me  
like I'm crazy. Lord, please help  
me.

He walks away.

INT. NELSON'S FAMILY HOME - DAY

Nelson sits on the couch with his elder brother, BRODY. Brody  
looks worried as Nelson speaks.

NELSON

God has been speaking to me about  
it. I feel like this is going to  
help a lot of people.

BRODY

Nelson, this is a lot of  
responsibility.

NELSON

I know, but it's a message from  
God. I can't ignore it. I've  
ignored Him a lot of times and I  
feel bad about it.

BRODY

You know I care about you. I just  
want to be sure it's something you  
can do.

NELSON

God's gonna give me the strength.

BRODY

Have you really thought it through?

NELSON

Yeah. I don't want to discuss it  
anymore, Brody.

BRODY

Fine. If you ever need help, I'm here.

NELSON

I appreciate that.

EXT. SUE'S PORCH - NIGHT

Sue and Nelson sit on the porch, drinking lemonade and talking.

NELSON

Very nice lemonade.

SUE

Oh, it's nothing.

NELSON

How have you been?

SUE

You know, Nelson, I really believe that God loves me. I got the interest rate on my loan slashed.

NELSON

That's great news.

SUE

Yeah. And my sister sent me some money. We've been estranged for a while, but she just reached out and it's been wonderful.

NELSON

I'm so happy things are working out for you, Sue. You just have to come closer to God. He really wants to take care of you.

SUE

I didn't really believe that before, but I do now.

NATASHA (O.C.)

Sue! Come here for a second.

SUE

Oh, I've got to go, Nelson. That's my best friend calling.

NELSON  
See you later, Sue.

Sue hurries inside as Nelson leaves.

INT. SUE'S HOME - CONTINUOUS

Sue's home is bare, reflecting her financial struggles.

Her best friend, NATASHA, stands hands akimbo, looking suspicious.

NATASHA  
Who was that just now?

SUE  
Oh, that's Nelson, the guy I told you about.

NATASHA  
The preacher?

SUE  
Yeah.

NATASHA  
Sue, I've told you to be careful of people like these.

SUE  
Nelson is different, really. He's been very kind and helpful.

NATASHA  
That's how they all start off. I don't need to tell you that.

SUE  
I'm telling you, it's different. I believe for once that God really loves me and cares for me. Things are beginning to look up.

NATASHA  
Sue, I can't believe you're making the same mistake that got you in this situation in the first place.

SUE  
Why do you have to be so pessimistic, Tasha?

NATASHA

Because one of us has to have her head screwed on tight! You're too gullible, Sue. That's your problem.

SUE

Thanks for nothing.

NATASHA

I'm saying the truth and you know it. All these freaks talking about God are all the same. They like to prey on women like you: young and single and distressed.

SUE

But Nelson doesn't even know me.

NATASHA

That's what you think. These guys will go to any length to trap their victims.

SUE

He hasn't asked me for anything.

NATASHA

Because he's taking his time to get your trust. Sue, this was how you were swindled of your savings. This is why you're in this mess. I can't believe you're falling for this again.

Sue sits down, defeated.

SUE

I really thought he was different. He looks nothing like that asshole that told me I was gonna be rich if I gave to his mission.

NATASHA

They always look honest and credible. That's their weapon. You've got to be wiser, Sue.

Sue cries silently. Natasha comes to sit beside her, and holds her close.

NATASHA (CONT'D)

It's alright, Sue. You've just got to be careful. God doesn't exist.

(MORE)

NATASHA (CONT'D)

If He did, you wouldn't be in this mess in the first place. It's all a load of rubbish.

SUE

What should I do? He's gonna come back again.

Natasha stands.

NATASHA

Leave it to me.

Natasha leaves.

EXT. NELSON'S DOOR - MOMENTS LATER

Natasha stands knocking at Nelson's door, looking venomous.

Nelson opens the door, a smile on his face.

NELSON

Hi, you must be Sue's friend.

NATASHA

Let me start by saying that I am not under any spell you've cast on my sweet Sue. I can see right through your charade.

NELSON

I'm sorry, is there a problem?

NATASHA

Don't give me that innocent look. There's nothing innocent about how you fake freaks go about defrauding people in the name of God.

NELSON

I'm not defrauding anyone, miss.

NATASHA

Oh yeah? How long is it gonna take you to start? Listen, young man, and listen good. Stay away from Sue. I was asleep last time, that's why your folks got away with her money. I'm wide awake this time and it won't happen under my watch.

NELSON

There seems to be a misunderstanding. I'm just giving Sue the message God asked me to give her.

NATASHA

She's got ears. If God wants to tell her anything, she's listening and she doesn't bite. He can tell her directly.

NELSON

You don't understand...

NATASHA

I don't care what you have to say. If I see you bugging her again, I'm calling the police.

Natasha storms off.

NELSON

I don't understand why she's so angry. Me and Sue were getting along just fine.

EXT. SUE'S PORCH - DAY

Nelson knocks at Sue's door. She opens the door and frowns.

NELSON

Sue, is anything the matter?

SUE

I thought Natasha spoke to you.

NELSON

Yes. She was so angry. Did I do anything wrong?

SUE

We can't talk anymore, Nelson.

NELSON

Why not? I thought you believed in God?

SUE

My belief is my business, not yours.

NELSON

Sue, God really wants to help you.  
You're carrying a heavy burden.

SUE

Who's the reason why I'm carrying a  
heavy burden? A preacher just like  
you fleeced me of my money. And  
you're here saying what?

NELSON

I'm so sorry about your experience,  
Sue. But God never meant for that  
to happen to you.

SUE

But He stood by and let it happen,  
didn't He?

NELSON

Maybe He was trying to make you  
learn from the experience.

SUE

Trust me, I've learned a lot. You  
can't fool me anymore.

NELSON

Don't let Natasha deceive you,  
Sue...

SUE

You're the one trying to deceive  
me! And I won't let you do that  
anymore.

NELSON

Sue...

SUE

Look, I don't want to be rude, but  
I don't want to talk to you  
anymore.

NELSON

That's okay, Sue. I just want you  
to always remember that God loves  
you.

SUE

I don't care. Don't come here  
anymore. Goodbye.

Sue slams the door shut in Nelson's face.

NELSON

God, why is it so difficult to reach people? Moses didn't have such a hard time in Exodus, did he?

Nelson sighs and leaves.

EXT. CHASE STREET - DAY

Oliver and Ella are taking a walk in the neighborhood of Chase Street.

They come close to Lovecourt. Oliver points at the house.

OLIVER

That's such a pretty little house.

ELLA

Yeah. Looks vintage.

They move closer to the house.

OLIVER

Imagine if we lived here.

Ella laughs.

OLIVER (CONT'D)

Why are you laughing?

ELLA

It's going to cost, like, an arm and a leg.

OLIVER

Yeah. Plus it's not like it's for sale.

They stand by the edge of the road looking at Lovecourt.

OLIVER (CONT'D)

Hold up, is that a FOR SALE sign hanging on the door?

They walk into Lovecourt yard.

EXT. LOVECOURT YARD - CONTINUOUS

Oliver and Ella look at the FOR SALE sign hanging on the door.

They look at each other, Oliver excited, Ella anxious.



OLIVER  
Should we call the number?

ELLA  
Ollie, we can't afford it.

OLIVER  
Let's just find out how much it costs. That can't hurt.

ELLA  
Why are you so interested in it?

OLIVER  
Don't you like it?

ELLA  
I do, but...

OLIVER  
Come on, Ella. The worst that can happen is realize it's expensive and back off, right?

ELLA  
Fine, go ahead.

Oliver whips out his phone and excitedly dials the number.

OLIVER  
Hello? I'm looking at the property on Chase Street. How much is it on the market for?

There is a pause as the other person replies.

OLIVER (CONT'D)  
Man, are you for real? That's actually the asking price?

Pause.

OLIVER (CONT'D)  
Sure, that's great. We can wait, we're not in a hurry.

Oliver ends the call and turns excitedly to Ella.

ELLA  
Yeah?

OLIVER  
You'll never believe how much  
they're asking for it! The agent is  
coming round to show us the place.

ELLA  
Wow, that's crazy. Your persistence  
paid off.

A car drives into the yard.

OLIVER  
That must be him.

Mr. Hoover gets down and meets the couple. He shakes hands  
with Oliver.

MR. HOOVER  
Nice to meet you, Mr...?

OLIVER  
Oliver. And this is my girlfriend,  
Ella.

Mr. Hoover shakes hands with Ella.

MR. HOOVER  
it's a nice little house, perfect  
for a couple starting out.

OLIVER  
That's what I thought.

Mr. Hoover opens the door and gestures to the couple.

MR. HOOVER  
After you.

Oliver and Ella enter the house. Mr. Hoover brings up the  
rear.

INT. LOVECOURT SITTING ROOM - CONTINUOUS

MR. HOOVER  
If you liked the exterior, you're  
going to love the interior.

Oliver and Ella look around the sitting room.

OLIVER  
Woah! This is so beautiful.

ELLA  
It's so lovely.

MR. HOOVER  
Let's see the kitchen.

Mr. Hoover leaves, followed by the couple.

INT. LOVECOURT KITCHEN - CONTINUOUS

The trio enter the kitchen. Mr. Hoover waves his hand around.

MR. HOOVER  
Perfect for making those mouth-  
watering dishes.

ELLA  
We're more an eat-out pair.

OLIVER  
But it's a beautiful kitchen.

ELLA  
Yeah. Can't lie it's making me  
consider cooking.

Oliver points to a corner.

OLIVER  
We'll have a very intimate dining  
table over there. For the mouth-  
watering dishes.

ELLA  
And the eat-outs.

Everybody laughs.

INT. LOVECOURT BEDROOM - MOMENTS LATER

Mr. Hoover stands by the door, while Oliver and Ella explore  
the large room.

MR. HOOVER  
It's an old house, so the rooms are  
more spacious.

Oliver looks at Ella.

OLIVER  
It can take a king-size.

ELLA  
We don't need that much.

OLIVER  
Sure about that?

They laugh.

EXT. LOVECOURT BACKYARD - LATER

Oliver and Ella, totally excited, walk through the garden.

Mr. Hoover stands on the porch, waiting for them.

OLIVER  
Babe, this is perfect.

ELLA  
I can't deny that.

OLIVER  
Why do you sound like that?

ELLA  
Remember, it's an old house.

OLIVER  
That's why it's so cheap.

ELLA  
Yeah, but repairs...

OLIVER  
You saw it with your own eyes.  
There isn't much to do.

ELLA  
I don't know, Ollie.

OLIVER  
If we don't snap this up right now,  
someone else will. It's too good to  
pass up on.

ELLA  
If anything goes wrong, can we  
afford it?

OLIVER  
Why are you so pessimistic?

ELLA  
Can we?

OLIVER  
I've got insurance, don't worry.

ELLA  
Is the coverage extensive?

OLIVER  
Ugh, Ella...

ELLA  
I'm sorry, I'm just trying to make sure we're covered for the future.

OLIVER  
Stop worrying your head off. We're covered. Don't you trust me?

ELLA  
I do.

OLIVER  
So. Are we going for it?

ELLA  
If that's what you want.

OLIVER  
I want what you want.

They laugh and hold each other.

ELLA  
Okay. Let's go for it.

They kiss.

EXT. LOVECOURT YARD - MOMENTS LATER

Oliver, Ella, and Mr. Hoover stand on the porch.

MR. HOOVER  
You made the best choice, trust me.

OLIVER  
We're happy to seal the deal.

They shake hands. Oliver and Ella leave.

MR. HOOVER  
I wonder just how much longer I have to keep doing this.

EXT. NELSON'S RENTAL - DAY

Nelson stands outside a small apartment building in the city, looking at the house.

NELSON  
Finally, it's happened.

A teenage girl, MAISIE, comes out of the building. She waves at Nelson.

MAISIE  
Hi, Nelson.

Nelson waves back at her.

NELSON  
Hi, Maisie. How's it going?

Maisie shrugs and goes on her way.

NELSON (CONT'D)  
It feels good to know I'm helping people. I hope they'll listen to me when I tell them about God.

Nelson's smile slowly fades.

NELSON (CONT'D)  
I wonder if I'll ever forgive myself about Jane and Lou. I just can't get them off my mind.

He sighs and gets into the building.

INT. NELSON'S RENTAL ROOM - NIGHT

Nelson's room in the rental complex is even more sparse than his former room.

There is just a single bed and a chair with a desk attached to it.

A bible lies open on the bed.

Nelson enters the room and makes a dive for the bed.

NELSON  
What a day! I feel like I could sleep a whole year.

Nelson lies down and promptly goes to sleep.

INT. VISION SEQUENCE - NIGHT

The familiar tunnel appears, with a rough-looking staircase.

Rather than fall through the tunnel, Nelson walks gingerly down the staircase.

He gets to the door and hesitates to open it, looking anxious.

The door opens by itself. We see Oliver and Ella holding hands and walking down a street.

Nelson tries to close the door but he cannot reach the handle and is rooted to the spot.

Oliver turns to him and smiles at him.

INT. NELSON'S RENTAL ROOM - CONTINUOUS

Nelson awakes with a start. He looks around him and groans.

NELSON

Not again!

He lies back down in bed, then sits up again.

NELSON (CONT'D)

He looked at me and smiled. It's never happened before. What does that mean?

EXT. LOVECOURT YARD - DAY

Oliver, Ella, and Fred Jr sit on the front porch of Lovecourt, eating pizza and drinking beer.

FRED JR

This is the life, man! We're living the life!

They all laugh.

OLIVER

I thought your idea of living the life was having all the money in the world and traveling about.

FRED JR

Nah, this life trumps that any day.

ELLA

What made you change your mind?

FRED JR

My best friend, Duke, won the lottery.

ELLA

That's so cool.

FRED JR

Yeah. You'd think he'd be the happiest man on earth. He told me the other day he's never been more miserable his entire life.

They all laugh.

OLIVER

Turns out money can't buy happiness.

FRED JR

I used to suspect that was just a lie to keep us poor folks down.

ELLA

You're hardly poor, Fred.

FRED JR

Well, I'm not Warren Buffet or anything.

OLIVER

You're not homeless, either.

FRED JR

I might soon be, just so you can take me in here.

They all share a laugh.

OLIVER

You can have the basement.

FRED JR

Oh, I'm not so greedy as that. The front porch here is fine.

ELLA

Yeah. The view is nice.



FRED JR

Can't say I'm not jealous. And, yeah, speaking of treasures, you wouldn't believe the beast of a Mustang I found at the junkyard.

OLIVER

Are you for real?

FRED JR

I still can't believe it myself. It just needs a bit of work and some paint. I'm already dreaming of how that baby's gonna look when I'm done with her.

ELLA

Can't wait to see it too!

FRED JR

Me and dad are gonna work on it this weekend. You guys wanna pop over and get your hands dirty?

OLIVER

That would be cool. Ella?

ELLA

Oh, sure. It's been a minute since we last saw your dad.

FRED JR

The old man's just puttering along.

OLIVER

Aren't we all?

EXT. MALL - DAY

Nelson exits the mall, holding grocery bags in both hands.

He gets to his car, opens the back door and deposits the bags in the back seat.

Nelson closes the car door and checks his phone.

Oliver drives into the spot next to Nelson and gets down from the car.

Nelson looks up from his phone and starts. He recognizes Oliver from the vision.

Before he can gather himself and speak, Oliver walks briskly into the mall.

NELSON

That's the guy I saw in my dream. I  
have to speak to him.

Nelson makes to follow Oliver into the mall, then stops.

NELSON (CONT'D)

I think it's best to wait for him  
here.

Nelson leans on his car and waits. He looks anxious.

LATER

Nelson is still waiting outside the mall for Oliver.

Another car drives into the spot on the other side of  
Nelson's car.

Nelson looks at his watch.

NELSON

It's been thirty minutes. What's he  
buying in there?

Nelson clucks his tongue impatiently. Suddenly he stops.

NELSON (CONT'D)

What if something's happened to  
him? What if that's what the dream  
is about?

Nelson starts towards the mall.

Just then, Oliver comes out of the mall holding a small bag.

Nelson gives a small sigh of relief.

NELSON (CONT'D)

(murmuring)

Just that? After all the time he  
spent in there?

Oliver gets to his car and opens the back door.

NELSON (CONT'D)

Hey!

Oliver turns, looks at Nelson, nods and turns back to his  
car. He drops the bag on the back seat and closes the door.

NELSON (CONT'D)  
Must have been a pretty long queue  
in there.

Oliver looks surprised at Nelson.

OLIVER  
How did you know? Seems like  
everybody in town was shopping at  
once.

NELSON  
Yeah. Rush hour's always like that.

Oliver frowns, apparently trying to remember.

OLIVER  
Aren't you the guy that was here  
when I drove in?

NELSON  
That's me.

OLIVER  
Waiting for someone?

NELSON  
Actually, I was waiting for you.

OLIVER  
Waiting for me? What's up?

NELSON  
Wanted to talk to you about  
something.

OLIVER  
About what?

NELSON  
I've seen you before.

OLIVER  
Oh.

NELSON  
Yeah.

OLIVER  
Okay?

NELSON  
I... I was thinking, maybe we can  
talk.

OLIVER  
Talk about what?

NELSON  
I don't know. Maybe we can get to  
be friends.

OLIVER  
Friends? What are you, Barney?

NELSON  
Better than Barney.

Oliver snorts, opens his door and gets into his car.

OLIVER  
Guy's a freak.

Before Oliver can close the door, Nelson hands him a card.

NELSON  
This is my contact, in case you  
ever need me.

Oliver eyes the card, then Nelson.

OLIVER  
Why would I ever need you?

NELSON  
I don't know. I just feel drawn to  
connect with you.

OLIVER  
Man, you don't relent, do you?

Oliver takes the card and throws it into the car.

NELSON  
We'll see again.

OLIVER  
I hope not.

Oliver closes his door and drives away.

NELSON  
I feel like this is going to be a  
hard one, but I won't let him go.  
I've got to do the work I was sent  
to do.

INT. LOVECOURT SITTING ROOM - LATER

Oliver and Ella have furnished the sitting room of Lovecourt with a modern touch.

Ella sits on the couch, watching TV.

Oliver opens the door and walks in, sighing heavily.

ELLA  
Had a good run?

Oliver drops onto the couch beside Ella.

OLIVER  
What do you think? The whole town was buying something just when I decided to drop in.

ELLA  
No wonder it took you so long.

OLIVER  
Then, as if that was not enough, I met a psycho at the car park.

ELLA  
A psycho?

OLIVER  
This guy really is about to drive away when I park beside him. Then he waits for me to come out.

ELLA  
Really?

OLIVER  
Just to tell me he wants to be my friend.

ELLA  
That's weird.

OLIVER  
Exactly.

ELLA  
Don't worry about psychos, love. I'm here.

OLIVER  
Yeah. You make everything better.

Ella and Oliver share a hug and kiss.

INT. NELSON'S RENTAL ROOM - NIGHT

Nelson lies in bed, reading his Bible.

NELSON

Why do I keep getting drawn to this book of Exodus? God, what are you trying to tell me. Is it about that guy?

Nelson yawns, keeps the Bible, and goes to bed.

He keeps turning around on the bed.

INT. VISION SEQUENCE - CONTINUOUS

Nelson is before the door. He takes a breath and opens it.

Oliver is sitting alone on a bench, looking sad.

He looks up at Nelson and stretches his hand to him.

Nelson tries to reach out and take Oliver's hand, but he is rooted to the spot.

The scene begins to fade.

OLIVER

Help me!

Nelson opens his mouth but cannot speak.

GOD (V.O.)

Tell Oliver I'm his father and I want to help him.

The scene fades.

INT. NELSON'S RENTAL ROOM - CONTINUOUS

Nelson jolts up from sleep. He stands from the bed.

NELSON

I have to get to this guy. I've got to.

Nelson parts the window to see it's dawn now. He leaves the room in a hurry.

EXT. MALL - DAY

Nelson is in his car outside the mall. He drums the wheels, waiting.

NELSON  
I'm really hoping he comes today.

Nelson gets down and enters the mall.

LATER

Nelson exits the mall munching on a burger. He enters his car.

Just as he takes another bite, Oliver drives into the mall and parks two spots away.

NELSON  
That's amazing. God really wants me  
to meet him.

Nelson drops the burger and gets down from the car. He walks towards Oliver.

Oliver gets down from his car, sights Nelson and groans.

NELSON (CONT'D)  
Hello dear.

OLIVER  
It's you again.

NELSON  
Yeah. How's it going?

OLIVER  
Can't complain.

Oliver locks his car and begins to move away.

NELSON  
Please, can I get to speak with you  
a little longer?

OLIVER  
I haven't got time, sorry.

Oliver keeps walking.

NELSON  
I saw you in my dream.

Oliver stops in his tracks.

OLIVER  
Excuse me?

NELSON  
Why do you think I'm insistent on getting to know you?

OLIVER  
You freaks are famous for your persistence.

NELSON  
I'm not a freak. I've been seeing visions of you, and you need help.

OLIVER  
Haha. Help? Help with what?

NELSON  
I don't know. But God has placed you in my heart.

OLIVER  
Look, bro. I haven't got any money to give you. Sorry.

NELSON  
I'm not trying to take any money from you. I just want to tell you God's message for you.

OLIVER  
If God wants to say anything to me, I've got my own ears. You can tell Him that.

Oliver walks away.

NELSON  
Why is he so rude? It's so discouraging.

Gary walks out of the mall.

Nelson watches as Gary and Oliver greet. Nelson's face brightens.

Oliver enters the mall. Gary walks towards Nelson.

GARY  
Is that you, Nel? Oh my God, it's been, like, ages.



Gary and Nelson shake hands.

NELSON

It's so good to see you again,  
Gary.

GARY

How's it going? What are you up to  
these days?

NELSON

Just getting by. And you?

GARY

I left the rehab center. Currently  
overseeing a construction service  
provider.

NELSON

That's great. Do you know that guy  
just now?

GARY

The guy I was greeting? Oh, that's  
Oliver. He works with us.

NELSON

That's amazing. I'm actually trying  
to get to know him.

GARY

Oh? Any problem?

NELSON

Oh, no. It's just, I'd like to talk  
to him about something.

GARY

That's no problem at all. Maybe  
come over to the office tomorrow  
and I'll introduce you?

NELSON

I would love that very much, Gary.

Gary hands Nelson a business card.

GARY

That's the address. Call me any  
time, okay?

NELSON

Thank you very much, Gary.

GARY  
Anytime, Nel. You're a good guy.  
See you then.

Gary walks away. Nelson walks back to his car.

NELSON  
God, I'm more than convinced you  
care about Oliver.

INT. LOVECOURT SITTING ROOM - NIGHT

Oliver and Ella are cuddled up on the couch, watching TV.

ELLA  
This movie is so boring.

OLIVER  
Well, I'm tired of your reality  
shows.

ELLA  
At least they're real.

OLIVER  
Who says? They're even more  
scripted than movies.

ELLA  
Ugh, stop lying.

OLIVER  
Fine, let's compromise and watch  
the news.

Ella laughs.

OLIVER (CONT'D)  
What's funny?

ELLA  
You never watch the news.

OLIVER  
Who says?

ELLA  
Well, what was the weather forecast  
for tonight?

OLIVER  
You tell me.

ELLA  
Heavy rains.

OLIVER  
We don't have to worry about that,  
do we?

ELLA  
Nope.

OLIVER  
Oh, I didn't tell you who I met at  
the mall again today.

ELLA  
Your psycho?

OLIVER  
Ugh, he's not my psycho.

ELLA  
If you keep meeting him, he is.

OLIVER  
If you went with me, he'd be your  
psycho too.

ELLA  
What did he have to say this time?

OLIVER  
Said he saw me in his dream.

ELLA  
What?

Ella chortles.

OLIVER  
It wouldn't be funny if it wasn't  
so ridiculous.

ELLA  
And you've never met this guy  
before?

OLIVER  
Never. I told him I didn't have any  
money to give.

ELLA  
You think that's what he's after?

OLIVER

What else would he want? He's one of these religious fanatics. Telling me about how God wants to speak to me.

ELLA

Now I'm curious to see this guy.

OLIVER

He's all yours, hun.

ELLA

Why do I have a feeling you've not seen the end of him?

OLIVER

Of course, if he's a stalker, then I'm sure to keep seeing him.

ELLA

Do you think it could get dangerous?

OLIVER

I'll just call the cops.

ELLA

Be careful around him.

OLIVER

Don't worry, babe. I can easily take him down.

ELLA

I'm sure you think you can.

OLIVER

Is that doubt in your voice?

ELLA

Of course not, my hulking Dwayne Johnson.

OLIVER

I swear, I'm taller and more muscular. I'm sure he used to be one of those nerds in school.

ELLA

Hey! I used to be a nerd in school.

OLIVER

You turned out alright in the end.

ELLA

There's nothing wrong with being a nerd.

OLIVER

If the nerd is you. This guy just gives off creepy vibes.

ELLA

Let's not talk about him anymore.

OLIVER

Yeah, let's talk about us.

ELLA

Not now, Oliver.

OLIVER

Ella, what are you afraid of?

ELLA

I just don't feel ready to take things further.

OLIVER

Come on, babe. We're living together now. That's the logical next step.

ELLA

Let's take things slow, Ollie, okay?

Oliver sighs.

OLIVER

Fine. We'll do what you want.

ELLA

Why don't we go see your dad tomorrow? It's been a while.

OLIVER

That's a good idea.

Ella yawns. She stands.

ELLA

I'm going to bed. Coming?

Oliver jumps up.

OLIVER

Of course.

Ella laughs. They leave the room.

EXT. LOVECOURT YARD - CONTINUOUS

The rain has started. It ominously increases in intensity.

INT. LOVECOURT BEDROOM - LATER

In the dimly lit bedroom of Oliver and Ella, we see the pair asleep.

Thunder claps and lightening flashes. The rain is deafening.

A particularly loud thunder wakes Oliver up. He looks around, stretches.

He sits up and tries to stand. He immediately brings his feet back up.

OLIVER

What the...

Oliver turns on the light switch from the bed. The entire room is flooded.

OLIVER (CONT'D)

Oh, my God. What's going on?

Oliver shakes Ella awake. Ella sits up, rubbing her eyes.

ELLA

What?

Oliver jumps down from the bed.

OLIVER

Wake up, Ella, the house is flooding!

ELLA

What!?

Oliver helps Ella to her feet. They grab their phones.

ELLA (CONT'D)

How is this happening? Where is the water coming from?

OLIVER

I have no frigging idea!

Ella pulls open drawers and grabs documents.

Oliver grabs a bag and packs some clothes into it.

ELLA  
Can we save more?

OLIVER  
Let's save ourselves first, Ella.

They wade through the rising water and through the door, holding each other for support.

INT. LOVECOURT SITTING ROOM - CONTINUOUS

The sitting room is even worse than the bedroom. The water rises up to waist level.

The front door hangs on its hinges and water keeps gushing in. The furniture is submerged in water.

Oliver and Ella wade into the room.

ELLA  
Oh, my God. This is horrible.

OLIVER  
Let's get out of here.

They carefully make their way out of the house.

EXT. CHASE STREET - CONTINUOUS

The road that runs past Lovecourt is high and dry.

Oliver and Ella stand on the road, looking at their flooded property.

The houses around them are, surprisingly, unflooded.

Ella is crying as Oliver holds her tight.

ELLA  
It was supposed to be home sweet home. It was supposed to be safe. Why is this happening to us? Why?

OLIVER  
I don't know. There was no warning sign, nothing. This is crazy.

ELLA  
Do you think we'll be able to recover from this?

OLIVER

Hey, don't worry about that for now. I've got insurance, remeber?

Ella nods.

OLIVER (CONT'D)

We'll get through this, okay?

ELLA

Okay.

EXT. CONSTRUCTION COMPANY CAR PARK - DAY

Outside a construction company's car park, Nelson and Gary stand talking by their cars.

GARY

It's great you could come out here, Nel.

NELSON

Thank you for inviting me over.

GARY

Yeah, well, I doubt Oliver would be in the mood for introductions right about now.

NELSON

I hope nothing's wrong with him.

GARY

I wish. Their house got flooded the other night.

NELSON

Oh, that's so terrible.

GARY

Yeah, he's a great mess right now.

NELSON

I can't imagine how bad he must be feeling.

GARY

It's even worse that the insurance company is willing to cover just a fraction of their losses. They're claiming they don't cover floods.



NELSON

Oh, man. That's really bad.

Oliver's car pulls into the car park. Nelson and Gary watch him alight.

His face looks sad and tired. There are dark circles under his eyes.

GARY

Hey, Ollie.

Oliver walks towards the pair. His eyes meet with Nelson's and he looks surprised.

GARY (CONT'D)

I think you've met my friend here,  
Nelson.

Nelson offers his hand for a handshake. Oliver ignores him.

OLIVER

Hi, Gary.

GARY

How are you putting up?

OLIVER

I'm alright, thanks.

Oliver turns to leave. Nelson gestures to Gary with his eyes.

GARY

Eh, Oliver, actually Nelson here  
would like to talk to you about  
something.

Oliver turns back wearily.

GARY (CONT'D)

I know you're probably not in the  
mood to listen to anyone right now,  
but Nelson is a great guy and he  
might offer some help.

OLIVER

Really?

GARY

I'll leave you guys to it, then.

Gary walks away, leaving Nelson alone with Oliver.

NELSON

I heard of your misfortune. I'm so sorry about that.

OLIVER

You heard? Thought you might have seen it in your dream.

NELSON

I can't imagine how bad you must be feeling.

OLIVER

What do you want?

NELSON

I want to offer my help. I have a rental if you need a place to stay.

OLIVER

No, thanks. I'm good.

NELSON

Is there any way else I can help?

OLIVER

I don't need your help. If that's all...

NELSON

No. That's not all.

OLIVER

Well, what else?

NELSON

Do you believe in God, Oliver?

Oliver laughs.

OLIVER

Is this some kind of joke?

NELSON

No, I'm very serious.

OLIVER

Well, if you want to know, I don't believe in God.

NELSON

But God believes in you.

OLIVER

Look, man, I'm not interested in God.

NELSON

He told me to tell you He's your father and he loves you and wants to help you.

OLIVER

You know, that's funny because just the other day my house was flooded for no reason. And now the insurance company is covering just one-fourth of the damage. What has your loving God got to say about that?

NELSON

I'm sure He knows what you're going through and He wants to help you out of it. That's why He sent me to you.

OLIVER

I can hardly see how God can help me out of this mess.

NELSON

You have to trust Him, Oliver.

OLIVER

Look, I don't mean to be rude, but I don't have time for this.

NELSON

Why are you being resistant, Oliver? I want to give you a place to stay. And I haven't got much, but I can send you some money. I can help you get through this period. God can help you.

OLIVER

I don't need your help, or God's help, okay? Just, let me be.

NELSON

God is not gonna give up on you that easily, Oliver. Your His son and He's interested in you.

OLIVER  
Look, I don't need anyone stalking  
me in this period.

NELSON  
I'm just trying to help.

OLIVER  
Stay away from me, okay? You and  
your God.

Oliver walks away. Nelson looks at him sadly.

EXT. OLIVER'S PORCH - NIGHT

Oliver and Ella sit on the porch, holding hands and looking  
sad.

OLIVER  
I'm sorry I failed you, baby.

ELLA  
Don't be ridiculous, Ollie. You  
didn't cause the flood.

OLIVER  
I could have taken better care of  
us.

ELLA  
None of this is your fault.

OLIVER  
But it is. It's my fault. You  
didn't want us to buy the house.

ELLA  
You can't have known any of this  
would happen.

OLIVER  
I could have been more careful. I  
could have bought a better  
insurance plan. Now these greedy  
guys won't pay.

Oliver buries his head in his hands. Ella holds him tenderly.

ELLA  
Baby, you have to take it easy on  
yourself. There's no point beating  
yourself up, okay?

Oliver lifts his head and looks at Ella.

ELLA (CONT'D)

You have to look on the bright side of things. We're alive and we've got each other. And your dad is willing to let us stay here until we can get back on our feet. We can start again, okay?

OLIVER

I'm glad I've got you, Ella. I don't know what I would have done without you.

ELLA

We've got this, okay?

Oliver nods. They hug.

INT. VISION SEQUENCE - NIGHT

Nelson stands before the door and it opens by itself.

Before Nelson is a wide shot of a railway track winding through the landscape.

A train slowly moves through the tracks.

Suddenly, there is a derailment and several train cars go off the track, toppling over each other.

Some cars catch fire, while others emit dangerous-looking fumes.

Nelson watches with horror in his eyes. The scene is terrible to watch.

INT. NELSON'S RENTAL ROOM - CONTINUOUS

Nelson jerks awake, sweating profusely.

NELSON

What can this mean?

EXT. MALL - DAY

Nelson gets down from his car and walks to the mall, a worried look on his face.

Oliver exits the mall, sees Nelson, and changes his direction.

NELSON

Oliver, you don't have to avoid me.

Oliver turns back to Nelson, looking embarrassed.

OLIVER

Look, I just don't want to be having awkward conversations with you.

NELSON

We don't have to have awkward conversations, Oliver. We just have to hear each other out.

OLIVER

I'll be honest with you, then. I have no interest in God, or you for that matter. And if you keep pushing it, it's gonna be creepy. Do you get me?

NELSON

Okay, Oliver. If you don't want us to talk, I won't push it. But I really want to help out.

OLIVER

I don't need your help, or anyone's help. Look at me, I'm a grown man. Do I look like I can't take care of my own business?

NELSON

I didn't mean that...

OLIVER

I don't care what you mean, man. Just, leave me alone, okay?

NELSON

Fine, I'll leave you alone.

OLIVER

Good.

Oliver quickly walks away. Nelson walks into the mall, still looking worried.

EXT. NELSON'S RENTAL - LATER

Nelson drives in, gets out of his car and walks up to the entrance.

Maisie stands just inside the apartment entrance with a couple of friends, smoking.

NELSON

Maisie, I thought we agreed on no smoking in the apartment. We've got elderly people here and the smoke is harmful to them.

MAISIE

This isn't the apartment, bro.

NELSON

It's the entrance, Maisie.

MAISIE

Yeah, and nobody lives here, do they? They live in their rooms.

Nelson sighs.

NELSON

It would be great to keep the rules, Maisie. They keep us safe.

Maisie rolls her eyes and starts walking into the building. Her friends follow suit.

Nelson goes in after them.

INT. NELSON'S RENTAL - CONTINUOUS

NELSON

Maisie, we've talked about your friends being here before.

MAISIE

Can you let me breathe?

NELSON

I can't let you guys keep vandalizing the building.

MAISIE

We're beautifying it.

NELSON

You're destroying it with your graffiti.

FRIEND 1

You're so boring.

MAISIE

You know what? You suck. And your shitty rental sucks. And I can't wait to get the hell out of here.

NELSON

Just try to pay up your rent before you leave. You're owing a lot.

Nelson walks away.

Maisie and her friends glare at him.

MAISIE

What a dork. This dump is so overcharged.

FRIEND 2

You should totally get a cooler place.

INT. NELSON'S ROOM - MOMENTS LATER

Nelson sits on his bed, his head in his hand. He looks quite distraught.

NELSON

Oh God, why is everything so hard?

He sobs for a little time. His phone rings.

He picks up the phone, looks at the caller ID. It is his brother, MIKEY.

He picks the call.

NELSON (CONT'D)

Hey, Mikey.

MIKEY (FILTERED)

Nel, bro, it's been forever. How have you been?

NELSON

It's such a lot on my plate right now, Mikey.



MIKEY

What's up? Talk to me.

NELSON

The apartment is giving me so much headache. The renters are ruining the building. There's graffiti everywhere; the plumbing is failing; the furniture is falling apart. And I can't afford the renovation.

MIKEY

Aw, man. You're going through a lot.

NELSON

Worst of all, the renters won't pay their rents. Some of them are running into months. I feel overwhelmed by it all. I'm running into debt trying to manage the apartment.

MIKEY

Nel, you'll remember I warned you against investing in the apartment when you told me.

NELSON

It's just something I felt led by God to do. I can't understand why it's turning out this way.

MIKEY

You need to sell the property.

NELSON

I can't do that, Mikey.

MIKEY

It's eating you up, can't you see? You need to let it go.

NELSON

What of all the people who have their homes here?

MIKEY

Okay, why don't we make a deal?

NELSON

What deal?

MIKEY

You sell the property to me, and  
I'll keep the renters.

NELSON

I'll have to sleep on it, Mikey.

MIKEY

Fine. Just think of it. You need to  
take care of yourself; you need to  
come first.

NELSON

I'll try. It's so hard carrying out  
God's assignment.

MIKEY

Here we go again.

NELSON

I know you don't think highly of my  
faith, Mikey.

MIKEY

Come on Nelson.

NELSON

I have this burden to connect to  
this guy. His name is Oliver. God  
just wants him to get to know Him.  
But no matter how hard I try, he  
won't listen to me.

MIKEY

What's his problem?

NELSON

I don't know. I tried to offer help  
to him after his house got flooded.  
But he doesn't want to have  
anything to do with me.

MIKEY

Forget him.

NELSON

It's not easy, Mikey. The last time  
I tried to forget the Person God  
laid in my heart, it ended up in  
tragedy. I still can't forgive  
myself about those deaths.

MIKEY

Nelson, it's not healthy to blame yourself over things you can't control.

NELSON

That's why I have to do my best.

MIKEY

So, if you've tried to talk to this Oliver guy and he's being a jerk, leave him be. Don't go getting depressed again.

NELSON

I'll ask God for help.

MIKEY

Whatever, Nel. Will you at least consider my proposal?

NELSON

I will, Mikey.

MIKEY

When can I expect an answer?

NELSON

Give me some time, Mikey. I've got a lot to think about.

MIKEY

Okay, no pressure. But I'm just concerned about you.

NELSON

I appreciate your care, Mikey. God bless you.

MIKEY

Waiting on you. Bye.

The call ends. Nelson drops the phone and sighs.

NELSON

I'm really tempted by Mikey's offer. It's going to be a great burden off my shoulders.

Nelson stands and stretches.

NELSON (CONT'D)

I just need to be assured I'm making the right choice here.

## INT. VISION SEQUENCE - NIGHT

The door is open even before Nelson gets to it. He stands before the door, looking frightened.

The scene from before appears, with the train running slowly over the train tracks.

As before, several train cars derail. Some burst into flames, while some others emit black fumes.

Nelson opens his mouth to shout, but no sound comes out.

## INT. THERAPIST'S OFFICE - DAY

Nelson sits with his therapist, DR. KURTZ, a middle-aged man who looks kind.

DR. KURTZ  
I'm listening.

NELSON  
I just feel so overwhelmed. Things aren't coming together the way I hoped.

DR. KURTZ  
Can you be more specific?

NELSON  
I'm thinking of selling the rental to Mikey, my brother. That would really relieve me of a lot of the stress I'm going through now.

DR. KURTZ  
Okay, that's good.

NELSON  
I have to make sure I'm doing the right thing.

DR. KURTZ  
If you feel at peace with the decision, if it feels right to you, then that's a good signal.

NELSON  
Okay.

DR. KURTZ  
What else is bothering you?

NELSON

I really don't want to lose Oliver  
the same way I lost Lou and Jane.

DR. KURTZ

You have to move on from your past,  
Nelson.

NELSON

If I keep making the same mistakes,  
how can I move on? I have to do  
better.

DR. KURTZ

Do you feel like you're doing  
better?

NELSON

I'm going to try and reach out to  
Oliver again. I'm sure I can get to  
him.

DR. KURTZ

Okay. Having a definite plan that  
can be followed through helps.

NELSON

Yeah. Talking about this with you  
has been helpful. I feel calmer.

DR. KURTZ

I'm happy you feel better. I also  
think it would be beneficial to up  
the dosage of your antidepressants.  
It looks like the current dosage is  
losing its efficacy.

NELSON

Thanks, doc. I appreciate that.

INT. OLIVER'S RENTAL - NIGHT

Oliver and Ella have moved into a studio apartment. It is  
small and sparsely furnished.

The two sit on the bed, sharing a box of pizza.

OLIVER

It's so crampy in here.

ELLA

Really, Oliver. We're lucky to have  
a roof over our heads.

OLIVER  
I'm not complaining.

ELLA  
Good.

OLIVER  
Did I tell you I met that guy  
again?

ELLA  
The one sent by God?

OLIVER  
Oh, please. Sent by God indeed.

They laugh.

OLIVER (CONT'D)  
I was trying to avoid him, but that  
guy's a leech.

ELLA  
What did he want this time?

OLIVER  
Same old message from God. I told  
him to leave me alone.

ELLA  
Maybe hear him out once?

OLIVER  
Hell no, Ella. Like you don't know  
what he wants.

ELLA  
Maybe he's not really a fraudster.  
You said he offered you money.

OLIVER  
But that's how they start! I can't  
believe you're falling for his  
tricks.

Ella shrugs.

ELLA  
I'm just curious.

OLIVER  
Well, I'm not. If he pesters me one  
more time, I'll call the cops.

ELLA

Don't go getting worked up over it.  
I'm sure he won't bother you again.

OLIVER

He better not.

INT. NELSON'S RENTAL ROOM - NIGHT

Nelson is sitting at his desk with his pills. He counts them out and takes them with a glass of water.

NELSON

Dr. Kurtz has been a blessing to me. I hope the new dosage will help me feel better.

His phone rings. He picks it up.

NELSON (CONT'D)

Hey, Dan. How are you?

DAN (FILTERED)

How does it look like I am? How could you do something so stupid, Nelson?

NELSON

I don't understand.

DAN

Why did you sell your property to Mickey? Why didn't you tell me you wanted to sell it?

NELSON

Dan, you don't understand.

DAN

What don't I understand, Nel? You obviously prefer him to me.

NELSON

That's not true. you're both my brothers and I love you equally.

DAN

He's ripping you off, can't you see?

NELSON

You don't understand, Dan. He just asked; I haven't even said yes.

DAN

It doesn't matter. You've shut me out of your life; you never let me know what's going on with you.

NELSON

Dan...

DAN

Two can play that game, Nelson. Consider me dead to you. I don't ever want to hear from you again.

NELSON

Dan...

The line goes dead. Nelson sighs.

NELSON (CONT'D)

Everything seems to be crumbling down around me.

Nelson picks up his Bible, opens to the book of Exodus and begins to read.

LATER

Nelson is asleep on the desk beside his open Bible.

INT. VISION SEQUENCE - CONTINUOUS

Nelson walks down the rough staircase gingerly.

He gets to the door, which is shut. He pushes it open.

A gory vision greets him: a closeup of the train wreck, with dark liquid spilled over a large expanse of land.

The fumes are so dark, it is difficult to see through them.

A couple train cars are ablaze.

Nelson frantically looks around for help, but the scene is deserted.

Suddenly, Oliver appears. He waves frantically at Nelson.

Nelson stretches his hand to Oliver but cannot reach him. He opens his mouth but cannot make a sound.

The scene begins to disappear. Nelson tries to shout but cannot.



INT. NELSON'S RENTAL ROOM - DAY

Nelson sits up with a start. He rubs his eyes.

NELSON

I have to save Oliver. He's calling  
for help but he doesn't know it.

Nelson stands from the chair.

NELSON (CONT'D)

I'm not going to lose you, Oliver.  
I'm not going to lose you like Lou  
and Jane.

INT. INSURANCE OFFICE - DAY

Oliver sits at a large table, facing MR. CRUZ, his insurance agent.

MR. CRUZ

We've reviewed your insurance  
policy, Mr. Oliver, and I'm happy  
to inform you that your claim has  
been increased.

OLIVER

Wow, that's great news!

MR. CRUZ

Yeah, this is the first time the  
company will be reviewing a policy.  
You're one lucky chap.

OLIVER

I'm curious. Can I ask what  
prompted this change?

Mr. Cruz shrugs.

MR. CRUZ

I have no idea. I'm just relaying  
the information.

OLIVER

So, what does this mean for me?

MR. CRUZ

We'll be covering a higher  
percentage of your loss. You'll  
receive a payout soon.

OLIVER

That's really great. I appreciate this, Mr. Cruz.

MR. CRUZ

Thank your lucky stars is all I can say.

Oliver stands, smiling. Mr. Cruz stands and they shake hands.

Oliver leaves.

INT. OLIVER'S NEW HOME - DAY

This house is an upgrade from the rental Oliver and Ella have been living in.

The space is bigger, and the furnishing is modest but sufficient.

Oliver throws the door open and comes in carrying a bottle of wine. Ella follows suit.

OLIVER

Welcome home, baby.

Ella laughs happily.

ELLA

I just can't believe our good luck.

They drop down on the couch. Oliver pops open the bottle of wine and takes a swig.

OLIVER

Heaven knows we deserve all the good luck we can get.

Oliver hands the bottle to Ella.

ELLA

Why are we drinking from the bottle, Ollie?

OLIVER

It's sweeter that way.

Ella shrugs and takes a swig.

ELLA

I wonder what can have made them change their minds.

OLIVER

The agent said it was the first time they were doing something of the kind.

Ella sighs and smiles.

ELLA

I feel like I can finally relax. I have been on edge for so long, I didn't even realize it.

OLIVER

Me too, baby. I'm glad our troubles are over.

They hug. Oliver's phone rings. He picks it up.

OLIVER (CONT'D)

Hey, Freddie, what's up?

FRED JR (FILTERED)

I'm good, Ollie.

OLIVER

We've moved into our new place. You should totally come visit! Not as great as Lovecourt, not bad at all.

ELLA

Most importantly, flood-free.

FRED JR

Er, actually, I was calling to ask you home.

OLIVER

Home? What's up?

FRED JR

Dad wants to see you.

OLIVER

What's wrong with him?

FRED JR

Can you just come over and quit with the questions already?

The line goes dead. Oliver stares at his phone.

ELLA

What's wrong?

OLIVER

Something's fishy. Fred says dad wants me home. And he won't say what it is.

ELLA

Well, you better get going. Do you want me to go with you?

OLIVER

Of course, Ella. I never go anywhere without you.

INT. OLIVER'S HOME - NIGHT

Oliver, Ella, Fred Snr and Fred Jr sit around the dinner table in the kitchen.

It is a solemn mood. Everyone has their eyes on Fred Snr.

FRED SNR

I don't want you kids worrying over me. I'm alright, I've still got some fight in me and I'm not leaving any time soon if I can help it.

FRED JR

Out with it, Pop. You've got us on the edge already.

FRED SNR

The cancer is back.

Oliver buries his head in his hands. Ella bites her lower lip.

FRED JR

Oh man, oh God.

FRED SNR

Now, now, this is exactly what I'm trying to avoid. I'm not dying; it's just cancer. I've beat it before; I'll beat it again.

Fred Jr, Oliver and Ella still look distraught.

OLIVER

Dad, I'm so sorry.

FRED SNR  
Oliver, there's nothing wrong with  
me.

Fred Jr begins to sob. Ella wipes tears off her eyes.

FRED SNR (CONT'D)  
What is wrong with you kids? I wish  
I'd kept this to myself.

FRED JR  
We don't want to lose you.

FRED SNR  
I'm not going anywhere.

OLIVER  
Do you promise?

FRED SNR  
I promise.

Fred Snr takes the hands of Oliver, Fred Jr and Ella. He  
holds the hands in his.

FRED SNR (CONT'D)  
You give me a reason to stay alive,  
to keep fighting.

Fred Jr cries louder.

FRED SNR (CONT'D)  
You're the reason I beat the cancer  
the first time, and you're gonna be  
the reason I'll beat it this time  
too.

Oliver nods. Fred Jr snuffles.

ELLA  
We're here, if you ever need  
anything. Okay? Don't hesitate to  
call us and tell us what you need.

Fred Snr smiles at Ella and caresses her cheek.

FRED SNR  
Ella, my dear, you're the daughter  
I never had. I'm grateful for your  
gift.

Ella begins to cry.

FRED SNR (CONT'D)  
Come on, you kids, it's like a  
funeral in here.

FRED JR  
We love you, pops.

OLIVER  
Yeah, dad. We love you so much.

FRED SNR  
And I love you too. I'm lucky to be  
surrounded by you kids. You're all  
I need to push through.

They all hold hands.

FRED SNR (CONT'D)  
You know what I really need right  
now?

OLIVER  
What?

FRED SNR  
Some bacon sandwich.

They all laugh.

FRED JR  
You can't be serious, dad.

FRED SNR  
Dead serious. With double fries if  
you don't mind.

ELLA  
You're supposed to be watching what  
you eat.

FRED SNR  
Yeah, but my doctor said I can have  
cheat days now and then. What  
better time to cheat than when you  
kids are around?

They laugh again.

OLIVER  
Alrighty. Your order's taken, sir.

Oliver stands.

OLIVER (CONT'D)  
Coming, Fred?

FRED JR  
Sure!

Fred Jr stands.

ELLA  
I'll stay with dad.

OLIVER  
That's great. We'll be back in a  
jiffy.

Oliver and Fred Jr hurry out of the house.

FRED SNR  
Wanna play some backgammon?

ELLA  
You're always beating me at that.

FRED SNR  
I'll take it easy on you today.

They laugh as Ella stands to get the board.

EXT. MALL - DAY

Oliver stands beside his car, talking with someone on the  
phone.

OLIVER  
Yeah, I got the things you wanted.  
I'll be heading home now.

Oliver ends the call and tries to open the door of his car,  
but it's stuck.

Nelson walks up to him.

NELSON  
Hi, Oliver.

Oliver grunts, still struggling with the car door.

NELSON (CONT'D)  
Can I help you with that?

OLIVER  
No, thanks.

Oliver keeps struggling with the lock on the door.

Nelson gently nudges Oliver out of the way, fiddles with the lock, and the car door flings open.

OLIVER (CONT'D)

(gruffly)

I was going to figure that out by myself.

NELSON

You don't have to thank me, Oliver. But why do you keep resisting my friendship?

OLIVER

Haven't we had this conversation before?

NELSON

I see you've moved into your new home. Congratulations.

OLIVER

How do you know that?

NELSON

Didn't you ever wonder how your insurance policy was reviewed?

Oliver looks at Nelson in surprise.

OLIVER

So it was you?

NELSON

I just want to help, Oliver. I thought that would show you my good intentions.

Oliver takes a menacing step towards Nelson.

OLIVER

I need you to leave me the hell alone.

NELSON

Why are you so resistant, Oliver?

OLIVER

Why are you stalking me? There are thousands of people in this city. Can't you leave me alone?



NELSON

There are thousands of people, but  
God chose you among them all.

OLIVER

I did not ask to be chosen! What's  
the matter with you, man?

NELSON

I just want to deliver God's  
message to you.

OLIVER

You're insane, man. You're crazy.

NELSON

The wisdom of God is foolishness to  
man.

Oliver laughs.

OLIVER

I see it's a waste of time arguing  
with you.

NELSON

How is your father?

OLIVER

What?

NELSON

Greg told me about his cancer. I'm  
so sorry.

OLIVER

It's none of your business.

NELSON

Do you even think about how your  
words make me feel? I'm just doing  
my best here to be friendly.

OLIVER

We mustn't be friends. And if  
you've got any sense, you'd see I  
don't want to be friends with you.

NELSON

I won't give up on you, Oliver. I  
know that's what the devil wants,  
but God has better plans for you.

OLIVER  
If anything happens to my family,  
I'll come for you.

NELSON  
You know deep inside your heart  
that I mean no harm to you.

Oliver gets into his car.

OLIVER  
If you come within an inch of me  
next time, I'll have the cops on  
you.

Oliver slams the door and roars away.

Nelson shakes his head.

INT. OLIVER'S NEW HOME - NIGHT

Oliver and Ella are on the couch. Oliver is visibly angry.

OLIVER  
I feel like he's tracking all our  
movement. This is crazy!

ELLA  
Don't get too worked up over it.

OLIVER  
What do you mean get too worked up?  
How does he know everything about  
us?!

ELLA  
It's creepy, I won't lie.

OLIVER  
I can't understand how you're  
taking this too lightly.

ELLA  
It's just, he's really been  
helpful.

OLIVER  
Helpful?

ELLA  
If he's the one who got the  
insurance company to review our  
policy...

OLIVER

That's called being a busybody.  
That's not helpful.

ELLA

I know you're mad, Oliver, because  
he won't leave you alone. But  
really, he's been helpful. I mean,  
we have this house now because of  
him.

OLIVER

I can't believe you now, Ella.

ELLA

I can't believe you either. You  
don't have to be so rude to him.  
Maybe just hear him out and see  
what he's all about.

Oliver laughs.

OLIVER

How do we know he's the one that  
made the company review the policy?  
Have you even seen the guy? Just  
some weird looking bloke. I can't  
believe he has any influence to  
make a change like that.

ELLA

Well, how does he know about that?  
And you said he said so himself.  
Why are you being so judgy?

OLIVER

I don't wanna talk about this  
anymore with you.

ELLA

Fine. Don't come telling me about  
the weird guy whose name you don't  
even know anymore.

OLIVER

Fine.

ELLA

Good.

Oliver storms out of the room. Ella sulks.

INT. NELSON'S RENTAL ROOM - NIGHT

Nelson is at his table reading his Bible.

His phone rings, he picks it up.

NELSON

Hello, Gary?

GARY

Hi, Nelson. Happy I got you. Wanted to ask you a favor. Hope you won't think it cheeky of me.

NELSON

Oh, sure Gary, you can ask anything.

GARY

Well, someone I know is kind of stranded and needs a place to crash tonight. I'm out of town and I didn't know who else to ask. Is it too much to ask you to take him in?

NELSON

You know I'm always willing to help, Gary.

GARY

I knew I could count on you.

NELSON

Where is he, so I can come pick him up?

GARY

He's in front of the mall.

NELSON

Okay. Let him know I'm coming to pick him up.

GARY

You don't know how grateful I am for this, Nelson.

NELSON

It's nothing, Gary. God commands us to help everyone anytime we can.

GARY

You're really an inspiring fellow, Nelson. Thank you very much.

Gary rings off. Nelson stands and heads to the door.

NELSON  
Thank you, God, for giving me the  
opportunity to help.

INT. NELSON'S SITTING ROOM - LATER

The sitting room of Nelson's rental apartment is just as sparsely furnished as his room.

The only furniture in the room consists of a couch and a table.

Nelson enters the room, followed by JAMAL, a lean-looking young man carrying a backpack.

Nelson points at the couch.

NELSON  
I'm sorry I don't have much to  
offer.

JAMAL  
Man, you're so kind. This is so  
much to me.

NELSON  
I'm happy to have you here.

Jamal crashes onto the couch.

JAMAL  
Thank you so much.

NELSON  
Let me know if you know anything.

JAMAL  
Thanks again.

Nelson goes into his room.

Jamal keeps his backpack on the floor, opens it and brings out a prayer mat.

He spreads the mat on the floor and starts to pray.

MOMENTS LATER

Nelson comes out of his room with a pillow to give Jamal and finds him praying.

Nelson quietly moves back into his room.

INT. OLIVER'S NEW HOME - CONTINUOUS

Ella is still on the couch. The TV is on but she is not watching it.

Oliver enters the room and comes to sit beside Ella.

OLIVER

Hey, baby. Are you mad at me?

ELLA

What do you think?

OLIVER

I'm sorry I raised my voice on you.  
I don't know what came over me.

Ella looks down.

OLIVER (CONT'D)

I don't understand why I was so  
angry.

ELLA

It's alright.

OLIVER

I promise never to speak to you in  
that tone again.

ELLA

It's alright, Ollie. I'm not mad at  
you anymore.

OLIVER

I hate that this guy is making us  
fight.

ELLA

You're thinking too much about him.  
You need to get him out of your  
mind.

OLIVER

I just don't know how to do that.

ELLA

Just hear him out. Find out what he  
wants. People like that, they'll  
just keep creeping up on you until  
you listen to them.

OLIVER

Okay baby, I'll do what you say.  
Next time I see him, I'll listen to  
what he has to say.

ELLA

That's alright.

OLIVER

Are we cool?

ELLA

Yeah baby, we're cool.

OLIVER

Can I get a hug?

Ella smiles and hugs Oliver. They break off and kiss.

INT. NELSON'S RENTAL ROOM - CONTINUOUS

Jamal is done with his prayers. He sits on the couch,  
scrolling through his phone.

Nelson reenters the room with the pillow.

NELSON

Here's a pillow.

Jamal takes the pillow.

JAMAL

Thank you, that's very thoughtful  
of you.

NELSON

I saw you praying. I didn't know  
you're a Muslim.

JAMAL

Does that change how you see me?

Nelson sits on the couch beside Jamal.

NELSON

What do you mean?

JAMAL

I mean that people usually start  
seeing me different and treating me  
different when they realize I'm a  
Muslim.

NELSON

But you're still the same person  
you were before I found out you're  
a Muslim. Why should I start  
treating you differently?

Jamal takes a long look at Nelson.

JAMAL

You're different. You're not like  
anybody I've ever met.

NELSON

I just follow God and do what He  
asks me to do.

JAMAL

I see you're a true servant of God.

NELSON

I've not always obeyed God, and it  
led to a lot of tragedy.

JAMAL

Do you want to talk about it?

Nelson sighs and settles into the couch.

NELSON

Twice I had visions of people dying  
at a house. I brushed it off and  
they died. I haven't been able to  
forgive myself since then.

JAMAL

Aw man, that sounds awful.

NELSON

Since then, I've been doing my best  
to obey God.

JAMAL

Have you gotten any other vision  
since then?

NELSON

Oh, yeah. There's this guy I saw in  
my vision. His name is Oliver. In  
the vision, he asks me to help him.

JAMAL

Wow.



NELSON

God told me to tell Oliver that He is his father, and God wants to take care of him.

JAMAL

Have you met this Oliver guy?

NELSON

Oh, yeah. I met him at the front of the mall, right where I picked you up.

JAMAL

That's a miracle. What did he say when you gave him God's message?

NELSON

He won't even let me give him the message. It's been so difficult establishing a connection with him.

JAMAL

I can imagine that. Nobody likes to be spiritual these days.

NELSON

I've done everything I can to help him, but he won't let me. I even helped him get a review on his insurance policy, and he threatened to call the cops on me.

JAMAL

Don't be discouraged, Nelson. Being God's servant is never easy.

NELSON

Yeah. I've promised not to let Oliver go like I did Jane and Lou. I'm going to do everything I can to turn him to God.

JAMAL

I believe you can.

NELSON

Are you familiar with the Bible?

JAMAL

Yes. I like to read both the Holy Books of the Quran and the Bible and compare them.

NELSON

Then you must be familiar with the book of Exodus?

JAMAL

Yes. That is where the Israelites leave Egypt and head to the promised land.

NELSON

Exactly. For some time now, I've been getting directed to the book of Exodus every time I try to read my Bible.

JAMAL

Maybe God is trying to tell you something.

NELSON

I just can't figure out what. And I've also been getting new visions about a train derailment.

JAMAL

Really?

NELSON

It's always terrible, like a nightmare. Several train cars just get unhinged at once. Some catch fire, some emit horrible-looking fumes.

JAMAL

It sounds so awful.

NELSON

It is. The worst part is, the last time I had the vision, I saw Oliver in it. He wanted me to help him but I couldn't, no matter how hard I tried.

JAMAL

This means God must really want you to help Him reach Oliver.

NELSON

Yes. I've promised myself and God never to lose him, no matter how stubborn he gets.

JAMAL

What will you do if he calls the  
cops?

Nelson shrugs.

NELSON

I hope it doesn't get to that.

JAMAL

This is such a difficult assignment  
you've got.

NELSON

I know. But I have to succeed. It's  
what I have to pay for losing out  
on the other two.

JAMAL

This is how Moses must have felt  
trying to get the children of  
Israel out of Egypt.

NELSON

Yes! That's it! I have to get  
Oliver out of Egypt. That's the  
train derailment.

Jamal nods.

NELSON (CONT'D)

It makes more sense now. I'm so  
happy I got to speak with you.

JAMAL

I'm happier to have met you,  
Nelson. I'm grateful to Allah for  
your gift.

NELSON

So, what's your story?

Jamal gives a big sigh.

JAMAL

I've done some things I'm not proud  
of. And now they're coming after  
me.

NELSON

Life is like that.

JAMAL

I used to be a radical Muslim. Did things I can't even talk about. I'm not that way anymore, I've changed.

NELSON

That's great.

JAMAL

Yeah, but the cops are on my trail now. I'm on the run, a fugitive.

NELSON

Is there anything I can do to help you?

JAMAL

You've already helped a ton, Nelson. Not everyone would take in a total stranger. I appreciate your help.

NELSON

I like you, Jamal. You're a true soul. I hope you don't keep beating yourself up for your past mistakes.

JAMAL

I try to atone for my sins anyway I can. I also hope you get over yours, and don't keep feeling guilty for the deaths of those two.

NELSON

I hope that one day God will lift the guilt from my heart.

Nelson stands.

NELSON (CONT'D)

Goodnight, Jamal.

JAMAL

Goodnight, Nelson.

Nelson leaves. Jamal stretches on the couch.

EXT. CONSTRUCTION COMPANY CAR PARK - DAY

Gary stands beside his car, smoking.

He sees Nelson approaching and quickly throws the cigarette to the floor and stubs it out.

Nelson gets to Gary.

GARY  
Hey, Nel, old boy. How's it going?

NELSON  
I'm alright, Gary. How have you  
been?

GARY  
Can't complain.

Nelson sniffs the air.

NELSON  
You've been smoking again, Gary.

GARY  
Nah, just a one-off stick.

NELSON  
If you say so, but you have to be  
more careful about your health.

GARY  
I am, I am. What are you up to  
these day? Still maintaining your  
rental?

NELSON  
I sold it to my brother. It was  
becoming a burden.

GARY  
Oh. How did that turn out?

NELSON  
It's a lot better for me. All I  
have to do is pay rent and let him  
deal with all the headache.

GARY  
Doesn't sound so bad.

NELSON  
Yeah. How's Oliver?

GARY  
Not too bad these days. He got a  
new place.

NELSON  
Yeah.

GARY

But now his dad has cancer, and it's getting worse from what he says. The poor chap seems to go from one trouble to another. Feel so sorry for him.

NELSON

Gary, I know you're a good person who cares about others.

Gary looks confused.

NELSON (CONT'D)

You care about Oliver, don't you?

GARY

Well... I guess I do.

NELSON

Then you have to help me.

GARY

Are you still trying to connect with him?

NELSON

I have an important message for him. Are you familiar with the book of Exodus?

GARY

Er, I don't really keep up with the Bible.

NELSON

God wants me to deliver Oliver from danger. And I don't want to abandon him like Lou.

GARY

Are you still going on about Lou after all that time, Nelson?

NELSON

I'm just trying to learn from my mistakes. I just want to deliver God's message to Oliver, but it's so hard.

GARY

I don't see how I can help in all this.

NELSON

I know you've got some influence over him; I've seen how he listens to you. I was wondering if you could help me reach him.

GARY

Man, Nel, I don't know. I don't want to ruin my relationship with my subordinates.

NELSON

Don't you trust me, Gary?

GARY

Come on, Nelson, that's not what I mean. It's just, what you're asking me to tell him is not something I normally discuss with him.

NELSON

You just tell him it's from me. I just need him to hear me out at least once. That's all I'm asking.

GARY

I don't know, Nelson. Why are you so interested in this guy?

NELSON

The last time I brushed off God's warning, two people died. I don't want that to happen again.

GARY

Well, fine. I'll let him know what you wanna tell him. But, Nelson, if he doesn't want to listen to you, you should let it go.

NELSON

I...

GARY

You have to understand. It's so easy for people to misunderstand your good intentions. It could come off as harassment, or even stalking.

NELSON

Yeah, I understand.

GARY

I know you better than most, and I know you're a good guy who doesn't mean any harm. But other people may not see it that way. You've got to promise me you'll stop if this last attempt fails.

NELSON

Gary, I understand and appreciate your concerns, and I know you're always looking out for me. But I really can't promise to give up so easily.

GARY

Don't you understand, Nelson?

NELSON

I only understand what God wants me to do.

GARY

If Oliver calls the cops on you, what is God gonna do then?

NELSON

I trust he'll come through for me.

Gary groans with frustration.

NELSON (CONT'D)

It's alright if you don't want to help, Gary. I'm sure I'll find a way.

GARY

I said I'd do it, and I will. But count me out after this once, okay? I honestly can't understand any of it.

NELSON

Thank you, Gary. I knew I could trust you to help out.

GARY

What exactly is this message?

NELSON

For a long time, I've been directed to the book of Exodus by God.

(MORE)



NELSON (CONT'D)

Sometime after, I started seeing Oliver in my dream, asking for help.

GARY

That's crazy. But you don't know him.

NELSON

I don't have to know him before God uses me to deliver.

GARY

I can't see what you're delivering him from. Poor chap's already been through the worst.

NELSON

It could get worse. I've been seeing visions of a train derailment.

GARY

What?

NELSON

It's always so terrible to see. So much destruction. And I keep seeing Oliver. Can you understand, Gary? I'm worried for his life.

GARY

Man, this all sounds so fantastic.

NELSON

I just want you to help me let Oliver know that God is his father and wants to help him. He's going through a lot right now. He's got a lot on his mind. But God wants to help him. I just wish he'd give God a chance.

Gary sighs.

GARY

I'll let him know about all of this. I'll let you know what he says.

NELSON

I'm grateful, Gary. This is so important to me. I hope Oliver receives the message this time.

GARY  
For your sake I hope he does.

INT. GARY'S OFFICE - LATER

Gary sits at his table in a small office overlooking the street below.

He is sorting through some papers.

Someone knocks on the door.

GARY  
Enter.

Oliver opens the door and enters.

OLIVER  
The reception said you wanted to see me.

Gary puts away the stack of papers.

GARY  
Oh, yeah. Take a seat, Oliver.

Oliver sits opposite Gary.

GARY (CONT'D)  
How's your dad?

OLIVER  
He's doing great. Look, Gary, I know I haven't been very consistent recently, but I promise I'll step up. I've just had a lot of challenges lately, but I'm working on them.

GARY  
Everyone knows you're going through a lot these days, Oliver. What are you talking about?

OLIVER  
Oh, I thought maybe you wanted to talk about my performance.

GARY  
I'm satisfied with your performance.

Oliver heaves a sigh of relief and smiles.

OLIVER  
That's comforting to know.

GARY  
Actually, I called you to talk  
about something more personal.

OLIVER  
Oh.

GARY  
Yeah. I believe you've spoken with  
my friend Nelson.

Oliver frowns.

OLIVER  
Yeah.

GARY  
Er, I'm not trying to interfere or  
anything. Personally, I don't care  
about this type of things.

OLIVER  
He's been a real bore.

GARY  
I can imagine. But, er, he's not  
that bad. He's actually a good guy,  
always puts others first.

OLIVER  
I don't need help, Gary.

GARY  
I'm not saying you do, Oliver. I'm  
just trying to deliver his message.

OLIVER  
Oh, about God loving me and wanting  
to be my dad? I already have a dad  
who loves me, and he's got cancer.

Gary throws up his hands.

GARY  
Trust me, Oliver, I understand you  
totally. Nel usually gets this  
weird ideas that I don't  
understand.

OLIVER  
The guy is mentally unbalanced.

GARY

I wouldn't go that far. But I admit, he can be really weird. I called you just because I promised him I would. I don't really subscribe to his philosophies.

OLIVER

I just wish he'd leave me alone.

GARY

Maybe just hear him out once, so he feels like he's done his part.

Oliver rolls his eyes.

GARY (CONT'D)

Me and Nelson used to run a rehab center. One of our patients got killed while in his care. I think he never got over the guilt. That's the problem here. He says he sees you in his dreams asking for help and something about a train.

OLIVER

A train?

GARY

Yeah. Train derailment or something.

OLIVER

Boss, I think this guy is stalking me. I just got a train ticket to Ohio.

GARY

Oh. I'm not sure Nelson knows about that. And he looked real frightened when he was talking about it.

OLIVER

I'm not convinced.

GARY

Just talk to him. Okay?

OLIVER

Fine.

GARY

Thanks. And I'm sorry for all the inconvenience.

Oliver stands and leaves. Gary shakes his head.

GARY (CONT'D)

If Nelson gets into trouble with all this vision bullshit, I don't see how I could help him. I've warned him, at least.

INT. DELI - DAY

Oliver and Nelson sit facing each other at a nearly deserted deli.

Oliver has a glass of soda, while Nelson has a bottle of water.

OLIVER

I agreed to meet you because I've figured out that's the only way to get you off my back.

NELSON

Thank you, Oliver, for finally giving me a chance.

OLIVER

I'll go straight to the point. What the hell do you want from me?

NELSON

I don't want anything from you. I just want to help you.

OLIVER

I have never asked for your help.

NELSON

I know you've not, but that doesn't mean you don't need help.

OLIVER

I don't need help.

NELSON

You do. You've got a lot on your shoulders. You just need to let someone take care of it for you.

Oliver laughs.

OLIVER

And that someone is you?

NELSON

No. That's God. He wants to help you. He wants to ease your burden.

OLIVER

Well, where was God when those burdens came down on my head in the first place?

NELSON

God wants you to draw close to Him. That way, He can become your father.

OLIVER

I have a father.

NELSON

Do you believe God can heal your father's cancer?

Oliver laughs.

OLIVER

Soon, you'll tell me God can make my parents get back together.

NELSON

I'm sure He can do that. There's nothing He can't do.

OLIVER

I think I've spent a lot of time here with you.

NELSON

Oliver, please, your life might be in danger.

OLIVER

Yeah, I'm sure it's already in danger with the way you're stalking me. How do you know I've got a train ticket?

NELSON

You've got a train ticket?

OLIVER

Don't go acting all surprised.

NELSON

I'm surprised because I've been getting visions of a train derailment.

OLIVER

Really?

NELSON

Oliver, please, you have to take what I'm saying seriously. Your life might be in danger

Oliver stands.

OLIVER

Tell me about it.

Nelson stands and grabs Oliver's hand.

NELSON

I can refund the train ticket. Please, Oliver, don't put your life in danger.

Oliver wrests his hand from Nelson's hold.

OLIVER

You're the one who's putting me in danger. Stay away from me, I'm warning you.

NELSON

Why are you so resistant?

OLIVER

Go to hell.

Oliver storms out of the deli.

Nelson sinks into his seat and sighs.

NELSON

God, why is it so hard?

EXT. OLIVER'S NEW HOME - DAY

Nelson approaches Oliver's door, looking very anxious. He knocks on the door.

ELLA (O.C.)

Coming!

Ella opens the door and looks at Nelson, surprised.

NELSON

Hi, is this Oliver's place?

ELLA

Yeah. Who are you?

NELSON

My name is Nelson. I'm a friend of Oliver's.

ELLA

Didn't know he had a friend named Nelson.

NELSON

Maybe he doesn't see me as a friend. Are you his girlfriend?

ELLA

Yeah. Look, Oliver's not here. Maybe come back later.

NELSON

Actually, I think I'd better tell you what it is.

ELLA

I'm listening.

NELSON

Oliver's life is in danger. I'm trying to warn him against taking that train ride, but he won't listen.

ELLA

How is his life in danger?

NELSON

I've been seeing visions of a train derailment...

ELLA

Oh, so you're the vision guy.

NELSON

I see he's told you about me.

ELLA

Funny you should think you're his friend. Why do you keep disturbing him?



NELSON

I'm trying to save his life. I didn't mean for any of this to happen. I just keep seeing Oliver in my visions, asking me for help.

ELLA

We don't need help.

NELSON

Please, tell him not to get on the train.

ELLA

Are you kidding me? Now I can see why Oliver insists you're crazy.

NELSON

I don't mind getting called crazy, as long as I save his life.

ELLA

Look, you're freaking me out now. Please leave.

NELSON

Are you familiar with the book of Exodus, miss?

ELLA

If you don't leave, I'll call the cops.

NELSON

I've not hurt you in any way. Why won't you just hear me out?

ELLA

Listen to yourself first. You sound like a total psycho.

NELSON

I'm just trying to lead Oliver out of the land of Egypt, like Moses.

ELLA

Okay, I've had enough.

Ella slams the door in Nelson's face. Nelson sighs.

NELSON

I don't care what it takes, I'm going to do what it takes to make sure he doesn't get on that train.

INT. OLIVER'S NEW HOME - CONTINUOUS

Ella is on her phone, pacing the sitting room.

ELLA

Yeah, Ollie? Where are you?

OLIVER (FILTERED)

I'm around the corner. What's up?

ELLA

That crazy guy that's been following you around is here, and he won't leave.

OLIVER

What?!

ELLA

I've told him to leave but he won't. I'm scared.

OLIVER

Where are you right now?

ELLA

I'm inside, the door is locked.

OLIVER

Good. Stay inside. I'll be there very soon. Call the cops. Get a knife. If he tries to break into the house, let him know you've got a knife, okay?

ELLA

Okay. Please hurry.

EXT. OLIVER'S NEW HOME - CONTINUOUS

Nelson sits on the doorstep, worried.

Oliver drives roughly into the drive, followed by a police car.

Oliver gets down from his car. A POLICE OFFICER gets down from the police car. The two approach Nelson.

OLIVER

Officer, that's the guy.

Nelson stands.

POLICE OFFICER  
Sir, please raise your hands. I'm  
gonna have to search you.

Nelson raises his hands.

NELSON  
I'm unarmed.

The Police Officer roughly searches Nelson.

NELSON (CONT'D)  
Oliver, you know I mean no harm.

POLICE OFFICER  
Sir, I received a complaint that  
you've been harassing the  
inhabitants of this house.

NELSON  
Officer, I'm just trying to save  
Oliver. He's in danger.

OLIVER  
The guy is a maniac.

POLICE OFFICER  
Sir, you're gonna have to come with  
me to the station.

NELSON  
I'll go anywhere you ask me,  
officer, but please try and stop  
Oliver from getting onto that  
train.

The Police Officer leads Nelson to his car. Nelson gets in.

The Police Officer turns to Oliver.

POLICE OFFICER  
Sir, you'll have to come with me as  
well.

OLIVER  
Officer, my train leaves in a few  
minutes.

POLICE OFFICER  
I'm sorry sir, but that's the  
procedure.

OLIVER

Damn! This crazy guy has ruined my day!

INT. GARY'S OFFICE - DAY

Gary sits at his desk, quickly reading a newspaper.

He slams the paper down. We see the heading that says "EAST PALESTINE TRAIN DERAILMENT: TERRIBLE TRAGEDY"

GARY

This is unbelievable. It's exactly what Nelson said would happen.

The door opens and Oliver enters.

OLIVER

You asked for me, sir?

Gary heaves a huge sigh of relief.

GARY

Oh God, Oliver. I was so worried about you. Take a seat.

Oliver sits.

GARY (CONT'D)

I know you were going to take the train to Ohio. When I saw the news about the train derailment, I was worried sick.

OLIVER

I didn't take the train anymore.

GARY

That's so lucky for you. I guess Nelson has a hand in this.

OLIVER

Actually, I missed the train because I was at the police station.

GARY

The police station?

OLIVER

I had to call the cops on Nelson. He went to my place to harass my girlfriend, and she said he wouldn't leave. I told her to call the cops.

GARY

Wow. That's... that's really crazy. Did they lock him up?

OLIVER

No. But he got a harassment summary charge.

GARY

I mean, it's really crazy. If it weren't for him, you'd have been on that train.

OLIVER

It was just a coincidence.

GARY

It's hard to see it that way, Oliver. I mean, I know you're mad at him, but he did talk about this train derailment, and it actually happened. That's too wonderful to be a coincidence.

Oliver sighs and looks away.

GARY (CONT'D)

He may be crazy, but he literally saved your life.

OLIVER

That's not how I see it.

GARY

It's alright. I'm just glad you're alive.

OLIVER

I've got to go see my dad in the hospital.

GARY

Okay. If there's any way I can help...

OLIVER

It's alright. Thank you.

Oliver leaves.

BEGIN MONTAGE

Clips of Israelis moving about peacefully before the surprise attack by Hamas.

Clips of Hamas' surprise attack on Israel are then played in a montage.

Buildings burn. Civilians flee and get shot by militants.

Militants move into civilian gatherings on trucks and motorcycles and paragliders.

Gunfire erupt between soldiers and militants.

The clips cut to Israel's retaliatory attacks on Gaza.

Buildings are hit with bombs and begin to smoke.

Skyscrapers burn. There are rubbles everywhere

Israeli military tanks advance on deserted and destroyed streets.

Dead bodies in bags line the streets.

Human rights leaders and activists are shown denouncing the war on Gaza by Israel.

US leaders pledge support for Israel, while Arab leaders denounce Israel's activities in Gaza.

END MONTAGE

EXT. CONSTRUCTION COMPANY CAR PARK - DAY

Nelson and Gary each lean on their cars, facing each other.

NELSON

It was so horrible to see what  
Hamas did to Israelis.

GARY

Israel is doing too much, too.

NELSON

Israel is only protecting itself. Remember, every nation has always hated on Israel. From the Bible times until now.

GARY

The casualties in Gaza is a lot, Nel. The UN is calling on Israel to stop committing war crimes. Even the US is trying to rein them in.

NELSON

There will always be casualties in a war. But you can't deny that Hamas struck the first blow.

GARY

Fine, we can't deny that.

NELSON

Everybody should have the right to defend themselves.

GARY

I'm just sick and tired of the war.

NELSON

Soon, God will restore peace to the world in a new world. Will you be ready for that world, Gary?

GARY

Nelson, I'm really beginning to give thought to what you say about God.

NELSON

That's a welcome development.

GARY

I mean, there's no denying that you saved Oliver's life.

NELSON

I only let myself be used by God.

GARY

I think I finally believe in God, thanks to you.

NELSON

You know I'm always willing to share the message of God.

GARY

I'm willing to listen now. Let's go  
to my office.

Nelson and Gary begin to walk to the building.

INT. HOSPITAL ROOM - LATER

Fred Snr lies in a hospital bed. He looks very weak and  
sickly.

Oliver and Ella sit on one side of the bed, holding his hand.

Fred Jr sits on the other side, holding the other hand.

The mood is very sober. Ella is crying quietly.

Oliver's eyes are red. Fred Jr looks lost.

FRED SNR

I'm sorry I didn't fight harder,  
boys.

OLIVER

Don't say that, dad. You did the  
best you could.

FRED SNR

I'm lucky to have had you kids with  
me.

Fred Jr bends over his father's hand and cries.

FRED SNR (CONT'D)

I don't think you should be crying.  
It's a mercy Oliver didn't take  
that train. I don't mind taking  
your place, Ollie.

Oliver looks away as the tears fall from his eyes.

FRED SNR (CONT'D)

Ella?

Ella wipes her tears.

ELLA

Yes?

FRED SNR

Promise you'll take care of them  
for me, will you?



ELLA  
I will. I promise.

Fred Snr nods.

FRED SNR  
If your mother wants to attend my  
funeral...

FRED JR  
Dad, stop talking about that.

FRED SNR  
I'm dying, Freddie. There's nothing  
we can do about that. If your  
mother wants to attend, do let her.  
I still love her after all that  
time.

They sit quietly for some time.

FRED SNR (CONT'D)  
Promise me you'll always love one  
another and take care of one  
another.

OLIVER  
We promise, dad.

FRED JR  
We promise.

Fred Snr smiles. He suddenly begins to wheeze.

OLIVER  
Call the doctor!

Fred Jr rushes out the door. The scene fades.

EXT. CEMETRY - DAY

It is after the funeral of Fred Snr.

Oliver, Ella and Fred Jr, all dressed in black, stand beside  
a grave.

Ella is crying. Oliver and Fred Jr look strong, but their  
eyes are red.

Ella bends and places a flower stalk on the headstone.

ELLA  
He's no more in pains, at least.

FRED JR  
I feel so horrible, like I'll never  
get over this.

Ella takes his hand and Oliver's hand.

ELLA  
We'll get through this. I believe  
we will.

Nelson approaches the group. Oliver scowls.

OLIVER  
What do you want?

NELSON  
Can I have a word with you?

Oliver opens his mouth to speak but Ella tugs his hand.

Oliver sighs and follows Nelson as they step away from the  
other two.

NELSON (CONT'D)  
I'm terribly sorry about your  
father.

OLIVER  
Thanks.

NELSON  
I'm so happy you didn't get on that  
train.

OLIVER  
Don't think it was your doing.

NELSON  
I know you've never liked me, even  
though I don't know why.

OLIVER  
I don't mind calling the cops  
again.

NELSON  
I forgive you for calling the cops  
the first time. I understand that  
I'll always be persecuted for  
following God.

OLIVER  
What do you want?

NELSON

I just wanted to give you my  
condolences on your father's death.  
Is there any way I can help?

OLIVER

No, thanks.

NELSON

I'm really disappointed that you  
keep resisting my friendship  
despite all my best efforts and  
pure intentions.

OLIVER

I don't want to be friends with  
you. Is that so hard to accept?

NELSON

No. I've accepted that. I think  
I've done my best. I've delivered  
God's message and I made sure you  
didn't get on that train, even  
though it cost me a lot.

OLIVER

Look...

NELSON

I sent some money to your account.  
I don't have a lot to spare, but I  
did what God told me. I hope that  
one day you'll open your heart to  
God.

OLIVER

I didn't ask for your money.

NELSON

Goodbye, Oliver, and good luck.

Nelson walks away.

FADE TO BLACK.