

WHEN THE REAPER CALLS

By

Callum Borland

1 Oakham Walk  
Immingham  
DN40 1HU  
England  
07842755866  
[callumears@virginmedia.com](mailto:callumears@virginmedia.com)

FADE IN:

INT. LUXURY APARTMENT - NIGHT

A picture of an hourglass, as we move back from the picture we see a hand holding the hourglass, then an arm with a black sleeve, as we pan back we can see the entire picture, it is an album cover with a picture of the Grim Reaper holding an hourglass stood in a doorway with the words WHEN THE REAPER CALLS written on the cover.

FROLICKING GIGGLING in the background. Down the hallway we pass numerous rock memorabilia, three platinum albums and a large framed poster of 26 year old Rock Star MICHAEL LEWIS. We head closer and closer to the FROLICKING and GIGGLING. Female clothing is scattered along the floor.

We move from the hall into a large living space where we pan the room ... It is beautifully furnished with all the latest media equipment and a large bar. Michael Lewis jumps up from behind the bar, drunk with a bottle of champagne.

MICHAEL LEWIS

More champagne ladies?

We continue to pan the room onto a large hot tub with a window overlooking the city behind it. 21 year old Groupies JODIE and LUCY are sitting in the steaming hot tub GIGGLING dressed in only their underwear.

LUCY

Of course, lets open lots of bottles.

MICHAEL LEWIS

That's a great answer.

JODIE

If the girls could see us now.

MICHAEL LEWIS

(smirking)

There's more of you? Maybe they would like to join us too.

Michael flutters his eyebrows and develops a huge beaming grin.

LUCY

Oh no ... Your all ours tonight.

(CONTINUED)

Michael drunkenly walks over towards the girls in only his shirt and boxers. Michael knocks over the ice bucket next to the hot tub when attempting to place the champagne bottle inside it ... ice spills onto the floor.

MICHAEL LEWIS

Oh Bollocks!

Michael stands the bucket upright as Lucy takes the bottle and takes a mouthful of champagne and then transfers it to Jodie's mouth as they kiss.

JODIE

Are you joining us?

MICHAEL LEWIS

(Smiling)

Be patient ladies, all good things come to those that wait.

LUCY

Hurry up Michael.

Michael struggles with the buttons on his shirt.

JODIE

We're getting lonely.

MICHAEL LEWIS

Oh FUCK IT!

Michael rips his shirt off ... buttons scatter amongst the fallen ice cubes.

LUCY/JODIE

(clapping)

Yeah!

Michael shirtless clambers into the hot tub.

We pan from Michael and the girls to an empty chair in the corner of the room. A clock is mounted on the wall above the chair. We pan back to Michael and the girls. Both girls are covering him with kisses.

MICHAEL LEWIS

Perhaps you two magnificent creatures would like to join me in the room next door?

Michael looks over to an open double door with a large pristine bed in view.

(CONTINUED)

Lucy and Jodie gently smile at each other and both begin to climb out of the tub.

MICHAEL LEWIS (CONTD)

That's my girls.

Michael climbs out of the hot tub himself and joins the girls walking towards the bedroom. With a girl on either arm Michael suddenly stops and realises he has forgotten something. Michael turns to Jodie.

JODIE

What's wrong?

MICHAEL LEWIS

The champagne my dear, Our little soiree must carry on.

Michael turns and starts to bound back to the hot tub.

LUCY (O.S)

(Seductively)

We're starting without you.

Michael whilst bounding turns his head to see Lucy and Jodie now topless and kissing each other. CRASH both Lucy and Jodie look startled.

FADE TO BLACK

From Michael's POV we see his eyelids flicker - everything is blurred and SILENT. Michael begins to focus and sees Lucy and Jodie sat on his bed crying and cradling each other. Michael rises to his feet.

MICHAEL LEWIS

(confused)

Girls?

Michael slowly walks towards the girls.

MICHAEL LEWIS (CONTD)

Why are you crying?

Lucy and Jodie don't respond. Lucy looks over towards Michael, shaking her head.

MICHAEL LEWIS (CONTD) (cont'd)

Hello! I'm OK and I'm here!

Still no reaction from Lucy and Jodie who continue to cry hysterically SILENTLY.

(CONTINUED)

JOE DEATH (O.S)  
(cough)  
Ahem...

Michael turns quickly and is stunned to see someone else in the room. We pan to the once empty chair. JOE DEATH hooded and face hidden is now sat in the chair with his legs crossed and arms folded watching Michael.

MICHAEL LEWIS  
Who the fuck!

Joe Death unfolds his arms and slowly points towards the hot tub. Michael's body lays on the floor amongst the ice cubes.

MICHAEL LEWIS (CONTD)  
(shocked)  
Who's that? (beat) Who are you?

Michael pans the room, the girls are still crying on the bed. Michael looks back at Joe Death, who is now stood, face still covered.

MICHAEL LEWIS (CONTD) (cont'd)  
I'm not dead, I can't be dead?

Joe Death points to the wall where a doorway appears.

MICHAEL LEWIS (CONTD) (cont'd)  
I'm not going through there.

Michael starts to back away from Joe Death.

MICHAEL LEWIS (CONTD) (cont'd)  
No way, I am not dead and I am not  
going through there.

Joe Death pulls his hood down revealing a handsome well-built man in his 40's.

JOE DEATH  
Look pal. You're dead. You've  
slipped on some ice, cracked your  
head on the side there and now your  
dead. Get it?

MICHAEL LEWIS  
(sobs)  
what?

JOE DEATH  
Whoa... Wait a minute there fella.  
There'll be none of that.

(CONTINUED)

Joe Death puts his arm around Michael's shoulders.

JOE DEATH (CONTD)

Look, you've had a good time and lived a great life Michael.

MICHAEL LEWIS

But I'm only twenty six.

JOE DEATH

Yeah, yeah. But the brightest lights burn out the quickest my friend. You can't drink what you drink, smoke what you smoke, fuck what you fuck and expect to live to one hundred years old, can ya? I mean look at those two.

Joe Death takes his arm off Michael's shoulders and points to Lucy and Jodie still sobbing.

JOE DEATH (CONTD)

Most men would die with excitement with just one of those fine young fillies bouncing on the end of his cock. You've got two of them!

MICHAEL LEWIS

But I didn't get the chance to.

Joe Death stares at Lucy and Jodie with a smutty look on his face.

JOE DEATH

Yeah, unfortunate that, I think you would have had a good time with those two.

Joe Death realises he is staring and turns back to Michael sheepishly. Joe Death SNIFFS.

JOE DEATH (CONTD)

Oh well, never mind, your dead now.

Michael begins to well up again. So Joe Death puts his arm around Michael's shoulders and walks him towards the new doorway.

JOE DEATH (CONTD) (cont'd)

(Sympathetically)

Now look, you've had your time, now it's time to face your maker, you'll walk through the doorway and be judged.

MICHAEL LEWIS

Judged?

JOE DEATH

Everybody gets judged. Popes,  
lawyers, rock stars they all have  
to be judged.

MICHAEL LEWIS

How do they judge me?

JOE DEATH

Have you had a good life? Have you  
created happiness in your life? Or  
have you created misery?

Lucy topless walks passed Michael and Joe, she is looking  
for something. Both Michael and Joe follow her breasts with  
their eyes.

JOE DEATH (CONTD)

Lets not get sidetracked Michael,  
happiness or misery?

MICHAEL LEWIS

(worried)

I don't know.

JOE DEATH

Lets find out shall we?

MICHAEL LEWIS

I don't want to find out. I don't  
want to be judged.

Michael steps away from Joe Death and starts to get  
hysterical.

MICHAEL LEWIS (CONTD)

I don't want any of this. I want my  
life back.

Joe Death gets hold of Michael by the arm.

JOE DEATH

(softly)

Michael, you need to keep calm  
(beat)(loudly) Now get the fuck in  
there.

Joe Death pushes Michael through the doorway. A sudden  
bright light engulfs Michael, seconds later an escalator  
appears. Michael looks upwards towards the top of the

(CONTINUED)

escalator, smiles and steps onto it. Still smiling Michael turns towards Joe Death then turns back. The escalator takes Michael upwards out of sight. Joe Death steps through the doorway and looks up.

JOE DEATH (CONTD)  
(slightly shocked)  
Huh, he was a good boy after all.

Joe Death steps back into the apartment, as he does the doorway closes and disappears. Joe Death looks at Jodie still crying on the bed, then at Lucy who is still searching the room looking for something. Joe Death looks up at the clock on the wall and then back to the girls.

JOE DEATH (CONTD) (cont'd)  
Why so glum? Lets see if I can put  
a smile back on your pretty little  
faces.

Joe Death jumps into the body of Michael. As soon as he does we can HEAR the girls. Lucy has found Michael's mobile phone behind the bar and is about to ring for an ambulance.

JODIE  
Oh my god, oh my god.

LUCY  
I can't believe it what do I say?

JODIE  
This isn't happening.

LUCY  
I don't know what to say, What do I  
say?

MICHAEL LEWIS  
You don't have to say anything  
sweetie pie.

Lucy and Jodie let out a scream in unison and stare wide eyed at Michael.

MICHAEL LEWIS (CONTD)  
You look like you've seen a ghost.

LUCY  
We thought you was dead.

MICHAEL LEWIS  
Really?

Michael gets to his feet as he gets up he picks up the bottle of champagne and stretches. He looks at the bottles label then takes a drink and nods in appreciation.

MICHAEL LEWIS (CONTD)  
Not dead, Not yet!

Michael looks to Lucy then Jodie.

MICHAEL LEWIS (CONTD) (cont'd)  
(whilst rubbing his hands  
together)  
Now where was we?

LUCY  
Don't you need to get checked over?

MICHAEL LEWIS  
No, No, there's been enough drama  
for tonight, I need to lay down,  
care to join me?

Jodie and Lucy look astonished but Michael takes Lucy by the hand and walks her towards Jodie in the bedroom. Just before he closes the bedroom door he looks once more at the clock on the wall.

INT.JOE DEATH'S HOME - BEDROOM - MOR

An old fashioned alarm clock is RINGING, the clocks hands are at 6 o'clock. A hand reaches out and hits it on the top turning the ringing off. Joe Death blanked faced opens his eyes and then a mischievous smile comes over his face and he stretches his arms out wide. Joe gets up out of bed, he's wearing a knee length white night shirt. The bedroom is grey and drab with very few furnishings, there is a picture of the virgin Mary on the wall and a crucifix on the opposite wall, between them is a large wardrobe. He opens his bedrooms curtains to reveal a dark, overcast and miserable world outside. Joe opens his bedroom door and walks into his living room.

INT.JOE DEATH'S HOME - LIVING ROOM - MOR

JEEVES (O.S)  
(English accent)  
Morning sir, late night?

JOE DEATH  
Morning Jeeves, yes you could say  
that, but worth it though.

(CONTINUED)

Joe Death scratches his crotch.

JOE DEATH (CONTD)

I think.

INT.JOE DEATH'S HOME - KITCHEN - MOR

Joe Death walks into the kitchen, fills the kettle up and switches it on.

JEEVES (O.S)

I'm sure it was sir. I took the liberty of reading last nights job agenda, It's been a long time since you've had a famous client, hasn't it sir?

Joe Death opens the fridge, takes out a bottle of milk, smells the open bottle and grimaces.

JEEVES (O.S)(CONTD)

Not a big fan of ROCK music myself sir, I'm more partial to the classics, Offenbach's Orpheus in the Underworld is a particular favourite of mine.

Joe Death shakes his head as he gets a jar of coffee from the cupboard and puts some into a mug.

JOE DEATH

No, No.

JEEVES (O.S)

No sir, Can Can.

JOE DEATH

Oh God!

JEEVES (O.S)

Such an inspirational piece of music sir, It really motivates me to get through the day.

Joe Death pours the now boiled water into his mug and stirs his coffee.

JEEVES (O.S)(CONTD)

Perhaps you and I should have a little listen sir, I'm sure you'd find it most beneficial.

(CONTINUED)

THE CAN CAN FROM ORPHEUS IN THE UNDERWORLD STARTS TO PLAY.  
Joe Death raises his arms.

JOE DEATH  
(Lips silently with aggression)  
Every fucking morning.

Joe Death picks up his coffee and makes his way into the living room forlornly.

INT.JOE DEATH'S HOME - LIVING ROOM - MOR

Joe Death stands still in the doorway to the living room. Shoulders dropped, staring. Jeeves is a little minor bird performing the Can Can on his perch next to the gramophone.

JEEVES  
Care to join me sir, A little exercise in the morning will get you through the day.

Joe Death silently drinks his coffee still staring and shaking his head. He then scratches his crotch again.

JEEVES (CONTD)  
Friendly girls were they sir?  
(beat) Groupies?

Joe Death sighs puts his coffee down and returns to his bedroom.

INT.JOE DEATH'S HOME - BEDROOM - MOR

Joe Death pulls open the doors of a huge double wardrobe, revealing a rack full of hooded black cloaks.

JOE DEATH  
Fucking Can Can.

EXT.JOE DEATH'S HOME - FRONT DOOR - MOR

Joe Death dressed in his hooded black cloak is closing the door of his house.

JEEVES (O.S)  
Have a nice day sir.

Joe Death begins to lock the door.

(CONTINUED)

JEEVES (O.S)(CONTD)  
Perhaps you should get your penis  
checked out sir.

Joe death sighs and drops his shoulders. He takes the key out of the door, turns and begins walking up his garden path as he puts his key in the inside pocket of his cloak.

EXT.DEATH STREET - MOR

Joe Death is walking uphill on the pathway along death street, all the houses are the same, Grey and miserable looking. The trees on the street are bare and there is no wind. Other Death's are leaving they're house's and taking the same route as Joe Death.

Joe Death reaches the top of the hill. On the other side of the hill is a 6 foot fence separating Death World from Heaven. Over the fence we can see children and adults playing, walking, skipping, dancing, wild animals stroll freely among them. The green, lush, rolling landscape stretches far into the distance. A golden sun beats down onto the happy throng below.

EXT.DEATH CITY HALL - MOR

Joe Death walks up the crowded steps of this magnificent Gothic building. He enters the building through two large wooden doors which are open.

INT.DEATH CITY HALL - ENTRANCE HALL - MOR

On the right hand side of the hall, Deaths are clocking out and making their way out of the building. The Deaths on the left are bustling with each other for their clock cards and clocking in.

As Joe Death finds his card and clocks on HARRY DEATH, who also looks to be in his forties but smaller and chubbier than Joe appears and follows suit clocking in.

HARRY DEATH  
Morning Joe.

Joe Death turns to see his friend Harry Death.

JOE DEATH  
Morning Harry. Hows it going?

(CONTINUED)

HARRY DEATH

I'm fine now, but last night. Jesus  
H Christ, I was Seething!

The two of them walk to a space in the entrance hall.

JOE DEATH

Why, what happened?

HARRY DEATH

That fucking fat cow, that's what  
happened!

Joe and Harry are joined by GEORGE DEATH who has also just  
clocked on. George is younger than Joe and Harry, in his  
early thirties and has a friendly but simple demeanor.

GEORGE DEATH

Morning Fellas.

JOE DEATH

HELGA? Morning George.

HARRY DEATH

Yeah, fucking Helga. Morning  
George. Do you know what that  
German, sausage eating bitch did to  
me last night.

Joe Death shrugs. George Death looks confused.

HARRY DEATH (CONTD)

Do I look Chinese? Do I look as if  
I speak Chinese? Do I know anybody  
that looks or speaks Chinese.

GEORGE DEATH

She sent you for a take away?

HARRY DEATH

No George, she didn't send me for a  
fucking take away, she sent me to  
China.

GEORGE DEATH

The country?

HARRY DEATH

Do you know of any other place  
called fucking China?

(CONTINUED)

GEORGE DEATH

But you don't do China Harry.

HARRY DEATH

I know I don't do fucking China,  
George. Admin error she called it.

JOE DEATH

Sounds as if that Helga doesn't  
like you to much.

GEORGE DEATH

You swear a lot Harry.

HARRY DEATH

Yes I do George, You would swear  
too, If some bitch you didn't like  
and who pretty much hates the fuck  
out of you. Sent you to fucking  
China.

JOE DEATH

He's got a point George.

HARRY DEATH

Thank-you, Joe.

GEORGE DEATH

Did you get to jump Harry?

HARRY DEATH

What do you think? I couldn't  
understand a word he said and he  
couldn't understand a word I said,  
I don't know who was the most  
confused. I'm just glad it wasn't a  
multiple, can you imagine if there  
was half a dozen.

Harry shudders.

HARRY DEATH CONTD

They'd still be running round now!

JOE DEATH

What happened between you two, you  
two were quite friendly once.

GEORGE DEATH

Yeah, you was real friendly with  
her at the Christmas party, do you  
remember Joe?

(CONTINUED)

JOE DEATH  
That's right George.

Joe and George smile at each other. Harry begins to look embarrassed.

HARRY DEATH  
Yeah, well, erm...Anyway, Didn't you have the rock star last night?

JOE DEATH  
I certainly did.

Joe Death nods and has a little smile on his face.

HARRY DEATH  
How did it go? Any groupies?

Joe's little smile turns into a bigger smile.

HARRY DEATH (CONTD)  
There was! You dirty dog.

GEORGE DEATH  
You haven't got a dog have you Joe.

JOE DEATH  
No Harry, I haven't got a dog.

Harry looks at George with a damning glance.

HARRY DEATH  
You are one stupid fucker George. He's got a bird, you know he's got a bird, you've seen it, you've talked to it.

GEORGE DEATH  
yeah, I know, I just wondered if he had a dog now too. How is Jeeves Joe.

JOE DEATH  
He's still talking.

The tannoy system on the wall crackles into life.

HELGA(V.O)  
Achtung, achtung vill all incoming Deaths please report to ze main hall immediately for their morning shift agenda's.

GEORGE DEATH

Ooh, it's your girlfriend Harry.

HARRY DEATH

She's not my girlfriend, she's a fat German bitch, that's what she is.

JOE DEATH

You're not exactly skinny yourself chubs.

HARRY DEATH

I've told you before, I'm big boned.

Joe, Harry and George join the other Deaths on their way to the main hall. They walk down a long corridor. At the end of the corridor is a large double door, which opens as the deaths approach revealing a huge hall with four large tables in the middle.

INT.DEATH CITY HALL - MAIN HALL - MOR

Each of the tables has a lady stood behind it handing out agenda's to the deaths. Table one has the sign A-F Deaths, Table two has G-L Deaths, Table three, M-R and table four has S-Z Deaths. Behind the table marked G-L, A large lady with short blonde hair and a stern look on her face stands cross armed. This is HELGA. Joe is the first to reach her.

JOE DEATH

Morning Helga, you look ravishing today.

HELGA

Danke darling.

Helga moves her hands over her body.

HELGA (CONT'D)

It is a burden I have to bare.

Helga hands Joe a folder with the mornings agenda inside, George is next in the queue.

GEORGE DEATH

Morning Helga.

HELGA

Guten morgen Darling, here is this mornings agenda, now you be careful

(MORE)

(CONTINUED)

HELGA (cont'd)  
today Georgie darling, are you  
eating properly?

GEORGE DEATH  
Yes Helga.

HELGA  
Wunderbar.

Harry is next to go to the table.

HARRY DEATH  
Helga.

HELGA  
Harry. I must apologise for  
yesterdays unfortunate mistake.

HARRY DEATH  
No problem, it's forgotten.

HELGA  
Your to kind.

The stern look returns to Helga's face.

HELGA (CONTD)  
I have taken extra care with  
today's agenda.

Helga gives a false smile and hands harry his folder. Harry  
takes the folder nervously and walks away, as he does so the  
next Death in the queue watches him walk away, then steps  
forward and smiles at Helga. This is GABRIEL DEATH.

Joe and George are looking through their folders.

GEORGE DEATH  
I've got a Granny, their great,  
sometimes they try to give me  
sweets.

JOE DEATH  
I've got a golfer.

GEORGE DEATH  
A golfer, it's been years since I  
got a round in. What else you got  
there Joe?

HARRY DEATH(O.S)  
BOLIVIA, FUCKING BOLIVIA!

Joe and George look over to Harry, Harry looks aghast.

HARRY DEATH (CONTD)  
Why?

Harry looks towards Helga, She is stood watching Harry, arms crossed with a content look on her face. Harry points his head to the floor like a scolded dog. He knows why.

INT.DEATH CITY HALL - HALLWAY - MOR

Joe, Harry and George are stood waiting for an elevator with several other Deaths.

HARRY DEATH (CONTD)  
So what you got?

JOE DEATH  
I've got sixty three year old male,  
Bob Riley. Bob is about to swing  
his last club at the fourth hole of  
Forest Pines golf club.

HARRY DEATH  
Nice, I've got Pablo, fifty  
two, La Paz City Hospital. You  
wanna swap?

Joe doesn't reply he just looks at Harry.

HARRY DEATH (CONTD)  
I didn't think so.

The elevator doors open, JOSHUA an elderly bespectacled gentleman, wearing a bellboy uniform is there to greet the Deaths as the doors open.

JOSHUA  
(Cornish accent)  
All aboard gentlemen.

GEORGE DEATH  
Morning Joshua.

Joshua smiles at George.

JOSHUA  
Morning young George.

(CONTINUED)

HARRY DEATH  
Morning Joshua, Hows it hanging?

Joshua stops smiling and turns away from Harry.

JOSHUA  
Shriveled and to the left.

Joshua presses the third of four buttons, The button has Earth written on it. The other three buttons have Heaven, Death World and Hell written on them.

EXT.MOUNTAIN TOP - MOR

The elevator doors open, Joe and all the other Deaths step out. It's cold and they all start rubbing they're own shoulders.

JOE DEATH  
Oh well, have a nice day fella's,  
I've got a little white ball with  
my name on it.

Joe Death suddenly leaps up and flies away at fantastic speed. The other Deaths start flying off as well.

HARRY DEATH  
Lucky fucker.

Harry turns to George.

HARRY DEATH (CONTD)  
Have you ever been to La Paz  
George.

GEORGE DEATH  
Nope, Don't want to either.

George leaps up and flies away too. Leaving George on his own.

HARRY DEATH  
Fuck you too George.

Harry looks back to the elevator and Joshua, he nods at Joshua. Joshua shakes his head and shuts the elevator doors.

EXT.FOREST PINES GOLF CLUB - FOURTH HOLE - MOR

BOB RILEY and his two friends, a Catholic priest called FATHER O'NEIL and RYAN CALLAGHAN. All three men are in they're sixties. They are walking down the fairway of the fourth hole towards the green.

FATHER O'NEIL

That was another wonderful shot,  
you're really on your game today  
Bob.

RYAN CALLAGHAN

It can't be anymore than three feet  
from the hole.

BOB RILEY

I'm hitting the ball real sweet, I  
think this could be my day today my  
friends. I can feel it in me bones.

All three men walk onto the green. Father O'Neil putts first and misses, Ryan does the same.

BOB RILEY (CONTD)

Unlucky there Ryan, now stand back  
while I sink this little beauty for  
another wee birdie. Will this put  
me four up Father?

FATHER O'NEIL

It will that Bob, but lets not get  
to carried away you've had good  
starts before.

BOB RILEY

I've already told you, today's My  
day Father.

Bob takes his shot and holes the ball. Bob leaps into the air.

BOB RILEY (CONTD)

Get in there you wee beauty.

Immediately the pain in Bobs chest is etched into his face as he clutches his chest and drops to his knees.

RYAN CALLAGHAN

Bob! Are you OK?

Both Father O'Neil and Ryan run to help their friend.

(CONTINUED)

FATHER O'NEIL  
He's having a heart attack! Where's  
your phone Ryan?

Ryan runs back to his trolley, he searches through his  
golfbag, quickly pulling out his mobile phone.

FATHER O'NEIL (CONTD)  
Can you hear me Bob?

Bob closes his eyes and stops breathing.

RYAN CALLAGHAN  
I can't get a signal Father!

FATHER O'NEIL  
Mother of Jesus! He's dying here!  
Go back to the clubhouse, use their  
phone.

RYAN CALLAGHAN  
What about them?

Ryan points to four people in the distance behind them.

RYAN CALLAGHAN (CONTD)  
Maybe they've got a signal.

FATHER O'NEIL  
Anything! just hurry up! We're  
running out of time.

Bob GASPS and startles Father O'Neil. Bob then flickers and  
opens his eyes.

BOB RILEY  
Hello Father, How ya doing?

FATHER O'NEIL  
Hello Father! How you doing! Having  
the life scared out of me, that's  
how I'm doing!

RYAN CALLAGHAN  
You had us worried there Bob. We  
thought you was gone.

BOB RILEY  
No, no, not yet, I've got a game of  
golf to finish. One of you fella's  
wouldn't have the time on you would  
ya?

(CONTINUED)

FATHER O'NEIL

The time?

Father O'Neil and Ryan look at each other.

RYAN CALLAGHAN

I think we need to get you to the hospital, let someone have a good look at you.

FATHER O'NEIL

You've had quite a scare there Bob.

BOB RILEY

I'm fine, just help me to my feet.

Both men help Bob to his feet. Bob starts jumping up and down and doing star jumps.

BOB RILEY (CONTD)

See, I'm fine, lets get off this green, we're holding the others up.

The four people who were in the distance have now caught up to Bob, Ryan and Father O'Neil. Two are men in their mid forties and look like business men. The other two are Jodie and Lucy from the previous night.

BOB RILEY (CONTD) (cont'd)

Well hello ladies.

Bob looks at the business men then back to the girls.

BOB RILEY (CONTD) (cont'd)

I see you've found some sugar daddies this time.

LUCY

Excuse me!

FATHER O'NEIL

Do you know these young ladies bob?

JODIE

We've never seen him before.

BOB RILEY

They're not ladies Father, they're Jodie and Lucy.

Bob leans closer to Father O'Neil.

(CONTINUED)

BOB RILEY (CONTD)  
(whispers)  
And I know them very well.

Bob winks and gives Father O'Neil a nudge.

FATHER O'NEIL  
You'll have to excuse us ladies,  
he's not himself.

Ryan and Father O'Neil drag Bob away to the next hole.

BOB RILEY  
Take care girls. You're in for a  
great night there fella's, but wear  
something, wouldn't want ya  
scratching now, would we.

RYAN CALLAGHAN  
Oh my God, what's come into you.

BOB RILEY  
(nervously)  
Nothing! Why? I feel great.

Father O'Neil and Ryan tee up at the next hole and take their shots. Bob tees up and takes the driver out of the bag, he starts thrashing it about.

BOB RILEY (CONTD)  
Oh yeah, this is gonna be great!

Father O'Neil and Ryan look at Bob concerned. Bob takes his shot and misses the ball completely.

BOB RILEY (CONTD) (cont'd)  
Oops, sorry fella's, it's been  
awhile.

FATHER O'NEIL  
Are you sure your OK.

BOB RILEY  
Yeah, yeah, no problem.

Bob takes another swing, again he misses.

BOB RILEY (CONTD)  
Fuck it!

RYAN CALLAGHAN  
Fuck it? I don't think I've ever  
heard you swear Bob.

BOB RILEY

Oh, erm...Sorry, it just slipped  
out there.

FATHER O'NEIL

Are you positive you're OK Bob,  
You're definitely not yourself.

BOB RILEY

Everything's good here Father.  
Look, I'll hit it this time.

Bob takes a deep breath, takes a big swing and clips the top  
of the ball sending it forty yards down the fairway.

BOB RILEY (CONTD)

There you go, no problem at all.

Both Father O'Neil and Ryan walk ahead to their balls, while  
Bob plays catch up. It takes him four shots to get level  
with his friends first shots.

BOB RILEY (CONTD) (cont'd)

I think I'm a bit rusty.

RYAN CALLAGHAN

Is that the driver you're still  
using.

All three men look at the club in Bobs hand.

BOB RILEY

Why?

All three men stand looking at each other in silence.

INT.NURSING HOME - PRIVATE ROOM - MOR

George is with MABLE HUGHES, who has just passed away.

GEORGE DEATH

Mable, you have to go through the  
doorway now.

George puts an arm round Mable and starts walking her  
towards the door.

MABLE HUGHES

Lovely dear, is it nice in heaven?

(CONTINUED)

GEORGE DEATH

Oh yes, Mable, it is everything you could dream it would be.

MABLE HUGHES

Oh I do hope so.(beat) Would you like a toffee before I go?

George smiles a huge beaming grin back at Mable.

INT.LA PAZ GENERAL HOSPITAL - OPERATING THEATRE - MOR

Harry is trying to get PABLO to go through the doorway. Two doctors and two very attractive nurses are leaving the room.

HARRY DEATH

Pablo! Through door, You, go now.

Harry gestures with his hand for Pablo to go through, using his fingers in a walking motion, then pointing at Pablo, then the doorway.

PABLO

(In Spanish, with English subtitles)

Just my luck, I die and God sends me an idiot to take me to heaven.

HARRY DEATH

Comprende, Amigo.

PABLO

(In Spanish, with English subtitles)

Fuck you Fatty! I'm not your Amigo.

HARRY DEATH

For fuck sake, this is hopeless.

PABLO

(In Spanish, with English subtitles)

I've had enough of this. I'm off to find those pretty nurses. I'm going to look up their dresses while I still can.

Pablo walks off out of the room.

HARRY DEATH

Hey! Where are you going? No! Come back, Pablo!?

Harry runs off after him.

INT.PRISON - EXECUTION VIEWING ROOM - MOR

Gabriel Death is stood in the corner of the room, sat in front of him are members of the press, prison staff and witnesses to the execution of JOHN LEE TURNBULL.

The chairs are in neat rows facing the glass execution chamber. The witnesses are CHATTING in hushed tones amongst themselves.

The door opens and John Lee Turnbull, a man in his mid 30's, broad shouldered, shaved head and heavily tattooed enters the room accompanied by two prison officers and the prison warden.

One of the witness jumps to his feet.

WITNESS

(Snarling)

You're gonna burn in hell you son  
of a bitch!

John Lee Turnbull turns sharply towards him.

JOHN LEE TURNBULL

(Snarling back)

Yeah... Maybe I'll get to slice  
your daughter up all over again  
down there.

Turnbull turns to the rest of the witnesses.

JOHN LEE TURNBULL (CONTD)

Good morning cock suckers! You  
think I'm scared?... I ain't  
scared!... You think you're all  
better than me... Don't ya?... You  
ain't nothing. The Lord will be my  
judge... He knows, yeah he knows.

John Lee Turnbull is led into the execution room by the two guards. Turnbull nods his head and keeps talking to himself as he enters the room.

JOHN LEE TURNBULL (CONTD)

Yeah, he knows. He knows  
everything.

INT.PRISON - EXECUTION ROOM - MOR

Turnbull lays on the table and the two guards begin strapping him down. As guard one finishes fastening the last strap, guard two walks to the small table in the room and picks up the syringe.

INT.PRISON - EXECUTION VIEWING ROOM - MOR

The clock on the wall ticks slowly round to the hour mark, when it reaches the hour we pan to the Warden who nods in the direction of the two guards.

INT.PRISON - EXECUTION ROOM - MOR

Guard two injects the syringe into the arm of Turnbull... John Lee Turnbull wide eyed stares out of the glass towards the witness.

JOHN LEE TURNBULL (CONTD)

(very slowly)

Twinkle... Twinkle... Little...

Star...

How I... Wonder... What you...

Are...

Up above... The world... So high...

Like a... Diamond... In the...

Sky...

Twinkle... Twinkle... little...

Star.

John Lee Turnbull closes his eyes.

JOHN LEE TURNBULL (CONTD) (cont'd)

How I... Wonder... What you... Are.

Silence, guard one checks the pulse of Turnbull and nods towards The Warden.

Gabriel Death walks up to, then through the glass wall of the execution room. He stands over the bed of Turnbull as the dead man opens his eyes.

Turnbull sits up and looks over his shoulder at his own dead face. He looks around him at the people carrying on, oblivious of his existence.

GABRIEL DEATH

Time to go.

Turnbull takes a deep breath and looks up at Gabriel.

(CONTINUED)

JOHN LEE TURNBULL (CONTD)  
What's your name?

GABRIEL DEATH  
My name? I am Death, the Grim  
Reaper.

JOHN LEE TURNBULL  
Yeah, that's what you are but do  
you have another name.

Turnbull gets off the table and stands upright.

JOHN LEE TURNBULL (CONTD)  
(looking around him)  
These fools know nothing, they  
think their lives are so important.  
They're disease ridden vermin on  
this festering planet. The Lord  
should wipe all of them off this  
earth. They don't deserve it.

A doorway appears, Turnbull nonchalantly turns his head  
towards it.

JOHN LEE TURNBULL (CONTD) (cont'd)  
I suppose this is where I meet my  
maker? I hope he's in a good mood.

Turnbull looks questioningly at Gabriel.

GABRIEL DEATH  
My names... Gabriel.

JOHN LEE TURNBULL  
(smiling)  
Perfect.

GABRIEL DEATH  
What is?

JOHN LEE TURNBULL  
your name... Do you know what your  
name means.

Gabriel looks slightly confused.

JOHN LEE TURNBULL (CONTD)  
No? It means strength of God. I  
believe The Lord has chosen you to  
collect me for a reason.

(CONTINUED)

GABRIEL DEATH

I'm sorry?

JOHN LEE TURNBULL

(Still smiling)

Time for me to go.

Turnbull walks towards the doorway and through it.

GABRIEL DEATH

Wait! What do you mean?

Turnbull turns towards Gabriel as the light shines on him. The Light ceases and Turnbull closes his eyes. Fire engulfs him and he drops suddenly out of sight.

EXT.FOREST PINES GOLF CLUB - SEVENTH HOLE - MOR

Father O'Neil and Ryan are stood on the green, waiting for Bob to take his shot. Bob is in the woods behind the green.

BOB RILEY (O.S)

Just be a minute fella's, real  
tricky one this.

You can hear a SWING, then the noise of BREAKING BRANCHES.

BOB RILEY (CONTD) (O.S)

Fuck it!

You hear the same again and again, then silence. The ball suddenly comes flying through the air and lands in the middle of the green. Bob emerges from the woods.

BOB RILEY (CONTD)

Phew, got there in the end.

RYAN CALLAGHAN

Did you just throw that?

BOB RILEY

What?

FATHER O'NEIL

Leave it Ryan.

BOB RILEY

No, we wont just leave it. Are you  
calling me a cheat?

(CONTINUED)

FATHER O'NEIL  
Nobody is calling you a cheat.

BOB RILEY  
Fuck you! Yes he is.

FATHER O'NEIL  
I'm Sorry!

BOB RILEY  
Forgive me, Fuck you Father.

RYAN CALLAGHAN  
Now hang on a minute.

BOB RILEY  
And fuck you too!

Bob pushes Ryan Back.

FATHER O'NEIL  
I think everybody needs to calm  
down. We've already had a scare  
today.

Father O'Neil gets between Bob and Ryan and separates them  
at arms length. As he does this Bob notices the watch on  
Father O'Neil's wrist and realises he has ten minutes to get  
to his next client

BOB RILEY  
Oh shit! Fuck you two, I've gotta  
go.

Bob turns around, Joe Death leaps up into the air and flies  
off. The Body of Bob falls to the floor. As Joe flies away  
he turns his head and sees Father O'Neil and Ryan lean over  
the body of Bob.

JOE DEATH  
Fucking stupid game anyway.

Joe Death flies off into the distance.

EXT.AIRPLANE - MOR

A small plane, twenty thousand feet up above an airfield.  
The planes door is open and a PARACHUTIST has jumped out.

As the parachutist descends in freefall Joe Death swoops in  
and falls with him face to face. The parachutist pulls the  
release cord but nothing happens. Joe Death holds up his

(CONTINUED)

hands and pulls a comedic Oh No face and mimics him by pretending to search for a release cord of his own. While the helpless skydiver panics, Joe Death pulls an old fashioned chain watch out from his cloak and does a tick-tock motion with the index finger of his other hand. Joe signals five seconds to go with an open hand and stops in mid air. He then counts down using his fingers four, three, two, one. Joe grimaces and turns his head as the parachutist meets his end.

INT.CAR - MOR

Joe Death is sat in the passenger seat next to a man in his early twenties driving along a secluded country road. Joe is listening to the music playing on the car stereo, tapping his fingers on his thighs and nodding his head to the rhythm. A dog runs out into the road just before the car reaches a blind corner. Joe puts his hands to his face in horror as the driver swerves to miss the dog but drives straight into the path of an on-coming truck.

EXT.HOUSE - MOR

WALTER is at the top of a set of ladders fixing the guttering. Joe Death is stood at the bottom of the ladder looking up. WALTER'S WIFE, a woman in her fifties stands next to Joe. Joe nods his head at her as if to say hello, but she can't see him.

WALTER'S WIFE

Are you coming down for something to eat?

WALTER

What was that?

We hear CREAK of the ladder.

WALTER (CONTD) (O.S)

Aargh!

Both Joe Death and Walter's wife follow the fall of the ladder with their eyes. CRASH.

INT.ELEVATOR - AFTERNOON

Joe, Harry and George are returning to Death City Hall for their dinner break.

(CONTINUED)

HARRY DEATH

If I get another folder like that...

GEORGE DEATH

Did you not like Bolivia Harry?

HARRY DEATH

Funny enough I didn't, chasing a little pervy guy around a packed out hospital when I can't speak any of the lingo, isn't much fun at all.

JOE DEATH

Maybe you'll think twice next time before you get your cock out.

HARRY DEATH

I was drunk!

GEORGE DEATH

He's right, you really should learn to keep your tinkle in your pants.

HARRY DEATH

Tinkle? What the fuck is a tinkle?

GEORGE DEATH

Your thingy, you know, your tallywacker.

both Joe and Harry let out a GIGGLE.

HARRY DEATH

Tallywacker! oh it gets better.

The elevator comes to a halt and the doors open. Waiting for them is Helga.

GEORGE DEATH

(Whispering to Joe and Harry)  
She didn't hear us, did she?

HELGA

Good afternoon gentlemen. Vill the three of you please report to THE MASTERS office immediately.

HARRY DEATH

Can't we get something to eat first?

(CONTINUED)

GEORGE DEATH  
My tummy's rumbling.

George looks pitiful as he rubs his belly.

HELGA  
I know you are hungry Georgie  
darling, I will save you something.

Helga smiles at George and pats his face fondly.

HARRY DEATH  
What about me and Joe?

Helga stops smiling and turns to Harry.

HELGA  
Joe, yes. You. (beat) Nein!

INT.DEATH CITY HALL - MASTERS OFFICE - AFTERNOON

Joe, George and Harry are sat in the office of THE MASTER.

THE MASTER  
Good afternoon gentlemen, Peter has  
just given me a little tinkle.

Joe, George and Harry look at each other with an amused look  
on their faces.

THE MASTER (CONTD)  
We seem to have stumbled upon a  
little problem.

JOE DEATH  
And how can we help you sir?

THE MASTER  
Well I need the three of you to go  
on a little errand for me.

HARRY DEATH  
Errand? What sort of errand?

THE MASTER  
Well, Peter has got himself into a  
bit of a fluster, You see he's had  
to reject somebody from entering  
heaven. A gentleman by the name of  
Mr Adam Mckenzie.

(CONTINUED)

JOE DEATH

I've never heard of a rejection before.

THE MASTER

No, neither has Peter.

GEORGE DEATH

I don't understand sir. Why would anybody be rejected?

THE MASTER

This is why I need you to go on an errand, we need to find out why a murderer has ended up at the gates of heaven and not in the depths of hell.

HARRY DEATH

Hang on, hang on, we're not off to see him are we? I really hate that red suited freak. Please say it's not him.

THE MASTER

Oh I do hope you chaps are going to play ball. I know our friend down south can be a little, lets say, Theatrical sometimes. But we need to know why he wasn't on his list.

JOE DEATH

You call him theatrical. We call him a bum burglar and it's a little bit more often than sometimes, isn't it sir?

THE MASTER

This is why I'm sending the three of you, safety in numbers, so to speak.

JOE DEATH

When do you want us to go?

THE MASTER

Straight away, we need to get to the bottom of this as soon as possible.

HARRY DEATH

What about our afternoon agendas?

(CONTINUED)

THE MASTER

No need to worry about them, Helga has already redistributed the clients.

THE MASTER (CONTD)

So off you toddle gentleman, have fun.

GEORGE DEATH

Whats a bum burglar?

JOE DEATH

You're about to find out George.

GEORGE DEATH

Oh, OK.

INT.DEATH CITY HALL - MAIN HALL - AFTERNOON

ABRAHAM DEATH and BARNABY DEATH are stood in a queue waiting to receive their afternoon agendas. In the next queue, listening to their conversation is GABRIEL DEATH.

ABRAHAM DEATH

I've just been dragged into the Masters office.

BARNABY DEATH

Why was that?

ABRAHAM DEATH

No idea, just kept asking me questions about this mornings assignments.

BARNABY DEATH

Like what?

ABRAHAM DEATH

Did everything run smoothly, did they all go through the doorway without a hitch. Did the light surround them, did the escalator come down properly.

BARNABY DEATH

What did you say?

ABRAHAM DEATH

Yeah, sure, no problems. Like clockwork I said.

(CONTINUED)

BARNABY DEATH

Strange. What do you think that was all about then?

ABRAHAM DEATH

God Knows, something had him in a fluster though.

Gabriel begins to smile.

INT.ELEVATOR - AFTERNOON

Joe, George and Harry are on their way to hell going down in the elevator.

HARRY DEATH

Why us? This guy seriously freaks me out.

JOE DEATH

He is the Devil!

HARRY DEATH

Yeah, I know but does he have to be so gay about it?

GEORGE DEATH

The Devil! We're going to see the Devil!?

JOE DEATH

Yes The devil. Who did you think we were going to see?

GEORGE DEATH

Santa.

HARRY DEATH

Why on earth would you think we was off to see Santa.

GEORGE DEATH

Harry mentioned red suited guy and sir mentioned a list, I just put two and two together and kind of thought...

JOE DEATH

Did you listen to anything that the Master told us?

(CONTINUED)

## GEORGE DEATH

My head hurts when I have to concentrate for too long. So I kinda just shut off and sing to myself every now and again.

## HARRY DEATH

Some people I know, no no, I've got that wrong. Everybody I know, that knows you, thinks your stupidity is funny and charming and they all without exception adore you. Not me though. I think you're a nob-head.

George looks slightly hurt by this.

The elevator stops at the bottom level. Joshua opens the door.

## JOSHUA

Take care in there, make sure your belts are nice and tight. Ha!

All three Deaths step out of the elevator and all three look slightly frightened, but smile uneasily at each other.

## EXT. GATES OF HELL - AFTERNOON

Standing in front of Joe, George and Harry is a huge fifty foot high solid iron double gate. The gate is the entrance to a building so high you can't see the top. There is a door knocker at head height on the gate, so Joe knocks three times with it. After a couple of seconds THE GATEKEEPER slides open a small slit on the gate at eye level.

## THE GATEKEEPER

(With a lisp and effeminate)  
Yeth, what do you want?

## JOE DEATH

We've come to see Lucifer.

## THE GATEKEEPER

Oh, have you indeed, duth he know you want to thee him?

## HARRY DEATH

We don't want to thee him, we want to see him.

(CONTINUED)

THE GATEKEEPER

Your tho funny, theriouthly, I'm  
wetting myself, your tho funny.

JOE DEATH

Shut up Harry! No, I don't think he  
does know.

THE GATEKEEPER

You really need an appointment, you  
jutht can't turn up and expect an  
audienth with him.

JOE DEATH

OK, I'll make an appointment now.  
When can I see him?

We hear a FLICKERING of pages.

THE GATEKEEPER

Three weekth next tuethday.

JOE DEATH

No, no, that's no good! we need to  
see him today, right now!

THE GATEKEEPER

I'm thorry but thath completely  
impothible.

HARRY DEATH

Let me Joe.

Harry shoves Joe out of the way.

HARRY DEATH (CONTD)

Listen you faggot, we need to see  
him right now! Not three weekth  
next tuethday! But right now.

THE GATEKEEPER

I don't think he'th helping your  
thituation ith he? Fuck off you  
horrid little fatty!

HARRY DEATH

Fatty?

GEORGE DEATH

Let me have a go Harry.

George makes his way to the front.

(CONTINUED)

HARRY DEATH

Did you hear what he called me?  
Fatty, the fucking fairy bastard.

GEORGE DEATH

Hi.

THE GATEKEEPER

Hello!

HARRY DEATH

Punch the fucker George.

GEORGE DEATH

Would you mind taking Harry away  
for a moment Joe, while I have a  
chat with our new friend here.

JOE DEATH

Sure thing, come on chubs, lets go  
calm down over here for a minute.

Joe takes Harry out of earshot from George. Harry is still complaining.

HARRY DEATH

I'm not fat am I Joe!

Joe is watching George talk to the Gatekeeper, George is smiling and waving hands about a lot.

HARRY DEATH CONTD

Joe! Am I fat?

JOE DEATH

No, you're not fat, you're big  
boned.

HARRY DEATH

That's right, that's what I keep  
telling people.

George walks back to Joe and Harry with a big grin on his face. Harry is still muttering to himself about being fat. George calls Joe over to one side.

JOE DEATH

Well?

GEORGE DEATH

Yep, we can go in.

(CONTINUED)

JOE DEATH  
Excellent, when?

GEORGE DEATH  
Three weeks next Tuesday.

JOE DEATH  
What?

GEORGE DEATH  
Unless.

JOE DEATH  
Unless what?

GEORGE DEATH  
Unless lardy ass over there, gives  
him a kiss and a cuddle.

JOE DEATH  
You what?

GEORGE DEATH  
Well apparently, our sicko little  
friend over there, likes the rough  
stuff and nothing would please him  
more than to have a bit of a snog  
with our Harry.

Joe and George look over to Harry.

GEORGE DEATH CONT'D  
He likes them meaty and he likes it  
nasty. (beat) That's what he said!

Harry notices the other two are looking at him.

HARRY DEATH  
What? What you looking at me for?

INT.DEATH CITY HALL - CANTEEN - AFTERNOON

Gabriel Death is sat drinking a cup of coffee, reading his agenda for that afternoon. close by, sat down at another table are Abraham and Barnaby. Gabriel is still listening to their conversation. CORNELIUS DEATH joins Abraham and Barnaby at their table. He flops down at their table and SIGHS.

CORNELIUS DEATH  
Afternoon gentlemen.

(CONTINUED)

ABRAHAM DEATH  
Afternoon Cornelius.

BARNABY DEATH  
You're in early.

CORNELIUS DEATH  
Early! I haven't been home yet!  
Finished my shift this morning,  
getting ready to clock off and got  
told I had one more assignment!  
They said it had come in late after  
you'd all gone out.

ABRAHAM DEATH  
Never heard of that before.

CORNELIUS DEATH  
Nor me, Abraham.

BARNABY DEATH  
So why are you still here.

CORNELIUS DEATH  
Well that wasn't the end of it. Got  
back from that job and then they  
told me I had to fill in this  
afternoon for someone.

ABRAHAM DEATH  
Who?

CORNELIUS DEATH  
Don't know. All they said was he'd  
been given the afternoon off and I  
was filling him for him.

Gabriel looks up from his agenda and glances around the the room. At the far end of the dining room is an empty table. Gabriel returns to his agenda.

BARNABY DEATH  
What was the appointment this  
morning?

CORNELIUS DEATH  
A young girl, about eighteen or  
nineteen I guess. Pretty little  
thing. Murdered.

BARNABY DEATH  
Was it a (beat) you know.

## CORNELIUS DEATH

If you mean was it a rape killing.  
No it wasn't.

## BARNABY DEATH

Oh good, I hate them one's, really  
make my skin crawl.

## CORNELIUS DEATH

Good you say, No he didn't fuck  
her. What he did was, walk into the  
cafe where she was a waitress,  
order a cup of coffee and when she  
brought it over to him, he jumped  
out of his chair and smashed her  
over the head with a claw hammer.  
He then calmly stood over her and  
watched her die, no emotion in his  
face. He didn't laugh, cry,  
nothing. Just stood and watched.  
Then he took a sip of his coffee  
and walked out. So it wasn't that  
fucking good was it.

Abraham and Barnaby look shocked.

## CORNELIUS DEATH (CONTD)

Oh wait I've missed something, he  
didn't just stand there, he  
whistled.

## ABRAHAM DEATH

He did what?

## CORNELIUS DEATH

He whistled.

Cornelius puckers his lips and pretends to whistle.

## BARNABY DEATH

What did he whistle?

Cornelius ponders for a moment.

## CORNELIUS DEATH

I can't remember. It was an old  
tune. I recognised it at the time,  
but for the life of me I can't  
remember now.

Gabriel still listening takes another sip of his coffee.

EXT. GATES OF HELL - AFTERNOON

One half of the large gate starts to open, Joe, George and Harry are stood watching it open.

HARRY DEATH

I'm not very happy about this.

JOE DEATH

You'll be fine, Quick peck on the cheek and it will be all over.

George puckers his lips and blows two kisses at Harry, with a gleeful look on his face. Joe, George and Harry walk through the now open half of the gate.

INT. HELL - AFTERNOON

On the inside there is a small office with the door open next to the gates. A ladder is propped up against the closed half of the gate. It leads up to the hatch which the Gatekeeper spoke out of. The three of them look puzzled.

THE GATEKEEPER (O.S)

Be with you in a moment, I'm Jutht booking your appointment.

Joe, George and Harry turn to the office where the voice came from.

THE GATEKEEPER (CONTD) (O.S)

Thath it, all done.

Out of the office walks a dwarf, dressed in only his underpants.

THE GATEKEEPER (CONTD)

I've found thum vatheline.

The Gatekeeper holds up a small, half used jar of Vaseline.

THE GATEKEEPER (CONTD)

But I can give it a Mith if you can.

The Gatekeeper grins affectionately up at Harry. All three Deaths look down on the Gatekeeper with blank expressions.

JOE DEATH

Do you want to give it a mith Harry?

Harry smiles sarcastically back at Joe.

(CONTINUED)

HARRY DEATH

I think I will give it a mith Joe.

Joe, George and Harry look at each other then back to the Gatekeeper.

JOE DEATH

Get him!

All three deaths move towards the Gatekeeper. The Gatekeepers expression turns from smiling to worry.

INT.DEATH CITY HALL - HALLWAY - AFTERNOON

The elevator doors open and Gabriel Death walks in past Joshua. He goes to the back and turns around. Coming in behind him is URIAH DEATH and VICTOR DEATH.

URIAH DEATH

Afternoon Gabriel.

Gabriel acknowledges Uriah and Victor with a smile and a nod. Both Uriah and Victor return a nod and continue with the conversation they were having.

URIAH DEATH (CONTD)

So what you got this afternoon, anything exciting?

VICTOR DEATH

Nope, usual really, couple of old timers, a car accident and the cancer again. How about you?

URIAH DEATH

I got a real beaut. In his forties, suicide.

Gabriel's eyes light up with excitement this is what he's been listening out for.

VICTOR DEATH

What is it this time? Wife left him?

URIAH DEATH

She didn't leave him. She died. In a car crash a year today, he was driving. Lost both his legs.

(CONTINUED)

## VICTOR DEATH

Oh dear, sometimes you can  
understand why they do it can't ya.

Uriah nods silently in agreement. The disappointment is shown on Gabriel's face. EDMUND DEATH who is standing in front of Victor and Uriah turns his head to face them and joins their conversation.

## EDMUND DEATH

I've got a suicide too. Got no sympathy for mine though. Wife leaves him for younger model. What is he going to do? At four O'Clock this afternoon he's going to fill his tub up and have a bath with a toaster. That's what he's gonna do.

Edmund turns his head back round.

## EDMUND DEATH (CONTD)

Got no sympathy for the guy, should be out there chasing some new tail.

Gabriel begins to smile in the background.

## INT. HELL - AFTERNOON

Joe, George and Harry are walking away from a tied up Gatekeeper.

## THE GATEKEEPER

Don't go, you Promithed!

The three deaths walk away down a long corridor without responding, leaving the Gatekeeper tied up, on his own.

## THE GATEKEEPER (CONTD)

Oh dear, Luthifer will not be happy.

The Gatekeeper looks unhappy. PRRRRRT. He sniffs the smell coming from his underpants, then looks even more despondent.

Joe, George and Harry continue walking down a vast corridor, there are doors on either side, one every twenty foot. Screams can be heard from the other side of the doors.

## HARRY DEATH

What do you think is going on in there then?

(CONTINUED)

JOE DEATH

Don't know, Don't want to know.

Harry stops and opens one of the doors. All three Deaths look inside. They are confronted with a mans naked bottom bent over a table, his trousers are round his ankles and he has a nazi shirt on. A very muscular man wearing a pair of black leather trousers and a hangmans mask, holding a red hot poker stands next to him. Both men turn and look angry at being disturbed.

HARRY DEATH

Sorry!

Harry sheepishly closes the door. The naked bottomed man and the muscular man TUT at each other, then the naked bottom man gestures with his hands that the muscular man gets on with it.

JOE DEATH

You just had to look, didn't you.

George is shaking his head and Harry has an apologetic look on his.

The three Deaths carry on walking. There is a door at the end of the long corridor, as they approach it they can see a plaque on it. It reads THE BUCK STARTS HERE. Joe Knocks on the door.

LUCIFER (O.S)

Entre!

Joe, George and Harry open the door and enter. Sat at his desk, wearing a blood red suit and reading the novel "Juliette, or Vice Amply Rewarded" by Marquis de Sade is Lucifer. He looks up from his book.

LUCIFER (CONTD)

Joe! My dear boy, how are you? It's been so long, and you've brought Harry. How wonderful to see you both.

Harry smiles uneasily back at him as Lucifer gets up from his chair.

GEORGE DEATH

Hi, I'm George, nice to meet you.

George puts his hand out to shake Lucifer's hand. Lucifer looks pleasingly shocked.

(CONTINUED)

LUCIFER

What a delightful chap. And what a pleasure it is to meet you George.

Lucifer shakes Georges hand firmly. Lucifer takes a step back and looks Joe up and down.

LUCIFER (CONTD)

Have you been working out Joe, you look truly scrumptious.

He then turns to Harry.

LUCIFER (CONTD)

I wish I could say the same for you Harry.

Lucifer prods Harry in the belly.

LUCIFER (CONTD) (cont'd)

One to many cream cakes for you I fear. Still, I do like a man with a bit of meat on their bones.

Lucifer taps Harry on the backside as he walks round him. Harry looks startled and moves closer to Joe.

JOE DEATH

The Grand Master has sent us.

LUCIFER

Not a social visit then, how very disappointing. How is the old dear?

JOE DEATH

He's just fine.

Lucifer sits back down at his desk.

LUCIFER

Good, good. So what does he want from little old moi?

JOE DEATH

There's been a hitch.

LUCIFER

A hitch you say.

Lucifer raises his eyebrows and leans back in his chair, smiling.

(CONTINUED)

JOE DEATH

One of our appointments couldn't get in to heaven. There seems to have been a mistake in the book.

Lucifer stops smiling and leans forward.

LUCIFER

We don't do mistakes Joe.

EXT.MOUNTAIN TOP - AFTERNOON

The elevator doors open. All the Deaths begin to walk out, as Gabriel death steps out he bumps into Edmund Death sending Edmund's appointment folder to the floor. Gabriel quickly bends down and picks the folder up.

GABRIEL DEATH

Sorry! I should really look where I'm going.

EDMUND DEATH

No problem.

Gabriel looks inside the folder. He sees what he's looking for. The four O'clock appointment.

GABRIEL DEATH

Can't believe he's gonna end it all over a woman. Why do they do that?

EDMUND DEATH

Who knows. Maybe he'll have better luck upstairs.

GABRIEL DEATH

Maybe. Maybe not.

Gabriel smiles back at Edmund and hands him his folder.

INT. HELL - LUCIFER'S OFFICE - AFTERNOON

JOE DEATH

If mistakes don't happen, then why have we got some fella sat in a waiting room next to the gates of heaven, because Peter can't let him in. And why can't he let him in? I'll tell you why. Because he's killed someone. Isn't that your department?

(CONTINUED)

Lucifer sits back in his chair and a little smile returns to his face.

LUCIFER

Like I said, We don't make mistakes, or should I say I don't make mistakes. The man you have in your waiting room isn't a killer Joe.

HARRY DEATH

Then why is he down in Peter's book as a murderer and not to be allowed in?

The small smile on Lucifer's face turns into a bigger one.

LUCIFER

I could tell you, but I think it would be much more fun to see you work it out for yourselves.

Lucifer looks up at the clock on his wall.

LUCIFER (cont'd)

Look at the time, I really must dash. All those wicked people to bring misery upon.

Lucifer stands up and walks around his table to where Joe is sat on the other side. He puts a hand on Joe's shoulder.

LUCIFER (cont'd)

I'll give you a little shove in the right direction if you like. I had a very interesting addition to my future incomers file, now I'm not going to tell you when and I'm not going to tell you who. But maybe you need to start looking closer to home.

Lucifer walks to his office door and opens it.

LUCIFER (cont'd)

It's always a pleasure to see you Joe, and you Harry and it has been a delight to meet you George. But I really must ask you to leave.

EXT. BUSY ROAD - AFTERNOON

The traffic has stopped and people have got out of their cars. A crowd has formed a small circle in the middle of the road. A female cyclist steps out from the circle confused and dazed. She can hear nothing and nobody can hear her. Suddenly she can hear a slow, mournful WHISTLING. She turns to see Gabriel Death leaning against a lamp post looking straight at her. He's whistling TWINKLE, TWINKLE, LITTLE STAR very slowly. He stops whistling when she see's him and smiles fondly back at her.

GABRIEL DEATH

Hi.

INT. HELL - AFTERNOON

Joe, George and Harry are walking down the long corridor, back towards the gate.

HARRY DEATH

So what now Joe?

JOE DEATH

Well I'm going home, gonna have myself a nice hot shower, then gonna get a good nights sleep. It's been a long day. I'll go see the Master tomorrow.

George hits Joe on the arm and points to whats coming up in front of them. The Gatekeeper is unbound stood waiting for them at the gate. On either side of him are two very large and very muscular guards. BORIS and HANS.

THE GATEKEEPER

Hi boyth, my two friendth here,  
Boris and Hans would like to have a  
little word with you.

Joe, George and Harry look worried.

HARRY DEATH

Oh shit!

Boris threateningly steps forward. The three deaths shuffle back a step.

BORIS

We here you like to tie people up!

(CONTINUED)

GEORGE DEATH  
We tied him up.

George points to the unimpressed Gatekeeper.

JOE DEATH  
Shut up George.

HARRY DEATH  
This is why I think your a  
nob-head.

BORIS  
Great, It's just that me and Hans  
over there.

Hans does a little wave towards them.

BORIS (CONTD)  
Well, We quite like being tied up  
ourselves.

HARRY DEATH  
You what!

The three Deaths look uneasily puzzled.

THE GATEKEEPER  
Thath not our agreement! You thaid  
you would thort them out for me.

HANS  
Shut up you!

Hans hits the gatekeeper on the top of his head knocking him  
out instantly.

JOE DEATH  
Yeah, sure we'll tie you up  
fella's.

Boris and Hans look really pleased.

BORIS  
We've got rope.

Boris shows them a long piece of rope.

HANS  
And I've got the Apples.

Hans Shows them two apples.

JOE DEATH

Right, OK, George, Harry, help the  
fella's out.

Both George and Harry shrug their shoulders at each other  
and move towards Boris and Hans.

INT. HOUSE - BATHROOM - 1600 HRS

PHILLIP MORTIMER is sat fully dressed in his water filled  
bathtub. He is distraught with his head in his hands.

PHILLIP MORTIMER

(Whimpers)

Why Sarah? Why?

He puts a hand out of the bath and reaches for a toaster  
which is plugged into a nearby socket. He raises the toaster  
above his head looks up towards the ceiling and closes his  
eyes. He drops the toaster into the tub. Edmund Death is  
stood in the corner shaking his head as the sparks fly.

EXT. HOUSE - 1600 HRS

Gabriel Death is across the road from Phillip Mortimers  
house, stood next to a tree with his hood pulled up over his  
head watching the bathroom window opposite. After a few  
seconds Edmund Death can be seen flying away from the house,  
Gabriel watches him fly off into the distance. Gabriel pulls  
the hood of his cloak down and casually walks across the  
road towards the house, he begins to whistle TWINKLE,  
TWINKLE, LITTLE STAR as he does so.

INT. JOE DEATH'S HOME - HALLWAY - EVE

Joe closes his front door behind him.

JEEVES (O.S)

Is that you sir?

Joe MURMURS to himself whilst kicking his shoes off.

JEEVES (CONTD) (O.S)

Sir?

JOE DEATH

Yes! It's me.

Joe walks down the hallway towards the living room.

(CONTINUED)

JEEVES (O.S)  
Have you had a good day sir?  
Anything exciting?

INT. JOE DEATH'S HOME - LIVING ROOM - EVE

Joe walks into the living room, Jeeves is stood on the coffee table reading a book.

JOE DEATH  
It's been a very unusual day,  
managed to play a few rounds of  
golf in the morning.

JEEVES  
I thought you hated golf sir.

Joe slumps into his armchair.

JOE DEATH  
Yes, you're right Jeeves I do, I  
just forgot why, Now I remember  
why. Nearly punched a priest, I got  
that angry.

JEEVES  
Nice sir, and what delights did the  
afternoon bring for you sir?

Joe puts his feet up on the coffee table, near where Jeeves is reading.

JOE DEATH  
Well...

JEEVES  
Do you mind sir, I think you should  
maybe go for a shower before you  
start thrusting your smelly feet  
under my beak.

JOE DEATH  
Oh, sorry.

Joe removes his feet from the table.

JEEVES  
Thank you sir, now please continue,  
beguile me with your story of the  
day.

(CONTINUED)

JOE DEATH

Well... This afternoon, we had a special errand to run.

JEEVES

We sir?

JOE DEATH

George and Harry were with me. The Master asked us to go see Lucifer and...

Jeeves looks up from his book, he interrupts Joe.

JEEVES

Lucifer! You've been to see him sir?

JOE DEATH

Yes. I've been to see him. Now if you'll let me carry on. We had to...

Once again Jeeves interrupts Joe.

JEEVES

Did he try to touch you sir?

JOE DEATH

What?

JEEVES

Did he try to touch your bottom sir?

JOE DEATH

NO! He touched Harry's. But he didn't touch mine.

JEEVES

Harry's but not yours. OK sir, I believe you.

JOE DEATH

Right OK, can I carry on now?

JEEVES

Of course sir, please do.

JOE DEATH

As I was saying, the three of us were in Lucifers office and we had to ask him...

(CONTINUED)

Once again Jeeves interrupts him.

JEEVES

Why did he touch Harry's bottom but not yours sir?

JOE DEATH

(Agitated)

I don't know.

JEEVES

Did he like Harry's bottom more than yours?

JOE DEATH

No! He said I looked as if I'd been working out.

JEEVES

Did he sir. That is nice isn't it sir.

JOE DEATH

Yes. No. Shut up Jeeves.

JEEVES

What's wrong sir?

JOE DEATH

Nothing's wrong with me.

JEEVES

OK sir, I'll go put the kettle on and leave you alone with your thoughts.

Jeeves flies into the kitchen. Joe puts his feet back on the table and closes his eyes. After a couple of seconds he opens them startled.

JOE DEATH

(flustered)

He didn't touch me Jeeves.

JEEVES (O.S)

Yes, you've already said. I do believe you sir.

JOE DEATH

Just as long as you do.

Joe closes his eyes again and relaxes into the chair.

(CONTINUED)

JEEVES (O.S)

Are you upset that he didn't sir.

Joe once again opens his eyes, startled.

INT.LIBRARY - EVE

BECKY THOMAS a pretty eighteen year old student is standing in one of the many aisles, searching for a book. She is at first perplexed by a sudden faint and slow WHISTLING, but as the WHISTLING grows LOUDER her confusion turns to agitation. Phillip Mortimer turns the corner into her aisle. He is whistling Twinkle, Twinkle, Little Star.

BECKY THOMAS

I'm sorry, but you can't whistle in here.

Phillip Mortimer stops whistling and smiles at Becky.

PHILLIP MORTIMER

What can I do?

BECKY THOMAS

You can stay quiet and read like the rest of us.

PHILLIP MORTIMER

I'd prefer to whistle.

Phillip begins to WHISTLE the same tune again.

BECKY THOMAS

If your going to be trouble then I'm going to fetch somebody. Maybe then you'll be quiet.

Becky turns and angrily starts to walk away. She abruptly comes to halt. The look of anger on her face has changed to one of shock and horror as she looks down, she sees the tip of a blade sticking out of her midriff. Blood begins to seep from the wound. Phillip moves close behind her and leans in close to her ear.

PHILLIP MORTIMER

Time to die. You should of let me whistle.

Phillip kisses her on the cheek and lets her gently slide to the floor. He stands over the body of Becky with a look of serenity, until she draws her last breath. He then turns and calmly walks away.

INT.DEATH CITY HALL - MASTERS OFFICE - MOR

The Master is stood looking out the window of his office. A KNOCK at his door gets his attention for a second but he keeps looking out of his window.

THE MASTER

Come in.

Joe enters the room.

JOE DEATH

Good morning.

THE MASTER

Good morning Joe.

The Master keeps looking out of his window, after a few seconds of standing near the master desk, Joe decides to COUGH to get the masters attention. The Master doesn't turn round.

THE MASTER (CONTD)

Wonderful things aren't they Joe?

JOE DEATH

Sir?

THE MASTER

Kites. Truly wonderful things.

Joe looks over the Masters shoulder to see what he is looking at. His window over looks a small part of heaven, he can see a large green hill, over the hill there is a kite flying high in the sky, but the hill obscures who's flying the kite.

THE MASTER (CONTD)

Did you speak to him?

JOE DEATH

Yes sir, I did. I asked him if he'd made a mistake and missed him from his list.

THE MASTER

And what did he tell you?

JOE DEATH

He said he doesn't make mistakes. He knows whats going on though, he just wouldn't tell me. He said it would be much more fun watching us work it out for ourselves.

(CONTINUED)

The Master turns his head from the window.

THE MASTER

Our friend from the south does like his little games.

JOE DEATH

He did tell me a bit more, he told me there had been an interesting addition to his future incomers. He wouldn't tell me who or when though. He just said we must look closer to home.

The Master looks mournful, then returns to watching the kite.

THE MASTER

Have I ever told you about my first appointment?

JOE DEATH

No, you haven't.

THE MASTER

It was many many years ago. To many to remember. His name was Lu Ban, an elderly Chinese gentleman, who made the most perfect and beautiful kites you will ever see. Watching his creations soar in the sky was like witnessing a ballet in the clouds, breathtaking.

JOE DEATH

Is that him?

Joe indicates with a nod towards the kite flying high outside the window.

THE MASTER

I ask myself the same question everyday and everyday the kite flies high the other side of that hill.

The Master turns around and faces Joe.

THE MASTER (CONTD)

We have to go see Peter, There's been another rejection.

EXT.GATES OF HEAVEN - MOR

The Master and Joe are walking towards the gates. In front of them they can see a long line of people queued to go through the gates. The queue isn't moving and all the people appear to be watching something. As the Master and Joe get nearer they can hear RAISED VOICES.

BECKY THOMAS (O.S)  
(loudly)  
I'm not going anywhere.

When The Master and Joe reach the gates, Becky Thomas is at the front of the queue arguing with Peter, a large built man with grey hair and a long flowing grey beard, with a confused Phillip Mortimer stood next to them.

BECKY THOMAS (CONTD)  
(loudly)  
Until you tell me what he's doing here.

Becky points towards Phillip Mortimer.

PHILLIP MORTIMER  
But I've never seen you before in my life.

BECKY THOMAS  
(Getting angrier)  
Never seen me before. It's because of you.

Becky prods Phillip Mortimer in the chest.

BECKY THOMAS (CONTD)  
That I'm here now.

PHILLIP MORTIMER  
What?

BECKY THOMAS  
You thrust a knife into me, all because I asked you to stop whistling.

PHILLIP MORTIMER  
Whistling? I don't whistle.

Phillip shakes his head at Peter.

(CONTINUED)

PHILLIP MORTIMER (CONTD)  
I don't! I never whistle.

The Master interrupts the argument.

THE MASTER  
Hello Peter, Is there a problem.

Peter is relieved to see The Master.

PETER  
Oh thank the Lord, Arthur please  
talk some sense into this girl.

A smile creeps over Joes face and he turns to The Master.

JOE DEATH  
Your names Arthur?

THE MASTER  
It was, a long time ago.

JOE DEATH  
Can I call you it from now on?

The Master looks at Joe expressionless.

THE MASTER  
No.

The Master turns back to Peter and Becky Thomas.

THE MASTER (CONTD)  
Now my dear you must listen to  
Peter and walk through the gates.  
Your causing quite a back up.

The Master points to the queue which is getting larger.  
Becky looks at the crowd behind her briefly but then turns  
back sharply.

BECKY THOMAS  
I don't care about them, I want to  
know whats going on and what he's  
doing here?

Becky points to Phillip Mortimer.

BECKY THOMAS (CONTD)  
Who are you anyway? Why are you  
dressed like that? Why are you both  
dressed like that? I've already  
seen Death today. How many Deaths  
are there?

PETER

Do you see Arthur, do you see the problem she is. Question after question.

JOE DEATH

Why don't you want to go in sweetie pie? All your family who's ever past on will be there to greet you. Grandfathers and Grandmothers, old Uncles and Aunties

BECKY THOMAS

I'm not your sweetie pie and I don't have any Grandfathers or Grandmothers I don't have anybody. I was abandoned as a baby, so who's waiting for me?

THE MASTER

Peter perhaps you would like to carry on with the rest of them while Joe and I try to answer some of her questions.

PETER

That's fine by me, just sort her out.

Peter turns to the next person in the queue.

PETER (CONTD)

Next.

The Master takes Becky's hand very gently.

THE MASTER

Could you come with me my dear.

BECKY THOMAS

Where?

THE MASTER

I want to try to answer all those questions you have. Plus I have a few questions of my own.

The Master starts leading Becky away.

THE MASTER (CONTD)

Joe, could you take Mr Mortimer to the waiting room, introduce him to the gentleman already in there. I

(MORE)

(CONTINUED)

THE MASTER (CONTD) (cont'd)  
believe they have something in  
common.

Joe takes Phillip Mortimer by the arm.

JOE DEATH  
Come on, you heard the fella.

PHILLIP MORTIMER  
Where you taking me?

Joe stops and looks Phillip Mortimer straight in the eye.

JOE DEATH  
Look at me! I'm Death! Do you  
really want to fuck with me?

Phillip Mortimer shakes his head terrified.

JOE DEATH (cont'd)  
Good. Now move it!

INT.DEATH CITY HALL - MAIN HALL - MOR

George and Harry are stood in the queue waiting for their  
morning appointment folder.

HARRY DEATH  
Still no sign of Joe.

George and Harry look around the main hall.

GEORGE DEATH  
Nope. Maybe The Master wants him to  
do another errand.

HARRY DEATH  
Maybe Joe wants some alone time  
with Lucifer.

Harry starts LAUGHING. George starts GIGGLING with him.  
George stops Giggling.

GEORGE DEATH  
(CONFUSED)  
Why?

Harry stops LAUGHING.

HARRY DEATH

It doesn't matter George.

George nods and his face returns to a blank expression. Suddenly an Idea sparks in Georges mind.

GEORGE DEATH

Maybe there's been another rejection.

HARRY DEATH

Maybe.

GEORGE DEATH

What do you thinks going on? That was strange what Lucifer said wasn't it. Look closer to home. What do you think that meant?

HARRY DEATH

I don't know, but it didn't sound good.

HELGA (O.S)

Next.

Harry is now at the front of the queue and turns to see Helga. Helga lifts a folder and smiles sarcastically at Harry. Harry takes a large gulp and looks uneasy as he steps forward to receive the folder, as he does so the person behind Harry and George can be seen. It is Gabriel, he is watching Harry intensely.

INT.DEATH CITY HALL - MASTERS OFFICE - MOR

The Master is sat on the corner of his desk. Becky Thomas is sat on a chair next to him.

THE MASTER

Can you tell me about the whistling.

BECKY THOMAS

What do you want to know?

THE MASTER

Can you remember what he was whistling?

Becky thinks for a moment.

(CONTINUED)

BECKY THOMAS

No, I can't, it was familiar  
though, an old tune.

Becky closes her eyes and concentrates, she then starts to  
WHISTLE, TWINKLE, TWINKLE LITTLE STAR. Becky opens her eyes.

BECKY THOMAS (CONTD)

That's it!

THE MASTER

Excellent my dear. You've given my  
good friend Peter quite a headache,  
with your reluctance to step  
through the gates of heaven. Heaven  
is a place of eternal happiness, a  
place beyond your wildest dreams.  
Why wouldn't you go through?

BECKY THOMAS

I want to know why, why did he kill  
me?

The Master smiles at Becky.

THE MASTER

Of course you do.

The Master stands up from his desk and walks towards his  
window. he speaks to Becky while looking out of it.

THE MASTER (CONTD)

You said there is nobody waiting  
for you in heaven, is this true?

BECKY THOMAS

Yes, I was abandoned as a baby.

THE MASTER

Who raised you?

BECKY THOMAS

I've been in a few foster homes,  
all good, decent people.

THE MASTER

But not family.

BECKY THOMAS

(solemnly)  
No, not family.

A knock at the door and in walks Joe. The Master looks away  
from the window and walks back to his desk.

(CONTINUED)

THE MASTER

Ah Joe, come in my friend, Becky,  
this is Joe, he'll be looking after  
you during your stay with us.

JOE DEATH

(startled)

I'll be what?

THE MASTER

Looking after her Joe. You don't  
have a problem with that do you?

JOE DEATH

Well, erm... I don't have a spare  
room.

THE MASTER

You have a couch don't you?

JOE DEATH

Well, erm... yeah. But...

THE MASTER

Good, I'm sure you will be very  
comfortable on that couch, wont you  
Joe.

JOE DEATH

I guess I could...

THE MASTER

Excellent that's settled then.

The Master sits in his chair at his desk.

THE MASTER (CONTD)

You must be ravenous my dear.

BECKY THOMAS

Yes, I am a little hungry.

THE MASTER

Joe, take her to the canteen, make  
sure she gets a good meal inside  
her.

JOE DEATH

Right, OK, but I'm telling  
everybody your name's Arthur!

Joe leads Becky out of the room.

EXT. SEASHORE - MOR

A small red car is parked on a rural road very near the sea. The car is running and facing the sea. A hosepipe is connected to the exhaust and the other end leads to the passenger window. As we pan to the front of the car we can see a middle aged man dead in the driving seat. Suddenly the middle aged man takes a deep breath and he comes alive. He steps out of the car pulls the pipe off the exhaust and takes it out of the window, he throws the pipe to the ground and takes his seat back in the car. The middle aged man alters the rear view mirror sweeping back his hair as he does so. as he starts to drive off he begins to WHISTLE, TWINKLE, TWINKLE LITTLE STAR.

INT. DEATH CITY HALL - CANTEEN - MOR

Joe and Becky are sat at a table eating a cooked breakfast.

BECKY THOMAS

So how many of you are there?

JOE DEATH

There's only one of me.

BECKY THOMAS

You know what I mean, you're not the same guy who asked me to go through the doorway, but you're dressed the same. So, how many guys dressed like you are there?

JOE DEATH

Well, how many people die every day?

BECKY THOMAS

I don't know, how many?

JOE DEATH

Have a guess.

BECKY THOMAS

erm... twenty five thousand.

JOE DEATH

Double it.

BECKY THOMAS

Fifty thousand!

(CONTINUED)

JOE DEATH

Now treble that.

BECKY THOMAS

What! One hundred and fifty thousand! Are you kidding?

JOE DEATH

Nope, that's roughly what it is.

BECKY THOMAS

There must be thousands of you.

JOE DEATH

Exactly.

The Master walks into the canteen. he sits next to Joe and Becky.

JOE DEATH (CONTD)

I didn't realise you'd be joining us.

THE MASTER

Neither did I, We've just had another late one come in.

The master places a folder on the table. Joe opens it.

JOE DEATH

Eighteen year old female. Sound familiar.

Joe glances across to Becky.

BECKY THOMAS

But the man who killed me is in the waiting room, Joe's just took him there.

THE MASTER

Phillip Mortimer is in the waiting room.

BECKY THOMAS

Yes that's him, the man who killed me.

THE MASTER

Phillip Mortimer doesn't whistle Becky.

(CONTINUED)

BECKY THOMAS

I saw who killed me, he whispered  
in my ear as he put a knife in me.  
It was him. Phillip Mortimer.

THE MASTER

It might have been the unfortunate  
Mr Mortimer's body but I think he  
was firmly already here. I also  
think that the man who killed you  
was somebody Joe and I know, very  
well.

JOE DEATH

(surprised)

You think it's one of us?

The Master nods reluctantly.

THE MASTER

Go collect this girl and be  
vigilant, find out who's doing this  
Joe.

JOE DEATH

What about her?

Joe indicates towards Becky.

BECKY THOMAS

Her! I have a name.

THE MASTER

Take Becky with you.

JOE DEATH

But she'll be in the way.

THE MASTER

She knows his whistle. Take her  
with you.

Becky crosses her arms and smiles scornfully at Joe. Joe  
rolls his eyes.

EXT. BUSY ROAD - PAVEMENT - MOR

Joe and Becky are stood on a busy pavement, people are  
walking by on either side of them, oblivious of their  
existence. Becky is wearing a long black cloak just like  
Joe's.

(CONTINUED)

BECKY THOMAS  
I can hear them now!

JOE DEATH  
Yes, you can hear them now.

BECKY THOMAS  
Can they see us?

JOE DEATH  
Nope.

BECKY THOMAS  
Then why do I have to wear this  
shit?

Becky starts waving the cloak about.

JOE DEATH  
Stop swearing and pull your hood  
up.

Joe pulls the hood of Becky's cloak over her head, covering her face.

BECKY THOMAS  
Hey!

JOE DEATH  
Keep your face out of sight and  
don't say a word. If it is the same  
man who killed you, he's going to  
recognise you. So just watch and  
listen.

Becky kicks a can that's near her feet and slumps her shoulders like a scolded child.

A PRETTY GIRL, about eighteen, is walking towards them. A middle aged man walks past Joe, from the other direction, he is walking towards the girl, fumbling for something in his pocket. Joe braces himself expecting an attack. The man pulls a tissue from his pocket and wipes his nose as he casually walks past the girl. For a moment Joe looks puzzled, he turns to Becky. Becky shrugs, she looks over Joe's shoulder back towards the girl. Her expression changes immediately as she pulls her hand up to her face and winces. Joe turns to see a small red car leave the road onto the pavement and slam straight into the young girl.

Joe races over to the car. He looks inside, the driver is dead but there is no soul. Joe looks around in the air and across the road, but there is no other death.

(CONTINUED)

PRETTY GIRL (O.S)

Oh my god! How did he miss me?

Joe turns to see the pretty girl stumble from from behind the car.

PRETTY GIRL (CONTD)

Hello! Anyone! I can't hear anything!

JOE DEATH

He didn't miss you.

The pretty girl looks at Joe then back towards the car, she see's a pair of legs underneath the front of the car. The legs have the same shoes as her. She then turns back to Joe in horror.

PRETTY GIRL

You're...You're.

JOE DEATH

Yes, Yes, I'm Death. Well done.

Joe turns away from her and carries on looking for something in the sky. The Pretty girl begins to cry.

Becky steps forward to comfort the girl.

BECKY THOMAS

You are terrible! How can you treat her like that?

JOE DEATH

What, Oh yeah, very sad isn't it.

BECKY THOMAS

Oh my god!

JOE DEATH

Look, there's no soul, there's nothing. That means he knew we was coming. Or at least suspected we were coming.

BECKY THOMAS

What about the girl Joe, she is here and she's very upset.

JOE DEATH

Yeah but...

(CONTINUED)

BECKY THOMAS

Joe!

JOE DEATH

Fine!

A doorway appears as Joe stomps across to where Becky and the girl stand, MUTTERING to himself as he does so.

JOE DEATH (CONTD)

You have to go through there now.

Joe points towards the doorway.

BECKY THOMAS

Real nice, do they teach you this?

JOE DEATH

What?

BECKY THOMAS

Couldn't you be more compassionate, she has just died.

Joe looks at the girl then back to becky.

JOE DEATH

What do you know?

Joe then takes the crying girl by the arm and leads her towards the doorway. He leans in towards her as he does so.

JOE DEATH (CONTD)

(whispers)

You weren't abandoned were ya.

BECKY THOMAS

What was that?

JOE DEATH

Nothing.

Joe and Becky take the girl to the doorway and watch her go through it. we pan back around the pavement through the crowd at the crash site, over the road to the other side of the street, into a coffee shop. Sat at a table watching through the window at the events across the street is Gabriel.

INT.DEATH CITY HALL - HALLWAY - MOR

We are traveling up the hallway at footstep pace towards The Masters office, we can HEAR the FOOTSTEPS. When we reach The Masters door the FOOTSTEPS STOP. A silver cane RAPS on the door three times.

INT.DEATH CITY HALL - MASTERS OFFICE - MOR

The Master sat at his desk looks up from the paperwork he is reading.

THE MASTER

Come in.

Silence then three more raps at the door.

The Master gets up from his desk and walks to the door, he opens it.

Leaning against the wall with a playful smile on his face is Lucifer.

LUCIFER

Good Morning Arthur, how are you today?

EXT.MOUNTAIN TOP - MOR

Joe is flying in to land on the mountain, Becky is holding on tight to him. He lands on his feet, running to a halt.

BECKY THOMAS

That is so much fun. Can you teach me to fly?

JOE DEATH

Nope.

BECKY THOMAS

Why not?

JOE DEATH

Because only Deaths can fly.

BECKY THOMAS

Then I'll become a Death.

JOE DEATH

You can't.

(CONTINUED)

BECKY THOMAS

Why can't I?

Joe ignores her and walks to the elevator doors. He presses the large green button on the panel.

BECKY THOMAS (CONTD)

Why can't I?

JOE DEATH

Because you just can't, that's why.

BECKY THOMAS

That's not a reason. If I want to be a Death, why can't I become one?

JOE DEATH

Look, do I have breasts?

Joe pulls the top of his cloak open and looks down it.

JOE DEATH (CONTD)

Hello! Any boobies in there?

BECKY THOMAS

Oh, I see, it's like that is it? Because I'm a girl I can't possibly be able to do the job.

Joe thinks for a moment.

JOE DEATH

Yep, that's right.

BECKY THOMAS

After what I've just seen, I could do your job a hundred times better than you, every woman I know could do your job a hundred times better than you.

Joe presses the green button again a couple of more times.

BECKY THOMAS (CONTD)

Getting angry? It's because you know I'm right.

Joe turns round sharply.

JOE DEATH

I am not getting angry. You've got breasts, I haven't got breasts, none of the Deaths have breasts. So

(MORE)

(CONTINUED)

JOE DEATH (cont'd)  
do you understand? You can't become  
one.

BECKY THOMAS  
Then I'll be the first one.

The elevator doors open and Joshua is standing there,  
waiting for them to step in. Joe sighs with relief.

Joe and Becky step into the elevator.

Becky turns to Joshua.

BECKY THOMAS (CONTD)  
Do you think Deaths can have  
breasts?

Becky pushes her breasts out towards Joshua. He looks down  
at them.

JOSHUA  
Yes, yes I do.

The elevator doors shut.

INT.DEATH CITY HALL - MASTERS OFFICE - MOR

The Master is sat at his desk, while Lucifer is looking out  
of the window. A kite is circling in the breeze the other  
side of the hill.

LUCIFER  
Still flying high I see.

Lucifer looks away from the window back towards The Master.

LUCIFER (CONTD)  
Do you still dream of the simpler  
life?

THE MASTER  
(Sternly)  
Why are you here?

Lucifer smiles to himself and returns his gaze to the  
window.

LUCIFER  
Curiosity old friend.

Lucifer turns around to face The Master.

(CONTINUED)

LUCIFER (CONTD)  
I'm curious about how you're  
dealing with your little problem.

THE MASTER  
Come to play more games more  
likely.

LUCIFER  
Why so negative Arthur?

THE MASTER  
When a trickster walks into the  
room, it is better to be on the  
back foot.

LUCIFER  
(pretending to be hurt)  
Trickster?

THE MASTER  
Do you know who it is?

LUCIFER  
Yes.

THE MASTER  
Do you know why they are doing it?

LUCIFER  
I believe I do.

THE MASTER  
Then tell me.

LUCIFER  
(shaking his head)  
No, No, that would be making it to  
easy for you. I have a reputation  
to keep.

THE MASTER  
Then I will ask you again, why are  
you here?

Lucifer sits in the chair, the opposite side of the desk to  
The Master.

LUCIFER  
(smiling)  
I like you Arthur, I have a great  
deal of respect for you. I always  
have. I want to help you but I  
(MORE)

(CONTINUED)

LUCIFER (cont'd)  
cannot tell you who it is or why  
they are doing it, Because, well  
because it's just not me.

Lucifer sits back in the chair and crosses his legs.

LUCIFER (CONTD)  
Do you understand?

THE MASTER  
I think so, then how can you help.

LUCIFER  
What have you learnt so far.

THE MASTER  
The killer is one of our own.

LUCIFER  
Excellent and how do you feel about  
that?

THE MASTER  
Probably the same way the Lord felt  
when you betrayed him.

LUCIFER  
Ouch!

Lucifer stops smiling.

LUCIFER (CONTD)  
Lets keep this friendly Arthur. Do  
all the others know there is a  
murderer among them.

THE MASTER  
No, Joe is working with me.

LUCIFER  
Quite right, Suspicion leads to  
chaos.

A knock at the door and in walks Joe with Becky.

JOE DEATH  
No, you can't get shorter cloaks  
with pink frilly bits on the  
collar. Can you tell...

Joe see's Lucifer sat at the desk.

JOE DEATH (CONTD)

What are you doing here?

LUCIFER

How rude. And with such a delightful creature in tow as well.

Lucifer gets up from his chair and walks over to becky.

LUCIFER (CONTD)

And by what enchanting name may I call you?

JOE DEATH

Her names Becky.

LUCIFER

Do you prefer Becky or Rebecca?

BECKY THOMAS

Rebecca is my real name but I prefer Becky.

LUCIFER

There is a lady I know called Rebecca, she had a beautiful family, a loving husband and three beautiful children.

BECKY THOMAS

Had?

LUCIFER

Yes, she woke one morning and without reason decided that was the day she was going to slaughter her family with a carving knife.

Lucifer raises his eyebrows and shrugs.

LUCIFER (CONTD)

C'est la vie.

BECKY THOMAS

Like I said I prefer Becky.

LUCIFER

A wise choice. Tell me Becky what role are you playing in this hideous dilemma.

BECKY THOMAS  
I'm helping Joe, I know the killer.

LUCIFER  
Really.

JOE DEATH  
She was a victim.

LUCIFER  
I see.

BECKY THOMAS  
I know his whistle.

LUCIFER  
His whistle.

Lucifer nods slowly to himself then turns to The Master.

LUCIFER (CONTD)  
Not a great deal to go on, is it  
Arthur?

BECKY THOMAS  
We will find him.

LUCIFER  
Of course you will Rebecca.

BECKY THOMAS  
Becky!

LUCIFER  
I beg your pardon. Becky. The right  
name is so very important. They  
sometimes define that persons very  
essence.

Lucifer returns his gaze back to the master.

LUCIFER (CONTD)  
I can see my help here is not  
required.

Lucifer takes Becky's hand in his own.

LUCIFER (CONTD) (cont'd)  
Rarely has my breath been taken  
away by such beauty as it has  
today.

Lucifer kisses Becky's hand. He then theatrically bows in  
the direction of The Master.

(CONTINUED)

LUCIFER (CONTD) (cont'd)  
Farewell Arthur and farewell to you  
Joe. Take good care of her and  
don't let her out of your sight.  
Somebody could whisk her away.

Lucifer's eyes sparkle with mischief.

Lucifer exits The Masters office.

BECKY THOMAS  
Was that who I think it was?

JOE DEATH  
Probably, yes.

BECKY THOMAS  
The Devil?

Joe looks at The Master.

JOE DEATH  
(uneasily)  
Why was he here?

THE MASTER  
He said he wanted to help.

BECKY THOMAS  
I can't believe the Devil just  
kissed my hand.

Joe ignoring Becky carries on his conversation with The  
Master.

JOE DEATH  
So why didn't he?

BECKY THOMAS  
He took my hand and kissed it.

THE MASTER  
I believe he did.

JOE DEATH  
Did I miss it? What did he say?

THE MASTER  
He got Becky's name wrong.

JOE DEATH  
And?

(CONTINUED)

THE MASTER

But he already told you. He doesn't  
make mistakes.

JOE DEATH

So your telling me all that names  
define someones essence shit was a  
clue.

THE MASTER

Language Joe, there's a lady  
present.

Both Joe and The Master look towards Becky, who is still  
studying her hand.

THE MASTER (CONTD)

Yes, yes I do.

JOE DEATH

Don't worry about her, she swears  
like a trooper herself. Don't ya?

Becky startled looks up from her hand.

BECKY THOMAS

Err. Yes.

THE MASTER

How did you get on with your late  
appointment? Was it him?

JOE DEATH

It was him, we didn't see him  
though. He knew we were coming.

THE MASTER

That is very unfortunate.

JOE DEATH

What should we do now?

The Master ponders for a moment.

THE MASTER

Collect your afternoon  
appointments, carry on as if it was  
a normal day.

JOE DEATH

And the girl?

(CONTINUED)

THE MASTER  
Take her with you.

Becky puts her arm around Joe.

BECKY THOMAS  
Isn't that nice, maybe we'll bond.

Becky smiles falsely up at Joe and flutters her eye lashes.

JOE DEATH  
Great! What if there's another  
victim?

THE MASTER  
I don't think there will be, not  
for a little while at least. He  
knows you're looking for him, I  
believe he'll be more careful from  
now on.

The Master gets up from his chair and walks over to his  
door.

THE MASTER (CONTD)  
Go collect your appointments and do  
try to get on. You could be  
together for a while.

The Master opens the door. Joe SIGHS.

INT.DEATH CITY HALL - CANTEEN - AFTERNOON

From Gabriel's POV we walk into the canteen. We can HEAR the  
CHATTER of a busy canteen. The camera pans the room, there  
are hundreds of Deaths sat at tables, a few are queuing for  
their dinner. Gabriel looks towards Joe's table, sat at the  
table are Joe and Becky. Gabriel sees a vacant table near  
them and approaches it. As he does so Harry and George have  
joined Joe and Becky, Gabriel sits down near them.

GEORGE DEATH  
Hi Joe.

George looks at Becky.

GEORGE DEATH (CONTD)  
(Hesitantly)  
Hi, lady person.

(CONTINUED)

HARRY DEATH

Who are you?

JOE DEATH

George, Harry, this is Becky.

George and Harry sit down.

GEORGE DEATH

Hi Becky.

HARRY DEATH

Hi.

Harry and George start eating their dinner.

HARRY DEATH (CONTD)

Another terrific morning for me, an Amazonian pygmy, no less. He took one look at me, then ran off into the jungle as fast as his little legs would carry him.

GEORGE DEATH

Helga still being difficult is she?

HARRY DEATH

Do you think?

JOE DEATH

(amazed)

Aren't you two bothered we have a woman sat at our table?

HARRY DEATH

What? Erm... Yeah sure. What you doing here girlie?

George looks confused with his fork still half way in his mouth looking at Joe and Becky.

BECKY THOMAS

I'm helping Joe. I'm thinking of becoming a Death.

HARRY DEATH

Cool.

GEORGE DEATH

That'll be nice.

(CONTINUED)

JOE DEATH

What?

GEORGE DEATH

That'll be nice, having a young lady around the place.

HARRY DEATH

Yeah, a feminine touch around here wouldn't go amiss.

JOE DEATH

Have you two lost your minds.

GEORGE DEATH

I've often wondered why we haven't got ladies doing our job. They'd probably be really good at it, more considerate.

BECKY THOMAS

Thank you George.

HARRY DEATH

Unless your German and called Helga.

Harry looks around to make sure Helga can't hear him.

JOE DEATH

Am I the only one around here who is horrified by a woman doing our job? This is a mans job.

George and Harry look around the canteen. All the Deaths are eating and talking, nobody is looking at them.

HARRY DEATH/GEORGE DEATH

Yep.

BECKY THOMAS

While your wallowing in your own male chauvinist pride, I'm going to get myself a cup of coffee.

Becky leaves the table and walks over to another table where there are coffee jugs and mugs. She pours herself a drink, when she turns she is startled by another death.

Gabriel stands in front of her.

(CONTINUED)

GABRIEL DEATH  
Sorry, did I startle you?

BECKY THOMAS  
No it's OK, I nearly spilled my  
coffee on you though.

Gabriel smiles back at her.

GABRIEL DEATH  
I haven't seen you here before, Are  
you knew?

BECKY THOMAS  
I'm helping Joe.

GABRIEL DEATH  
Are you, doing what?

BECKY THOMAS  
Just something Arthur wants me to  
help him with.

GABRIEL DEATH  
Arthur?

BECKY THOMAS  
Oh, erm... The Master guy. Him.

GABRIEL DEATH  
I see. I hope Joe's looking after  
you well.

BECKY THOMAS  
I don't think he's to happy having  
me tag along with him. I'm with him  
all afternoon too, so that should  
be fun. Not.

GABRIEL DEATH  
I'm sure you'll be good company for  
him, as long as they're not  
multiples, then it can get a bit  
hectic.

BECKY THOMAS  
Multiples?

GABRIEL DEATH  
More than one soul to deal with,  
like a plane crash or a car  
accident. Have you got any  
multiples this afternoon?

## BECKY THOMAS

I think we have, yeah. We've got an old man in a nursing home to start with. Then a couple on a motorbike. Oh, and a twenty year old woman hit by a bus as she's rushing to work, to finish with.

## GABRIEL DEATH

Oh dear, such a waste. I hate it when they're so young. You'd better tell me where that one is so I can avoid it.

Gabriel smiles charmingly back at Becky. He looks over to Joe's table. George is looking back at him, but after a couple of seconds George returns his gaze back to Joe.

## INT.DEATH CITY HALL - LIBRARY - AFTERNOON

The Master enters the large library. The librarian is at a desk as he walks in. She is in her forties wearing spectacles.

## LIBRARIAN

Good afternoon sir, it's been a long time since we've seen you here.

## THE MASTER

Indeed it has, perhaps a little to long.

The Master smiles at the Librarian.

## THE MASTER (CONTD)

Could you point me in the right direction for books on names and their meaning?

The Master smiles again at the Librarian.

## INT.NURSING HOME - PRIVATE ROOM - AFTERNOON

Joe and Becky are standing by the bed of the dying, elderly MR STANLEY BRUBAKER.

## JOE DEATH

Right, just keep quiet, don't say anything or do anything. Old guys can be very grumpy and painfully

(MORE)

(CONTINUED)

JOE DEATH (cont'd)  
difficult to get through the  
doorway, so just let me deal with  
him. OK?

BECKY THOMAS  
(Disgruntled)  
Yeah, fine!

Becky crosses her arms in a petulant manner and starts tapping her foot.

Mr Stanley Brubaker takes one last intake of breath, then dies.

JOE DEATH  
Here we go.

Mr Stanley Brubaker open his eyes and looks up at Joe.

STANLEY BRUBAKER  
Who the hell are you?

Joe sighs downheartedly.

JOE DEATH  
I've come to collect you Mr  
Brubaker.

STANLEY BRUBAKER  
Collect me? What you dressed like  
that for? Are you some kind of  
hippie?

JOE DEATH  
Hippie? No!

Becky GIGGLES in the background.

STANLEY BRUBAKER  
Who's she?

JOE DEATH  
She's nobody.

The doorway appears.

STANLEY BRUBAKER  
What the hell is that?

JOE DEATH  
You have to go through there Mr  
Brubaker. It's time to move on, to  
a better place.

(CONTINUED)

STANLEY BRUBAKER

The hell I do. No hippie is gonna tell me what to do.

JOE DEATH

I'm not a hippie.

STANLEY BRUBAKER

Sure you are, look at your hippie clothes your wearing, who do you think you are? The Grim Reaper?

JOE DEATH

Yes, that's exactly who I am.

STANLEY BRUBAKER

You been taking drugs hippie boy? Been smoking your funny cigarettes?

JOE DEATH

What?

Stanley Brubaker gets out of bed and walks over to Joe.

STANLEY BRUBAKER

Get all dressed up, come here and try to scare us old folks. I outta take a whip to you boy.

JOE DEATH

Look, you cantankerous old fuck, your dead.

Joe points to the bed, Mr Brubaker's lifeless body is still lying in it.

BECKY THOMAS

Joe!

Joe turns to becky.

JOE DEATH

shush!

Joe turns back to Mr Brubaker as he looks at his dead body.

STANLEY BRUBAKER

That ain't me! How can that be me when I'm stood here?

Joe moves toward Mr Brubaker and puts a hand on his arm.

(CONTINUED)

JOE DEATH

It's time to move on old timer.

STANLEY BRUBAKER

Get your god damn hands off me! No hippie is gonna tell me what to do!

Mr Brubaker shakes free of Joe's hand.

JOE DEATH

I am not a fucking hippie!

Becky steps in between them both.

BECKY THOMAS

(Charmingly)

I know this has come as a terrible shock Mr Brubaker and my sincere apologies for my friend here's handling of it.

STANLEY BRUBAKER

Your damn right it's a shock, having some hippie sneak in my room and tell me I'm dead.

BECKY THOMAS

He isn't a hippie Mr Brubaker.

STANLEY BRUBAKER

Then who the hell is he?

BECKY THOMAS

Look at your bed Mr Brubaker.

STANLEY BRUBAKER

No!

Becky moves closer and puts her hand on his shoulder.

BECKY THOMAS

(Tenderly)

I know it's difficult, but please look Stanley.

Stanley Brubaker looks towards his bed again. The anger in his face turns to acceptance. He nods to himself then turns back to Becky.

STANLEY BRUBAKER

I'm pleased someone so pretty has come to get me.

Becky smiles gently back at Stanley.

## INT.DEATH CITY HALL - MASTERS OFFICE - AFTERNOON

The Master is sat at his desk, he opens a large book with names and their meaning written on the front cover. He starts reading. His finger going down the page as he reads the list of names. He stops and opens his top draw. He pulls a pencil out of it and a piece of paper. He writes AIDAN with the description THE LITTLE FIERY ONE next to it. He continues down the list to ALEXANDER with the meaning PROTECTOR OF MEN and writes that on the same piece of paper. The Master continue down the list.

## EXT.RURAL ROAD - AFTERNOON

Joe and Becky are stood waiting for their next appointment, on a sharp bend, they are on the road side of the corners metal barrier.

BECKY THOMAS

Do you want me to do this one?

JOE DEATH

No.

BECKY THOMAS

Why not? You heard what Mr Brubaker said. What was it now. Oh yes. I'm pleased someone so pretty has come to get me.

JOE DEATH

Your still not doing it.

BECKY THOMAS

Fine. I'll just wait for you to muck it up again, Then I'll just step in and save the day. Again.

Joe exhales through his nose disgruntedly.

BECKY THOMAS (cont'd)

Why haven't you got a scythe? In all the movies I've ever seen, you always had a scythe.

JOE DEATH

We don't use them anymore.

BECKY THOMAS

So you did have one. Why not anymore?

(CONTINUED)

JOE DEATH

I've never had one. The first of our kind did. When the world was younger and purer. We weren't shepherds then. We were takers.

BECKY THOMAS

What do you mean?

JOE DEATH

There were fewer people, no disease, no famine, hardly any hatred. We took people. The scythe was our weapon. Now we don't have to. The human race manages to do that quite nicely on it's own.

BECKY THOMAS

So what happened to the scythe?

INT.DEATH CITY HALL - MASTERS OFFICE - AFTERNOON

The Master gets up from his chair.

JOE DEATH (V.0)

There is one left.

The Master walks over to a large cupboard in the corner of his office.

JOE DEATH (CONTD) (V.0)

In The Masters office. He keeps it locked away.

The Master unlocks the cupboard.

JOE DEATH (CONTD) (V.0)

It has been in there for centuries. Until it is ever needed.

The Master takes the scythe out of the cupboard. The reflection of his face can be seen on the gleaming blade.

EXT.RURAL ROAD - AFTERNOON

A motorbike can be HEARD ROARING towards Joe and Becky.

JOE DEATH (CONTD)

Here we go. Hopefully it wont be to messy.

Becky grimaces.

(CONTINUED)

JOE DEATH (CONTD) (cont'd)  
(Cheerful)  
You never know, we might get a shot  
on the bike.

Becky looks puzzled.

The motorbike speeds towards the corner, a man in his thirties is riding the bike with a woman a similar age sat behind, holding on to him. As the bike reaches the corner a bird flies into the mans helmet causing him to lose control, swerving the bike into the corner barrier. Joe and Becky watch both rider and passenger being thrown from the bike, high over the barrier.

Joe turns to Becky.

JOE DEATH (CONTD) (cont'd)  
Come on then, lets go see what the  
damage is.

Joe and Becky step over the barrier and make their way towards the bodies.

INT.DEATH CITY HALL - HALLWAY - AFTERNOON

The Master is standing waiting for the elevator, the scythe is in his hand.

The elevator doors open.

JOSHUA  
(Shocked)  
Oh! It's nice to see you sir.

THE MASTER  
And you too, Joshua. How have you  
been old friend?

The Master steps into the elevator.

JOSHUA  
Mustn't grumble sir, beginning to  
think I'm getting to old for this  
now though.

THE MASTER  
Nonsense. How long have you been  
with us now?

(CONTINUED)

JOSHUA

I'm into my third millennia now  
sir.

THE MASTER

And I'm sure you'll still be with  
us well into your fourth.

JOSHUA

I bloody hope not! It's not like  
the old days, These young uns ain't  
got no respect. One of em shoved  
their tits in my face this morning.

Joshua turns to face the buttons on the control panel.

JOSHUA (CONTD)

Which floor sir?

THE MASTER

Earth please Joshua.

JOSHUA

Talking of old days, it's been a  
long time since I've seen one of  
those beauties.

Joshua nods in the direction of the scythe, while pressing  
the third button down.

THE MASTER

I hope this is the last time you  
see it.

The elevator doors close.

EXT.RURAL ROAD - AFTERNOON

Joe and Becky clamber back over the corner barrier. Joe is  
in the body of the male rider and Becky in the body of his  
passenger.

BECKY THOMAS

I'm not sure I can get used to  
this.

Becky starts waving her arms about.

BECKY THOMAS (CONTD)

It feels weird.

(CONTINUED)

JOE DEATH  
Not putting you off is it?

BECKY THOMAS  
No. I will get used to it.

Becky tries to clap her hands together, but misses.

BECKY THOMAS (CONTD)  
Oops!

Joe picks the bike up and inspects it.

BECKY THOMAS (CONTD) (cont'd)  
Is it OK?

JOE DEATH  
Shall we find out?

Joe climbs on board and revs it up.

JOE DEATH (CONTD)  
Coming?

Becky hesitantly climbs on behind him. Joe revs the bike again, then pulls off quickly. A SHRILL SCREAM comes from Becky.

Becky's initial fear quickly turns to enjoyment as the pair of them thunder along the country roads. After a short while they come across a village pub. Joe pulls into the car park. They both take their helmets off.

JOE DEATH (CONTD)  
Fancy a drink?

BECKY THOMAS  
Have we got time?

JOE DEATH  
We've got an hour or so. What harm can it do?

BECKY THOMAS  
I'll have a beer then.

Joe nods in appreciation and walks into the pub, with Becky close behind.

INT.VILLAGE PUB - AFTERNOON

Joe walks to the bar, as he does so he takes the wallet from the inside of his leather jacket. He opens it to find a substantial amount of money.

JOE DEATH

Whoa! I guess they were on there way to buy something.

BECKY THOMAS

I'll take a seat while you get the beers in.

Becky sits at a window table, as Joe looks through the wallet. He finds a piece of paper with an address on it. He puts the piece of paper back and carries on to the bar.

Becky looks out of the window, It's a beautiful day and the trees outside are gently swaying in the breeze. As she looks down from the trees into the car park, another car has pulled up, A large, muscular man gets out, see's Becky and stares at her. His face turns from confusion to anger. He then marches towards the pub.

BECKY THOMAS (CONTD)

(Nervously)

Joe.

Joe is walking back from the bar with two bottles of beer. He puts the beer down on the table.

JOE DEATH

What's wrong?

The ANGRY MAN walks into the pub. He looks at Joe then Becky.

ANGRY MAN

What the hell is going on?

JOE DEATH

Is there a problem?

The Angry man steps closer to Joe, his face nearly touching Joe's.

ANGRY MAN

A problem! Sat in a pub with my wife having a beer, when you were supposed to be taking her with you to buy a car so she could ride your bike back. I'd say I've got a

(MORE)

(CONTINUED)

ANGRY MAN (cont'd)  
problem. But you've got a bigger  
problem.

JOE DEATH  
Oh shit!

The Angry Man turns to Becky.

ANGRY MAN  
Get in the car.

BECKY THOMAS  
What? I'm not getting in any car.

The Angry Man grabs Becky's arm and hauls her to her feet.

ANGRY MAN  
I said get in the car.

JOE DEATH  
Take your hands off her!

ANGRY MAN  
What the hell are you gonna do  
about it?

Becky grabs one of the bottles on the table and smashes it  
over the head of the Angry Man.

BECKY THOMAS  
Run!

Both Joe and Becky run out of the pub.

EXT.VILLAGE PUB CAR PARK - AFTERNOON

Joe and Becky jump back on their bike. They throw their  
helmets on the floor as the Angry Man staggers out of the  
pub. Becky holds tight to Joe as he starts the bike.

BECKY THOMAS  
Hurry Joe!

The bike speeds off down the road, as the Angry Man jumps in  
his car and follows them.

JOE DEATH  
Are you ready to jump?

(CONTINUED)

BECKY THOMAS

What? No I can't!

JOE DEATH

You'll be fine.

Joe reaches one of his hands behind him and takes one of hers.

JOE DEATH (CONTD)

After three, just close your eyes  
and see yourself jumping out of the  
body, into the air. One, two,  
three.

Joe and Becky leap out of the bodies into the air. Joe keeps hold of Becky's hand and brings her in close to him when their high up in the air.

Joe and Becky look down towards the bike, it has crashed by the side of the road and the bodies of the rider and his passenger are lying next to it. The Angry Man is pulling his car up near them.

BECKY THOMAS

Fancy a drink, you said. What harm  
can it do!

JOE DEATH

Your the one who hit him over the  
head!

BECKY THOMAS

I was saving you from a beating.

JOE DEATH

Lets just get out of here.

Joe sets off at speed towards the next appointment with Becky holding on tight.

INT.HOUSE - LIVING ROOM - AFTERNOON

AIDAN DEATH is watching a man in his sixties step onto the escalator, he watches him ascend towards heaven, then the doorway shuts. Aidan turns around and looks at the man in his sixties sat dead in his armchair. He does the sign of the cross, then leaves the room. When Aidan has left, The Master steps out from the open door of the adjacent room, with the scythe in his grasp. he too looks at the body of the man in his sixties.

EXT.CITY - BUSY PAVEMENT - AFTERNOON

Joe and Becky are sat on a bench, as crowds of people walk by.

BECKY THOMAS

I just can't stop thinking of that poor man, he's going to live the rest of his days thinking his wife was cheating on him. Just because you wanted to stop for a drink.

JOE DEATH

Look! I made a mistake, mistakes happen. We'll sort it out later.

BECKY THOMAS

When?

JOE DEATH

When he dies, I'll explain it to him then.

BECKY THOMAS

(Sarcastic)

Well that's just great.

JOE DEATH

It's the best I can do. Now lets concentrate on this next one. She should be here any minute.

Joe stands up and looks up the street. A YOUNG WOMAN can be seen in the distance hastily walking through the crowd.

JOE DEATH (CONTD)

Here she comes.

Becky stands up to see for herself. The young woman looks at her watch, as she does so a man in his fifties, who's stood in front of her, grabs her by the throat and drags her round the corner into the side alley.

JOE DEATH (CONTD)

What the fuck!

BECKY THOMAS

Oh my god! Who was that?

Joe grabs Becky's arm and takes off. He flies above the pedestrians heads straight to the side alley. A crowd of people have gathered. The young woman is laying on her back, throat cut. Laying next to her is the body of the man in his

(CONTINUED)

fifties. The young woman sits up out of her body. She looks down at her own dead body, she jumps up startled and hysterical.

YOUNG WOMAN

No, no, no.

The young woman looks around her and see's Joe and Becky. As soon as she does she starts to cry and shake her head.

YOUNG WOMAN (CONTD)

No. Please God no.

Becky steps forward and puts her arms around the young woman, embracing her. The young woman buries her head in Becky's shoulder.

YOUNG WOMAN (CONTD)

Why?

BECKY THOMAS

I don't know why he killed you.

YOUNG WOMAN

No, why was he whistling.

Becky looks at Joe.

JOE DEATH

(Forlornly)

We need to get back.

The doorway appears in the background.

INT.DEATH CITY HALL - MASTERS OFFICE - EARLY EVE

The Master is at his desk. There is a piece of paper in front of him, he is putting a heavy black line through the name BENJAMIN and it's meaning SON OF MY RIGHT HAND. There are other names and their meaning above it crossed out, below it more names complete the list.

A KNOCK at the door.

THE MASTER

Come in.

Joe and Becky enter the room.

JOE DEATH

I've got bad news.

(CONTINUED)

THE MASTER

I've already heard. Peter has beaten you to it. Another addition to the waiting room I'm afraid.

JOE DEATH

I can't understand how the killer knew where to be. He must have access to our files.

THE MASTER

Do you think Helga would allow somebody else to read your file before you?

JOE DEATH

No.

THE MASTER

Neither do I. Have you told anybody your appointments for today?

JOE DEATH

No, nobody.

BECKY THOMAS

I have.

Joe turns to Becky.

JOE DEATH

You did what!

THE MASTER

(Soothingly)

Who did you tell my dear?

BECKY THOMAS

It was while I was getting a cup of coffee this afternoon, in the canteen. He started talking to me, he asked me who I was.

THE MASTER (CONTD)

And what did you tell him?

BECKY THOMAS

I was helping Joe.

JOE DEATH

Great. Who was it?

(CONTINUED)

BECKY THOMAS

I don't know. He didn't tell me his name.

THE MASTER

Carry on, what else did you tell him?

BECKY THOMAS

He asked me if we had any multiples. So I told him who we had. The old man, the couple on the bike and the young woman.

JOE DEATH

And you told him where and when didn't you?

BECKY THOMAS

Yes, I'm so sorry.

JOE DEATH

Well that's just dandy.

THE MASTER

Would you recognise him if you saw him again?

BECKY THOMAS

Yes, I think so.

JOE DEATH

Think so isn't good enough. Will you or wont you?

BECKY THOMAS

You all look the same with your cloaks on, but yes I'd recognise him if I saw him again.

THE MASTER

Excellent. You've had a long day the pair of you. Take her home with you Joe and get some rest. There's another long day waiting for you tomorrow.

JOE DEATH

What about you? Are you gonna get some rest? you look exhausted.

(CONTINUED)

THE MASTER  
Don't worry about me, you just get  
yourselves off home.

The Master gets up from his desk and walks to his door. He opens it and gestures for them to leave. Joe and Becky walk out.

JOE DEATH  
I'll see you in the morning.

THE MASTER  
Ok, goodnight Joe.

The Master closes the door. He returns to his desk and picks up the piece of paper with the names on it. He looks at the next name on the list. It's Daniel.

INT.JOE DEATH'S HOME - HALLWAY - EVE

Joe and Becky have just walked in and Joe is closing the front door.

JOE DEATH  
It ain't much, but this is home.

JEEVES (O.S)  
Is that you sir?

BECKY THOMAS  
Who's that?

JOE DEATH  
(answers Jeeves)  
Yes, It's me.

He then answers Becky.

JOE DEATH (CONTD)  
It's... Oh Christ, go and have a  
look yourself.

Becky hesitantly steps through the doorway into the living room.

INT.JOE DEATH'S HOME - LIVING ROOM - EVE

Becky looks around the room, she sees a furnished room and a bird sat on a perch. She turns to face Joe.

(CONTINUED)

BECKY THOMAS  
There's nobody in here. Just a  
bird.

JEEVES (O.S)  
Just a bird! I have a name you  
know.

Becky quickly turns back round. She is stunned to see the  
bird talking.

JEEVES (CONTD)  
And who might you be?

BECKY THOMAS  
I'm er.....

JEEVES  
Err! what kind of name is Err?

BECKY THOMAS  
My names Becky.

JEEVES  
Well do make up your mind. Is it  
Becky or is it Err?

BECKY THOMAS  
It's Becky.

JEEVES  
I see, may I have a private word in  
the kitchen sir.

JOE DEATH  
Oh god! What's wrong now?

JEEVES  
Kitchen sir!

Jeeves flies into the kitchen. Joe turns to Becky.

JOE DEATH  
I'll just be a moment.

Joe walks into the kitchen, Becky looks around the living  
room, then sits on the settee, she sees a book on the table.  
To Kill a Mockingbird by Harper Lee.

INT. JOE DEATH'S HOME - KITCHEN - EVE

Jeeves is perched on the sink with his back to Joe.

JEEVES

Who is that girl in there?

JOE DEATH

It's Becky, she told you that.

JEEVES

And what prey tell, is she doing here?

JOE DEATH

She's helping us at work and she doesn't have anywhere to stay. So The Master asked me to put her up for a night or two.

JEEVES

Are you planning on fornicating with her?

JOE DEATH

I'm sorry!?

Jeeves jumps and turns quickly.

JEEVES

She's a trollop!

JOE DEATH

Jeeves! She'll hear you, keep your voice down. What's wrong with you?

JEEVES

I don't care if she hears me, do you want to have sex with that girl?

JOE DEATH

No! Now come and apologise to her for being so rude.

JEEVES

I will not. I am not going to set foot in that living room as long as she is there.

JOE DEATH

Fine! Stay in here, but I'm warning you, anymore insults towards her and you'll be sorry.

(CONTINUED)

Jeeves hops back round so his back is facing Joe again.

Joe leaves the kitchen, Jeeves BLOWS a RASPBERRY at him as Joe leaves.

INT. JOE DEATH'S HOME - LIVING ROOM - EVE

Joe walks back in the room, Becky is sat in the settee legs crossed on the table and arms folded.

BECKY THOMAS

Trollop am I?

JOE DEATH

Sorry about that. He's not used to women around the house.

BECKY THOMAS

I see your reading To Kill a Mockingbird.

JOE DEATH

I started it, but it wasn't what I thought it was going to be.

Joe looks towards the kitchen.

JOE DEATH (CONTD)

I thought it would give me a few hints.

BECKY THOMAS

I see you've got an old record player. What music do you listen to?

JOE DEATH

Mainly classical, would you like me to put some on for you?

BECKY THOMAS

Do you have any Chopin, I used to put the lights off, lay in bed with him playing in the background. Very relaxing.

JEEVES (O.S)

That's right, set the mood you harlot!

(CONTINUED)

JOE DEATH

Jeeves! I'm not warning you again.

Joe smiles uneasily at Becky.

JOE DEATH (CONTD)

I've got some Chopin, I'll dig it out for you.

JEEVES (O.S)

Why don't you dig out some samba music, you'll get into a better rhythm with that!

JOE DEATH

Right! That's it!

Joe storms into the kitchen.

INT.DEATH CITY HALL - MASTERS OFFICE - EVE

The Master walks into his office and closes the door behind him. He props the scythe up against the wall then slumps into his chair. On his desk is the piece of paper with the names on it. He puts a line through the name Daniel. The name Gabriel is next on the list. The Master looks at the name then at the clock on the wall. The Master looks back at the piece of paper and the description next to the name Gabriel. The strength of God. The Master picks up his telephone and dials.

THE MASTER

Hello Helga, I know I'm a pain but could you possible give me the details of Gabriel's appointments for tonight please. Thank you.

The Master opens his draw and pulls out a fresh piece of paper. As the information is being told to him over the phone he begins to write on the paper.

INT.DEATH CITY HALL - CANTEEN - EVE

DANIEL DEATH is pouring some coffee out of jug into a mug, in front of him are two other Deaths with their backs to us.

DANIEL DEATH

On my last assignment I saw The Master, he looked like he was following me. I didn't let him know I'd seen him.

(CONTINUED)

Daniel takes a drink of his coffee.

DANIEL DEATH (CONTD)  
He watched me finish my assignment,  
then went. Didn't speak to me,  
wave, nothing.

Daniel takes another sip of his coffee.

DANIEL DEATH (CONTD)  
I'll tell you what he had with him  
though. The scythe, I wasn't even  
sure one still existed.

We pan round to see that one of the Deaths Daniel is talking  
to is Gabriel.

EXE.GEORGE DEATH'S HOME - FRONT DOOR - EVE

George opens his front door and see's Joe stood there with a  
birdcage in his hand. In the cage is Jeeves.

JOE DEATH  
Hi George. Do you think you could  
look after Jeeves for a night... Or  
two?

Joe looks at Jeeves, who ignores him and looks the other  
way.

GEORGE DEATH  
(Surprised)  
Yeah sure.

Joe hands the cage over to George.

JOE DEATH  
Thanks.

There's an uncomfortable couple of seconds as George stands  
silently in the doorway holding the birdcage.

JOE DEATH (CONTD)  
Right. I'm off then.

Joe turns and hastily walks away.

George looks down at Jeeves.

GEORGE DEATH  
Hi Jeeves I'm George.

(CONTINUED)

JEEVES

Yes I am aware of that.

GEORGE DEATH

I'll introduce you to Mozart.

JEEVES

Oh, I love Mozart.

George begins to close his front door.

GEORGE DEATH

Not the composer. Mozart is my cat.

JEEVES

What!

The front door closes.

INT.DEATH CITY HALL - HALLWAY - EVE

Gabriel is walking towards The Masters office. The door is slightly open. Gabriel opens it a little more, the room is empty. He enters the room, he notices the open cupboard and a vacant space where the scythe should be. He looks towards the desk and sees the book of names, he also notices a piece of paper as he gets nearer to the desk he can make out what is written on it. His name with that days appointment details, One of the appointments is underlined. MR ARNOLD LAWRENCE - 63 - HEART ATTACK. Next to the the underlined part is the mans address and time of death. Gabriel picks the piece of paper up and puts it in his inside pocket.

INT.JOE DEATH'S HOME - LIVING ROOM - EVE

Becky is sat on the settee reading To Kill A Mockingbird. We HEAR front door OPEN and CLOSE. Joe walks into the living room.

JOE DEATH

Sorry about that. He's not used to guests. Especially women.

BECKY THOMAS

I would never have guessed.

JOE DEATH

I'll put the kettle on.

Joe walks into the kitchen. Becky puts the book down.

(CONTINUED)

BECKY THOMAS

Joe. Do you think we can catch him?

Joe stands in the doorway of the kitchen and the living room with two empty coffee mugs in his hand.

JOE DEATH

He'll make a mistake soon. Then  
we'll catch him.

INT.HOSPITAL - MORGUE - EVE

The room is dark and empty, there are two occupied slabs with the bodies of two recently deceased. The bodies are covered with a white sheet. We HEAR the door OPENING and FOOTSTEPS towards the first body. The top half of the sheet is pulled back from the first body, revealing a man in his twenties, his body is covered in bruises and his arms appear to be broken. The FOOTSTEPS move to second body, the sheet is pulled back, this time revealing a man in his sixties, there are no signs of injury. A hand strokes the mans face at the same time we can HEAR the slow tune of Twinkle twinkle little star being whistled.

INT.ARNOLD LAWRENCE'S HOUSE - HALLWAY - EVE

The Master enters the house walking through the closed front door, he is carrying the scythe. The hallway is empty but we can HEAR a tap being turned on in the kitchen and WATER RUNNING. The Master makes his way to the kitchen. A kettle is being filled up and then plugged in, but we can only see the mans hands.

THE MASTER

Good evening Arnold.

There is no response, we can only see the back of the man now, he turns to open a cupboard. From the POV of being inside the cupboard, as the cupboard is opened, we see that the man is the corpse that was in the hospital morgue. A smile spreads over the mans face as he retrieves a mug from the cupboard.

INT.JOE DEATH'S HOME - LIVING ROOM - EVE

Becky is sat on the settee drinking her coffee, Joe is in the background putting a record on. PRELUDE IN E MINOR by Frederic Chopin starts to play. Becky puts her head back closes her eyes and listens to the music.

INT.ARNOLD LAWRENCE'S HOUSE - LIVING ROOM - EVE

The music by Chopin is still playing as we pan the room. The man who boiled the kettle is sat in an armchair drinking his coffee, There's a settee placed near the wall where a bay window is and The Master is sat opposite him in another chair.

The Master stands up and walks to the window, leaving his scythe by the chair. He looks out of the window at a beautiful sunset. The amber light shines through the tree branches outside the window. Out of the corner of his eye he notices something in the room. He looks down and sees a foot poking out from behind the settee, The Master turns sharply, stood in front of him is the man who boiled the kettle, with the scythe in his hands and smiling menacingly. The man raises the scythe up, then swipes.

EXT.JOE DEATH'S HOME - FRONT DOOR - MOR

Joe locks his front door, Becky is waiting for him. They begin to walk the path to work.

BECKY THOMAS

Thank you for letting me stay the night.

Joe nods sympathetically back at her.

BECKY THOMAS (CONTD)

You don't talk much do you Joe.

JOE DEATH

I try not to.

Becky smiles to herself.

BECKY THOMAS

I like that, people talk to much sometimes without actually saying anything, anything important anyway.

JOE DEATH

Yep.

BECKY THOMAS

Why do some people feel the need to speak all the time, endlessly yabbering on about... well, nothing. Why can't people just be quiet and enjoy the silence. What do you think Joe?

(CONTINUED)

Joe looks at her, then as they reach the top of the hill he stops and looks at the six foot fence and over the fence towards heaven. Becky is stood still looking at heaven too. She turns to Joe.

BECKY THOMAS (CONTD)  
(Smiling apologetically)

OK.

The pair of them continue walking to work in silence.

EXT.DEATH CITY HALL - MOR

As Joe and Becky reach the steps of Death City Hall, Joe notices it is more bustling and chaotic than usual.

JOE DEATH  
Somethings wrong!

He quickly makes his way up the steps into the great hall, leaving Becky behind him. Becky slowly walks up the steps looking at everything around her, the other Deaths appear to be looking at her and talking quietly amongst themselves in small gatherings. She reaches the top and enters the great hall.

INT.DEATH CITY HALL - ENTRANCE HALL - MOR

Joe is stood with Harry and George all three look concerned. Becky Joins them.

JOE DEATH  
How long has he been here?

HARRY DEATH  
About an hour.

JOE DEATH  
And he wants to see me?

HARRY DEATH  
That's what he said, in The Masters Office.

BECKY THOMAS  
What's wrong? Who wants to see you?

JOE DEATH  
The Master, he didn't return last night.

(CONTINUED)

GEORGE DEATH

And now MICHAEL is here and he  
wants to see Joe.

BECKY THOMAS

Michael? Who's Michael?

HARRY DEATH

The Angel.

GEORGE DEATH

He's Gods right hand man, if  
anything needs saying, he comes and  
says it.

HARRY DEATH

It's not good that he's here.

JOE DEATH

Stay with George and Harry, I'll be  
back soon.

BECKY THOMAS

Why can't I come with you?

Joe tenderly puts his hands on Becky shoulders.

JOE DEATH

Not this time. These two will look  
after you.

Joe turns and makes his way through the chaotic hall.

INT.DEATH CITY HALL - HALLWAY - MOR

Joe reaches The Masters office door, hesitates then knocks.

THE ANGEL MICHAEL

Come in!

INT.DEATH CITY HALL - MASTERS OFFICE - MOR

Joe enters the room, stood in the room, facing Joe with  
battle armour on and wings out spread is Michael.

THE ANGEL MICHAEL

Hello Joe.

JOE DEATH

Hello Michael.

(CONTINUED)

THE ANGEL MICHAEL  
Do you know why I'm here?

JOE DEATH  
I think so.

THE ANGEL MICHAEL  
Then you know your Master is dead  
and has moved on.

Joe lowers his head to the floor.

JOE DEATH  
How did he die?

THE ANGEL MICHAEL  
The one you've been looking for  
killed him.

Joe straightens his head up. He notices the empty cupboard  
where the scythe should be.

THE ANGEL MICHAEL (CONTD)  
Yes, your killer has the  
scythe. now you must catch him and  
return it, to restore order to this  
place.

JOE DEATH  
But how, he's one step ahead of us  
all the time.

Michael walks around the desk.

THE ANGEL MICHAEL  
The answers are in front of you  
Joe.

Michael pushes the book of names towards Joe. Joe opens the  
book, inside is a piece of paper with a list of names on it.  
Some of the names are crossed out, the first name on the  
list not to be crossed out is Gabriel.

Michael walks back round the table.

THE ANGEL MICHAEL (CONTD)  
I have let everybody know, who  
needed to know that you are now the  
acting Master and that they must  
aid you in whatever you ask.

JOE DEATH

If you know who it is, why can't  
you find him?

THE ANGEL MICHAEL

If The Lord asks me, I do it. The  
Lord has not asked me to catch him.  
He wants you to catch him.

Michael walks towards the door.

THE ANGEL MICHAEL (CONTD)

Catch him soon Joe, catch him  
today.

Michael leaves the office.

Joe sits at the desk, thinking for a moment. He picks up the  
telephone receiver and dials.

JOE DEATH

Hello Helga, can you ask George and  
Harry to bring Becky to the Masters  
office please. Can you also give me  
the details of Gabriel's  
appointments for today please.

INT.DEATH CITY HALL - HELGA'S OFFICE - MOR

Helga is sat at her desk talking to Joe on the telephone.

HELGA

I'm afraid Gabriel did not collect  
his appointments this morning Joe,  
I have redistributed them. I fear  
he also did not return last night.

INT.DEATH CITY HALL - MASTERS OFFICE - MOR

Joe isn't shocked by the news but is disappointed.

JOE DEATH

OK Helga, Thank-you.

INT.DEATH CITY HALL - HELGA'S OFFICE - MOR

Helga's face changes to one of compassion.

(CONTINUED)

HELGA

I will miss The Master, he was a good man. (pause) Please catch him Joe.

INT.DEATH CITY HALL - MASTERS OFFICE - MOR

JOE DEATH

I will.

Joe hangs up the telephone.

INT.HOSPITAL - WAITING ROOM - MOR

A DOCTOR enters the waiting room and approaches a WOMAN in her thirties. She is surrounded by family and friends. The woman stands up with tears in her eyes.

WOMAN

Any news doctor? Will he be OK?

The doctor has a sorrowful look on his face.

DOCTOR

We've tried all we could, but I'm afraid we we're unable to save your husband.

The woman begins to cry.

DOCTOR (CONTD)

Would you like to see him?

The woman nods, one of the family members puts an arm around her and they follow the doctor out of the waiting room. A man is sat in one of the chairs outside the waiting room reading a newspaper, as they walk by he lowers the newspaper to reveal that it is The Masters Killer who is sat in the chair.

INT.DEATH CITY HALL - MASTERS OFFICE - MOR

George, Harry and Becky walk into The Masters office. Joe is sat at the desk looking at the name Gabriel in the book of names.

BECKY THOMAS

What's going on Joe?

Joe looks up from the book.

(CONTINUED)

JOE DEATH

I've been told to catch him, catch him today.

HARRY DEATH

Do you know who it is?

Joe gets up from the desk and walks around to where Harry and George are stood. He puts a hand on both their shoulders.

JOE DEATH

Thank-you for bringing Becky to me. I'd like you both to report to Helga now and carry on as normal with your appointments.

GEORGE DEATH

But we can help!

JOE DEATH

We've already lost The Master, I don't want to lose my best friends. Please fellas do as I ask.

Joe leads them to the door. Both George and Harry walk out the door.

HARRY DEATH

Be careful Joe.

Joe nods at Harry as he closes the door.

BECKY THOMAS

Do you know who it is?

JOE DEATH

Yes, but we have to wait for him to tell us where he is. At the moment he could be anywhere, he didn't come back last night.

BECKY THOMAS

And what if he doesn't tell us where he is.

JOE DEATH

He will, he wont be able to help himself. He needs to kill.

INT.DEATH CITY HALL - HELGA'S OFFICE - MOR

George and Harry open the door of Helga's office. Helga is sat at her desk typing. She looks up.

HELGA

Ah gentlemen, have you come for your appointments?

HARRY DEATH

Well, we thought we'd ask for a favour first Helga.

HELGA

A favour! You would like a favour from me Harry?

GEORGE DEATH

If you would Helga, I'm sure we could maybe do a favour for you in return.

HELGA

I see.

Helga begins to smile fondly at Harry.

INT.DEATH CITY HALL - MASTERS OFFICE - EVE

Joe and Becky are sat in the office waiting for the phone to ring, Becky is sat in a chair arms folded looking out the window. Joe is reading the book of names. The phone begins to RING. Becky uncrosses her arms and sits up in the chair as Joe picks up the receiver.

JOE DEATH

Hello Helga do you have news for me?

Joe LISTENS.

JOE DEATH (CONTD)

OK Helga, thank-you for letting me know.

He replaces the receiver.

BECKY THOMAS

What is it? What did she tell you?

(CONTINUED)

JOE DEATH

There's been another late one come in. A twenty year old woman, in a nightclub. It looks like our man has made his move... Are you ready for this?

Becky ponders for a moment then nods back at Joe.

INT. NIGHTCLUB - EVE

A young, beautiful woman in her early 20's, wearing a short skirt and tight top is grinding to the music on the dark dance floor. We move away from her, revealing other young men and women dancing near her.

We pan away from the dance floor, to a quieter part of the club. People are sat at tables and many more are stood in small gatherings around them and at the bar.

Joe and Becky walk into the nightclub, nobody is aware of them.

BECKY THOMAS

Now what?

JOE DEATH

We wait. We've got half an hour. Take a seat, I'll have a look round.

BECKY THOMAS

Shouldn't we stay together?

JOE DEATH

I'm not going far, just shout if you see anything, nobody else can hear you.

Becky sits at a table and watches Joe walk away into the bustling part of the club. After a few seconds a man in his thirties sits opposite Becky at the same table but shows no sign of knowing she is there. Becky looks back over to where Joe had walked. She begins to HEAR a slow WHISTLING. It is TWINKLE TWINKLE LITTLE STAR. She looks to the man opposite her, he is looking straight at her.

MAN

Hello Becky.

Joe makes his way back to Becky's table through the busy club, when he reaches the table a man is sat opposite with his head back, eyes closed.

(CONTINUED)

JOE DEATH

Looks like someone's had to much  
already.

Joe looks at Becky, she is staring at Joe with a terrified  
look on her face.

JOE DEATH (CONTD)

What's wrong?

The shiny steel blade of The Masters scythe comes from  
behind Joe, hovering in front of his neck.

GABRIEL DEATH (O.S)

Good evening Joe.

Joe turns his head and sees Gabriel stood behind him.

JOE DEATH

(Remarkably calm)

What have you done Gabriel, What  
have you become?

GABRIEL DEATH

I am what the Lord intended me to  
be Joe. Why else would he give me  
my name. The strength of God.

JOE DEATH

It's just a name.

GABRIEL DEATH

No, no... He wants this. He wants  
me to carry out judgement on these  
wretched creatures. He even led our  
great Master to me, bringing me the  
scythe.

JOE DEATH

But why the young girls.

BECKY THOMAS

Yes, why me?

Gabriel looks at Becky.

GABRIEL DEATH

Why you? Because if you were a  
balding, middle aged man, do you  
think anybody would really care.  
No, a few paragraphs in the local  
newspapers. But a young, beautiful  
girl, with her whole life ahead of

(MORE)

(CONTINUED)

GABRIEL DEATH (cont'd)  
 her. That's different, worldwide  
 coverage, everybody wants a piece  
 of you my dear.

JOE DEATH  
 You're going to suffer for this  
 Gabriel.

GABRIEL DEATH  
 But I'm only doing The Lords will.

A look of sympathy spreads over Gabriel's face.

GABRIEL DEATH (CONTD)  
 Time to die Joe.

Gabriel takes the blade back a foot from Joe's neck and is  
 about to swing when a hand grabs the handle of the scythe  
 preventing the swing. It is Harry's hand.

HARRY DEATH  
 Not this time Gabriel.

Harry punches Gabriel in the face, sending him to the floor.  
 Gabriel jumps to his feet and runs towards the exit. George  
 steps through the doorway blocking his path.

Gabriel stops and the look of panic on his face changes to a  
 smile, a knowing smile, a smile of acceptance of what is  
 about to happen. He turns around. Joe is stood in front of  
 him, the scythe now firmly in his grasp. Harry and Becky are  
 stood close behind him.

GABRIEL DEATH  
 (With a gentle smile)  
 Perhaps The Lord has forsaken me  
 after all.

Gabriel closes his eyes, stops smiling, opens his eyes and  
 rushes at Joe, SCREAMING a fearful battle cry as he does so.  
 Joe raises the scythe and swings the blade down, Becky  
 covers her eyes.

Hands CLAPPING can be heard from two tables away. Joe looks  
 over to see Lucifer sat down watching them with a gleeful  
 look on his face applauding. Lucifer stands up and makes his  
 way towards them.

LUCIFER  
 Well done everyone. For a moment  
 there I thought it was going to go  
 horribly wrong. But your friends  
 saved the day.

(CONTINUED)

Joe turns to Harry and George.

JOE DEATH  
How did you know?

GEORGE DEATH  
Harry's got a date tonight.

JOE DEATH  
Helga?

Harry nods despondently.

Gabriel's soul sits up from his dead body.

LUCIFER  
Ah, this is where I take over.  
Hello Gabriel.

Gabriel's POV. Lucifer's face turns from humanly pleasant to grotesquely monstrous. SLOW MOTION. Lucifer rushes towards Gabriel.

INT.DEATH CITY HALL - MASTERS OFFICE - MOR

You can see the Scythe in the cupboard as Joe closes the door and locks it. He takes the key out and holds it tight in his hand as he walks towards the window. A knock at the door and Becky enters the office, wearing a black cloak with pink fur around the hood. Joe, who is stood by the window turns to look at Becky and shakes his head.

JOE DEATH  
It's just not right.

BECKY THOMAS  
Suits me doesn't it.

Becky does a little twirl.

JOE DEATH  
I suppose so.

BECKY THOMAS  
I've got my first assignment today.  
I'm a little nervous.

JOE DEATH  
You'll do fine.

(CONTINUED)

BECKY THOMAS

Thanks.

Becky walks over and gives Joe a hug.

BECKY THOMAS (CONTD)

What do you think happened to  
Arthur... I mean The Master.

Joe pulls away from Becky's embrace and looks out the  
window.

JOE DEATH

I think he's doing just fine.

Becky looks out the window and see's two kites flying high  
over the hill. We close in on the kites.

FADE OUT.

THE END.