

AXIS NOXIOUS

Thriller

Jay Han-San

email: jayhanbooks@gmail.com

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INT. HOSPITAL ER - DAY

ER. Doors open. Stretcher with paramedics enter. A man on the stretcher. He's badly hurt, all covered in blood. MEET LUCAS (35).

Doctor, ANGELA (32) runs to the stretcher. PARAMEDIC briefs her on the patient status.

PARAMEDIC

Car accident. Patient, male. 30-35.
Lost a lot of blood. He's been
unconscious for the past 7 minutes.

Angela is moving with the stretcher along the ER hallway.

ANGELA

Trauma 2.
(to nurse)
I need surgeon on the floor
immediately. Call upstairs we need
blood.

They are in motion and suddenly she looks down on her arm. Lucas is holding her. He's regained his consciousness.

ANGELA

Sir, can you hear me? You're in a
hospital. We are going to take care
of you. What's your name sir? Do
you have any allergies?

Lucas smiles, looks right into her eyes.

LUCAS

I know, Angela.

They close him again. She's stunned. She looks at her whites, there's no badge with her name.

INT. HOSPITAL ER - EVENING

Angela is in the nurses room. Drinking coffee. NURSE enters.

NURSE

Doctor White.

ANGELA

Yes? What is it?

NURSE

That patient you were asking about.

He didn't make it. I'm sorry.

ANGELA

It's okay.

Angela looks at her hand and touches it. A sudden flashback comes in her head.

INT. BEDROOM - NIGHT

Angela is on the bed making love to somebody, she looks at his face. It's Lucas.

INT. HOSPITAL ER - CONTINUOUS

Angela widens her eyes and quickly removes her hand.

NURSE

Are you alright, doctor White?

ANGELA

Ah... Yeah... Long shift.

INT./EXT. BUS - EVENING

Angela is getting on the bus after her shift. Bus stops. Doors open. She enters. Gets on the bus. She takes a window seat. Bus moves and the moment the bus turns she looks outside on the sidewalk. It's Lucas again. He's smiling at her. She looks shocked.

ANGELA

Stop... Stop the bus.

DRIVER

Lady, I can't... Next stop is right there.

She impatiently waits for the bus to stop and almost ripping off the door she gets outside and runs all the way to the corner where she just saw Lucas. But there's nobody. She looks around, streets are empty. She turns to the bus and it's gone.

ANGELA

Oh...crap.

INT. HOSPITAL ER - DAY

Angel at the nurses station. Nurse DANA is at her computer.

ANGELA
Dana, can you check something for me?

DANA
Sure. What is it?

ANGELA
A patient. Yesterday. Died in surgery. They brought him around 2pm. Check my name on the chart.

Dana types something in the computer.

DANA
Yeah, Jon Doe.

ANGELA
Is the body still in ME?

DANA
Don't know.

INT. HOSPITAL ME - LATER

Dana enters the ME's office. There is ME doctor, ALEX.

ALEX
You can't be here!

ANGELA
Hi Alex.

ALEX
This place is for me and dead people. Not beautiful hot ER girls.

ANGELA
Oh, stop it.

ALEX
What's up?

ANGELA
Ah, look, there was this guy--

ALEX
You're dating again?

ANGELA

No, he died--

ALEX

Go on. You're in the right department now.

ANGELA

Jon Doe. Yesterday. Male. Short hair. Car accident.

ALEX

I don't have anyone with that description.

ANGELA

You sure? They said they sent him here.

ALEX

Check the boxes. All empty. It's kinda slow day here. Not that I'm whining.

ANGELA

Strange.

ALEX

Check the police records. They might transfer bodies from surgery. That's not impossible.

ANGELA

That's strange.

ALEX

Hey. Dead or not dead. I'm happy you're interested in a guy.

ANGELA

Shut up. How's Claudia?

ALEX

She's fine. Hey, come over this Sunday. We're having BBQ. I'll have some living males for you out there.

ANGELA

I'll think about it.

INT. APARTMENT - NIGHT

Lucas is in his small studio apartment. It has just one bed, a desk, lamp. Brick walls, window. We can't see what's outside. We don't want to see what's outside. He is at his desk. Writing.

NOTEBOOK:

Everybody wants to go to heaven, but nobody wants to die.

He finishes the line and puts the pen. Pen becomes part of the page as if it just melts into the page and becomes a sketch.

He gets up and walks to the window we pass him and fly out.

EXT. CITY - NIGHT

It's a city sprawling with million lights. Noise of the city and wind take us on a small tour around the city that never existed. It's just an imagination but we land in the window with--

INT. BEDROOM - NIGHT

Angela is in her bed. She's making a sketch of Lucas's face. She's damn good at sketching. He's almost alive.

She closes her notebook and rolls to the side. We see Lucas on the other side of the bed. He's looking right in her eyes. She can't see him.

VOICE (VOICE OVER)

Lucas.

LUCAS

Yes?

VOICE (VOICE OVER)

It's not her time.

LUCAS

I know. I just...

We turn--

INT. APARTMENT - NIGHT

We're back in Lucas's apartment somehow. We turn to the bed. It's his bed now. He comes back to his desk. His notebook is open. Pen is on it, tangible, physical. He grabs and draws

the lines of Angela's face. His sketch is way too realistic. She's alive in that sketch, moving in a sleep on her bed.

VOICE (VOICE OVER)
You can't continue this. There are millions souls that you should take care of.

LUCAS
I am tired.

VOICE (VOICE OVER)
You are death and death can't take breaks.

LUCAS
Enough.

And we turn to see his real face. It's his face but his eyes are red.

LUCAS
You can't tell me when I can or cannot do something. You're me. And in my world. I created you.

VOICE (VOICE OVER)
Then tell me to leave.

LUCAS
Leave.

VOICE (VOICE OVER)
Say it like you mean it.

Lucas closes his eyes.

EXT. HOSPITAL - DAY

Angela is on hospital grounds. It's a small park outside the main building. She's sitting on the bench. She's reading something and having her coffee. She puts her cup on the bench to her right and this is when we see--

-- Lucas is sitting next to her. She can't see him.

She turns to look right through him and we focus to see another doctor coming in his whites. Her ex. DANIEL, 40. Surgeon.

DANIEL
I knew I would find you here.

ANGELA

Hey.

DANIEL

Hey. What's are you reading?

He gets on the bench next to her, which is empty now. No sign of Lucas.

ANGELA

The mystery of life and death.

Daniel points at hospital the building. And we turn to see Lucas. He also turns. The building is right behind him.

DANIEL

That's the life and death place and we're the angels, remember.

ANGELA

I'm not... Look. You had a patient couple of days ago.

DANIEL

I had many.

ANGELA

The Jon Doe. Car accident, male, 30s.

DANIEL

Maybe, what's it about? You're dating him?

ANGELA

No, he died. I think.

DANIEL

Well, I had couple of those. Yeah I remember. Multiple fractures, liver blew up like a birthday cake. Why?

ANGELA

I think I saw him.

DANIEL

What, before the incident?

ANGELA

No, after that.

DANIEL

Come on, Angie...

ANGELA

I know, it must be the stress.

DANIEL

Well, how about you and me get into a car and drive to that small cabin on the lake for a weekend? Get the stress out of us.

ANGELA

I liked it there.

DANIEL

I liked it when you were there.

EXT. CAR - DAY

The car with Angela and Daniel approach a cabin on the lake shore. It's beautiful. They leave to breathe some fresh air.

DANIEL

This place never gets old. I'll unpack.

Angela spreads her hands and inhales. We turn to see Lucas.

VOICE (VOICE OVER)

Why are you here?

ANGELA

What?

Angela seems to hear THE VOICE. She's confused, turns to Lucas and then to Daniel. He's removing bags from the car.

DANIEL

Did you say something?

ANGELA

I thought you said why am I here?

DANIEL

We need to connect the electricity. You know where it is, right.

He keeps removing bags.

ANGELA

Yeah, I'll do it.

She starts walking to the back of the old cabin. It's not that fresh, but cozy and looks just right for a perfect

getaway.

She's walking. He's right behind her.

VOICE (VOICE OVER)
Don't stop her.

LUCAS
It's not the time.

VOICE (VOICE OVER)
Suit yourself.

The electric cabinet is right behind the cabin. It's all dusty and rusty. Angela removes her gloves and tries to open it.

LUCAS
Don't do it.

She keeps trying to open it. Lucas seems very concerned. He keeps looking at her and the cabinet.

LUCAS
Don't do it.

This moment she manages to open the cabinet. She reaches inside. VOICE is back.

The wires are all dangerously naked.

VOICE (VOICE OVER)
Angela.

She turns as if she heard something and keeps extending her hand inside the cabinet. That moment she's looking at the lake and to the driveway. One more second and she gets a shock and dies.

But she sees Lucas in the woods. She stops and removes her hand. The second she does that the old wiring gets on fire and sparkles with loud pops from inside the cabinet. She turns scared to look at the cabinet. She backs a bit and when she turns to the woods, Lucas is gone.

Daniel appears from around the corner.

DANIEL
Are you alright? Oh, God, this thing could have killed you. I'll call the electric company.

He walks her back to the car. She keeps looking around in

attempt to find Lucas.

LUCAS (VOICE OVER)
Never do it.

VOICE (VOICE OVER)
I didn't do it. You did it. Cause
I'm you. I am death and you know
it.

INT. HOSPITAL ER - NIGHT

CHYRON: 5 months ago.

ER room, night, it's so quiet even those who work here hate it. Distant beeps on the monitors. Janitors work the floor. The echo almost fell asleep on the walls. Dana, the receptionist/nurse is asleep at her station. She's pushing her head with the hand against the table behind a computer, eyes closed. Her whole body just froze in the same posture. The phone is in her other hand, she's been watching some clips to amuse herself. We turn to see Lucas. He's looking at her.

LUCAS
Wake up.

Dana moves a bit in her sleep. But nothing more. Lucas's eyes become red and he screams from the depth of his lungs.

LUCAS
Waaaaaake uuuuuuuup!

The phone jumps out of her hand and drops on the floor. She opens her eyes with a sudden inhale.

DANA
What the hell?

She wipes her mouth and rubs her eyes.

Far internal doors open with a squeaky sound. It's Alex, the ME, mask off, hanging as a loosened bow-tie after a party. He's in his blue scrubs. Reading glasses in one hand. He's not carrying anything else but it looks like he's all tired and just wandering. He reaches the nurses station coming from around the corner. We see three of them. Lucas, Dana and Alex. But Dana, still seated, for some reason is looking right at Lucas. Alex looks at Dana and then into the same direction.

ALEX

What is it? What are you looking at?

Lucas, they don't see him. He turns around, not completely, just as if he's looking over the shoulder towards the ER intake gate for Ambulances. It's closed, no ambulances. Silence.

DANA
I don't know. I just--

ALEX
Dana, what the hell? The radio is off?

DANA
What? No.

She looks at the radio set on the desk, it's blinking constantly. She pushes the button and the roar and screams are heard in the radio. As if animals are being tortured alive.

RADIO (OFF SCREEN)
All stations, all stations, we have 18 patients. Expect the delivery within minutes. We are using all the resour....

This is when the radio signal becomes cranky and unreadable. We turn to Lucas who is not moving.

DANA
Oh my God, I need all doctors...
Ah...what do I do?

She looks lost. Alex picks up the phone on the station and pushes the button with the PA.

ALEX
(into PA)
All personnel, all available personnel we've got an emergency response protocol. All units get ready.

He puts the phone and looks straight into Dana's eyes.

ALEX
Very, and I mean, super fast. Get on the list of standby doctors and get them here immediately.

He puts on his mask and preps for the first patients to get in. Somebody from maintenance department runs and flips the switches in all trauma and exam rooms. Personnel start filling in, surgeons on stand by in green and some others in blue scrubs gather around.

EXT. HOSPITAL ER - NIGHT

Alex gets outside the ER through the gates and looks to the city gates. This is where ambulances get in.

Alex is all-in on this. He's rubbing his hands as if he's about to touch another dead body. Suddenly we see Lucas. He's waiting next to him. He shows some respect to the person. And this is when Angela comes in. She's in her civilian clothes and gym backpack.

ANGELA

Hey, what's up?

ALEX

Something's happened. They are bringing lots of patients.

ANGELA

What? A fire? I heard something at the gym.

ALEX

I don't know. Maybe. Connection was bad. The old radio needs to be replaced.

Lucas is not looking at Angela at all. He's looking into the gloomy night dark area like a black hole that disappears right after the last light pole.

INT. HOSPITAL ER - SAME TIME

Everyone is ready. The teams are engaged. They look at the door. It's a tense anticipation.

EXT. HOSPITAL ER - SAME TIME

Angela freezes for a second, she slowly turns to the left to see a never-ending chain of ambulances coming with all the blinks. The sound of sirens increases. She sinks in her shoulders.

ANGELA

Oh...

She starts breathing heavily.

ANGELA
...this is bad.

ALEX
Go, go quickly they're gonna need
you.

ANGELA
You?

ALEX
Yeah, I'm all-in. I don't need more
work downstairs.

She runs very fast inside but by doing this she passes with her shoulder right through Lucas. And this is when everything stops. We turn to see her looking back for a second. Slowly this moment accelerates to the normal pace. He turns around to look at her and then he freezes. He felt her. He felt her so deep that it almost turned off the lights in the building. All the lamps started shaking. The effect of her in his aura has a meaning. We follow Angela inside and when lights go back normal again she looks at Dana.

ANGELA
Dana, Call Daniel.

DANIEL (OFF SCREEN)
I'm here.

She turns to see Daniel. He's in a hazard material suit.

ANGELA
What's going on?

DANIEL
Factory blew up. Menthol-phenol
shit. We've got HAZMAT team coming
in to establish the gates and
cleaning.

ANGELA
We can't do that. All of the
patients should get into the ER and
then--

DANIEL
Not with this. They need to make
sure there is no drop of this

thing. It's highly toxic.

ANGELA

But--

DANIEL

Suit up. We're going to be the first line in the parking. Those clean will get inside.

INT. HOSPITAL ER - ICU ROOM#1 - NIGHT

The slow-motion footage of a patient being given a heart massage on the crib in the ICU unit. Doctors hands up. They're waiting. No signs.

INT. HOSPITAL ER - ICU ROOM#2 - NIGHT

Second ICU death is everywhere. Doctors are on their feet but faith in God or anything that could stop this is melting.

INT. HOSPITAL ER - MAIN HALL - NIGHT

Dana is on a phone. Everything is still in slower motion. We see Lucas standing in the middle his hands are spread like if with every death he gets more power. Everything is spinning around him. All stretchers are busy, doctors, IV units, monitors blinking. Death has a party of all time. You can't find a person in this room who hasn't lost mind. This is the moment when we see Angela, she's all in sweat. She enters through the gates breathing heavily and removes her HAZMAT suit. She's all sweaty inside. She's covered in blood. She stops in the middle of the room and sinks to her knees in despair. This is where we turn to see Lucas again. He is looking at her. And Angela lifts her eyes to look right in his red eyes. And she stares as if she's looking right at him and sees him. And this is when she spills words crying with anger addressing everything to the skies.

ANGELA

Enough... Enough...

Lucas puts his hands down and we focus on the room behind. It's an ICU where the CPR is in progress.

We don't hear anything but a rhythm of a hear that came back from the dead on the monitor. We turn to the other room, same here, we turn to the other rooms one by one and life is back. Until we circle to see Lucas right opposite Angela. He is curious and shocked at the same time.

LUCAS
Who are you?

Angela wipes her forehead and ditches another pair of bloody gloves to the bin.

ANGELA
(shouting)
Free hands.

Somebody from the Trauma 3 calls her.

NURSE
In here, male 48, 40% burns...

We come back to Lucas who is now tracking her. She doesn't turn around but enters the trauma and we see his reflection in the mirror.

VOICE (VOICE OVER)
Who is she?

LUCAS
I don't know.

VOICE (VOICE OVER)
Who is she to you?

LUCAS
I...

VOICE (VOICE OVER)
Who can stop death?

We circle around Lucas and go up to exit through the ambulance gate and elevate above the ground high in the skies and get back to the very same ER in a different day, different night.

EXT. HOSPITAL ER - PARKING - EVENING

Alex is there smoking the cigarette. Doors open. Angela comes out of the gates.

ALEX
Going home?

ANGELA
Yep. 22 hours. Gone.

ALEX
Anything to eat at home?

ANGELA
Frozen pizza. See you, Alex.

She starts leaving for the bus stop.

Alex ditches the cigarette. Gets his car keys.

ALEX
Wait... You're staying with us
tonight.

Angela stops and turns.

ANGELA
I don't really--

ALEX
Na-na-na... It's done. Claudia will
give you a proper food for a
change. Come, she'll be happy to
see you. You'll sleep at Deb's
room.

ANGELA
Alright...How's D, by the way?

She follows him to the car.

ALEX
She's coming in two weeks, you ask
her yourself.

They approach an old classic Volvo.

ANGELA
Normal college must be fun.

ALEX
We'll check her blood and I will
know if it is or not.

INT. CAR - CONTINUOUS

Angela smiles. They get into car. Angela closes the door and opens a glove compartment. There are small chocolate candies. She takes one.

ALEX
Hey, no sugar before dinner.

Angela makes a puppy eyes.

ALEX
Or, maybe just one. Give me one
too.

She gives him a candy. Kisses him on a cheek as a daughter
kisses her father.

ALEX
When was the last time you did a
sleepover in our house?

ANGELA
D was 16 I guess.

Alex starts the car.

ALEX
Well, nothing changed.

ANGELA
Piano?

ALEX
Still there. You still play?

They drive away.

ANGELA (OFF SCREEN)
We'll see.

INT. ALEX HOUSE / LUCAS APARTMENT - EVENING

CLOSE on piano keys and Angela's hands. She's finishing a
piano cover of Sam Smith's "I'm not the only one". WIDEN to
see a room of when the piano is in a middle of the room with
a fireplace. We circle around the piano with Angela playing.
But when we do a 180 degrees it's not Alex and CLAUDIA,
Alex's wife, it's the apartment of Lucas. He's at the desk.
ON his desk we see the key boards as if they are part of the
desk. We see Angela's' hands moving and at the same time
Lucas is imitating the movements. ANGLE. Angela is at his
desk. Her eyes are closed she keeps playing. They mix
together. She bends her neck and we see how Lucas kisses her.
They co-exist, they are not int he same place but for some
reason when she finishes she lifts her fingers off the board
palms down and Alex turns his palms up as if they touch each
other.

INT. ALEX HOUSE - SAME TIME

The applauses by Claudia. We are back in their house.

LATER: The fireplace. The sound of real fireplace burning, small pops of wood. The warmth of fire that illuminates the room spreads around and touches the faces of Claudia and Angela on the sofa. They have wine and when Claudia turns to check on Alex. He's asleep with a book on his chest.

CLAUDIA

Look at him. You need to find yourself somebody who can fall asleep in your living room like a dog. I'm glad he brought you tonight.

ANGELA

I'm glad to be back here again.

CLAUDIA

D's going to be jealous that we saw you first.

ANGELA

She's coming?

CLAUDIA

Some field trip they have at the college, she will spend one month at the local research institute.

ANGELA

Sounds terrific. Oh, and don't let him take her blood. I think he wants to check my Deb for drugs.

CLAUDIA

He's just joking.

The voice of ALEX comes from the chair.

ALEX

I'm not.

CLAUDIA

Honey, you take a single drop from our baby, and I'll suck the rest of your life out of you.

They start laughing. Alex gets up from the chair.

ALEX

More wine?

CLAUDIA

Yes, please.

ANGELA
I'm good. Thanks.

ALEX
Girls, it was nice sleeping next to you, I'm going to smoke and to bed. Angie, you know where the stuff is. Honey, I love you.

He leaves to the porch.

CLAUDIA
I'll go prepare everything. Go talk to him. I know you need a cigarette too.

Angela smiles.

EXT. ALEX HOUSE - PORCH - NIGHT

ANGLE on Alex and Angela together. They are seated on two rocking chairs with cigarettes. We see just the part of the porch.

ANGELA
You wanted to talk to me about something that day, you know, the factory.

ALEX
Ah, it's nothing...
(beat)
That night...it was something.

He is concerned. Something is eating him from inside but he doesn't look like he wants to spill it right now. The night is too good.

ANGELA
We did good. You did good.

ALEX
Never wanted people more alive in my entire career. When you see so much death in the basement, once in awhile you want this end as much as you want this cigarette.

He starts coughing and that cough doesn't sound good.

ANGELA
You should stop.

ALEX
You should stop.

ANGELA
Hey this is my first cigarette in 3
years.

ALEX
I know. Don't make it a habit.

We turn and focus on--

There is a bench at the end of the porch. It's Lucas. He's
there smoking as well.

VOICE (VOICE OVER)
His time is almost up. You could
take him tonight. I can take him
tonight.

LUCAS
I say when he is ready.

VOICE (VOICE OVER)
You can't let her stop from who you
are. But if you want him suffer
longer. I agree.

LUCAS
She needs him.

We turn back to Angela and Alex. She's bended and locked her
legs with her hands like a kid.

ALEX
What happened to Mister "He makes
me laugh" from the 4th floor?

ANGELA
Daniel? We're friends. He's just
too perfect. He's got plans,
career.

ALEX
And you have a mess in your head
you don't want to hang on him.

ANGELA
Exactly.

ALEX
Well
(putting out the

cigarette)
 ...sometimes you just need a guy
 with a plan to make sure you're in
 the right path.

He gets up and suddenly feels dizzy. She holds him.

ANGELA
 Are you okay?

ALEX
 Yeah, it must be wine. I'm okay.
 I'll go inside. Don't stay long.

We watch him get inside the house and that moment we focus on Lucas and Angela on the same line. She's in a chair, he's on the bench. We can see him watching her. She looks into the darkness, the sounds of dogs barking in the distance. The moon is gentle.

LUCAS
 Look at me...

Angela turns to him and she looks straight into Lucas eyes. He start being nervous and he feels uncomfortable as if she can see him. We see how she gets up and start walking right towards him.

We turn to see that the bench is now empty and she touches the wooden railing. It's old as the bench. There's a marking that kids do on wooden benches. The marking says "Angela the angel of God. 13 years."

We see Lucas standing behind her. She gets up and leaves but he keeps looking at the marking. He is curious and frightened at the same time.

VOICE (VOICE OVER)
 You know who she is, don't you?

LUCAS
 She is not an angel, angels don't
 exist on earth.

VOICE (VOICE OVER)
 Then who are you? You're the angel,
 the angel of death.

LUCAS
 I am everything and anything and
 you know it, cause you are me.

VOICE (VOICE OVER)

No, Lucas. I am not you, you are me, because I am the biggest part of everything.

LUCAS

Stop it.

VOICE (VOICE OVER)

Axis...Noxious. You should abide the rules, or rules will not abide you.

INT. HOSPITAL ER - DAY

Angela just finishes her rounds with the patients. She is holding a chart. She leaves the room and walks to the nurses station. Daniel is at the station writing something in a chart. He sees Angela. Smiles at her.

ANGELA

Hey you. What brings 4th floor to our humble quarters?

DANIEL

Dinner reservation at The Ballroom. Tonight, just us and a bottle of a Chateau Le Frinnes, 1994.

ANGELA

Oh, that's a good year.

DANIEL

That's a good restaurant.

She puts her charts in the folders next to Dana. Dana is watching her surrender to the invitation with a visible jealousy.

ANGELA

Alright mister, you're on.

DANIEL

Gym, later?

ANGELA

No I have a shoulder thing.

DANIEL

I'll make a massage, after diner?

ANGELA

I'll think about it.

DANIEL
Think about it.

Dana smiles almost giggling.

DANIEL
Dana, where's the rest?

He point with his eyes at the charts. She runs to the back office. Angela is leaving as well.

DANIEL
Where are you going?

ANGELA
I'll go see my guarding angel. He's got a body for my research.

DANIEL
Oh, you prefer a dead guy to this.

He shows his biceps from underneath his whites.

ANGELA
Later, doctor Daniel.

DANIEL
7 pm.

ANGELA
(disappearing)
Okay.

INT. HOSPITAL ME - CORRIDOR - LATER

Angela is walking through the corridor toward the ME block. Lucas is in the hallway - he's leaning with his back against the wall.

VOICE (VOICE OVER)
She shouldn't be here.

She passes right next to Lucas. He turns and walks next to her. She opens one door and there is another hallway. The ME office is on the right side.

LUCAS
What she will see is my prerogative. I want her to see death in new light.

VOICE (VOICE OVER)

You're pushing her to the edge.

Angela meets some of the hospital workers. Just smiles and nods to them. They smile back. She takes a right turn to open the door to the ME office. We follow, Lucas is right behind her. She doesn't find anyone there. Light is on. Several tables. A body of a man on the table. The instruments are there. She walks to the body and checks what's inside the stomach.

ANGELA

(loudly)

Alex, is this the one you want me to see? His pancreas looks okay to me.

No reply. She turns and looks around.

ANGELA

Alex? Where are you.

She looks at the back office with a glass window. There is light. She walks and just before opening the door.

ANGELA

Hey, I want the--

She opens the door and we see the body of Alex on the floor unconscious.

ANGELA

Shit. Alex...Alex.

She starts checking his vital.

ANGELA

Help here.

We see how she jumps from the floor to the emergency button on the wall. And pushes it.

INT. CHURCH - DAY

It's an old big church. Angela is in the confessions booth. Priest is on the other side.

ANGELA

Father, forgive me, for I have sinned.

LATER: Same booth.

ANGELA

...my friend, Alex, he is like a father to me, he has cancer. Terminal stage. I am afraid that he is not going to make it.

PRIEST

The strongest of us can be the weakest in the times of desperation. But you should know that you are not alone. God is always with you and the weakness that you seek cannot encourage. Angels are those who pray in the times of hopelessness for those who need it most. I will pray for your fiend.

LATER: Church benches. Angela is on the bench. She's praying with her head down. She's crying, quietly. We refocus and change the angle to see Lucas. He is there two rows back on the other side looking at her. He's sad. He's concentrated.

VOICE (VOICE OVER)

They cannot see you but they can feel you.

LUCAS

I can feel any soul but when she is around I cannot stop thinking about her. The other lives don't matter.

VOICE (VOICE OVER)

Axis Noxious. The only thing you should know and you know it. They've called you many names, but when you can't forgive yourself they can't forget about you.

The old nun is coming through the aisle and she looks straight into Lucas. She crosses her self and picks up paces, turning over the shoulder to see him again.

LUCAS

Their lives don't matter. I should take her life.

EXT. CHURCH - LATER

Angela is outside the church. We follow her towards the bus stop across the road. She is about to step from the sidewalk on the road. The rays of sun strike her in the face and that

moment she sees Lucas on the other side at the bus stop standing looking at her. She covers her eyes with her palm and stops. She is right in the middle of the road. Lucas turns to the right and she turns to the left to see a truck that is about to hit her. The driver is full pedal down on breaks. The car moments from killing her. She is trying to cover her self with hands. Everything slows down to on tenth. We turn to Lucas, his eyes are red. One more second and she dies. But he closes his eyes. The pace increases. The bus with many people runs into the truck and diverts it.

We go up to see the crash site. Angela's standing in the middle of the intersection. There are bodies of other people. They are dead. The bus is on fire. Pedestrians run to help.

VOICE (VOICE OVER)
If you spare her life, you take
other lives, many lives.

INT. AIRPORT - DAY

Angela at the airport. She is waiting for the gate to open and arriving passengers start entering.

She's trying to keep it together. It looks like the longer the gate is closed the better. The gates open. We see some passengers coming out and then we see a young woman, DEBBY "DEB/D" (21), she's a student. When we see her finding the eyes of Angela she starts immediately crying and she almost runs to hug Angela. They stay like that for couple of seconds. No Lucas.

DEB
Aunt Angie.

ANGELA
It's okay...Don't
please...otherwise I will start
crying too.

DEB
How is he?

ANGELA
Better.

It's hard for her to be composed. She grabs Deb and they walk away.

INT. APARTMENT - SAME TIME

Lucas is at his desk with his notebook. He is writing, drawing actually.

ON THE PAPER: Airplane. We see animated sketch of passengers coming on board.

EXT. BERMUDA - DAY

We see a small plane for 10-12 passengers being prepped for the flight at the airfield. We see passengers, holiday tourists getting with their backpacks on the plane. We move to the pilot cabin.

INT. PLANE BERMUDA - SAME TIME

PILOT, ROGER, 55, sharp looking confident pilot with thick mustaches in his uniform. Short sleeves. Headset on his head. He is doing preflight check. Second pilot is missing, Lucas is in the seat. He is watching Roger do his routine. Then turns to the open door that leads us when we follow the aisle into the plane. Passengers are all seated. There is a flight ATTENDANT, MARISA (28), she's checking if the seat belts are fastened, smiling to younger passengers in the back. She walks to the end to the door. She waves to the ground crew and closes the hatch.

EXT. PLANE BERMUDA - SAME TIME

The ground crew walks away from the plane. The engine starts and the plane begins taxiing to the runway. We follow the plane just a bit to the point where it was parked a second ago and focus on the ground to see the small drop of a liquid. Fresh one. We stop and lift to see the plane in the distance.

INT. PLANE BERMUDA - COCKPIT - LATER

The plane is mid-air. We see Roger. He's still alone. No second pilot. No Lucas. Door knock. Roger pushes the lock button and turns. Door opens and MARISA enters.

ROGER

Hey. Marisa, have a quick one.

MARISA

Rog, I will never become a pilot.
I'm bad with numbers.

ROGER

Come on. I'm alone today. Fill is sick. So, thank God it's Bermudas, we can fly alone on small planes.

MARISA

Okay.

She gets into the seat next to Roger.

MARISA

You want me to strap in?

ROGER

Na, it's fine...Now. What did we learn last time?

MARISA

Altimeter.

ROGER

And can you show it to me?

She point at a analogue altimeter.

ROGER

Very good, Marisa...Now Where is engine fire switch?

MARISA

I don't know.

Roger point up with his eyes.

MARISA

Oh, right. The red one here.

She looks at Roger and his face didn't change, he's looking up with a frozen facial expression then he becomes pale. His left hand is sinking down. He's having a stroke.

MARISA

Rog, Roger...Oh My God. Oh...oh.

She rubs him and he is not reacting just ducking left and to the side. He's in bad shape. Marisa is in panic, she doesn't know what to do, she looks at the dashboard and then back and then into the windows. It's all cloudy but sun is there, visibility is enough to see the sea from time to time. Marisa looks at the altimeter, it says 12 000 feet. Autopilot engaged. She grabs the radio.

MARISA

(into radio)

May day, may day. Hello. Hello.
This is flight 657. We are...

We zoom out to see Lucas right behind her almost standing. He is looking into the window. This is when we see a big shake. The entire plane shakes. Marisa only opens her mouth and this is where we leave her in her fear and agony.

INT. HOSPITAL ER - NURSES STATION - DAY

Dana is at her station. She's watching the news on the live TV feed from her telephone. We CLOSE on the screen. Debris, wreckage site, rescue helicopters, coastguard ships. The photos of Marisa, Roger and other passengers on the right side of the screen. Dana is closing her mouth with her palm

TV ANCHOR

...14 souls including a pilot and one crew member has been killed in this tragic accident. There were signs that the plane had technical problems in the past...

We circle to see Dana's compassionate face and show the ER room. Angela is at the end of the room talking to the relatives of a patient. A WOMAN and her SON.

TO ANGELA:

ANGELA

We're doing what is necessary. Andy is going to be transferred to surgery upstairs in the afternoon. I have a good feeling about it. He will be just fine. I'll come visit him after surgery.

WOMAN

Thank you, doctor.

Angela nods and smiles affirmatively. She taps the woman on her hand and they leave. Her smile changes drastically all the way down to tense as we follow her to the hallway. Her beeper RINGS. She checks it and starts running. To the elevator. She pushes the button.

ANGELA

Come on...

Elevator doors open. She let the nurse and a patient leave. Get in. Doors close.

INT. HOSPITAL - THERAPY - DAY

Elevator doors open on the therapy floor. She runs through the hallway to the room. We see there is a patient in CPR. Other doctors and nurses doing manipulations. Vitals zero, EKG flat. Angela is waiting, she can't come in. She's watching from the corridor. Nothing happens. A sudden strike in her hand she looks down and touches her hand where Lucas touched her several months ago.

A FLASHBACK: She's on her knees in the ER on the night of factory incident. Lucas is in front of her with his hands stretched to sides. She is looking at him. She hear herself saying--

ANGELA
Enough... Enough...

Then she sees and hears Lucas lowering his hands and asking her--

LUCAS
Who are you?

She sees the moment other patients that night recovered from the dead.

Angela removes the hand and she's back in Therapy. She looks at the monitor on the other side of the window, it's flat, no vital. Doctors stop CPR. She gets.

ANGELA
Move.

Doctors move. She is looking at a girl, maybe 12, maybe 14, she's very young. Angela starts CPR and this is when we see Lucas again. Everything goes into back ground. Everything becomes slow and unreal. Angela lifts her head continuing to push on the girl's chest. She sees Lucas in that room.

VOICE (VOICE OVER)
She can see you.

ANGELA
Stop. Stop. Enough...

This is when we come back to a normal pace and we come back with the heart beeping on the monitor. 110 BP, heart rate 75-67-62 and steady.

She keeps looking at Lucas. He is looking at her, his eyes are normal.

VOICE

This stops now. I am ordering you.
Axi--

LUCAS

Axis Noxious. I know.

EXT. WAR ZONE - DAY

We see tanks and armored vehicles approach a small town. Shelling underway. It's a stock footage of a siege of a middle eastern town.

The footage of Lucas on top of disfigured bodies in the aftermath of the brutal battle.

INT. BANK - DAY

The bank robbery. Many people on the ground. The terrorist takes a hostage. He blows the explosive.

EXT. BANK - DAY

We see the bank on fire. Lucas turns around and walks away. Another successful mission.

EXT. LAKE - DAY

Ferry is capsizing. People freeze to death in the water. There is a girl who is dying. We see Lucase's face in the reflection of her closing eyes.

INT. MORGUE - NIGHT

Bodies on the tables. In the fridges. Death is everywhere. Lucas is standing above the naked bluish pale body. He's at his best days. His luck is back.

INT. CAFE - DAY

CLOSE ON newspaper's OBITUARIES PAGE, it's filled with names, the walls of names. ANGLE to Lucas putting the newspaper down as he drinks another coffee and lits a cigarette in a small corner cafe in Paris.

INT. THEATER - EVENING

CHYRON: 2 years later. Milan.

We're at the ballet. Swan Lake. We are looking on stage and zoom out to come back to the balcony where we turn to see a couple, rich, OLD ITALIAN MAN and his wife in jewelery. The BODYGUARD is behind them, he is checking his earpiece with one hand and locks his hands behind his back in the black suit that almost matches the darkness behind him. He moves his head back to disappear in the shadow of the balcony curtain. In the next second his face reappears, but it's Lucas. He slowly extends his hand and places it on the shoulder of the OLD ITALIAN MAN. We see how the man's life is being sucked out of him as he closes his eyes to die, peacefully, without agonies, just the last breathes away from the end. His wife doesn't even notice that as she's all-eyes on stage to catch the best part of the ballet.

We turn to witness the best pa by the danseuse.

Lucas is also watching the star and we close on the stage. We fly to the first row and turn to see that it is Angela and Daniel. They are at the ballet. She's gorgeous and he's handsomely dressed, holding her hand, they have matching wedding rings. But as the music goes by and we see people are in the anticipation of the best part, Angela feels that urge and she turns in a shy shoulder look to glance at the magnetic balcony that is almost singing to her. We can see how Lucas reappears from behind the curtain and half of his face is still in the shadow but he sees her and she sees him and he removes the hand from the OLD ITALIAN MAN. The oldman opens his eyes like if he woke up from a deep sleep. We see Angela's eyes, they are in love and fear. He is uncontrollably threatened and conquered by her eyes.

Music stops and the applauses overshadow the moment. Lights up. The face of the OLD ITALIAN MAN is gaining blood. His wife turns to him. Lucas is gone. Angela's mind is not here.

EXT. THEATER - EVENING

It's outside Milan theater ballet house. The show is over and everyone dressed leave the building. Angela and Daniel get on the sidewalk to get the taxi. Angela's feels that something has changed. She's constantly turn her head to find Lucas in the crowds of people. We see taxi line up to ferry their customers to the final destination.

DANIEL

Angela, there is this park I want to visit tomorrow, they say that the statues are beautiful. Maybe we could do some shopping and then

grab a bite at the small cafe at
that park, what do you think?

Angela is distracted, she's looking at Lucas, he's across the
street. She can't see him.

DANIEL

Angela...did you hear what I say?

ANGELA

Oh, the park, yes, sounds like a
great idea.

Daniel lifts his hand holding her hand and kisses it. The
rings shine in the evening lights. Taxi arrives.

DANIEL

Here's us.

Lucas sees the rings and he puts his head down. He watches
them get into taxi but something tells him that she is
looking for him. He's there on the sidewalk across the street
all alone. The night is beautiful. We see another man behind
Lucas, far away, he's dressed like him. We circle a bit
around Lucas and that man is right next to him in a second.
He is older than Lucas. He is watching in the same direction
as Lucas. This is Lucas's inner VOICE, his other half.

VOICE

Oh, they are beautiful together. In
the anticipation of death they
always look beautiful. The inner
glow that makes it a feast. The
silence that can't wait to
suffocate the very last breathe and
take them away to where they truly
belong.

LUCAS

She's not happy with him. I can
feel it.

VOICE

You can't feel happiness. You can't
fee anything.

LUCAS

But then how come I can feel her?

VOICE

Maybe it's a guilt that you cannot
forget.

EXT. CEMETERY - DAY

It's a rainy day. Steel gray clouds. We're at a cemetery. There is no procession. Nobody is being let go. We see the tombstone with the name: "ALEX GREENBERG" and the engraving "To loving father, to loving husband, to a true friend."

We turn to see Angela with two small bouquets under an umbrella. She's alone. She sets one bouquet next to the stone.

ANGELA

Oh, I miss you so much, Alex.
Daniel. He's been very supportive.

She shows a ring. And almost starts crying but stops herself from emotional attack.

ANGELA

We're married. He proposed a week after your funeral. Claudia and D are okay. You know that...They miss you...you probably know that too. D is now a scientist, she came back and she works at the local university. Me?...I'm okay...I feel that there is something...I can feel it...sometimes I think that God had a different plan for me, but here we go, I am complaining again...

She removes a few drops from her eyes.

We turn and we see Lucas. He's standing there watching her.

She kisses the tombstone and gently slides with her hand.

ANGELA

See you later my friend.

She starts walking. But not into the direction of the exit. Lucas looks at her and then looks into the direction she's walking. He looks concerned.

She walks and the closer she comes to a double grave, the more emotions cover her eyes with tears rolling up to the edge. She stops and looks at a big tombstone. It says:

"ANTHONY AND MELISSA REED"

Angela puts the flowers and kisses the stone.

ANGELA

Hi mom, dad...

She stays there just thinking, she starts crying as if emotions burst from inside her. She kneels holding the stone under the umbrella.

ANGELA

Oh, why did you leave me so early?

Lucas is engaged, he's there but he can't do anything. He puts his hands on the stone too. We see how her heart is coming to the right place finding peace and tranquility. He closes his eyes. She closes her eyes.

VOICE (VOICE OVER)

Don't...Don't do it.

LUCAS

Leave now.

She opens her eyes standing and she sees Lucas. Right in front of her. She's not frightened, she's not scared and she doesn't want to remove her hand.

LUCAS

They are in a better place. They found peace.

ANGELA

You're an angel?

LUCAS

Yes.

ANGELA

Are you here to take me too?

LUCAS

No...It's not your time.

He closes his eyes. And she does the same. She opens it. The rain has stopped. No clouds. Sun is shining. He's gone.

INT. APARTMENT - NIGHT

Lucas is in his apartment. He walks to the table and opens his notebook. It says: "AXIS NOXIOUS" on a page with nothing more. He takes the pen. He strikes the AXIS NOXIOUS line out, but it reappears. He does it again. The sign does not come back. He starts drawing. It's a road somewhere, mountains, the car is moving.

EXT. MOUNTAINS - DAY

We see a mountains chain. The car is moving pretty fast. It's a sports convertible. We see a man in the car. It's Lucas. He looks different. He's happy, smoking, drinking. Driving carelessly, he's drunk. His car is about to enter the tunnel. He takes over several other cars very fast almost cutting one of the cars.

TO THE OTHER SIDE OF THE TUNNEL:

At this side of a mile long tunnel we see construction workers, they are in the middle of blocking the road to put some big equipment. There are several trucks. They have all the signs and blinking lights coming from the temporary road signs like "DIVERSION AHEAD", "CONSTRUCTION AHEAD".

TO THE CAR:

The car enters the tunnel. Lucas is changing the radio with some music. He drops the bottle on the ground and it blocks the break pedal.

LUCAS

Shit...

He looks down trying to move it with his leg and then suddenly all the lights are off. Nothing. All the equipment stop responding. Workers can't turn the flashlights. The tunnel is completely dark. Everything slows. It's seconds before Lucas's car smashes into truck. But something happens and now we see the real Lucas. The one that stole this body many years ago. Lights comeback. He slows down and there is no crash. We look at the passenger seat. There is a folder with the name of the hospital Angela works.

INT. HOSPITAL ER

CHYRON: 2 years ago.

ER. Everything looks the same. Angela is at her station talking to Dana, she's happy.

DANA

So, Daniel, you broke up with him
and now maybe...

ANGELA

Oh, don't start, Dana...I'm not
gonna date your brother.

DANA

Why, he's got a job, he's not a doctor.

ANGELA

Well, maybe just because he's not a doctor.

DANA

Speaking of doctors, I heard we have a transfer from the other city. He is something.

ANGELA

I don't want to know--

Doors open.

Stretcher with paramedics enter swiftly. A man on the the stretcher. He's badly hurt, all covered in blood.

Doctor, ANGELA (32) runs to the stretcher. PARAMEDIC briefs her on the patient status.

PARAMEDIC

Car accident. Patient, male. 30-35.
Lost a lot of blood. He's been
unconscious for the past 7 minutes.

Angela is moving with the stretcher along the ER hallway. She looks down, it's not Lucas. Somebody else.

ANGELA

Trauma 2.
(to nurse)
I need surgeon on the floor
immediately. Call upstairs we need
blood.

She's waving to somebody from the staff and then looks at the patient.

ANGELA

Sir, can you hear me? You're in a hospital. We are going to take care of you. What's your name sir? Do you have any allergies?

She disappears and we turn to the doors.

EXT. HOSPITAL ER - PARKING

Alex, alive, is standing outside, he's about to lit a

cigarette. That moment a hand, and it's Lucas, removes the cigarette from his mouth.

LUCAS
This thing will kill you.

ALEX
And who are you?

LUCAS
I'm doctor Lucas Frost. Being transferred to Therapy.

ALEX
Well, young man, I'm the chief ME and you just pissed off the guy from the basement.

LUCAS
I'm sure we'll become best friends, Alex.

ALEX
How do you know my name?

LUCAS
I read all of your researches and I am a big fan of your lower cut approach for the pancreas extraction.

ALEX
You just went in charts. Alex Greenberg.

He extends the hand and Lucas shakes it.

ALEX
Come on, I'll show you around. Where are you from?

LUCAS
Philadelphia...

They enter the building.

INT. HOSPITAL ME - DAY

Angela leaves the elevator and goes to the ME office. She opens to find there Lucas. He's standing next to a body. She enters. He turns to see her. Alex is nowhere to be found. Lucas in in gloves but regular clothes and mask on his face.

ANGELA

Hey.

She looks him in the eyes. He froze.

ANGELA

Where's Alex?...the ME.

Lucas doesn't spill a word. She doesn't recognize him. She just looks at the body. Lucas removes his mask.

ANGELA

Hey, I know you.

Lucas looks surprised.

ANGELA

You're the new transfer from Philadelphia, doctor Frost, right?

LUCAS

Yes. Lucas Frost.

She extends her hand.

ANGELA

I'm Angela Reed.

He removes the glove and shakes her hand. That moment she feels something weird and she looks at her hand, the flashbacks of something she's never encountered before. The cemetery scene, the stretcher ER moment, the death of Alex. It's all so blurry and fast that she doesn't even have the time to realize what's going on. But she can see Alex smoking, then in a hospital bed with a mask. Lung x-ray. Funeral.

Voice of Alex. We turn to see them holding their hands. And Alex looking at them with a smile.

ALEX

Glad you met. Lucas this is Angela, Angela, this is Lucas.

Angela removes her hand and becomes a bit shy.

LUCAS

We just made an acquaintance.

ANGELA

Is it the body you wanted me to see?

Lucas gives her access to the body and Alex approach the table.

ALEX

Yes. The liver is intact, but I can't see if this is a primary cause.

She looks inside.

ANGELA

Yes. Maybe...give me more light here...

Lucas looks into the other side of the room. Voice is there.

VOICE

You know that you cannot do this. You just broke your own rules. You can't let the dead walk the earth.

LUCAS

I can do whatever I want with any soul...dead or alive.

VOICE

Then you'll be cursed the same way as the rest of living souls. There is no way back...not from here. Somebody has to die, and if it's not the poor boy, then it's her.

LUCAS

Don't you dare--

ALEX

Lucas, come take a look at my lower cut.

Lucas turns to the table and he is all-ears and eyes. Angela is interested in him, but she can't understand why. Alex sees the strong chemistry that electrifies them.

EXT. HOSPITAL - PARK - DAY

Alex is in the park on the bench. He's about to lit a cigarette. This is when Angela removes the cigarette from his mouth.

ANGELA

This thing will kill you.

ALEX

You're the second person stopping me from making a proper puff.

ANGELA

Yeah, who's that other good person?

ALEX

Lucas. The new guy. How is he to you?

ANGELA

Me?

ALEX

Yes, he looks smart. Gentleman.

ANGELA

There is something in him that makes me go goose bumps.

ALEX

Well, if the guy makes you feel like that, he's the one. We had that with Claudia.

ANGELA

Really?

ALEX

I was at a small shop looking for light bulbs for my small apartment, just out of college. And she entered. Oh, she was stunning. One look and I was hers.

ANGELA

I love it when you tell me those stories.

ALEX

But we didn't meet till your father took me to a party to a Bahamas.

ANGELA

I was conceive on the trip to Bahamas. You know that.

ALEX

Yes I do. And that was something. You father broke his leg on the first day. We had to push him in a wheelchair and yet somehow they

made it. You mother was the angel
on earth.

He puts his head down.

ANGELA

I almost don't remember them.
Sometimes I can feel them, but I
can't remember their faces. Is it
bad?

ALEX

No, memory wipes away good and bad
things, freeing space for your own
memories.

We see Daniel. He's passing by with another girl. Angela
looks at him with some inner jealousy.

ALEX

Daniel is an idiot. I'm kinda glad
you broke up.

ANGELA

It wasn't meant to be...He's got
his career, I've got my own plan.

ALEX

Well, you know what they say. Every
girl needs a plan, and a man.

Angela lifts her eyes and looks into the entrance to the
building. It's Lucas. He's drinking coffee all alone.

ANGELA

Maybe, you're right...By the way,
Deb, she's coming tomorrow, right?

ALEX

Yes.

ANGELA

I'll pick her up, it's my day off.

ALEX

That would be awesome. Come to our
house and we'll have some wine.
Claudia will be happy to see you.
You will play for us. Just like old
times.

ANGELA

I will.

INT. HOSPITAL - THERAPY - DAY

Lucas is with a patient in the room. It's a young girl, 13, GILL, all freckles, funny face. Lucas is next to her, sleeping in the chair.

GILL
Doctor Lucas.

Lucas opens his eyes.

LUCAS
Yes, Gill. How are you feeling?

GILL
I don't know. I can't hear my heart.

He comes takes his stethoscope and puts in her ears then attaches to her chest.

LUCAS
How about now?

GILL
It's so weak. I can barely hear it.

LUCAS
It's because your heart is still weak, but we will fix it. Don't worry.

She smiles. He pushes a button on the dispenser and sedative enters her body. She falls asleep again.

He leaves the room and goes to the station. We see Alex approaching him.

ALEX
Lucas.

LUCAS
Hello, doctor Greenberg.

ALEX
Oh, please, call me Alex. Look, my daughter is coming home from her college for a short trip. We're having a small dinner, come join us. Tonight at 7.

LUCAS
I... I don't know. Is it okay?

ALEX

Sure. Oh, and by the way, Angela is going to be there. She's a family, so you won't be all alone.

LUCAS

7?

ALEX

Yep. Casual. Bring some wine. White. My wife doesn't allow me to buy white wine.

LUCAS

I will.

INT. AIRPORT - SAME TIME

Angela's at the airport. She is eagerly waiting for the gates to open. Doors open. Deb is the first to exit. She's all happy and smiley. Runs to hug Angela.

DEB

Aunt Angie. I'm so happy to see you.

ANGELA

Hey, you're all grown up now. Science project, hah?

DEB

Yes, I've got so much to tell you, there's this boy...

They walk away. We see VOICE standing at the gate watching them go. He's not that happy.

EXT. ALEX HOUSE - PORCH

Driveway. The car stops. It's Lucas. Top open. He's got a bouquet of flowers and a bottle of wine. He's sitting in the car. Not leaving.

INT. ALEX HOUSE - SAME TIME

Angela is at the kitchen with Claudia

CLAUDIA

So, Alex told me you've got a new resident in therapy. Is he cute?

ANGELA

He's okay.

CLAUDIA

What...? So, he is cute, isn't he?

We hear Alex coughing in the other room. Angela turn to look at Alex seating at the sofa.

ANGELA

Maybe. Look, how long he's had this cough?

CLAUDIA

Oh, a month maybe, he said, it's just the AC in the basement.

ANGELA

I want to run some tests. X-ray wouldn't hurt.

Claudia looks at Alex. He turns to her and smiles from the sofa. And coughs again.

CLAUDIA

You do that. He'll listen to you.

EXT. ALEX HOUSE - PORCH

Lucas is still in the car. We have a good look at him and the passenger seat. It's Voice.

VOICE

I don't think you realize what you're doing. Axis Noxious will settle the bill in any case. Somebody needs to die.

Lucas shrugs off the thoughts. This is when Alex calls him from the porch. He is standing with a cigarette in his mouth, smoking.

ALEX

Are you going to come in or what?

Lucas waves and leaves the car with the flowers and a bottle.

He comes to the porch.

LUCAS

Hey, Alex.

ALEX
So, have a seat.

They sit down on the porch. And Lucas immediately looks at the engraving on the bench.

ALEX
Angela did it when she lost her parents.

LUCAS
I know.

Alex narrows his eyes.

LUCAS
I mean...I didn't know that she lost her parents.

Alex inhales.

ALEX
Well, tragic thing. She was 13, they went on a trip to Africa. They were doctors too. Working at a non-profit, helping poor kids, polio and other vaccines.

LUCAS
How did it happen?

EXT. JUNGLES - DAY

It's Congo jungles, some remote village. We see the NGO trucks. Angela's mother, MELISSA, 39, is making a shot of some vaccine to a little girl. Her mother is next to her. The girl smiles. Melissa puts a band-aid and gives a candy to the little girl. Her mother is thankful. Melissa turns to the yard where the cars are parked. She sees Angela's father, ANTHONY, 41. He's with another NGO worker loading the trucks. Worker closes the lid. Anthony waves to somebody and walks to Melissa.

MELISSA
We're all done here, honey.

ANTHONY
I just talked to the locals, they say there is one more village up the river. It's unmapped. But they have 50 to 70 people there, several kids and one pregnant girl.

MELISSA

We're not supposed to go that deep.
You know the rules.

ANTHONY

I still have the stock of vaccines.
And the girl. Local doctor said
she's had complications. It's her
first pregnancy.

MELISSA

How old is the girl?

ANTHONY

16. And you are a pediatrician.

Melissa looks at the mother of the little girl with the lollipop. She taps the little girl on the forehead.

MELISSA

I could see her.

ANTHONY

Come on. We should move out now.
It's getting dark.

EXT. JUNGLES - ROAD - EVENING

It's early into the night. The convoy of 3 cars is on the road to the village. They are moving very slowly, the road is narrow and lots of stones and debris.

MELISSA

What time is it back home?

Anthony looks at his wristwatch.

ANTHONY

It should be around 11 am. You
wanna call?

He gives Melissa the satellite phone from the passenger seat. She's in the back. Dials the number. We turn to the other seat. It's Lucas. He's watching her dial the number.

MELISSA

Doesn't work.

ANTHONY

Let me try.

She gives the phone back.

He dials, but nothing.

ANTHONY

We'll call her when we get to the village. I think the trees are blocking the signal.

Melissa is nervous. She keeps looking in front and then to her watch. It's dark now. The front car suddenly stops. They stop too.

ANTHONY

(to driver)

What's wrong?

DRIVER, local, doesn't say, he just waves hands and opens the door to exit. That moment there are shots fired. The driver gets back in the car and tries to hit the reverse and drive back, but we see in slow motion as the front glass is shattered, bullets enter the car and we first see the driver's head smashed with blood all over. Then it's Anthony he tries to turn around to cover himself from the bullets. We turn to see Melissa, she's fatally shot, but still breathing. She's holding the necklace with a cross.

MELISSA

Saint angels take care of Angela.

The door opens and we see Lucas next to Melissa. She's not trying to look. She closes her eyes. The AK-47 burrel goes right at her head.

EXT. ALEX HOUSE - PORCH

Alex puts the cigarette into the ashtray.

ALEX

They found the bodies in a few days. Locals say that gangs took everything.

EXT. JUNGLES - ROAD - EVENING

We see a dead body of Melissa on the ground. And a hand reaches for the golden cross on her neck.

ANGLE on Lucas looking with his red eyes on the gang member, whose hand is about to grab the necklace. He stops and removes the hand, cross is still there.

WIDEN. The gang leaves the bodies on the road and drive away

with the cars.

INT. ALEX HOUSE - EVENING

Alex is pouring some wine. Deb and Claudia are looking at some old pictures. Angela in on a sofa. Lucas is next to the fireplace. It's a cozy nice family atmosphere.

CLAUDIA

Honey, play something for us.

ALEX

If she's not in a mood, don't make her.

DEB

Come on, aunt Angie. Play something.

Angela is shy, she's looking at Lucas who's a little bit intimidating her with his eyes.

Lucas comes to the piano. He looks at Alex.

LUCAS

Can I?

ANGELA

You play?

Alex nods to Lucas.

LUCAS

Sometimes.

ANGELA

Well, play something, I'd love to hear it.

Lucas opens the piano. He settles on the chair. Waits for a few seconds. They all look with anticipation. And he starts playing. It's a piano cover of Coolio's Gangsta's Paradise.

We see how Deb is smiling. We circle around the house to look a footage of Claudia kissing Alex. Deb and Angela smiling and laughing. Lucas is still playing. At certain point we see him seated with a glass. Now it's Angela playing, we smoothly transition from the first song to the ending of the Swan Lake's piano version and we circle around Angela and we see Lucas's eyes on her. In the background we see how she closes her eyes all taken by the music and at the same time she's having wild love with somebody from her dreams maybe. She's

on her back eyes open and the man on her. We don't see his face but we see how he kisses her and she closes her eyes. We're back into the house and everyone is just silent when she removes her fingers from the keyboard. Speechless.

DEB

Wow. I've never heard you play that emotional.

ALEX

She's a doctor that can play a piano.

CLAUDIA

We've got two doctors who can play a piano and one doctor who can poor more wine.

ALEX

Alright, alright.

He tries to get up and he feels dizziness, starts coughing again. Lucas catches him with a supportive hand.

DEB

Dad, are you okay?

ALEX

No, it's fine. Too much wine.

He smiles and grabs a bottle to poor more.

Angela gets up and she looks at Lucas.

ANGELA

Wanna go outside, maybe?

Deb is smiling deviously. Claudia looks at Lucas.

CLAUDIA

You guys go, I'll do the dishes.

DEB

I'll help.

Lucas smiles and gets up to follow Angela.

EXT. ALEX HOUSE - PORCH - EVENING

Angela is on the porch, she's standing with the glass of wine, holding the pillar. She's looking in the darkness on the street.

Lucas comes out of the house. She turns and then points at the car.

ANGELA
This is yours?

LUCAS
Sort of.

ANGELA
I like it. Always wanted something with an open-top. So, you're from Philly. Why did you transfer here?

LUCAS
I like the weather.

ANGELA
Well, catch the last days without rain. It's gonna rain all year long.

LUCAS
I like rain.

She gets to the chair. She looks straight into Lucas's eyes.

ANGELA
You know. That makes me worry. Nobody likes rain.

LUCAS
I like the sound of drops on the rooftops or cars.

ANGELA
And yet, you've got a convertible car with a soft roof.

LUCAS
Guilty as charged.
(beat)
How about you?

He gets on the other bench with the the engraving. And Now she's looking at him and he's looking at her.

ANGELA
What about me?

LUCAS
What do you like? I mean, you like convertibles too. That I already

know. What else? How did you become a doctor?

ANGELA

My parents were doctors. Plus I spent half of my life with Alex and Claudia, they practically adopted me when my parents died.

Lucas parks his eyes on the wooden floor.

LUCAS

I'm sorry.

ANGELA

Well, it's not your fault, right? Nobody forced them to go to Africa and abandon their 13 years old daughter...

LUCAS

Sorry that I asked.

ANGELA

No, I'm sorry, I didn't mean to-

LUCAS

It's okay. Really. Tell me what you guys do on your day off here?

ANGELA

Well, you need to know two things about this place. Farms and cows.

LUCAS

Really?

ANGELA

I help a local animal shelter. It's actually tomorrow. You can come with me if you want.

LUCAS

I'd love to. Now I know why you're in ER, you help those the most in need. You are an angel.

And he points at the engraving.

Angela doesn't say anything, she just likes his words.

ANGELA

But, you need to promise me one

thing.

LUCAS

What is that?

ANGELA

It looks like Alex likes you and I really want him to do an x-ray. That cough. Do you think you can help me with that in the morning and I'll take you to the farm.

LUCAS

No problem, partner.

EXT. JUNGLES - ROAD / APARTMENT - NIGHT

Music starts - the Rolling Stones - Gimme shelter.

CLOSE on Melissa's chest with the cross that becomes the sketch in Lucas's book. And then it becomes a real cross with the fresh barely dried blood still on it. Lucas picks it up from the page and wraps around his hand.

We see Lucas at his desk looking at his palm with the cross.

VOICE (VOICE OVER)

They say that God created them.
You're not God...and yet, you
created everything around them.

LUCAS

If I created everything, how come
there are so many flaws?

He turns to his bed and Voice is there. He's on the bed with his hands locked behind his head.

VOICE

Flawlessness is the flaw itself.
And you know that, cause I am your
flaw, and you're mine. Without it
the whole world wouldn't exist.

INT. HOSPITAL - THERAPY - MORNING

We follow Alex through the corridors of the Therapy unit. He asks a NURSE.

ALEX

Did you see Lucas?

NURSE
He's in the back.

She points at the Lab area. Alex approaches the area and he sees Alex, then he sees Angela. He enters the room.

ALEX
Hey, you two. I knew you'd become friends. What's up? Why did you call basement? I don't see any dead people here.

Angela closes the door and guards the exit. She's looking straight at Alex.

ALEX
What?

LUCAS
Alex, you know that I am a resident here.

ALEX
Ye-e-s. What is it about?

Lucas opens the X-Ray room.

LUCAS
I need you to do the chest x-ray.

ALEX
You can't be serious?

ANGELA
Alex, it's your cough, it doesn't sound good.

ALEX
Is this some kind of intervention?

LUCAS
She's right. We need to check you.

ALEX
This is ridiculous. You don't really think I'm signing up for this?

He looks at Angela. She's serious. Then to Lucas. He's just making friendly face pointing at the door into xray room.

ALEX
Alright. I'm fine, it's just the

AC, way too cold downstairs. I'm
telling you...you won't find
anything.

He lifts his hands surrendering to the idea. Gets inside.
Lucas shows her that he needs a minute alone with Alex.

ANGELA
(whispering)
Thank you.

Alex enters, Lucas enters and closes the door.

INT. HOSPITAL - THERAPY - XRAY ROOM - LATER

We see as Lucas operates the machine from one room. Alex is
in the other rooms behind the thick walls. We can hear Alex
through the intercom.

ALEX (OFF SCREEN)
She's just being a good doctor. But
Claudia is going to do some
explaining.

LUCAS
Inhale, and hold.

He pushes the button. There's a click and we see the digital
print of a partially dark one lung and several spots on the
other side. They don't look good. Lucas sinks on his hands
head down. He lifts.

ALEX (OFF SCREEN)
So how is it?

LUCAS
(after beat)
Some malfunction on the machine.
Just hold for one second.

Lucas comes to the wall, puts his arm on the wall, closes his
eyes and the electricity goes off for a split of a second. He
comes back to the machine terminal and screens.

LUCAS
I'm gonna do one more time, okay?

ALEX (OFF SCREEN)
Just do it already. It's freezing
here.

LUCAS

Inhale, hold.

Lucas pushes the button. This time the lungs are normal.

LUCAS
All clear. You were right.

ALEX (OFF SCREEN)
Told you.

We turn to see Voice in the back of the room.

LUCAS
Don't start.

VOICE
For each life saved Axis Noxious
will take one extra life.

LUCAS
(angrily)
I said stop.

We see how Lucas's eyes are almost burning red in his human flesh. Door opens. It's Alex putting his shirt on.

ALEX
What? Did you say something?

LUCAS
Ah, it's all clear. Maybe just a
bit of antibiotics and the cough
will go.

ALEX
I feel much safer and better now,
doctor.

INT. HOSPITAL - THERAPY - LATER

They leave the x-ray room and Alex looks distrustfully at Angela.

ALEX
You tell her. I'm back to my
kingdom of dead. They make me
happy.

He leaves.

ANGELA
(to Lucas)

So?

He gives her the xray printout.

LUCAS
We can go to the farm.

She is looking at the xray and she looks satisfied.

ANGELA
You have any allergies I should
know? Bees, bugs?

LUCAS
Nope.

ANGELA
Then let's go, partner.

EXT. HOSPITAL ER - PARKING - LATER

They are just outside the hospital. Lucas pulls out his car keys and starts walking to the car. Angela doesn't follow. He turns to check on her.

LUCAS
Are you coming?

ANGELA
We're not taking your car. We're
going on a bus.

LUCAS
Really? Okay.

EXT. BUS - LATER

Lucas and Angela get on the bus. They take two seats. Angela's at the window. Bus starts moving and turns right. This moment she looks outside and she sees Voice. He is standing in the street watching her turn and go. For a second she starts seeing a nightmare of her mother's death.

EXT. JUNGLES - ROAD / FLASHBACKS - EVENING

Her mother being struck by a bullet.

She holds the cross.

Her father exhales and dies.

Their bodies lies on the ground.

INT. BUS - SAME TIME

Angela blinks and Voice is gone. She turns to Lucas.

LUCAS
Are you okay?

ANGELA
I... Yeah... I'm fine.

LUCAS
I thought I lost you for a second.

ANGELA
What were you saying?

LUCAS
The farm...is it far?

ANGELA
Oh, no, it's just half an hour.

EXT. FARM - DAY

It's a farm shelter with animals. We see the reel as Angela shows Lucas how to feed animals. They really enjoy time together. There is a certain chemistry building on her side. She likes him. They way she looks at him. We see how they walk in the fields, the stalls, barns, they play with little kids.

INT. DINER - DAY

They are in a small diner across the church. Angela is finishing her coffee. Lucas looks through the window and she notices his interest in the church and nuns come in and out.

ANGELA
Did you like it here?

He turns to her.

LUCAS
Yes. Here you really start
appreciate life. It was new for me.

He turns to the church again. She looks at him and the church.

ANGELA

Come on.

She gets up and stretches her hand. He takes it.

LUCAS

What?

ANGELA

The church. This is the place my father and mother got married. Come.

They exit the diner and cross the street.

INT. CHURCH - LATER

Angela enters and crosses her self. Lucas doesn't do anything. They start whispering as they walk around to see the interiors.

ANGELA

They were very religious.

LUCAS

Your parents?

ANGELA

Yes. And I think it was natural for me to be around places like this. I feel peace and tranquility here. This is where I was baptized. Right over there.

She points at some place in front.

ANGELA

Would you wait me here?

LUCAS

Sure.

She goes to a confessional booth. He stays. He slowly gets on the bench and places his hands on the bench in front of him. He closes his eyes. We turn and an almost empty place becomes full with many children being baptized, their families. It's light everywhere, rays of suns almost illuminate the church. We fly to the baptismal font with the priest and young Melissa, Anthony, Alex and Claudia. They all gathered around. The priest is holding a baby over the basin, a girl. This is Angela. The priest pours a water over Angela's head. He pronounce her name and continues speaking. We don't hear him.

Just as his lips are moving over Angela's happy face. She's a strong, happy, radiating life child. Her parents are proud and happy Alex and Claudia are looking at her with the love they will continue to share her entire life. We circle around and we follow back to the place where Lucas is seated over the other couples and family member who are here for the same sacrament.

ANGELA

Lucas.

The light disappears. The church is empty again we focus on the hands of Lucas, Angela put her hand on his and we turn to see her.

ANGELA

Are you ready to go?

LUCAS

Yes.

INT. HOSPITAL ER - NURSES STATION - DAY

Angela and Dana are at the station.

DANA

Are you coming for the trip?

ANGELA

The Bermudas? Sure I am. I'd love to see some sun. I even convinced Deb to join us.

DANA

So no guys, just the girls?

ANGELA

Yep, booze and girls.

EXT. BERMUDA - DAY

We see the plane on the ground. We see the same plane. We see Deb, Angela, Dana and some other girls all with backpacks next to a plane, ready to board. Ground crew makes final checks.

ANGELA

So, we are flying to this small island. And girls, there is no Internet there.

DANA

Really?

DEB

I have my laptop full of movies, so we're good.

DANA

I love you, girl. I can't fall asleep without a good TV drama.

Deb pulls a bottle of tequila from her backpack.

DEB

An I have this.

ANGELA

Oh my God. I hate the day you turned 21.

DEB

I love you too, aunt Angie.

INT. PLANE BERMUDA - LATER

The girls are all seated and happy. Angela's looking outside in anticipation. We see the flight attendant Marisa. She's coming through the aisle to check the seat belts.

MARISA

You girls are on vacation? First time on the small island?

DEB

This is my first paradise island vacation ever.

MARISA

You'll love it. Seat belts, please.

They all buckle up. And we follow Marisa to the end of the plane to close the hatch.

INT. PLANE BERMUDA - COCKPIT - LATER

The door kick. Roger clicks the lock. Marisa enters.

ROGER

Hey. Marisa, have a quick one.

MARISA

Rog, I will never become a pilot.
I'm bad with numbers.

ROGER

Come on. I'm alone today. Fill is
sick. So, thank God it's Bermudas,
we can fly alone on small planes.

MARISA

Okay.

INT. PLANE BERMUDA - LATER

On the plane. Mid-air. We see girls and other passengers.
Kids asleep. Very smooth ride. We turn to see Voice standing
right in the middle of the plane in the aisle. He gets his
hands up and the minute he opens his eyes they are red.

VOICE

Axis...Noxious.

Strong shake inside the cabin and we go black.

INT. HOSPITAL - THERAPY - DAY

Lucas is in the room with the little girl, doing CPR. She's
not responding. Her vitals are zero, EKG flat. She's been
dead for over 5 minutes. He is on her chest with his hands
and he sees himself in the corner looking. He stops the CPR.
His face is red all covered in sweat. The intubated girl is
pale. She's dead. The nurses that's been taking care of this
little girl are all crying covering their faces. Lucas staps
back from the crib and removes the medical protective glasses
and a mask. He is still looking at himself in the corner.
That version of Lucas is just the other version that doesn't
see him. That version of Lucas is looking at Angela from the
different version of this day. But she doesn't run into the
room and doesn't stop him. The girl dies.

LUCAS

Time of...
(pause)
...death, 2:31 pm.

He leaves the room to find the big screen in the middle of
the hallway.

On the screen the tragic event in the Bermuda island. The
plane crash site. Coastguard ships, helicopters. Lucas lowers
his eyes and he sees Alex. He's in hysteria. His eyes are
red. He is going mad. He can't understand a thing. Lucas

comes to him and this moment Alex hugs and sinks on his shoulder with a loud cry of a father who just lost his two daughters, Angela and Deb. We circle to see the face of Lucas. He is mad. He is mad as hell can be. He is furious. Every muscle of his human flesh is burning on the inside and he closes his eyes.

EXT. CEMETERY - DAY

The music - Dark piano version of "Coolio's Gangsta's Paradise"

It's a rainy gloomy day, everything is dark. We see the funeral procession of the two caskets being lowered simultaneously next to each other. Lots of people. Alex in black with his head down. Claudia next to him, she's been crying over and over again. We fly over to see Lucas looking at the grave stones. It's "Debra Greenberg" and "Angela Maria Reed".

The world around Lucas becomes dark. We can only see him standing in the shadows of the death grounds filled with millions of graves. He puts his hand out and we see Angela's mother cross on his palm. We close on the cross. And we are back to the cross as a sketch.

INT. APARTMENT - NIGHT

Notebook page. The cross. is there physical, tenable, it melts into sketch. Lucas closes the notebook and he walks to the window. He is there alone. We fly out of the window to go all the way through th night skies and a millions of lights coming from the sprawling city.

EXT. FACTORY - NIGHT

We are flying thought the night city, rivers, bridges and we come to the factory. Firefighters, HAZMAT teams, there are many bodies. The factory is on fire. We see stretchers coming to the long chain of ambulance trucks ready to escort their patients to the hospital. Police is there. We follow on particular stretcher and the team of paramedics loading the stretcher into the ambulance. Doors close and we focus on the team of two paramedics fighting for the life of a man in his 50s. PARAMEDIC LADY, RONDA, 35, she's doing shots and IV. The other paramedic is ANDY, 38. Driver is BOBBY.

RONDA
 (to the driver)
 Bobby, we are losing him. We need

to go as fast as you can.

BOBBY (OFF SCREEN)
I'm on it.

ANDY
What's the smell?

He covers his face with his hand and Ronda sees a spot of some liquid on his uniform.

We hear sirens and the car is increasing speed.

EXT. HOSPITAL ER - PARKING - SAME TIME

Alex is outside with his mask on. Angela comes out with her HAZMAT suit. The first truck arrives it barely hits the bench. They do not open the door. The driver's door opens, he falls on the ground suffocating.

ANGELA
What the fuck? Alex, don't come closer.

She runs to the driver. He is showing to the back of the truck. Daniel in his suit picks up the driver. We follow Angela to the back door. She opens it and there are three bodies of Andy, Ronda and the patient from the factory. They are all unconscious.

She turns to the other people in scrubs. She waves to them.

ANGELA
Do not approach. HAZMAT suit only.
It's all contaminated.

She turns back and pulls RONDA on the ground. She checks her pulse. The girl is dead. She pulls Andy, he's dead too. She gets into the truck and checks the patient. He's alive. He's wearing mask with the oxygen.

She jumps out of the truck.

ANGELA
I've got one live here. Quick.

The other team members come to pull the stretcher out of the truck and the move it to the side with the IV. Angela looks into the alley. There are many trucks coming in. There is no space.

LATER: One more patient dies. She's coming exhausted to the

entrance into the hospital. There is a HAZMAT gate. Military teams clean her with some spray and let her inside.

INT. HOSPITAL ER - CONTINUOUS

She enters the main hall of the ER. Removes her helmet and a mask. Gets on the floor on her knees. There is death everywhere. She can't scream, can't even speak. She lifts her head to look into the ceiling. She starts praying.

INT. HOSPITAL - THERAPY - MORNING

Angela is on the floor next to the room of a girl. She's asleep. Nurse touches her shoulder.

NURSE
Doctor, Reed.

Angela opens her eyes.

NURSE
She woke up.

Angela enters the room. Gill is in her bed still intubated. Angela comes and puts her palm on the girl's forehead. Other doctor removes the tube. Gill still can't talk as her vocals are fractured with the intubation. Angela looks at her and smiles.

ANGELA
Gill, I'm Angela. You're okay.
You'll be okay.

LATER: Angela leaves Gill's room and goes to the coffee pantry room.

INT. HOSPITAL - THERAPY - PANTRY - LATER

It's a spacious room with coffee machines, sofas and a TV. Angela's with her big mug of coffee on the sofa. She's watching the news.

TV News: Factory aftermath of the huge blast. Smoke and HAZMAT teams still on the ground. We see aerial footage then switch to studio NEWS ANCHOR

NEWS ANCHOR
The tragic event took the lives of
123 workers of the chemical plant.
We have the reports that 6 of the

victims are the courageous firefighters and paramedics who were among the first responders coming to the scene last night. It's a tragic day for the city and the community. Churches will do an extraordinary mass tonight to support the families...

We turn back to Angela. She's exhausted. Lucas is just behind her. He's with Voice.

VOICE

This is what happens when you turn the time and you bring dead back to life. This is the lesson that you have to learn.

LUCAS

Why didn't she stop me?

VOICE

Because she's dead now. She's powerless. What you're witnessing right now is just the shattered glass of her life's past. It does not exist, not here, not in the past, not in the future.

EXT. HOSPITAL ER - PARKING - EVENING

Alex is leaning with his back to the wall, smoking. Sliding doors open, Angela leaves. She's not in a mood.

ALEX

Going home?

ANGELA

Yep. 22 hours. Gone.

ALEX

Anything to eat at home?

ANGELA

Frozen pizza. See you, Alex.

She starts leaving for the bus stop.

Alex ditches the cigarette. Gets his car keys.

ALEX

Wait...

Angela never turns. She doesn't want to hear anything, she leaves for the bus stop. Alex follow her go. Gets another cigarette and lits it. He inhales and starts coughing. Very badly.

ALEX

Shit...

EXT. BUS STOP - LATER

Angela is at the bus stop. Bus arrives. She enters and gets into the window seat. We see Lucas outside but she doesn't even look at him. Bus leaves.

We focus on Lucas watching the bus go. He turns around and closes his eyes.

INT. BEDROOM - NIGHT

We see Angela drawing he mother's cross in her notebook. She closes the notebook and switches off the lights.

EXT. JUNGLES - DAY

It's Congo jungles, remote village. We see the NGO trucks. Anthony is at the truck loading the vaccines into the back. Local guy helps him. He closes the truck and we follow him to Melissa.

Different angle. We see the local guy talking on the phone with somebody.

LOCAL GUY

(in Kituba dialect)

They are going to be in the village
up the river in two hours.

We see Lucas right next to him. He is not happy.

TO ANTHONY AND MELISSA:

ANTHONY

I still have the stock of vaccines.
And the girl. Local doctor said
she's had complications. It's her
first pregnancy.

MELISSA

How old is the girl?

ANTHONY

16. And you are a pediatrician.

Melissa looks at the mother of the little girl with the lollipop. She taps the little girl on the forehead.

MELISSA

I could see her.

ANTHONY

Come on. We should move out now.
It's getting dark.

Melissa gets up. Then she stops. We see Lucas right next to her. He's looking right at her. For a second she thinks and something makes her--

MELISSA

Give me the phone.

ANTHONY

It's in the car.

They walk to the car. He opens the door and tries to find the satellite phone.

MELISSA

I want to call Alex. Angela should
be up already.

Anthony opens the bag and pulls the phone. Gives it to Melissa. She dials a number.

MELISSA

Alex. Hi. It's Mel. How are you
guys doing?

INTERCUT VILLAGE / ALEX'S HOUSE:

Alex is in his kitchen. Angela, 13 years old is at the table, she's drawing.

ALEX

Hey. We're good. Just woke up. What
time is it there?

MELISSA

It's afternoon. Look, we're going
to be back to Kinshasa tomorrow
night.

ALEX

Great. Angela is here.

MELISSA
Let me talk to her.

Alex gives the phone to Angela.

ALEX
It's mommy.

Angels takes the phone.

ANGELA
Mommy, I've got a new notebook.
We're making the sketches.

We see the sketchbook. It's a pony on the farm. Very good sketch.

MELISSA
Oh, honey, it's so great. I miss
you so much. We are going to be
back home very soon.

ANGELA
Promise?

MELISSA
Yes. Daddy wants to talk to you.
Love you bye, sweetie.

Melissa gives the phone to Anthony.

ANTHONY
Hi, baby, how are you?

ANGELA
Daddy, I have a new notebook.

ANTHONY
Oh, that's great. What are you
drawing?

ANGELA
A pony. She is having a dinner at
the farm.

ANTHONY
Oh, you keep it for me and mommy.
We will come soon to see it.

ANGELA
I will. Alex will take me to the
gallery today.

ANTHONY

Look, honey, I love you. We will see you soon. Give uncle Alex the phone.

ANGELA

I love you too.

She hands over the phone to Alex.

ALEX

Hey, buddy, how are you?

ANTHONY

Hey, we need to see one more village and we're done here. Will fly back tomorrow. Best regards to Claudia and thanks for taking her to the gallery.

ALEX

It was Claudia's idea. Be safe out there, will you?

ANTHONY

We will, with God blessing. See you, my friend.

ALEX

Bye.

Alex hangs up the phone and puts the cereal in front of Angela.

ALEX

Now, pony is happy, and I want you to eat the cereal, so I can be happy too.

ANGELA

Okay.

EXT. BEDROOM - MORNING

Angela wakes up in her bedroom. The sketchbook is next to her. She gets up and goes to the kitchen. There are paintings all over her apartment. She's not a doctor. She's an artist.

INT. GALLERY - EVENING

Angela is at the gallery. It's an opening night of her show.

She's all dressed up. Media, visitors, clients. We see her giving the interview to the MEDIA REPORTER. Camera at her face.

REPORTER

Miss Reed, you were named as the most promising artist of the year. What fuels your imagination and what inspired you to become an artist?

ANGELA

My parents died in a plane accident when I was a kid. They were the NGO workers, doctors helping kids in Africa. I was only 13 years old. I was always in love with art. My first gallery was on the day they died and I decided to pursue what I loved the most.

LATER: Gallery is almost empty. We see MANAGER talking to Angela.

MANAGER

We are sold out. This is the greatest success. We will start shipping first paintings. All except this, as you requested.

We turn to see the painting of the pony.

EXT. GALLERY - NIGHT

Angela leaves the gallery. The black limo is waiting for her. She gets inside.

DRIVER

Home, miss Reed?

ANGELA

Actually, no. Get me somewhere I can have a drink. And take the rest of the night off.

DRIVER

Will do. Thank you.

INT. BAR - NIGHT

Angela enters a cocktail lounge bar. We see couples and some

groups of people having drinks in an uptown lounge bar with dark blue and red color themes. Nice lounge with an extra big bar area. She settles on the stool. She's beautiful. She looks around. BARTENDER comes to take her order.

BARTENDER
Good evening, miss. Anything special?

ANGELA
Vodka martini, no olives.

BARTENDER
Certainly.

Bartender comes back to his station to start making the cocktail. We focus on the other side of an island type bar table O-shape. It's Lucas. He's looking at Angela. SECOND BARTENDER GIRL comes to him with a drink. She puts it on a coaster and puts her phone number on the napkin. It says LAURA and the number.

LAURA
I'm Laura. I'm off tomorrow.

Lucas just smiles but his attention is on Angela on the other side. We see her getting her drink and she makes a small sip then catches Lucas's eyes on her. She's a bit shy. But she smiles. She looks lonely.

LUCAS
They say, if you don't put olives it means that you're too happy with your life.

ANGELA
Really? Then I must be the happiest person.

She makes one more sip.

LUCAS
I'm Lucas.

ANGELA
Angela.

LATER: They are at the separate small table on the sofas in the corner of the bar. They are drinking, flirting, laughing.

LUCAS
So you're an artist. How cool is that. I'm sorry, I'm not a big fan

of modern art. I was raised in Philly, we tend to appreciate things that are very simple.

ANGELA

It's okay... What do you do by the way?

LUCAS

Oh, I'm a doctor-ish.

ANGELA

Ish? How's that?

LUCAS

I'm just transitioned from one job to another. Just came to this city a couple of weeks ago. New hospital, new staff--

ANGELA

New friends.

She points at the bartender Laura. Laura is jealously watching them together.

LUCAS

That too. But it's mostly boring stuff. Traumas, constipations and so on.

ANGELA

So you're in ER?

LUCAS

Wow, you know stuff.

ANGELA

My parents were doctors.

LUCAS

I used to be an ER doctor, not in therapy.

ANGELA

Oh, the one upstairs. Why not a surgeon?

LUCAS

Afraid of blood.

He starts laughing. She laughs with him. They are both a bit tipsy and relaxed.

ANGELA
You'd be a perfect surgeon.

LUCAS
Why is that?

She grabs his hand, spreads one palm with her fingers.

ANGELA
You have strong but compact hands.

She keeps sliding her fingers along his palms.

LUCAS
Compact. Wow, that's the first time
somebody calls it that way.

ANGELA
Shut up and kiss me.

She looks desperately for a kiss.

He kisses her. This pisses Laura, she turns away.

INT. APARTMENT - NIGHT

Angela and Lucas are in his apartment, on the bed. Making love. She's moaning on her back. He's on top of her. We elevate to see that same picture. She closes her eyes when he kisses and reaches down.

INT. COFFEE SHOP - MORNING

Angela and Lucas are at a coffee shop. They are having breakfast.

LUCAS
Look, I'll be honest with you--

ANGELA
What, you've got a girlfriend?

She is drinking her coffee. He is finishing his eggs.

LUCAS
No. I wanted to say. I liked the
last night. I don't wanna rush, but
I would definitely do this again.

ANGELA
We're having breakfast together,

that's something. And I like it too.

LUCAS
Then, we'll figure it out.

ANGELA
Hey, do you need to work today?

LUCAS
Ah, no, but I actually have one patient. I want to check on her. Why?

ANGELA
I help at an animal shelter. We could go visit that place.

LUCAS
Well, if you want, you can come with me. I'll show you a very special girl.

ANGELA
That fast. You want me to meet your girls?

She narrows her eyes.

LUCAS
She's 13. She's a heart transplant on a waiting list. I just need to check some tests and we'll be out in no time.

ANGELA
Sure. What hospital?

LUCAS
Oh it's the Saint Mary's county hospital.

ANGELA
You're kidding me? My uncle Alex is a chief ME there.

LUCAS
You mean the old cranky Doctor Greenberg?

ANGELA
Oh, don't call him that way. He's fine.

LUCAS

Well, he's the one who gave me hard time on my first day. Smokes a lot.

ANGELA

Yeah, that's him.

LUCAS

Okay. Let's go.

INT. HOSPITAL - THERAPY

Lucas and Angela are coming through the hallway. They see Alex. He spreads his hands.

ALEX

Dear. How are you? And what are you doing here with this guy?

LUCAS

Hello Mr. Greenberg.

ANGELA

We actually just met and yet here we are at the hospital I've never got invited by you.

ALEX

Well, if you wanna see dead people. I'm downstairs. Have fun.

He leaves. Angela smiles to Lucas. He grabs her hand and takes her to the room with Gill.

LUCAS

I'll be quick.

He enters the room. Angela is outside looking through the window as Lucas is talking to the girl. He checks her chart then talks to Gill for a moment and touches her forehead and kisses her. She thinks it's so sweet so she almost falls in love with the guy.

INSIDE THE ROOM: Gill is in her bed. Lucas is sitting on the side of the bed.

GILL

She is beautiful.

LUCAS

Oh, I know. She's smart too. She's an artist.

GILL
Really?

LUCAS
Wanna meet her?

GILL
Yes. Yes.

Lucas waves to Angela. Angela opens the door and enters.

ANGELA
Hey.

LUCAS
Gill, this is Angela. Angela, this
is Gill. Angela is an artist.

Angela is a bit shy about the whole situation.

GILL
Can you draw something for me?

LUCAS
Gill, she's--

ANGELA
Oh, no, it's fine. I just need a
paper and a pencil or pen.

Gill is weak. She point with her hand to the side table.
There is a sketchbook. Angela takes and opens it. There are
several sketches.

ANGELA
Did you draw these?

GILL
Yes. I like to draw.

ANGELA
They are very good. I don't think I
can compete.

GILL
Liar.

ANGELA
Alright. Let me do this one.

She starts drawing something walking around. Gill invites
Lucas to her mouth. He brings his ear closer.

GILL
(whispering)
She's an angel. You should become
husband and wife.

ANGELA
I don't know if you like ponies.

She gives the sketch book and Gill smiles with the light of
life inside her. She loves it.

GILL
I love it. It's so beautiful.
Almost alive. Thank you.

ANGELA
You're welcome, sweetie. You get
better, okay?

LUCAS
She will. Right?

Gill nods.

EXT. FARM - DAY

Angela and Lucas are walking through the alley in between
barns on the farm. The day is beautiful. Sun rays gently
caress Angela's skin. They stop at the wooden pit fence for
the horses to be trained. There is a horse that is in
training by the guy who is not doing very good job. She is
holding the horse with a very strong grip on the rope. Horse
aggressively resists and backs. They lean against the wooden
railing and start watching.

ANGELA
I hate watching when they try to
break the wild horse. It looks like
they somehow break the spirit and
limit the life in some way.

LUCAS
I can relate to that. But sometimes
these animals can actually do
better along people. When I was a
kid my father brought me to a farm
just like that. I hated it. Hated
everything about it. I wanted to be
with my friends from the block, you
know. And instead I had to spend a
month with my grandparents.

ANGELA

And, did you like it there,
eventually?

LUCAS

Na. But it made me appreciate my
freedom, my space and when we came
back I just stopped doing lots of
bad stuff to make my parents feel
terrible.

ANGELA

That's a good think. And how did
you decide to become a doctor? Huge
loans, endless nights, self sleep
deprivation--

LUCAS

Bad dental, no personal
life...yeah, yeah, yeah. But it's
good to be there, feed the thrill,
save people's lives, bring
something and share part of your
emotions with somebody you don't
even know.

ANGELA

Gill. That girl. What's wrong with
her? I see that you are very
connected to her.

We hear noises in the back. The horse is running and makes
unbelievable cries.

LUCAS

Yes. She's got very weak heart.
Every single day, she's been
waiting on a heart transplant list.
There's nothing yet. Rare blood
type and there is not much we can
do. Just wait and sustain her
condition, which is worsening day
after day.

ANGELA

What about her parents? They must
be terrified by the thought of
losing their child.

LUCAS

They died.

Angela turns to Lucas and stops for a second. She closes her

face with her palms.

ANGELA

What, what happened.

LUCAS

They were on a boat trip on a lake.
The boat sunk.

ANGELA

The lake accident a year ago. You
mean that one?

LUCAS

Yes. And the only uncle she had was
a paramedic, Andy. He died a few
months ago. Poisoned by the
menthol-phenol chemical from the
explosion.

ANGELA

Oh my god, uncle Alex told me, It
was horrific.

LUCAS

That's why the hospital and the
city decided to treat her for free
and they will even do the surgery
but, there is no heart.

ANGELA

That must be so painful for
everybody.

LUCAS

Yes. I don't know. Two weeks ago
when I walked into that room for
the first time, I had a strange
dream about this girl and I can't
even explain it but I have a good
feeling about her chances.

ANGELA

Well, hopefully they will find the
good heart.

LUCAS

You know what they say. In cases
like these, it's a one in a
million, and in even in that case
somebody has to die to let that
girl live.

This is when the crazy wild sound of horse erupts. They turn to see how the horse jumps and kicks the young boy who is trying to break the horse.

ANGELA
Oh, my Gosh. Oh...

They see how the young man drops on the ground. His head is all on blood. Other members of the farm get the horse away and they run for help. Including Angela and Lucas.

LUCAS
I'm a doctor. I'm a doctor. Angela,
call 911.

Angela grabs her phone and tries to reach the emergency line. We follow Lucas as he approaches the poor boy. He's unconscious. The blood is everywhere.

LUCAS
Shit.

ANGELA
What?

Others spectators gather around.

LUCAS
We need to bring him asap. I've got
a medical kit in my car.

Angela runs for the bag.

LATER: The ambulance takes the boy on the stretcher and paramedics load him inside. Lucas gets into the ambulance with the paramedics. He's all covered in blood making CPR to the boy. They've got a heart rate on the monitor.

LUCAS
Close it. Let's go.

ANGELA
What should I do?

Drive my car to the hospital. I'll meet you there.

INT. HOSPITAL ER - PARKING - DAY

Alex is at the front gate smoking. Angela is coming with Lucas's stuff from the parking lot. Her hands are in blood.

ALEX

God, what happened?

ANGELA

I'm okay. I'm okay. Did you see Lucas?

ALEX

Yeah, what happened they just got here. Were you guys together?

ANGELA

Yes. The horse and then this young kid.

She almost starts crying. She's crying.

ALEX

Oh, come here.

He pulls and hugs her.

ALEX

Go, go inside. 4th floor. Oh, carp. They won't let you in. I'll show you. Let's go.

He ditches the cigarette and they enter.

INT. HOSPITAL - SURGERY

Elevators open Alex and Angela walk into the hallway. Alex is on the other side. He's holding his neck. Angela's got a bad feeling. They approach.

ANGELA

How is he?

LUCAS

I don't know. He's in surgery, but we lost him several times on the way. Restarted but his brain is smashed. He's got a very severe injury. I don't think he'll make it.

EXT. HOSPITAL ER - PARKING - EVENING

Angela is outside. Alex and Lucas leave the hospital together. Lucas sees Angela.

LUCAS

Hey, you're still here.

ANGELA

Yeah. I decided to wait for you.

She stretches her hand with the car keys.

ANGELA

Your keys.

LUCAS

Oh, thank you. Not the best second date, hah.

ANGELA

I hope he'll leave. I don't even know what would've happened if you weren't there. He'd just die. You were meant to be there. Thank God I decided to go to that bar. Otherwise--

ALEX

Hey. You two. Claudia made a dinner. You need some good time after a day like this. Come. Angela, you know where to go.

INT. ALEX HOUSE - EVENING

The whole family finished the dinner and they are at the sofas. They drink wine.

KITCHEN: Angela and Claudia are at the kitchen. They do dishes.

CLAUDIA

He's charming and a doctor. How did you meet?

ANGELA

At a bar.

CLAUDIA

Well, I met Alex at a shop. He was buying some bulbs. Couldn't decide what to buy. I was on a student visa doing the art project for the gallery and I just bumped into him. And we just...

ANGELA

Lit the bulb?

They start laughing.

CLAUDIA

Yes. Exactly. And it is still shining.

She looks to the sofa and Alex turns to her and smiles with his gentle eyes.

CLAUDIA

I heard your opening was a smashing success. Congratulations on that.

ANGELA

Thank you. I wouldn't be able to do that without you.

CLAUDIA

Well, I did call a few early artist collection scouts and they liked your work.

ANGELA

Thank you. I don't know what I would do without you two.

CLAUDIA

Well, you're as much our family as Deb, we should take care of our family, don't we? Speaking of which. Why don't you go and take care of your new friend. Play some music.

TO SOFAS:

Alex is showing his old pictures with Angela's father and mother in some woods.

ALEX

This is Thailand. The aftermath of tsunami hit areas. It was terrible. I've never seen so many deaths in just one place. Bodies piling up. The smell.

Claudia enters with a new bottle of red wine.

CLAUDIA

Not the tsunami, Alex. You will scare him off.

ALEX
He's a doctor.

CLAUDIA
Yes, he is, taking care of living
people, not dead.

ALEX
Other ideas?

CLAUDIA
Angela will play to us.

LUCAS
You play piano?

ANGELA
You?

LUCAS
Yes. My grandma taught me and maybe
my mother took me to piano lessons
where I had spent 6 years in the
row.

ANGELA
Duet?

LUCAS
That's a challenge.

They open the piano and sit next to each other.

ANGELA
You start. Let's see how your
compact hands can handle the piano.

LUCAS
Oh, My God. The compact thing
again? I will show you something.

Alex and Claudia look at the with amusement and then look to
each other and kiss.

Lucas starts with an upbeat - "Hungarian Dances No 5, J
Brahms". And Angela Picks it up very fast. They seem to enjoy
being together very much. Even on a day like this.

EXT. ALEX HOUSE - PORCH - EVENING

Lucas is seating on the porch, Angela is right next to him.
They laugh.

ANGELA

You should come to the gallery next week. It will be my friend's opening night. Second this year. She's very good.

LUCAS

Is she pretty?

ANGELA

Oh, no, I am not sharing my doctor with anyone.

He kisses her. And she kisses him back.

LUCAS

I will come.

ANGELA

You gonna love her work.

LUCAS

I want to see your work.

ANGELA

You'll see. One day.

Lucas touches the bench engraving.

LUCAS

That's you too?

ANGELA

Oh, this...I did it on the night my parents died.

LUCAS

I heard a story from Alex. Do you miss them?

ANGELA

I barely remember them. That's bad isn't it?

LUCAS

No. I think, if you feel them in your heart, you never forget them. It's just the memory.

ANGELA

Sometimes I take their old photos to remember their faces. They called me the day before their

flight.

LUCAS
Do you paint them?

ANGELA
Only in my memories. Not on the
canvas. It's too hard for me.

LUCAS
I understand.

The call rings on his phone.

LUCAS
I'm sorry.

He pulls the phone. Looks at the number.

LUCAS
I've got to take it. It's a
hospital.

ANGELA
Yes, sure.

Angela touches the engraving herself. And then looks at
Lucas. He seems concerned, the his face changes.

LUCAS
Ok...okay...Right...I will...Thank
you.

He drops the call and pushes it against his forehead.

ANGELA
What? What did they say?

LUCAS
I...I don't know how to explain
this.

ANGELA
What is it?

LUCAS
The young man.

ANGELA
Yes, is he alright?

LUCAS
He passed away. They are supporting

his life.

ANGELA

Oh, I am so sorry.

LUCAS

But they say that he is a perfect match for Gill. His heart. His relatives decided to donate his organs. And due to the fact that she's on the top of list, the commission decided to give it to Gill.

Angela jumps from the bench and she hugs him.

ANGELA

Oh, this is good news. I mean, is it?

LUCAS

This is great news. I'm...I gotta go to the hospital.

ANGELA

Sure. Yes. I...I'll get a cab.

LUCAS

Thanks.

He kisses her. And runs to his car.

This is when we turn and we see Voice. He's standing there just watching her.

INT. GALLERY - EVENING

CHYRON: One week later.

Angela is in her nice dress in the gallery. There are many guests, Media. Angela is with another girl, RACHEL, 28. We see how the front door opens and Lucas enters through. He goes all the way to them. He's smiling in his impeccable tuxedo. We see Angela and the moment Lucas comes to them everything slows. He extends his hand but instead of Angela he reaches for Rachel and kisses her.

Rachel turns to Angela.

RACHEL

Angela, this is my Lucas. Remember I was telling you about my angel

doctor.

Angela smiles.

ANGELA

Nice to meet you. You are the
doctor that save that girl?

Lucas shakes her hand.

LUCAS

Nice to meet you too. Yes, Gill,
she's doing fine now. You're an
artist too, am I right?

RACHEL

She is way better than me.

LUCAS

You, are the best, my love.

He turns to Angela.

LUCAS

Hey. I've got a friend I invited.
He's a doctor too. There he is.

We turn to see Daniel. All sharp and smiley.

LUCAS

Come here dog. I want to to meet
someone.

Daniel comes their way.

We turn to see Angela's chest. Her chest is covered with her
mother's golden cross. She touches it with her hand. We zoom
out and she becomes a sketch on the book. Lucas closes the
book.

VOICE (VOICE OVER)

Lucas. You take a life and you give
the life.

LUCAS

I took too many lives to save her.

He walks to the window and we fly away to see the night. To
travel through the city. We end up on the road.

EXT. TAXI - NIGHT

The taxi is coming on the road. Angela is inside on the passenger seat.

DRIVER
Everything okay, miss?

ANGELA
Yes.

DRIVER
Can I stop to fill some gas? It's on the way. I'm almost empty.

ANGELA
Sure.

Car approaches the fuel station. It's empty. No other cars. Nothing. Taxi driver stops. He opens the tank door. Unscrews the hatch. Puts the pump hose and tries to get the card inside the machine.

DRIVER
Oh, crap. Cash only. I'll be quick.

Angela leaves the car. It's a beautiful, but for some reason quiet night. She walks away from the car a bit and stops. She hears no sound. She closes her eyes. Everything slows. We see the robbers run out of the petrol station shop with guns. There are cops who approach the place. Angela opens her eyes. She turns still in slow motion and robbers start shooting at police.

LATER:

We see Angela on the ground in her dress with blood all over the concrete pavement. She's dying. We descend to her face. Her eyes are open we get inside her eyes and we're at the cemetery.

EXT. CEMETERY - DAY

We turn to see her standing in front of her parent's grave. It's dark and gloomy around. We see Lucas in front of her. He is holding the necklace with the cross. He puts it on her hand that is still on the tombstone. He kisses her and disappears as she opens her eyes.

It's a beautiful day. We see her father and mother next to her. It's the Alex's grave stone. Deb is there. Claudia.

MELISSA
He was a great man.

She turns to hug Claudia and Deb.

ANGELA

Happy birthday uncle Alex. We all
miss you.

She turns and her father Anthony. Is there. He puts his hand
on her shoulder and they start walking away.

ANTHONY

Did I tell you the story how he was
pushing me on the wheelchair on the
Bahamas?

They walk away.

CREDIT.

THE END