



A DAY IN THE LIFE OF DEATH

Written by

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Draft 6 with Transition and alternate ending

A solitary and enigmatic figure navigates the intricacies of mortality while grappling with his own existential turmoil amidst encounters with the living and the departed in the corridors of a hospital.

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1 EXT. SIDEWALK - DAY

Low-angle camera - On the wet black asphalt pavement we see the reflection of trees moving one by one. It's someone's POV when they are walking while looking down at their feet. Heavy Metal music is playing in the background and a narrator is reciting a Tagore poem. *

Trees passing by.

NARRATOR

All that I am, that I have, that I
hope and all my love have ever
flowed towards thee in depth of
secrecy.

Suddenly the person who was walking stumbles into a gurney that was being pushed by two hospital workers. Freeze frame on the gurney - a man about to die - his eyes wide open.

NARRATOR (CONT'D)

One final glance from thine eyes

Reverse shot - Freeze frame on Death (it was him who was walking)

NARRATOR (CONT'D)

And my life will be ever thine own.

Title: A Day in the Life of Death

2 INT. HOSPITAL RECEPTION AREA - DAY

We hear the ambient noises of a hospital. People crying, the beeping of numerous heart rate machines, etc. Fade in - and we see someone holding an analogue camera in their hands. As they turn the camera around, we see their face in the reflection of the lens. This is DEATH, 33, wearing a long black trench coat, medium-length unkempt black hair and black leather shoes. He is sitting in the reception area of the hospital - lost in thought. His legs are jiggling. His train of thought is suddenly derailed by a question from the receptionist.

RECEPTIONIST

What kind of name is that?

DEATH looks up at her slowly - unfazed. Defeatedly he says:

DEATH

It's Swedish.

RECEPTIONIST

Ahh...Interesting.

The receptionist keeps looking at DEATH hoping to ask another question. Meanwhile, Death is looking at the different patients in the reception area. His Eyes turn to an old woman getting discharged and her family being happy and overjoyed. He then turns to another middle-aged man crying tears of joy while receiving good news from his doctor.

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RECEPTIONIST (O.S.) (CONT'D)

Is that an analogue camera?

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DEATH'S eyes turn to the people waiting in the reception area - A woman who is clearly on the verge of OD-ing praying and mumbling something under her breath, A man rocking back and forth in pain - his left hand is wrapped in a towel with blood seeping out of it, Another Man in handcuffs trying to light his cigarette when a nurse comes and smacks it out of his hands.

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RECEPTIONIST (O.S.) (CONT'D)

I wanted one of those for a long time-

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The receptionist keeps talking to Death and then she finally looks at her clipboard and says:

RECEPTIONIST (CONT'D)

You're Up!

DEATH immediately stands up and starts walking towards the corridor. The receptionist still keeps talking about the camera.

3 INT. HOSPITAL CORRIDOR - DAY

DEATH is walking through the hospital corridor - a series of rooms on either side. Each room door is fitted with a glass window. He looks at his watch and stops - walks backwards and looks inside one of the rooms. Inside - on the hospital bed - there's a middle-aged man on life support. He seems to be breathing heavily. DEATH enters the room.

4 INT. HOSPITAL ROOM I - DAY

He quietly looks around. It's a fairly small room. The small window on the east side barely brings in any natural light. On the bedside table, there's a flower pot with a bunch of daisies in it. Some of them seem to wither away.

DEATH - curious at the sight - rolls a new frame in his camera - frames the daisies along with the man on the right in quite a particular way and clicks a photograph. He looks at his watch - the sound of the second hand getting louder and louder - then he looks up at the middle-aged man. The man opens his eyes and makes eye contact with DEATH. DEATH looks at him with sadness in his eyes and one tear drops down the middle-aged man's cheeks. The muffled sound of the flatlining of the heart rate machine brings in rushes of doctors, nurses and family members. DEATH slips out without them noticing.

5 INT. HOSPITAL CORRIDOR - DAY

DEATH dusts off his clothes, puts his hands in his pockets and starts walking towards the exit. But passing in front of one of the rooms he stops again - he looks inside through the door window - and finds a very old lady on the bed. He looks at his watch again - confused - looks at her again - then decides to enter the room.

6 INT. HOSPITAL ROOM II - DAY

This room is bigger. The windows bring in much more light. There are certainly more machines in this one in contrast to the guy on life support. The old lady is awake yet DEATH enters without addressing himself. From the looks of it, this old lady seems to me more than 90 - the wrinkles on her face create a pattern that doesn't seem to end. Every now and then she is coughing painfully making her body arch forward. He looks around the room. Unlike that man's room - this room looks 'lived in'. There's a huge mirror next to a shelf on one side of the room with numerous artefacts from all around the world. (Add artefacts from different eras of human history) As DEATH looks around the room thoroughly - occasionally holding out his camera and looking through its viewfinder - the old lady keeps following him with her eyes.

THE OLD LADY (O.S.)
(Coughing) I know you.

DEATH slowly turns around to face her. She is looking directly at him. DEATH is curious.

THE OLD LADY (CONT'D)
Come. Sit.

Hesitantly, DEATH puts down his camera on the bedside table and takes a chair and sits beside her bed.

THE OLD LADY (CONT'D)
I'm aware of your profession.
You're late.

Sunlight from the window fills the room.

7 EXT. UNKNOWN FOREST - DAWN

There's fog all around. DEATH is walking through the forest wearing that same outfit. His camera is also on his neck. He keeps looking at his watch and then wandering around. It seems as if he is lost. He slowly increases his speed of walking - till he is running. He starts panicking. He's almost out of breath when he stops in front of a tree. On one of its branches - hanging is a piece of rope. The camera pans down to show someone's pale bare feet. DEATH is disappointed, ashamed and out of breath. He crouches down on the ground and looks towards the emptiness of the forest.

THE OLD LADY (V.O.)

I know it's difficult, but it's not supposed to be easy either. After all, you are not allowed to interfere. It is their fate. So are you.

8 INT. DEATH'S APARTMENT

Perspective: Through a camera's viewfinder - Frontal Shot. Death is sitting in front of his table enjoying his coffee. He is wearing a white shirt and a blue tie. He looks to the camera and smiles. The camera clicks a picture.

TEXT ON SCREEN: NO REASON. JUST WANNA DIE. (SILENT FILM STYLE)

9 EXT. UNDERNEATH AN UNKNOWN BRIDGE - EARLY MORNING

DEATH is walking along the streets of Paris munching on a crepe. He takes out his camera and looks through the viewfinder - framing sceneries and landscapes. He is passing by the underside of a bridge when he gets reminded of something - an intuitive thought - and he looks at his watch again. He turns around to see a series of homeless people sleeping underneath that bridge. While eating his crepe he walks towards them. We see him passing by numerous makeshift beds, dirty mattresses and blankets. He feels a bit chilly and squeezes himself into his trench coat. Everybody peeks out of their blankets for just a second to see him passing by then they go back to doing whatever they were doing. Finally, he arrives at the desired makeshift bed. This one looks like a coffin-shaped house made of blankets.

He is transfixed by the patterns on the blankets and crouches down to take a photograph when the curtain is suddenly parted and we see a woman in her 30s rocking a baby doll wrapped up in newspapers. Her hair is dirty and messy and she immediately says:

HOMELESS WOMAN
Please give me some food.

DEATH finds it hard to directly look into her eyes from this close of a distance. But finally, he looks directly into her eyes. She says again:

HOMELESS WOMAN (CONT'D)
I am so hungry. He is so hungry.

DEATH stands up - looking around. Everybody else under the bridge is either sleeping or minding their own business. He crouches down again and takes the plastic baby from the coffin-shape home and walks away.

THE OLD LADY (V.O.)
Looking into people's eyes right
before they die. Looming over them
the last person they must see -
DEATH

10 EXT. UNKNOWN FOREST

Same perspective - still shot. Death is trying to hang himself. He's wearing a turtle neck sweater that matches the colour of the rope. He's excited and looks through the noose. But something feels off. The camera clicks a picture.

TEXT ON SCREEN: HE THINKS IT'S TOO DRAMATIC.

11 INT. HOSPITAL ROOM II

The old lady uncrosses her arms from underneath her blanket. DEATH is quietly listening to her.

DEATH
You're-

THE OLD LADY
50 years old - 1400 times.

DEATH
How?

THE OLD LADY

Does it matter? I don't even remember anymore. I just remember that one day my life seemed less important than others. Aren't you the same?

Death doesn't answer.

THE OLD LADY (CONT'D)

(Coughs) Well, I suppose you have a purpose. Though not exactly a noble one.

Death starts to fiddle with his fingers. He notices the dark nail polish on The Old Lady's hand.

THE OLD LADY (CONT'D)

When I became...this - I was told it's a gift. A boon not of this world. Hmph - They were afraid.

The old lady looks out the window - melancholic.

THE OLD LADY (CONT'D)

So many wars - yet...It's selfish...So selfish

DEATH

How do you know me?

The old lady turns her head towards DEATH.

THE OLD LADY

I know your kind. I've met them a million times. Beings who get cathartic satisfaction from their loneliness - the sick obsession with human beings.

12

INT. DEATH'S APARTMENT - EVENING

DEATH's apartment looks like an extension of Van Gogh's Bedroom. DEATH enters through the main door and puts his trench coat on the coat rack. There's a small kitchen on the side of the main door and a small single bed on the opposite side. There's only one chair next to the round table in the whole room. He puts the plastic baby on the table - looks at it for a brief few seconds and then moves on. DEATH opens his wardrobe and inside we can see a series of black shirts and pants. He takes off his shoes and puts them on the floor of the wardrobe. Then he goes to the kitchen cabinet takes out a cup noodle and opens its lid.

He then proceeds to fill up his water heater with water. All his actions indicate habit - which has become more precise - more accurate over numerous years.

He sits down on his chair and stares at the baby on the table. We can hear the water heater starting up. DEATH looks into the baby's half-open eyes and as he gets lost in them he suddenly bursts into tears - crying inconsolably. We hear the water boiling over. *

THE OLD LADY (V.O.)
I was lonely once...

13 INT. HOSPITAL ROOM II

The old lady coughs very hard and then continues -

THE OLD LADY
In fact, it's easier when you don't have any attachments.

The old lady adjusts her blanket to fit her feet.

THE OLD LADY (CONT'D)
I killed myself -

She looks at Death for his reaction. Death is indifferent as usual.

THE OLD LADY (CONT'D)
- with despair in the beginning then just for my own amusement. It was fun to watch them care for a second and then walk away.

The Old lady finds Death looking out the window.

THE OLD LADY (V.O.)
For you, it's not bad. It's an occupational hazard. It's the resumé they require. I don't know if it makes you people creepier or comforting.

14 EXT. OUTDOOR CAFE IN PARIS - DAY

THE OLD LADY (V.O.)
It certainly leaves an impression.

A young woman in her 20s is quietly sipping her coffee. She is wearing a red dress and has a briefcase by her side. She keeps checking her phone.

She finishes her coffee and calls the waiter. She orders another coffee. As she is waiting for her coffee and perhaps also waiting for someone - she becomes increasingly agitated. She looks around the café. The cafe is quite large with a lot of chairs and tables but there's not much of a crowd. After scanning a few faces absentmindedly her sight focuses on this strange-looking man in a black trench coat looking directly at her. It's DEATH.

As soon as he makes eye contact - he immediately averts his eyes in shyness. He looks down at his coffee and adds more sugar to his black coffee. His camera is on the coffee table. He picks it up and looks up again but she is looking directly at him so he averts his eyes again - looking in some other direction. The woman finds him interesting and to pass the time while she keeps a watch on her phone she looks at him from time to time. This goes on until the waiter brings the coffee.

DEATH uses this opportunity to take a photograph of that woman. And as the waiter is going away DEATH follows him with his eyes and then turns back his gaze on the woman. Something in him makes him smile and for a moment he forgets about his job. The woman adds some sugar to her coffee - stirs it - and takes a sip of it - once again looking at DEATH. This time although DEATH is also looking at her. She smiles. And DEATH immediately averts his eyes. Her head drops to the table. The rest of the people in the cafe rush in and in the confusion the waiter grabs the briefcase and runs away. We see DEATH's disappointment again - just like in the forest.

15 INT. UNDERNEATH AN UNKNOWN BRIDGE

Death is using a gun this time. He's sitting on a chair. He puts it next to his temple and then inside his mouth but he gags on it. The camera clicks a picture.

TEXT ON SCREEN: FUCKING GAG REFLEX!

16 INT. DEATH'S APARTMENT - NIGHT

DEATH is entering his apartment with bags of cup noodles in his hand. He looks tired and unsatisfied. He quickly notices someone sitting on the one chair he has. It's a 60-something man wearing the same kind of black clothes DEATH wears. He is smoking a cigarette. That person starts angrily:

DEATH II

How many times has it been this week?

DEATH II (CONT'D)

You have one job. Only one thing
you have to do. We all do it. That
is what is needed.

Death II ashes his cigarettes on his portable ashtray placed
next to the plastic baby. He looks at it for a brief second
and then continues.

DEATH II (CONT'D)

I made a mistake recruiting you. I
should have known that your
fascination with DEATH only extends
as far as you are concerned. Don't
you see...The Eternal life is not
the reward of this job. (pause)
There's no sense of responsibility.

DEATH is standing there holding the grocery bag - head down
with shame. Cup Noodles sticking out of his bag.

DEATH II (CONT'D)

Cup noodles? Eat something real!

DEATH puts down the bag on the table along with his camera.

DEATH II (CONT'D)

I don't know what to say anymore.
Just eat something and do your job.
You're still under my supervision
and I'll ship you off to a war zone
if I find you making another
mistake.

With that DEATH II leaves. DEATH takes a deep breath and then
lays down on the bed - without closing the main door. He
looks at the ceiling fan rotate ever so slightly. Then he
covers his face with both his hands. That's when he hears a
knock on the door. It's his upstairs neighbour, KEVIN. Middle-
aged and wearing khaki pants and a shirt.

KEVIN

Hey man. How is it going? I hope
I'm not intruding.

DEATH doesn't say anything. Instead, he sits up on his bed
and smiles. Kevin looks at the camera on his table and says:

KEVIN (CONT'D)

I've never seen your photographs
man, yet you carry that thing
everywhere. I'd love to see what
kind of shit you're into.

Again, DEATH just smiles and nods.

KEVIN (CONT'D)

Anyway, It's my son's birthday today. So we're hosting a party upstairs - you're invited. Uh-uh, I'm not going to hear anything. Just be there.

With that Kevin leaves and DEATH stands up and closes the door. He looks at his camera.

MATCH CUT TO:

17

INT. KEVIN'S APARTMENT - NIGHT

Photo of Kevin's son. There are photos of their family everywhere. They look happy. DEATH is holding a camera - occasionally looking through the viewfinder. The party is almost dying out. There are mostly adults hanging around at this hour. Kevin and his wife BARBARA walk up to him.

KEVIN

These things start off as children's birthday parties and before you know it beer is involved and all the kids have gone home - (laughs hysterically)

Death nods and smiles agreeingly. Kevin looks at Death and smiles.

KEVIN (CONT'D)

I'm glad you could come by man. You being our neighbour and all, we wanted to hang out with you ever since we moved in. And you've got that cool camera. But you're never home.

Death stares at Kevin. We see guilt in his eyes. Kevin gets called by somebody else and excuses himself. Barbara notices a flicker in his eyes and says:

BARBARA

Everything alright?

DEATH nods.

BARBARA (CONT'D)

You know, Tim's being a bit shy these days. It's his party and he's not even here.

DEATH looks at his watch - Barbara continues

BARBARA (CONT'D)
Lately, he's been a bit-

DEATH
-I have to go now. Do you mind if I
say hi to him?

BARBARA
Of course. It's his bedtime already
so, perfect timing.

Barbara then points to a room. DEATH slowly walks to the door of the room and then looks back at Barbara. She encourages him to go in. DEATH takes a deep breath and lays his head on the door and slides down a bit and then he finally opens the door.

18 EXT. OUTDOOR CAFE IN PARIS

Sleeping pills in front of him. He pours some of them into his hand. But something feels off. The camera clicks a picture.

TEXT ON SCREEN: THERE'S A CHANCE HE MIGHT BE STUCK IN A BAD DREAM. EVEN WORSE: A GOOD ONE.

19 INT. HOSPITAL ROOM II - DAY

A doctor walks in the door. He looks at DEATH and is surprised.

DOCTOR
Wow, you never have visitors. Who's
this?

THE OLD LADY
No one.

DOCTOR
Alright, don't tell me.

Then the doctor proceeds to check her vitals.

THE OLD LADY
Just go away. (Angrily)

DOCTOR
Alright. Alright. I'll come back
later.

The doctor looks at DEATH one more time - smiles and then leaves. The old lady turns to DEATH and says:

THE OLD LADY

It's over. I want it to be over.
Just do it already.

DEATH

What?

THE OLD LADY

Do you want me to beg for it? Is that what you want?

Death leans in - breathing heavily.

THE OLD LADY (CONT'D)

It's not fun anymore it hurts.
Everything hurts. I have seen too much. Knowledge is insufferable. It's insufferable I tell you. They don't know - they don't know the real bliss of ignorance. These people they'll live - they'll die but I am an anomaly. I am an error and I can't do it by myself. It needs to end. It needs to end now.

Death looks at her with sorrow.

THE OLD LADY (CONT'D)

There's a way. There's a way to end it. I once knew someone who told me a way. That's where I saw you for the first time. You were just a teenager - a trainee.

FLASHBACK TO:

20

EXT. AN UNKNOWN OPEN FIELD - DAY

The old lady is lying on green grass under the open sky. She is looking at the clouds go by when a man peers into her sight.

It's DEATH II. The old lady stands up - they start talking - but we can't hear it. After some discussion and smiling from DEATH II, he shakes her hand and walks away. In the distance we see teenage DEATH standing waiting for DEATH II to come.

21 INT. HOSPITAL ROOM II - DAY

DEATH realizes and remembers something at the same time while the old lady is talking.

FLASHBACK TO:

22 EXT. AN UNKNOWN OPEN FIELD - EVENING

DEATH II comes back to where the teenage DEATH is standing. Then DEATH II turns back to the old lady standing far in the distance and smiles lovingly. Then he turns back to DEATH and tells him "Let's go" - they walk away.

23 INT. HOSPITAL ROOM II - DAY

The old lady and DEATH stare at each other for a while.

THE OLD LADY
I never saw him again.

DEATH shows curiousness with his eyes.

THE OLD LADY (CONT'D)
There must be balance. People like us. We can't create any more disturbances.

THE OLD LADY (CONT'D)
Come closer.

DEATH brings his face closer to her and she whispers in his ears

THE OLD LADY (CONT'D)
(Whispers) The Kiss of Death.

Death gulps - looking directly into her eyes.

THE OLD LADY (CONT'D)
But there's a price...

DEATH
I understand.

DEATH looks into her eyes and musters up the courage. Then he kisses her. Sun was about to go down the horizon and as the last ray hits the window - they disappear. Fade to Black.

24 INT. HOSPITAL ROOM II - NIGHT

The Receptionist enters. Finding the room empty she yells:

RECEPTIONIST

Hey! Where's the patient in room
26? Was she discharged?

No one answers. She looks around - she finds DEATH's camera on the bedside table. She picks it up. She flips it over to see the film count - but it says nothing so she opens the film canister - It's empty. It shocks her a little bit. Then she brings it up to her to look through the viewfinder. We hear hell-like sounds - screaming, fire, demon sounds. She immediately screams like hell and drops the camera. Light comes in through the viewfinder.

25 INT. UNKNOWN OPEN FIELD

Death is on the floor wearing a white ceremonial Harakiri robe and in front of him a seppuku blade. He takes it, unsheathes it and points it to his stomach. He's excited. The camera clicks a picture.

TEXT ON SCREEN: THIS MIGHT BE IT.

Death II (his head cut off in the frame) walks inside the room and puts his hand on his shoulder. He looks up at him and then into the camera.

TEXT ON SCREEN: - YOU'RE HIRED. - WHAT IF I DECLINE? - YOU WON'T.

The End.