



99 LIVES

A curse that helps others is a gift.

Written by

M. Light

Based on, my dreams.

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EXT. BARREN HIGHLANDS - DAY (YEAR 10980)

Lonely winds whistle through naked, sterile grounds. Pale brown giving way to the gray surface of sharp rocks.

MICHAEL (V.O.)
Gods are a tricky thing. Their
words always mean more than what
you think.

The line of the horizon blurred by the lack of contrast between the earth and the sky, covered by a dense mass of menacing clouds.

The man in a black robe is MICHAEL (??), he puts stones on top of a BURIAL MOUND.

MICHAEL (V.O.)
Life will grow back in this place.

(Melancholic piano song plays)

Farther and farther away from the burial mound.

MICHAEL (V.O.)
As it always does.
(beat)
A miracle, just like YOU.

The man now walks alone through the barren highlands, heavy wind moving his robe to the side.

Drawing trails of dust behind him.

MICHAEL (V.O.)
He was the last one.
(beat)
No more laughs nor cries in this
place anymore.

As he gets to the edge of the mountain path, the man stops to look at the landscape below.

He can see the RUINS OF A CITY in the distance.

MICHAEL (V.O.)
I'm tired...
(beat)
I can't even tell you how tired I
am.

EXT. CITY RUINS - DAY (CONTINUOUS)

Through debris and dirt, through collapsed walls and crumbling buildings, the man walks in silence.

MICHAEL (V.O.)

I think my SENTENCE is ending soon.

(beat)

I can feel it in my bones.

He keeps walking until reaching the entrance of an---

ABANDONED HOSPITAL

Where he keeps walking through a LONG HALL.

Scattered papers on the floor, dust in the furniture and little light coming from far windows.

He stops outside ROOM 101.

MICHAEL (V.O.)

I'm ready now.

Goes INSIDE ROOM 101

Where he finds a DUST-COVERED BED.

MICHAEL (V.O.)

I can rest now.

The man lies down on the bed, settles in and looks at the ceiling for a moment.

He closes his eyes.

He sleeps.

Time passes faster and faster.

Little by little, vegetation covers the spaces in the room, gaining ground until covering the place entirely.

Covering even the man sleeping on the bed.

(melancholic piano song abruptly ends).

OVER THE BLACK:

99 LIVES.

MONTAGE SEQUENCE

(dramatic sustained note plays)

A drop of blood falls into a sea of white liquid, almost like milk.

The blood mixing with the white liquid, spurring the creation of MULTICOLORED FLOWERS.

A woman walks through the milky sea, with arms open to the sides.

Blood dripping from her wrists.

Each drop that falls into the white liquid becomes flowers forming a path on the sides of her.

MICHAEL (V.O.)

Pen?

PENELOPE (V.O.)

Yes?

MICHAEL (V.O.)

Don't leave me, please.

POV SHOT INSIDE A HOSPITAL

a woman in a hospital bed, her breathing is slow.

PENELOPE (V.O.)

But... you're the one who's leaving.

POV gets farther and farther away from her, out of the room and into the long hallway.

PENELOPE (V.O.)

Michael? Michael!?

It continues to move away.

BANG! BANG! BANG!

JUDGE (V.O.)

Order!

(beat)

Court is now in session.

CUT TO:

OVER THE BLACK:

THE TRIAL.

INT. COURTROOM - DAY (YEAR 2022)

The JUDGE looks on gravely from the stand of the imposing hall of justice.

In front of him, the audience waits anxiously, in uncomfortable silence.

The PROSECUTOR chats confidently with his assistant while the DEFENSE COUNSEL reviews notes in his desk.

Suddenly, from the left side, passing by the group of jurors, two guards escort MICHAEL (31).

As they pass, Michael fixes his gaze on the Judge on the bench.

From his perspective, there is a strange iridescent halo surrounding the silhouette of the Judge.

MICHAEL (V.O.)

Some people you know they're special. There's something about them, you can't look away.

(beat)

They're so full of life they can fill entire planets with their light.

A shot of a WOMAN BATHED IN SUNLIGHT.

Image fades at the sound of the GAVEL.

INT. COURTROOM - DAY (CONTINUOUS)

The prosecutor talks loudly, facing the jury, as Michael looks patiently from the witness stand.

PROSECUTOR

98. Members of the jury... I want you to visualize it, 98 people.

(beat)

It all comes clear now, isn't it? There's no room for interpretation here.

He now points at Michael in the stand.

PROSECUTOR (CONT'D)

This man is the single cause for
the lost of 98 lives.

(now looks back at them)

I mean... You just can't let this
go, justice must be serve here of
all places.

Some of the jury nod in agreement.

PROSECUTOR (CONT'D)

The defendant was arrested on
FEBRUARY 28, police report
indicates that officers arrived at
the scene around 9 pm....

FADE TO:

EXT. WOODEN HOUSE NEAR THE LAKE - NIGHT (FLASHBACK)

The police car illuminates the surrounding area, of abundant
vegetation, with lights blue and red.

The car stops outside a wooden house, painted light blue.
There's an old wooden boat resting near the entrance.

The policemen get out of the car and run towards the house,
they meet two children in the doorway.

They are crying.

POLICE MAN #1

What happened, kid?

KID #1

(sobbing)

She's leaving...

POLICE MAN #2

Who's leaving?

Suddenly, an intense flash of light comes through the
windows.

Comes from inside.

POLICE MAN #1

A fire?

POLICE MAN #2

I'll call it.

(over radio now)

(MORE)

POLICE MAN #2 (CONT'D)
Dispatch, we have a possible fire
in our distress call address.

Kid #2 interrupting.

KID #2
(crying louder)
Don't let her leave, please!

POLICE MAN #1
(pissed)
Fuck, I'm going in.

POLICE MAN #2
Wait, we don't know if it's...

Bang!

Police man #1 kick the door down, he goes---

INSIDE THE HOUSE

But, blinded by the intense light, he can barely move,
stumbles upon a bookshelf.

POLICE MAN #1
Fuck!

Light fades. Now police man #1 faces the dark. He continues
to move inside the house, getting into the living room.

There, he finds a man standing in the middle of the room.

It's Michael, and all around him, all over the room, ashes
spread in the air.

POLICE MAN #1 takes his gun in disbelief as Michael raises
his hands, smiling.

DEFENSE COUNSEL (V.O.)
Ashes?

CUT TO:

INT. COURTROOM - DAY

The DEFENSE COUNSEL faces Michael in the stand.

MICHAEL
Yes, that's what's left when
they're gone.

DEFENSE COUNSEL
Gone? Where?

PROSECUTOR
(irritated)
Objection, your honor!

JUDGE
On what grounds?

PROSECUTOR
What's the meaning of all this non sense?

DEFENSE COUNSEL
Your honor, I think my client has a right to explain what happened, to state his own truth.

PROSECUTOR
Truth?

DEFENSE COUNSEL
Correct me if I'm wrong, but so far Michael's recollection is on pair with both of the police officers statements.

Judge nods when hearing this.

JUDGE
Okay, I'll allow his testimony to continue.

He looks at Michael now.

JUDGE (CONT'D)
You can proceed.

Michael nods with a friendly smile, he then faces the Defense counsel.

DEFENSE COUNSEL
So, Michael. You can get why people may have trouble understanding what you are saying, right?

MICHAEL
I do.

DEFENSE COUNSEL
Here you have a room full of people that thinks you're a serial killer. You know that too, right?

MICHAEL

Yes.

DEFENSE COUNSEL

Well, are you?

MICHAEL

To be honest, I'm not sure.

Commotion goes through the courtroom.

MICHAEL (CONT'D)

Don't get me wrong, I didn't kill
any of them.

(beat)

But, I am definitely the reason
they're not here.

People in the benches murmur in shock.

DEFENSE COUNSEL

I see.

(beat)

Maybe it would be better if you
explain yourself, don't you agree?

MICHAEL

(beat)

Yes.

DEFENSE COUNSEL

Tell me Michael, who's Penelope?

MICHAEL

(smiling)

Pen? Oh, she's number one.

(beat)

The love of my life.

OVER THE BLACK:

A BRIEF HISTORY OF MICHAEL'S LOVE FOR PENELOPE.

The WOMAN BATHED IN SUNSHINE, she smiles.

MICHAEL (V.O.)

To say that her smile was the light
of my life is an understatement.

INT. OPERATING ROOM - NIGHT (FLASHBACK)

Viewed from above, the woman is sedated on the operating table, covered by surgical drapes.

Except for her HEART AREA, where she is undergoing surgery.

MICHAEL (V.O.)

I met her trying to bring her back to life.

(beat)

She had a congenital heart disease, we could only treat the effects as she was waiting for a donor.

INT. HOSPITAL ROOM - DAY

Michael enters the room wearing his DOCTOR'S GOWN, when he looks at the bed, he finds it empty. Penelope is standing at the window, covered by sunlight.

MICHAEL (V.O.)

She was so eager to get back to her life.

She gazes away from the window, into Michael's eyes.

PENELOPE

(high spirited)

You have some good news for me, doctor?

Michael stumbles before answering.

PENELOPE (CONT'D)

Don't worry, I can take it.

MICHAEL

No, is just...

(blushed because of penelope's gaze)

Yes, it's good news. We're confident that the procedure will buy us enough time to...

PENELOPE

(getting nearer)

Us?

MICHAEL

Sorry, I didn't mean it like that. I...

PENELOPE

Don't worry Michael, I like it.

Michael smiles when hearing this.

MONTAGE SEQUENCE

Michael and Penelope walk and chat through the hospital corridor, they laugh as Penelope holds on to his arm.

He blushes and laughs nervously.

They have lunch together in the cafeteria, as Michael tries to explain some charts to her, she uses the opportunity to attack his plate of food, stealing his french fries.

When Michael leaves the chart on the side and prepares to eat, he finds the plate with zero french fries.

He's puzzled as she tries to escape to the side.

Penelope runs laughing towards the exit of the cafeteria, yet she stops and brings her hands to her chest in pain.

People walking by without noticing anything.

Upon seeing her, Michael's face transforms to one of horror. He desperately runs to her aid, managing to reach her before she collapses to the floor.

INT. HOSPITAL ROOM - NIGHT (CONTINUOUS)

Penelope is lying on bed again, she's unconscious. A group of physicians around her, checking her charts.

Michael is near the window, now facing the night.

MEDIC #1

Michael.

(beat)

She's getting worse. I don't think she's going to be able to leave this room anymore.

Bang!

Michael hits the counter on the side with his fists. He doesn't say a word, just leaves.

EXT. CITY STREETS - NIGHT

Going into the darkness inside an alley between two buildings, sounds of fists are heard.

Pow! Pow! Pow!

Further in.

MICHAEL (V.O.)
 I couldn't accept it, I couldn't
 have it in me... This feeling.
 (beat)
 I had it once before.
 (beat)
 Hopelessness.

Blood hits the bluish moonlight lighted brick wall. A body falls unconscious.

Michael stands in the middle of the alley, fists up in the air, he's breathing heavily.

VICTOR (O.S.)
 Remembering old times, Michael?

Michael looks back into the alley, a man comes his way.

MICHAEL
 (pissed)
 How do you know my name?

VICTOR
 (revealing himself in
 moonlight)
 C'mon Michael, you don't remember
 me?

Victor (28).

MICHAEL
 Victor?
 (inferring trouble)
 What are you doing here?

VICTOR
 The order sends me Michael, is time
 for you to come back.

MICHAEL
 No, I already told /you...

VICTOR
 /He can save her.

MICHAEL

What?

VICTOR

Apollo, he can save her and you know it. Why deny it?

MICHAEL

(walking away)

You don't know what you're talking about.

He walks away.

DEFENSE COUNSEL (V.O.)

The order?

MICHAEL (V.O.)

Yes, the ORDER OF THE SUN. It's the place where I grew up as a kid.

DEFENSE COUNSEL (V.O.)

Care to elaborate?

MICHAEL (V.O.)

They gather lost children from around the world, only REFUGEES are allowed to go inside the sacred gates.

DEFENSE COUNSEL (V.O.)

Refugees?

MICHAEL (V.O.)

Yes, that's the command of Apollo, the guardian of /truth.

VICTOR (V.O.)

.../Truth.

CUT TO:

EXT. HOSPITAL ROOF - NIGHT (FLASHBACK)

Looking at the cars passing by in the street below, Michael presses his fists in anger.

Victor is at his side.

MICHAEL

Truth?

VICTOR

Yes, you know what I speak is the truth. Apollo has the power to save her, it is your right to accept his COVENANT. How can you not see?

MICHAEL

No, Victor. Things are not as you think they are.

(beat)

I can't... I'm sorry.

Michael doesn't look at Victor as he crosses through the door to the interior staircase.

INT. HOSPITAL HALLWAY - NIGHT (CONTINUOUS)

He walks almost lifeless among the few people who pass through the place. Until reaching---

PEN'S ROOM

As he walks through the doorway, he can see the number of the room, it's 101.

MICHAEL

Pen...

She's sleeping, but seems to be having a hard time breathing. Michael takes a step in, worried.

Suddenly, the HEART RATE MONITOR alarm goes off. Pen's pulse going faster and faster.

Yet Michael is paralyzed.

A shot of the WOMAN WALKING IN THE WHITE LIQUID, dripping blood from her wrists.

WOMAN (V.O.)

It's okay Michael, I chose this.

In the same shot, Michael reaches with his arm, tries to grab the woman.

Can't.

Back to---

PEN'S ROOM

Where a paralyzed Michael stands in the way of the nurse, of the physician and the assistants who rush into the place to help Pen.

As they go and try to save Pen, Michael steps back, once and a second step. Suddenly he's out of the room and into the---

HOSPITAL HALLWAY

Where he runs, he runs farther and farther away. Now he's at the---

ENTRANCE OUTSIDE THE HOSPITAL

And Victor can see him from the roof, leaving the hospital premises, and into the---

CITY STREETS

Where he crashes into a couple and keeps moving forward, causing them to separate.

They can see his distressed gaze.

MICHAEL

No...

He keeps going.

INTERCUT CITY STREETS AND ROOM 101.

The physician performs CPR on Pen, as the nurse prepares the laryngeal tube on the side.

Michael runs through the street yet sees nothing in front of him, only the snow in the floor.

As he moves, two trails of blood appear in the white, they form a path forward.

MICHAEL

No...

The heart monitor now indicates no signal from Pen. It's flat.

Michael can't breathe, he tries to desperately take his scarf away.

He moves to the side, leaving the path of blood.

MICHAEL (CONT'D)

No!!!

He's now in the middle of the street. Victor sees this from the sidewalk.

VICTOR

Michael!!

A TRUCK comes at full speed through the street, the driver sees Michael standing in front of him, not 20 meters from him.

He presses the BREAK HARD, the truck squeals as it tries to stop, but the icy road makes it impossible.

VICTOR (CONT'D)

Michael, wait!!

At the last moment, Victor jumps towards Michael, trying to push him away from the truck's path.

Too late.

Yet before they're both run over...

Time stops.

Snowflakes suspended in midair, shimmering alongside Michael and Victor, both of them just centimeters from the truck and the driver's terrified face.

The space around them now fills with white, like drops of paint falling into a canvas, covering all around, leaving Michael and Victor inside the---

ENTRANCE OF APOLLO'S TEMPLE

They both fall to the ground. The place is all white, the floor seems to be made out of ivory. It's impossible to determine where the line of the horizon lies.

VICTOR

This...

MICHAEL

(standing up)

This is not possible.

Michael faces the steps, he looks beyond.

MICHAEL (CONT'D)
(upset)
Why did you bring me here!?

Michael's voice echoes around.

No answer.

Suddenly, the floor in front of them descends,

Rectangular shaped steps, with the narrow part of the rectangle, rounded and stylized tips, face them.

Inviting them inward.

VICTOR
Let's go.

MICHAEL
No.

VICTOR
How long are you planning to avoid what you have to do? HE brought you here, you can't...

MICHAEL
You don't know what this place is.

VICTOR
Do you want to save her or not? Cause HE can, and you know it.

MICHAEL
Don't believe everything they tell you.

Victor goes into the steps.

VICTOR
Well, there's something I know.

MICHAEL
What?

VICTOR
There's nowhere else to go, but down.

Victor walks down the stair.

Michael looks around, the only way is down.

MICHAEL

Damn it!

He goes down the stairs too. Descends alongside Victor, both reaching the end of the stairs.

In front of them, a sea of white liquid, as vast as the eye can see.

VICTOR

What is this place.

MICHAEL

The sea of creation.

ORACLE (O.S.)

(interrupting)

Yes Michael, the sea of creation,
the birthplace of the gods.

Michael looks to the side and finds the ORACLE (??) standing next to a white statue of a creature with two lion heads.

ORACLE (CONT'D)

This is the place to find Apollo,
but you already know all of this.

Michael looks upset by this declaration, but Victor steps forward.

VICTOR

We're looking for HIM.

ORACLE

Are you now, and what purpose
drives you to such endeavor?

VICTOR

Michael is an heir to the light, he
comes to...

ORACLE

(interrupting)

That's not what I asked.

MICHAEL

We come to CONQUER DEATH.

ORACLE

So, you remember. But are you sure
this is what you want?

MICHAEL
(pissed)
We don't have much time Oracle, let
us pass or walk away.

The Oracle laughs, his voice resounding dry, dusty.

At the fifth laugh he hits the statue with his fist, the lion
statue opens both mouths at the same time, revealing it's
sharp teeth.

ORACLE
Build your path to Apollo, Michael.
Reach him before losing your life.

Michael walks up to the statue, he gives an annoyed face at
the Oracle before placing both hands inside both of the
statue's mouths.

He presses, managing to cut both of his wrists.

Bleeding.

Michael walks back to the shore of the sea of creation, he
raises his arm and a drop of his blood falls into the liquid.

As the drop of blood hits the liquid, flowers are
spontaneously created.

MICHAEL
(looking at an incredulous
victor)
Are you ready?

Victor nods.

Michael enters the calm white sea, the waters reach no deeper
than his ankle.

Every drop of blood falling from his wrist forming a trail of
flowers.

They both keep walking.

FADE TO:

EXT. SEA OF CREATION - ??? (LATER)

The two lines of flowers grows longer at the sides as Michael
and Victor continue to walk through the vast sea.

Michael takes another step, feels weak and has to stop.

His vision blurs, his body shakes.

Seeing this, Victor comes to his aid, takes him by the arm to help him stand up.

VICTOR
Are you okay?

MICHAEL
I'll be fine, just give me a second.

VICTOR
Every second passing by is a second less in your life Michael, we have to keep moving.

Victor takes Michael's weight as he moves, continuing moving forward.

MICHAEL
Why are you doing this, Victor.
(beat)
What's in it for you.

VICTOR
I owe it to my sister.

MICHAEL
Your sister?

VICTOR
Yes, LYNN. She was one of the heirs too.

MICHAEL
Lynn...

A shot of the woman dripping blood in the sea of creation.

VICTOR
She was my only family.

MICHAEL
Victor...
(beat)
I tried to stop her, she wouldn't listen.

VICTOR
What do you mean?

A shot of the woman fainting, Michael (22) holds her as she fades.

A shot of Pen fainting in the hospital cafeteria.

MICHAEL

I came with her the first time. She kept going and never give up, but it didn't amount to anything.

(beat)

We didn't find Apollo.

VICTOR

What? But how?

(now upset)

I don't understand. You were the first in line, why did she...

Michael looks away.

VICTOR (CONT'D)

She went instead of you?

Victor pushes Michael away, he can barely withstand the force as to not fall.

MICHAEL

She wanted to go, I didn't.

(beat)

I tried to stop her.

Angry, Victor takes Michael from his shirt, now drags him further.

VICTOR

You're gonna find Apollo and you're gonna bring my sister back to life, you understand?

Michael tries to break free.

Succeeds.

MICHAEL

Your sister is dead, Victor. She died doing this very thing. She couldn't stop.

VICTOR

Them what are we doing here?

(beat)

Are you...?

Michael doesn't answer that.

VICTOR (CONT'D)

You're not planning to come back.

MICHAEL

No...

VICTOR

How are we gonna find Apollo if you're planning on giving up?

MICHAEL

Let it go, Victor. Don't you get it? There's nothing we can...

Michael loses strength and has to kneel to rest.

VICTOR

You're dying Michael, let me take you further....

Michael pushes Victor away.

MICHAEL

Just leave me alone!

But barely manages to move him. Victor grabs Michael and drags him again.

VICTOR

Don't make this harder than it has to be.

Skillfully, Michael moves to grab Victor's neck, he presses with all his strength.

Victor tries to free himself.

MICHAEL

Stop! I don't want to hurt you!

VICTOR

(choking)
Let me go...

Michael screams as he presses harder, Victor faints.

Hurt, Michael stands up, he can see the trail of flower he has built in the white liquid in front of him.

MICHAEL

(paraphrasing)
"Build your path to Apollo".
(beat)
I guess we can find him.
(looking at victor)
I'm sorry Victor, I'll finish this for both of us.

He walks back, leaving Victor behind.

Yet his vision blurs again, he breaths deep as to maintain his consciousness.

Without stopping, he cover his wrists with his hands, trying to stop the bleeding, but it doesn't help.

Fast, he takes his shirt off, tears it apart to pull out a large piece of cloth, which he uses to cover his wounds.

As he's tying the cloth in his left hand, the image of Pen breathing heavily appears in his mind for a second.

PEN (O.S.)

Michael?

Michael looks around, there's no one around.

He keep walking now.

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

I'm scared, Michael.

MICHAEL

Pen?

He looks around again, only white surrounds him.

PEN (O.S.)

Where are you??

MICHAEL

Pen!

PEN

I need you...

MICHAEL

I didn't mean to...

PEN

Why did you leave me?

MICHAEL

What am I...

PEN

Michael!

MICHAEL

I should be with you, Pen...

(beat)

I'm sorry...

PEN

Michael!!

MICHAEL

I'm sorry!!

Suddenly, enormous gates of ivory appear in front of Michael, it's the entrance of a temple.

At the top of the gates, there is an inscription.

"know thyself" (in Greek language).

PHYSICIAN (V.O.)

Why do you always choose the dying girl?

INT. OUTSIDE SURGERY ROOM - NIGHT (FLASHBACK)

Michael is accompanied by PHYSICIAN, they're both looking through the mirror at Penelope, who's sleeping after the heart surgery.

MICHAEL

What do you mean?

PHYSICIAN

You always do it man, fall for the dying one.

(beat)

Why?

MICHAEL

I don't.

PHYSICIAN

Don't sweat it, I get it.

(beat)

This way you don't have to stay, right?

MICHAEL

What?

LYNN (V.O.)

You don't have to stay, Michael.

EXT. SEA OF CREATION - ??? (FLASHBACK)

Michael holds Lynn in his arms, she's bleeding to death in front of him.

Flowers keep being born around them, covering the white space with colors.

LYNN

You can go.

MICHAEL

(crying)

No, Lynn. I'm not going anywhere...

(beat)

I'm sorry... It should have been me.

LYNN

(faint smile)

It's okay... I chose this... I...

Lynn life fades.

MICHAEL

Lynn?

(beat)

Lynn!!

Back to---

APOLLO'S TEMPLE GATES

The gates open slowly, moving heavily and making the sea shake all around.

Standing there, Michael finds himself both crying and still bleeding through the clothes in his wrists.

He tries to step in, yet faints and falls to his knees.

VICTOR (O.S.)

Michael!!

MICHAEL

Victor, wait!

Michael can barely turn around and receives a HEAVY PUNCH in the face. Falls to the waters instantly.

But he's still conscious.

Victor goes on top of him, turns him around and starts beating him up.

Punch after punch. Vicious.

VICTOR
 You were gonna leave me to die,
 right? Like my sister before me!?

Keeps going.

Sight goes black on Michael, he doesn't feel much anymore.

MICHAEL (V.O.)
 What's happening...
 (beat)
 I can't feel anything.
 (beat)
 Dying?

A shot of Pen on the hospital room, as faint as lightning.

MICHAEL (V.O.)
 Oh Pen... I'm so sorry. You were so
 afraid and I left you... I left you
 alone... I'm sorry... Now I know...
 (beat)
 I'm dying too.

One last punch and Victor stops, his fists bloodied. Tries to
 recover his breath, with the open gates of Apollo behind him.

VICTOR
 (standing up)
 Just a little more sister, we'll be
 together soon.

Victor walks, step by step, getting closer to the opened
 gates.

Michael is still lying on the ground. He is not moving.

MICHAEL (V.O.)
 I think I can rest now, It's
 okay...

VOICE (V.O.)
 VESSEL, It is still not time for
 you to rest.

MICHAEL (V.O.)
 Who is this?

VOICE (V.O.)
 The man you came with, he's not an
 heir. In his hands, the light will
 turn into darkness.

MICHAEL (V.O.)
I'm sorry, I can't move anymore...

VOICE (V.O.)
Then everything you hold dear in
this world shall fade away.

A shot of Lynn, dying in Michael's arms.

LYNN
I chose this, Michael.

MICHAEL
Why? I don't understand.

LYNN
Cause there are things so precious
to me. Things I want to protect.

Vision fades.

MICHAEL (V.O.)
Protect? I thought I had things to
protect, but it turns out I was
only protecting myself...
(beat)
I escaped... I wanted to be with
you, Pen.
(beat)
I can't die... I can't die yet!

Victor almost reaches the gates, he smiles anxiously, but
stops moving as he hears behind him.

Michael is standing up!

Victor runs to the gates, but is detained by Michael, who
grabs him and pulls him back.

Victor punches Michael hard on the belly, yet Michael
endures, takes Victor's arm and throws him with all of his
strength, pushing him away from the gates.

Falling hard on the waters, Victor struggles to get back up,
as he looks forward, he sees Michael smiling beyond the
gates.

MICHAEL
I'm sorry, Victor. I'll do
everything I can.

Gates close.

OVER THE BLACK:

THE MEETING WITH THE GOD.

INSIDE THE GATES

Michael forces himself to walk past the pain, going through the interior of the temple.

In the middle of it, he finds a BALL OF FIRE, similar to the sun, which bathes the pillars that support the enormous roof of the structure in gold.

Michael loses strength and falls to the floor in front of the fire, he uses his arms to try and stand up.

Fails.

Then, fire from the ball leaks to the floor, like LAVA melting.

The whole sphere collapses into the ground and gets up again.

This time, forming the body of a huge person like figure.

APOLLO.

APOLLO

Stand up, VESSEL and tell me.

(beat)

Are you here to CONQUER DEATH?

Michael makes the most effort to get back up and faces the God.

MICHAEL

No... I'm here /because...

APOLLO

You're here because I brought you here, VESSEL.

MICHAEL

What do you mean?

APOLLO

You are still one second away from being dead. Nothing has changed.

A shot of the TRUCK on top of Michael and Victor.

MICHAEL

I just want to see her one last
time, that's all.

(beat)

I owe her that.

Apollo opens his hand, a flame raises from his palm.

APOLLO

Some people are not meant to stay,
VESSEL.

The flames burst and becomes a thousand sparks flying through
the air.

APOLLO (CONT'D)

They're so full of life, they can
fill entire planets with their
light.

MICHAEL

Will you help me?

APOLLO

VESSEL, to conquer death, you have
to set life free.

(beat)

Can you accept this burden?

MICHAEL

If I accept, will I see her again?

APOLLO

Fill the universe with 99 LIVES and
you'll see her again, VESSEL.

MICHAEL

(determined)

Okay. I accept the burden.

APOLLO

Good, now open your palms.

Michael raises his hands towards Apollo, he opens his palms.

The God takes them.

Michael screams in pain as the flames go inside him. He
closes his eyes.

MATCH CUT TO:

EXT. OUTSIDE ROOM 101 - NIGHT

He opens them, filled by the sounds of medical machines and people inside the hospital. In front of him the door and the number "101".

Se goes in---

ROOM 101

And meets Pen once again. She's sleeping quietly, yet her breath is agitated.

This time, Michael closes the door with the lock, then he walks calmly to her.

The heart monitor starts beeping again, he pays no attention to it.

But to her.

MICHAEL

Pen.

(beat)

I'm here now.

Michael sits by the side of Pen and takes her hands.

MICHAEL (CONT'D)

Pen, wake up.

Suddenly, Pen open her eyes and takes a deep breath, she realizes she's choking.

MICHAEL (CONT'D)

Listen, focus in me.

(beat)

Pen! Focus in my eyes.

Gasping for air, Pen looks straight to Michael's eyes.

The nurse gets to the outside of the room, she tries to open the door as the heart monitor continues to beep.

NURSE

Sir, open the door!

Michael focuses only on Pen.

MICHAEL

(to pen)

It's fine, listen to my voice.

(MORE)

MICHAEL (CONT'D)

(beat)

Don't be afraid Pen.

The physician and assistants gather outside the room, they try to open the door, unsuccessfully.

PHYSICIAN

Michael? Michael, open the door!

(beat)

What are you doing!?

Michael's hands begin to glow as he presses Pen's hands harder.

The glowing expands from his hands into Pen's entire body, making her raise up from the bed and into the air.

PEN

(her breathing getting
calm)

Michael?

MICHAEL

Don't worry Pen, I'm here.

PEN

What's going on?

MICHAEL

Listen Pen, It's okay. You don't
have to stay anymore.

(beat)

You've suffered enough.

PEN

Michael, I'm scared...

MICHAEL

I know honey, I know. But listen, I
promise you everything is gonna be
okay.

(beat)

Can you trust me?

PEN

Yes.

Pen's body is glowing even brighter now.

MICHAEL

You'll keep going Pen, free from
all of this, free from your pain.
You don't have to stay here, leave
your pain behind.

(MORE)

MICHAEL (CONT'D)

(beat)
Okay?

PEN
What about you?

MICHAEL
I'll be with you some day, I
promise.
(tears falling)
I will find you!

PEN
Michael, I love you!

MICHAEL
I love you too! Forever!

Pen glows so intensely only white fills the entire space,
blurring everything around.

As light fades, Michael finds himself alone in the room,
ashes flying all around him.

The GUARDS outside manage to open the door, the physician,
nurse and others come in.

MICHAEL (V.O.)
And that was it.
(beat)
She was my first one. The first one
I helped to LET GO.

They all find Michael standing there, with only ashes
accompanying him.

FADE TO:

INT. COURTROOM - DAY (YEAR 2022)

Michael closes his eyes to take a deep breath, he's clearly
upset about telling this story.

Audience inside the courtroom are quiet now. Most of faces of
disbelief, yet no sound is heard.

The defense counsel breaks the tension.

DEFENSE COUNSEL

So, Michael. What you're basically telling us is that you have some sort of super powers, that you're searching for special people to "set free" as you say.

A shot of sparks of light travelling through the universe, filling the surface of a dead planet.

MICHAEL

To fill entire planets with their light, yeah.

DEFENSE COUNSEL

How do you expect us to believe any of these things?

MICHAEL

I don't.

(beat)

I didn't come here to convince you of any of this.

DEFENSE COUNSEL

Then, what are you here for?

Michael stands up.

MICHAEL

Let me show you.

(faces judge now)

Judge, will you trust me with your hands?

JUDGE

Excuse me?

MICHAEL

You don't believe me, right?

Please, allow me to show you.

(beat)

Nothing bad will happen.

The prosecutor stands now.

PROSECUTOR

Your honor, this is a waste of time.

MICHAEL

Just hear me out, okay. If nothing happens I'll be guilty and you'll have won, right?

(MORE)

MICHAEL (CONT'D)
(to judge again)
Sir, your hands, please.

The judge raises his hands up to Michael.

He takes them.

MICHAEL (CONT'D)
It's okay sir. I know you're in
pain now. What is it, cancer?

JUDGE
No, I mean...
(beat)
How did you...?

MICHAEL
I didn't, you just told me.
(beat)
What I do know is that you're a
good person, maybe too good for
this world.

JUDGE
What do you mean?

MICHAEL
It was you who made an effort to
save those kids, am I right? The
children of the lady I set free.

JUDGE
I couldn't let them suffer no more.

MICHAEL
I know, I knew since the moment she
left, that they were going to be
better and it was because of you.
(beat)
Thank you sir, and don't worry,
your family will be safe too.

JUDGE
My family? What are you...?

MICHAEL
It's okay, sir. Focus on my eyes.
(beat)
Trust me.

As he says this, Michael's hands begin to glow. Brighter and
brighter and the people around now stand, they're shocked.

All but the judge, who's face has a confident expression.

The light coming from Michael's hands goes into him now, enveloping him.

MICHAEL (CONT'D)

I set you free sir, and wish you
the best.

(beat)

You can let go now.

JUDGE

(crying eyes)

Thank you.

The judge closes his eyes and the light all around him gets so intense it fill the whole space with light.

As light fades, only ashes remain.

FADE TO BLACK.