

WALKER

PILOT - "INTO THE LIGHT"

by

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TEASER

INT. BATHROOM - DAY

Modest bathroom. Long mirror.

LESLIE TOBIN (30s), plain Jane with an air of sexy, puts on makeup.

LESLIE
You think she'll be okay? It's a
lot of pressure for a ten year old.

JOSH TOBIN (30s), kind face, endearing eyes, cozies up behind Leslie.

JOSH
Tasha will be fine.

He moves her long, wavy hair, kisses her neck.

LESLIE
She seems unsure.

In between kisses on her neck and shoulder...

JOSH
She's brilliant. Don't worry.

LESLIE
I just don't want her recital to --
Josh reaches for her front.

LESLIE
Josh.

She looks at him in the mirror.

LESLIE
There's no time for that.

He turns her around.

JOSH
There's always time.

With a coy smile...

LESLIE
How about a raincheck?

JOSH
I don't take checks.

LESLIE
Store credit?

Josh kisses her, subtle at first then passionately. She reciprocates.

Rushed, they undress each other.

KNOCK ON DOOR

TASHA (O.S.)
Mom. Dad. Have you seen my pink socks?

LESLIE
We'll be right there, sweetie.

Leslie looks at Josh, shirt off, still wound up.

LESLIE
Store credit.

INT. FAMILY ROOM - DAY

TASHA TOBIN (10), slender with eyes that reveal an innocence, sits in front of a piano. Quiet. Shoulders slumped.

Josh sits down next to her.

JOSH
Nervous?

She hesitates, nods.

JOSH
You've been practicing for months.
You'll be fine.

Her demeanor remains unchanged.

JOSH
Do you know what I do?

Tasha looks up.

JOSH
I close my eyes and just let it flow. Try it.

She looks at Josh, at the piano keys, closes her eyes. Tasha strikes the piano keys with subtle brilliance.

The DIVINE PIECE billows throughout the house. Josh smiles.

INT. CAR - TRAVELING - NIGHT

The DIVINE PIECE dissipates.

Tasha looks out her window with a prideful smile.

TASHA
Thanks, daddy.

Josh looks at her in the rear view mirror.

JOSH
I told you you'd be brilliant.

Leslie turns her head slightly.

LESLIE
You were great, honey.

Traffic light ahead turns green.

LESLIE
Your dad and I are so proud of you.

Car passes through the intersection.

SMASH!

A truck plows into the passenger side of the car.

The passenger-side doors crumple like paper. Broken shards of glass fly in all directions. Their bodies jolt to one side.

The truck protrudes through the passenger side. Metal strewn, twisted, torn.

Josh struggles to stay awake. Blood trickles down his nose. His blinks slow to a glacial pace. His eyelids close.

OVER BLACK

WHISPERS... Hundreds. Unintelligible. Random. Sublime.
From all directions.

Josh finds himself in a --

DARK TUNNEL

At the end of it, a BRIGHT WHITENESS appears.

END OF TEASER

ACT ONE

INT. DARK TUNNEL - NIGHT

WHISPERS dissipate.

The silhouette of a YOUNG GIRL appears in the brightness.

Josh approaches her. It's Tasha...

TASHA

Hurry up, daddy. Mommy is waiting.

He stops next to her. He looks at her, at the whiteness.

She grabs Josh's hand.

Together they walk into the light and disappear.

MOMENTS LATER

Josh walks back alone into the --

TUNNEL

Pitch black. Red ambulance lights gyrate in the distance.

EXT. STREET - NIGHT

Josh blinks. Emergency strobe lights twirl in the dark.

Next to Josh, an EMT holds defibrillator paddles.

INT. HOSPITAL ROOM - DAY

Josh lies in bed with eyes open, bruised, bandaged arm. Multiple monitors BLEEP in the otherwise quiet room.

DOCTOR WEISS (50s), distinguished looking, stands next to Josh.

DR. WEISS

Mr. Tobin, how are you feeling?

JOSH

I'm not sure.

Josh looks disoriented.

JOSH

Everything's...

DR. WEISS
It was touch-and-go there for a while.

JOSH
How's my wife and daughter?

Dr. Weiss's expression turns somber.

DR. WEISS
We did everything we could. I'm sorry.

Josh grabs his white coat.

JOSH
No... No.

Despair fills Josh's face. Tears stream down his cheeks.

JOSH
(sobs)
No.

Josh looks away.

With a bewildered look, Josh looks back at Dr. Weiss.

JOSH
But I saw them. They talked to me.

DR. WEISS
The mind hallucinates during a trauma, especially like the one you went through.

Dr. Weiss touches Josh's shoulder.

DR. WEISS
Why don't you rest for a while?
I'll be back after my rounds.
There are a few more things we need to talk about.

Dr. Weiss leaves.

Josh looks out the window, wistful, teary eyed. He reminisces...

SERIES OF SHOTS

-- A huge smile emerges on Tasha's face when she sees a piano with a Christmas bow on it. Josh stands next to it.

-- Leslie, Josh and Tasha play in bumper cars.

-- Leslie and Josh look at the sunset. The sun's brilliance dissipates. The sky fills with burnt orange, greyish blues and other blended hues.

BACK TO SCENE

Josh cries.

INT. WEDDING PLANNER'S OFFICE - DAY

Stylish office. Photos of elaborate weddings hang on the walls.

BEVERLY CARLSON (40s), a weathered beauty with an air of maturity, admires the swatches of fabric and the beautiful wedding renderings laid out on the table.

WEDDING PLANNER (30s), cheerful, elegant, sits on other side of table.

WEDDING PLANNER

So what do you think, Ms. Carlson?

BEVERLY

They're beautiful. It's just what I was looking for. You're a good listener.

WEDDING PLANNER

I'm glad.

Beverly feels the fabric.

WEDDING PLANNER

Does your fiancé need to see these, too?

BEVERLY

Dave's traveling. He left it up to me.

WEDDING PLANNER

Is that a good thing?

BEVERLY

This isn't his strong suit anyway. He would have been fidgeting the whole time.

WEDDING PLANNER

We could have done this at a sports bar.

They both smile.

EXT. WEDDING PLANNER'S OFFICE BUILDING - DAY

Beverly walks out with samples in hand.

Her cellphone RINGS.

She answers.

BEVERLY

Hey.

DAVE (V.O.)

Sorry I couldn't be there. I just couldn't get away. This client is ripping everyone a new one. Anyway, enough about me. How did it go?

Beverly crosses the street.

BEVERLY

Everything was great.

She continues the conversation as she walks...

INT. HOSPITAL ROOM - DAY

Josh lies in bed, wistful, contemplative.

NURSE walks in with a lunch tray.

NURSE

Hi Josh.

Josh doesn't acknowledge.

NURSE

I know you may not be feeling like eating right now, but here's some food, just in case.

JOSH

Can I see them?

Nurse hesitates, unsure what to say.

JOSH
I have a right to see them. They're
my wife and daughter.

NURSE
Maybe now is not the right time.

JOSH
Who do I need to talk to?

Josh tries to sit up. He strains to move his legs.

JOSH
What's wrong with my legs? Why
can't I move them?

Nurse talks into the intercom...

NURSE
(into intercom)
Can you get Dr. Weiss in here?
Stat.

JOSH
Why can't you tell me?

Dr. Weiss walks in.

JOSH
(to Dr. Weiss)
What's wrong with my legs?

Dr. Weiss looks at Josh.

DR. WEISS
(long beat)
The accident... It severed your
spine. I'm afraid --

JOSH
I'm a paraplegic?

Dr. Weiss nods.

Josh's lips purse. His eyebrows compress upward. He lowers his head. A tear makes its way down his grimaced face.

LATER

Alone. Quiet. Wistful. Josh stares at nothing. He holds a photo of Leslie and Tasha against his chest.

FATHER TIMMONS (30s), an amalgam of salty, cynical and sweet, approaches Josh.

FATHER TIMMONS
Josh. I'm Father Timmons.

JOSH
(cynical)
You're here to talk about God?

FATHER TIMMONS
No, I'm not here to blow heavenly
smoke up your ass.

The remark makes Josh turn his head to look at him.

FATHER TIMMONS
You got screwed.

As if unsure how to react, Josh lets out a slight smile.

FATHER TIMMONS
Call it fate, bad luck, whatever.
It happened. It's done. The
question is what are you going do
now?

Father Timmons sits nearby.

FATHER TIMMONS
Most people spend the rest of their
lives wallowing, trying to figure
out why it happened. Even if they
knew, they couldn't change it
anyway.

Father Timmons points.

FATHER TIMMONS
Don't you turn into one of those
people.

JOSH
Look at me. I can't even stand up.
What the hell am I supposed do?

FATHER TIMMONS
That answer is up to you.

JOSH
Then what are you good for?

FATHER TIMMONS
That's a fair question.

Almost whimsical...

FATHER TIMMONS

I'm still trying to figure that one out.

Father Timmons smiles.

Josh forces a partial smile.

EXT. RESTAURANT PATIO - DAY

Beverly approaches an outside table where her friend NATALIE SIMMONS(30s), outgoing, stylish, awaits.

BEVERLY

Sorry I'm late.

NATALIE

Nothing two mimosas can't cure.

Beverly kisses her on the cheek.

Natalie notices the wedding lookbook with samples and renderings.

NATALIE

Gimme, gimme.

She reaches for it.

NATALIE

I want to see.

Beverly hands her the lookbook. Natalie quickly opens it. She admires everything.

NATALIE

Oh my God. These are gorgeous. I love all the flower choices.

Natalie flips through the pages.

NATALIE

Not to be selfish, but what am I wearing?

BEVERLY

The bridesmaids' stuff is near the back.

She goes to those pages, touches the fabric.

NATALIE

Love, love.

WAITER (20s) approaches.

WAITER
(to Beverly)
Can I get you something to drink?

Beverly's eyes drift upward as she orders...

BEVERLY
I'd like a --

Beverly stops mid-sentence when she sees his --

NAME TAG

"Mark Dresser"

Beverly's expression turns somber.

She regroups...

BEVERLY
A mimosa would be great.

Waiter nods, then leaves.

NATALIE
You noticed it too, huh?

Beverly appears distracted, lost in her thoughts.

NATALIE
Did you ever find out why he -- ?

BEVERLY
I don't want to talk about him.

As if walking on eggshells...

NATALIE
Okay.

INT. HOSPITAL ROOM - DAY

With the head of the bed raised, Josh eats his meal.

Father Timmons shoves a big wad of chewing tobacco inside his cheek. Josh notices.

JOSH
Isn't that a sin or something?

Father Timmons shrugs his shoulders.

FATHER TIMMONS

The boss cuts me some slack. What can I say?

He tucks away the tin of chewing tobacco.

FATHER TIMMONS

Dr. Weiss tells me you want to see your wife and daughter.

Josh nods.

FATHER TIMMONS

I'll talk to him about setting that up.

JOSH

Thanks.

FATHER TIMMONS

If you need help with funeral arrangements, just let me know.

Father Timmons stands up.

FATHER TIMMONS

I have to go and take care of a few things. You okay?

Josh nods.

Father Timmons walks towards the door.

JOSH

You're not as useless as I thought.

Father Timmons turns his head and smirks.

INT. BEVERLY'S BEDROOM - NIGHT

Modest, tasteful furnishings. Nightstand light is on.

Beverly sits on the edge of the bed, quiet, lost in her thoughts.

She looks up at a shoebox resting on the top shelf of her walk-in closet.

She gets up, goes inside the walk-in closet, and brings down the shoebox.

She opens it and rummages through it.

She takes out a

PHOTO

Of her smitten with MARK DRESSER (40s), handsome, European looking.

She stares at it.

INT. HOSPITAL ROOM - NIGHT

Quiet. Dark. Clock shows 12:15 AM.

Josh's blinks slow to a glacial pace. His eyes close.

WHISPERS... Collective voices. Faint. Heavenly. From all directions.

One voice stands out, a MAN'S VOICE.

MAN (V.O.)
(desperate)
Josh, Josh.

Josh stirs.

MAN (V.O.)
Josh, I need you.

Josh grimaces.

MAN (V.O.)
I'm near you. Ask for me... Mark
Dresser.

Josh wakes up.

END OF ACT ONE

ACT TWO

INT. HOSPITAL ROOM - DAY

Josh sits up on the bed, pensive. His breakfast remains untouched.

Dr. Weiss walks in.

DR. WEISS

The nurse said you wanted to see me.

JOSH

I heard voices last night.

DR. WEISS

Voices? From the hallway?

JOSH

No, different. He told me his name. Mark Dresser.

Dr. Weiss's expression changes to a mix of disbelief and curiosity.

DR. WEISS

How do you know about Mark?

JOSH

I don't.

Dr. Weiss looks disturbed.

JOSH

What's wrong?

DR. WEISS

He's been in a coma for over a week.

JOSH

Here?

Dr. Weiss nods.

JOSH

Can I see him?

INT. MARK'S HOSPITAL ROOM - DAY

Mark Dresser looks just like the guy in Beverly's photo. He lies motionless in the hospital bed. Nearby, monitors track his vitals and brain waves.

Dr. Weiss pushes Josh in a wheelchair. They stop next to Mark.

JOSH
How is it possible?

DR. WEISS
I don't know. Nothing makes sense.

JOSH
He called me by name.

NURSE walks in.

NURSE
Dr. Weiss, the patient in two
thirteen needs you.

Dr. Weiss turns his head.

DR. WEISS
(to nurse)
Okay. I'll be right there.

Nurse leaves.

DR. WEISS
It shouldn't take long.

Dr. Weiss leaves.

Josh looks at Mark, still, quiet.

After a long moment, Josh touches Mark's hand.

The room fills with a bright WHITENESS.

As the whiteness dissipates, Josh finds himself standing in a

HALLWAY

It looks like a hospital, but desolate. An eerie silence looms. Josh's wheelchair is no longer present.

Just a few feet away, Mark awaits. Tall, kind face, rigid.

In the same voice Josh heard...

MARK
I knew you'd come.

JOSH
What is this place? Am I
hallucinating?

MARK
You've been in a similar place
before... The tunnel. Remember?

Mark gestures with his hand...

MARK
This is my tunnel.

JOSH
How do you know about that?

MARK
I need your help, Josh, before it's
too late. I need to see her. My
Beverly.

JOSH
This is all...

Doubts, bewilderment race through Josh.

JOSH
Why me?

MARK
You're a walker.

DISSOLVE TO:

INT. MARK'S HOSPITAL ROOM - DAY

Josh releases Mark's hand when Dr. Weiss touches him on the
shoulder.

DR. WEISS
Is everything okay?

In his wheelchair, Josh turns his head.

JOSH
I'm not sure.

INT. THERAPIST'S OFFICE - DAY

THERAPIST (40s), calm, wise and with a bedside manner to match, sits back in her chair while Beverly paces back and forth.

THERAPIST

So what's bothering you? You asked to see me today.

BEVERLY

And I appreciate that.

THERAPIST

Is it the wedding? A lot of people get cold feet.

BEVERLY

No, it's not that.

Beverly stops pacing, rubs her eyebrows.

THERAPIST

So what is it?

BEVERLY

I don't know.

THERAPIST

I think you do.

BEVERLY

Dave's a fine man. Kind. Considerate. Loving.

Therapist smiles.

THERAPIST

But this isn't about Dave, is it?

Beverly fidgets.

BEVERLY

After all our sessions. Why am I still thinking about him?

(beat)

He's the one that left, not me.

THERAPIST

You never got closure.

As if her words ring true, Beverly turns to look at her. Beverly's unsettled expression softens.

INT. HOSPITAL HALLWAY - DAY

Josh approaches the nurses' station in his wheelchair. A NURSE looks up from her paperwork.

JOSH

Do you know where I can find Father Timmons?

NURSE

The chapel. First floor.

JOSH

Thanks.

INT. HOSPITAL CHAPEL - DAY

Small chapel with a few pews. Exit door propped open. Father Timmons smokes a cigarette by the exit door.

Josh rolls up in his wheelchair.

FATHER TIMMONS

Look whose spreading his wings.

JOSH

What vices don't you have?

FATHER TIMMONS

I'm maxed out at the moment.

He puts out the cigarette.

FATHER TIMMONS

I must say, I didn't expect to see you here.

JOSH

Who are walkers?

Father Timmons' expression changes. Now curious, even serious.

FATHER TIMMONS

Where did you hear that?

JOSH

You tell me first.

FATHER TIMMONS

I've only heard about them.

JOSH

Them? How many are there?

FATHER TIMMONS

I don't know, but they were given a special gift. The ability to walk into the afterlife and then return to this one.

Father Timmons sits down.

FATHER TIMMONS

Why do you ask?

JOSH

I think I'm one of them.

LATER

Father Timmons hands Josh a book titled "Into the Light."

FATHER TIMMONS

It was written in the 1920's by a guy claiming to be a walker. Nobody believed him.

Josh turns the pages.

FATHER TIMMONS

He was stricken with polio. Paralyzed. He couldn't walk, yet he said he did.

Josh stops at a page with an illustration of someone walking into the light through a dark tunnel.

JOSH

That's what I saw the first time. During the accident.

FATHER TIMMONS

There was second time?

Josh nods.

JOSH

It was different. It was a hallway, like in a hospital. This guy was there waiting for me. He told me his name. Mark Dresser.

FATHER TIMMONS

The guy in the coma? That Mark?

Josh nods.

FATHER TIMMONS

Holy crap.

JOSH

What kind of priest are you?

FATHER TIMMONS

Don't you see? This is your purpose.

JOSH

What do you mean?

FATHER TIMMONS

This gift you were given, it's to help others make that walk into the afterlife. To help them.

JOSH

But I don't want this.

FATHER TIMMONS

Josh, most people search their entire lives for purpose. You've been given it.

Father Timmons puts his hand on Josh's shoulder.

FATHER TIMMONS

Embrace it.

JOSH

For what? To go home to an empty house?

Josh points to his legs.

JOSH

To this?

Josh turns his wheelchair and exits the chapel.

I/E. CAR - DAY

Beverly sits in her car. She grips the steering wheel with firmness. She looks preoccupied.

She glances at a house across the street from where she's parked.

She tilts her head downward, mutters to herself...

BEVERLY
What are you doing, Beverly?

On the passenger seat is a

PRINT OUT

Of results of an online search for Mark Dresser with an address.

She exhales, opens the car door and gets out.

EXT. HOUSE - DAY

Beverly approaches the front door.

She KNOCKS.

The door opens.

A LADY (40s), somewhat unkept, smiles. Behind her, in the background, are KIDS and other WOMEN.

LADY
Hello. Can I help you?

Befuddled...

BEVERLY
I'm sorry. I must have the wrong address. Sorry.

Beverly turns to leave.

LADY
Are you looking for Mark Dresser?

Beverly stops, turns.

BEVERLY
Yes.

LADY
He doesn't live here anymore.

BEVERLY
Do you know where he lives?

LADY
No, sorry.

Beverly nods.

BEVERLY

Okay, thanks.

Beverly starts to walk back to her car.

LADY

But if you see him, tell him thank you.

BEVERLY

(curious)

For what?

LADY

He donated his house to help victims of spousal abuse.

INT. BAR - DAY

Light happy hour crowd. Seated at a high top table...

BEVERLY

Why would he give away his house? It doesn't make sense. It's not like him.

NATALIE

Maybe he's on some journey of self-discovery. Men do that. A mid-life crisis thing.

BEVERLY

Yeah, usually it's with some busty twenty-year old.

NATALIE

Hey, you have a great guy. And you're marrying him. Screw Mark.

BEVERLY

You're right.

Natalie raises her wine glass.

NATALIE

To the future.

Beverly completes the toast with her wine glass.

BEVERLY

The future.

INT. HOSPITAL ROOM - DAY

Rain pelts the window. A rhythmic, soothing patter.

In his wheelchair, Josh stares at the view as it turns blurry, obscure.

His hand falls from the armrest onto the book "Into the Light."

He stares at it.

Josh opens the book and reads a page.

AUTHOR'S VOICE (V.O.)

I look around me. Cars fill the streets. People walk briskly down the sidewalks. Lights come on inside the tall buildings. The sun peeks through the skyline. There's a movement, a grace to it all. But in this chair, I'm not part of what I see. The world whisks by while I remain still, imprisoned in this body.

Nurse comes in to check on Josh.

NURSE

You okay?

Josh nods.

NURSE

Let me know if there's anything I can get you.

JOSH

Okay.

Nurse leaves.

Josh reads more.

AUTHOR'S VOICE (V.O.)

Yet, as I close my eyes, this world lets go of me so I can be unbound to the unknown, a beauty I cannot fully grasp. But what a wondrous place indeed. For when I stand, they await for me, not as I am, but as I should be.

Josh stops reading.

He turns pensive as raindrops collect on the window and meander down.

INT. LIVING ROOM - DAY

Rain hits the window with a light patter. On the sofa, Beverly sips coffee while on the phone...

DAVE (V.O.)

Why don't you come to New York? We can catch a Broadway play, take that carriage ride in Central Park you've always wanted.

BEVERLY

It sounds lovely, but aren't you working?

DAVE (V.O.)

I'll make time.

BEVERLY

I thought the client was throwing a temper tantrum.

DAVE (V.O.)

He's sucking on a pacifier right now. We gave him the deliverable, all two hundred pages. It'll take him a while to go through it. What do you say?

A smile emerges.

BEVERLY

Okay.

INT. HOSPITAL ROOM - DAY

Josh lies face down on the bed with his shirt off.

Dr. Weiss removes gauzes from his back, examines the stitches.

DR. WEISS

It looks like you'll be going home soon.

JOSH

How much longer does Mark Dresser have?

DR. WEISS
I'm not supposed to talk about a
patient unless it's family.

JOSH
Does he have family?

DR. WEISS
No.

Dr. Weiss puts on new gauzes.

DR. WEISS
(long beat)
He doesn't have long. A few days
maybe.

INT. HOSPITAL ROOM - DAY

Josh rubs the photo of Leslie and Tasha in between his
fingers. He reminisces...

EXT. MEADOW - DAY (FLASHBACK)

Josh walks through an expansive meadow with Leslie and Tasha.

The sparse landscape is peppered with long patches of tall
wildflowers. Vibrant blues. Orange. Yellow. Large oak
trees with extensive canopies cover the hillsides.

A light breeze combs through their hair.

TASHA
Dad?

JOSH
Yeah?

TASHA
Can we be together forever?

JOSH
Does that include your mom?

TASHA
Of course, silly.

JOSH
Okay then.

Leslie points to the beach ahead, just visible in between the
tall mustard grass swaying in the wind.

LESLIE
I think that's it.

JOSH
We couldn't have picked a more
perfect day.

Leslie cozies up to Josh.

LESLIE
I always like coming here. It
reminds me of our first date.

They walk further.

JOSH
Why don't you guys stand there so I
can take a picture?

Leslie and Tasha stand together. They smile. Sunlight
shines on their faces.

Josh takes the picture with his cellphone. It's the exact
photo he was just holding in the hospital.

JOSH
Perfect.

Tasha takes off towards the beach.

TASHA
Last one's a rotten egg.

Leslie runs too. She motions to Josh.

LESLIE
Come on, slowpoke.

Josh watches them run.

Tasha disappears in the tall mustard grass. Leslie looks back
at Josh, smiles.

END FLASHBACK.

INT. HOSPITAL ROOM - DAY (PRESENT DAY)

Josh looks at the photo.

CLOSE ON PHOTO: Leslie smiles.

MARK (V.O.)
I need to see her... My Beverly.

INT. HOSPITAL HALLWAY - CONTINUOUS

Josh thrusts his hands forward to move the wheelchair down the hallway.

AUTHOR'S VOICE (V.O.)
I don't look back to see what I've
left behind.

He goes by several hospital rooms.

AUTHOR'S VOICE (V.O.)
I walk into the unknown gladly,
anxious, fearful, elated as the
light brilliantly shines.

Josh stops and turns into --

MARK DRESSER'S ROOM

The life-support machine reverberates with a repetitive swoosh sound. Mark lies still, arms to the side.

Josh rolls up beside the hospital bed. Slivers of sunlight peek through the blinds, dance on Mark's face.

AUTHOR'S VOICE (V.O.)
I don't know what I will find. But
I know it will be of this earth and
of the divine.

Josh holds Mark's hand.

The room colors turn muted grey as the BRIGHT LIGHT overwhelms.

As the light dissipates, Josh stands in a --

HOSPITAL HALLWAY

Mark awaits a few feet away.

JOSH
Where does Beverly live?

Mark smiles.

END OF ACT TWO

ACT THREE

INT. BEVERLY'S BEDROOM - DAY

Just inside the closet, Beverly looks through her wardrobe.

BEVERLY

Do you think it'll be cold there?

Natalie sits on the bed by an open suitcase partially filled with clothes.

NATALIE

I doubt it. It's almost summer.

Natalie takes out sexy lingerie from the suitcase.

NATALIE

Besides, it looks like it's going to be pretty hot anyway.

Natalie holds it up.

Beverly glances over.

BEVERLY

Natalie!

Natalie puts it back in the suitcase.

NATALIE

Okay, I'm a little jealous.

Beverly returns to look at clothes.

NATALIE

So how long are you going for?

BEVERLY

Three days. We're going to a Broadway show the first night.

NATALIE

Nice.

BEVERLY

He's working during the day, so it's not like a real vacation.

NATALIE

I wish my boyfriend invited me to New York.

Natalie notices the photo of Beverly and Mark on the nightstand.

She picks it up.

CLOSE ON: PHOTO

Beverly and Mark smile. Beverly wears a beautiful green sweater.

NATALIE

Mark was sure handsome.

Beverly looks over annoyed but lets it go.

Natalie notices the same green sweater in the closet, points.

NATALIE

Is that same green sweater that's in the photo?

BEVERLY

(beat)

Yeah, Mark gave it to me.

NATALIE

And you kept it.

BEVERLY

Don't ask me why. I couldn't even tell you.

Natalie extends her hand out with the photo.

NATALIE

You may want to put this away.

INT. HOSPITAL CHAPEL - DAY

Josh shakes Father Timmons, who's asleep on a pew.

JOSH

Wake up.

Father Timmons opens his eyes, runs his hand through his hair, tries to regroup.

JOSH

Do you ever work?

Father Timmons slowly sits up.

JOSH
Aren't you worried about getting promoted?

FATHER TIMMONS
To what? Pope?

JOSH
I need your help. I need to go see somebody.

FATHER TIMMONS
Is Dr. Weiss okay with this? Did he release you?

JOSH
He doesn't know.

FATHER TIMMONS
I'm not sure about this. I could get fired, you know.

JOSH
Since when do you care about your job?

FATHER TIMMONS
If I'm going to be a priest at an even smaller church, I need to know why.

JOSH
I'm helping Mark Dresser.

Father Timmons' expression turns chipper.

FATHER TIMMONS
I needed to downsize anyway.

INT. HOSPITAL HALLWAY - DAY

Father Timmons pushes Josh in the wheelchair up to the nurses' station.

NURSE looks at Father Timmons with a stern face.

FATHER TIMMONS
I'm taking him for a stroll in the atrium. Get him some fresh air.

Nurse starts to say something, but then something BEEPS on her monitoring screen. She looks at it as if more pressing.

Nurse turns to NURSE # 2.

NURSE
 (to Nurse # 2)
 Can you check on two fifteen?

Nurse # 2 nods, then leaves.

Nurse looks back at Father Timmons.

NURSE
 Okay. Not too long.

EXT. HOSPITAL PARKING LOT - DAY

Josh, now in regular clothes, uses his arms to move from the wheelchair into Father Timmons' car.

FATHER TIMMONS
 You sure you don't need any help?

JOSH
 I'm fine.

I/E. FATHER TIMMONS' CAR - TRAVELING - DAY

A definite clunker. Worn seat covers. Fast food wrappers all over the back seat.

Josh glances back at the mess, shakes his head.

JOSH
 This is how you live? If anyone needed a prayer...

FATHER TIMMONS
 Hey, who's the one doing you a favor?

Father Timmons throws a couple of wrappers back.

FATHER TIMMONS
 So what's the address again?

JOSH
 It's on twenty third street.

Stuck in heavy traffic.

JOSH
 Is that far?

FATHER TIMMONS

In this traffic, I don't know.
Thirty minutes maybe.

JOSH

I'm curious, why a priest? Not
that it's already obvious, but you
don't fit the bill.

FATHER TIMMONS

(flippant)
I wasn't good at math.

Josh can't help but chuckle.

INT. BEVERLY'S BEDROOM - DAY

Beverly places the last item in her suitcase, closes it.

BEVERLY

I think that's it.

Natalie picks up her car keys.

NATALIE

Do you think we'll have time for
Starbucks?

Beverly looks at the clock on the nightstand. 10:30 AM.

BEVERLY

Let's see what traffic is like.

Beverly grabs her suitcase.

EXT. BEVERLY'S DRIVEWAY - DAY

Beverly puts the luggage in Natalie's trunk, closes it.

BEVERLY

Thanks for driving, by the way.

NATALIE

It's on my way to work. No big
deal.

They get into the car.

INT. NATALIE'S CAR - DAY

Natalie starts the car.

NATALIE

I checked the weather forecast.
It's raining in New York right now.

Natalie puts it in drive.

BEVERLY

Great. I didn't even bring a rain
coat.

She drives down the driveway.

NATALIE

Don't worry. It's supposed to stop
by the time you get there.

Beverly's cellphone BUZZES.

She looks at the message.

INSERT - CELLPHONE SCREEN

"FLIGHT 313 DELAYED. NOW DEPARTING AT 3:15 PM."

BEVERLY

Wait.

Natalie stops car.

Beverly lets out a sigh, as if frustrated.

BEVERLY

My flight's delayed.

NATALIE

How long?

BEVERLY

Almost five hours.

NATALIE

Do you want me to come back? I can
ask for the time off.

BEVERLY

No, that's okay. I'll just catch a
cab.

NATALIE

You sure?

BEVERLY

Yeah, it's fine.

INT. BEVERLY'S FOYER - DAY

Beverly enters the house, places her suitcase next to the front door.

She closes the door, heads to the kitchen.

I/E. FATHER TIMMONS' CAR - DAY

Father Timmons stops the car in front of Beverly's house.

FATHER TIMMONS

Are you sure you don't want me to go with you?

JOSH

It's better if I just go.

FATHER TIMMONS

You're the captain of your wheelchair.

I/E. BEVERLY'S HOUSE - DAY

KNOCK on front door.

Beverly opens the door. From his wheelchair...

JOSH

Ms. Carlson?

BEVERLY

Yes.

JOSH

Hi, I'm Josh Tobin. Mark Dresser sent me.

INT. BEVERLY'S LIVING ROOM - DAY

A few photos of Beverly with DAVE (40s), decent looking, warm smile, adorn the fireplace mantel.

JOSH

He wants you to see him.

Her expression changes, as if the range of emotions race through her.

BEVERLY

He can't do this to me. Not now.

She points to the photos.

BEVERLY
I'm getting married for Christ's
sake.

She paces.

BEVERLY
Do you even know what he did?

JOSH
Yes.

BEVERLY
He, he just left.

Her eyes fill with tears.

BEVERLY
No explanation. No phone call.
Just gone.

She sits.

BEVERLY
Everything, us, just --

JOSH
All the answers are there... with
him.

BEVERLY
No. I have a new life. I can't.

JOSH
He doesn't have long.

She looks at him. Eyebrows pursed. A somber expression.

JOSH
He's unconscious now.

A silence lingers.

BEVERLY
Wait... So how do you know he
wants to see me?

JOSH
I'm a walker.

She looks directly at him.

BEVERLY

I know what that is. I've read about it.

JOSH

He asked if you still had the green sweater. That it made your eyes sparkle.

Her jaw drops.

She runs her hand through her hair, massages her eyebrows, tilts her head down, as if she struggles to make a decision.

EXT. BEVERLY'S HOUSE - DAY

Josh rolls up to Father Timmons in his wheelchair, who's by the car.

FATHER TIMMONS

Where is she?

JOSH

She's not coming.

INT. FATHER TIMMONS' CAR - TRAVELING - DAY

Josh looks disappointed.

FATHER TIMMONS

Don't beat yourself up about it.

JOSH

I really thought she --

FATHER TIMMONS

What did she say?

JOSH

That she needed to move on, not relive the past.

Josh stares out the passenger window.

JOSH

What do I tell Mark?

FATHER TIMMONS

That you tried. He'll understand.

INT. HOSPITAL HALLWAY - DAY

Josh, now wearing a hospital gown, looks down the hallway at Mark Dresser's room.

EXT. BEVERLY'S HOUSE - DAY

CAB DRIVER places Beverly's suitcase in the trunk. Beverly stands nearby, distracted.

CAB DRIVER
Is this it?

Beverly remains deep in thought.

CAB DRIVER
Ma'am?

BEVERLY
Yes, sorry.

I/E. TAXI CAB - TRAVELING - DAY

The taxi cab whisks by tall buildings. The closed windows mute the outside traffic noise.

Cab driver looks at the road ahead. Beverly, quiet, wistful, stares out her window.

A SONG comes on the radio. Soulful, rich, beautiful.

Beverly looks up.

INT. TAXI CAB - TRAVELING - DAY (FLASHBACK)

The same SONG plays on the radio.

Mark reaches, grabs Beverly's hand.

MARK
Remember this song?

Beverly looks at Mark in an endearing way.

BEVERLY
Of course.

MARK
As beautiful as you looked then,
you look even more amazing now.

She smiles.

Taxi cab slows to a stop.

BEVERLY
(to cab driver)
Why are you stopping?

MARK
I told him to.

Beverly looks at Mark with curiosity.

The door on Mark's side opens.

She now notices they're in front of Tiffany's jewelry store.

A GUY in a tux leans into the cab. In his hand, a jewelry box sits a small black pillow.

Mark grabs the box.

MARK
(to Beverly)
I didn't want another moment to go
by without asking you to marry me.

Mark opens it to reveal an extraordinary diamond ring.

Beverly's jaw drops. Her eyes tear, her hand covers her open mouth.

MARK
Is that a yes?

She nods.

BEVERLY
Yes.

MARK
Good, because I wouldn't know what
to do without you.

END FLASHBACK.

INT. TAXI CAB - TRAVELING - DAY (PRESENT DAY)

Beverly looks at her left hand, which has a different engagement ring. She stares at it.

After a long moment, she looks out the window, at the surroundings.

INT. HOSPITAL HALLWAY - CONTINUOUS

Josh looks into Mark's room with a somber expression.

He moves his wheelchair into --

MARK'S ROOM

Mark lies still. His chest moves as the ventilator machine moves.

Josh tilts his head down.

JOSH

I know what you're going to say.

From behind...

BEVERLY

Are you sure about that?

END OF ACT THREE

ACT FOUR

INT. MARK'S HOSPITAL ROOM - DAY

Josh turns his wheelchair to see Beverly.

Beverly looks at Mark, stunned. Her face softens. Her eyes mist. Her lips tremble.

She approaches Mark, touches his face.

BEVERLY

Mark.

JOSH

Why don't we go see him?

Josh holds Beverly and Mark's hands.

BRIGHTNESS fills the room.

As the whiteness dissipates, they stand in a --

HOSPITAL HALLWAY

Beverly and Josh look down the long hallway. Near the end, Mark awaits.

JOSH

He's waiting for you.

Beverly walks towards him.

As she approaches, Mark smiles. His eyes fill with joy.

MARK

Beverly.

Her pace quickens.

She runs to him.

They embrace.

MOMENTS LATER

Mark holds Beverly's hand as they walk down the hallway.

MARK

I know you have questions.

They stop in front of a doctor's office.

MARK

So let me show you.

He opens the door.

They stand in the hallway as observers of what occurs inside the --

DOCTOR'S OFFICE

Mark listens to his DOCTOR (50s), somber, to the point.

DOCTOR

I wish I had better news.

MARK

How long?

DOCTOR

With ALS, it's typically three to five years.

Doctor leans forward.

DOCTOR

In your case, however, given how quickly you've... Two years, maybe three.

Mark fights back tears.

MARK

We're supposed to get married.

DOCTOR

I'm sorry.

MARK

So what can I expect?

DOCTOR

Your body will weaken to the point where movement is no longer possible.

MARK

An invalid.

DOCTOR

You'll need 24/7 care.

DISSOLVE TO:

BAR

Perched on a bar stool, Mark nurses a shot of scotch. His face somber. His head tilted down.

Mark holds a photo.

CLOSE ON PHOTO: Mark with Beverly. All smiles.

At the other side of the bar, PARENTS (30s) play with their baby.

Mark looks over.

Baby giggles from all the attention.

Mark looks back at photo.

DISSOLVE TO:

BEVERLY'S BEDROOM

A small night light shines in the otherwise dark room.

Beverly lies in bed asleep. With his hand, Mark gently combs her hair. He whispers...

MARK

(sotto)

I wish I could tell you, but I know
you. You won't let go. It's
better this way.

Mark fights back the tears.

MARK

(sotto)

Good bye, Beverly. My love.

Mark gets out of bed.

He walks by his note on the nightstand.

CLOSE ON NOTE: "I'm sorry" handwritten.

He walks to the --

FRONT DOOR

A suitcase nearby.

He opens the door, looks back at all their framed photos of them that hang on the walls.

He exits with his suitcase, closes door behind him.

BACK TO SCENE

HALLWAY

The observing Mark closes the door, turns to look at Beverly. She's tearful.

BEVERLY
You should have told me.

MARK
I wanted you to have a better life,
not take care of some invalid as he
withers away.

BEVERLY
You were my life.

Mark grabs her hand, notices her engagement ring.

MARK
Is he a good man?

Beverly nods.

BRIGHT WHITENESS fills the end of the hallway.

Josh approaches Mark and Beverly.

JOSH
(to Mark)
It's time.

Beverly embraces Mark.

BEVERLY
Mark.

MARK
It's okay. We had our moment.
That's what matters.

Their embrace ends.

MARK
(to Josh)
I'm ready.

Josh and Mark walk towards the light.

Before they enter it, Mark looks back at Beverly, smiles.

They disappear in the light.

MOMENTS LATER

Josh walks back alone.

INT. HOSPITAL HALLWAY - DAY

Beverly waits for the elevator with Josh.

She stares ahead, lost in her thoughts.

BEVERLY
I wish I had known.

JOSH
Do you really?

She looks at Josh, as if she gets the deeper meaning of the question.

Josh points to her engagement ring.

JOSH
What's his name?

BEVERLY
Dave.

EXT. AIRPORT - DAY

Beverly exits the terminal.

She sees Dave waiting by a car.

Dave holds a bouquet of flowers.

She smiles.

BEVERLY (V.O.)
Dave Newman.

INT. HOSPITAL HALLWAY - DAY

Josh thrusts his hands forward, making his wheelchair move. A prideful smile emerges.

Father Timmons sees Josh go down the hallway, smiles.

INT. HOSPITAL ROOM - CONTINUOUS

Josh, now dressed in regular clothes, moves himself into the wheelchair.

Father Timmons chews tobacco.

FATHER TIMMONS
Doc says you're checking out today.

JOSH
Yeah, this afternoon.

Josh adjusts himself in the wheelchair.

FATHER TIMMONS
You ready?

Josh nods.

FATHER TIMMONS
How about if I steer this time?

JOSH
Sure.

Father Timmons pushes Josh in his wheelchair into the --
HALLWAY

FATHER TIMMONS
You know I was offered a larger church.

JOSH
Really?

FATHER TIMMONS
Yep, at another hospital.

They stop in front of the elevators. Father Timmons presses the button.

FATHER TIMMONS
I get one more pew.

Doors open. They go inside the --

ELEVATOR

Father Timmons presses button for basement.

JOSH
Don't let it go to your head.

FATHER TIMMONS

The Vatican is within reach now. I see it.

Doors open. They exit to the --

BASEMENT HALLWAY

Father Timmons pushes Josh towards the hospital STAFF PERSON waiting by a large steel door.

Staff person opens the steel door.

FATHER TIMMONS

(to staff person)

Thanks.

They stop by the doorway.

FATHER TIMMONS

Are you sure you're going to be okay?

JOSH

Yeah.

Josh turns the wheelchair, now sees two covered bodies inside the hospital morgue.

END OF ACT FOUR

ACT FIVE

INT. HOSPITAL MORGUE - DAY

Just inside the room, the bodies of Leslie and Tasha lie on steel tables. Bodies are covered, except for their faces and arms to their side.

Josh rolls up in between them.

He looks at their faces, tears.

He holds their hands.

Josh's hair ruffles. His clothes are pushed by the air.

A SKY BLUE BRIGHTNESS overwhelms.

The room slowly...

DISSOLVES TO:

EXT. MEADOW - DAY

The same majestic meadow as before.

AUTHOR'S VOICE (V.O.)

Yet, as I close my eyes, this world
lets go of me so I can be unbound
to the unknown, a beauty I cannot
fully grasp.

The ocean breeze combs through Josh's hair as he walks through the tall mustard grass.

Leslie and Tasha are now visible ahead. They sit at a spot that overlooks the vast ocean.

AUTHOR'S VOICE (V.O.)

But what a wondrous place indeed.
For when I stand, they await for
me, not as I am, but as I should
be.

Josh approaches them. They look at Josh, smile.

LESLIE

We saved you a seat.

TASHA

We've been waiting for you, daddy.

Josh sits in between them.

They look at the wondrous beauty before them.

END OF ACT FIVE