

Ascendance

Created by Louis J. Guerra

"Till Death We Don't Part"
Pilot episode

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"Till Death We Don't Part"

EXT. LAKE - DAY

BAM! RYAN CALLAHAN, 26, Caucasian, looks up as CURTIS MITCHELL, 24, African American, throws another punch at him. Ryan flies backwards onto the ground as-

ALICIA

Stop it!

MANUELA

Stop it! Curtis! You'll kill him!

MANUELA SANCHEZ, 18, Latina, is genuinely concerned for Ryan. ALICIA HURLEY, 22, African American, is also concerned, but is also taking in the surroundings.

And now we are over the shoulder of SOMEONE across the lake, watching. We see that he smiles at this conflict.

Ryan gets up. Curtis looks at Manuela with a death stare.

CURTIS

He's already dead to me!

He looks back to Ryan, raising a clenched fist again-

SMASH CUT TO:

SUPERIMPOSED: "TWO NIGHTS EARLIER"

INT / EXT RYAN'S CAR - EXPRESSWAY, EAST BOUND - NIGHT

Desperate and cursing to himself, Ryan's hand shakes as he grabs the wheel hard, clearly high and a bit paranoid.

RYAN

Come on, Ry. Come on! You got this.

He sends a text on his phone. "Ok. I'm down. Meet you in 20." He then looks in his rear view mirror. An eighteen wheeler cab, with a flatbed in tow but no trailer on it, pursues him.

RYAN (CONT'D)

Fuck. Me. No. Way.

Ryan rolls down the window and sticks out his middle finger. He swerves to the far left lane. The truck shifts from the right to the middle lane.

INT. DINER - NIGHT

(CONTINUED)

CONTINUED:

Diner owner TRAVIS HURLEY, 60s, African American, on his phone and very concerned.

TRAVIS HURLEY
What? When?

VALERIE (O.S.)
Now, Travis. They just transferred her to the E.R. I didn't know!

NINA, 18, also Latina, is laughing with Manuela, suddenly "accidentally" knocking over a glass of water. Manuela cracks up.

TRAVIS HURLEY
You two! That's the third time! Out! Now!

Travis moves to them with fury, and starts to usher them out.

MANUELA
We're going. Chill-lax! We said we're going!

NINA
You would be lucky to have us come back.

TRAVIS HURLEY
Please... don't.

EXT. HALLWAY / EMERGENCY ROOM & HALLWAY OUTSIDE - NIGHT

VALERIE HURLEY, 58, African American, is frantic. Inside, her daughter, Alicia, lies on a bed.

VALERIE
Come on, Travis. Hurry!

INT. POLICE PRECINCT - BULLPEN - NIGHT

DETECTIVE BRYSON, late 20s, moves quickly through the busy bullpen, approaching DETECTIVE STEVE CALLAHAN, 30.

BRYSON
Callahan, I think we found him.

STEVE
(on the phone)
Cindy.. I've gotta call you back.

Steve hangs up, looks to Bryson.

BRYSON
Your father called. He went after him.

(CONTINUED)

CONTINUED:

STEVE
(jumping up)
Christ. Which way, Bryson?

INT. HOSPITAL - EMERGENCY ROOM

Valerie sits in a chair outside the E.R, with a partial view of her daughter, Alicia. NURSE GINA, African American, 50s assists DR. EDMONDS, Caucasian, 40s.

NURSE GINA
BP 90 over 58. Still dropping.

Alicia's body lies still.

DOCTOR EDMONDS
Increase oxycotin to 10 mL. We need to do this. Did anyone locate Callahan?

NURSE GINA
Not yet, doctor.

DOCTOR EDMONDS
(to himself)
What the fuck did he do?!

A jump on the monitor. Alicia's blood pressure plummets.

NURSE GINA
BP 82 over 52!

DOCTOR EDMONDS
(nodding to another nurse)
Wake her up. We need 5 minutes.

Outside the curtain, Valerie is confused, as the other nurse enters and injects a needle into Alicia, which causes her to regain consciousness. She suddenly gasps for air.

NURSE GINA
Alicia honey, it's Nurse Gina. How you doing? We need your help, sweetheart.

ALICIA
(painfully)
Uhhgggh! Mom.... Please? I need my mom!

Nurse Gina looks to Edmonds, who nods, moving to the curtain.

NURSE GINA
Ok, Valerie. Now. Just a minute though.

Valerie moves quickly to her suffering daughter.

(CONTINUED)

CONTINUED:

ALICIA
(weakly, a whisper)
Mom. Is daddy coming?

VALERIE
He's on his way, baby.

ALICIA
Mom. Don't tell him, ok? Please?

Alicia nods, looking at her mom, almost in shame. Edmonds starts to reach in.

DOCTOR EDMONDS
Alicia, my name is Dr. Edmonds. When I say so, I need you to PUSH, ok?

Alicia nods in understanding. Valerie is too shocked to answer. It becomes all too clear to what is happening now.

ALICIA
Mom, promise me!

DOCTOR EDMONDS
Push!!

VALERIE
I promise, baby!

Nurse Gina moves to escort Valerie back out. Valerie is beside herself, finding her own strength in all this.

DOCTOR EDMONDS
PUSH!!!

Now back outside the curtain, Valerie weeps for her daughter.

INT MANUELA'S CAR - HIGHWAY TRAVELLING WEST BOUND - NIGHT

Nina drives as she and Manuela argue.

NINA
You wouldn't take your eyes off of him.
And the black dude outside? You liked him too. Hey, buckle up, bitch.

MANUELA
Stop trying to change the subject and tell me what Jorge said!

NINA
I'm not changing it.

(CONTINUED)

CONTINUED:

MANUELA

I know you texted him. OK whatever.

They both see another car fly by them. It's Travis Hurley.

NINA

That guy. Guess black lives matter.

INT. STEVE'S SEDAN - EAST BOUND - NIGHT

Detective Steve Callahan sees signs for the highway ahead. He holds up his phone, one handedly texting as he drives.

INT. RYAN'S CAR / EXT. HIGHWAY - EAST BOUND - NIGHT

Ryan's in the right lane now. His cell phone chimes. "STEVE" appears. He ignores it. Ryan swerves again cutting across traffic to the far left lane again.

The eighteen wheeler is still in the right lane. A PICK UP TRUCK behind it now moves to pass on the left.

Ryan swerves back to the middle lane, but the Pick Up Truck blares its horn at him as he passes Ryan, causing Ryan to veer back left sharply- causing him to crash into the highway divider, and across into three lanes of oncoming traffic!

RYAN

Fuck!

INT. TRAVIS HURLEY'S CAR - WEST BOUND - NIGHT

Simultaneously, Travis is racing, and now sees Ryan's oncoming car headed right at him. He swerves right.

TRAVIS HURLEY

Shit!

Travis just misses getting slammed by Ryan's car, which then steers behind Travis. Ryan lucks out and he drives right off of the "on ramp" in the wrong direction.

EXT. HIGHWAY/INT. AL CALLAHAN'S TRUCK - EAST BOUND - NIGHT

Simultaneously, the pick up truck slams on its brakes, stopping short, which in turn causes the Eighteen Wheeler to hit the brakes sharply, trying to veer right.

Inside, we encounter the driver for the first time, who we will come to know as ALBERT CALLAHAN, 60s, overworked, tired.

ALBERT CALLAHAN

Oh, no!

EXT. HIGHWAY, EASTBOUND TO WESTBOUND LANES - CONTINUOUS

The eighteen wheeler, unable to sustain the sharp turn, veers left to balance out, suddenly turning on its side, flipping into a roll into the lanes of oncoming westbound traffic!

INT. TRAVIS HURLEY'S CAR - WESTBOUND - CONTINUOUS - NIGHT

Travis' eyes go wide as he looks behind him and sees the cab of the eighteen wheeler start to cross the divider.

TRAVIS HURLEY

Christ!

INT. MANUELA'S CAR - WESTBOUND - CONTINUOUS - NIGHT

Continuing their debate -

NINA

Manu. You want him or not?

MANUELA

Nina, I don't need - LOOK OUT!

The cab flips out of control, right towards them, filling the frame!

INT. HOSPITAL - EMERGENCY ROOM

Close on Alicia, screaming in pain!

VALERIE

(yanking the curtain back)
You're killing her!

GINA

Now, Alicia! PUSH!!!

Alicia flatlines! There is a simultaneous cry of a baby.

DR. EDMONDS

Paddles! Paddles, now!

FADE TO BLACK.

And over black, we hear-

The sounds of Alicia's flat line under the sounds of metal crashing. Car after car, screech after screech.

DOCTOR EDMONDS (V.O.)

Again!

(CONTINUED)

CONTINUED:

We hear the "ummpff" of the body being shocked by the paddles. And again. But the flat line continues. The doctor stops. Silence.

DOCTOR EDMONDS (V.O.)

Gina. Please note the time of death, Ms.
Alicia... Hurley, 1:18 AM.

The baby cries again.

GINA

Time of birth, John Doe Hurley. 1:17AM

EXT. HIGHWAY WRECKAGE - NIGHT

From above, bird's eye view, a dozen cars spread across the highway, some flipped over. People lay thrown from their vehicles. The flatline of Alicia's heart monitor fades out.

FADE TO BLACK.

"ASCENDANCE"

Billy Joel's 'Two Thousand Years' plays over:

EXT. OVERVIEW OF HIGHWAY CRASH - WEST BOUND LANES - NIGHT

Wreckage. An overturned truck, Nina's Car flipped upside down, a half dozen other cars totaled. Flashing lights start to pull in from all directions. Small fires shine on the pavement. Smoke billows up.

EXT. NEW YORK CITY SKYLINE - CONTINUOUS - NIGHT

Sunday evening. And we CRANE DOWN into:

EXT. SEEDY ALLEY - NIGHT

The jeep wrangler sits there, a few feet from a filled dumpster, the driver's side door open.

JACK

Right on time. Somebody's interested.
Couldn't come here dry?

JACK, African American, 28, is lithe and focused. Behind him stands a beautiful Caucasian RED HEAD, 20s.

RYAN

I'm fine. You want it or not?

Jack scoffs, then takes out a plastic bag of white powder.

(CONTINUED)

CONTINUED:

JACK
(noticing the shaky hand)
No, the question is, do YOU want it. 2.5
Grams. Pure... Or not?

RYAN
You said no guests. Who's she?

JACK
She's not a guest. She's a player. Let's
have it.

Ryan, with dramatic flourish, takes the gun from his
waistband, and hands it to Jack.

JACK (CONT'D)
(loves what he's sees)
This hot?

RYAN
What you asked for. Whitey Ford. Civil
War. Probably took a few... slaves.

JACK
(asks again)
Is it hot?

Ryan stares at him, silent again, then challenges back.

RYAN
I guess you're not that interested.

JACK
Chill, man. Just a question. No big deal.

RYAN
Why do you want a stupid pocket revolver
for? I'm sure you could get a better
piece anywhere.

Jack looks at him and considers, smiling.

JACK
I'm sure you can get 2.5 somewhere else
too. Yet here you are. All those sirens
I'm hearing. Couldn't be you, could it?

Ryan doesn't answer. Jack tosses the bag to Ryan.

JACK (CONT'D)
You're invited. Morocco's. Tomorrow
night. 10P. Maybe you'll see fireworks.

(CONTINUED)

CONTINUED: (2)

RYAN

Hey! I asked you a question.

JACK

And I just gave you an answer.

Ryan finger tips some of the white powder, tastes it.

RYAN

Fuck...

He looks up to say something but Jack is gone.

INT. HOSPITAL HALLWAY TO EMERGENCY ROOM - NIGHT

Travis runs, following the signs to triage. He freezes upon seeing his wife, who is in tears. She runs to him, sobbing. They hug instantly.

VALERIE

Oh my god, oh my god. Travis. She's gone.
She's gone. We lost her, Travis.
Something in her IV! I don't know!

Travis looks into his wife's eyes, incomprehensible. Travis start to sink to the ground, sobbing.

Then, a baby cries. They look up to see Dr. Edmonds holding a baby, Gina with him. Travis is more confused than ever. Gina takes note of her own boy, CHRIS, 12, who is playing on his cell phone nearby and watching his mother.

EXT. SEEDY ALLEY - NIGHT

Ryan stumbles alone back to his car with the powder bag. He texts something on his cell. He grabs his white lab coat from the back seat, and puts it on the hood. He pours some of the white powder onto the coat.

He sniffs the heroin off his own lab coat, then turns and walks forward- just a few steps, and then... collapses.

INT. HOSPITAL HALLWAY - NIGHT

TRAVIS HURLEY

How did this happen? Someone has to pay.

GINA

I don't know, Travis.

TRAVIS HURLEY

She didn't tell me. She didn't tell me
she was pregnant.

(CONTINUED)

CONTINUED:

GINA
She didn't tell anyone.

Nurse Gina appears, and sits next to them.

TRAVIS
We've been talking. We wouldn't even
know where to begin.

GINA
We'll help you - whichever organs you're
willing to donate. Alicia will go on
living.

Valerie and Travis share a look.

GINA (CONT'D)
Once he's all cleaned up we will
reacquaint you with your grandson. If
you'll excuse me. That's my boy over
there, I'm just going to check on him...
I do wish I had the pleasure of knowing
Alicia. And now in her death she can
still save lives.

VALERIE
Gina, what organs would be most helpful?

EXT. HIGHWAY ACCIDENT - NIGHT

Pandemonium. We move past the wreckage of a few cars, to an unconscious girl on the ground, then another person some 10 feet away, then another, and then past more wreckage. Paramedics work the scene. We land on the flipped over cab of the truck, where through a torn off passenger door, Al Callahan is slumped over.

EXT. SEEDY ALLEY - NIGHT

Ryan lays next to the dumpster. A foot kicks him.

BOBBY (O.S.)
Get up, bitch.

Ryan opens his eyes, sees an extending hand. Almost a blinding white light at first, and then - BOBBY, 30s Caucasian, comes into focus.

RYAN
Oh fuck. Did I oversleep? Who the hell-

BOBBY
Yeah. You overslept life. I'm Bobby.

(CONTINUED)

CONTINUED:

RYAN

Fuck. What time is it? I've got to get to the hospital. My shift...

BOBBY

Come on. I'll drive you.

Ryan gets up with Bobby's help. Then Bobby senses something, turns and sees- at the other end of the alley, JACK, watching him, and holding the Civil War era gun.

Then Ryan turns too, and sees - himself - Ryan- laying there, just beyond the dumpster near his own car. He's confused.

RYAN

Wait. Is this a joke?

Both Bobby and Jack ignore him.

JACK

(holding the gun)

Can't keep stealing what's mine, Bobby.

BOBBY

Except it never was, Jack.

JACK

I'm the one who found him.

BOBBY

Or are you the one who killed him?

JACK

He did that all on his own. Free will, amigo. So what, you going to save him now? What a waste.

BOBBY

Could have said the same about you.

JACK

And yet here I am.

BOBBY

No thanks to me.

Bobby turns and walks away.

JACK

I had the courage to choose! You just went along. Like you always do.

Bobby keeps walking, giving Jack the backwards middle finger.

(CONTINUED)

CONTINUED: (2)

BOBBY

You. Chose. Easy! How fucking brave of you.

(to Ryan, at the car)

Get in, trouble maker.

RYAN

I know that guy!

BOBBY

Get the fuck in the car.

(to himself)

Everybody knows that guy.

Jack watches as Bobby pulls away.

INT. KRISTIN CHANG'S CLASSROOM - DAY

KRISTIN CHANG, 30s, Asian, teacher, dressed in shades of ORANGE, waters plants, including the big oak at the center of the room. A "chime" sounds. On the very large screen on the front room wall, Alicia Hurley's picture appears. Kristin looks up and stares, sighs, and continues to water the tree.

Then, another chime. Next to Alicia's picture, Manuela Sanchez appears. Kristin turns around again and looks. And then, one more chime. Ryan Callahan's picture fades in. Kristin now shows concern.

JASON DOWNING, year six and her superior, dressed in shades of PINK, knocks.

JASON DOWNING

Kristin. Heard you wanted to see me.

EXT. ROADWAY / INT. BOBBY'S SUV - NIGHT

RYAN

Hey umm, I think we're going the wrong way dude. The hospital is -

BOBBY

We're not.

RYAN

But I work at North Shore-

BOBBY

You can thank year six or year seven folks, I don't know which. They don't tell the Red's jack shit... Oh, I'm a Red in case you didn't know.

Ryan looks at him, confused.

(CONTINUED)

CONTINUED:

BOBBY (CONT'D)
I'm saying that you're lucky- getting
another chance. I would have said "fuck
that." You would have ended up with him.

The VISUAL SCREEN on the dashboard comes on. It's Kristin.

KRISTIN
(on screen)
Mr. Russe, I need you to make a stop.

BOBBY
Ms. Kristin, uh- I have here a critical
passenger who would do well to get to
campus. Isn't there another AIT who -

INT. MS. KRISTIN'S CLASS - DAY

Kristin cuts him off as Jason listens in.

KRISTIN
You have Ryan Callahan, who of all people
can wait for you to pick up Manuela
Sanchez. Are we clear?

EXT. HIGHWAY / INT. BOBBY'S SUV

RYAN
(confused, insulted)
"of all people?"

BOBBY
Ms. Chang, I'm just asking- isn't there
someone else in your Chang gang who can-

KRISTIN
- don't be late.

And with that the visual goes dark in Bobby's SUV and is
replaced with a picture of Ryan Callahan, and then Manuela
Sanchez appears next to him on the dash.

BOBBY
Fucking. Bitch!

RYAN
Hey that's me- that's me on your screen!

BOBBY
Bitch does this to me every chance she
gets!

As Bobby complains, his vehicle pulls into the accident site.
Cherry lights hit his face. Ryan grows somber.

EXT. HIGHWAY ACCIDENT / INT. BOBBY'S SUV - CONTINUOUS - NIGHT

Traffic's now diverted and emergency vehicles start to arrive. Bobby exits, giving Ryan a hard stare.

BOBBY

Stay here.

Ryan stares at the tragedy in front of him. Then he spies the cab of an eighteen wheeler turned over on its side.

RYAN

(remembering, realizing)

Dad.... Dad!

Ryan bolts from the car - and sprints towards the overturned truck, running right past Bobby.

BOBBY

Ryan! Ryan, no!

Bobby gives chase. Ryan stops at twenty feet away, now making out the unconscious figure in the driver's seat. He slowly approaches the cracked windshield and sees it is Al.

RYAN

Dad.

He runs past EMS workers, who don't notice him. Only Bobby does, who now catches him from behind, wrapping his arms around him. But Ryan breaks free and runs to the door. He climbs in the opening on the passenger side.

Blood streaks down Al's face. Ryan tries to "grab" his father, but can't, his hands passing right into Al's body. Ryan is totally confused.

RYAN (CONT'D)

Dad! Dad, no! Please, Dad! Don't... We need you! I'm sorry, I'm sorry, alright? I'm sorry!

He tries to touch his father again, but to no avail. Suddenly, Steve Callahan, his brother, comes in and takes Al into his arms. Steve "passes through" Ryan, causing him to be momentarily immobilized, as though he were "gut punched."

STEVE

(focused)

Dad. Hang in there. I've got you.

Ryan is more confused than ever as Steve has passed "right through" Ryan's space and lifts his father out of the cab, just as an ambulance pulls in and two PARAMEDICS exit.

(CONTINUED)

CONTINUED:

STEVE (CONT'D)
(holding his dad in his arms)
I need help here. Wounded!

RYAN
Steve, he's got internal bleeding, I
think from his bypass, remember?

Steve does not answer as he places Al onto the stretcher.

STEVE
This is my father. Take good care of him!
Which hospital?

PARAMEDIC ONE
We've got him. North Shore is closest.

RYAN
Steve, tell them!

STEVE
North Shore, got it.

RYAN
Steve! Tell them to check his bypass!
Answer me, you fucking prick!

Bobby then passes through the paramedics and wrestles Ryan
away from the side of the truck.

BOBBY
Ryan! We have to go! You can't help him!
Not here! We HAVE TO GO!

As the paramedics load Al Callahan into the ambulance, Steve
buries his face in his hands, screaming out.

STEVE
Fuck!! Ryan!!! Why????!!

BOBBY
Ryan!! Let's go!

Ryan sees this, his own anger building, and now turns to face
off with Bobby, getting right in his face. Ryan pushes him,
which Bobby totally didn't see coming.

RYAN
What the fuck is going on?! You mother
fucker! I don't know who the fuck you are
but tell me what's going on! Tell me my
dad is not dead! Tell me! He can't be
dead! Tell me, Goddammit!

(CONTINUED)

CONTINUED: (2)

He shoves him again, pandemonium around them, but no one aware of them.

MANUELA

He's not dead, Ryan. We are.

Bobby turns and sees Manuela behind him. *Ok, this is really not how this was supposed to go.*

Ryan is stunned by this. *What. The. Fuck?* At that moment, Detective Bryson approaches.

DETECTIVE BRYSON

Steve! They found something- in a alley not far from here. You need to see it.

Steve nods to his partner with concern, gets up and walks "right through" his brother to investigate the rest of the wreckage, leaving them. Ryan feels the "energy flow" pass through him, again almost immobilizing him for an instant. Steve is about to "pass through" Bobby but Bobby knowingly steps aside, coming up to Ryan now.

BOBBY

You happy? Now please... let the men do their jobs and hopefully save your dad.

RYAN

(softly to himself)
I did this.

BOBBY

Yeah, you did. Now get the fuck in my car. I have a job to do too, ok?

Ryan nods, dazed, and walks ahead. Bobby and Manuela follow.

BOBBY (CONT'D)

I'm sorry, Manuela. I'm umm... Bobby.

MANUELA

(pointing)
That truck hit me. And no one was answering me, until I found you. That's how I figured...

BOBBY

I was supposed to find you.

Ryan reaches the car first, and Manuela freezes, looking ahead. Bobby sees what she sees - a stretcher carrying HER - Manuela, off to a waiting ambulance. Bobby takes Manuela into his shoulder- no one should see this.

(CONTINUED)

CONTINUED: (3)

Ryan gets in the car, ashamed. Bobby is about to get in when Manuela grabs his arm.

MANUELA

Nina. Oh my god, Nina! Is she ok?!

BOBBY

Nina? Who is Nin-

MANUELA

(noticing)

She was driving with me.

Manuela runs to the front of Bobby's car and looks around. She points, seeing her friend under what is now a heap of scrap metal. The young Latina lies unconscious.

MANUELA (CONT'D)

There! Help her. Please.

BOBBY

(conflicted)

No. I'm sorry. I can't do that.

MANUELA

Please!

BOBBY

Manuela. You don't understand. That's not how this works.

RYAN

Please.

Bobby looks and sees Ryan has emerged from the car again.

RYAN (CONT'D)

If I can do one thing right, let it be now. Want me to beg? I'll beg. Please.

BOBBY

Get back in the car.

Ryan gets back in the rear drivers side, leaving the door open, and looks out at Bobby, who has walked over to Nina.

BOBBY (CONT'D)

Fuck. I'm not allowed... fuck.

Bobby walks up behind Nina, bends down, looks around, then gets very close as "half of him" passes into her. He closes his eyes, and disappears, "entering her." From Bobby's car, Ryan can't believe it.

(CONTINUED)

CONTINUED: (4)

JACK

Cheater.

There's Jack, smiling, sitting in the rear passenger side.

JACK (CONT'D)

Guy can't let a good man just die, can he? Sorry - a good woman.

(turns to Ryan)

How you doing, champ? I knew these sirens had something to do with you. I'm glad you're taking the blame for this mess you've caused. Takes guts. She know yet that you slaughtered her?

RYAN

No. That's not true. I didn't cause-

JACK

Ok not slaughtered. Murdered! Killed! Maimed! Whatever! Hey, in the end it doesn't matter who got us here, or how we got here, but what we are going to do now that we ARE here, right? You know you don't have to do this. What he's doing.

RYAN

What's he doing?

JACK

You want rules to live by, sacrifices to make, lame uniform colors to wear. For what? The honor of staying seven years? You'll be forever paying for what you did here tonight. That whole operation is one. mother. fucking. set up.

RYAN

What happens after seven years?

JACK

No one sticks around long enough to find out.

Bobby "steps out" of Nina's body, giving her life. Ryan watches, then turns again but Jack is gone. Bobby gently places Nina on the ground. She coughs, screaming in pain. A paramedic rushes over.

PARAMEDIC WITH NINA

We got a live one!

Bobby and Manuela get in the car. It pulls away as Ryan looks to Bobby, then Manuela.

EXT. CRASH SITE / INT. BOBBY'S SUV (TRAVELING) - NIGHT
Continuous.

MANUELA

Thank you.

RYAN

Thank you.

BOBBY

This doesn't get you brownie points.

RYAN

What you just did. You saved her.
Couldn't you help my dad like that?

BOBBY

I knew you had a fucking motive.

RYAN

No. I swear I don't! I was just wondering-

BOBBY

Don't swear. Never live that down. THAT
was the girl's last moment. I gave her
breath. And I might fry for it. Your dad
still has hope. Now let's get the fuck
out of here. The dead freak me out.

INT. MS. KRISTIN'S CLASS - DAY

Kristin and Jason Downing are mid debate.

DOWNING

Come on, Kristin. Fifth year - Orange!
THIS can't be all you've learned? Have
you ever considered this IS YOUR year
five, how you manage him?

KRISTIN

"Chang gang?" You see how he treats me? I
should manage that?

DOWNING

It's because you don't wish to manage
that that you should do so, Kristin.

KRISTIN

It's because I cannot manage that that I
don't wish too, Jason. But that's not why
you came to see me, and you know it.

(CONTINUED)

CONTINUED:

DOWNING

Well maybe it should have been.

KRISTIN

You came to warn me.

DOWNING

Inform you.

KRISTIN

I'll take it as a warning. Fine. Consider me warned.

DOWNING

Informed. Will this next group be too personal for you?

KRISTIN

Yes. But has that ever left me with a choice before?

Downing smiles at her, knowing she's accepting.

EXT. / INT. BOBBY'S SUV (TRAVELING) - NIGHT

As Bobby drives during the night.

BOBBY

You two should greet each other. I'm Bobby. Year two. Red. Manuela, that's Ryan. Ryan, Manuela. You'll be blue. Year one.

Ryan sticks out his hand. She hesitates but then shakes it.

MANUELA

Thank you again- for Nina.

BOBBY

(now, in Nina's voice)

"Buckle up, bitch." You know - she did.

Manuela looks at him. How did he know that?

BOBBY (CONT'D)

Come on. Rest. Even the dead need sleep.

Bobby pulls off the highway, disappearing into a dense fog.

EXT./INT. NORTH SHORE GENERAL HOSPITAL, HALLWAY - NIGHT

Two paramedics quickly push Albert Callahan on a gurney. NURSE CHERYL quickly leads them down a hall. On the move:

(CONTINUED)

CONTINUED:

NURSE CHERYL
(reading from her tablet)
Cardiac arrest, broken ribs, internal
bleeding. Crossed the divider- impact of
truck hit... good lord. O.R. Two.

Cheryl peels off as the paramedics pass Gina, who is carrying the new born baby boy. Gina finds Travis and Valerie on the same bench as before. Her son, Chris, nearby, plays on his phone. She hands the baby to Valerie.

GINA
Now all we need is a name.

Gina then sits next to her son, Chris, rubbing his head in affection. She looks at her watch. It's been a long night.

INT. BOBBY'S SUV / EXT. WHITE LIGHT CAMPUS, ENTRANCE - DAY

A dense fog dissipates as Bobby pulls through the front entrance to the campus. **NIGHT "BECOMES" DAY.** Manuela's eyes flutter open as the light hits them.

Ryan sleeps as Bobby comes to a stop in front of MARIANNE. She is Asian, Year Two (Red). Bobby gets out.

MARIANNE
Do the dead have traffic? I've got a
meeting with a Green A.I.T.

BOBBY
Emotional traffic. Always.
(knocks on the window)
Get up!
(to Marianne)
The kid made a detour to "save" his dad.

MARIANNE
Noble effort.

BOBBY
If not a bit pathetic.

MARIANNE
Nothing I haven't seen before.

Bobby blushes as Ryan and Manuela exit the car. Marianne points across the courtyard. They start to walk.

BOBBY
Yeah, well, I wouldn't be late if I
wasn't always out 'retrieving'. Ms. Chang-

(CONTINUED)

CONTINUED:

RYAN
(stopping)
Where are we?

MARIANNE
Welcome home, Ryan. Come on...

RYAN
Listen. I don't believe in God.

MARIANNE
And... you think you're special because
of that? Because you need proof?

RYAN
I'm just saying- I don't belong.. here.

MARIANNE
Where else do you think there is to go?

RYAN
I don't know. The other place.

BOBBY
Jack. Came to see you. Son of a bitch.

RYAN
He just said I'd be here... forever
paying back- or whatever you - people do.

BOBBY
Yeah. That's exactly what we "people" do.

MANUELA
Ryan, you just witnessed an entire
accident. What more proof do you need?

BOBBY
(deadpan at Ryan)
He didn't just witness it.

MANUELA
You just saw him save Nina.

MARIANNE
(looking at Bobby)
He did what?

RYAN
I don't know that. I don't know if she
was about to truly die.
(then, to Manuela)
How do I even know YOU'RE for real.

(CONTINUED)

CONTINUED: (2)

BOBBY

(truly annoyed now)

I don't fucking believe this. You JUST SAW YOUR OWN BROTHER PASS THROUGH YOU. You FELT IT. No one could hear us. We're dead. So God or no God- there's an afterlife. That was life! And this is after! Now let's go! Or do you want to fuck that up, too?

Ryan didn't expect that. Bobby turns and walks. Marianne and Manuela follow, and finally, Ryan as well.

EXT. WHITE LIGHT CAMPUS - CONTINUOUS - DAY

A seemingly normal college type campus, only not. Pristine looking buildings span two courtyards, picturesque and the grass is green.

From high above, "Angels In Training" or AITs, as they will come to be known, are socializing and walking about. While no one is in a hurry, everyone has somewhere to be.

They move in groups, and each of those groups wears a similar "shade," or color. All ages are present, from teens to folks in their nineties.

The foursome cross another quad to their left. They watch as an older woman, in her 70s and dressed in red, wakes up a small group of older men and women. As they walk:

MANUELA

You guys are all teachers? All dressed in the same color.

MARIANNE

Actually no, we're second year AITs- Angels in Training. "Red" indicates second year. Blue - you're in your first. Chang is Orange. Year five.

RYAN

(looking at Bobby)

Chang?

MARIANNE

Ms. Chang is your teacher.

MANUELA

So like, color schemes.

MARIANNE

That's one way of saying it. You ascend through seven levels of understanding.

(CONTINUED)

CONTINUED:

RYAN

But no one gets past year seven.

MARIANNE

Why wouldn't they?

RYAN

Because no one sticks around long enough
to find out.

Marianne considers as the foursome reach a group of nine young men and women in the quad. Among them is Alicia.

MARIANNE

Well, I'll leave you all too it.

(to the group)

Everyone, this is my friend, Bobby. He
will take you from here.

Marianne leaves. Bobby looks to the nine young men and women standing in the group, staring at him like lost sheep. He takes in each one - similar ages and different ethnicities.

BOBBY

So - we're a little late, so follow me.

EXT. WHITE LIGHT CAMPUS - CLASS BUILDING - DAY

Bobby holds the front door open for the eleven.

RYAN

Can't we just- pass through this?

BOBBY

Can you, wise ass?

INT. WHITE LIGHT CAMPUS STAIRWAY - DAY

Ryan, Manuela, Bobby and the class climb the stairs. Manuela looks up- the staircase seems to travel to infinity. One of the students, TIMOTHY MASONE, 25, Caucasian, speaks up.

TIMOTHY

She did say third floor, right?

EXT. SEEDY ALLEY - NIGHT

Simultaneously. Detective Steve Callahan stands over the dead body of his brother Ryan. The place is taped off and marked now. Bryson, besides him, hands him a pair of gloves.

DETECTIVE BRYSON

Wanted you to know first. Sorry, Steve.

(CONTINUED)

CONTINUED:

STEVE
(kneels down besides Ryan)
Just tell me why, bro.

DETECTIVE BRYSON
We found these in his pocket. Two and a half grams.

Steve stands up, taking two plastic evidence bags. In the first is a gold cross. And in the second- heroin. Steve studies it, then walks to Ryan's car and sees the lab coat on the hood. He stares at it intently.

STEVE
These tires consistent with the tracks that crossed the divider?

DETECTIVE BRYSON
Working on it.

INT. WHITE LIGHT CAMPUS CLASS HALLWAY - DAY

Arriving on the third floor, the eleven see classrooms with students inside, all dressed in shades of blue. But there are *no doors from which to enter*. They look down at the end of the hall and see a room with a single door. *Their door.*

Stripes of colors, each a foot and a half high, run the length of the hall, with BLUE at the bottom, followed by RED, GREEN, PURPLE, ORANGE, PINK, and YELLOW at the top.

Six "paintings" adorn both sides of the hall. Each AIT stops in front of a painting. Ryan looks at a Civil War battle scene. *The painting comes to life, as soldiers spill blood, falling to the ground.*

Manuela watches a painting from World War II, where Nazi soldiers lead prisoners with yellow stars on their uniforms to a building with white smoke. Timothy is at an adjacent painting. It's an image of an airliner smashing into the World Trade Center, 9/11.

On the other side, Gandhi preaches peace, the Dalai Lama speaks of meditation, Jesus Christ gives his Sermon on the Mount, and Mother Theresa in India, with the lame. Among the others, a group of children raise a flag ("Planting Peace").

Back at Ryan's painting, a Civil War male nurse pushes a wounded soldier in a wheelchair down an old hospital hallway. Suddenly - this transforms into- his father wheeled on a gurney, doctors and nurses rushing to his side. Ryan gasps and moves towards the painting.

(CONTINUED)

CONTINUED:

KRISTIN (O.S.)

We're waiting. Come in all. Welcome.

The painting "jumps back" to the original Civil War image as Ryan quickly steps back. Kristin Chang stands in the doorway.

BOBBY

We were just taking in today's artwork.

The group files in as Bobby turns to go.

KRISTIN

Mr. Russe.

He turns back to her, cringing. As she looks into her classroom, not at Bobby-

KRISTIN (CONT'D)

Should you ever disrespect me in front of Blue AITs again, I'll have you sent BACK to Blue... clear?

BOBBY

Ms. Chang, it was just friendly banter.

MS. KRISTIN

What part of my Asian dialect did you NOT just get?

BOBBY

(hesitant)

I got it all, ma'am.

MS. KRISTIN

(now turning to him)

Year one. Blue.

She closes the door. He looks again at the picture on Gandhi who seems to be looking right back at him, smiling.

BOBBY

What are you looking at?

INT. ANGELS IN TRAINING CLASSROOM - BLUE - DAY

Pitchers of water are by the door. Some students drink, others mingle, looking out the clear windows onto the campus quad below. Ryan studies the large Oak Tree. Plant life surrounds the perimeter.

The students notice *now that their clothes have changed*, from what they wore - to a shade of blue. Also missing: Ryan's earrings, Manuela's jewelry any other personal effects.

(CONTINUED)

CONTINUED:

Manuela sits in a first row of four chairs. Alicia approaches Ryan.

ALICIA
You look- really familiar. Do I know you?

RYAN
Sorry. I don't think we've ever met.

ALICIA
Huh. Well, I'm Alicia. Nice to meet you.

RYAN
Ryan.

She looks at the last chair in the third row, takes a seat. LAUREN, 20, a Caucasian, sits down next to Manuela.

LAUREN
Hey. I'm Lauren.

MANUELA
Manuela.

LAUREN
This is stupid but, do you even know...
what... we're doing here?

MANUELA
I... don't even know where we are.

KRISTIN
Won't you all sit down?

Slowly, everyone starts to find a seat, with one seat in the back of the middle row remaining empty. Timothy speaks up.

TIMOTHY
Is this some kind of special class?

KRISTIN
(looking at Ryan)
We are all special in our own way. My
name is Kristin Chang. I'm year five.
Please divide into three groups of four.

LAUREN
Wait. We're just supposed to trust you?

KRISTIN
Think of this as- 1st grade. Didn't you
trust the teacher on your first day?

(CONTINUED)

CONTINUED: (2)

MANUELA

We were just kids then.

KRISTIN

And being a child is a requirement to trust?

Another student, ADIV, 19, Middle Eastern, speaks up.

ADIV

Well who just "trusts" a total stranger?
Why are we supposed to do that?

KRISTIN

It's not that you're SUPPOSED to do anything. It's that you DO IT.

RYAN

Why though... Ms. Chang?

KRISTIN

So that you *can*- figure out "the why."

Everyone looks at each other, a bit confused.

KRISTIN (CONT'D)

(moving to one row)

In this row- Timothy, Juan, Dion, and KC.

In row two: Manuela...

(smiling, she's there)

Ryan, Alicia. And here: Lauren, Reese, Adiv, and Tim.

RYAN

There's only three in our group. The others have four.

KRISTIN

Does that add to your lack of trust?

Ryan looks at Manuela, then mutters to himself.

RYAN

This is bullshit.

KRISTIN

(walking right to him)

If it's anyone's "shit," we're all dealing with, it's yours. You get that, right? Or did you come here high, too?

RYAN

I'm not high.

(CONTINUED)

CONTINUED: (3)

KRISTIN

No. You're dead. But you were very high,
making choices that killed some peo-

RYAN

(standing)

Fuck this! I'm outta here.

KRISTIN

Sit! down! There is no "outta here."

RYAN

Why do you suddenly hate me so much?

There is a stand off. A silence.

KRISTIN

I don't believe I'm capable of hate.

RYAN

You're lying.

KRISTIN

I'm challenging you. If you run away -
again- where will you run? To visit your
dying father, perhaps? Thanks to you.

RYAN

(having completely forgotten)

Dad!... Dad.. where is he?

She walks over to the window.

KRISTIN

See for yourself.

He comes over, and the two look into the glass window, "the
looking glass," where coming to life in the window-

RYAN

...Is this... now?

INT. EMERGENCY ROOM - NIGHT

DR. MERCER pulls a thread out of Albert Callahan's lung
cavity. NURSE CHERYL assists.

DOCTOR MERCER

(a deep sigh)

Ok lets cut the line. We have to monitor -

At that moment Al's heart rate jumps, then flat lines!

(CONTINUED)

CONTINUED:

NURSE CHERYL
Cardiogenic shock! We're losing him!

DOCTOR MERCER
(to another nurse)
Defib!

Steven Callahan, steps forward from the hallway. He puts his face in his hands, distraught.

INT. MS. KRISTIN'S CLASS - DAY

Continuous.

RYAN
Steve!
(turns to Kristin)
That's my brother. Let me go to him!

KRISTIN
A minute ago you wanted to run out of here, and now you want to go to him? Which is it?

RYAN
A minute ago I wasn't thinking of my dad. Please. I'm not high now. Let me save him! I saw Bobby do it.

Silence. Ryan realizes he just revealed too much.

KRISTIN
What did Bobby do, exactly?.. Get this through your dead head. You know nothing. And while I appreciate your desire to change the world, even if it's to satisfy your own selfish interests-

RYAN
Ms. Kristin, please. I'm begging you.

KRISTIN
(pointing to Manuela, Alicia)
BEG for THEM! SACRIFICE for THEM!

Ryan is confused as Alicia comes forward.

ALICIA
(still unsure)
I do know you. I can't remem-

And then, Manuela comes forward, realizing:

(CONTINUED)

CONTINUED:

MANUELA

You *caused* the accident. I thought you were there to get me, but you *caused* it.

RYAN

No.. I ... I was driving and my dad was pursuing me in his rig.

MANUELA

Your dad?

ALICIA

Why was he "pursuing you"?

RYAN

Because then I was high, ok? I was. I was trying to get away. I was driving to-

And then Manuela breaks down and starts to cry. Ryan goes down with her, trying to comfort her.

RYAN (CONT'D)

No wait. I'm sorry. I didn't mean to-

MANUELA

(angry)

Don't- YOU touch me! Everything you did-
You MEANT! Murderer!

And with that she bolts out the room. Ryan looks to Kristin, unsure.

KRISTIN

She needs no one but you, right now. Go!

INT. WHITE LIGHT CAMPUS CLASSROOM & HALLWAY - DAY

Ryan stops at the entranceway and looks out. The hallway they entered through, with it's paintings on the walls, is no longer there. Stretching right from the door are six different paths to take, each winding, like octopus arms, each a different color. All the colors but yellow.

RYAN

Manuela! Which one did you take?!!

And with that he hears Manuela screaming! Ryan picks one - and bolts down the GREEN colored hallway.

RYAN (CONT'D)

Manuela! Talk to me! Are you ok?

As he disappears, Alicia, Lauren, Tim, and Adiv come to the doorway. Alicia turns to Kristin.

(CONTINUED)

CONTINUED:

ALICIA

What's happening? Where did they go?

KRISTIN

He's begun his training.

But Alicia remains confused. Now we see her perspective - the original hallway with the artwork. No one is there.

INT. GREEN HALLWAY PATH - DAY

Ryan jogs down the "green" path.

RYAN

Manuela?!

Arriving at an intersection, he stops alongside the wall to take a breath. Hearing a voice, he turns the corner, seeing-

Jack, this time with a naked woman on her knees, seemingly giving him oral sex. He is shirtless, his pants are down around his ankles. Smoke billows up from the ground.

RYAN (CONT'D)

Jesus, you're fucking everywhere.

JACK

It's really- annoying that you invoke names like that.

RYAN

What do you want from me, Jack?

JACK

Me? You found me. I'm minding my own business. What do you want from me?

Jack moans. Ryan tries to look away.

JACK (CONT'D)

Stop acting like you don't like what you're seeing, me getting blown by a beautiful naked lesbian. Feast your eyes on what you can have, boy.

RYAN

Me?

JACK

Of course you. Even though you were so rude to me, I'm generous and forgiving. I give you a choice. What does Ryan Callahan want? You think Manuela will ever forgive you?

(MORE)

(CONTINUED)

CONTINUED:

JACK (CONT'D)
Or Alicia, when she figures it out?
(to the naked woman)
Oh fuck, just like that.

RYAN
Figures what out?

As Jack speaks, four more beautiful naked women and men reveal themselves from right behind Jack's back, coming out simultaneously, as if they were born out of his imagination. The last of them - the RED HEAD from earlier. They kiss each other as the rest massage Jack as he talks candidly.

JACK
That it was YOU that killed her, man-

RYAN
That's not true.

JACK
Stop lying. I deal in truths. You fucked her up. Higher than a fucking kite. You drove home, looking for more, and then drove to see Me for your own selfish gain. You're dad loves you so much he follows you, and look what you did.

Ryan doesn't acknowledge it. Jack holds up his cell phone.

JACK (CONT'D)
I still have your text. "I'm down. Meet you in 20."

One of the naked men puts a line of heroin right on his own arm, and a woman snorts the line right off his arm.

JACK (CONT'D)
Even purer than what I gave you.

RYAN
Who the fuck are you?

JACK
I'm Jack. What matters now is who are you? WHO do YOU choose to become?

Conflicted, Ryan likes the sight. The woman offers him some. Ryan considers, then pauses when he hears Manuela screaming again, and then, silence. He doesn't run to her this time. Instead, he moves towards the naked woman to snort the line.

JACK (CONT'D)
Sooo revealing. The moment of truth my friend. Yes!

(MORE)

(CONTINUED)

CONTINUED: (2)

JACK (CONT'D)

All this is already yours, Ryan. The sex, the high, the pleasure, the fucking freedom. But you have to want it badly enough. Do you, Ryan?

RYAN

Yes. But-

JACK

What in the hell are you waiting for?

Jack stretches out his hand. But as Ryan goes to reach for Jack's hand, the naked woman looks up, her face *transforming into his father, Al*, screaming for help.

ALBERT CALLAHAN

I'm dying!

RYAN

Fuck!

Jack stands there, perplexed. What the fuck?! Ryan backs up and starts to turn the corner when -

RYAN (CONT'D)

Bobby. My dad -

BOBBY

You CAN NOT help your dad with him. EVER.

They both hear Manuela scream again.

BOBBY (CONT'D)

You CAN help her. Trust me, Ryan. Go.

Ryan nods understanding, and bolts. He crosses the intersection of the pathways as Bobby comes around the corner and sees Jack and his harem. Jack realizes.

JACK

You're not playing fair, Robert. He gave up on his dad when he took the last line.

BOBBY

He gave up on himself. I haven't. Just like I didn't give up on you.

JACK

(angrily)

Liar! You sold me out!

Bobby turns to leave, and then:

(CONTINUED)

CONTINUED: (3)

BOBBY

Jesus, you really are fucking everywhere.

INT. ORANGE HALLWAY PATH - DAY

Ryan runs and turns a corner as Manuela's screams get louder. The Green hallway intersects with the Orange one. He turns and sees Manuela at the end, seemingly trapped.

As she runs towards Ryan the Orange hallway grows longer and longer, and then starts to "ascend", so that she is looking up and Ryan is looking down at her. She tries to run "up" but gets further away, becoming exhausted and panting. Suddenly behind Ryan, Kristin Chang appears.

KRISTIN

She needs you. Go.

RYAN

I'll get stuck too.

KRISTIN

You might.

RYAN

(realizing)

But she can never get back by herself.

Ryan turns to Kristin, but she has vanished. *Was she even there?* He turns back to Manuela, considering. And then suddenly, next to him, just standing there, is his father, Al, watching. Ryan isn't afraid this time.

RYAN (CONT'D)

Manuela. Stop. Stay there.

Ryan makes a decision. He runs "downhill" and reaches her, and once he takes her hand- the hallway "snaps" to normal and levels out once more. The artwork is back on the walls, the classroom door at the end is open, and Alicia and the others watch. Ryan hugs Manuela as she looks at him, grateful.

RYAN (CONT'D)

Come on. You got this.

INT. HOSPITAL WAITING ROOM - DAY

Detective Bryson enters and sees Steve sitting in the corner. The place is half full and is moderately busy. Steve holds the evidence bag with Ryan's gold cross in it.

STEVE

Thanks for coming, man.

(CONTINUED)

CONTINUED:

BRYSON

That's what a wingman does. How is he?

STEVE

Flatlined for twelve seconds. Second time. Nurse says he may need a heart. Ryan had it coming to him. My dad doesn't deserve this.

BRYSON

Your dad tried to save his son, like any father would. Go home and get some rest, there's nothing you can do here.

STEVE

(looking at the gold cross)
I can pray. Ironical right? This is Ryan's. When he left my dad's house, he took a gun with him. Left the cross.

Bryson pays attention now.

STEVE (CONT'D)

My dad said he stormed out of the house, high as a kite, and he's got a gun. And now I think I know the one too.

He looks at Bryson. A long pause.

BRYSON

The one you recovered that then went missing? The Whitey Ford.

STEVE

I nearly got suspended for losing it. Went missing from my lockup- I should have turned it in sooner. I was slow on the report.

BRYSON

Everyone is slow on their reports.

STEVE

Ryan came to the precinct to say, "hi". He was "in the area." And now I know why he paid me a visit. It's what he does when he needs something.

BRYSON

But it wasn't on him when we found him.
(realizing)
He made a trade. The tire tracks you asked about. They belong to his Jeep.

(CONTINUED)

CONTINUED: (2)

Steven pulls out Ryan's phone, also in an evidence bag.

STEVE

I know Ryan. He didn't get two plus grams for nothing. He sent himself a text.

BRYSON

(reading the cell phone)

"Moroccos. 10P. Tomorrow. Fireworks." I think you could use some backup.

INT. MS. CHANG'S CLASSROOM - DAY

Ryan debates with Kristin, who has already been giving out instructions to the class.

KRISTIN

(walking away from Ryan)

What part don't you understand? No isn't yes, no is no. Group One - Juan, KC, Steven, Dion- you're up.

RYAN

My dad was in that hallway, begging for me to help! That means he was flatlining again, right? Starting to cross over? He was just standing there.

Group one comes forward.

KRISTIN

(turning to him)

Everyone here would love to fix things for their dad, or their mom, or second cousin, or lover. But we have rules to follow, and I am not about to break them.

(to Alicia)

Please tell Ryan what he missed.

ALICIA

You may not directly talk to any living being you knew in your lifetime.

KRISTIN

If they knew you then, they can't see you now.

ALICIA

You CAN appear to those who did not know you. But they'll see you as someone else.

KRISTIN

Right. What else? Dion?

(CONTINUED)

CONTINUED:

DION

Well, we will be able to TALK to people
we do know- after you give us permission.

KRISTIN

That's right. AFTER. Not before.

DION

And we may NOT "enter" any living body to
influence them. That's year three. Green.

KRISTIN

Very good. Hao Hao en gan a!*

*(Chinese for Good luck on this task)

And with that- we pull out and see that the foursome is gone.
Ryan, Manuela, Alicia all remain with the other four.

RYAN

Fine. I get it.

KRISTIN

(sarcastically)

Oh, I'm so glad.

MANUELA

Ms. Kristin. He saved me. In that
hallway. He ran and somehow he found me,
and then he brought me back.

KRISTIN

SAVED YOU?... Do you even understand what
might be required. I am here to help you
AS-cend. Not let you go into a free fall.

MANUELA

It's a chance I'll take.

ALICIA

Me too.

KRISTIN

(impressed, but- no)

But not one I will. Stop. Being selfish.
Now then - meet Paul Childes -

On the visual board, PAUL CHILDES, 25, Caucasian, appears.

KRISTIN (CONT'D)

(looks at Ryan)

Ambitious, drug user, out of money. And -
making bad choices. There's a turf war
going on in night club land, apparently,
and he's pissed about it. Your task -

(MORE)

(CONTINUED)

CONTINUED: (2)

KRISTIN (CONT'D)
(hands Alicia a card)
Save him from himself. Preserve life.

RYAN
And how are we supposed -

KRISTIN
Hao Hao en gan a!

WHITE OUT AND
BACK IN TO:

EXT. BROOKLYN PROJECTS - DAY

Ryan, Manuela, and Alicia find themselves standing smack in the middle of a fairly busy road, right in front of a housing project in Brooklyn, NY. Ryan yells!

RYAN
Look out!

They landed in the middle of oncoming truck, fifteen feet away! Ryan shields them to try to save them, but on impact, the truck passes through all three of them.

RYAN (CONT'D)
Woman has a sense of humor.

MANUELA
Probably why she didn't give us any help.
So she could laugh her ass off.

RYAN
(yells at the sky)
That wasn't funny, Chang!

As they move to the sidewalk -

ALICIA
(looking at the card)
This is the address. Paul Childes.

An ambulance passes with its sirens wailing. Ryan takes notice, and then sees it's from the same hospital ("North Shore General Hospital") that picked up his father.

RYAN
Guys. There's something I need to do.

MANUELA
Ryan- don't. She said "no."

RYAN
I know. But I have to.

(CONTINUED)

CONTINUED:

He runs in the direction of the ambulance. A cab pulls over to pick up a waiting person, and Ryan passes through the door and takes a seat next to the customer.

MANUELA

He's going to get us all killed.

Alicia looks at her.

MANUELA (CONT'D)

I mean, sent back or - whatever.

ALICIA

I'll go after him. You meet Paul... What? Someone has to babysit him.

Alicia runs down the sidewalk after Ryan.

MANUELA

Wait! How we going to reconnect?

ALICIA

Just- come back here when we're all done.
Or... leave me a note!

Manuela watches her go, then walks towards the entrance.

INT. PROJECT HALLWAY - DAY

A knock on a door. A woman's voice. They speak in Spanish.

HANNAH (O.S.)

(in Spanish)

Go away.

Manuela knocks again.

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

Don't want it, don't need it.

MANUELA

(in Spanish)

I'm looking for Paul.

HANNAH (O.S.)

Did he fuck you over too?

MANUELA

So you can hear me?

HANNAH (O.S.)

Of course I can hear you with all that
pounding you're doing!

(CONTINUED)

CONTINUED:

The door opens. A late twenties Hispanic woman appears. It's HANNAH, late 20s. Now in English.

HANNAH (CONT'D)
Is he dead?

MANUELA
No. I'm trying to prevent that.

HANNAH
Good luck with that.

MANUELA
Wait so, can you see me too?

HANNAH
Are you high? You're a beautiful young Latina who has no business hanging out with that two timing cock sucker.

MANUELA
I'm sorry. Do you know where he might be?
I think he might be trying to hurt himself. Or someone else.

Manuela puts her hands in her pockets and feels something.

HANNAH
Well, let's see. He's ALWAYS trying to hurt himself or someone else. Hasn't been here in five days, owes me a hundred bucks, so yeah, no idea, don't care.

Manuela pulls out a hundred dollar bill, to her own surprise.

HANNAH (CONT'D)
(grabs the money)
Jerry's automotive on 213th, if he showed up for work.

MANUELA
Thank you.

HANNAH
(in Spanish again)
What are you, his guardian angel?

She slams the door before Manuela can answer.

INT. HOSPITAL, NURSES STATION - DAY

Ryan approaches, slows down and he appears to "go incognito," or invisible, so no one sees him.

(CONTINUED)

CONTINUED:

The attending nurse turns away. He jumps over the desk and *he passes through her*, looks at her computer screen. He moves the mouse.

He sees it. "Albert Callahan, Intensive Care Unit, Rm 4-404" The nurse turns back to the computer and is confused as to why the screen just changed. She moves the mouse. Alicia turns the corner, seeing him.

ALICIA

Ryan. We can't be here!

RYAN

Alicia. You're incognito too. Good. Come on. He's in ICU.

ALICIA

Ryan, you have to stop. Ms. Kristin-

Ryan turns, stares her down. Fine. Alicia follows, albeit reluctantly. He heads to the stairwell.

RYAN

Three flights- hopefully not like school.

He goes up. Alicia follows, but then hears- a baby's cry. She passes the stairwell and sees the sign for "Neo Natal Care". She sees a half dozen babies behind the glass.

She stares at the glass, smiles, reflects. Then suddenly - screaming! She runs towards it, passing doctors and nurses running in the same direction, signs for the E.R. now above her. She turns yet another corner and finds herself watching:

FLASHBACK. Alicia screams in pain!

VALERIE

(pulls the curtain back)
You're killing her!

GINA

Now, Alicia! PUSH!!!

There is a simultaneous flatline of the heart monitor.

DR. EDMONDS

Paddles!

The baby cries with the sound of the heart monitor flatlining. *AIT Alicia watches, staring at the IV in Alicia's arm, as she recalls:*

INT. ALICIA'S HOSPITAL ROOM - FLASHBACK - AFTERNOON

A resident enters. He's a little off. Ryan is in a white lab coat, seemingly high, and "blurry" from Alicia's perspective.

RYAN
Afternoon, Ms... Hurley.

ALICIA
(smiling)
It's Alicia. You been here twice already.

RYAN
I knew that! Alicia. I see you.. checked yourself in -

ALICIA
I'm due in a month and didn't want to take a chance, remember? I'm dehydrated. My ummm... parents don't know.

And now his face comes into focus, and we see it's Ryan.

RYAN
Well, my folks don't know a lot about me either. My mom is 1500 miles away anyway. We'll set you right up.

As he rigs up an IV drip he stumbles a bit.

ALICIA
Are you ok? Your nose- it's bleeding.

RYAN
Is it? Ha. Maybe I need the drip instead of you. Happening a lot lately.

INT. ALICIA'S ER AREA - DAY

Alicia's *face now shows recognition at her memory* as she watches Dr. Edmonds lay paddles on her same self - Alicia. She turns and sees her distraught mother, Valerie, then looks back to herself, trying to be revived.

RED HEAD (O.C.)
You can still go back to the way things were, you know.

Alicia turns, seeing the very pretty RED HEAD, thirties, who was with Jack earlier.

(CONTINUED)

CONTINUED:

RED HEAD (CONT'D)

As long as you're on that table. Near death experience. Happens all the time. But you have to decide right now.

ALICIA

Who are you?

RED HEAD

(looks at Valerie)

Look at her. How disappointed she is. And your father - when he gets here. Save them all this grief, and all this - pain- it just goes away. YOU get to come back, have your life back.

ALICIA

But... I died already.

RED HEAD

And you will again if you don't hurry.

(smiling)

I'm kidding. Time passes differently here than for you or me. So you needn't have died yet. That boy you're following - causing you senseless pain.

ALICIA

(realizing)

Ryan? He works here. He was in my room.

RED HEAD

"Worked here." Yes he was. His mistakes cost you- your life... I'm giving it back to you.

ALICIA

Is this a test? Who are you?

RED HEAD

Life is a test. This is an offer. A roundtrip ticket back home.

ALICIA

I don't understand.

RED HEAD

I get one pass and I want to give it to you - to be with your family.

ALICIA

What do I have to do?

(CONTINUED)

CONTINUED: (2)

RED HEAD

Choose. Enter your own body, on that table. Take control again. And when your time comes again, years from now, we'll meet again, and you can repay me.

Alicia nods, then moves to her own body where Dr. Edmonds is frantically trying with the paddles. We hear the "ummpff" of the body being shocked.

ALICIA

What about the baby?

RED HEAD

(shakes her head, "no")
...Everything has a price.

Alicia moves towards herself, looking down on herself.

EXT. JERRY'S AUTO - DAY

The manager, ETAN MOHAMMED, 50s, speaks with Manuela in a concerned tone.

MANUELA

Moroccos. You're sure?

ETAN

With Paul you can't be sure of anything. But it's all he's been talking about- night club business. If you find him, tell him to come back. He's a damn good mechanic. Only reason I keep him.

MANUELA

Thanks so much, Mr. Mohammed. Oh, I was wondering- do you have a can of spray paint I could borrow?

INT. ICU - ALBERT CALLAHAN'S ROOM - DAY

Albert Callahan lays there, hooked up to life support and still unconscious. Ryan kneels by his father's ear.

RYAN

(unsure of himself)
Hang in there, Dad. Please. Look. This was my time. I fucked it all up. It's not your time. I'll watch over you. Take care of you. That's in my power.

And like that, Albert flatlines! Did he just say the wrong thing? Ryan tries to shake his father, but his hands pass right through him.

(CONTINUED)

CONTINUED:

RYAN (CONT'D)

Dad? Dad!! No! Dad, you can't do this!
HELP!! HELP! My dad is dying!

He backs away from the bed, stunned, not knowing what to do.

ALBERT CALLAHAN

Even now you're still so selfish.

And Ryan turns from his father laying there, to his father standing on the other side of the room looking at him.

RYAN

(confused)

Dad?

And then Al charges at Ryan, shoving him against the wall.

ALBERT CALLAHAN

Ryannnn. You're own SELFISHNESS got me
killed! And you as well!

The two spirits fight - right in front of the flat lining Al!
A tray goes flying to the floor, a side table is knocked over, all of the items littering the floor. Albert pins his son to the wall.

RYAN

I'm here to save you! To light your way!

ALBERT CALLAHAN

You couldn't light your way out of a
paper bag! I had a grandson on the way!

Ryan's shocked by this. He begins to tear up, actually hurt.

ALBERT CALLAHAN (CONT'D)

You're a drug addicted, job losing,
selfish baby who never grew the fuck up!

And with that Dr. Mercer and Nurse Cheryl rush in with paddles and immediately begin to set up. Of course, they can't see or hear AIT Ryan or his father.

DOCTOR MERCER

What the hell happened in here?

NURSE CHERYL

No idea. I'll get on it.

RYAN

(completely distraught)

Dad. Why are you doing this?

(CONTINUED)

CONTINUED: (2)

ALBERT CALLAHAN
Because you need to hear the truth. It's
always about you.

RYAN
Dad, I love you.

DOCTOR MERCER
Paddles?!

NURSE CHERYL
(checking the monitor)
Charging!

ALBERT CALLAHAN
(relaxing his hold)
And you killed that too. How do you...
even trust you anymore?

Ryan looks into his fathers eyes, who pities him. But then-

ALICIA
He saved me... Your son... saved me.

NURSE CHERYL
Ready!

Albert turns and looks at Alicia, who has entered.

ALICIA
I died with him. I know you don't know
me, but I know your son. Trust me.

DOCTOR MERCER
Third time's a charm. Now!

ALICIA
You have a lot of life left here. And - a
grandchild on the way.

And the paddles make patient Albert Callahan chest jump, but
to no avail.

ALICIA (CONT'D)
He needs you.

Albert looks at her. Then at his son, still in contempt.

DOCTOR MERCER
Come on! Again.

ALBERT CALLAHAN
(to Ryan)
Listen to her.

(CONTINUED)

CONTINUED: (3)

And Albert looks at himself, then "goes into" his own body, so that only patient Albert remains. Ryan and Alicia watch.

DOCTOR MERCER
Last time! Again!

NURSE CHERYL
We have a heartbeat!..he's breathing.

The paddles are removed.

DOCTOR MERCER
Thirty three seconds. He's a fighter. But he needs a heart. Fast.

Ryan and Alicia look at each other.

RYAN
Thank you, Alicia. Thank y-

She slaps him hard! Then walks out.

EXT. HOSPITAL - DUSK

The two walk briskly from the hospital to the street.

ALICIA
You killed me!.. You killed me! He's right. You make it all about yourself.

RYAN
I - don't even know what you're saying.

ALICIA
Of course you don't. You were too stoned to realize.
(stops, looks at him)
You gave me the wrong IV, Ryan. I'm dead- because of you. And my baby- is motherless.

RYAN
But- you said I saved you-

ALICIA
I lied! I was trying to help you! And help him! Don't you get it? I had a chance to go back. I saved you instead.

Ryan is left there as Alicia crosses the street. Then he sees a distance away, the Red Head staring at both of them.

EXT. MOROCCO'S NIGHT CLUB - DUSK

Manuela looks up at the club name "Morrocco's". She enters.

INT. MOROCCO'S NIGHT CLUB - DUSK

She walks around the still empty place, hearing voices in the back. Playing coy, she gets closer to the voices.

She sees a few people setting up. A young man carries a bar stool walks right through her. Uff. She felt that, in her "incognito" state. Then, she sees a man, Curtis Mitchell, the young man at the beginning of our story, talking in a quiet but confrontational manner- to Jack.

Manuela sees Jack lead Curtis to the corner of the club, look around cautiously, then from under his jacket, take out the *Whitey Ford* revolver he obtained from Ryan.

Curtis backs off, looking both worried and angry, and then he softens as Jack works his magic. Jack hands it to him, then he turns to Manuela, staring right at her. Manuela steps back into the shadows, unsure and now nervous. *Who is this guy?*

Curtis nods to Jack and the two embrace with a hug. Jack pulls away and leaves. Walking right past Manuela, he does not acknowledge her, smiling to himself.

EXT. BROOKLYN PROJECTS - NIGHT

Ryan and Alicia arrive back where they started.

ALICIA

We have to wait here for Manuela.

RYAN

You'd think Chang could have at least given us cell phones.

ALICIA

Look!

Under the sign for housing projects, in graffiti spray paint, is sprawled "Alicia - Morocco's, Brooklyn".

INT. MS. KRISTIN'S CLASS - DAY

Staring intently through the looking glass, Kristin Chang watches AITS, then moves to another "looking glass window" and watches as Alicia and Ryan see Manuela's sign.

INT. CLUB MOROCCO'S - NIGHT

Now the club is in full swing, with mostly twenties and thirties, mixed ethnicities. People dance. A few make out.

One of Curtis' friends walks past the bar, joining him. Curtis has a pretty girl on his arm. The friend points to the corner, where they see Paul Childes and his crew.

Curtis nods, staring intently. He pulls out a twenty, whispering to the girl on his arm, who leaves. Curtis slowly approaches Paul, walking right past Manuela, who watches him.

CURTIS

Paul. Heard you might show.

PAUL

Curtis. Just having a drink.

CURTIS

Must be a hundred clubs to have a drink.

PAUL

Thirty two. But who's counting? The best clientele seem to be here. Wonder how that happened?

And now with Manuela as she watches. From behind her:

ALICIA

Got your note.

MANUELA

(jumping)

Shit, you scared me!

ALICIA

Chill! You think you'd seen a ghost. That graffiti - isn't that like vandalism?

MANUELA

That's Paul - our guy. And he's pissed at that guy- Curtis. There's your turf war.

RYAN

That's it? So we just take Paul- and go.

MANUELA

Yeah, except that this guy earlier- Jack - he gave a gun to Curtis. It's on him now.

RYAN

Jack. A gun? What did he look like?

(CONTINUED)

CONTINUED:

MANUELA

Talk, dark and handsome. And I felt like he could see me, but -

RYAN

We have to do this now!

He moves to go but Manuela and Alicia hold him back!

MANUELA

We CAN'T just interfere like that, remember?!

ALICIA

You and I will divert Paul. Ryan, you get Curtis to safety. We need to break this up - not fuck this up. You get that?

RYAN

Yeah, I get that.

The three start to move towards the feuding promoters, when suddenly Alicia catches sight of the Red Head, dancing in the crowd, who suddenly turns and looks right at her. She is holding something as she dances- Alicia's baby!

As she smiles at Alicia, she holds the baby high in the air, over the dancers, and then nuzzles her own nose against it. Then, she hands the baby off to - *someone else in the crowd*. Alicia can't see where the baby went and becomes totally distracted by this and stops as Manuela moves towards Paul.

PAUL

So what was it, open bar?

CURTIS

Nah.

PAUL

Free peep shows? Lines at a discount?

CURTIS

Nope.

PAUL

Then I wonder how all MY people ended up in your joint.

CURTIS

They're not "your people." But I guess they like MY joint more.

(CONTINUED)

CONTINUED: (2)

PAUL
(seething)
Bullshit! You lie and rip my place, told
them I was on the take.

CURTIS
Were you?...
(his arm under his shirt now)
Chill, Paul. I didn't steal nothing.
They're here 'cause they wanna be. I only
promised them a time of their lives.

PAUL
Why don't you have the time of yours?

He moves to open up his coat but Curtis is too quick, pulling
out the stolen revolver and training it on Paul.

CURTIS
(now irate and in control)
Want some of this?! Just say the words,
bitch!

PAUL
Mother fucker!

VOICE
Freeze!

Not knowing who is speaking, both Curtis and Paul freeze, and
suddenly we find we are in:

INT. KRISTIN CHANG'S A.I.T. CLASS - BLUE - DAY

Where Kristin and her class have been staring. She looks
forward, right at camera, which is the looking glass.

KRISTIN
What a debacle.

MANUELA
You told us to help.

KRISTIN
I told you to help Paul. And what did you
do?!

Kristin turns to the class. And we pull out to see: CURTIS
in the mix of the other eleven.

KRISTIN (CONT'D)
(to Curtis)
This was not your time. AITs... HA! You
certainly are not!

(CONTINUED)

CONTINUED:

RYAN

(challenging)

Where the hell were you?! Throwing us out there with no guidance, not knowing what the fuck-

KRISTIN

Why is that any different than when you were ALIVE? DID YOU ever ask for guidance then? From your brother? Your FATHER ? NOW you want guidance?!

RYAN

That's not fair.

KRISTIN

Neither is DEATH - get used to it.

CURTIS

Wait. Am I'm dead?

KRISTIN

(looking at Ryan)

Come find out, Curtis.

She turns to the window of the classroom again - the looking glass appears right on the window.

ANGLE: PUSH IN, FILLING THE FRAME OF THE IMAGE OF THE WINDOW. WE ARE NOW BACK IN:

INT. CLUB MORROCO'S / INT. KRISTIN'S CLASSROOM - NIGHT / DAY

Continuous. And inside the club we see in the front glass door a window to our classroom with Curtis, Ryan, Kristin, and the others looking in.

CURTIS

Yeah, say that again. I dare you! Say it!

VOICE (O.C.)

Lower your weapon! Now!

PAUL

Fucking coward you ain't got the guts.

CURTIS

This is my night! Get your own club!

STEVE

(shows his badge)

I'm Detective Steve Callahan. You need to lower your weapon now or we will discharge and disarm you.

(CONTINUED)

CONTINUED:

Bryson is next to Steve, his weapon also trained. The place starts to hush, people leave the club, wanting none of this.

CURTIS
(realizing, to Paul)
You set me up.

PAUL
I didn't.

CURTIS
YOU SET ME UP!! You and Jack! You tip
these cops off? Tell 'em I'm hot so they
leave you alone?

STEVE
Lower your weapon, or we take you down!

CURTIS
Take me down?! Are you kidding me!!!
I'm the promoter! You siding with this
white punk? Some cop gonna take me down?!

At that moment Curtis *starts to lower but spins* the Whitney Pocket Revolver towards Steve.

RYAN
No!!

And Ryan jumps onto Curtis - BANG! BANG! BANG!- Three shots are heard, one of them hitting the front glass door. The place goes crazy. Club goes barrel onto the street.

CUT TO:

INT. MS. KRISTIN'S A.I.T. CLASS - BLUE - DAY

The classroom window shatters! Curtis falls backwards, caught by RYAN. As Ryan catches him, in the reflection in the window from the club, we see JACK looking into the classroom standing next to the RED HEAD. It is Jack who holds Alicia's baby now. Jack looks right at Ryan as people spill out past him onto the street.

Alicia steps forward towards the Red Head and Jack, holding her baby. But Manuela takes hold of Alicia.

Kristin is furious!

KRISTIN
(to Jack in the window)
GET OUT OF HERE, OUTCAST! NOW!!!

(CONTINUED)

CONTINUED:

Jack is genuinely scared of her. He disappears with the Red Head.

Curtis yanks himself free of Ryan, shaking glass off himself. Ryan squares off, the two stare hard at one another. Ryan makes an offering to stop-

RYAN

Curtis, Jack set me up too! The gun - I gave it to him... it was a set up.

CURTIS

YOU Got me killed!

RYAN

You shot Steve!

CURTIS

(getting in his face)
You saw what happened!

KRISTIN

Both of you, stop it!

RYAN

(getting in HIS face)
I saw everything that happened!

CURTIS

Fucking cop lover!

RYAN

That's my brother!

KRISTIN

(Still furious)
STOP IT NOW! OR ELSE!

But Curtis charges Ryan, tackling him to the ground. As they hits the floor we:

SMASH CUT TO:

EXT. WHITE LIGHT CAMPUS / LANDFILL SITE - DAY

High in the clear blue sky again, the campus sits a short distance away, where various AITs go about their business. But the bright white campus begins to DISSOLVE, transforming into a dirtier, grittier look. The earthly, man-made roadways come into view, and we find that we are:

Outside the landfill off the Belt Parkway in Brooklyn. The campus rests WITHIN the everyday livelihoods of those right here on earth.

(CONTINUED)

CONTINUED:

Where AITs were once walking to class is now "shared" by a construction crew bulldozing a mound of dirt. A group of AITs walk right through the bulldozer and the construction team. The two worlds exist simultaneously.

CUT TO:

EXT. LAKE/INT. HOSPITAL HALLWAY/EXT. MOROCCOS - DAY / NIGHT

Ryan, Alicia, Manuela, and now Curtis, SLICE through the air and onto the ground, with Curtis on top of and tackling Ryan down. *We are back to the very first scene in our story.*

ALICIA

Stop it!

MANUELA

Curtis, stop it! You'll kill him!

CURTIS

He's already dead to me!

He looks back to Ryan, clenches his fist again, and swings-

ALICIA

Look!

Curtis stops. They look at each other, then at the lake. RIGHT ON THE LAKE ITSELF images come into view. Curtis gets off of Ryan. They both stand up.

We intercut as Billy Joel's "Two Thousand Years" fades in.

INT. HOSPITAL OPERATING ROOM - NIGHT - INTERCUT

Nurse Cheryl and Dr. Mercer are in the O.R. with Al Callahan. The surface of the lake has become the O.R. floor.

RYAN

(worried, looking at Alicia)

Dad?

MANUELA

I thought... you said- you saved him.

Another image -

INT. HOSPITAL HALLWAY - NIGHT - INTERCUT

A baby is crying. Travis and Valerie take the baby boy from Gina.

CURTIS

Mom.

(CONTINUED)

CONTINUED:

ALICIA

Son.

Gina, Curtis' mother, hands the baby to Alicia's mother, Valerie.

GINA

Good news. We believe we have a heart recipient. Your daughter is saving a life tonight. Now, do you have a name for this beautiful boy?

EXT. MOROCCO'S - NIGHT - INTERCUT

Again, the floor of the lake is the parking lot. Steve Callahan is on a stretcher with a gunshot wound. A paramedic applies pressure as he is loaded into an ambulance.

RYAN

Steve!

Curtis looks to Ryan now as he watches with concern. And then yet another image appears.

INT. HOSPITAL HALLWAY - NIGHT - INTERCUT

Gina leaves Valerie, returning to her own son. As she does so Nina is being pushed in a wheelchair right by them.

MANUELA

(a sigh of relief)

Nina.

GINA

You ready to go home? Been a long night.

CURTIS

Baby bro Chris!

And then - down the hallway two officers approach, and are directed towards Gina by another nurse. Gina stands and acknowledges. Chris watches.

The AIT's watch this as well, lakeside. Gina nods again, then grabs her mouth, and starts shaking uncontrollably. She collapses, having heard the news. Chris runs to his mother.

CHRIS

Mom! Are you ok?

CURTIS

Mom!

(CONTINUED)

CONTINUED:

Curtis tries to run onto the lake, but as his foot hits the water, all the images collapse. Ryan holds him back.

CURTIS (CONT'D)

Mom! No!

Finally he stops, realizing her misery is learning the news of his death. He turns to Ryan, who looks into his eyes. They remain angry at one another.

Then Ryan sees across the lake - Jack, once more, staring at him, inviting him to join. Jack, who was watching at the beginning of this story, smiling, welcoming conflict. Curtis sees this too, and Jack looks at him as well. Jack holds the revolver once more in his hand. Curtis and Ryan are at a standoff.

Manuela and Alicia stand by them as a strong wind blows off the lake. The foursome look across the lake once more, all images now gone. Only the clear blue water remains.

Ryan looks to the other three, then walks to the lake. Manuela starts to protest but then stops.

Ryan steps onto the lake, which supports him as though it were ice. He stops again, looks at the other three, then "walks on water," taking three steps to a smiling Jack.

CUT TO BLACK.

SUPERIMPOSED: THAT ONE DAY ALL MEN SHALL GAIN THE INSIGHT
THAT ALL FAITHS ARE ONE.

END OF PILOT EPISODE.