

Everwood

"Till Death Do Us Part"

(formerly "Play Me Like A Fiddle")

Written by
Oliver Goldstick

Directed by
Michael Schultz

Prod. #175507

Full White
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Everwood - "Till Death Do Us Part" - 9/11/02 - Full White

EVERWOOD

"Till Death Do Us Part"

(formerly "Play Me Like A Fiddle")

CAST

Dr. Andrew Brown	Treat Williams
Ephram Brown	Gregory Smith
Delia Brown	Vivien Cardone
Edna Harper	Debra Mooney
Mr. Irv Harper (also Narrator)	John Beasley
Nina Feeney	Stephanie Niznik
Amy Abbott	Emily Van Camp
Rose Abbott	Merrilyn Gann
Dr. Harold Abbott	Tom Amandes
Wendell	Cody McMains
Kayla	Valerie Welcker
Latin Instructor (voice-over only)	
Louise	Jan Felt
Minnie Brewster	
Mr. R.F. Davenport	Jeff Olson
Mrs. Keyes	
Reverend Keyes	
Ms. Caleb	
Colin Hart	Mike Erwin
Todd (also Young Man's Voice)	
Congregation	
Marty	
Nurse	
Parishioners	
County High Students	
Mama Joy's Diners	
Todd's Buddies	
Marty's Tavern Patrons	

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EVERWOOD

"Till Death Do Us Part"

(formerly "Play Me Like A Fiddle")

SETS

INTERIORS

Everwood's Hope Church - Day & Night
Brown House - Day & Night
 Kitchen - Day & Night
 Front Door - Day
Abbott House - Day & Night
 Dining Room - Day
 Living Room - Night
Doctor Brown's Office - Day
County High - Classroom - Day
Mama Joy's Diner - Day
Travel Agency - Night
Doctor Abbott's Office - Day
Hospital - Day
 Corridor - Day
 Colin's Room - Day
Taggart Silver Mine - Day & Night
 Gift Shop - Night
 Hallway - Night
Keyes House - Night
 Kitchen - Night
 Kitchen Door - Night
Marty's Tavern - Night
Schoolbus - Night

EXTERIORS

Everwood's Hope Church - Day & Night
Doctor Brown's Office - Day

TEASER

FADE IN:

1 EXT. EVERWOOD'S HOPE CHURCH. MORNING. 1

Organ music emanates from inside as PARISHIONERS walk into the church. An USHER passes out programs.

NARRATOR (V.O.)

People go to church for a lot of different reasons. Some for community, some for appearances. For others, and it may be very few, it's a matter of true faith. The simple fact is, life is hard for most people. By the end of a long week, the soul can be as devoid of spirit as Everwood's Taggart Mine is empty of ore. Only, if you're lucky, when you come here, you leave with something more than you came in with.

The last of the parishioners hurry up the stairs as the music finishes. DELIA and ANDY are among them.

DELIA

See? I told you. Everyone else is wearing a hat.

They take their programs and walk inside.

2 INT. EVERWOOD'S HOPE CHURCH. MORNING. 2

It's moderately filled, but not too crowded. Mostly older people and some families. REVEREND KEYES (late 30s) is on the pulpit giving his welcome speech to the parishioners.

REVEREND KEYES

... Also, Don and Mary Finley will be hosting this week's prayer study. Thank you, Don and Mary. And remember everyone -- BYOB. That's bring your own bibles.

Chuckles from the parishioners. As they do, Reverend Keyes scratches his face a little, here and there. THE CAMERA finds Andy and Delia settling into one of the back pews.

DELIA

When does the singing start?

DOCTOR BROWN

(no clue)

Uh... Soon probably.

DELIA
Don't you know?

DOCTOR BROWN
Of course I know.
(reading the program)
Right now he's doing the welcome speech.
Then there's going to be a brief order
for confession and forgiveness.
(looks up, explains)
That's where people confess and
forgive... in an orderly fashion.
(back to the program)
Then we'll do the first hymn. Then after
the first hymn, we do the hymn of praise.
(suddenly remembering)
Oh, I know that one. You'll like that one.
(back to the program)
Next is the Prayer Of The Day --

People start to look at Doctor Brown as he continues to skim
the program and explain it to Delia.

DELIA
Have you ever been to church, Dad?

DOCTOR BROWN
Plenty of times.
(back to skimming)
After the Prayer of The Day, we do the
first lesson, which is -- Isaiah two;
verses 1-5. Then lesson number two...
Gospel lesson... another hymn, then the
sermon... then the offering hymn --
Jesus, how long is this thing?

Angry glares from nearby parishioners. Andy realizes what he
just said. Delia tries to hide under her hymnal.

DOCTOR BROWN
(to his neighbors)
Hello there. Happy Sunday. Nice to see
you.

ON THE PULPIT

By now, the Reverend is itching a great deal more, fervently
scratching his neck and face.

REVEREND KEYES
If everyone would please open their hymnals.
We're going to start today with Hymn #31...

BACK ON DELIA AND ANDY

DELIA

Why is he so scratchy?

DOCTOR BROWN

He's probably just feeling the power of the lord.

DELIA

Dad, no offense, but I don't think you know what you're talking about.

DOCTOR BROWN

What makes you say that?

Suddenly, everyone rises, except Andy and Delia. She looks at him, eyebrows raised.

DOCTOR BROWN

Point taken.

Andy and Delia rise and open their hymnals.

ON THE PULPIT

Over the following, the Reverend's scratching gets worse and worse. His skin getting blotchier by the second.

CONGREGATION

"Jesus is all the world to me.

(scratch, scratch)

My life, my joy, my all;

(scratch, scratch)

*He is my strength from day to day,
without him I would fall."*

Finally, unable to control the itching, the reverend dashes off the pulpit. Everyone stops SINGING, and looks at each other, baffled. Delia looks at Andy:

DOCTOR BROWN

Don't look at me? That wasn't in the program.

As the choir starts up again, we SMASH CUT TO:

MAIN TITLES

END OF TEASER

ACT ONE

FADE IN:

3 INT. THE BROWN HOUSE. KITCHEN. THE NEXT MORNING. 3

Delia and EPHRAM eat cereal nearby, while Andy packs Delia's lunch and a coat-wearing NINA looks on.

NINA

Poor Reverend Keyes. It's just mortifying.

DOCTOR BROWN

He didn't come back out for twenty minutes. And when he did, he was covered in ointment.

DELIA

It was fun. We got to sing extra songs.

NINA

So are you two going to make this church thing a regular event?

DOCTOR BROWN

(shaking his head)

Delia asked me to take her. It was more of an exploratory mission.

NINA

You're going next week though, right?

DOCTOR BROWN

Oh, you don't want too much of a good thing, now do you...

NINA

I meant for the "Hope Service."

(off Brown)

Once a year Reverend Keyes makes what's known as his Hope speech. The town fills the place. No matter their denomination.

EPHRAM

Must be pretty inspirational.

NINA

It can be. But that's not why every one really goes.

DOCTOR BROWN

I don't get it.

NINA

The reverend picks the person whom he feels best exemplifies hope within the community. Everyone wants to get picked. Or at least see who else is gonna get picked.

DOCTOR BROWN

Ah, competitiveness springs eternal.

NINA

Something like that. There's not too much suspense though, Irv Harper's won it three years running.

Ephram rises, handing Andy a slip of paper.

EPHRAM

Could you sign this?

DOCTOR BROWN

What am I signing?

EPHRAM

Permission slip. For a field trip to a mine.

DOCTOR BROWN

Sounds educational.

EPHRAM

Yes. What kind of future will I have without knowing how a mine operates?

DOCTOR BROWN

C'mon, Ephram. You don't wanna be the only kid in your school who doesn't know where coal comes from?

EPHRAM

(takes back the slip)
Silver, dad. In Colorado it's silver.

NINA

Okay, the good ship Feeney is shoving off...

Delia, coat on, approaches. Andy hands her a lunch.

DELIA

Bye, Daddy.

DOCTOR BROWN

See ya, kiddo. Thanks, Nina. I'll take Sam and her one day this week.

NINA

No problem.

They leave. Ephram looks down at his form and hesitates.

EPHRAM

Hey, Dad. Y'know, I don't... have to go on this.

DOCTOR BROWN

Why wouldn't you?

EPHRAM

(treading lightly)

I don't know. I figured tomorrow... I know it's your anniversary...

Andy doesn't seem to flinch. But we can tell he knows very well what tomorrow is.

DOCTOR BROWN

Don't worry about that. Your mother never liked to make a big deal out of our anniversary anyway.

EPHRAM

Since when? Last year you guys flew off to Hawaii.

DOCTOR BROWN

Yeah, well. It was one of the... smaller islands. We had a coupon.

(off Ephram)

Your concern is appreciated, Ephram, but I'm fine. Now stop loitering. Get to school.

Andy starts clearing the table. Ephram hesitates, but goes. Off Brown, not quite as sanguine as he just pretended to be.

4 INT. THE ABBOTT HOUSE. DINING ROOM. MORNING.

4

DR. ABBOTT is having breakfast and reading the morning paper as ROSE cleans the table around him. After a second,

ROSE

So, guess what Sherry and Phil are doing tomorrow night?

DOCTOR ABBOTT

If it's running charades, you can call them right now and decline the invitation. Philip tripped me on purpose last time, and don't think I've forgotten whose side you took.

ROSE

Phil was on my team, honey. What did you expect?

DOCTOR ABBOTT

Loyalty to the man who stood by you during childbirth? Twice.

ROSE

They're taking a dance class together. Doesn't that sound like fun?

DOCTOR ABBOTT

No.

ROSE

Oh, come on. Where's your sense of adventure?

DOCTOR ABBOTT

Since when does a room filled with middle-aged couples desperately trying to revitalize their stale marriages by practicing the box step, qualify as adventure?

ROSE

There's no box step in salsa dancing.

Rose gets up to get herself some coffee, doing a little salsa move. Abbott rolls his eyes.

ROSE (CONT'D)

What do you think?

DOCTOR ABBOTT

I think I don't even like salsa in my Mexican food. More coffee, please?

Rose grabs his mug and walks into the kitchen as AMY walks into the dining room.

ROSE

We're not finished, Harold...

Amy waits until her mother is out of the room. Then:

AMY

Can I borrow your cell phone today?

DOCTOR ABBOTT

Why do you need my cell phone? Aren't you in school all day?

AMY

Yeah, but... what if they call?

DOCTOR ABBOTT

(realizing)

Amy...

Amy clearly doesn't want to have this conversation in front of her mother.

AMY

Please, Dad? I really need it.

DOCTOR ABBOTT

(sensing her desperation)

It's on my nightstand.

She kisses him on the cheek and rushes out before he can change his mind. Rose re-enters.

AMY

Thanks, Daddy. Bye, Mom.

Rose hands Abbott his refreshed mug of coffee.

DOCTOR ABBOTT

Thanks, dear.

ROSE

Don't thank me now. You can thank me tomorrow night. During our first lambada.

Rose kisses him on the other cheek and starts to walk out.

DOCTOR ABBOTT

During our what?

ROSE

Class starts at 8:00. At the community center.

Off Abbott, looking very unhappy with his present situation.

5 EXT. DOCTOR BROWN'S OFFICE. ESTABLISHING. DAY. 5

Not your typical bright, sunny Everwood day. A block of rain clouds fills the town's air space. Hovering.

DOCTOR BROWN (O.S.)
... So this has happened before?

6 INT. DOCTOR BROWN'S OFFICE. DAY. 6

A blotchy Reverend Keyes, and his wife, MRS. KEYES, sit in front of Andy's desk. Mrs. Keyes is an attractive woman, dressed very "un-preacher's-wifey" in a tailored mini-skirt and low-cut blouse. She's not slutty, but not the prim and proper woman you might expect.

REVEREND KEYES
It sure has. Doctor Abbott sent me to a specialist in Denver. I was exposed to every allergen on his list. Didn't test positive for a single one.

DOCTOR BROWN
Are you currently taking any medication that might--?

REVEREND KEYES
No. And I haven't had any shellfish either. I know you doctors are big on that one.

DOCTOR BROWN
Well, it's a common--

REVEREND KEYES
Look here, Doc. I wanna get to the bottom of this as much as anyone, but the most important thing right now, is that I get rid of these hives before my sermon on Sunday.

DOCTOR BROWN
I heard about your sermon. It's the one about hope, right?

REVEREND KEYES
That's right. Rekindled hope and renewed faith. And the people of this community would be extremely disappointed if I couldn't do it this year, on account of the fact that I suddenly turned into a toad.

MRS. KEYES
(under her breath)
Suddenly?

Revered Keyes pretends not to have heard that, but Andy sure did. The tension between these two is thick. Andy coughs.

DOCTOR BROWN
We can treat the problem immediately with some antihistamines, and a topical steroid cream. But unless we figure out what's causing the hives, I can't guarantee you won't have another episode. We should at least try to narrow down the possibilities...

The Keyes look at each other. Clearly they've already narrowed it down.

DOCTOR BROWN
Unless you've already done that.

MRS. KEYES
Go on. Tell him.

REVEREND KEYES
The fact of the matter is, this doesn't generally happen... that is to say, it only seems to happen when the wife and I... You know... when we're intimate.

MRS. KEYES
He means the rare occasion when we attempt to get it on. Like the other morning before he left for the service.

REVEREND KEYES
Good lord, Sarah. You don't need to spell it out for him.

MRS. KEYES
It's not like the mission was accomplished.

The Reverend cringes. Andy's starting to feel like he's in a bad episode of the Newlywed Game.

DOCTOR BROWN
Okay. So then it's possible that your wife is responsible...
(off her look)
Not so much responsible, but, uh...
(MORE)

DOCTOR BROWN (cont'd)
have you been using any new products
lately, Mrs. Keyes? New soaps? Lotions?
Lipsticks?

REVEREND KEYES
She's got about a hundred new lipsticks
and lotions. Nearly bought out the local
beauty store.

MRS. KEYES
Don't you start...

DOCTOR BROWN
It's probably as simple as that then.

REVEREND KEYES
Doctor Abbott suggested we do some
elimination techniques until we figure
out which product it is exactly, but the
sermon is in six days. I told her she
should just stop using ALL that stuff,
until--

MRS. KEYES
There is no way I'm going to stop--

Andy jumps in before a full-fledged fight begins.

DOCTOR BROWN
I suggest, until Sunday, that the two of
you abstain from all physical contact.
In the meantime, I'll go over your files
with Doctor Abbott. Perhaps there's
something he overlooked.

MRS. KEYES
No rush.

The reverend looks at his wife. She refuses to make eye
contact. Off Andy,

7 INT. COUNTY HIGH. CLASSROOM. DAY.

7

Ephram studies Amy, who stares at the cell phone resting on
her books. KAYLA sits behind Amy. WENDELL sits in front of
Ephram. Their teacher, MS. CALEB, crosses between them.

MS. CALEB
... the town of Everwood was born because
of the Taggart Silver Mine, but they lost
three-quarters of their population when
the silver supply dried up...

ON AMY, picking up her phone to makes sure it's working. She clamps it to her ear, listening to a dial time.

MS. CALEB (CONT'D)

Amy, dear, we don't carry cell phones to class, do we?

KAYLA

(jumping in)

Colin's parents promised to call from the hospital. You know, if something happens.

MS. CALEB

Then I suggest you let the school's secretary take a message. That's what those little pink pads are for.

Students chuckle. Amy blushes. Ephram feels for her.

MS. CALEB (CONT'D)

I'm going to hand back your essays and if you're not too traumatized by your grades, I'd like you to split up into groups of four. Each group will research the mine and share their findings next week in a presentation.

Kayla turns to Amy as she tucks her phone in her purse.

KAYLA

(re: Ms. Caleb)

What a witch.

AMY

No, she's right. The phone's not going to ring any faster if I just sit and stare at it. They know where to find me.

Sensing that Amy's put Colin out of her mind for the moment, Ephram takes a leap.

EPHRAM

Amy, any chance you, uh, want to do this together? Be in the same group?

KAYLA

Hel-lo, she has a few *other* things on her mind right now, Dark-man.

(MORE)

KAYLA (cont'd)

(then, to Amy)

We're definitely in the same group,
right?

AMY

I don't care. You, me, Ephram.
Whatever.

WENDELL

Yo, Brown. Can I join --

KAYLA

Uh, no. That would be up to me.

EPHRAM

And why's that?

KAYLA

Because I wear deodorant. Unlike *some*
people.

AMY

Kayla, chill. If Wendell wants to be in
our group, fine. Let it go.

Off Ephram, realizing Amy could care less either way...

IRV (PRELAP)

... Like I said last year, and the year
before that, it's not about winning, per
se...

8 INT. MAMA JOY'S DINER. DAY.

8

Where IRV, EDNA, and MR. DAVENPORT sit. Irv is speaking into
a tape recorder, trying not to sound too pompous and doing a
lousy job at it. Edna, eating, looks bored off her ass.

IRV

It's just nice to be nominated.

(Edna groans)

You know, I think I said that the year
before that, too. How many years have I
won this award?

DAVENPORT

Three. This year would make four.

IRV

Isn't that something. See? I don't
remember these things.

(MORE)

IRV (cont'd)

I just live my life one day at a time,
and try to remain a positive person,
full of all the hope in the world.

EDNA

You're full of something, all right. And
it ain't hope.

PAN to Abbott and Brown sitting in a nearby booth. Brown examines the cover of the Pinecone -- frontrunners for the "Hope Service" are prominently displayed. Irv's picture is the biggest. Abbott's picture, a sour face in the corner.

DOCTOR ABBOTT

You'd think it was Santa Anita. As if
Keyes picking one person who "exemplifies
hope" wasn't stupid enough, Davenport has
to report on the "race."

DOCTOR BROWN

I noticed you're considered a longshot.

DOCTOR ABBOTT

Thank god. If the guy ever picked me I'd
euthanize myself.

Andy notices the manila folders still in Abbott's hand.

DOCTOR BROWN

Those the files?

DOCTOR ABBOTT

What -- Oh, yes...

He plunks them down and Brown starts leafing through.

DOCTOR ABBOTT (CONT'D)

...for all the good it'll do you. Arthur
Keyes has been tested for every common
allergen known to man. The only thing he
tested positive for is some cousin of
tetracycline.

DOCTOR BROWN

Any chance Mrs. Keyes has taken that
antibiotic recently?

DOCTOR ABBOTT

Not unless she's livestock.

DOCTOR BROWN

Got it. So, otherwise, nothing?

DOCTOR ABBOTT

He says contact with the wife is the trigger, but we tested everything she ate, drank, wore -- I did everything short of putting the contents of her bathroom in a blender and running a stick test on that.

DOCTOR BROWN

Did you? Test the contents of her bathroom, I mean?

DOCTOR ABBOTT

Personally? Every product? No. What respectable practitioner has fifteen free hours on their hands?

DOCTOR BROWN

Me.

DOCTOR ABBOTT

I said respectable practitioner.

DOCTOR BROWN

We could do it together. Make a night of it. I'll buy the wine...

DOCTOR ABBOTT

You're not serious?

DOCTOR BROWN

All in the interest of rekindling Everwood's hope.

DOCTOR ABBOTT

I'm still waiting for the day when half of what dribbles out of your mouth isn't vomit-inducing.

(rises)

As tempting as the offer is, Doctor, I am otherwise engaged tomorrow evening.

DOCTOR BROWN

Yeah? What are you doing?

DOCTOR ABBOTT

(sighs, then begrudgingly)
Dance classes with my wife.

DOCTOR BROWN

You know if I say nothing right now, you owe me one.

DOCTOR ABBOTT

I appreciate your reticence. Good day.

Abbott exits. Brown smiles, digging into the Keyes file.

9 INT. THE BROWN HOUSE. KITCHEN. EARLY EVENING.

9

Andy and Delia enter with bags of groceries.

DELIA

Dad? Can I spend the night at Nina's tomorrow? Sam and I are gonna play and Nina promised to teach me how to bake banana bread. It could run late.

DOCTOR BROWN

If you inherited my "baking" genes, I have no doubt it will.

The PHONE RINGS. He grabs the phone off the counter.

DOCTOR BROWN

(into phone)

Hello?

INTERCUT AS NEEDED

10 INT. TRAVEL AGENCY. NIGHT.

10

A harried travel agent, MINNIE BREWSTER, multitasks with her headset on.

MINNIE

Hello? Doctor Andrew Brown?

DOCTOR BROWN

Yes, this is he...

MINNIE

Oh, thank God. This is Minnie Brewster -- at Village Travel? I've only been trying to locate you for days! I was about to send out the FBI. I can't believe I finally found you. I have your tickets...

DOCTOR BROWN

What tickets?

MINNIE

Oh, no, this isn't a surprise is it? I don't have that marked anywhere on here. Your wife made the reservations, I guess?

Andy looks around, takes the phone into the HALLWAY for privacy.

MINNIE (CONT'D)

I wasn't here when these were booked,
that was Bruce but it says here
"Anniversary Trip for Doctor Brown and
wife."

Andy reacts, ashen.

DOCTOR BROWN

Uh... My wife must have made them.

MINNIE

Then it was a surprise. Gosh, I feel
awful. Well I'm not telling you the
destination no matter how much you try
and pry it out of me.

DOCTOR BROWN

Actually, Minnie, the fact is that...

But he just can't get the words out.

DOCTOR BROWN (CONT'D)

The fact is we're in Colorado now. Let
me give you that address...

Off the widower giving his address,

FADE OUT.

END OF ACT ONE

ACT TWOFADE UP ON:

FINGERS as they tap, tap, tap on desk. PULL BACK TO REVEAL:

11 INT. DOCTOR ABBOTT'S OFFICE. MORNING.

11

Where Harold Abbott sits at his desk. His face tells us he's having an argument with himself. And losing. He goes to the door, looks out.

DOCTOR ABBOTT

Hold my calls, Louise.

He shuts the door. He looks around his office, then moves a chair out of the way, clearing a space in front of his desk.

He moves stealthily to a cabinet. Opens it, revealing a stereo. Then, as if reaching for a stash of porn, he sticks his hand behind the stereo and produces a hidden CD complete with a small manual that reads: "YOU, TOO, CAN SALSA."

Harold drops the CD in and pushes play. A LATIN BEAT plays. Accompanied by the VOICE of a man with a thick, Latin accent.

LATIN INSTRUCTOR

(on stereo)

Hola. And welcome to "You, Too, Can Salsa." Before we begin, allow the music to wash over your body like a sultry breeze. Just let yourself go. Feel the rhythm. That's right. Feel it. And move.

And then, Harold Abbott begins... to dance. Tentatively. Badly. With stutter steps as he tries to do some Republican version of salsa dancing. The more he tries, the more awkward and frustrated he becomes. And the more the music plays, the worse he gets. When,

The door opens and Louise enters. Abbott spins around. They're equally surprised and embarrassed.

DOCTOR ABBOTT (CONT'D)

Louise! I told you to hold my calls.

Abbott races to shut the music off. Louise just stands there.

DOCTOR ABBOTT (CONT'D)

What is it, Louise?

LOUISE
I... I... forgot.

She leaves, closing the door behind her. Abbott sits back down at the desk, restless.

12 INT. DOCTOR BROWN'S OFFICE. MORNING.

12

Andy's desk is covered in beauty products: face creams, makeup, hair care products, etc. Andy writes down the ingredients of each product and checks them against the files he got from Abbott. Mrs. Keyes sits in the chair across from him, legs crossed.

MRS. KEYES
I'm telling you, Doctor Brown, you're wasting your time.

DOCTOR BROWN
Not at all. I'm happy to do it. But I can drop this off to you later, if you don't want to wait. I'll be by to give the Reverend a scratch test anyway--

MRS. KEYES
It's not the waiting. It's just that I don't believe my husband is allergic to anything that's on your desk.
(beat, softer)
He's allergic to me.

Doctor Brown looks up. This sounds interesting.

DOCTOR BROWN
Come again?

MRS. KEYES
He doesn't like the changes I've made to myself over the last few months, so he's decided to go and get warts.

DOCTOR BROWN
Hives.

MRS. KEYES
Whatever.

DOCTOR BROWN
So you think his allergic reactions are psychosomatic?

MRS. KEYES

I think they're just plain psycho. Most men I know would be thrilled if their wives tried to look nice for them. Do you know, for the first time in forever, I can wear short skirts without feeling my thighs brush up against each other?

She stands up and shows this to Andy, who is suddenly extremely uncomfortable.

DOCTOR BROWN

Yes, well...

MRS. KEYES

I've lost thirty-five pounds, I exfoliate every night, and do a four-mile jog every morning. I feel great, Doctor Brown. Don't I look great?

DOCTOR BROWN

(increasingly uncomfortable)
You look... great.

MRS. KEYES

But he doesn't care. I'm finally happy, and all he wants is for me to go back to being the dumpy, old Reverend's wife I was before. But that's not who I am inside. I never was.

She looks at Andy, searching for understanding and kindness.

MRS. KEYES (CONT'D)

Fifteen years of marriage... you get complacent. It's easy to forget who you are. Who you were. But a little while ago, something inside me snapped. It's like, I woke up and saw my life going on without me, and I had to do something about it. I want to live my life, Doctor Brown. I want to feel it. Don't you want to feel your life?

DOCTOR BROWN

(beat, then)
Sometimes.

MRS. KEYES

Were you married a long time?

Andy decides whether or not he's going to go there. Then:

DOCTOR BROWN

It would have been twenty years today.

MRS. KEYES

I bet you never took her for granted.

DOCTOR BROWN

I wouldn't take that bet.

(then)

We're gonna figure this out, Mrs. Keyes.

I want to help you.

(gesturing to his work)

This is how I can help. Will you let me try?

Mrs. Keyes looks at Andy. For a moment, she looks like she wants to say more. But instead, she just takes her purse.

MRS. KEYES

I'll see you later, Doctor Brown.

She starts to go.

DOCTOR BROWN

Your husband wouldn't be going through all these tests if he didn't love you, Mrs. Keyes.

MRS. KEYES

I'm sure you're right.

She walks out the door. Andy takes a beat before getting back to work. More determined than ever.

13 INT. HOSPITAL. CORRIDOR. DAY.

13

Amy walks down a sunlit hallway to an open door. Outside, a sweet-faced nurse beckons. Amy, flustered and nervous, enters the room.

14 INT. HOSPITAL. COLIN'S ROOM. DAY.

14

COLIN is sitting up, healthy and beautiful, watching TV. Amy seems stunned. She stands a few feet away, unable to comprehend what she's seeing. And then... he looks at her.

COLIN

I can't believe they canceled "Felicity."
What's up with that?

AMY

You're... you're awake.

COLIN

Of course I'm awake. What'd you expect?
I'm a little tired, but otherwise...

AMY

I didn't know... The nurses said...

COLIN

Come here.

She goes to him and wraps her hands in his. He looks deeply into her eyes.

COLIN (CONT'D)

I heard you. Everything you said. The whole time I heard you.

AMY

You did?

COLIN

I felt you pulling me back. But I was, like, trapped. You know that dream where you're trying to run, but your feet are glued to the floor, and you're naked?

AMY

Uh... I'm not usually naked in that dream, but okay.

COLIN

Well that's what it felt like. Like I was glued to the floor, and my mouth was wired shut. But the whole time you were here, I kept wanting to say...

AMY

What? What did you want to say?

He looks deeply, beseechingly into her eyes and she melts.

COLIN

I love you, Amy. And I should have told you that day at the lake, but I was afraid. I love you, and I can't live without you. You're the reason I came back. It's always been you.

Amy looks shocked. She doesn't know what to say.

COLIN (CONT'D)

Amy?

KAYLA (PRELAP)

Amy?

15 INT. TAGGART SILVER MINE. DAY.

15

Kayla's insistent voice jolts Amy from her reverie. She's still clutching her cell phone tightly.

KAYLA

Did you hear me? Your phone's not going to work down here.

AMY

Huh?

KAYLA

Your phone. Won't work. Don't waste the battery.

Amy looks at her phone. Kayla's right. "No service."

AMY

Shoot. I'm gonna run outside and see if there are any messages.

Amy walks out, cradling the phone to her heart, as Ephram and Wendell approach.

EPHRAM

Is she okay?

KAYLA

Yeah. She's throwing a party.
(dusting off her skirt)
God, why do mines have to be so dirty?

WENDELL

(to Ephram, sotto)
I bet you wish you were that phone, bro.

EPHRAM

Shut up, Wendell.

But Kayla definitely heard that and it did not please her.

KAYLA

(pointedly)
God, I cannot WAIT for Colin to wake up already. Then everything will finally get back to normal around here.

EPHRAM
What's normal?

KAYLA
Put it this way, you and me won't be
doing any more projects together.

After a second,

WENDELL
I bet you guys didn't know I can lick my
elbow.

Kayla rolls her eyes and walks away in search of cooler
people. Ephram sighs. That's what he was afraid of.

16 INT. DOCTOR ABBOTT'S OFFICE. DAY.

16

Abbott at his desk, looking at paperwork. The INTERCOM
BUZZES again.

LOUISE (V.O.)
Doctor Abbott? Your wife --

DOCTOR ABBOTT
Louise, I told you --

Rose Abbott enters, carrying a plastic bag.

LOUISE (V.O.)
-- is here.

DOCTOR ABBOTT
Thank you, Louise.

Rose closes the door behind her.

ROSE
Look what I've got.

She sits down in the chair opposite his desk and pulls a
shoebox out of the bag. She opens the box. Inside are a
pair of jazz shoes. Abbott looks at them blankly.

ROSE (CONT'D)
They're for dancing. They're what the
professionals wear. I special ordered
them at Sally Henderson's shop. See, you--

She pulls them out, truly charmed and pleased by her
purchase.

DOCTOR ABBOTT

I'm not going to the dance class, Rose.

ROSE

Why not?

DOCTOR ABBOTT

Because I don't have the time or the interest.

ROSE

I have the time and the interest. I do. Can't you go for me?

DOCTOR ABBOTT

Life is short, Rose. I'm getting too old for frivolous pursuits.

ROSE

Frivolous pursuits like... ironing your shirts? Making your bed? Cooking your eggs so they're runny in the middle but firm on the outside? Paying your bills, cutting your hair, raising our children, and sweeping our garage? Those kinds of frivolous pursuits?

(beat)

I love our life. But I don't love cleaning toilets, Harold. This is time I take out of my life because I love you. Time when I could be painting, or reading or gardening or seeing the world. This is what I give up, what I give of myself to make our marriage work. What do you give up for me?

Rose, gets up, leaving the shoes on Abbott's desk.

ROSE (CONT'D)

I'll go by myself.

DOCTOR ABBOTT

Oh, come on, Rose --

ROSE

I'll see you later tonight.

She leaves, shutting the door behind her. Abbott, alone, picks up one shoe and examines the heel he feels like.

17 INT. KEYES HOUSE. KITCHEN. EVENING.

17

Andy is administering a scratch test on the Reverend's back while he stares at the blank screen and blinking cursor on his laptop, in front of him.

REVEREND KEYES

I appreciate you coming here to do this, Doctor. I like to be near the old laptop in case I get hit with a thought.

DOCTOR BROWN

How is the sermon coming, Reverend? Are you almost finished?

Mrs. Keyes walks into the room, carrying a large Butterball chicken. She drops it in the sink, loudly, without looking at her husband. Which, of course, he notices.

REVEREND KEYES

Not exactly. Let's just say the hope isn't exactly flowing out me right now.
(Andy pricks him)
Shoot, that smarts.

DOCTOR BROWN

Sorry... How 'bout rhyming "hope" and "Pope"? That might lead to something.

Mrs. Keyes laughs.

MRS. KEYES

Maybe you should have Doctor Brown write your sermon. At least he's got a sense of humor.

REVEREND KEYES

There's my little ego booster. Glad I'm over here getting pricked to death just so I can kiss you again.

MRS. KEYES

Who asked you to? I sure didn't.

DOCTOR BROWN

Just a few more and I'll be out of your way, here...

REVEREND KEYES

So, let's forget it then. You and I can sleep in separate bedrooms from now on.

MRS. KEYES

Is that a threat or a promise?

DOCTOR BROWN

If you could stop moving for juuuust a second...

REVEREND KEYES

Have you lost your mind? Talking this way in front of the doctor--

MRS. KEYES

Doctor Brown already knows how I feel. I told him all about it this morning.

REVEREND KEYES

Told him all about what? How you've up and gone crazy on me?

MRS. KEYES

We talked about life and love and passion. And how some people actually have it, Tom. Doctor Brown doesn't think I'm crazy. He thinks I'm beautiful, don't you, Doctor Brown?

The Reverend looks at Andy. Andy is suddenly trapped.

DOCTOR BROWN

I didn't say... I said she looked great, but, that's not--

MRS. KEYES

See? Other men actually want to have sex with me. They don't go breaking out into hives at the thought of it.

REVEREND KEYES

Those men don't have to live with you. Watch you starve yourself on nothing but chicken breasts day in, day out, piling all that junk on your face, trying to be someone you're never gonna be anyway. Maybe if you spent less time on yourself, and more time on the important things in life--

MRS. KEYES

You mean like being your wife?
(to Andy)

Do you see what I'm dealing with here?

DOCTOR BROWN

Maybe we should all sit down and try to--

REVEREND KEYES

I think you better leave, Doctor.

DOCTOR BROWN

Why don't we at least finish the test--

REVEREND KEYES

No need. We're done here anyway.

Mrs. Keyes runs into the bedroom and slams the door shut.
Andy collects his things and heads towards the door.

DOCTOR BROWN

Are you sure?

REVEREND KEYES

Please. Just go.

Off Andy, walking out the door, we...

18 INT. TAGGART SILVER MINE. GIFT SHOP. DUSK.

18

TIGHT ON A BLACK AND WHITE POSTCARD OF EVERWOOD, CIRCA 1895.
Ephram studies this postcard. Amy peers over his shoulder.

AMY

My mom has a bigger version of that in
her office. It's her favorite picture.

Ms. Caleb squeezes past STUDENTS into the shop.

MS. CALEB

People, may I have your attention? Route
79 has been closed due to the storm.

KAYLA

Are we gonna have to sleep here?

MS. CALEB

No. But I'd like you all to contact your
parents on the public phones in the hall.
Tell them you'll be late for supper. And
let's not be overly dramatic, people.

PANICKED STUDENTS SURGE past Caleb, nearly knocking her down.

EPHRAM

That bites.

AMY

Did you have plans for tonight?

EPHRAM

Kinda. It's my father's anni -- we were supposed to have dinner.

Before Amy can respond, TODD, a classmate with a permanent smirk, strolls up to them. Two BUDDIES walk in his shadow.

TODD

Yo, Amy, I can't deal with the masses. Can I borrow your phone?

AMY

Uh... it's not really working up here.

TODD

I just saw you talking on it, like, two minutes ago.

AMY

Yeah, well, I'd like to keep the line open. I'm expecting an important call.

TODD

(mumbles, as he walks away)
From Coma Boy? Like that's gonna happen.

Amy turns to the postcard rack. She heard that.

19 INT. THE BROWN HOUSE. KITCHEN. EVENING.

19

Andy prepares dinner. The PHONE RINGS. He answers.

DOCTOR BROWN

Ephram. Where are you? I'm about to start cooking...

20 INT. TAGGART SILVER MINE. GIFT SHOP. EVENING.

20

Ephram uses the pay phone while a line of students wait.

EPHRAM

I'm at the mine, still.

INTERCUT AS NEEDED.

DOCTOR BROWN

Still?

EPHRAM

There's a storm so they're making us stay here until it passes.

DOCTOR BROWN

Oh. So, do you think it'll be long? Because I can hold dinner until --

EPHRAM

I think we're gonna be late. They said we won't be leaving until nine at the earliest.

DOCTOR BROWN

Oh. So you won't make it back for dinner.

EPHRAM

I'm... sorry, Dad.

DOCTOR BROWN

No, no, it's fine, it's just fine.

EPHRAM

There's nothing I can do.

DOCTOR BROWN

Of course not. Lucky I didn't cook any of this yet. No harm no foul Ephram, don't worry. I'll see you when I see you.

EPHRAM

Dad --

DOCTOR BROWN

Wake me up when you get home if I'm asleep, okay?... Bye.

He hangs up.

21 INT. TAGGART SILVER MINE. GIFT SHOP. EVENING. 21

Ephram, hangs up the phone ruefully as the next kid approaches.

22 INT. THE BROWN HOUSE. KITCHEN. EVENING. 22

Andy throws the food he's cut up so far in the trash, all in one heap. He sits at the table, much more disappointed than he let Ephram know. The house is silent.

He is completely alone. Andy glances over at the counter, where a pile of mail sits. He gets up, goes over, digs through until he finds what he's looking for: a FedEx pack. He contemplates for a moment, goes back to the table.

Andy opens the FedEx pack. He pours the contents out on the table: plane tickets, a map, a guidebook, an itinerary with hotel reservations, and a brochure of the hotel. Andy now sees where he would be right now, where he could be, if only,

DOCTOR BROWN
(barely audible)
Florence...

As the light fades, he begins to weep quietly.

END OF ACT TWO

FADE OUT.

ACT THREE

FADE IN:

23 INT. MARTY'S TAVERN. NIGHT.

23

This is Everwood's only tavern and has been... forever. The gum under these tables is fossilized. Andy sits at the bar drowning his sorrows in a beer. Very few patrons, most of them regulars, populate the place.

DOCTOR ABBOTT (O.S.)
Are there no safe havens anymore?

Brown turns, surprised to see Abbott placing himself a stool or two away.

DOCTOR ABBOTT (CONT'D)
(to the bartender)
Macallen 12, neat.

DOCTOR BROWN
(raising his own glass)
A scotch man. We have more in common than I thought.

DOCTOR ABBOTT
Make it a gin and tonic, Marty.

Brown smiles. The game that never ends.

DOCTOR BROWN
Thought you had a dance class tonight.

DOCTOR ABBOTT
Why do you remember that?

DOCTOR BROWN
The image of you merengue-ing is hard to forget. I take it you decided not to go.

DOCTOR ABBOTT
Rose knew I wouldn't. She signed us up just to make a point.

DOCTOR BROWN
What kind of point?

DOCTOR ABBOTT
Who knows? That I'm boring or stodgy or... she's the fun one... I know, you wouldn't think she'd have to struggle to make that point. Nevertheless.

DOCTOR BROWN

My wife tried to sign me up for one of those things once. I think it was ballroom dancing.

DOCTOR ABBOTT

And?

DOCTOR BROWN

I didn't go either.

Doctor Abbott nods, feeling slightly justified.

DOCTOR BROWN (CONT'D)

I worked on Christmas, I worked on New Year's, I worked on Thanksgiving, I was working when Ephram was born. The only time Julia and I were ever alone was the one week a year when we spent our anniversary together.

Andy starts to sink into his memories. The tickets that are still lying on his bed. Abbott doesn't know how to respond.

DOCTOR ABBOTT

You had a difficult schedule to keep.

DOCTOR BROWN

I was an idiot.
(finishes his drink, then)
You ever been to Florence?

DOCTOR ABBOTT

Not yet. But it is on my list--

DOCTOR BROWN

It's amazing. Julia and I spent our honeymoon there. We were so young. And she was so... beautiful.
(then, coming out of it)
You should go. You should take Rose to Florence. I bet she'd love it.

DOCTOR ABBOTT

Yes, well... Maybe next summer.

Abbott takes a sip of his drink, refusing the eye contact. Marty returns with a menu.

MARTY

You guys want any of the late-night specials?

DOCTOR BROWN
Fire away.

MARTY
We got spicy chicken wings, chicken
skewers with peanut sauce, fried chicken
tenders -- and by the way it's all
Diestel, fresh off the farm.

DOCTOR ABBOTT
What happened, Marty? A chicken truck
tip over somewhere?

But Doctor Brown's mind has just fixated on something.

DOCTOR BROWN
What did you say after the tenders...

MARTY
The chicken's free range. Means they
don't pump 'em with--

DOCTOR BROWN
(cuts him off)
Antibiotics.

MARTY
That's right.

Abbott and Brown share a look. A light bulb going off.

24 INT. TAGGART SILVER MINE. GIFT SHOP. NIGHT.

24

As a CLERK slips something into a bag and hands Ephram his
receipt, AMY'S CELL PHONE RINGS. Amy yanks it out of her
purse, quickly answering it.

AMY
Hello? Hello...?

YOUNG MAN'S VOICE
(on phone)
Is this Amy Abbott?

AMY
Yes, who's this?

YOUNG MAN'S VOICE
(on phone)
This is Colin Hart's nurse.
(MORE)

YOUNG MAN'S VOICE (cont'd)
I'm calling to tell you that your
boyfriend's doing very well. He's sitting
up right now and singing the greatest
hits of N'Sync.

Ephram peers into the hall, spots TODD MAKING THIS CALL. His
BUDDIES stand by him, CRACKING UP.

AMY
(enraged, trembling)
Who is this?

25 INT. TAGGART SILVER MINE. HALL. CONTINUOUS.

25

Ephram barrels into Todd, knocking the phone out of his hand.
As IT CRASHES TO THE FLOOR, EVERYONE TURNS. AMY WATCHES THE
FOLLOWING FROM THE SHOP'S DOORWAY:

EPHRAM
You think that's funny?

TODD
Get off of me, jerk!

EPHRAM
(shoving him against the wall)
Do you ever think before you open your
stupid mouth?

Todd rises to the challenge, SHOVING EPHRAM EVEN HARDER.
Startled classmates start to huddle around them.

TODD
Who are you, the Coma Police?

EPHRAM
Are you really that much of a dumbass?
Do you have any idea what it means to
lose somebody?!

Just as Ephram's about to slug him, Ms. Caleb intervenes.

MS. CALEB
Stop it! Right now! Or you'll both be
taking this class next semester!

Ephram backs off, continuing to glare at the shaken Todd. A
DOORBELL RINGS OFFSCREEN. Followed by a persistent KNOCK.

26 INT. KEYES HOUSE. KITCHEN DOOR. NIGHT.

26

The Reverend opens the door to find a very excitable Andy on
his doorstep.

DOCTOR BROWN
It's the chicken!

REVEREND KEYES
Excuse me?

DOCTOR BROWN
Is your wife home? I just need five minutes.

REVEREND KEYES
Now's not a good time...

Mrs. Keyes wanders into the room, folding a sweater.

MRS. KEYES
Who's at the door?

Andy steps inside, a little forward, but he's on a mission.

DOCTOR BROWN
Mrs. Keyes, the chicken you're eating: is it factory-raised or free-range?

REVEREND KEYES
Are you drunk? You smell like liquor, Doctor.

DOCTOR BROWN
Factory-raised chickens are pumped with antibiotics. The same family of drugs that you're allergic to, Reverend. Your wife's been eating an inordinate amount of chicken, she's likely accrued a dosage in her bloodstream that causes you to react. That's what's causing your hives!

He waits for the shower of praise. Instead, they just stare at him, devoid of any expression.

DOCTOR BROWN (CONT'D)
And why don't you seem as happy as I am.

MRS. KEYES
(softly)
We've decided to get a divorce.

A beat as Andy registers this.

DOCTOR BROWN
Get a divorce? No... it's all curable. Don't you see?

REVEREND KEYES

We appreciate your help, but I'm afraid our problems have become bigger than a simple case of hives.

DOCTOR BROWN

Simple? Miss Marple couldn't have figured out this case. This took work.

The Reverend smiles for Andy. But it's a weak, sad smile.

DOCTOR BROWN (CONT'D)

And so does marriage. You both know that. You can't give up now.

MRS. KEYES

This is something we should have done a long time ago. You just helped us figure it out?

DOCTOR BROWN

I helped--? No. Please. This is a mistake. What about your sermon? What about hope?

They stare at him. Unmoved. Then,

MRS. KEYES

I have to finish packing.

She nods to Andy and walks away. Andy looks like he's going to fall apart. He turns to the Reverend, desperate:

DOCTOR BROWN

Don't make this decision today. Please, not tonight.

REVEREND KEYES

What difference does it make? Today, tomorrow...

DOCTOR BROWN

It makes a difference. I promise. Just not tonight.

But the Reverend has nothing left to offer Andy.

REVEREND KEYES

I'm sorry. Good night, Doctor Brown.

With that, he shows Andy to the door. Off Andy, completely shaken...

27 INT. ABBOTT HOUSE. LIVING ROOM. NIGHT.

27

Abbott sits in the living room watching TV. We hear the LAUGHTER of the TV audience responding to the host's joke. Abbott doesn't laugh. He looks up at the clock. Scowls.

The door opens and Rose enters, doing a little dance step as she hangs her coat. Abbott ignores her for a second, waits for her to see him. She doesn't.

DOCTOR ABBOTT
You're home late.

Rose turns to see him and walks to the doorway.

ROSE
Yes, a group of us went out for a bite after class.

DOCTOR ABBOTT
A bite.

ROSE
Yes. At that new cafe down on Fourth.

DOCTOR ABBOTT
That is really immature, Rose.

ROSE
What? Dancing?

DOCTOR ABBOTT
Coming in late, singing and prancing around just to make me think I was in the wrong. I get it. You probably sat by yourself in the diner for two hours just to make your point.

ROSE
I sat in the cafe on Fourth with a lovely group of people and had an intellectual conversation about --

DOCTOR ABBOTT
An intellectual conversation?

ROSE
Yes!

DOCTOR ABBOTT

With members of this community? I sincerely doubt that, not to mention that you yourself have not engaged in an intellectual conversation since the bra-burning days of college --

ROSE

(furious)

I beg your pardon --

DOCTOR ABBOTT

You made your point. You were late coming home. I've been adequately punished. Now you can drop this silly charade.

ROSE

My whole world does not -- much to your disappointment, I'm sure -- revolve around you, Harold. Good night.

DOCTOR ABBOTT

What did you do? What did they teach? Who was --

Rose turns again, a flash of anger in her eyes.

ROSE

No you don't. You are not allowed to pretend everything's fine when it isn't. My feelings are hurt and I'm disappointed. I had a nice time without you so if you can't apologize like a gentleman then just leave well enough alone.

Off Abbott.

28 INT. TAGGART SILVER MINE. NIGHT.

28

Amy sits by herself in a facsimile of an old mining car. She's wandered into this empty gallery to be alone, away from the crowd. Ephram enters. Studies her for a moment.

EPHRAM

Hey.

Amy turns to him, attempts a smile, but she's tired.

EPHRAM (cont'd)

I think this area's off-limits.

AMY

Let 'em arrest me.

EPHRAM

I'll show you how to take a mug shot.
You can check out my seventh-grade
yearbook picture.

Ephram climbs into the car, settles beside her. HER PHONE
RESTS ON THE SEAT BETWEEN THEM. Long beat of silence as
Ephram peers up at the dank, inky walls.

EPHRAM (cont'd)

Can you imagine working down here?
Spending whole days without ever seeing
the sky...

AMY

I feel like I've been living down here
for the last six months.

(then)

Every waking minute's been about trying
to get back in the light. Trying to turn
back time. Convincing Colin's parents to
let him have the surgery, convincing your
Dad that he was the only one to do it.
And now the surgery's over, Colin's still
lying in that bed and I can't convince
myself that any of it was worth it.

EPHRAM

It was.

AMY

(shaking her head)

No. Even my friends look at me like I'm
pathetic, because I'm waiting around,
hoping for...

EPHRAM

A miracle. You should. I hear they
happen every once in a while.

She drops her eyes, embarrassed by her emotion. After a
moment, Ephram decides to take a leap:

EPHRAM (CONT'D)

Can I ask you something?

AMY

Sure.

EPHRAM

If he suddenly woke up tomorrow, you and I... we wouldn't become total strangers.

AMY

Strangers? Ephram, I've shared more with you in these last few months than I've ever shared with anybody in my life.

EPHRAM

Yeah, I know, but --

AMY

You're the only person who's been here for me this whole time. You came with me to the hospital. You helped me convince your dad... the way you stood up for me back there. You're the person who's gotten me through this.

(beat)

The way I see it, if there's any miracle in my life right now, it's the fact that your Dad looked at a map and of all places, decided to move here.

Amy turns, she's surprisingly close to Ephram. Closer than they've ever sat. All she can see is the fear in his eyes, all he can see is the beauty in hers.

Ephram leans forward, their lips touch. And before we know it -- A KISS. They hold the kiss for about a second, before Amy catches herself and quickly pulls away.

AMY (CONT'D)

We should probably check... they might be boarding already.

EPHRAM

Yeah, okay.

He watches her rise unsteadily. Then Ephram shuts his eyes. Wishing he hadn't done what he just did.

29 EXT. EVERWOOD'S HOPE CHURCH. NIGHT.

29

The humble place of worship shudders in the evening storm. The rain and thunder can't help but remind us of the storm that took Julia's life.

30 INT. EVERWOOD'S HOPE CHURCH. NIGHT.

30

Andy enters the church tentatively. Wet from the rain. He looks around, sees that it's empty, completely angry. He finds a pew in the middle, enters.

Andy kneels awkwardly, uncertain: this is what you do, right?

He clasps his hands together, closes his eyes and bows his head. Nothing comes. He waits for inspiration. It doesn't arrive. He opens his eyes, looks up,

DOCTOR BROWN

One year ago today. That was the last time I knew life was worth living. All my dreams died with Julia. I wake up every day and I wish I were still asleep. The thing is, my heart's still pumping, I'm still breathing, I still move in the world like a human, living being. But I have no joy.

(beat)

We don't talk a lot. I don't complain to you, I don't ask for favors, I don't whine about fairness. And I've never believed you owed me anything. But I'm telling you right now, I've got nothing left. I used to have a gift. Now everything I touch -- everyone I touch -- is just as broken as... just as broken as I am. I look into the future and see... nothing. Just a great, grey nothing. I have nothing to point myself toward, nothing to keep me going. I've got two kids. Who need a father, and a mother, too. Right now I'm neither. I'm no good to anyone.

(beat)

Please, please, give me my joy back.

(beat)

Are you listening?

PAN from Andy to the back of the church where, at the side, nearly hidden behind a pillar, stands Reverend Keyes. And he is listening.

31 INT. SCHOOLBUS. NIGHT.

31

Ephram boards. He spots AMY SITTING BY HERSELF. When their eyes meet, it's an awkward moment. Amy half-smiles, turns to the already-seated Kayla, motions for her to join her.

BACK ON EPHRAM, his worst fears already materializing. He glumly plops down beside Wendell.

WENDELL

Where've you been? I was starting to think Ms. Caleb threw you down a shaft.

Ephram opens his backpack, checks on the gift shop bag.

WENDELL (cont'd)

What's that?

EPHRAM

What does it look like? A bag.

A CELL PHONE RINGS two rows behind them. Amy's cell phone. OVER ON AMY and KAYLA --

AMY

(on phone)
Hello?

KAYLA

Who is it?

AMY

Hey, Dad, we're just about to leave.
(then, stunned)
What? When?

KAYLA

What? What is it? Tell me. Is this about Colin?

Amy turns to Kayla, almost in a daze.

AMY

He woke up.

Kayla reacts, covering her mouth, truly shocked.

BACK ON EPHRAM and WENDELL. They've both heard this. Wendell turns back to Amy, then over at Ephram.

WENDELL

Dude. Did you just hear that?

ON EPHRAM, staring straight ahead, ignoring the question and plugging his ears with headphones...

END OF ACT THREE

ACT FOUR

FADE IN:

32 INT. THE ABBOTT HOUSE. MORNING.

32

Rose, dressed for work and carrying a briefcase, heads down the stairs. Doctor Abbott rushes to catch up.

DOCTOR ABBOTT

Rose --

ROSE

I'm late for work, Harold. We have the Planning Committee Meeting this morning.

DOCTOR ABBOTT

Wait, I --

ROSE

Don't forget to pick up milk and paper towels tonight.

She's just at the door as:

DOCTOR ABBOTT

Please, Rose. Just for a minute.

She turns, reluctantly.

DOCTOR ABBOTT (CONT'D)

The Planning Committee will wait, particularly since it's just you and Jean Snotty.

She smiles a half a smile, the first he's gotten from her since the whole dance class issue came up.

ROSE

What is it, Harold?

DOCTOR ABBOTT

I wanted to tell you what I should have told you last night.

(beat)

I'm sorry. For being... a jerk, about the dance class.

The apology comes a little late for Rose, who holds her turf.

ROSE

I just want us to try new things. I want us not to get... stale.

DOCTOR ABBOTT

I do, too.

ROSE

You don't act like it. Every time I bring up a new thing to try or to see, you pooh-pooh it like I had suggested we go to a key party and become swingers.

DOCTOR ABBOTT

I am not that bad...

ROSE

You are that bad, you --

DOCTOR ABBOTT

I'm scared. I was scared.

This surprising admission stops her in her tracks.

DOCTOR ABBOTT (CONT'D)

I'm no good at dancing. Sure I can sway to the occasional wedding band assault on "Love Me Tender," but Latin salsa?

(beat)

And even deeper than my rhythm-less affliction, is my fear that you'll somehow outgrow me. I don't want to change. I don't want you to change. I like things the way they are.

ROSE

Everyone changes. We can change together.

DOCTOR ABBOTT

That's not always the case. Look at the Keyes, she went one way, he went another and now where's either one of them?

ROSE

We're not the Keyes, Harold.

Rose takes Harold's hand. His heart fills with gratitude.

DOCTOR ABBOTT

Words are a poor substitute for actions where love is concerned. And I certainly don't demonstrate affection half as often as I should -- but my love for you, Rose, is immeasurable. You make sense of my silly, little life.

ROSE

I know. And I love you, too, Harold.

Off Rose, as they embrace, pleased with her husband's sudden moment of appreciation,

33 INT. THE BROWN HOUSE. DAY.

33

Doctor Brown makes pancakes. Delia eats pancakes. Ephram enters, with his bulging backpack and, ignoring his plate of pancakes, gets a bowl of cereal.

DOCTOR BROWN

They're safe to eat. They're from a mix.

EPHRAM

Thanks, I've got cocoa flakes.

DELIA

Those aren't good for you.

EPHRAM

Says who?

DOCTOR BROWN

How was the big mine trip? You came in pretty late.

EPHRAM

It was fine. Oh, except for the getting-stuck-for-six-hours-in-a-mine part.

DOCTOR BROWN

Did you learn anything?

EPHRAM

Not to go to a mine in a thunderstorm.

DOCTOR BROWN

Useful. Delia, go get your things, your bus will be here any minute.

She runs to her room.

DOCTOR BROWN (CONT'D)

Want me to take you today?

EPHRAM

Naah. I'll ride my bike.

He gets up. As he leaves, he sets down a badly-wrapped present in front of Andy.

DOCTOR BROWN
What's this?

EPHRAM
Happy anniversary.

Andy Brown catches his breath.

DOCTOR BROWN
That's very thoughtful, Ephram.

EPHRAM
It's... from Delia. It was her idea.

DOCTOR BROWN
When did you find the time to --

EPHRAM
We got it for you a while ago. For
Christmas. But after yesterday, it
seemed like... she thought you could
use a boost.

DOCTOR BROWN
(looking down at the gift)
Should I open it now or --

But he looks up to find that Ephram has already fled any
pending sentiment. Andy unwraps the gift revealing...

HIS VERY FIRST COUNTRY DOCTOR'S BAG. He smiles.

DOCTOR BROWN (CONT'D)
(to himself)
Thank you.

Delia enters, ready to go.

DELIA
What's that, Dad?

DOCTOR BROWN
A present.

DELIA
Who from?

DOCTOR BROWN
(with a smile)
Well, honey, I'm not exactly sure.

He gets up to walk Delia to the door and we remain on the doctor's bag, proof positive that god works in strange ways.

34 INT. THE BROWN HOUSE. FRONT DOOR. MORNING.

34

Andy is just seeing Delia off to her bus. As he opens the front door, Mrs. Keyes stands on the other side of it.

DELIA
Who are you?

DOCTOR BROWN
Mrs. Keyes?

DELIA
Oh.
(with a kiss)
Bye, Daddy.

DOCTOR BROWN
See ya, kiddo.

Delia heads out. Andy's left with the Reverend's wife.

MRS. KEYES
I'm sorry to bother you at home, Doctor.

DOCTOR BROWN
Come in, come in. I'm glad you're still here. I thought you were leaving town.

MRS. KEYES
I am. Going to stay with my mother for a few days until I figure out what to do next.

DOCTOR BROWN
I wish you wouldn't go. I feel terrible--

MRS. KEYES
Don't. That's why I came by. I don't want you feeling responsible for what's happening between Tom and me. It's not your fault. And as much as I tried to blame him, it's not Tom's fault either.

Andy points to the living room. Inviting her to sit.

DOCTOR BROWN

I'm sorry if I crossed a line last night.
I guess these days, it's difficult for me
to accept that anyone would choose to end
their marriage.

MRS. KEYES

I suppose it must look like that to you.
But somehow, it doesn't feel like a
choice to me. It feels like the decision
was taken out of our hands. Somewhere
down the line, Tom and I grew apart. I
don't know when it was exactly. I don't
even think we realized it at the time,
but we changed. We started wanting
different things. And we can't go back,
even if we wanted to. Sometimes, I wish
we could, because to tell you the truth,
I'm scared out of my mind right now.

(beat, then)

But I think maybe that's a good thing.

Andy regards the brave woman before him.

MRS. KEYES (CONT'D)

I'll see you around, Doctor.

Before she can leave:

DOCTOR BROWN

Hold on a minute, Mrs. Keyes.

Andy walks over to an end table, picks up the tickets to
Florence and looks at them for a moment. Exhales. Then
walks back to the door, and places the tickets in her hands.

MRS. KEYES

What's this?

DOCTOR BROWN

It's where my life began. Maybe you'll
find what you're looking for there, too.

Andy smiles. Finally released...

35 INT. HOSPITAL. CORRIDOR. DAY.

35

Dr. Abbott escorts a nervous Amy down the corridor. She
carries a bag stuffed with gifts.

DOCTOR ABBOTT

I asked the nurse to give you some
privacy, but the doctors want somebody in
his room --

AMY

That's okay, Dad. It's better that way.
I mean, I... I don't know if I can handle
this alone.

(stops before the door)
Do you want to come in with me?

DOCTOR ABBOTT

Is that what you want?

She takes a deep breath, frightened, exhilarated, confused.
She turns toward the door, steeling herself. Abbott squeezes
her shoulder.

DOCTOR ABBOTT (cont'd)

I'll be right here.

36 INT. HOSPITAL. COLIN'S ROOM. DAY.

36

ON A MEDICAL MONITOR, scanning and beeping. FOLLOW THE TUBES
to the teenager attached on the other end. This is COLIN.

He stares vacantly at a NURSE HOVERING above, changing an IV
bag. Amy slowly enters, taken aback by the sight of Colin
sitting in an almost upright position. With open eyes.

NURSE

You can come in.

AMY

(re: IV bag)
If this isn't a good time --

NURSE

I'll be done in a second.

Colin's head turns slowly toward Amy. He stares at her
flatly, HIS FACE IMMUTABLE AS A MASK.

Amy puts her hand up to her mouth, overwhelmed, but not
letting herself break down.

NURSE (cont'd)

Feel free to speak. He can hear you.

AMY
(approaching Colin's bedside)
Hi there. I wanted to be the first
person here when you...
(rambles to fill the silence)
I was up on Mt. Laurel when my Dad called
last night and I... I would've run to
Denver if I could. I...
(unsettled by his eyes)
I stayed up all night, wrapping gifts and
stuff. There's so much I want to show
you... I threw together a bunch of
pictures from last summer...

None of this seems to register with Colin. Amy turns back to
the Nurse who's scribbling notes on a chart.

AMY (cont'd)
(quietly)
Are you sure he can hear me?

Nurse nods.

AMY (cont'd)
Then why is he staring at me like that?

NURSE
Like what?

AMY
Like he... doesn't know who I am.

NURSE
Maybe he doesn't. Considering what he's
been through, it's very common.

AMY
(shattered)
How long will it take before he does?
Remember?

NURSE
He may have to start from scratch. A lot
of these patients do.

37 INT. HOSPITAL. CORRIDOR. MOMENTS LATER.

37

Dr. Abbott leans against a wall, reading a paper. Amy
emerges from Colin's room, heading swiftly for the elevator.

DOCTOR ABBOTT
Amy? You ready to go?

AMY
 (avoiding his eyes)
 Yeah.

DOCTOR ABBOTT
 You all right?

AMY
 Of course, I'm all right. I've been
 waiting for this moment for six months.
 (a taut smile)
 Colin's back.

She presses the elevator button repeatedly, tears welling in her eyes. Abbott puts his arm over her shoulder. Pulls her close. And we go...

38 EXT. EVERWOOD'S HOPE CHURCH. MORNING. 38

The sun shines. People rush in, ORGAN MUSIC rushes out.

39 INT. EVERWOOD'S HOPE CHURCH. SAME. 39

Parishioners pile in for the service, excitement in the air. PAN down a pew to FIND Irv, Edna, Rose, Amy, Doctor Abbott, Ephram, Delia and, finally, Andy.

Each character expresses a different relationship to the "hope sermon" about to be given. But Andy is the only one shrouded in doubt: will Reverend Keyes even speak this year?

Suddenly, silence, as Reverend Keyes walks to the lectern. He pauses a moment before speaking. And then it becomes a moment too long. The crowd fidgets anxiously.

REVEREND KEYES
 The gift of community is that each one of us is absolved of the burden of completeness, in and of ourselves, at every moment. We can lean on one another for the elements we lack. This week I leaned on one of you. For this week, I lost my marriage.

The crowd erupts into surprised whispers. But Reverend Keyes continues.

REVEREND KEYES (CONT'D)
 When you join your life with someone you plan your future.
 (MORE)

REVEREND KEYES (CONT'D)

Isn't this truly the meaning of hope -- the ability to look into the future and imagine a better moment, a glimmer of beauty to strive for? This week, I lost all that.

He pauses. Silence.

REVEREND KEYES (CONT'D)

At the moment when I was without reason, no longer able to find meaning of my own, I came here, to this church. I believed, as I have in other moments of need, that I would find God here. I did not.

The crowd almost panics. Is this the hopelessness speech??

REVEREND KEYES (CONT'D)

What I found inside this church was a man more dispirited than myself, crying out to our Lord for comfort, and receiving none. I say to this man today, I cannot fix your broken heart. I cannot mend your weakened spirit. I cannot heal your grief. What I can do is pour the love of this community into your wound as your own faith was a healing salve unto my own.

(beat)

I am reminded of a quote from an ancient text. "Love lives by hope and dies when hope is dead." To this man, to my brethren, I say love has died, in my life and in your own. For now. But hope is not dead. Nor is joy. Hope will rise again, and with it the return of love, joy and peace. To this man I say, if you will strive to find meaning, so shall I. If you will endeavor to rebuild your life, if you will marshal the strength required, I will seek the courage within myself. Your suffering, your strife, your determination will be my hope.

(beat)

Each year I select a member of this community who represents the value of hope. This year I would like to single out the man most deserving of our own, of this community's light and life. That man is Doctor Andrew Brown.

The crowd whispers, points, etc. Our regulars look at Andy, some surprised, some pleased, etc.

REVEREND KEYES (CONT'D)

There are two states in this life, love
and a call for love. It is the latter
which is the most requiring of bravery.
Come together as a community and help
this courageous man find what he came
here to seek. Peace. Joy. Hope.

(beat)

For us all.

And Reverend Keyes exits the pulpit. MUSIC PLAYS and they
all rise for another hymn.

40 EXT. EVERWOOD'S HOPE CHURCH. AFTER THE SERVICE. DAY.

40

The service now over, the PARISHIONERS stream out of church,
shaking hands with the Reverend, etc. We find Davenport on
the church steps, interviewing Irv who is clearly not
enjoying this interview as much. Edna, however, loves it.

IRV

I'm happy for Doctor Brown. Really I am.

DAVENPORT

What do you think your chances are for
making a comeback next year? Or is this
is it for Irv Harper?

IRV

Next year, who knows? I plan to stay
positive, keep doing the work--

Davenport sees Andy coming down the stairs and immediately
rushes to him, cutting Irv off.

DAVENPORT

Doctor Brown! Doctor Brown could I get a
quote, please?

As soon as he's gone.

EDNA

C'mon, honey. Let's go home. I'll make
you a bowl of 'hope' chili. Then maybe
we can snuggle up on the couch and watch
Hope Floats...

IRV

You're loving this, aren't you?

EDNA

A little bit.

CAMERA pans over to Doctor Brown, as Davenport takes his picture. Delia and Ephram wait behind him.

DAVENPORT
... thanks, Doc. Oh, and could you tell me who you are wearing?

DOCTOR BROWN
Men's Warehouse.

Davenport jots that down and goes. Delia takes Andy's hand.

DELIA
I'm hungry.

EPHRAM
Twelve hours of church will do that.

DOCTOR BROWN
Mama Joy's sound good to anyone?

The Abbotts (minus Bright) walk down the stairs. Amy and Ephram still have lingering "mine" awkwardness between them.

ROSE
Congratulations, Doctor Brown. I think the Reverend made a fine choice.

DOCTOR BROWN
Thank you, Mayor.

EPHRAM
(to Amy)
Where's Bright?

AMY
Oh, he had football practice. He's not real big on church, anyway.

EPHRAM
Well, that's one thing we have in common.
(then)
So, did you get to see--?

AMY
(quickly, to her dad)
Are we going to eat? I'm starved.

DOCTOR ABBOTT
Your mother will be picking the restaurant today. Right, dear?

Rose smiles, appreciating the gesture.

ROSE
How about Mama Joy's?

DELIA
That's where we're going!

DOCTOR BROWN
We could share a table.

Abbott sighs, then:

DOCTOR ABBOTT
Oh, why not?

As the two families head down the church steps,

NARRATOR (V.O.)
The Browns and the Abbotts left church that day with each other to lean on and what more could any parishioner expect of a Sunday? Not counting of course the brunch at Mama Joy's, which even the most reverential of churchgoers will secretly admit is their favorite part.

The CAMERA pulls up and away from Everwood's Hope Church and it's last exiting PARISHIONERS. All of them, and us, leaving the service with something more than they we came in with.

FADE OUT.

END OF SHOW