

Flashed Before My Eyes

by

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FADE IN:

INT. HOSPITAL - E.R. - ENTRANCE - DAY

Doors crash open with Emergency Medical Technicians rushing DAVID JEFFERSON on a gurney with a head harness to support his neck. LINDA JEFFERSON, a gray haired woman holding David's hand as they wheel him into a medical bay where DOCTORS and NURSES surround him. The doctors and nurses transfer David from the gurney to the bed. Linda's hand follows David.

LINDA JEFFERSON

It's going to be okay, David.  
Don't worry about a thing. I'm  
here for you.

A Nurse moves Linda away from David.

NURSE

Please come with me ma'am. The  
doctors need to work on him.

LINDA JEFFERSON

No. No. I need to stay with him.

NURSE

I know but we need you to tell us  
some information on him. First  
what is his name?

LINDA JEFFERSON

David Jefferson. I know all of his  
medical history.

NURSE

Good. Now let's go fill out that  
information in here.

Linda's resisting is over powered by the younger Nurse as she is guided outside the room.

David's eyes flicker and close. A BRIGHT WHITE LIGHT covers the entire room. The heart machine's tone goes into a steady stream.

INT. DAVID'S APARTMENT - DAY

David uses his apartment as a set of his first movie. Next to David's computer, STEVE COSTLEY, a paraplegic actor continues the scene with actress, PAMELA BEEKER.

STEVE COSTLEY

I'm sick of this. What else can I do?

PAMELA BEEKER

Do as you always tell everyone else. Don't give up.

STEVE COSTLEY

Look here. I've written articles for newspapers and magazines, short stories.

Steve turns his wheelchair and reaches to the bookcase next to his computer and pulls out papers and other examples.

PAMELA BEEKER

And they are good.

STEVE COSTLEY

I know that and you know that but they don't know that. Or at least agree with that.

PAMELA BEEKER

Maybe try a different topic?

STEVE COSTLEY

What about this? Screenplays for comedies, romantic comedies. Here's a modern remake of "Cyrano de Bergerac" only instead of a big nose, he's in a wheelchair. Or here, how about a crime drama and it's sequel where the detective goes undercover into prison. Or personal struggles like this one about a football coach who was injured as a player and now inspires his college players. Here is sci-fi, or a hero and here's an anti-hero drama. And here's one where a Super Model's career and personal life dies even though she survives as a paraplegic. She finds out what life is really about. More romantic scripts, and what happens when her parents meet her fiance for the first time and find out he's in a wheelchair.

(more)

STEVE COSTLEY (cont'd)

Guess who's coming to dinner,  
baby? What else is there?

Steve pulls the screenplays off the shelf and throws them across the room and on the floor. Pamela covers herself when they get close to her.

PAMELA BEEKER

Cool it! May be you'll have to forget about changing the stereotypes and just write a movie about the struggles of becoming paralyzed and dealing with rehab.

STEVE COSTLEY

Oh, yeah. Then I'll have a career.

PAMELA BEEKER

At least you'll be able to pay the rent...And you'll be in the business.

Steve pulls another script off the shelf and screams as he throws it across the room hitting the wall. Steve loses his balance and falls out of his wheelchair. Pamela rushes over and down to the floor with Steve.

STEVE COSTLEY

I have to change the stereotypes of those characters with disabilities however I can. We are real people and I just want to write and direct us as real people.

PAMELA BEEKER

You will. And it will be great. We've just got to keep going.

STEVE COSTLEY

Never give up!

Pamela puts her arms around Steve. Steve smiles.

DAVID

Cut! That's a wrap everyone! Great job!

Everyone applauds. David rolls up to Steve as Pamela stands up.

DAVID

That was great. Perfect. The both of you!

MATT

Thanks, and I owe it to you.

DAVID

It wasn't me. You have done tremendous work and preparation for this role. This is our first film and you both contributed so much to these characters. Great work.

PAMELA BEEKER

Now when will we be going to the film festivals?

DAVID

As soon as we get it edited. Don't worry. Everyone's going to want to get to know you!

FLASH OF BRIGHT WHITE LIGHT

INT. LOCAL TELEVISION MORNING SHOW SET - MORNING

David sits across from, JULIA SPOKES, the co-anchor of the local morning show. PRODUCTION ASSISTANT gives the countdown to air.

PRODUCTION ASSISTANT

And five, four...

The P.A. finishes using hand signals for remaining countdown.

JULIA SPOKES

Welcome back to the show. We are pleased to have with us local celebrity filmmaker, David Jefferson. Welcome, David.

DAVID

Thank you, Julia.

JULIA SPOKES

Congratulations and how does it feel to win the Grand Jury Prize at Sundance on your first film?

DAVID

Thanks. It feels wonderful to have my story accepted and appreciated by so many.

JULIA SPOKES

What inspired you to write such a powerful characters and story? And isn't it somewhat autobiographical?

DAVID

Well, Julia in some ways, yes. I have struggled in trying to get my scripts noticed and so that character is very similar in those aspects.

JULIA SPOKES

So what led you to write about your struggles in Hollywood?

DAVID

Well that is one of the three main characters in this film. I mean there are three stories being told here about characters with disabilities. One being a disability activists. The other being of a department store clerk wanting to be a tennis star and then the filmmaker is one that was inspired by some of my difficulties. Ever since my accident I wanted to help change the typical Hollywood stereotypes of characters with disabilities.

JULIA SPOKES

Like Wesley Snipes in The Waterdance?

DAVID

I love that movie as well as Passion Fish and Born on the Fourth of July. But they actually, unknowingly became the stereotype of characters with disabilities. Well those with spinal cord injuries.

JULIA SPOKES  
Primarily using wheelchairs?

David looks at the camera for a second and back to Julia.

DAVID  
Yes. Being a paraplegic but more  
focusing on the difficulties of  
first becoming a paraplegic.

JULIA SPOKES  
So where these the movies that  
inspired you?

DAVID  
Actually like I was trying to say,  
as much as I love them, they also  
became the stereotype. Similarly  
like the characters for black  
actors before Sidney Poitier. He  
and those filmmakers became a  
model of what I hope to be able to  
assist in with breaking the  
stereotypes of characters with  
disabilities.

JULIA SPOKES  
Good. So what is your next project?

DAVID  
Well, I am not sure right now. I  
have talked with some about my  
next film but it's in negotiations  
right now.

JULIA SPOKES  
So Hollywood is calling?

DAVID  
The phone is ringing but, I'll  
have to check the caller ID!

JULIA SPOKES  
Well good luck and thanks for  
coming by. Don't forget us when  
you hit the big time!

Julia turns back to camera #2.

JULIA SPOKES

When we come back, today's top stories.

PRODUCTION ASSISTANT

And we are out. Ninety seconds.

Julia Spokes shakes David's hand and leaves the set. David easily pops up and rolls over electrical cords and off the set.

FLASH OF BRIGHT WHITE LIGHT

INT. CRESCENT RESTAURANT - BANQUET ROOM - NIGHT

David points to where he wishes the CAMERA OPERATOR to focus on in this scene of his next movie. The CREW await David's direction. David nods his head and rolls over to monitors as everyone hits their mark.

DAVID

Roll sound.

SOUND MIXER

Sound rolling.

DAVID

Roll camera.

CAMERA OPERATOR

Camera rolling.

DAVID

Slate.

PRODUCTION ASSISTANT

"Forever Yours" scene sixty-three, take two.

Production Assistant claps the slate board.

DAVID

And, action.

NEAL PERRY, 29, rapidly enters rolling in his wheelchair through the front doors of the Crescent Restaurant's Banquet room.

MR. BOWDEN, 45, quickly steps up with his arms out wide to cut off Neal.



MR. BOWDEN

Hello, Sir. I'm afraid this is a closed party.

Neal looks around Mr. Bowden.

NEAL

I know, I'm just here to see someone.

MR. BOWDEN

Sir, it's not that I wouldn't let you in, it's just that you can't go in like that.

Neal, very agitated looks directly at Mr. Bowden.

NEAL

Oh, like this. Listen, I'm only going to be a minute. You know the same minute that you tell yourself when you take a disabled parking spot at the grocery store.

Mr. Bowden looks guilty of the charge.

NEAL

It's because I'm like this, that I can't visit a friend or a new friend who I've just met, because they happen to live on the second floor in a apartment complex with no elevators. Of course, that's my fault or theirs for moving into such a place. I'm sure the person I never met before, should've known better.

Mr. Bowden tries to break into the conversation. Neal continues.

NEAL

Or maybe it's because I'm like this, that many places, constructed before the Americans with Disabilities Act became law, refuses to put in accessible ramps, so I don't make their guests uncomfortable.

(more)

NEAL (cont'd)

You must be afraid that no one will know how to, or they'll be frightened to talk to the disabled man. Is that what you mean?

MR. BOWDEN

No, Sir. I mean, you'll need a coat and tie. I can't let you in like this.

Neal looks down at himself to realize he's wearing denim jeans and an Oxford button down shirt.

Mr. Bowden snaps his fingers to a DOOR ASSISTANT behind Neal.

Neal looks through the glass wall at the end of the Banquet Room and notices PAIGE LOGAN, 24 in the Courtyard.

The Door Assistant hands Neal a jacket and tie.

Neal quickly ties the tie as Mr. Bowden helps with the jacket.

MR. BOWDEN

There you go. Now, welcome.

Neal rolls into the Banquet room and makes his way through the crowd to the Courtyard.

INT. CRESCENT RESTAURANT - COURTYARD - CONTINUOUS

A TWELVE PIECE BAND plays soft romantic music.

Paige continues her conversation with her brother TRENT, 27 and his wife ASHLEY, 25.

ASHLEY

I know after Trent and I married, we had a lot more to learn about each other's perspective.

Trent nods his head and smiles to agree.

TRENT

After last night I certainly felt we gave Neal a bad shake last weekend.

Trent slightly hangs his head as he shakes it back and forth.

PAIGE

Really? I was going to explain everything to him last night. Until I saw her there.

ASHLEY

Her, who?

Paige squints her eyes with distaste.

PAIGE

Suzy. I saw her there at the club with you guys.

Trent looks to Ashley with an "Oh" look.

TRENT

But right after the song, they had a few words, he pushed her away and we didn't see her again.

PAIGE

You're kidding.

ASHLEY

Then he rushed out of the club and we didn't see him again either.

Paige smiles with some relief.

INT. CRESCENT RESTAURANT - BANQUET ROOM - CONTINUOUS

Neal rolls around the crowd toward the Courtyard doors.

Half-way there he's cut off by a intoxicated DARREN, 21.

DARREN

Whoa, man. What happened to you? Vietnam?

Neal looks around him but doesn't see Paige.

NEAL

Negative, dude.

DARREN

Oh, I mean the Gulf War, right?

NEAL

No, neither. So please, excuse me.

Neal goes around Darren.

Neal notices MR. LOGAN, 55, and MRS. LOGAN, 54, standing to the left.

Mr. Logan turns in front of him.

MR. LOGAN

I'm glad you're here. There's something we'd like to say to you.

Mr. Logan reaches to put his arm around Mrs. Logan who turns to smile at Neal.

NEAL

Listen, I know how you both feel about me and about me being with your daughter but I...

MRS. LOGAN

Neal, we just want to say...

Neal narrows his eyes as he defensively responds.

NEAL

I know what you want to say and all I can say is, is it fair? I've been very lucky. First, to still be alive after my accident then I got to go back to school and create a great career, but is that all life has to offer? Or is that all it has to offer those of us with disabilities?

MR. LOGAN

Neal we're trying to say...

NEAL

That you want the best for your daughter. I understand and believe me, I want the best for her too.

Both Mr. and Mrs. Logan pull up and sit on nearby chairs to talk to Neal at eye level.

Neal calms down.

MR. LOGAN

Neal we understand. We too were deeply in love once. And we still are. It's what's gotten us through thirty years of marriage. Through the good times and the bad times.

MRS. LOGAN

And we know that's what we see in Paige when she's with you. A deep concern, a deep love.

MR. LOGAN

And a big void without you, as we've noticed the last couple of days.

Mr. and Mrs. Logan stand up and push the chairs out of the way.

MR. LOGAN

You both deserve a chance and we're sorry for ever getting in the way.

Neal looks surprised and grateful toward both Mr. and Mrs. Logan as he extends his hand to shake.

Neal wheels toward the glass doors.

INT. CRESCENT RESTAURANT - COURTYARD - CONTINUOUS

Unable to see Paige with everyone standing, Neal wheels through the crowd.

The music stops. A BAND MEMBER steps up to a microphone.

BAND MEMBER

Before we bring out Mr. And Mrs. Logan for their Anniversary dance we have one more song to do. We hope you like it.

The band plays "ONLY YOU (AND YOU ALONE)."

Suddenly the crowd parts and Neal spots Paige still engaged in conversation with Trent and Ashley.

Paige turns her head and she notices Neal coming to her. Without turning back around Paige smiles.

PAIGE

Excuse me.

Paige walks toward Neal and meets him near the center of the courtyard.

NEAL

I'm terribly sorry. I have no excuse. I've been a complete idiot lately.

PAIGE

That's true. What about Suzy?

NEAL

She's nothing. Part of a past life. I'm not that person anymore.

PAIGE

Who are you now?

Neal humbly looks at Paige.

NEAL

I'm an independent person. Who needs another set of hands, once in a while.

Paige smiles and Neal grins back as he extends his hands.

NEAL

My lady. May I have this dance?

Paige sits side-saddle on Neal's lap and puts her arms around his shoulders.

Neal gently rolls around the floor and occasionally turns in circles as they dance to the music.

BAND MEMBER

"Only you, can make this world seem right. Only you, can make the darkness bright. Only you and you alone, can thrill me like you do, and fill my heart with love for only you. Baby, only you can make this change in me..."

Some of the guests join in the dancing, while others gather around the makeshift dance floor.

Neal continues to roll as they smile and look deep into each other's eyes.

NEAL

You know it isn't going to be easy.

Paige smiles as she gently shakes her head "Yes."

PAIGE

Nothing's easy, and I'll "deal with it."

Neal smiles with love as he uses both wheels to dance in a larger circle.

NEAL

I may not be able to cross the rivers, swim the oceans, climb the mountains or swing through the jungle vines.

Neal slows down and looks deeply into Paige's eyes.

NEAL

But, I would die trying if it meant being with you.

Paige places her hand gently on Neal's face.

PAIGE

Whether you're sitting, standing, sleeping, eating, driving, working or playing. I'll always be forever yours.

Neal stops, smiles, puts one arm all the way around Paige and lays her back in their own "dip."

Neal kisses her neck.

Neal uses his free hand on his wheelchair's armrest to return them to an upright position. They engage in a deep kiss.

BAND MEMBER

"Only you, can make this change in me. Baby, it's so true, you are my destiny. When you hold my hand, I understand, the magic that you do. Baby, you're my dream come true, and one and only you."

The guests applaud as Neal and Paige embrace tightly.

INT. NATIONAL NETWORK TELEVISION SHOW - DAY

On the set of "All Around Hollywood" the television screen shows the last segment of Neal and Paige dancing, between the two show's hosts, MARK IVAN, 32 and SHARLENE BASCK, 28.

MARK IVAN

That was from the latest film,  
"Forever Yours" from director,  
David Jefferson.

SHARLENE BASCK

Wow! I've heard of being swept off  
your feet before but that takes  
the cake!

MARK IVAN

True. And actor, Arnold Stewart  
has put romantic leads back in the  
forefront.

SHARLENE BASCK

I'd say so. I wonder if he's  
married?

MARK IVAN

The most interesting is he really  
is a paraplegic. As is director,  
David Jefferson who seems to be  
making a serious mark in Hollywood.

SHARLENE BASCK

That is interesting but I'd still  
be satisfied with Arnold's phone  
number!

MARK IVAN

We'll see about that Sharlene.  
Meanwhile, "Forever Yours" opens  
this weekend in theaters  
nationwide.

SHARLENE BASCK

And when we come back we'll have  
our Hot Story about the celebrity  
marriage everyone wants to know  
about right after this.

FLASH OF BRIGHT WHITE LIGHT



INT. NATIONAL FILM CRITIC'S TELEVISION SHOW - DAY

On the set of a empty sound studio the two film critics, ALAN MORGAN and JOHNNY COLTRANE host their show.

ALAN MORGAN

After considerable success in the independent market, David Jefferson's last two films have only had mild ticket responses.

JOHNNY COLTRANE

But his latest, "London Time" appears to be a hit for action, drama and even romantics. Let's take a look at one of my favorite scene's.

INT. DALLAS POLICE STATION - INTERROGATION ROOM - DAY

JOHN PENA sits at one end of a table as DETECTIVE LONDON enters rolling in his wheelchair followed by his partner DETECTIVE RICHMOND. Detective Richmond leans up against the rear wall with his Palm Pilot in hand. London rolls around behind John.

LONDON

By the look of the clumsy woman on your arm yesterday, I would've never guessed you'd be hanging out at a gay bar.

JOHN PENA

I've never hung out at a gay bar.

London stops rolling in front of the table opposite John.

LONDON

And I'd say you do look a little on the feminine side to be a drug runner and bruiser.

John's exterior remains calm.

JOHN PENA

I do not run drugs.

LONDON

But you do like guys on the side, don't you?

John sits up in his chair.

JOHN PENA

What the hell are you getting at?

LONDON

Where were you the night Greg  
Brown was murdered?

JOHN PENA

I was at home...with my girl.

John looks at Detective Richmond who is still up against the  
wall behind London.

LONDON

You didn't see Greg Brown at all  
that night?

JOHN PENA

No. I didn't.

London gets that look in his eye.

LONDON

What time is it?

John annoyed shakes his head.

JOHN PENA

You got a damn watch right there.  
Why are you asking me?

London continues to stare and grins at John.

LONDON

I asked a question and it looks  
like I'm going to have to answer  
it myself.

JOHN PENA

You're damn right, 'cause this  
whole thing is a waste of time.  
That's what time it is.

John snickers and leans back in his chair.

JOHN PENA

My grade school in Brooklyn was  
tougher than this.

Immediately, London PUSHES THE TABLE WITH HIS CHEST as he rolls his wheelchair forward capturing John by surprise. They travel across the floor as one unit until John hits the wall.

BAM!

With John's arms caught under the table and his body pinned on the chair between the wall and the table, London reaches down to lock the brakes on his wheelchair and lifts his arms above the table grabbing John's shirt and pulling him forward so that they're FACE TO FACE.

LONDON

I didn't ask you what it was like  
for you growing up. Did I?

John shakes his head no.

LONDON

Did I, Detective Richmond?

Detective Richmond remains calmly leaning up against the wall.

DETECTIVE RICHMOND

No.

LONDON

I asked what time it was. Do you  
know what time it is now?

John again shakes his head no.

LONDON

Detective Richmond, what time is  
it?

DETECTIVE RICHMOND

It's London time.

London grins.

LONDON

That's right. It is London time  
and that means it's time for the  
truth. And the truth is we know  
you were at the Zone the night  
Greg Brown was killed. Moments  
before he was killed. So what  
happened and how?

John nods his head.

JOHN PENA

Alright, alright, I'll tell you  
all I know.

London releases his grip on John's shirt but continues to  
keep the table tight.

LONDON

Go on.

JOHN PENA

I really didn't want to go there,  
but Ms. Love, Lori, wanted  
pressure on him right away.

LONDON

That's it? Pressure is all you did?

JOHN PENA

Yeah. I mean I got him outside in  
the parking lot and I took out my  
piece. I just gotten it, a brand  
new Ruger three-fifty-seven  
magnum. I stuck it in his mouth  
and made him get on his knees.  
Then I told him to get the cash  
or...

London pushes the table with his chest tighter.

LONDON

Or what?

JOHN PENA

Okay, okay. He had to get the cash  
or new clients for Lori. She loves  
the arts and wanted to know the  
local art people. That's why I  
took his day planner for the  
address book in it.

London backs off the table and rolls back a couple of feet.  
John pushes the table forward.

LONDON

Then you just left?

JOHN PENA

Yeah. I walked back to my Porche  
where Frank was waiting.

LONDON

Did anyone see you?

John thinks for a moment and rubs his bruised chest.

JOHN PENA

Yeah, the doorman. He was giving me shit when I went in the place and then whistled at me when I crossed the street after leaving Greg.

LONDON

What about Greg?

JOHN PENA

I don't know. I saw him walk further into the parking lot. I thought he was going to his car to leave.

London thinks for a moment and then nods his head.

LONDON

Okay, that's all for now.

London rolls out the door. Detective Richmond catches the door before it closes and turns around to face John.

DETECTIVE RICHMOND

Ever had the kid in a wheelchair kick your ass on that tough playground in Brooklyn?

Detective Richmond grins and exits the room.

INT. NATIONAL FILM CRITIC'S TELEVISION SHOW - CONTINUING

Critics Alan Morgan and Johnny Coltrane finish their analysis of David's latest film.

JOHNNY COLTRANE

This movie probably won't bring the art crowd where David Jefferson first got famous but it will make the studio money.

ALAN MORGAN

Classic crime drama with a new hero.

(more)

ALAN MORGAN (cont'd)  
The paraplegic cop, Detective  
London. This is today's Ironside.

JOHNNY COLTRANE  
Yes, Ironside, Lethal Weapon! A  
good buddy cop movie with a bit of  
romance, action, conflict with a  
complex character like Detective  
London.

ALAN MORGAN  
And yet it isn't too much or  
trying to be too many things.  
Overall I would recommend this one.

JOHNNY COLTRANE  
I do too. It should make David  
Jefferson a top Hollywood writer  
and director.

Alan repositions himself on the set and talks directly at the  
camera.

ALAN MORGAN  
Next up, we have the super heavy  
drama of the life a pop diva who's  
career dies when she becomes an  
actress.

FLASH OF BRIGHT WHITE LIGHT

INT. LATENIGHT TALK SHOW - SET - DAY

The national latenight talk show host, JASON TRUBILL, sits  
behind a desk on the show's set talking with guest, JENNIFER  
SHURRS as MAKEUP ARTIST applies touch-up of powder.

JASON TRUBILL  
Is this enough room for your  
wheelchair? Are you comfortable?

JENNIFER SHURRS  
Oh, yes. Thanks, Jason.

ANNOUNCER (O.S.)  
Ten seconds to air.

PRODUCTION ASSISTANT in front of main camera finishes  
countdown.

PRODUCTION ASSISTANT

Five, four,

Production Assistant finish silent count with fingers pointing toward the stage. Three, two, one. Audience applauds.

JASON TRUBILL

Welcome back. We're talking with Jennifer Shurrs and her latest movie coming to theaters this weekend. So, Jennifer, what was it like to work with director, David Jefferson?

JENNIFER SHURRS

Oh, that was the best. He opens it up for everyone on the set. From the creative to the technical. He is a fabulous director. He takes charge but always with an open mind.

JASON TRUBILL

Was this your first time working with him?

JENNIFER SHURRS

Oh, no. As soon as I heard about his Able Artisans group, I packed up everything and moved to be a part of it.

JASON TRUBILL

Able Artisans, the group of artists who happen to have a disability.

JENNIFER SHURRS

Yeah. It is great. He formed this company or group as he calls it, because you have so many other sub categories for visual artists in film or television.

JASON TRUBILL

Sub categories? You mean like, Women in Film or Latin Filmmakers?

JENNIFER SHURRS

Exactly. I mean there are groups for everyone, like black women lesbians under twenty-five years of age! But until, David brought those of us with disabilities wanting to work in the business as actors, writers, directors, crew members together, we didn't have a place to go.

JASON TRUBILL

The Able Artisans now has a large community of film, television and theater people creating and performing all over the world.

JENNIFER SHURRS

Yes, it's a great place to be. I still go there when I am not already involved in a project. We collaborate to bring our stories alive and share them with everyone.

JASON TRUBILL

Okay. Well, thanks for coming on the show and good luck with the film that hits theaters this weekend. Will you come back to see us when you can?

JENNIFER SHURRS

I will. Thanks.

Jason looks directly at the camera.

JASON TRUBILL

And when we come back we have a musical treat for you.

FLASH OF BRIGHT WHITE LIGHT

MONTAGE of newspaper and magazine clippings of David Jefferson's accomplishments and defeats in the film community and personal life. BOX OFFICE and CRITICALLY ACCLAIMED FILM, JEFFERSON DIRECTS CONTROVERSIAL(ONLY TO HOLLYWOOD) FILM, JEFFERSON'S SECOND DIVORCE, FILM FLOPS FOR JEFFERSON, ABLE ARTISANS EXPANDS, BEST DIRECTOR AWARD, etc. Each one shows David as an older man with the final one where he has gray hair.



FLASH OF BRIGHT WHITE LIGHT

INT. DAVID'S HOME - LIVING ROOM - DAY

David's home has been turned into a set for the interview from long time entertainment reporter, ROSANNA GISH. David sits on the couch across from Rosanna with his empty wheelchair next to him. They all make final preparations. The DIRECTOR walks over to Rosanna and David.

DIRECTOR

Are you both ready?

Both David and Rosanna nod their heads, Yes. The Director acknowledges with his own head shake and moves back behind the camera.

PRODUCTION ASSISTANT

Quiet on the set.

DIRECTOR

Roll cameras. Roll sound. And begin.

ROSANNA GISH

Thank you David for inviting us into your home. It is absolutely beautiful.

DAVID

Thank you and thanks for coming.

ROSANNA GISH

Well David, you've had a remarkable career. Ups and downs both personally and professionally with film, television, and theater. I want to ask you later about your personal life but for now you have a long list of films. A community of those with disabilities revering you and most of Hollywood's A list dying to work with you. So, what would you say is your biggest career accomplishment?

DAVID

That's hard to say, Rosanna. From the very beginning, I loved to be on the set, directing. So personally that I've been able to continue to do that to make that what I love my career has been a major accomplishment. But also the Able Artisans group. To sit across the table with others dedicated to creating and producing their ideas from their perspective. You know it has been great to see others with spinal cord injuries like mine, or someone bringing in a story or script who has Parkinson's or Cerebral Palsy and watching that project go from concept to completion. Using actors with the same disabilities portraying the characters written has been a most wonderful accomplishment. And knowing that this group of talented individuals will continue long after me...

David shakes the emotions from him before they get away.

ROSANNA GISH

And after the past several years of mainly producing projects from the Able Artisans group, you've finally decided to direct another film. What made you come back on the set?

DAVID

It's my love. And the script inspired me. Much like my first film. And I owe it to that first film. It is because I did it, with a lot of help from a lot of people who believed in me, that I made that first film and was able to do all that I have done since then.

ROSANNA GISH

Will this be your last time to direct a film?

DAVID

I don't know. But I will approach it and give it the direction as if it is. I've done that on all of my films. Each one I did as if it was my only one or my last one.

ROSANNA GISH

Just like your first film.

DAVID

Yes and I cannot stress that enough. It was all about my first film. This business isn't easy. Hard work and a lot of rejection and disappointments. But I had to do film and if I hadn't done the first, there would've never been a second.

ROSANNA GISH

Well, thank you David, for letting us come to your home and for sharing so much with us.

David and Rosanna grasp hands.

FLASH OF BRIGHT WHITE LIGHT

INT. HOSPITAL - HALLWAY - DAY

Gray haired Linda Jefferson rolls an empty wheelchair down the hallway. A NURSE exits the room Linda is headed for. The Nurse holds the door open while Linda rolls the wheelchair in.

INT. HOSPITAL - DAVID'S ROOM - DAY

Linda rolls the wheelchair into the room. David Jefferson a twenty-something year old man sits propped up in his bed. FRIENDS sit in chairs as they visit.

DAVID

Grandma. What do you have there?

LINDA JEFFERSON

Here is your first wheelchair. I got it just as you wanted.

David smiles as the whole room also smiles. David transfers out of his bed and into the wheelchair.

DAVID

Thanks you so much, Grandma.

FRIEND

So what are you going to do once you get out of here?

DAVID

I know exactly what I am going to do. When I came in here and it looked like I was going to die, my whole life flashed before my eyes.

FRIEND

I've heard of that happening to people who are on the brink of death.

DAVID

Yeah, but the life that flashed before my eyes wasn't the life I led up to this point in my life. It was the the life I could lead if I would hang on and live.

FRIEND

Really? What was it like?

DAVID

It was great. And now I know what I want to do.

LINDA JEFFERSON

What is it David?

DAVID

I want to change some things and accomplish some others. And I'm going to do it as a filmmaker!

Everyone heads for the door to exit. A FRIEND pushes the wheelchair behind David. David playfully slaps the Friend's hands and wheels himself out the door.

FADE OUT: