

Angels-in-Training - TV Series
Episode 3, "Love is Patient"
By Debbie Johnson

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RULES for Angels:

1. The audience always knows what the angels are doing, whether on earth or in heaven. They see the light or hear the sound accompanying the angel's entrance and, if it happens before the scene ends, their exit. Angels may appear or disappear in a blaze of light, surrounded by a soft light, or a halo, as long as the earthlings (characters) don't see this. The light around the angels fades as they begin their scene. The angels may also appear or leave with an uplifting sound, such as glockenspiel, harp, or flute notes.
2. Angels may or may not be seen or recognized by earthlings they've helped more than once per angel's or supervisor's prerogative. Audience will always recognize them.
3. Angels can communicate with their SUPERVISOR (Head Angel), or anyone in heaven at any time, though we usually don't hear these communications. If we do, they are in voiceover. If they are on earth, they may simply hear Head Angel's voice without seeing him or her, and the audience hears this voice as well. On occasion we may hear the voice of the "Boss" (God).
4. Earthlings (characters) are especially prone to open up to the angels immediately, as if they are meeting a long lost friend, even if they've never seen them before. When they see them the second time, it's assured they will "spill" whatever they need to in order for the angel to be able to give advice.
5. Whatever talent or skill is required in the angel's temporary earthly roles; they know how to do it immediately. All knowledge or skill is simply there within their minds and bodies.

6. Angels can hear the angel animals talking, but the humans (characters) can't.

THE GROVE is the setting the angels work from in heaven or whatever you want to call that plane of existence for Souls after death. Different park-like scenes or nature, it can also be a beautiful garden with comfortable-looking lawn furniture, all in very light colors. It's an area of heaven, where angels-in-training live and learn. It's also always daylight, and has beautiful surroundings

EACH EPISODE begins with HEAD ANGEL introducing concept to audience, segments from pilot showing TANYA and JACK arguing, having car accident, walking through tunnel into the light, and talking with SAMUEL in THE GROVE, as intro music plays and credits roll.

FADE IN

Introductory Scenes from Pilot shown at the beginning of each episode with V.O. by current HEAD ANGEL:

JACK: In his forties, medium height and build, brown hair, a bit bratty looking, but handsome, often insensitive to other's feelings, mostly lives in his own world - but underneath it all, has potential for kindness which reveals itself occasionally

TANYA: Attractive, forties, medium-build dark blonde or with bright eyes and fair skin, sensitive-looking, unconscious control freak, overly positive to the point of nausea at times! Overly nice and forgiving, definitely a people-pleaser.

HEAD ANGEL, SAMUEL: Tall, strong or fit black man, looks to be middle-aged, dressed smartly in white and looking official but friendly with warm, loving smile. Firm, but caring. Can also be sarcastic at times, but with humor.

B-roll - images of heavenly clouds or scene during following V.O.

**SEE SCREENER OF EPISODE 2 (third film): "DATING ANGELS" for
EXAMPLE OF WHAT YOU MIGHT LIKE TO DO - CAN BE LIKE THE
FOLLOWING:**

SAMUEL - V.O.

(To audience)

Would you like to know how I
came to have two angels-in-
training under my tutelage?
Before they got their wings
and I began to work with
them, they were under Head
Angel, Catherine.

(while all scene-segments run until INTRO
FOOTAGE, next)

CATHERINE or SAMUEL

JACK and TANYA got fed up
with each other and wondered
if they should leave. Then
they did get to leave, the
Earth, that is. Now that you
have to deal with each other
for a way longer time than
either of them ever thought
possible; as angels-in-
training.

Then in THE GROVE scene segment, we hear SAMUEL speak to
TANYA and JACK;

CATHERINE

Okay, you two are scheduled
for Angels-In-Training Class
beginning just about now.
You'll be working with
couples on Earth who have
problems very similar to
yours. Your job is to help
people learn unconditional

love for others as well as
themselves. In the process of
observing, listening to them,
and making suggestions,
you'll learn more about your
own problems and maybe even
get a little spiritual growth
out of it.

CATHERINE
(To audience)
And so, their education continues...

CAMERA ZOOMS IN ON EARTH

Act 1, Scene 1

CUT TO LIVE THEATER, (INT), BACK STAGE, AMANDA TALKING WITH
NATHAN.

AMANDA - In her late thirties, beautiful voice. She loves
attention and *talking*, and being in control! She is a
cheerful person with a very loving heart under the control-
freak. Very giving and generous.

NATHAN - Actor in early forties, kind and generous. Has a
bit of a paunch, not super good-looking, though he's a good
actor. He's fairly self-confident around women and loves
them for who they are inside. He's not a chauvinist in any
way, but very open-minded and supporting of women's goals.

PHILIP - Director of the play in his forties, British.
Graying, but full of energy and life. He's handsome and
cheerful most of the time; also a ladies man (player).

NATHAN
Great scene, AMANDA, you're
getting better every day.

AMANDA
Oh, do you think so, NATHAN?
I've been working really hard

on the timing in this scene;
I never really noticed how
essential timing was for
humor until I did this part.
I saw the audience respond so
much better with it. I'm very
happy with it now that...

PHILIP walks in, and smiling, puts his finger to his lips
to quiet AMANDA, then goes back out toward dressing rooms.

AMANDA
(whispering and looking
contrite)
Sorry PHILIP.
(then, to NATHAN)
I keep forgetting this
theater echoes like a canyon.

NATHAN
(whispering, too)
Oh, I know. Hey, do you want
to go out for something to
eat afterwards? We can talk
more easily then.

AMANDA
(still whispering)
I'd like that.

Act 1, Scene 2

CUT TO COFFEE SHOP, (INT), MORNING

KRISTIE - Beautiful, intelligent, silver-haired woman in
her sixties or early seventies with large, luminous eyes.
Sweet, gentle, gracious, and kind, but underneath, very
strong and adventuresome.

AMANDA

VARIOUS COFFEE SHOP CUSTOMERS

KRISTIE and AMANDA sitting at a table with coffee and
scones. Grabbing KRISTIE'S hand, AMANDA looks at her with
love and caring on first line, then leans back in her chair
for second line.

AMANDA
It's so good to see you
KRISTIE. Maybe you can talk
some sense into me.

KRISTIE picks up her coffee cup, then puts
it down as she laughs.

KRISTIE
(laughing)
Don't count on it. You know
me better than that.

AMANDA
Oh stop.

KRISTIE
So, what's up kitten?

AMANDA leans forward after looking around to
make sure no one she knows is nearby, then
speaks quietly.

AMANDA
Well, you know how much I
want to find a husband, but
not just *any* husband. I'm
being much more cautious now.
I don't think I could take
any more shocks like the one
I had two years ago with
Shawn.

Act 1, Scene 3

CUT TO FLASHBACK: FUNKY OLD HOUSE, (INT), KITCHEN, EVENING,
Tea cups on table with cake or cookies.

SHAWN - KIND, CONSIDERATE, HANDSOME GEEKISH, AFRAID TO SAY
WHAT HE REALLY WANTS.

AMANDA

SHAWN
(hesitantly)
I need to talk to you AMANDA.

AMANDA

Okay, SHAWN, just let me get
our tea.

While AMANDA takes teakettle off of stove and pours it into
cups ready with teabags, then takes it to the table, SHAWN
paces and sits down at the kitchen table, fidgeting.

AMANDA sits down at corner of the table nearest SHAWN,
smiling at him after blowing on her tea to cool it.

AMANDA

So, how was your day? Things
were really busy here, but I
think I was fairly productive
in the midst of mounting
excitement about my next
part.

SHAWN

Oh, my day was okay. But I
need to talk to you about
something else.

AMANDA sits back in her chair, looking a bit
worried.

AMANDA

Okay, I'm listening.

SHAWN waves his hands in the air a bit while
talking.

SHAWN

Well, you know how I keep
saying everything is okay,
like when you tell me what
you want for dinner, or what
movie you want to see, or
when we should visit your
parents, and I just say okay?

AMANDA

(drawing out the word)

Ye-e-es.

SHAWN

Well, I really haven't been honest with you. But that's only because I haven't been honest with myself. I just can't be married. I don't think I can ever not just do what everyone else says. It's become a habit with me. I can't seem to say or do what I really want if there's anyone else around at all!

AMANDA is too shocked to speak. Her mouth opens and closes as if she wants to say something, but can't even think of anything to say. Then tears start rolling down her cheeks.

Act 1, Scene 4

CUT TO THE GROVE

JACK

TANYA

SAMUEL

HARRY - Copper-colored Golden Retriever angel-dog who was introduced in Episode 2 (3rd film, "Angel-Love Power" before. Playful, sweet and in control of any situation.

JACK and HARRY are playing Frisbee with a halo (industrial magic here, please!)

TANYA and SAMUEL are sitting comfortably in lounge chairs.

TANYA

Wow, that must have been a terrible shock for AMANDA. Do we get to help?

SAMUEL

Yes, starting with JACK and HARRY.

HARRY has just caught the halo in his mouth. Upon hearing their names, JACK and HARRY both stop and turn their heads toward SAMUEL.

Then HARRY drops the halo and runs toward SAMUEL, JACK following. HARRY puts his paw up on SAMUEL'S lap and she pets him. Then JACK arrives to stand near TANYA.

JACK
So, what's our assignment,
SAMUEL?

SAMUEL
You two are going to help
AMANDA find her true heart.

JACK, looking at HARRY, smirking:

JACK
Girl stuff.

TANYA, looking at JACK, offended, crosses
her arms:

TANYA
Uuuuu.

HARRY looks up at JACK and whines just as
SAMUEL begins to speak.

SAMUEL
No, JACK, angel stuff, and
HARRY knows that. Maybe he
can teach you a thing or two
about it.

JACK kneels down to pet HARRY.

JACK
Well, I wouldn't doubt it.
He's already improved my
Frisbee game.

TANYA rolls her eyes.

CAMERA ZOOMS IN ON EARTH

Act 1, Scene 5

CUT TO COFFEE SHOP, (INT), LATE MORNING

KRISTIE

AMANDA

JACK

HARRY

HARRY'S VOICE

SAMUEL'S VOICE

VARIOUS COFFEE SHOP CUSTOMERS

KRISTIE and AMANDA still sitting at café' table with coffee and scones. KRISTIE breaks off a piece of scone, thinking.

KRISTIE

I thought you and SHAWN went
to therapy for a while. I
wonder why this never came
up.

AMANDA

I think he outwitted the
therapist.
(smirking)
It wasn't that hard to do. We
worked on me the whole time,
and he just went along with
it! Then when we got to the
point of starting on *him*, he
divorced me!

KRISTIE

Oh, I'm so sorry, honey.

JACK and HARRY come in the door, but JACK is in a wheelchair and HARRY is a service dog with vest to prove it. JACK is slowly making his way to the counter to order. As always, when angels appear on earth, they are surrounded by light, which fades after a few seconds.

JACK

(thinking, voiceover)
*I said I wanted wheels, but
this was not what I had in
mind. I can't believe you're
doing this to me SAMUEL.*

TANYA *laughs in voiceover.*

SAMUEL

(voiceover)

*Why not? You know I'm always
going to throw you a curve
ball when you least expect
it! But look how great you're
doing. It's not easy moving
around in those things. I
think I had to do that in the
nineteenth century. . . or
was it the eighteenth?*

JACK

(thinking, voiceover)
*Well, at least I get to be on
the receiving end of the
coffee shop(or Starbucks,
whatever -ad op) treats; yay
me!*

JACK gets within a foot or two of AMANDA and KRISTIE'S table as HARRY pulls him along in that direction.

JACK

*I'm sorry; HARRY has a mind of
his own.*

AMANDA, with laughter in her voice:

AMANDA

*No problem. He probably knows
I'm a sucker for Golden
Retrievers. And being a
service dog puts him in a
whole different strata!*

JACK

(smirking)
If you only knew.

HARRY looks at JACK

HARRY'S VOICE

*Give me permission to nuzzle
her, JACK!*

JACK

Okay HARRY, go ahead and get
some love. You deserve it
after having to put up with
my terrible Frisbee throws.

HARRY'S VOICE
I know.

HARRY moves closer to AMANDA and nuzzles her, but doesn't
lick her. AMANDA pets HARRY and looks at him lovingly.
HARRY gazes into her eyes and just lets her pet him.

AMANDA
He's so incredibly sweet, but
he's polite, too. Not one
slobber!

JACK
Well, I can't take any credit
for that. But thank you. Time
for us to get our treats
HARRY.

HARRY takes his head off AMANDA'S lap and moves along.

JACK to HARRY
I think they have doggie
biscuits here.

HARRY'S VOICE
Yum!

AMANDA
Okay, that's a perfect
example of what I was about
to ask you. Is there a man
out there for me like that
sweet dog? - One who's not
only kind and polite like
NATHAN, but who I also feel a
some chemistry with? I feel
like I'm flunking when I'm
not attracted to someone that
nice. Or maybe I'll
eventually fall in love with

NATHAN if I give him a chance. But I've tried that before and it doesn't seem to work.

KRISTIE
(with laughter in her voice)
You're not flunking, AMANDA, you're just having the same doubts about yourself that every woman has when she's been through what you have. Think about what you really want for a minute. What would that be?

AMANDA
I want someone I can be myself with and who loves me for who I am. That's what NATHAN does for me. But I want someone who I have chemistry with. That's PHILIP. But he's a player, so I don't even go there. If I could just combine them, they'd be perfect!

KRISTIE
(laughing)
I know. We'd be perfect for each other, too, if one of us was a man and one of us were younger, and I'm not saying who, of course.

AMANDA
Well, you already have the love of your life.

KRISTIE
Are you kidding? It's been anything but easy with JED.

AMANDA
I thought you two were high school sweethearts?

KRISTIE

We were. Let's go window
shopping and I'll tell you
more.

Act 2, Scene 1

CUT TO STREET, DEPARTMENT STORE, EXTERIOR, IN FRONT OF
DISPLAY WINDOWS (AD OP), (EXT), LATE MORNING.

KRISTIE

AMANDA

AMANDA is looking at a wedding dress or other dress in a
window display, then turns to KRISTIE.

AMANDA

So what's the big story with
you and JED?

KRISTIE

(waving her hand around)
Oh, you know my parents
didn't approve of him when I
first knew him in high
school. But we did what we
wanted anyway!

Act 2, Scene 2

CUT TO FLASHBACK, MANSION, (EXT), DRIVEWAY. AFTERNOON,
early 1950's.

YOUNG KRISTIE - Wild and free, but with same cheerful,
sweet personality.

YOUNG JED - Also wild, young and handsome, very intelligent
and curious about everything. Liked to invent things.

KRISTIE'S YOUNG FATHER

YOUNG KRISTIE and FATHER are outside while KRISTIE waits
for YOUNG JED. FATHER'S arms are crossed over his chest;
he's frowning.

FATHER

KRISTIE, you can go this
time, but you have to tell

JED you can't see him
anymore. Once you're away at
college you'll forget about
him anyway. You two just
aren't right for each other.
He's not the kind of boy you
want to marry.

KRISTIE presses her lips together as if she
doesn't want to say anything, but then cocks
her head to the side.

KRISTIE
You mean he's not rich enough
for the bluebloods at your
country club, don't you?

FATHER is angry, fists at his side now,
pausing to get control.

FATHER
This about *you* KRISTIE, not
about anything else. It's
what you'll be *happy* with.

Now KRISTIE has her arms crossed, and
smiling a fake smile.

KRISTIE
Oh *really*? I'm *happy* with
JED.

FATHER
How happy would you be if you
couldn't go to college?

KRISTIE
Are you blackmailing me?

FATHER
If you want to call it that,
well then, yes.

Just as JED drives up on his motorcycle,
FATHER walks back into the house, slamming
the door behind him.

KRISTIE jumps on the back of JED's Harley or whatever style (ad op?) and wraps her arms around JED'S waist. He turns around and gives her a quick kiss.

JED
Are you okay, sweetheart?

KRISTIE
Not really, but I will be if
you just go.

JED
Okay, doll, your wish is my
command!

JED takes off, but safely.

Act 2, Scene 3

CUT TO THE GROVE

JACK
TANYA
SAMUEL

JACK, TANYA, and SAMUEL are sitting on a bench or chairs, JACK leaning over and looking as if he sees Earth and the motorcycle, lighting up as he straightens out in his seat.

JACK
Now *that's* what I'm talkin'
about. Those are some kind of
wheels. Hey, when can I get a
gig riding a motorcycle?

SAMUEL
Maybe someday, but probably
not when you expect it. In
the meantime, TANYA has
something new to learn.

TANYA
(squeaking)
You don't mean . . . ?

SAMUEL
I do. A modern horse, or is
it a hog? (ad op)

Act 2 Scene 4

CUT TO STREET, DIFFERENT STORE (EXT), DISPLAY WINDOWS (AD
op), (EXT), LATE MORNING.

KRISTIE
AMANDA
TANYA

KRISTIE puts a hand on AMANDA's shoulder to get her
attention, since she's looking at another dress or outfit.

KRISTIE
So, you know how we didn't
see each other forever and
then when we turned sixty-
something (I'm not saying
what!) we met again, started
dating and decided to grow
old together, helping each
other in our dodderly old
decrepit-ness.

AMANDA
But don't you still love each
other like you did?

KRISTIE
Oh yes, we do, but you see,
we never had a chance to
really get to know each other
when we were young. We just
had stars in our eyes. Now
that I see who he has become,
he's not so easy to live
with. For starters . . .

KRISTIE pauses as TANYA rides up and parks her motorcycle,
stops and gets off, takes off her helmet, and shakes her
hair. All this while she's having an inner conversation
with SAMUEL.

TANYA

(voiceover)
*How amazing that I know how
to do all these things on
earth without any training!*

SAMUEL
(voiceover)
*I know. Life as an angel is
good, especially when you're
surfing the service wave,
right?*

TANYA laughs as she walks up to the display window and looks in along with KRISTIE and AMANDA.

KRISTIE
(continuing)
. . . I just can't stand the
way he throws his socks
everywhere.

TANYA laughs out loud.
KRISTIE turns to TANYA as she begins to speak.

KRISTIE
Sounds like you are familiar
with sock-flinging behavior?

TANYA
Oh yes. I believe that
applies in most marital
environments where the source
of the fling is typically the
male of the species.

KRISTIE
Well, if he keeps it up, he's
going to see some dish
flinging and it won't be
pretty.

TANYA
(laughing)
I'd love to see *that*. I'd
even love to do that, but my
husband is dead.

(to SAMUEL, voice-over)
Did I just say that?

SAMUEL'S VOICE
Yes, but it's true isn't it?

KRISTIE and AMANDA are still for a moment, looking in shock at TANYA, and while SAMUEL is talking, KRISTIE is working her jaw and mouth like she's trying to get some words out but can't.

AMANDA
Oh, we're so sorry to hear that! When did it happen?

TANYA
(trying to look sad)
Oh, just a few months ago.

At the same time TANYA is talking, KRISTIE'S cell phone rings. She answers it.

KRISTIE
Yes?
(pause)
Oh no! I'll be right there.

AMANDA
What is it?

KRISTIE
(nervously, shaking)
I have to get home right away. That was my daughter. Thank God she was home. JED had an episode of some kind, but he refuses to go to the hospital.

TANYA
Can I help? Do you have a car?

KRISTIE turns back and forth, looking down the street and clutching her purse.

KRISTIE

Would you mind giving me a
lift? AMANDA'S car is down
the road quite a ways. I'll
call you later, AMANDA, okay?

AMANDA gives KRISTIE a quick hug, then waves
her hand back-handed, waving her off.

AMANDA
Of course, go, go!

TANYA puts on her helmet and gets on her
bike, starting it up.

TANYA
So you're okay with my bike?

KRISTIE
It's been awhile, but if JED
can be an old fool, so can I!

KRISTIE starts to get on the motorcycle.
TANYA hands KRISTIE a helmet as she says:

TANYA
Well, then give me directions
and hang on!

Act 2 Scene 5

CUT TO THE GROVE, any lovely scene.

JACK
SAMUEL

JACK is pacing. SAMUEL is leaning against a
tree or fence.

JACK
I am so jealous!

SAMUEL
Don't worry, she's getting a
lesson in not being such a
goody-two shoes.

JACK
(chuckling)
Oh, I like it, I like it!

SAMUEL
Don't like it too much. You
know that whole "pride goeth
before a fall" thing.

JACK throws his hands up in the air.

JACK
Good grief, can't I get even
a little pleasure out of
other people's downfalls
anymore?

SAMUEL
(cheerfully)
Sure, if you don't mind
paying for it later! People
just don't get it. Sure God
forgives you, but it doesn't
mean you don't have to reap
what you sew.

JACK
Interesting. Well, some
things are so juicy it might
be worth it.

SAMUEL, walking away, shrugging his
shoulders:

SAMUEL
Suit yourself. No judgment
here!

Act 3 Scene 1

CUT TO KRISTIE'S HOUSE, (INT), LIVING ROOM.

JED - In his seventies, handsome, still creative and
inventive and very independent and stubborn, a pack-rat,
also cheap!

KRISTIE

AMANDA

MIMI - KRISTIE'S daughter; in her forties, athletic, strong and able to handle a lot of pressure, very supportive.

KRISTIE walks in the door by herself. She walks up to the couch where JED is laying with his eyes closed. MIMI walks into the room and gives KRISTIE a hug.

KRISTIE

Thank you for calling me,
MIMI.

MIMI

No problem. I'll leave you to
talk some sense into him, if
that's even possible.

MIMI walks away as JED wakes up and begins to speak.

JED

Of course that's possible. I
have enough sense to know
what's going on. And I know
my own body. I'm fine.

KRISTIE

(sitting down on the edge of
the couch, next to JED)
Oh, JED, won't you please
just think about seeing a
doctor? Won't you just do it
for me? It would make me feel
so much better.

JED waves his hands around weakly as he
speaks.

JED

I'll just spend a bunch of
money for some stressed out
physician to tell me I need a
pacemaker so he can buy
himself a yacht!

KRISTIE shifts uncomfortably on the couch
and looks frustrated.

KRISTIE

You know darn well most
doctors don't think that way!

JED

Well, maybe that's so, but
I'm *still* not going. I don't
want to be cut up and won't
even know whether I'll come
out of the anesthetic alive.
There are stories, you know.

KRISTIE

Those stories are so rare.
You'd probably have a better
chance of getting killed in a
hot air balloon!

JED

(sitting up)

Now that's an idea. Now that
I don't have my pilot's
license anymore. Let's find a
balloon to go up in, KRISTIE,
girl!

KRISTIE

Oh, you are so exasperating
at times! If you kill
yourself by not going to a
doctor, it's your loss. No,
it's my loss, oh, whatever!

KRISTIE throws her hands up into the air and stomps off.

Act 3 Scene 2

CUT TO AMANDA'S APARTMENT, (INT), DINING ROOM TABLE, LATE
AFTERNOON.

AMANDA

AMANDA is eating by herself, looking lonely.
Her cell phone is on the table near her food. It rings.
AMANDA looks at the caller ID, then picks up the phone.

AMANDA
Hey, KRISTIE, how did it go?
How's JED?
(pause)
Oh, wow, that's tough.
(pause)
Sure, I'll be happy to pick
some things up for you.

Act 3 Scene 3

CUT TO Super store GROCERY STORE (Ad op) INSIDE DEPT. STORE
LIKE TARGET (ad op), (INT), EVENING.

AMANDA
JACK
HARRY
VARIOUS SHOPPERS

AMANDA is walking down the aisle, pushing a small cart,
picking up groceries for herself and KRISTIE.

JACK in wheelchair again, HARRY at his side, going down a
separate aisle from AMANDA, pulling a couple of things off
the shelf and putting them in a basket on his lap.

JACK
(thinking, voiceover)
*This feels really good. It's
been a long time since I got
to grocery shop. And to think
I didn't appreciate it when I
was on earth!*

TANYA'S VOICE
When did you ever shop?

JACK
(voiceover)
I shopped!

TANYA'S VOICE
(snickering)
*Oh yeah, for the super bowl
party.*

JACK
(voiceover; wistfully)
Ahh, fond memories.

AMANDA walks by the frozen food section, looking at ice cream. She picks up a container and looks at it as if she is studying something. Then her tears start to fall on the carton.

JACK rolls by with HARRY.

AMANDA notices HARRY first, as he comes up and pushes his nose into her hand. AMANDA responds by petting HARRY.

HARRY
(voiceover)
*Uh . . . We have a situation
here, JACK.*

JACK
(voiceover)
I'm on it big guy.

JACK
We have to stop meeting like
this.

AMANDA
Oh, no we don't. I enjoy
having good men in my life
like you and HARRY.

JACK
Well, I'm sorry we won't be
in town long, cuz HARRY is
definitely a great catch.

AMANDA laughs.

HARRY
(voiceover)
Huh? I'm not a fish!

JACK

So, what's going on? You must
have a guy on the line
somewhere.

HARRY cocks his head to the side.

HARRY
(voiceover)
*Oh, I guess all guys are
fish, huh?*

AMANDA
Actually there are two, no
one, oh I don't know!

JACK
Let us buy you some popcorn
and you can tell me all about
it.

Act 3 Scene 4

CUT TO GROCERY STORE, (INT), CORNER CAFÉ INSIDE)AD
OP) EVENING.

AMANDA
JACK
HARRY
VARIOUS SHOPPERS

AMANDA and JACK are seated at table in café,
each with a bag of popcorn and a soda.

HARRY lies down by JACK'S side per standard
service dog rules.

JACK
So, what's the big mystery
with your boyfriends?

AMANDA
They aren't boyfriends,
they're potentials.

JACK

Okay, your mysterious
potentials.

AMANDA leans forward, speaking quietly, but
animatedly, loving this topic.

AMANDA

Okay, PHILLIP is the director
in my current play. He's
gorgeous and there's lots of
chemistry, but he's a lady's
man. I don't think he would
approach me while I'm under
his directorship. At least
his ethics extend that far,
and for that, I'm grateful. I
would probably have no
resistance to his charms.
NATHAN, on the other hand,
would be much better for me.
He's a fellow actor. He's
kind and generous, also a
very good listener, like you,
actually!

JACK'S chest puffs up a bit as he smiles.

AMANDA

NATHAN'S not a bad-looking
guy, but there's just no real
chemistry. Still, I get
really down on myself
thinking I'm being an idiot.
Chemistry vs. Great; why
can't it be both? Is it ever
both?

JACK

Oh yeah! My wife and I have
great chemistry together. The
sparks fly sometimes like the
Fourth of July, and sometimes
like D-Day . . . but we love
it!
(smiling, as if remembering
something) I think we enjoy D-

Day sparks just as much
sometimes; at least I do!

AMANDA
So there's hope for me?

JACK
Definitely.

JACK pops a piece of popcorn into his mouth
- or if possible, tosses it into the air to
catch in his mouth.

JACK
But think about what you
really want in your deepest
heart. Do you want a
spiritually-based
relationship or just a
relationship that works?

AMANDA
What do you mean?

JACK
TANYA and I have more sparks
than ever now, *because* of
this secret. When TANYA and I
first met, we just wanted to
find the right partner,
someone who we could relax
with and be ourselves. We
wanted to enjoy life. But
then someone woke us up to
the fact that we could share
our love by serving Life Like
just talking to someone who's
hurting, or helping a friend
rebuild their lives.

AMANDA
(softly)
Oh, like right now, with me.

JACK

Yes, if you feel I'm really
being of service.

AMANDA
More than you know. You just
said something I knew, but I
forgot. Actually, I didn't
even know I knew it! But I
need to know it and remember
it.

HARRY
(voiceover)
(lifting his head)
Huh?

JACK
Huh?

AMANDA laughs.

Act 3 Scene 5

CUT TO KRISTIE'S HOUSE, (INT), LIVING ROOM, EVENING.

AMANDA
KRISTIE
TED

SOUND - Doorbell rings

KRISTIE
(calling to TED, who is in
the kitchen)
I'll get it!

KRISTIE opens the door to find AMANDA
standing there with two bags of groceries in
her arms.

KRISTIE
Oh, AMANDA, let me help you
with those.

AMANDA
Thanks, KRISTIE, I need all
the help I can get today.

KRISTIE
You and me both.

KRISTIE and AMANDA walk into the kitchen.
TED is leaning against the counter with
something to drink in his hand, then sets it
on the table.

AMANDA
Oh, hi, TED. How are you
feeling?

TED
Fit as a fiddle!

KRISTIE rolls her eyes at AMANDA

TED
I'll just get out of the way
so you girls can talk about
me some more.

TED walks out of the kitchen with his drink
in hand.

AMANDA
(laughing)
He really is a character,
isn't he?

KRISTIE
Oh yes! He's got a heart of
gold, too. I just hope he
keeps it healthy.

AMANDA
I do, too.

Act 4 Scene 1

CUT TO BACKSTAGE, (INT) NIGHT

AMANDA
NATHAN

AMANDA and NATHAN are standing by the stage entry behind the curtain.

NATHAN
(quietly)
AMANDA, why don't we go to
that new Mexican place . .
.to eat after the show?

AMANDA
(also quietly)
Sure, NATHAN, that sounds
good.

(AMANDA thinking; voiceover)
*NATHAN really looks good
tonight. Maybe there is some
chemistry after all.*

Act 4 Scene 2

CUT TO MEXICAN FAST FOOD RESTAURANT (ad op)

AMANDA
NATHAN
VARIOUS PATRONS

AMANDA and NATHAN walk to a table with food on trays in their hands, or are served, depending on restaurant. AMANDA looks happy, but NATHAN looks a little nervous.

The restaurant is sparsely populated this late at night.

NATHAN and AMANDA sit at a corner table for a bit more privacy.

NATHAN and AMANDA both try to speak at once.

NATHAN
I . . .

AMANDA
You know . . .

AMANDA

(laughing happily)
You go.

NATHAN
No, ladies first.

AMANDA
I knew there was something
special about you. You are
one of the last true
gentlemen on the planet. My
hero.

NATHAN
(shyly, as if blushing)
Oh, I don't know about that.
Anyway, what were you going
to say?

AMANDA looks relaxed and happy as she smiles
at NATHAN flirtatiously.

AMANDA
I just wanted you to know how
very much I appreciate the
attention you've given me
during this show. It's meant
a lot to me. You are
definitely a special person
and to be honest with you,
I'm sorry it's taken me this
long to figure that out.

NATHAN
I'm flattered, AMANDA, and
that's going to make it even
harder for me to tell you
what I have to say.

AMANDA
Uh oh. "I'm flattered" are
some of the scariest words in
the dating dictionary.

NATHAN looks very uncomfortable, pressing
his lips together and taking a deep breath

he folds his hands together and puts them on the table.

AMANDA, while NATHAN is preparing to talk, finishes her drink.

NATHAN

Something really incredible happened to me today, and I wanted to share it with you.

You know, AMANDA, I never thought you liked me as anything more than a friend.

I thought it could be different, but I accepted whatever you felt for me.

Then today I heard from another actress friend. She's been going through a really hard time and remembered our friendship. We talked for hours and realized we have an incredible connection now that we're older and wiser.

I know my timing is awful, but I hope you can be happy for me.

AMANDA looks at her soda can as if to find comfort there.

AMANDA

(Swallowing her tears)

I am happy for you, NATHAN, or I will be. I don't know why life has to keep kicking me in the pants, but at least I found an answer on this can of soda I was looking at. One word got me through your speech just now. The word I saw on the can was "reliance." I know I need to learn to rely more on my spiritual foundation. I have

to be willing to really,
really trust that if it's not
meant to be mine, I can't
hold on to it, and if it is
meant to be mine, I can't
lose it!

If I look into my heart, I
know we're really not a
match, and I must trust that
my match will find me when
I'm ready.

NATHAN
Trust is a big thing for you,
isn't it?

AMANDA making a big sigh, puts down the can.

AMANDA
Yes, it is.

Act 4 Scene 3

CUT TO FLASHBACK, OLDER NEIGHBORHOOD, PARK PLAY AREA, (EXT)
DAY

YOUNG AMANDA - 8 years old, fearful of change
AMANDA'S MOM - Anger underneath surface

YOUNG AMANDA is on swing and MOM is sitting next to her on
another swing.

AMANDA'S MOM
You know, honey, we're going
to have to move again soon. I
just wanted to give you fair
warning.

YOUNG AMANDA
No! I won't do it! We move
too much and I never get to
have best friends! (breaking
down in tears)

AMANDA'S MOM

AMANDA, you have to accept
that your father's work takes
us all over the world. I
don't like it either.

YOUNG AMANDA
Then why can't he get another
job? There's one of him and
six of us!

AMANDA'S MOM
(sighing and obviously
unhappy)
He loves his work.

AMANDA
More than he loves us?

Act 4 Scene 4

CUT TO MEXICAN RESTAURANT, INSIDE, SAME AS ACT 4 scene 2

AMANDA

NATHAN

NATHAN covers AMANDA's hand with his.

NATHAN
I know you'll find the right
person for you once you
understand why you don't
trust men, or should I say,
the right men?

AMANDA
Thanks Nathan; I think you're
my angel today.

Act 4 Scene 5

CUT TO THE GROVE

JACK

TANYA

JACK AND TANYA are swinging on wooden swings adorned with
flowering vines.

JACK
Hey, I thought *I* was her
angel today!

TANYA
(playfully)
It doesn't matter, JACK,
because you're *my* angel every
day!

JACK Jumps off swing and starts tickling
TANYA

JACK
Very funny, very funny!

Act 5 Scene 1

CUT TO KRISIE'S HOUSE, (EXT) EVENING, SUNSET.

KRISTIE AND JED are outside the house gathering up garden
tools to put away.

KRISIIE
What a lovely evening.

JED
Sure is. Let's quit work to
watch the sunset. I'll get
these tools in.

JED picks up several large tools, drops them
and clutches his heart.

KRISTIE runs over to JED and tries to hold
him up.

KRISTIE
JED, what's wrong!

JED is bent over, still clutching his heart
unable to speak, except one noise.

JED
Oof.

KRISTIE helps him lie down, gets out her cell phone and calls 911 as she speaks.

KRISTIE
(nervously) I'm calling 911,
just try to relax and I'll
get some aspirin right away.

KRISTIE runs in the house as she's talking to 911.

Act 5 Scene 2

CUT TO HOSPITAL- EVENING, INSIDE, JED'S ROOM

JED
KRISTIE
TANYA

KRISTIE is at JED'S bedside, sitting next to him in a chair and holding his hand. They are looking at each other lovingly.

KRISTIE
(sad and frustrated)
JED, what are we going to do
with you?

JED
(tired after his ordeal)
What do you mean? I think
I've already been done with
quite nicely.

KRISTIE
Didn't the doctor say you
were going to need an
operation?

JED
Well, need and want are two
different things, you know.

KRISTIE
Of course I know, sweetheart,
but I, for one, want you to

live a long and healthy life.
Don't you want that, too?

JED
Not if it means I have to
have all kinds of machinery
inside me.

KRISTIE gets up from her chair to pace a bit
as she speaks, clearly upset and confused.
She tears up as she speaks.

KRISTIE
For Pete's sake, JED, you're
a scientist. Don't you
believe we should use every
tool we have available to us?

JED
Within reason, yes. What
about you. How would you feel
about having all kinds of
monkey wrenches inside you?

KRISTIE
I wouldn't like it much
either, but I would do it for
love.

KRISTIE wipes her eyes as she walks out of the room with.
Camera moves to JED, who looks very uncomfortable,
fidgeting with his sheets.

TANYA, dressed in a nurse's uniform, slips into the room
right after KRISTIE leaves.

TANYA thinking, Voiceover, to
SAMUEL, Looking at chart while she thinks
this:

TANYA
*How am I supposed to get
through to this guy?*

SAMUEL
(voiceover)
Don't baby him.

TANYA still studying chart Looking up, deep sigh:

TANYA
Wish I could lie down for
awhile, too.

JED
(laughing weakly)
I don't think you'd want to
be laying down in my
condition.

TANYA
How right you are. . . I see
you have some decisions to
make, JED.
(she adjusts an IV drip while
still talking)
What'll it be; early entrance
into heaven, or making your
own heaven on Earth?

JED
Whoa, where did that come
from?

TANYA
TANYA checks his vitals, blood pressure, ECG
machine, etc. for next two lines.

TANYA
Same place you did, heaven.

JED
So, I suppose you've been
there.

TANYA
(turning to JED)
As a matter of fact, I have.

JED
Well, are you gonna tell me
what it's like?

TANYA

Sure. It's not much different
than here, but there's much
more love. And that's what I
meant by you being able to
make heaven on Earth,
especially for KRISTIE.

JED'S mouth hangs open while
TANYA walks out of the room.

Act 5 Scene 3

CUT TO HOSPITAL- EVENING, INSIDE, WAITING ROOM

KRISTIE

KRISTIE is alone in waiting room. She's tearful, but looks
conflicted. She wipes her eyes, then takes out her cell
phone and dials.

KRISTIE

AMANDA, JED had another
incident, but he's okay for
now. Can you come to the
hospital? I need bolstering.
(Pause for Amanda to answer).
(looking relieved)
Oh, thank you dear. You don't
know what this means to me.
Family members have way too
many opinions right now.

Okay, I'll see soon.

Act 5 Scene 4

CUT TO HOSPITAL- EVENING, INSIDE, WAITING ROOM, LATER

KRISTIE

AMANDA

AMANDA walks quickly into waiting room and KRISTIE stands
up so they can hug, and they do, of course!

KRISTIE

Thank you so much for coming,
sweetie.

AMANDA

You've always been there for
me; it's the least I could
do!

Now, tell me what's going on.

AMANDA and KRISTIE both sit down next to
each other. KRISTIE turns sharply toward
AMANDA.

KRISTIE

JED is so stubborn! He could
have an operation that would
extend his life. I'm just
sure of it. And there is
really very little chance
that anything bad could
happen. He's just not willing
to take that chance! He reads
way too many negative reports
on what can happen in
surgery, so he's never
allowed himself to be
operated on.

AMANDA

Oh. . . .

AMANDA cocks her head to the side, thinking.

Well, do you think he's known
someone who died in surgery
or something?

KRISTIE

(opening her eyes wide)
Oh, you're so smart! No
wonder I called you. He just
might.

Act 5 Scene 5

CUT TO JED'S 1950'S HOUSE, AFTERNOON, INSIDE, JED'S BEDROOM

YOUNG JED, 10 years old
JED'S MOTHER

JED is face down on the bed, crying. JED'S MOTHER walks in and sits on bed. JED turns away from her, obviously very angry with her.

JED
Why did you let him do it?
You knew he could die!

JED'S MOM
JED, honey, your dad was very sick. He wouldn't have gotten better without the surgery, and I had no idea (choking back a sob) that he could die. It was a fluke. But I do believe we are all here on Earth for a certain amount of time and that nothing we do can change that, one way or another.

JED
(Yelling)
I don't believe that! Dad's supposed to be here with us!

JED jumps off the bed and runs out of the room, out of the front door and slams it shut.

JED'S MOM puts her head in her hands and cries.

Act 6 Scene 1

CUT TO THE GROVE, RIVER-WALK

SAMUEL
TANYA
JED

JED'S DECEASED FATHER - appears to be in his forties.

TANYA and SAMUEL are walking along a river.

TANYA

What can we do about JED?
It's not his time, but he
stubbornly refuses to have
surgery. How many heart
attacks does he have to have
to listen?

SAMUEL

Some people do require
several kicks in the back
side to get the message, but
you will learn more if you
think about what it will
take.

TANYA walks away from SAMUEL, then back
again, hand on mouth, thinking.

TANYA

Hmmm . . . I noticed he was
curious about heaven, and he
seemed sincere. Do you think
it's because he wants to know
where his father ended up?

SAMUEL

Good call, TANYA! Let's have
a little meeting with them
both while JED'S still
asleep.

JED and his FATHER appear near the trail, sitting on a
bench. JED looks at his FATHER and appears surprised,
though his FATHER takes it all in stride as just another
natural occurrence of the day.

JED

Dad! Is that you?

JED'S DAD puts his hand on JED'S shoulder
and squeezes.

JED'S FATHER

Yes, son, it's me. How are
you doing JED?

JED

Not so good. But I'll be
better if I know how it's
been for you since you left
us.

JED'S FATHER

(laughing happily)

It's actually been pretty
great! At first I was really
sad to have to have left you
and your mom alone. That
didn't seem fair. But after I
learned about life from a
heavenly perspective, it was
all okay. You both had
spiritual lessons that
couldn't be learned any other
way. And it appears you are
working on one right now.
What do you think about that?

JED

(looking down and a little
embarrassed)

Yeah, DAD, you're right. I've
got to figure out whether to
have this surgery. But it
scares me that I might leave
KRISTIE without even getting
to say goodbye. I love her so
much.

JED'S FATHER

Well, have you told her you
love her?

JED

Yes, every day.

JED'S FATHER

Well, that's all anyone can
do, son. Life offers no
guarantee except that we

love. And if she is
receptive, she'll always know
that you loved her and still
do, even from here. Didn't
you ever feel my love for you
after I moved up?

JED

Yes, I did feel your love,
but I tried to block it out.

I was mad. Mad at you for
dying, mad at the doctors for
causing your death, and mad
at Mom for letting you even
have that blasted surgery.

JED sighs, stands up and walks toward the
river, looking as if he's just let go of a
heavy load.

JED

(laughing)

Moved up, huh? Is that like a
promotion?

Act 6 Scene 2

CUT TO HOSPITAL- EVENING, INSIDE, JED'S ROOM

JED

KRISTIE

JED'S sleeping, but we see his face move a bit, half-a-
smile, then more serious, as he's having his experience in
the GROVE.

KRISTIE silently sits down next to him and looks as if
she's praying, eyes closed.

KRISTIE voiceover, praying with eyes closed:

KRISTIE

*God, please help me see
whatever I need to see to
understand JED'S fears, and
to trust that all will be
well.*

Act 6 Scene 3

CUT TO FLASHBACK, CAFÉ, DAYTIME, OUTDOORS, DREAMY QUALITY
TO VISUAL

KRISTIE, 10 YEARS YOUNGER

BARBARA -Same age as KRISTIE, old high school friend of
KRISTIE'S, very direct, no-nonsense person.

KRISTIE is sitting outside at table with mostly clean plate
in front of her. She pushes her plate away and grabs her
teacup when BARBARA walks by and stops at the table.

BARBARA

Hi KRISTIE! How are you?

KRISTIE

Doing well, and finally happy
with *just me!*

BARBARA

I'm so glad to hear that. Why
does it take us so long to
get that?

KRISTIE

(snickering)

Well, age helps I guess . . .

BARBARA sits down across from KRISTIE

BARBARA

Oh, I just remembered that I
have a very important message
to pass on to you.
(now smiling, smug with her
secret)

KRISTIE
(excited, picking up on
BARBARA'S energy)
What? What?

BARBARA
Your old high school
sweetheart wants to get in
touch with you. I just saw
him yesterday!

KRISTIE
You don't mean JED, do you?

BARBARA
(leaning forward and smiling)
Did you have more boyfriends
you didn't tell me about?

KRISTIE
(grabbing her napkin and
twisting it in her hands)
No, no! I'm just in shock. I
didn't know JED was back
here! How can I reach him?

BARBARA opens her purse and pulls out a
piece of paper as she speaks.

BARBARA
I have his phone number right
here in my purse.

Act 6 Scene 4

CUT TO HOSPITAL- EVENING, INSIDE, JED'S ROOM

KRISTIE'S in same position on chair as in Scene 2, before
flashback.

JED starts to wake up, slowly opening his eyes to see
KRISTIE, then smiles at her with love.

JED

(eyes moist, near tears)
Oh, sweetheart,
I'm so sorry. I've been such
an old fool. I never wanted
to leave you, especially
without saying goodbye.

KRISTIE grabs JED'S hand

JED
But now I understand what
everyone's been talking
about. It requires more love
to be brave and be here for
you, no matter what it takes.

KRISTIE
(wiping away her own tears)
(nearly whispering, she's so
choked up)
Thank you, my love, thank
you.

Act 7 Scene 1

CUT TO HOSPITAL- EVENING, WAITING ROOM

AMANDA

JACK

HARRY

BEN - Thirty-something paraplegic (legs only affected.)
Bright, fairly handsome, good sense of humor, open-hearted.
MAGGIE - Golden Retriever, BEN'S service dog.

AMANDA is looking at magazine in waiting room when JACK
wheels in with HARRY

AMANDA
(puts down magazine and
reaches out for HARRY, who
goes to her willingly)
Wow, my favorite two guys in
one week. How lucky am I?

JACK

What are you doing here?

AMANDA

A friend is battling her
boyfriend over surgery.

JACK

Oh, yeah, we guys can be
tough when it comes to stuff
like that.

HARRY

(voiceover)

Speak for yourself.

AMANDA

Are you okay? I mean, since
you're here too . . .

JACK has to think fast. Looks like it
briefly.

JACK

Oh . . .yeah . . . I'm fine.
My favorite girl works here.

AMANDA

JACK! You're married!

JACK

Yup, and that's who I'm
talkin' about: my wife.

Just then, TANYA comes by in her nurse uniform.

JACK

Hey, speak of the angel! Come
on over here baby. I love a
woman in uniform.

TANYA laughs and sits on JACK'S lap.

BEN wheels in with MAGGIE, who is near HARRY. HARRY sniffs
MAGGIE and she sniffs back.

BEN

Hey, is there a party going
on here? And if so, can we
crash it?

HARRY
(voiceover)
Say yes, JACK, say yes!

JACK
(laughing)
Sure thing! I'm JACK, this is
my wife TANYA. And here's my
amazing service dog, HARRY.

TANYA gets up and brushes down her top and pants.

JACK
And this is our friend
AMANDA.

BEN
Well, this is MAGGIE, and I'm
BEN.

AMANDA
(looking surprised)
Oh, wow! (to TANYA)
I just realized who you are!
(then turning to JACK)
You're married to the
motorcycle girl?

JACK
That's me, her one and only!

BEN
Huh?

TANYA
It's a long story, and we
have to get home, so we'll
just let AMANDA tell it.

JACK, HARRY, and TANYA walk away.

HARRY
(whining, voiceover)

*Why do we have to leave now?
This was just getting good. I
like MAGGIE!)).*

Act 7 Scene 2

CUT TO HOSPITAL- EVENING, WAITING ROOM

AMANDA

BEN

MAGGIE

AMANDA leans forward in her seat, offering her
hand for MAGGIE to smell

AMANDA
What is it about service dogs
that is so incredibly special?

BEN
I think it's their heart. I
know the ones I've worked with
have huge hearts.

BEN now pets MAGGIE'S head lovingly.

BEN
They're so full of love for
their mission and their
masters, if you can call us
that!

AMANDA and BEN both laugh.

AMANDA
So, what landed you in your
chair?

BEN
(with laughter in his voice)
I like you - you say what
you're thinking, don't you?

AMANDA

(smiling with half her mouth-
smirking)
Pretty much!

BEN turns his chair a bit, like an attitude
spin.

I hate it when people feel
sorry for me and are afraid to
just be themselves or even
tease me. . . I don't get that
from you at all.

AMANDA is talking with her hands, then
putting a hand on her chest as she says what
she believes.

AMANDA
Well, it probably helps that
I believe in karma and
reincarnation. Even the bible
says we have to sow what we
reap, right?

BEN
(laughing)
Oh boy, that puts me in a
tough spot.

AMANDA
Why is that?

BEN
Because I landed in a
wheelchair helping a friend.
So does that mean I helped
one too many people?

AMANDA
Interesting topic. I've done
that a lot myself, meaning
well, but then I heard
something that woke me up to
a whole different way of
thinking.

BEN
Ooooh, that sounds
intriguing. Want to tell me
about it over dinner?

AMANDA
(laughs)
I like your confidence. And I
like late dinners too. Okay,
you're on, but please, not
the hospital cafeteria.

BEN
No way, I've had enough of
that for the rest of my life.

Act 7 Scene 3

CUT TO FINE RESTAURANT, NIGHT, INTERIOR

AMANDA
BEN
MAGGIE

AMANDA and BEN seated at a table with MAGGIE lying next to
BEN. AMANDA closes her menu and watches BEN with a small
smile).

BEN
(closing his menu)
So, now that we've decided
the important things, tell me
about your "help-ful"
discovery. Pun intended.

AMANDA
(groaning)
Oh, no, a punster.

BEN
Oh yes, take me or leave me,
this is how it is.

AMANDA
That confidence again.
Frankly, I don't even see
your kind of confidence in

able-bodied men. It's really refreshing. But I digress. Okay, what I heard about helping people too much is that it's a control issue. We think we're helping when we often just want to be in charge! Can you believe it?

BEN

Hmmmm, that sounds about right to me. My story fits. I was always the guy who said yes to every single request, even when I knew it would strain my energy, time, and resources. I didn't know how to say no! Well, you can guess that I no longer have that problem. But I sure wish I'd learned that a lot earlier in this life.

AMANDA

I can certainly understand why. Though I wonder what you've done that you might not have done otherwise since you've been chair-bound?

BEN

Whoa, that's deep. I think I'll need dinner before I can answer that.

Act 7 Scene 4

CUT TO RESTAURANT, NIGHT, INTERIOR

BEN

AMANDA

MAGGIE

TANYA AS SERVER

BEN and AMANDA are still seated at same table. MAGGIE gets up and puts her head on BEN'S lap.

BEN

I need to take MAGGIE outside
for a minute. I hope you
don't mind.

AMANDA
Of course not! And it'll give
you time to think about my
question.

BEN
(moving away from the table)
Oh, darn, I thought you
would've forgotten by now.

AMANDA
(chuckling)
No way you're getting out of
this one.

BEN
(as he wheels around to leave
with MAGGIE)
Look who's confident now.

TANYA walks up to table.

TANYA
Was everything all right
ma'am?

AMANDA
(starry-eyed)
Wonderful, thank you!
Hey, aren't you TANYA? How
many jobs do you have?

TANYA
Oh, a few . . . all in a
day's work you know.
May I clear the table?

AMANDA
Yes, please.

TANYA
(begins picking up dishes)

So, does your mind need
clearing as well?

AMANDA
(smiling)
How'd you guess?

TANYA slowly piles separating flatware from
dishes and getting them ready to move as she
speaks.

TANYA
Well, it's pretty obvious to
me that dating a paraplegic
could throw some monkey
wrenches in there. I know us
women are always thinking way
ahead and our minds don't
give us a rest when it comes
to dating and marriage!

AMANDA
You've got that right!

AMANDA starts twisting her napkin in her
hand, looking confused and thoughtful.

TANYA
Well, if it helps you any,
you can *let go* of your mind
and let Soul take over. You
know that's who you really
are, don't you?

AMANDA
Hmmm, sounds like a great
concept to me. I'd love to
know what I want from the
most spiritual place in me.
That's my goal.

TANYA
Well, if that's your heart's
desire, I'd say you're more
than halfway there!

TANYA cocks her head to the side, smiling playfully as she says this:

TANYA
Dessert?

AMANDA
(laughing)
Definitely! And I'm pretty sure my Soul wants chocolate.

Act 7 Scene 4

CUT TO RESTAURANT, NIGHT, INTERIOR

BEN
AMANDA
MAGGIE

BEN and MAGGIE come back in. BEN pulls up to table and MAGGIE lies at his feet.

BEN
Okay, I've thought about how my life is different in a good way.

AMANDA
Good is good! I mean that if you can think of what you've done differently that's good.
AMANDA looks embarrassed, obviously smitten with BEN.

BEN
Okay, so I have dogs all the time now.

AMANDA
(looking confused)
Huh?

MAGGIE looks up at him.

BEN
(looking down at MAGGIE
lovingly)
Yes, I love having dogs all
the time, MAGGIE, don't
worry.
(now looking at AMANDA)
See, I used to be afraid of
dogs. When I was little, I
got bitten by a German
Shepherd . . .

AMANDA
Ouch!

BEN
. . . Yeah! And it was
pretty painful for a long
time. At least it seemed that
way to my little-kid brain.
Then I was afraid of all big
dogs. I avoided them like a
hot burner on a stove.

AMANDA reaches for her coffee cup

AMANDA
Well, that's understandable!

BEN
So now that I've gotten to
love dogs again, I actually
train them for other service
people. I have a puppy
waiting for me at home as we
speak.

AMANDA
(putting her cup down)
Wow, really? I am so
impressed! What were you
doing for a living before all
this happened?

BEN
Oh, just my most favorite
thing of all...not!

AMANDA
What?

TANYA quietly serves AMANDA, then BEN each a piece of chocolate torte. She licks her finger as she walks away, looking happy.

BEN
Wow! Did you order this? You must be psychic.

BEN picks up his fork and takes a bite. He smirks after the word "job."

Mmmmmmm.
Where was I? Oh, my favorite job . . .
I was a systems analyst. And it's not like I couldn't keep doing that from a chair, you know? I just had an epiphany when the accident happened. I knew I couldn't keep doing something I didn't absolutely love. If I learned nothing else from my accident, I learned one thing; life's too short to do anything but what I love.

AMANDA picks up her own fork and takes a bite, looking thoughtful, like she's considering this concept for herself, then kind of wakes up to the flavor of the torte.

Wow, this *is* good! And beyond that, I think your attitude is even better. I admire your resolve, Ben. It inspires me, too, since I'm doing what I love as an actor, even though it doesn't always pay. But somehow, it works out anyway. I'm learning to trust God in a way I never knew was

possible, and I see you do,
too.

BEN
Yup, that's me. I'll tell you
my secret if you promise not
to tell anyone.

AMANDA looks very interested, leaning
forward with eyes wide open.

AMANDA
Sure, I promise!

BEN draws out the mystery, smiling jovially.

BEN
I *had* to trust!
Being pretty much immobile
does that to a person. But I
don't recommend my method;
you can trust *me* on that one!

Act 7 Scene 5

CUT TO RESTAURANT (EXT), NIGHT

BEN
AMANDA
MAGGIE

BEN is bidding AMANDA goodbye, face to face outside
restaurant doors.

BEN
I really enjoyed this. When
can I see you again?

AMANDA
(laughs)
There's that confidence that
I can't resist. Give me a
call. Give me your phone.

BEN hands her his phone. While AMANDA is entering her number into his phone, hers rings. She finishes typing, gives it to BEN and looks at her caller ID.

AMANDA
Sorry, BEN, this is KRISTIE.
I better see if she's okay,
but I'll catch you later,
okay?

BEN
Sure thing!

BEN and MAGGIE leave.

AMANDA is walking, now on phone with KRISTIE)

AMANDA
(giving a little squeak of
delight)
Oh KRISTIE, that's amazing!
I'm so happy for you . . .
and JED too. I have some
really good news also. I
think I've met the spiritual
man I really need. He's
amazing.

Act 8 Scene 1

CUT TO BEACH, (EXT), MORNING, (OR CAFÉ, IF NEEDED FOR FEWER LOCATIONS)

AMANDA
KRISTIE

AMANDA and KRISTIE are walking on the beach (or at café if needed).

AMANDA
I'm so happy to hear JED came
out of surgery okay. How
early can we visit him?

KRISTIE
We can head over there when
we're done here. And I'm glad

you've found someone to go
out with that will support
your spiritual goals.

AMANDA

Thank you KRISTIE, for
everything you've done to
support me in getting there!

With all you're going
through, it's amazing that
you've been such a rock for
me, too.

KRISTIE

(with a smile)

Don't worry about it . . .
having someone else's
problems to deal with
probably kept me from going
over the edge!

Act 8, Scene 2

CUT TO THE GROVE

SAMUEL

JACK

TANYA

SAMUEL, JACK and TANYA are sitting at a table, playing
cards.

TANYA is shuffling cards.

JACK get an "aha" look on his face, like a
lightbulb in his head just lit up and
laughs.

TANYA and SAMUEL look at him curiously.

TANYA

What are you thinking,
hon?

JACK

I just realized why I ended
up with the wheelchair

assignment. . . Well,
besides the fact that I love
working with HARRY. . . I had
to pay back the karma for
wanting to see people crash
and burn, like in football,
thinking that was my
entertainment.

SAMUEL

You nailed it, JACK. Good
work. But everything works
out as it should anyway.

TANYA deals cards.

TANYA

And it always amazes me how
well things work out when
people are receptive to us.

JACK

Is there a way to get them to
be *more* receptive, SAMUEL?

SAMUEL

(chuckles)

Sure, just tell them about
how many more lives they'll
have to live if they're not .
. . just kidding.

TANYA, JACK, and SAMUEL pick up their cards.

JACK

So, what's our next
adventure, SAMUEL?

SAMUEL

Ah, what the future holds.

JACK

Oh, come on, can't you tell
us?

SAMUEL

I did tell you, I'm serious!
 Your next adventure is about
 what the future holds for two
 amazing women who step
 outside the norm.

FADE OUT

Script Plan:

Episode 3, "Love is Patient"

Story A: AMANDA, friend of KRISTIE'S, has been married before; husband didn't say what he really meant, wanted, needed. Finally, he just "didn't want to be married anymore." She meets men who are kind to her, or who are players, but attractive and wants to combine them. But she realizes NATHAN is really good for her, so she tries to take in the love, but can't always do it. She's more attracted to men who don't respond as lovingly and says, "Why can't I just fall in love with the men who love me?" Finally, she meets someone who gives to her, but doesn't push. He's her friend, he keeps spending time with her and giving her love; finally she realizes he's been there all along, once she gets the spiritual lesson. However, he's already moved on to someone he knew in his past who now loves him. But there is still hope for Amanda as she meets a guy who matches her style. Surprise! He's a paraplegic.

Story B: KRISTIE (in flashback) dated a boy in high school, JED, but Dad threatens to withhold her college fund unless they breakup. She's wealthy, he's not rich and rides a motorcycle. Years later, after traveling the world, she moves back to home town. She's now in her sixties. She sees an old friend who knows where Jed is. They meet again and date, then decide to live together and help each other as they grow old, but he is hard to live with, and also a packrat! Very messy. He also has a heart condition, gets worse. Doesn't want a doctor; he tells her, but he collapses and is forced into the hospital, but he won't have surgery until angel TANYA, as his nurse, helps with an inner dream experience. Then he learns that he has to love enough to work at staying alive for Kristie. They do emergency surgery next day. He wouldn't have lived. Then Kristie realizes how much he means to her.

Angel Track: TANYA gets "wheels" in the form of a motorcycle and helps Amanda get to the hospital, plus works with Jed. JACK is jealous of the motorcycle, since he'd gotten some wheels, too – a wheelchair! HARRY, the

angel dog, is his service dog. They help Amanda through her crisis of relationship-faith, and eventually introduce her to BEN, who is the paraplegic. Harry is attracted to Ben's service dog.