

Angels-in-Training - TV Series

Episode 8, "Grateful Love"

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

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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.

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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 training? 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

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

CAR, (INT), DAYTIME

ANNA - Early forties, any ethnicity, positive, happy person

CAMERON - Mid-forties, any ethnicity a little jaded and not too happy
with himself.

ANNA and CAMERON are driving to go to the beach, dressed as such with
beach things in the back seat.

ANNA

I feel a little guilty for going to
the beach without the boys. But I'm
so grateful that Elise had time to
take them this weekend. We needed
this time away so badly.

CAMERON, smiling at ANNA and taking her hand:

CAMERON

I agree with that for sure.

Act 1, Scene 2

THE GROVE

TANYA

JACK

SAMUEL

HARRY - the angel dog

JACK'S playing "toss the angel stick"; (a glowing stick of light, or just a stick with a glow around it) and HARRY is retrieving it. TANYA walks up next to JACK.

TANYA

Did you see that?

ANNA and CAMERON are taking a
vacation.

Just like I was saying we needed to
do the day before we got this
permanent vacation.

JACK, trying to get HARRY to let go of the stick he's brought back:

JACK

Uh, wasn't that me saying that?

TANYA walks over to HARRY and he gives her the stick.

JACK, looking offended at HARRY while TANYA gives the stick to JACK while talking, and JACK throws it again:

TANYA

Oh, maybe it was. It's hard to remember that far back now. Seems like centuries.

SAMUEL appearing in a flash of light, but we hear him before we see him:

SAMUEL

I know the feeling. So much happens here in such a short time compared to earth, time actually does feel much longer.

HARRY comes back. TANYA, while easily getting the stick out of HARRY'S mouth and talking to SAMUEL:

TANYA

So, why do ANNA and CAMERON need a vacation so badly?

JACK, looking dumbfounded at TANYA:

JACK

How did you do that?

TANYA and SAMUEL ignore JACK. SAMUEL, to TANYA:

SAMUEL

Oh, same old story. Losing
gratitude for what they have
together. And they kind of know it.

You'll get to help them with that,
and you might want to go on a date
while you're at it.

TANYA

Oh, how fun!

JACK

Can we go paintball fighting?

TANYA shakes her head and chuckles like, I know you so well.

Act 1, Scene 3

CAR, (INT), DAYTIME

ANNA

CAMERON

ANNA and CAMERON are still driving to the beach, dressed as such with
beach things in the back seat.

CAMERON

I just wish I could make enough
money for us to do this more often.
Even with my side business, it's
just not enough.

ANNA

You know what, CAMERON; I was thinking that you could be charging \$90 an hour for your consulting services. You are that good!

CAMERON

You think I don't know what I'm doing with my own business?

ANNA turning her body toward CAMERON:

ANNA

Oh, honey, I didn't mean it that way. I really think you are so brilliant at what you do. And right now you just give it away to sell your products.

CAMERON gripping the steering wheel, getting worked up:

CAMERON

That's right and that's exactly why.

ANNA

Okay, okay. It's just that I've heard that people value things more if they pay for them.

CAMERON

They are paying for them.

CAMERON speeds up in his anger.

Act 1, Scene 4

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CAR, (INT), DAYTIME

ANNA

CAMERON

JACK - as policeman

ANNA and CAMERON are sitting in the car, same setup to beach, with JACK as policeman, at window, writing a ticket. As usual, JACK has faint glow around him for just a moment at beginning of scene.

JACK, writing:

JACK

Sorry to ruin your vacation, folks,
but the speed limit's the speed
limit.

JACK, handing the ticket to CAMERON:

JACK

But don't let it bother you too
much. Life's too short not to enjoy
the vacation you get to have
together.

CAMERON calmed, looking repentant:

CAMERON

Thank you, officer; we'll keep that
in mind.

JACK, while walking away, and when SAMUEL's line
nearly finished, light flashes as he disappears.

JACK

(voiceover)

*I love it when I get
to be cop!*

SAMUEL

(voiceover)

You earned this one, buddy.

CAMERON looking in the rearview mirror:

CAMERON

Hey, how did that cop car disappear
so fast?

ANNA

I don't know, but he didn't seem
like a regular cop to me!

Act 1, Scene 5

MOTEL, (INT), MOTEL ROOM, DAYTIME

ANNA

ANNA, on her phone.

ANNA

It's hard to apologize when I know
I'm right!

ANNA, pauses to listen, sighing.

ANNA

I know, I know, that's true. I
really can't know his business, can
I?

ANNA pauses to listen.

ANNA

Cameron will be back in a minute,
Sara, so I'll have to go, but thank
you for your advice. I needed to
hear it. I'll see you soon.

ANNA ends call.

Act 1, Scene 6

MOTEL, (INT), MOTEL ROOM, DAYTIME

ANNA

CAMERON

ANNA and CAMERON are hugging.

ANNA

I'm sorry for whatever I said that
upset you. I know that you do know
how to run your own business.

CAMERON

I'm sorry, too. I'm also really
hungry! Let's go get something to
eat, okay?

Act 2, Scene 1

SARA and ROB'S HOME, (INT), KITCHEN, DAYTIME

SARA - In her late forties, fairly impatient, but full of life, even
though chair-bound. Has use of her arms

ROB - In his early fifties, in good condition, patient, but has a hard
time with others being impatient. Very loving and giving

SARA, in her wheelchair, at the sink trying to get a glass of water,
but can't really reach the faucet when ROB walks in.

SARA

Oh this is so frustrating!

ROB walks up, takes her glass and fills it with water.

SARA, starting to cry:

SARA

I want to be able to do that for
myself.

ROB, handing SARA the water:

ROB

I know, sweetie. We just have to be
patient. You know I've gotten some
bids, and we'll get this worked out
over time.

SARA

But how *much* time? You know the saying. Remodeling takes twice as long and costs twice as much as you're told.

ROB putting his hand on SARA'S shoulder, sounding frustrated:

SARA

I know, I know, but what else can we do?

Act 2, Scene 2

CAFÉ' (AD OP), (INT), DAYTIME

ROB

JACK as contractor for remodel

VARIOUS CUSTOMERS - 3 EXTRAS

ROB is sitting at the counter with open seat next to him, looking glum, (EXTRAS in other seats). JACK walks up to empty seat.

JACK

Mind if I sit here?

ROB

No problem.

JACK, picking up menu and opening it:

JACK

So, what do you recommend?

ROB

First time here, huh?

JACK

Yup.

ROB

Well, if you like spicy food, the
chili's the best in the west.

JACK, chuckling:

JACK

Well, that's sounds just perfect.

Act 2, Scene 3

CAFÉ' (AD OP), (INT), DAYTIME

ROB

JACK as contractor

ONE CUSTOMER - 1 EXTRA

SERVER

ROB is sitting at the counter with JACK and just one other person
(EXTRA) is left. SERVER pours more coffee or iced tea for each of them.

SERVER, pouring:

SERVER

Want anything else guys?

ROB, putting his hand on his stomach:

ROB

Not me, I'm stuffed. And besides,
I don't want to cover up the taste
of your award-winning chili.

SERVER laughs.

SERVER

Our chili's never won an award!

ROB

Oh, yes it has. The ROB FARBER award
of excellence!

SERVER walking away shaking her head and snorting.

SERVER

I hope that award comes with a big
tip.

JACK

So, ROB, when did you want me to come
out to your house to give you a
remodel estimate?

ROB

Yesterday!

JACK laughs.

JACK

Well, that's impossible in *this* world, but how about this afternoon around 3:00?

ROB

That would be fantastic! My wife would be thrilled.

And thanks for your understanding. She's been through a tremendous trauma with the accident, and now not being able to even cook for me has just about tied her in knots.

I'm so glad I met a contractor who has time!

JACK smirks, and a little glow surrounds him or his head and shoulders.

Act 2, Scene 4

SARA and ROB'S HOME, (INT), LIVING ROOM, DAYTIME

SARA

ROB

JACK as contractor for remodel

SARA and ROB are sitting, ROB in a recliner, SARA in her wheelchair. Doorbell rings. ROB gets up to answer as SARA puts down her book and takes off her glasses.

ROB

(opening door to JACK)

Hi JACK, come on in!

Thanks for showing up on time.
That's rare these days!

JACK

(following ROB into living room)

No problem. It's the least I can do
for you guys. You've been through
enough as it is.

ROB

SARA this is the contractor I
mentioned to you.

SARA

Hi JACK. You're a God-send and I'm
so glad you're here!

ROB

That was such a coincidence the way
we met!

JACK

Oh, maybe, but I think I agree with
SARA. Let's get started making your
life a little easier, shall we?

Act 3, Scene 1

BOOKSTORE, (INT), DAYTIME

SARA

ANNA

SARA and ANNA are looking at the bookshelves.

SARA, pulling a book off the shelf and putting it on her lap:

SARA

Oh, ANNA, you don't know how great it feels to be out again among the living! Thank you for this.

ANNA, laughing, looking at more titles on the shelf:

ANNA

Oh, SARA, you sound like you've been living in a mausoleum!

SARA, opening her book and looking inside:

SARA

Well, it sure feels like it since I can't do the things I want to.

ANNA

Well, how about we start with one of your favorites, getting coffee and those chocolate-covered grahams you love?

SARA

Ooooh, yes! I can already see them waiting for me.

Act 3, Scene 2

BOOKSTORE (AD OP), (INT), DAYTIME

SARA

ANNA

SARA and ANNA are sitting at a table in the bookstore café' with coffee and chocolate covered grahams on a paper plate in-between them.

SARA picks up a graham and bites into it, closing her eyes on "mmmm."

SARA

Mmmm. This is heavenly! You can't imagine how good this tastes after months of I.V.'s and hospital food!

ANNA

Oh, SARA, I wish I could do more for you. But you know how it is right now with the boys.

SARA

Of course, ANNA, I understand totally.

Speaking of which, how is it with your biggest boy?

ANNA, laughing:

ANNA

You mean CAMERON?

He's still having some challenges with work and wanting to make more money. But I'm happy with what we have.

No, we're not rich, No, we can't take vacations every year, but we have what we need, and we have *each other*, and that's really all I care about.

SARA, looking down into her coffee cup:

SARA

I know just what you mean.

I need to be more grateful just to have ROB in my life. I just get so impatient about this darn chair. I try to be positive. I mean, you know me, right?

ANNA snorts or short laugh:

ANNA

Oh yeah, you are Miss Positive herself. Do you think you got this challenge because all the others are a piece of cake? Or . . .

ANNA, taking another graham:

ANNA

. . . should I say chocolate covered graham?

SARA laughing, picking up coffee cup, takes a sip after she speaks:

SARA

You make me laugh, ANNA, and that's really good.

I do think I needed more spiritual challenge, but this? I mean really!

ANNA, pointing her graham at SARA:

ANNA

What is it you always used to say?

SARA, putting down her coffee cup:

SARA

Oh no, not my lectures back to me

No, no, no!

ANNA

Oh yes, here goes.

It could always be worse, be
grateful it's not!

SARA groans, then laughing:

SARA

I'm really sorry I ever said it!

Act 3, Scene 2

BOOKSTORE (AD OP), (INT), DAYTIME

SARA

ANNA

TANYA, in a wheelchair

HARRY, wearing service dog vest.

SERVER

SARA and ANNA are still sitting at a table in the bookstore café' with coffee and chocolate covered grahams on a paper plate in-between them.

TANYA wheels up to the counter in a wheelchair with HARRY, playing her service dog.

HARRY

(voiceover)

Don't they have doggie treats here?

TANYA

Could I please have a decaf Mocha
latte' and a doggie treat for
HARRY?

SERVER

Oh what a cute name for a dog!

HARRY

(voiceover)

*You can call me anything you want
lady, as long as I get a treat!*

SERVER

I'll bring it to your table ma'am.

TANYA

Am I that old? Please call me TANYA

SERVER laughs.

SERVER

Okay, TANYA, you got it!

HARRY

(voiceover)

*We need to go talk to those
two ladies with the
yummy-looking treats.*

TANYA trying not to laugh:

TANYA

(voiceover)

I'm on it, bud.

TANYA wheels over with HARRY to table next to ANNA and SARA. HARRY lies down at her feet after she gets settled.

SARA, shyly looking over at TANYA:

SARA

Hi.

TANYA

Hi there.

SARA

Is that your service dog?

TANYA leans down to pet HARRY.

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TANYA

Yes, and I love him!

HARRY

(voiceover)

I love you, too, TANYA.

TANYA turns to SARA:

TANYA

Are you new to the vertically
challenged?

SARA

(laughing)

Well, I've never heard it put that
way, but yes! Do service dogs
really help?

HARRY

(voiceover)

*If they're angel dogs you can bet
on it!*

TANYA with a small grin at HARRY for his comment:

TANYA

I wouldn't know what to do without
HARRY.

I'm grateful for him every day he
serves me.

SARA, looking down:

SARA

I just wish we could afford that.
We already have to remodel the
house for me.

HARRY

(voiceover)

How much do I cost?

TANYA

Service dogs are free, if you can
get one that's available.

SARA

Wow, that's so great.

SARA, looking kind of sad:

But unfortunately, my husband
detests charity.

TANYA

He might have to get used to it.
It's very humbling, I can assure
you. But there's also a lot of love
involved. *You* are actually *giving*
to the volunteers by allowing *them*
the simple joy of giving!

SARA

Hmmmm. I hadn't thought of it that way. I'll just have to convince ROB of that.

ANNA

Okay now that you've solved all SARA'S problems, how about mine?

TANYA and SARA both laugh.

TANYA

Oh boy, I don't know if I can handle that much in one day.

But I can give you one bit of advice that solves almost all problems overnight, or at least gets you started.

ANNA

You're kidding, right?

TANYA petting HARRY:

TANYA

Not at all. The secret is in your dreams.

ANNA

You're serious. In my dreams.

TANYA

Yes. Just ask God to give you a dream that will help you make a decision, understand a problem or

learn a spiritual lesson. You can
ask anything you want, these are
just examples.

ANNA

I like it! I'm going to try that
tonight!

TANYA

By the way, I'm TANYA, and you are
SARA and ANNA, right?

ANNA and SARA at same time:

Right!

TANYA gets ready to leave during this voiceover
conversation:

JACK

(voiceover)

*You did good in that wheelchair,
honey.*

TANYA

(voiceover)

*So did you, that time you wanted
some cool "wheels!"*

JACK

(voiceover)

Laughs

CUT to TANYA and HARRY leaving the building in a flash of light (just at doorway), while SARA and ANNA look at each other in surprise.

ANNA

I didn't tell her my name, and you
didn't tell her my name, so how did
she know it?

Act 3, Scene 3

ANNA AND CAMERON'S HOME, (INT), BEDROOM, NIGHT

ANNA

CAMERON

ANNA is lying in bed next to CAMERON, who is asleep with his glasses on and a book open, face down on his chest. ANNA gently removes his glasses and puts them on her nightstand, then same with book. She looks at CAMERON sadly, pursing her lips in thought, turns off light, then lies down to sleep.

Act 3, Scene 4

THE GROVE

ANNA

TANYA

HARRY

ANNA wanders into THE GROVE and spots TANYA sitting with HARRY, petting him.

HARRY

(voiceover)

*There's ANNA. You don't
need me for this one,
so I'll go play with JACK.*

TANYA gets up to greet ANNA as HARRY trots off.

ANNA

TANYA!

Wow, you can walk now!

TANYA chuckles.

TANYA

That's one of the advantages of
heaven. You can do pretty much
anything, . . .

TANYA, giving ANNA a hug:

TANYA

. . . as long as it's done with
love.

ANNA

I had no idea I'd see you here!

TANYA, putting her arm through ANNA'S and walking her over to the chairs:

TANYA

Well, I live here most of the time.
I'm learning to be a full-time
angel for relationships.

ANNA

I love it! That was what my question
was about!

TANYA, gesturing to ANNA to sit as she sits:

TANYA

I know. You want to understand
CAMERON better, don't you?

ANNA sitting down, then leaning forward:

ANNA

Yes! He's so reactive to me and I
don't know what I say wrong. It's
really frustrating!

TANYA with levity, small chuckle:

TANYA

Oh, believe me, I understand. I'm
still married and even my
angel-husband can baffle me at
times. But it's getting better.

So here's a trick. Whenever CAMERON
gets upset, instead of asking him
why, ask him what it reminds him of.

ANNA

Are you serious? That sounds weird.

TANYA sits back in her chair.

TANYA

Okay, let's practice on you. What
pushes your buttons?

ANNA

Oh, that's easy. I hate it when
clerks or servers don't pay
attention to what I'm asking or
what I need.

TANYA

Okay, what does that remind you of?

ANNA gasping, hand flies to her mouth.

ANNA

Oh, my goodness. That's my mother
in spades!

TANYA

What did she do?

ANNA

It's more what she didn't do. She
was never there. She worked full
time, had a part-time make-up sales
business, and went out at night to

classes, bible studies, extra
church meetings, helping others.
My brother and I pretty much raised
ourselves.

TANYA kindly, non-judgmental:

TANYA

So, she helped everyone but her own
children.

ANNA sighs big.

ANNA

Well, I guess that's true.

TANYA

How was she raised?

ANNA

To believe that if she didn't
attend church and help the needy,
she was a bad person.

TANYA

Do you see how that affected her?

ANNA, opening her eyes wide in realization:

ANNA

Yes! She was living in fear, wasn't
she?

TANYA

You nailed it. You know that love cannot be where there is fear. But you did *not* walk in her footsteps, and for that, you can be grateful.

ANNA

Thank you, TANYA! I'm already grateful just for meeting you.

Act 3, Scene 5

ANNA AND CAMERON'S HOME, (INT), BEDROOM, MORNING

ANNA

CAMERON

ANNA wakes up and looks lovingly at CAMERON who is still sleeping.

Act 4, Scene 1

ANNA AND CAMERON'S HOME, (INT), LIVING ROOM, DAYTIME

ANNA

CAMERON

COLTON - 5-7 years old, outgoing, gregarious, and warm

DILLON - 9-11 years old, quiet and introspective

ANNA and CAMERON are getting COLTON and DILLON ready by putting things in their backpack. We hear a car horn sound outside. The boys rush to the door and ANNA goes to hug them both.

ANNA

Make sure you thank the Johnson's
for having you over today.

COLTON, opening the door, starting through, turning
to his mother with a smile:

COLTON

We always do, Mom!

DILLON, walking out after COLTON:

DILLON

Right, after I remind you.

CAMERON walking over to ANNA and hugging her:

CAMERON

Well, I'm certainly glad we have
another night to ourselves this
soon. We are so lucky!

ANNA

I'll say! But it wasn't just luck
you know. I had to do some work to
arrange it.

CAMERON, pulling back:

CAMERON

Are you saying I don't work at this,
too?

ANNA, kindly, gently:

ANNA

No, CAMERON, that's your
perception. What does this remind
you of?

Act 4, Scene 2

FLASHBACK, BREE AND CAMERON'S HOME, (INT), LIVING ROOM, MORNING

BREE- In her twenties, overbearing, controlling
CAMERON - ten years earlier

CAMERON and ANNA are sitting in different chairs or couch and chair,
reading sections of the Sunday newspaper, rest of it is on coffee
table. CAMERON has highlighter and is circling jobs. Camera: Insert
of "Help Wanted" section.

CAMERON

Have you seen anything good?

BREE, holding her section of the paper, with
judgmental tone:

BREE

There's a lot in here, you just have
to be willing to work.

CAMERON, looking hurt:

CAMERON

Are you saying I'm not willing to
work?

BREE puts paper down and presses her lips together, thinking for a moment.

BREE

Well, I would think you'd have a job
by now if you were.

CAMERON throws down the newspaper he's holding.

CAMERON

I can't believe you're saying that!
You know how hard it is to get work
right now.

The job market is really tight, and
my skills are very specific to a
particular industry.

BREE, getting up and walking away:

BREE

Well, maybe you shouldn't be so
particular!

CAMERON throws his hands up in the air in frustration and gives a slight "uh" with a breath of air.

Act 4, Scene 3

ANNA AND CAMERON'S HOME, (INT), LIVING ROOM, DAYTIME

ANNA

CAMERON

ANNA and CAMERON are sitting on the couch together, ANNA with her hand on CAMERON'S. CAMERON looks upset.

ANNA

Oh, CAMERON, I'm so sorry. I didn't know about that. Please forgive me, I didn't mean anything by what I said. Just that we make our own luck sometimes by effort. But you *did* put out the effort back then. You did *all* you could to find a job, if I know you.

CAMERON, looking happier:

CAMERON

You're exactly right on both counts. I did do all I could and you do know me, the real me, very well.

Act 4, Scene 4

ROB AND SARA'S HOME, (INT), LIVING ROOM, DAYTIME

ROB

SARA

ROB walks into living room from kitchen with glass of water. SARA lifts her head upward and sighs.

SARA

I don't want any water.

ROB stopping:

ROB

SARA, you know what the doctor
said. You have to drink more water
than you might want.

SARA, looking like she doesn't even want to live:

SARA

I don't see why.

ROB, continuing to walk to SARA, trying to hand her
the glass, which she refuses to take, keeping her
hands down:

ROB

You *know* why.

SARA still keeps her hands to herself.

Act 4, Scene 5

CAFÉ' (AD OP), (INT), DAYTIME

ROB

JACK as contractor

CUSTOMERS - 2 EXTRAS

ROB is sitting at the counter with JACK next to him (EXTRAS in other
seats) with bowls of chili in front of them

JACK sticking his spoon in his chili:

JACK

(voiceover)

Now this is a treat! Thanks God.

ROB is chewing with a look of ecstasy on his face.

JACK

So, you've become a chili fanatic
like me, now, huh?

ROB

Oh, yeah, this is the good stuff.

JACK

How's it going with SARA?

ROB, slowly putting his spoon back in bowl, looking
as if he lost his appetite:

ROB

I don't know, JACK. I know we said
"for better or worse" but I don't
see how it can get any worse.

JACK

She could "not-be-there-at-all"
worse.

ROB sighs.

ROB

I know. You're right. I should be grateful she's here at all. But she's so darn stubborn sometimes that I want to do something drastic. Like leave or something. I would never, of course, but I want to!

ROB takes a drink of water as JACK chuckles, then picking up a cracker:

JACK

I know the feeling, believe me. My wife tests me sorely at times, but I'm so glad we're still together. It could get pretty lonely, and I really do love her.

ROB, putting his glass down, as if just taking a drink.

ROB

Hmmmm. That's true. At least SARA keeps me on my toes. And, well, life is never dull!

JACK

Okay, now you're talking. Who wants a boring life anyway?

ROB, taking a spoonful of chili:

ROB

Not me, that's for sure! Hey, that must be why we like chili, right?

JACK laughs. ROB looks at a set of blueprints he pulls over from JACK'S counter area:

ROB

Okay, so what adjustments are we
working on today?

JACK

Aside from an attitude adjustment
you mean?

ROB pokes JACK in the side with his elbow while his mouth is full of chili.

Act 4, Scene 6

ROB AND SARA'S HOME, (INT), KITCHEN, DAYTIME

SARA

ANNA

TANYA in wheelchair

HARRY

SARA, ANNA, and TANYA are sitting at the kitchen table with coffee mugs, small plates and napkins, and brownies in the center of the table. HARRY is lying on the floor by TANYA.

SARA

Thanks for coming over girls. I
really needed this.

ANNA

Me, too, as a matter of fact!

TANYA

SARA, have you heard from the

—————
(service dog organization) -ad op,
as these are often backed by
dog-food companies, or premiere
party promo for org.)

SARA

Oh, yes, I forgot to tell you!

SARA's face falls a little.

SARA

But it turns out they have a really
long waiting list.

TANYA

Yeah, that happens. The good news
is you really, really appreciate
the help when you get it!

TANYA, ruffling HARRY'S coat:

Don't I boy?

The next lines while the women eat cookies and sip coffee or tea:

HARRY, lifting his head:

HARRY

(voiceover)

*You definitely do, so how about one
of those brownies?*

TANYA

(voiceover)

No way, sugar's bad for dogs.

HARRY

(voiceover)

Hey, I'm already dead, remember?

SARA

Well, I'd really like that help now
before I end up in a mental
institution.

ANNA

(same time as TANYA)

Why would you end up in a mental
institution?

TANYA

(same time as ANNA)

(laughing)

What are you talking about?

SARA, shaking her head:

SARA

You have no idea how hard it is to
live with my husband hovering over
me all the time.

TANYA, serious, but compassionate:

TANYA

I know that must be hard on you,
SARA, but just be glad you have
someone to hover.

A friend of mine skied right over
a cliff and into a wheelchair. She
was single, so she had to do
everything for herself. And it was
pretty lonely for her during the
first year because she couldn't get
around very well. It took her
forever to learn to be independent.

SARA, looking remorseful:

SARA

Oh . . . I guess I hadn't thought
about that. I know I shouldn't take
ROB for granted.

SARA, getting irritated again:

SARA

I just get so frustrated sometimes.

Act 4, Scene 7

THE GROVE

JACK

TANYA

SAMUEL

SAMUEL and JACK are sitting on bench or chairs. JACK
looks upset, frustrated, then bends over his knees,
hands clasped in his lap. SAMUEL sits back and smiles
a bit sadly.

SAMUEL

So, JACK, how have you been
doing with your relationship
history classes?
It seems like you are relating
pretty strongly to ROB and
his frustrations with SARA.

JACK, straightening up as he gets into this:

JACK

Yeah, I am relating.
My first marriage was a
Lot like Rob's. Mara and I
were opposite in ways that
mattered to a relationship,
not like TANYA and I, where
I think our opposite traits
help the relationship.

Act 4, Scene 8

FLASHBACK, JACK and MARA's HOUME, (EXT), DAYTIME:

YOUNG JACK, in his twenties

MARA, in her twenties, dark hair, pretty

JACK and MARA are sitting on chairs with a small table
in between chairs, with drinks and maybe chips, on

a patio of an older home or condo with grill in front of them.

MARA

Are you going to get that
shelving done this weekend?

JACK, getting up to check the grill, hearing MARA,
slaps his forehead.

JACK

Oh, man, I would really like to do
that for you, babe, but I have a
test on Monday and I have to study.

MARA, legs crossed, bouncing her top leg.

MARA

Well, you can't study the whole
weekend, can you?

JACK, looking really irritated, still facing the
grill:

JACK

Uh, no. But I would like some time
to myself, and with you, too. That
is if you actually care about
spending time with me and not just
having everything perfect.

Act 4, Scene 7

THE GROVE

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JACK

TANYA

SAMUEL

SAMUEL and JACK are sitting on bench or chairs.

JACK

And of course Mara was the reason
I picked someone as
positive as TANYA, which I'm
finally learning to be grateful
for.

SAMUEL

I can see what you mean about
how different TANYA is!

JACK

Right. That's why I feel
so blessed to have her in
my life now, even if we did
have to die to get to this place!

. . .

I mean, in our relationship, . . .
not heaven . . . not that

I'm not glad to be here . . .

I mean . . .

JACK throws his hands up in the air as SAMUEL laughs.

Act 5, Scene 1

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CAMERON AND ANNA'S HOME, (INT), KITCHEN, EVENING

ANNA

CAMERON

COLTON

DILLON

COLTON puts his fork down after gulping his last bite.

COLTON

Can we go watch that movie now?

CAMERON

Did you both finish your homework?

COLTON

Yup!

DILLON

I killed it!

CAMERON laughs lightly.

CAMERON

Okay, you two go ahead, we'll join
you in a bit.

COLTON and DILLON get up from the table and run into the other room.
CAMERON wipes his mouth with his napkin and turns to ANNA with a
serious look on his face.

ANNA, picking up her glass of water:

ANNA

Uh-oh. I think I'm going to need
something stronger than this. Too
bad I don't drink!

CAMERON

It's not that bad, we'll be fine.

ANNA

We?

CAMERON

Yes, we. We're in this together,
right? For better or worse?

ANNA looks irritated, but then, putting her hand on
CAMERON'S:

Yes, of course, CAM. What's going
on?

CAMERON takes a deep breath.

CAMERON

Well, you know how that monster
corporation was looking at buying
our company?

ANNA, turning her chair more toward CAMERON:

ANNA

Oh, yeah, but I thought that wasn't
happening?

CAMERON

Well, it wasn't, but evidently they
sweetened the deal to make it
impossible to resist. The owner of
my company caved and they'll likely
can us all.

CAMERON grips his napkin, making a fist.

ANNA

Oh, honey, I'm so sorry. Do you
think they'll give you a good
severance package?

CAMERON lets go of his napkin and grips his glass.

CAMERON

Unfortunately, even though
everyone needs it more in this
economy, they'll use that excuse to
cut us short.

CAMERON takes a drink of water.

ANNA, tears coming to her eyes:

ANNA

You've worked so hard there. You
deserve better. And I'd go out and
get a job if I didn't already have
one. We're living close to the edge
as it is.

CAMERON

Let's just see what happens. I
don't want to panic just yet.

ANNA

(snorting)

So, we'll panic later.

CAMERON looks crushed.

Act 5, Scene 2

CAMERON AND ANNA'S HOME, (INT), BEDROOM, NIGHT

CAMERON

ANNA

CAMERON and ANNA are in bed. CAMERON is asleep. ANNA is sitting up, lamp on next to her, writing in her journal. We see over her shoulder the words:

Dear God,

Please give me a dream that will help me know what to do. I feel so
helpless right now!

I love You,

Anna

Act 5, Scene 3

THE GROVE, WALKWAY ALONG THE STREAM

TANYA

JACK

ANNA

ANNA appears on the walkway and just after she appears, TANYA appears with JACK at her side, holding hands.

ANNA

Oh, there you are!

TANYA

Hi ANNA.

TANYA, letting go of JACK'S hand and gesturing toward him:

TANYA

I'd like you to meet my husband,
JACK.

JACK

Hi ANNA, how's it going?

ANNA, looking at her feet:

ANNA

Oh, it could be better. I guess
that's why I'm here.

TANYA

What's going on?

ANNA

I know everything is supposed to always work out for the good. But right now I have my doubts. My husband has worked so hard to get where he is at his company, and now a new owner might lay him off. I don't know how to help him.

JACK, rubbing his hands together in excitement:

JACK

Oh, I got this one!

TANYA laughs and looks at JACK with a grin.

JACK

What? I can't have good ideas?

TANYA, putting her arm around JACK'S waist:

TANYA

Yes, of course you can, honey. I'm just starting to learn how important it is for men to have their ideas respected.

JACK smiles lovingly at TANYA.

ANNA, looking desperate.

ANNA

I want any ideas *anybody* has!

JACK

Okay, here goes. Do nothing.

ANNA

What!?! How can I just stand by and
do nothing?

JACK

Well, there is one thing you can do.

ANNA, flinging her hands up and out:

ANNA

What? *What?*

JACK

Tell him you believe in him and in
the divine power he has access to,
just like you do.

ANNA closes her eyes for a moment, contemplating what
JACK says, then opens them.

ANNA

Oh . . .

JACK

You have to trust him, ANNA. Men
need to know their wives believe in
them. . . .

JACK raising his eyebrows playfully at TANYA)

JACK

. . . Isn't that right, honey?

TANYA looks sheepish and bites her lip.

Act 5, Scene 4

SMALL CITY STREET, (EXT), DAYTIME

ROB

DRIVERS OF OTHER CARS - Extras

ROB is in car (ad op) driving, we see from the outside, so stunt driver could be used. ROB'S car is moving into traffic from a side street.

We see the back of his car, turn signal.

Then the front of his car as it pulls out into traffic.

Just then, a car speeds up from behind and

We hear a crash, but do not see the wreckage.

Act 5, Scene 5

HOSPITAL ROOM, (INT), DAYTIME

ROB

SARA

ANNA

ROB is in hospital bed with his arm in a cast and head bandaged. He's awake. SARA is next to his bed, on the side of his good arm.

ANNA is standing at the door with purse on her shoulder, (on her way out), looking compassionately at ROB, then at SARA.

ANNA

I'll just be in the waiting room,
SARA. Let me know when you're ready
to go.

SARA, looking at ANNA like she's her lifeline:

SARA

Okay, ANNA. Thank you.

ANNA walks out the door.

SARA, turning to ROB, in shock:

I can't believe this is happening.

ROB

Well, honey, think of it this way.
We're a perfectly balanced couple.
I have the legs and you have the
arms!

SARA, laughing, then coming out of shock, crying:

SARA

Oh, ROB, you could have died! And I've been so crabby to you. I feel terrible. I'm so stubborn and independent, but I always knew you would take care of me anyway.

SARA, smiles sadly, she pauses looking at ROB lovingly, then taking a shaky breath:

SARA

What are we going to do now?

ROB putting out his hand for SARA to take it:

ROB

Trust in God's grace to get us through this and out to the other side, whatever that may be. The most powerful prayer is "Thy Will Be Done." It's been proven!

SARA still holding his hand, looks at ROB, still looking just a little worried.

SARA

How did you get so spiritually smart?

ROB

Oh, just some wisdom from our remodel guy, JACK.

Act 6, Scene 1

PARK, (EXT), PARK BENCH, DAYTIME

CAMERON

ANNA

CAMERON and ANNA are sitting on the bench eating a sack lunch.

CAMERON, putting his half-eaten sandwich down on his bag.

CAMERON

Thanks for meeting me here, ANNA.
I've got a lot on my mind.

ANNA, holding her partially-eaten sandwich, nods her
"your welcome."

ANNA

What's going on,
sweetheart?

CAMERON taking a deep breath, stiffens a bit:

CAMERON

Well, for starters, it looks like
it's almost official.

ANNA

What? You're layoff?

CAMERON

Yes.

ANNA, looking crestfallen:

ANNA

Oh, CAMERON, what are we going to do
now?

CAMERON

What we've always done. Get creative
and trust the Creator.

ANNA smiles, like she just remembered her
dream-Angel-advice.

ANNA

I know you'll do just fine, honey.
I trust you to listen to your heart
and follow it.

CAMERON, looks pleasantly surprised.

CAMERON

Thank you, ANNA; you don't know how
much that means to me.

CAMERON gives ANNA a kiss on the cheek.

CAMERON

You are more special to me than you
can imagine.

ANNA smiles and glows.

CAMERON

And I'd kiss you on the lips, but
unless your sandwich has onions like
mine, you have no self-defense!

ANNA laughs and kisses him back on his cheek.

Act 6, Scene 2

ANNA and CAMERON'S HOME, (EXT), BACKYARD, DECK

CAMERON

ANNA

COLTON

DILLON

COLTON and DILLON are tossing a ball back and forth, calling to each other and giving each other a hard time, while ANNA is putting hamburgers on the barbeque grill with a spatula.

COLTON

Hey, DILLON, try to get the ball in
my general orbit, okay?

DILLON

Well, if you were faster you could
catch it, dweeb!

ANNA, with spatula in the air:

ANNA

Hey, guys, be nice. We're family
here, not enemies!

Just then, CAMERON walks out the back door in a suit.

CAMERON

(laughing or snorting)

Well, I sure hope we're not enemies,
cuz the news is not good. Just don't
shoot the messenger okay?

ANNA, giving CAMERON a quick kiss with spatula still
in her hand:

ANNA

Never, especially the strong,
silent-type messengers.

CAMERON picks ANNA up swings her around.

ANNA looks up at CAMERON with surprise and confusion.

CAMERON

I know! I just feel so free! I can't
believe how being laid off this job
makes me feel. The world is my
oyster, my darling, and you are the
pearl.

ANNA

(laughing)

That's so sweet. And you know how
pearls are made don't you?

CAMERON, grabbing the spatula, and turning a
hamburger:

CAMERON

Oh yes, that's what makes them so
beautiful. They've had all their
rough edges rubbed off.

Let me get changed and I'll help you.
This could be my new job . . .

ANNA

(laughing)

Right... and I'll pay you handsomely!

Act 6, Scene 3

ANNA and CAMERON'S HOME, (EXT), LATE AFTERNOON, BACKYARD, DECK

CAMERON

ANNA

COLTON

DILLON

COLTON, DILLON, ANNA, AND CAMERON are sitting at their outdoor table,
finishing dinner. COLTON and CAMERON push back their chairs and run
down to the yard to play.

ANNA takes a deep breath, smiling.

ANNA

Aaaah. It feels really good just to
sit. It also feels kind of good to
be at the next step, finally. So,
did they give you any kind of
severance package at all?

CAMERON, smiling and pushing his chair back:

CAMERON

Well, you won't believe it. . . .
I was surprised myself.

ANNA leaning forward:

ANNA

Wait . . . What?

CAMERON does "drum roll" on the table as he says it:

CAMERON

Drum roll, please . . . I have *six months* severance pay with an option to apply for another position there at that time.

ANNA takes quick breath in, hands to her mouth in surprise.

ANNA

Oh, honey, that's incredible! What will you do?

CAMERON

Well, I have an idea, but I will really need your support. And you may be able to quit your job, too, if it goes well.

ANNA, looking worried:

ANNA

Oh CAMERON, we have a family to support.

CAMERON, getting angry:

CAMERON

Don't you think I know that better
than anyone? Why couldn't you just
hear me out before judging me?

CAMERON shoves his chair back, gets up and walks into the house.

ANNA puts her face in her hands.

ANNA

I blew it again.

Act 6, Scene 4

FLASHBACK, BREE, and CAMERON'S HOME, (INT), MORNING, KITCHEN

BREE

CAMERON

BREE and CAMERON are at the kitchen table drinking coffee, breakfast cereal, four spoons, and four bowls on table, two of them in front of BREE and CAMERON, cereal eaten.

CAMERON is reading want-ads, looking concerned. BREE drums her fingers on the table.

BREE

Why don't you get with it, CAMERON?
You have a family to support, you
know.

CAMERON

(frustrated)

I do know, BREE, and I'm doing the best I can. I've told you over and over that your kids are just as important to me as they are to you. I want to help you take care of them. I'm doing my best here, okay?

BREE

No, not okay. Why don't you just go out and look around at the businesses close by? The best jobs are never in the newspaper.

CAMERON

That may be true, but it takes more time to find something that way.

BREE

Or, you could start your own business, you know. You've always talked about how much you love boating. Why don't you do something with that?

CAMERON

I'd love to, BREE, if you have about \$10,000 for start-up capital.

BREE, sighing, picking up empty bowls:

BREE

Whatever.

Act 6, Scene 5

ANNA and CAMERON'S HOME, (INT), EVENING, LIVING ROOM

CAMERON

ANNA

CAMERON is sitting in a chair or recliner with his arms crossed, looking out the window. His face looks frustrated.

ANNA, walking into the room and up to his chair:

ANNA

Oh, CAMERON, I'm so sorry. I didn't mean anything by that. I reacted badly because my father had his own business, remember? And it was a disaster for my family. But I know you would never put us at risk that way. I want to hear your idea . . . please.

CAMERON unfolding his arms, taking a deep breath.

CAMERON

Okay, have a seat.

ANNA sits down on CAMERON'S lap and he laughs. ANNA smiles at him.

CAMERON

I don't think I can think with you on my lap.

ANNA

So, am I forgiven?

CAMERON

Definitely. I know what it's like
to be haunted by your past.

ANNA getting up and sitting nearby on couch or chair:

ANNA

So, you and BREE?

CAMERON

You got it, babe!

ANNA

I think we will make it just fine.
And you know why?

CAMERON

Why?

ANNA leans forward, smiling gently:

ANNA

Because we love each other enough
to be grateful.

CAMERON

How do you mean?

ANNA

Even though we may have it rough
sometimes, we can still love each
other and keep our sense of humor.
Somehow, I feel like being grateful
helps me do that.

CAMERON

Hmmmm, interesting theory.

ANNA

Anyway, now I'm excited to hear your idea. Now that I've put away my fear, or hopefully blown it to smithereens!

CAMERON

Well, either way, here's what I was thinking. What if we give ourselves, or mostly me, three months to try my hand at a business idea? I've fantasized about being an agent for specialty boat-builders and designers.

CAMERON, leaning forward, excitement entering his voice - this is juicy for him.

CAMERON

In other words, I'd find people who built special boats or ships, and then I'd hunt for buyers for them! This is a really refined market, so it would be a challenge, but I think I'm up to it with the experience I've had on our executive sales team.

ANNA

Wow! That sounds like fun. Would you be traveling a lot?

CAMERON

Actually, no. Most of what I do would be research. But I would have to do a little bit to meet buyers in other states. Probably just two or three days a month tops, depending where they are.

ANNA leans back, thinking.

ANNA

Hmmmm. Maybe I could go with you sometimes? That is if we can get someone to stay with the boys.

CAMERON, moving around in his seat excitedly)

CAMERON

That's what I was hoping for! Most of these buyers would be couples, so they would be able to relate much better to us than to just me! And . . . we will need to get ourselves a specialty boat as well, to be able to speak about it from experience. Nothing works so well.

ANNA, head down a bit:

ANNA

Oh. Uh, how much would that cost?

CAMERON

Not much, if we can find someone who really wants us to represent them! I'd even offer to help build it.

ANNA

Well, let's see how it goes. In any case, I'm so glad you're excited about something. And you deserve to do something you love for once in your life.

CAMERON

Thank you, sweetheart, that means a lot to me. Do you think you'd like it too?

ANNA

(laughing)

Oh, yes! Who wouldn't?

And of course the boys will go crazy!

Jus then, COLTON and DILLON walk in.

ANNA looks at CAMERON with a grin and puts her finger up to her lips in a "Shhhh" sign.

CAMERON nods his head in agreement.

COLTON

What's going on?

CAMERON

Oh, nothing you won't like. I'll be on vacation for awhile.

COLTON and DILLON cheer and run to hug their father.

Act 7, Scene 1

SARA and ROB'S HOME, (INT), KITCHEN, DAYTIME

ROB

SARA

JACK as contractor

ROB takes a can of food (ad op) or soup out of the cupboard. SARA wheels into the kitchen.

ROB

You got here just in time, hands.

ROB, handing SARA the can and a can opener:

ROB

See, I told you we make a great
pair!

SARA starts to open can on her lap, then sees liquid come up on the edges.

SARA

Oops, I think I need some practice
with this, or maybe just a plastic
bag on my legs.

ROB gets opens a drawer and pulls
out a plastic bag, placing it on
SARA'S lap as she lifts up the can
and opener.

SARA

(laughing)

Okay, I'm the hands, but I only have two, so could you please grab the can so I can straighten out this new fashion-design on my lap?

ROB, laughing now too, taking the can out of her hand:

ROB

So, together we have three hands—
pretty good, I'd say.

I'll take it!

SARA

(chuckling)

Yes, love, I think we're doing
really well.

Just then, there's a knock at the door, and ROB goes to answer it. JACK is standing there with a bag of food (ad op).

ROB, opening the door wider for JACK to enter:

ROB

Hey, JACK!

You arrived just in time! Is that
food for us?

JACK, walking inside:

JACK

You bet it is.

ROB

It smells wonderful, and we have
some soup to go with it if one of
us can heat it up!

JACK

Sounds perfect. Soup and
sandwiches. I'll get that going if
you and SARA want to set these
sandwiches out on the table.

ROB

You are a God-send JACK. Definitely
our angel today.

JACK

(voiceover)

If you only knew.

JACK, handing SARA the bag, which she starts to open
as he speaks:

JACK

Here you go, SARA. . . . I know you
like to keep your hands busy.

SARA and ROB burst out laughing.

JACK looks bemused and raises his eyebrows subtly (as if to say, of
course I said that on purpose.)

Act 7, Scene 2

SARA and ROB'S HOME, (INT), KITCHEN, DAYTIME

ROB

SARA

JACK as contractor

JACK, SARA, and ROB are sitting at the kitchen table, eating soup and sandwiches. JACK bites into his sandwich as SARA takes a spoonful of soup and ROB wipes his mouth on his napkin.

ROB

I have a theory I'd like to run by
you, JACK; you seem like a
spiritual guy to me.

JACK

Well, I'm learning. At least I hope
I am!

ROB

Aren't we all?

My theory is that I think the more
we are grateful for what we have,
the more trust comes our way. What
do you think about that?

JACK

Hmmm . . . that's sure something to
think about. Have you had that
experience lately?

ROB and SARA look at each other lovingly.

ROB

Oh yes, and SARA has helped me by
showing me such appreciation
lately.

SARA, looking embarrassed, her head bobs down a bit:

SARA

Oh, ROB, honey, that's so generous
of you. I've been a twit.

ROB

And you had every reason to be in
your condition.

SARA, turning a bit more toward ROB:

SARA

But *you* haven't complained a bit!

ROB

(laughing)

Well, not within earshot!

SARA and JACK laugh, too.

Act 7, Scene 3

THE GROVE

JACK

TANYA

SAMUEL

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JACK and TANYA are sitting with SAMUEL.

SAMUEL

So, you two have been pretty busy lately saving marriages. What do you say I give you time off for good behavior?

JACK

Now we're talking!

SAMUEL

Don't push it. In fact, this time is still going to be structured a bit.

JACK groans.

SAMUEL, ignoring JACK:

SAMUEL

But it's fun! You get to go on a date to a very special museum right here in paradise. I'll transport you there.

TANYA claps her hands in front of her mouth with a sharp intake of breath:

TANYA

Oh, SAMUEL, thank you!

JACK

I thought we'd get to play
paintball!

SAMUEL

(to JACK)

Remember the lessons you taught on
gratitude?

Grateful love lasts.

JACK

Yeah, I know you're right, and
you've been great to us SAMUEL, so
I *am* grateful.

Act 7, Scene 4

THE GROVE, but separate area; structure that looks like a museum.

JACK

TANYA

JACK and TANYA are walking up the steps of the museum, holding hands.

TANYA

I love this!

I'm so glad SAMUEL sent us here.

We get to date in heaven. How great
is that?

JACK, faking an old actor's voice of some kind:

JACK

Pretty great, sweetheart.

TANYA and JACK enter the building and we see breathtaking artwork of a spiritual or heavenly nature. (I can get some amazing art).

TANYA with sharp intake of breath:

TANYA

Oh, honey, have you ever seen
anything like this?

JACK, pulling TANYA closer, turning her toward him,
and looking into her eyes:

JACK

Only in your eyes, my love.

JACK kisses TANYA'S forehead.

FADE OUT

Script Plan:

Episode 8: "Grateful Love"

Angels-in-Training: Grateful Love, copyright 2021 by Debbie Johnson

Story A: Love 'Em or Lose 'Em: CAMERON is divorced from BREE, who put him down and treated him like a child (shown in flashbacks). He's now married to ANNA, who is more his spiritual equal. Because of what he's been through, he's learned to be grateful for what he has with her. Challenge: He has a hard time with her directness because it feels like she might be criticizing him, like his ex-wife, but angels show her how to work with him, as men need to be respected and trusted. He was easily angered at small things and at life in general. But he learns to love life more by understanding his past and being grateful for what he has.

Story B: Love 'Em as They Are: ROB is married to SARA who becomes wheelchair-bound, and he must now take care of many of her needs. SARA is stubborn and willful about taking care of herself, not letting ROB help her as she needs. The angels help him become more grateful for her simply being alive and with him, as well as vice-versa, as ROB has a minor car accident. SARA is friends with ANNA and they help each other through these challenges.

Angel Track: TANYA gets to be in the wheelchair this time, with HARRY as her service dog. She helps Sara get the practical help she needs with her own wheels, and helps ANNA learn how to help her husband through his anger. JACK gets to be two "manly" things he loves, being a cop bringing Cameron up short, and then a contractor, helping Rob navigate Sara's self-pity storms. JACK also relates, due to an early marriage to Mara. Jack and Tanya help Anna learn to respect and trust Cameron more, especially since he'll be getting laid off from company buy-out. Cameron has a business idea after layoff. Samuel gives Jack and Tanya a date in heaven.