

Film or Episode 2
Soul Survivors: Dating Angels
Rebranded to Angels-in-Training: Dating Angels
By Debbie Johnson

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Angels-in-Training- TV Series
Episode 2 -Dating Angels
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RULES for Angels in Training:

1. They may appear or disappear in a blaze of light, as long as the earthlings don't see this. Soft, thin light around them each time they appear, and then fades as they begin their scene.
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, CATHERINE, or anyone in heaven at anytime, though we usually don't hear these communications. If we do, they are in voiceover. If they are on earth, they may simply hear CATHERINE'S voice without seeing her, and the audience hears her voice as well. On occasion we may hear the voice of the "Boss."
4. Earthlings 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.

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. It's like a beautiful park 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 with river, swings and creative arts areas. More of it will be revealed and developed with each episode, including more "heavenly" characters.

FADE IN

Introductory Scenes from 2 hr. Pilot shown at the beginning of each episode:

JACK: In his forties, medium height and build, brown to black 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 light brunette 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.

CATHERINE: Latina, Looks to be in her forties, long dark hair worn, dark eyes, dressed smartly in white and looking official but friendly with warm, loving smile. She's firm, but caring. Can also be sarcastic at times, but with humor.

FADE IN: THE GROVE, (INT), beautiful setting interior park.

OPENING - ACT A, SCENE A

CATHERINE standing or sitting, talking to camera.

CATHERINE

Would you like to know how I
came to have two angels-in-
training under my tutelage?

Well, 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.

Scene segments from previous, accident, then
tunnel, with same sound.

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VOICEOVER by Ingrid to establish new voice
for TANYA.

TANYA

Please help me, God! Something has to happen
to make me stay in this marriage.

**(editor, show car only during above
voiceover, then tighten old shot to just
show Jack as he speaks).**

CATHERINE speaking to camera in present time

CATHERINE

Now they have to stay
together for a much longer
time than either of them ever
thought possible.....as angels-
in-training....Here's how we
started working together in
heaven:

Use previous scene on terrace as CATHERINE points out her
favorite place, tighten frame to just her, if possible with
music.

**If needed, cut voices and add new voiceover of CATHERINE
saying, "I showed them my favorite place in heaven." And
add music back in.**

Note: This part is cut from first film, but may need to be
adjusted or re-done. Then in THE GROVE scene segment, we
hear CATHERINE speak to TANYA and JACK unless we can
tighten frame just to her.

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 speaks to camera again, in present time:

CATHERINE
And so, their education continues...

ACT A, SCENE B

CUT TO THE GROVE, INT. - AT ARBORETUM, DAY.

CATHERINE
JACK
TANYA

CATHERINE, JACK, and TANYA are standing in beautiful
flowered area.

JACK is smiling, rubbing his hands together as he speaks.

JACK
So, CATHERINE, what's our
next adventure on earth going
to be?

CATHERINE
Oh, you'll see.

CATHERINE smiling, with love and knowing in
her eyes.

CATHERINE
If you keep your heart open,
you'll see even more than
you've ever thought possible.

TANYA
That sounds fascinating!

CATHERINE

Oh, it will be, especially
for JACK.

JACK looks scared, as he never knows what to
expect from CATHERINE.

CAMERA ZOOMS IN ON EARTH

Act 1, Scene 1

SHARMA: Tall, stately African-American woman, angers
easily, mostly about injustices to others, kind heart

BO: Tall, confident African-American man

ZACK: SHARMA and BO'S baby boy, about 6 months old.

CUT TO SHARMA and BO'S HOME, LOWER LEVEL OF HER PARENT'S
HOUSE WITH IT'S OWN ENTRANCE (INT.), living room, morning.

SHARMA

BO

ZACK

SHARMA and BO are sitting on the couch drinking coffee,
watching the morning news. BO is switching channels.

BO

Well, I better get dressed
for work.

BO

(turning off TV)

BO

You know what, SHARMA? I wish
we could get outa' here for a
change.

SHARMA

Well, you know what we signed
up for, BO No one said it
would be easy.

BO

Yeah, I know, but money can
sure make a lot of things
easier. And if I don't get a
better-paying job soon, we'll
never get out from under
living with your parents.

SHARMA gives a short sad sounding laugh

SHARMA
I think maybe you're right
about that.

BO
Did you just say I was right?

SHARMA laughs more genuinely now.

SHARMA
Yeah, with that, I agree. I'm
sick of living with my
parents, too. I think maybe
you heard me for once. So
what are we gonna do?

BO gets up, yawns and stretches

BO
I don't know what you're
gonna do, but I'm going to
just keep putting one foot in
front of the other.
Thinking about how frustrated
I am just gives me a
headache.

SHARMA
(looks/sounds frustrated)

SHARMA
So that's your solution?

BO

No, but didn't anyone ever
tell you that it doesn't work
trying to solve a problem
when you're upset?

SHARMA (upset, feeling ignored)BABY ZACK
cries faintly - sound effects)

SHARMA
Fine, I'll check on the baby
and be there in a minute.

SHARMA goes in the baby's room (cut at door) and comes back
out with ZACK in her arms. He seems listless, like he can't
keep his head up. Still holding ZACK, SHARMA immediately
runs into the bedroom where BO is just taking off his
shirt.

SHARMA
BO! We need to get ZACK to
the E.R.!

BO looks at SHARMA and ZACK in shock, wondering what could
be wrong.

SHARMA
(holding ZACK protectively, turning back and
forth as if to comfort baby.)

SHARMA
Right now!

BO grabs his cell phone, which was on the nightstand and
dials, waiting for them to answer.

BO
What's going on, baby?

SHARMA
(tearing up)
He's not himself, he's way
too quiet. I don't know
what's wrong.
(almost whispering)
I'm so afraid.

Act 1, Scene 2

CUT TO THE GROVE

TANYA

JACK

CATHERINE

TANYA, JACK, and CATHERINE are standing near a fountain.
TANYA sits down on the fountain's edge.

TANYA

Oh, my goodness, that has got
to be the scariest thing a
young mother could
experience.

JACK comes over and sits down next to TANYA, pulling her
close, protectively.

TANYA

Will her baby die?

CATHERINE

That's not something I can
see right now. It's up to
God, of course, but sometimes
humans can help. BO is pretty
positive, but SHARMA has some
attitude issues. You may be
able to help her, but don't
be disappointed if it doesn't
work. Some people just love
to hold on to their attitudes
you know.

JACK

(smiling, looking at TANYA)

JACK

Yeah, I know.

TANYA makes a face at Jack...then laughs

Act 1, Scene 3

CUT TO HOSPITAL, EXT shot first, of hospital, then E.R. signage, (INT.), Emergency Room Waiting Area- late morning or afternoon.

SHARMA

BO

ZACK

NURSE/receptionist

PREGNANT WOMAN - KELLY

HUSBAND - SAM

TORY

ADAM

SICK GIRL

SICK GIRL'S GRANDMA

SHARMA and BO are sitting in waiting room of ER with their baby, who SHARMA keeps checking on as he sleeps.

KELLY and SAM walk in, KELLY looks very scared, holding her stomach.

SAM is concerned, caring, arm around her, takes her over to seating near SHARMA and BO who are already seated.

KELLY

Oh, SAM, I'm so scared. What
if we lose the baby?

SAM

I'm scared too, but I think
we just have to trust God,
KELLY. What else can we do?

SICK GIRL walks in slowly, clutching her stomach, with her GRANDMA and they sit down. GRANDMA comforts the girl from time to time, showing her things in a magazine she gets from the end table.

NURSE walks over to KELLY and SAM, reaching out to take KELLY'S arm as she speaks.

NURSE/RECEPTIONIST
Please come with me.

KELLY (very relieved)

KELLY
Oh, thank you!

KELLY and SAM get up and walk off camera
with NURSE.

SHARMA
(bouncing a quiet ZACK on her knees)

SHARMA
What's with these people? We
were here before that woman
and it's not even that busy!
I just know it's our color!

BO
I don't know SHARMA; I don't
think that's it.

BO(looking over at the pregnant woman who is
holding her stomach)

BO
She just looks worse off than
ZACK and maybe she doesn't
think it's a big deal, since
he's sleeping.

SHARMA
(nearly in tears)

SHARMA
Well, looks don't always tell
the story. I don't know
what's wrong with him, BO and
time might be really
important right now!

BO
(putting his arm around SHARMA)

BO
I know, I know, sweetheart.
I'm worried too, you know.

TORY and ADAM walk in and rush over to BO and SHARMA, and BO stands up. TORY hugging SHARMA and kissing ZACK.

TORY
Oh, SHARMA, BO, what's going on? YOUR mom called us, since they couldn't get here.

BO hugs TORY and ADAM while talking. Looks relieved to see them.

BO
Good to see you, sis. Yeah, the folks are on vacation. Bad timing all around.

ADAM, still standing, walks with BO to stand nearby, but able to talk more privately with each other.

TORY
How are you holding up, SHARMA?

SHARMA
Not well at all. I just feel like life is against us right now.

TORY
Oh, sister, you know I understand that one. I'm just glad you've got BO to help, he's really solid.

ADAM talking with BO quietly.

ADAM
What's going on man? You ever get connected with my friend about that job?

BO

Yeah, but unfortunately, I
was just a day too late. He
already hired a guy. But I
keep trying.

ADAM

That's all you can do, man.
I'll keep looking out for
you, too, brother.

Act 1, Scene 4

CUT TO HOSPITAL, (INT.), Emergency Room Waiting Area- late
morning or afternoon.

DR. HAMMER - Older medical doctor, kind and caring.

SHARMA

BO

ZACK

DR. HAMMER comes out to SHARMA with clipboard in hand.

DR. HAMMER

Hello there, I'm Dr. Hammer.
And who do we have here? May
I hold him?

DR. HAMMER puts down his clipboard, then
holds out his arms.

DR. HAMMER

Picks up baby as SHARMA gives him to DR.
HAMMER. She looks confused, like why isn't
he taking us to a treatment area? Also
stressed, afraid.

SHARMA

What do you think it is, Dr.
Hammer?

DR. HAMMER

(lifting babies head and letting it fall
back, looks at SHARMA and BO)

DR. HAMMER

After reading the intake
form, I suspect that this is
very simple and easy to
reverse. You will need to
take some steps to help
prevent possible nerve
damage.

SHARMA

(looking shocked)

SHARMA

What?!

BO goes over to SHARMA and puts his arm around her;
comforting.

DR. HAMMER

I take it you didn't breast
feed.

SHARMA

No, I didn't, I had to work
full time, but what does that
have to do with anything?

DR. HAMMER

It's okay if you didn't
breast feed, but when that's
the case, babies still need
natural fat or whole milk. My
bet is that he's not getting
enough oil and good, healthy
fats in his diet.

SHARMA shifts in her seat, obviously
uncomfortable and offended.

SHARMA

I don't get what you're
saying. We're trying to keep

him healthy by giving him
low-fat milk.

DR. HAMMER

I know you're trying to do
everything right; to raise a
healthy child. You're
intentions are admirable.
However, new evidence shows
babies need more fat than we
do as adults, in order to
build their nervous systems
properly. Your baby isn't
getting the fat he needs, so
he's not able to move about
as quickly or even hold his
head up as you would expect
for a child of his age. You
just happened to notice it as
it got worse, and thank
goodness you did. You're good
parents, thank you for
bringing him in. And don't
feel bad, this happens to
many parent these days.

SHARMA
(stiffly)

SHARMA
Thank you doctor.

SHARMA and BO leave with BO carrying ZACK.

Act 1, Scene 5

CUT to car, (INT.) - afternoon.

SHARMA
BO
ZACK

As BO puts on seat belt, SHARMA turns to BO with fire in
her eyes:

SHARMA

I don't believe it. That
doctor doesn't even care.
Fat! He wants us to give our
baby more fat! He doesn't
care what happens to a black
baby! If we were white, this
would be a whole different
story!

BO turns to SHARMA and puts his hand on her
shoulder.

BO
SHARMA, I know you're upset,
so right now I'll just
listen, but when you calm
down, I'm gonna tell you a
story my mama told me back on
the island. I think you'll
understand then and you'll
feel better.

And now I'm hungry, do you
mind if we stop and get a
snack?

SHARMA
Turns back in her seat, facing straight
ahead.

SHARMA
Okay, whatever.

Act 1, Scene 6

CUT to nearly empty Ice Cream Shop, (INT.) - late
afternoon.

SHARMA
BO
TANYA

SHARMA, BO seated at table, looking at menus, appearing
very tired, worn out, and a bit frustrated.

SHARMA
Bless Tory and Adam for
taking Zack for a while.

BO
I know, he was really cranky
after that visit to the E.R.
I'm cranky, too.

TANYA appears in a flash of light on other side of empty
restaurant, holding two small glasses filled with water.

TANYA, voiceover to CATHERINE
How did I not spill this?

CATHERINE'S VOICE
You are learning more balance, my dear. Well done!

TANYA smiles and
(pulling an order pad and pen out of her
pocket, looking compassionate at tired
couple)

TANYA
You two look like you could
use some coffee. Late night
with the baby?

SHARMA
Like you wouldn't believe, or
maybe you would. Are you a
mom?

TANYA
I sure am.

SHARMA puts down her menu and looks at
TANYA, hesitating, looking like she really
wants to ask this, but not sure she should.

SHARMA
Have you ever heard of babies
needing more fat?

TANYA
Yes, I have, but it's really
new information, isn't it?

SHARMA
It must be...Thanks. That's
just what I needed to know,
that it's for real...and I
will have some coffee,
please.

BO
(smiling)

BO
Me, too.

TANYA walks away to get coffee.

BO looks confused, pressing his lips together for a moment
or two, as if he's trying hard not to say this:

BO
So why is it you believe her
and not me?

SHARMA
(looking a bit confused, fingers her menu
(or takes sip of water, if we have water)
again, then looks peaceful, calm, relaxed.)

SHARMA
I don't know...it's just...
there's... something about that
woman that I trust. She's
really calming.

Act 2, Scene 1

CUT to HEALTH CLUB, (INT.)Yoga Studio - late morning.

MEGAN - Caucasian, holistic counselor and therapist,
lonely, dresses a bit eccentrically, good friend of
SHARMA'S.

SHARMA

JASON- Yoga Class Instructor - Tall and lanky, but muscled,
very cut face, perfect hair, clean and neat, gentle.
YOGA STUDENTS - EXTRAS

SHARMA and MEGAN are in class, stretching with instructions
from JASON.

MEGAN
(whispering to SHARMA)

MEGAN
He's so cute, he has to be
gay.

MEGAN (sighs)

SHARMA
The instructor?

MEGAN
Are there any other hunks I'm
missing?

JASON
Let's go for one last
stretch. Inhale. Deep Breath
..exhale... and really let go
of everything now.

SHARMA
(groaning in pain, then whispering to MEGAN)

SHARMA
I wish I could.

JASON leads them in an ending stretch and continues to
quietly talk while MEGAN and SHARMA are talking like this:

JASON
Inhale, Exhale, keep
letting go.

MEGAN
(whispering to SHARMA)

MEGAN
Don't worry; I know what will
fix that.

SHARMA
(whisper laughing)

SHARMA
Don't you always?

MEGAN
Of course!

JASON
(bowing his head with "prayer hands" in
front of his chest)

JASON
Namaste'

YOGA CLASS
(bowing heads with "prayer hands" in front
of chests)

YOGA CLASS
Namaste'

SHARMA and MEGAN get up, roll up mats while chatting and
place by wall, then walk out of class while still chatting.

MEGAN
I might be able to help you
let go, you know.

SHARMA
Oh, really? Is that my friend
talking or the mega-bucks
brilliant therapist?

Act 2, Scene 2

CUT to HEALTH CLUB, (INT.) Juice Bar - late morning.

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MEGAN
SHARMA
TANYA
JACK
EXTRA -WOMAN just worked out.

JACK appears behind counter.

JACK VOICEOVER to CATHERINE
I have to serve again?

CATHERINE
Did you forget your
angel-in-training
Motto, JACK?
Remember we are here
to serve all life.

JACK
Oh, right!

JACK grins happily and closes his eyes,
as if remembering who he really is now, an angel.

MEGAN and SHARMA walk up to juice bar and give order, then
take seats on stools or at tables, depending on location.
JACK is server/juice-bartender.

SHARMA
So this is your idea of
helping me let go? Wheat
grass and carrot juice?

MEGAN laughs

MEGAN
Sort of. See, my solution to
you letting go is that we can
talk about my problems for
awhile, and you'll forget
about yours!

SHARMA
Okay, you got me there. So
what's up with you
girlfriend?

MEGAN sighs deeply and plays with her napkin a bit, looking down, then sad, as SHARMA looks at her with concern and compassion.

MEGAN

I've been feeling really lonely lately. Nothing new, but it's just really getting to me. It wasn't really bad until recently because I was so busy going through school, then grad school, then working an extra job to pay off my student loan, that I didn't realize how lonely I was. Now I wake up crying almost daily. I just can't seem to meet anyone I really like.

SHARMA

Oh, MEGAN, I'm sorry, that has to be rough being all alone out there. Well, first things first; let's order something to make our tummies happy, then we can figure it out, okay?

MEGAN

Works for me.

Just then, TANYA walks up and takes a seat at the juice bar right next to SHARMA. MEGAN and SHARMA are quiet, looking at the juice bar selection.

JACK

Hey there good lookin', how about a date shake, or maybe even a date?

TANYA

(chuckling softly)

TANYA

You are so in trouble...but the
kind I like!
Give me a pineapple-coconut
smoothie and I'll think about
it.

SHARMA
(hearing just TANYA'S order)

SHARMA
I'll have one of those, too.

MEGAN
That sounds yummy! I'll take
one, too.

JACK
Comin' right up ladies!

JACK gets busy making orders.

MEGAN
(tearing up, speaking to SHARMA)

MEGAN
Why can't I have one of
those?

SHARMA
What are you talking about?

MEGAN
The date part.

SHARMA
Huh?

SHARMA
(to TANYA)

SHARMA
Hey, you look familiar...do I
know you?

SHARMA

(takes a moment, then recognition dawns in her eyes)

SHARMA

Oh, now I remember! It was
last night at the café'.
MEGAN this is...Oh, I'm sorry,
I didn't get your name.

TANYA

Tanya. Pleased to meet you
MEGAN and...

TANYA

(turning to SHARMA)

SHARMA

Sharma.

TANYA

SHARMA, please don't let me
interrupt.

MEGAN

No problem, feel free to join
the conversation. After all,
I'm a therapist who can't
figure out my own problems,
so it makes sense that a
perfect stranger should have
the perfect answer...doesn't
it?

TANYA laughs

TANYA

Well, I don't know about
perfect, but I'll do my best.
Maybe we should ask the
barkeep, too. If it's boy
trouble, he might have some
ideas.

MEGAN

(kind of whining)

MEGAN

That's just the problem,
there's no boy to even have
trouble with!

JACK'S been listening in-between filling blender.

JACK
Okay, I didn't even need to
eavesdrop to hear that. So
what are you doing to find a
guy you like?

MEGAN
I've tried the internet, I've
tried speed-dating, I've
tried singles clubs, I've
tried ads, I've tried
everything but hanging upside
down in the Town Square with
a sign that says; "Date me!"

JACK
(chuckling)

JACK
Okay, you've done everything
but one that I can think of.

MEGAN
What's that?

JACK
(pours drinks into glasses and gets straws
to serve with them)

JACK
Asking friends and family to
introduce you to people they
know; people they think you'd
fit with.

MEGAN
That is so scary!

JACK
I know, but as it turns out,
it's the most successful

method of match-making! It's
been proven.

JACK looks very proud of himself.

MEGAN

(sips her smoothie from a straw)

MEGAN

Why didn't I know that?

TANYA

Don't be too hard on
yourself. It's not common
knowledge, and many people do
meet on-line!

SHARMA

BO and I met on-line, so it
does work. But it sure can't
hurt to ask your friends.

SHARMA smiles pointedly at MEGAN and takes a
sip from her drink.

TANYA

Also, I heard of this great
book, *Getting to I Do*, by Dr.
Patricia Allen. It's really
helped me in my relationships
with men. It's about how to
meet the right man and get
him to ask you out! Also, how
to talk to them so they can
hear you and actually
respond.

JACK

Oh really?

TANYA

(turning on her stool toward JACK, smiling
mischievously)

TANYA

Uh, huh.

WOMAN (EXTRA) walks in and takes a seat at the bar, listening intently to the rest of the conversation...she pretends to be busy texting or checking her phone msgs, but is really listening in.

JACK (as if he doesn't even see his new customer)
(wiping down the counter)

SHARMA
So how does that work?
About the talking/responding
thing.

TANYA
Oh, kind of like this. I'm
really not happy about the
garbage back there. It smells
funny to me.

JACK
Oh,...uh,...I'll take it out
right away!

JACK grabs garbage and runs out the back door with it.

TANYA
(turning her stool back to SHARMA and MEGAN)

TANYA
Notice I never told him what
to do, or even asked him to
do anything. He would never
have wanted to do it. But I
was unhappy, so he figured
out a way to fix it! Never
give them ideas, let them
figure out what to do if
you're not happy!

SHARMA
Wow!

MEGAN
I'm awestruck, and once
again, have egg on my face as

a therapist. Who knew? This sounds like the manual for men we've been looking for.

TANYA

I think so too. There's enough male-bashing in the world. This book tells us how to appreciate each other.

TANYA takes a long draw from her straw, obviously enjoying her earthly treat. Next is voiceover

TANYA'S VOICE

And I so appreciate this earthly treat, thank you God!

MEGAN

Well, I do have one thing to contribute that I just read, but I'll have to wait till I find a guy to try it out on.

SHARMA

What's that?

MEGAN

The Queen's Code, by Alison Armstrong. It also helps you appreciate men, and I would just like to have one to appreciate!

JACK comes back in, puts the newly-lined garbage can away and smiles proudly as if he just moved mountains. Then he walks over to serve WOMAN at counter.

Act 2, Scene 3

CUT to SHARMA'S HOUSE, (INT.), kitchen table, evening.

SHARMA

BO

ZACK

SHARMA, BO, and ZACK at the table, dinner is done and SHARMA is picking up dishes while BO holds ZACH.

BO looks lovingly at his son, obviously wanting more for him, hugging him and looking out the window, as if at the future. Then BO looks frustrated.

BO
I'm fed up with this lousy
job. This work is really
stressful and I hate all the
chemicals. They make me feel
sick. It's just not enough
money for that. And I'd
really like it if you didn't
have to work even part time.

SHARMA
Oh, baby, that's so sweet of
you to want that, but I don't
know what's out there for you
right now.

BO
(his voice raises)

BO
What do you mean by that? Do
you want me to get sick?

SHARMA
(raising her voice to match BO'S)

SHARMA
How could you even think
that?

ZACK
(Starts crying (use sound of baby crying,
shoot his back)

SHARMA
(picking up ZACK from BO)

SHARMA
Now look what you've done!

BO
Me!?!

SHARMA takes ZACK away (going to his room).

Act 2, Scene 4

CUT TO FLASHBACK - OLDER HOUSE, (INT.), DINING ROOM
Note: (all flashbacks in gold tones or something different to indicate flashback)

YOUNG SHARMA - eight years old
SHARMA'S BABY BROTHER, JAMAL, 4
MARVA - Young SHARMA'S mother
LOUIS - Young SHARMA'S father

MARVA and LOUIS sitting at table after dinner, drinking coffee.

YOUNG SHARMA, SHARMA'S BROTHER on floor in their pajamas or casual play clothes, playing a game (we don't see TV, just light on faces as if?) Sound of old TV show in background.

LOUIS
(puts down his coffee cup)

LOUIS
I can't take this job anymore
BABY.

MARVA
I know, I know, but you got
to hang in there, LOUIS.

LOUIS
(agitated, leaning forward in his seat)

LOUIS
Why? Why have I got to hang
in there?
There has to be other jobs
around.

SHARMA looks scared and starts fidgeting, as she looks back to conversation parents are having.

MARVA

(sipping her coffee first)

MARVA

I just don't know, but you have to try. I've seen too many people get laid off in this recession, and you know we're countin' on you.

That job you got now pays the bills and they're never gonna to fire you...they need you too much there and you're the only one that knows the job.

LOUIS

(his voice rising)

LOUIS

I know I can find somethin' and I'm gonna try, but I can't find nothin' while I'm workin' full-time. It's impossible.

MARVA

(puts her cup down, shaky -getting really nervous)

MARVA

Well, what if...um, what if you ask you're friends?

LOUIS

Don't you think I have enough sense to already do that, woman?

JAMAL looks scared, looking back at his parents, then SHARMA looks back too, also scared. She takes JAMAL's hand.

MARVA speaks quietly, as she walks over to comfort JAMAL, picking him up on her lap while she's talking to LOUIS:

MARVA
I'm sorry, honey, I know
you're smart. I'll just leave
it all up to you.

Act 2, Scene 5

CUT TO FLASHBACK - SAME OLDER HOUSE AS IN SCENE 4, (INT.),
LIVING ROOM - just a few weeks later.

YOUNG SHARMA

MARVA

SHARMA'S BROTHER, JAMAL

LOUIS

YOUNG SHARMA, MARVA, SHARMA'S BABY BROTHER, and LOUIS are
in the living room, SHARMA seated on the floor, playing
with her brother. The TV is on, but the sound is really
low.

YOUNG SHARMA

Playing board game with her brother.

MARVA walks into the living room bringing bills with her.

MARVA
What are we gonna do, LOUIS?
This is getting really bad.
Our money is just about gone.

LOUIS sits forward, leaning on his knees with his hands
clasped, gripping his own hands in fear. Then he bows his
head as if giving up.

LOUIS
I don't know, MARVA. Just be
patient, I'll find somethin'.

MARVA
That's what you said last
week, and the week before
that. I'm really worried now.

There's no more way to be
patient, no more money left
to give patience, no more
prayers left. You got to do
something or just get us on
welfare. At least we won't
starve.

LOUIS gets up and walks out of the house, slamming the door
behind him.

SHARMA looks up at her mom with tears in her eyes.

SHARMA
Are we gonna starve, mommy?

MARVA
No, baby, but we're gonna be
eatin' grits for dinner about
five times a week. I hope you
still like 'em when this is
all over, if it's ever over.

Act 3, Scene 1

CUT TO THE GROVE

TANYA
JACK
CATHERINE

JACK
My dad had a tough time of it
during the recession, too,
especially with my sister
being so sick. I think he
bled money then.

TANYA
Did you have enough to eat?

JACK
Well, let's just say I
learned to like pancakes a

lot. Some days we had them
for breakfast and dinner
every day. It got a little
scary when there was nothing
to put on them. I guess
that's why I worked so hard.
I just didn't want to end up
like him. I know he was
ashamed of his failures.

CATHERINE appears in a flash of light.

CATHERINE

There's no such thing as
failure, only adjustments.
That's the problem with
people. They think it's a
failure when they miss the
mark. That's what mis-take
really means; to miss the
mark. So try again, what's
the big deal?

JACK

The big deal is when you have
a family to feed.

CATHERINE

Sure it is, but there's
always a way. What ever
happened to fishing?

JACK (hand on chin, thoughtful)

JACK

Hmmm..good point.

CATHERINE

Anyway, what's the most
important thing you can think
of to focus on in life?

TANYA

(with a big, I'm-so-smart smile)

TANYA

Love!

CATHERINE
Right. Perfect lead in to
your next assignment. You
might not like it, JACK, but
your reward is that you and
TANYA get to go on an earth
date later.

JACK
Can we go fishing?

How about that for our date,
babe?

TANYA
(horrified)

TANYA
That's your idea of a date? I
swear, you are the most
unromantic...

CATHERINE interrupts

CATHERINE
Do I really have to mediate
again? And I thought we were
making such progress.

Act 3, Scene 2

CUT TO MEGAN'S OFFICE, (INT.), noon. Desk is laid out with
take out lunch which is mostly eaten.

SHARMA
MEGAN

SHARMA and MEGAN are sitting by her desk, using it as a
table for their food.

SHARMA

Okay, my turn to spill. Are you gonna charge me if we talk here while we eat?

MEGAN (laughing)

MEGAN

Only if you spill your soda on my new carpet.

SHARMA, with a wicked grin on her face, acts as though she's going to spill her drink, holding it over the carpet.

MEGAN

(reaching for the drink)

MEGAN

Stop it! You'll give me a heart attack. Women are more prone, you know!

SHARMA

(putting the drink back on the table)

SHARMA

Yeah, I know, and I also know that I'll have my own heart attack if BO doesn't get it together pretty soon with his work. You know my family history. I hate being hungry. BO and I are both at our wits end, snapping at each other all the time. I know ZACK is too young to understand what we're saying, but he knows we're upset and he starts crying right along with us. This can't be good for him either.

MEGAN

Okay, you mind if I put on my counselor's hat for a moment?

SHARMA

Only if there's no charge,
but I can babysit your first-
born.

MEGAN
Hah!

MEGAN
(leaning back, picking up a pen or straw and
playing with it)

MEGAN
Try to remember when you and
BO were first dating.
Remember what you thought
about when you imagined what
your marriage would be like.
What was in the forefront of
your mind back then? Besides
the obvious!

SHARMA
(with a laugh)

SHARMA
Well, I just thought about
how much love we would share.

MEGAN
Bingo. Need I say more?

SHARMA
(leaning forward in her chair)

SHARMA
Yes, you do need to say more,
like how we can get that
back!

MEGAN
Okay, when's the last time
you two went on a date?

SHARMA

Hmmm...I guess about fifty million years ago. Or at least it feels like it.

MEGAN

Waaaay too long if it feels like that. I have two words for you that will solve most of your problems; "date night."

SHARMA

But...

MEGAN

(interrupting)

MEGAN

No buts...I know you're gonna say you can't afford it; date money, babysitter, but you can trade with other parents. Even TORY might want to trade with Caitlin once in a while.

And you can always do free things, like walks and gallery openings. Just do something, because at this point you can't afford not to. You're either spiraling down or up. And right now it's down.

You have to stop it. And believe it or not, you'll probably make more money. You'll both be less stressed, feel more love and be happier. That always makes a difference in attracting whatever you need to survive.
Capiche?

SHARMA

(big sigh)

SHARMA
Capiche. Let's pick on you
for a while. Had any dates
lately?

MEGAN
No, but I'm thinking about
practicing the "five-second
flirt" on JASON , just to see
if I can actually do it
without freaking myself out.

SHARMA
JASON? Our-yoga-teacher-
JASON?

MEGAN
(playing with her napkin, folding and
unfolding it)

MEGAN
Yeah, I figure he's safe.

Act 3, Scene 3

CUT TO FLASHBACK- MEGAN'S HOME, (INT.), LIVING ROOM, three years
earlier.

MEGAN
GAVIN - MEGAN'S boyfriend - blond, blue-eyed hottie, mostly interested
in himself;

MEGAN and GAVIN are standing by her front door; GAVIN is putting on his
jacket.

MEGAN
Why? What did I do?

GAVIN
(taking his keys out of his pocket)

GAVIN
You didn't do anything wrong,
MEGAN, you just give too
much.

MEGAN

I don't get it. Why is that
bad?

GAVIN

It makes me feel like I can't
do anything myself. Guys want
to be the providers you know,
for at least some things.
Sorry, MEGAN, I gotta go.

GAVIN walks out the door. MEGAN looks devastated.

Act 3, Scene 4

CUT TO MEGAN'S OFFICE, (INT.), noon. Desk is laid out with
take out lunch.

SHARMA

MEGAN

SHARMA

What do you mean by safe?

MEGAN

Men scare me. What if they
don't ask me out? What if
they *do* ask me out? What if
they leave me? I have a
subconscious fear of
commitment. I always thought
men didn't want to commit,
but it was really me. I gave
too much, I acted too needy.
I needed these three years
after GAVIN to find out who I
was and stand on my own two
feet. Now I'm scared to test
myself. What if I'm still a
dismal failure at romance?
Does that mean I'm a failure
as a counselor, too?

SHARMA

Oh, you poor thing. You're
being way too hard on

yourself! I don't think
anyone will ever be perfect,
counselor or not. But if you
do get involved with someone
and he hurts you, I'll
flatten him!

MEGAN
(laughing)

MEGAN
I believe you actually would.

Act 3, Scene 5

CUT TO THE GROVE

CATHERINE
JACK

CATHERINE
Okay, JACK, we're going to
ramp up your lessons. Ready
for a challenge?

JACK
Always.

CATHERINE
(with a mischievous grin on her face)

CATHERINE
You will be going to a
therapist under the auspices
of someone who's been
repeatedly rejected by women.

JACK
What! I'd feel so...so...

CATHERINE
Lame?

JACK
Yeah, and like a...a...

CATHERINE

A loser?

JACK
Exactly!

CATHERINE
Well, you'll get over it.
Every one of us up here has
had to be a fool for God
countless times. It's good
for the humility factor.

JACK
I can't wait to see
TANYA'S...

TANYA shows up in a flash of light

TANYA
See my what?

Act 4 Scene 1

CUT TO MEGAN'S OFFICE, (INT.), 1 pm. Lunch cleaned up off
of desk.

SHARMA

MEGAN

JACK

LEXIE, RECEPTIONIST - young and goth looking a bit.

SHARMA is cleaning up their lunch and throwing everything
in the trash.

LEXIE leans into office, hanging on door frame.

LEXIE
Your next victim is here. New
patient, JACK.

SHARMA laughs

MEGAN
Thanks LEXIE.

SHARMA

(standing up and tossing her can in the trash)

SHARMA

Well, I guess that's my cue.
I'll see you later. Just keep
me posted on the dating
scene, okay?

MEGAN

It'll be boring news; I'm
sure, but okay.

SHARMA walks out the door and then, through the door, we see JACK in waiting area (the light around him fades as she walks by him). Then JACK walks into MEGAN'S office, hands in pockets.

MEGAN stands up and meets JACK halfway, shaking his hand.

MEGAN

Hi JACK.

JACK

Hi Doc.

MEGAN

(laughing)

MEGAN

Thanks for the compliment,
but I don't have a doctorate,
just a Masters degree in
psychology. But don't worry;
I come from the doctorate
school of hard knocks.

As MEGAN speaks, she cocks her head to the side a bit, thinking.

We've met before, haven't we?
At the juice bar, right?

JACK looks embarrassed, fidgeting a bit.

JACK
Uh, yes, that's right.
So what should I call you,
then?

MEGAN
Please feel free to call me
MEGAN. I think everyone will
feel more comfortable that
way.

MEGAN sits while talking, and points to a
comfortable chair across from her desk,
says:

MEGAN
And please sit here, unless
you'd be more relaxed lying
on the couch.

JACK
(sitting down; nervously)

JACK
Uh...no, no, the chair is fine.

MEGAN
(walking back behind her desk
to sit)
So, what brings you in today?

JACK
Uh... oh, well... uh, this is
hard.

MEGAN
Just start at the beginning.
Take your time.

JACK
(thinking - voiceover)

JACK
CATHERINE, help!

CATHERINE'S VOICE
Just think about your mother.

Act 4 Scene 2

CUT TO FLASHBACK, YOUNG JACK'S HOME, (EXT.) BACKYARD PLAY
AREA. **OR PARK**

YOUNG JACK - Five years old, serious, tense-looking
YOUNG JACK'S MOM - Early thirties, Harried, stressed
LISA, Jack's seven- year old sister, has Cerebral Palsy,
sad
Countenance

YOUNG JACK is swinging, then runs over to the climbing
equipment and slides, LISA is sitting in her wheelchair,
next to her mom, also sitting, on a bench near playground.

After he gets off slide, YOUNG JACK runs over to his mom.

YOUNG JACK
Mom, I want an ice cream
cone. Can we go get some?

MOM
Not right now, JACK, maybe
later. Lisa needs more
sunshine and fresh air.

YOUNG JACK
Why does LISA get everything?

MOM
You know why, JACK. You know
she can't walk on her own and
we have to make sure she
doesn't get hurt.

YOUNG JACK
Well, I might get hurt, too.

MOM
That's right, JACK, so I'm
counting on you to be extra
careful and brave, for all of
us.

YOUNG JACK
(with a big, audible sigh)

YOUNG JACK
Okay

Act 4 Scene 3

CUT TO MEGAN'S OFFICE, (INT.), EARLY AFTERNOON.

JACK
(leans forward confidently, elbows on knees,
hands clasped)

JACK
Okay, I know what I want to
talk about.
I tend to get rejected a lot
by women and I know a lot of
it had to do with my mom and
my sister.

MEGAN
So, you've had some issues
with receiving love from
women?

JACK
Yes.

MEGAN
Let's try something here, if
you're willing to experiment.
I can see you're well aware
of the root of this problem,
at least from your childhood,
but there may be another
level to it that you're not
aware of, and that is a more
spiritual level, if you will.

Do you mind if I ask you a spiritual question first?

JACK
Not at all.

MEGAN
Do you believe in a Higher Power of some kind?

JACK
Oh yeah! I definitely know God exists!

MEGAN
If you wouldn't mind, I'd like you to try putting your attention on God and seeing how that feels.

JACK
Okay, got it.

MEGAN
Now think of God as a Being of pure, divine Love that gives you all the love you need. Take a moment to see how that feels.

JACK closes his eyes and thinks about this, struggling with it. Then, after a moment)

JACK
Wow, I can't even feel anything.

MEGAN
Would you try again for me and go deeper please? In other words, ask yourself why you can't feel anything. Take your time.

JACK

(takes a deep breath and takes time to go within. Facial expressions show his struggle to admit this)

JACK

This isn't easy to say, but I think I'm scared that I'm not worthy of anyone's love. I don't feel like I deserve it, or...maybe like I'm not supposed to have it. Does that make sense?

MEGAN

Oh yes, I can even relate to that myself. You see, most people feel that way, I believe. That's why I wanted to try this with you right away. There's a way to cure that you know!

JACK

Really? How?

MEGAN

Imagine it. The easiest way to accept this higher love is to *pretend* it's there. Here's an exercise. Imagine yourself at a golden fountain flowing with Divine Love just for you. Imagine you are drinking from that fountain daily. Know with your whole heart that this is God's love for you.

JACK's eyes are closed during this time and we see him struggling a bit to take this in, to really feel it. Then his face begins to relax, and a smile comes to his lips and he looks up as if sensing God's presence.

JACK

Wow, I'm already feeling more love and peace.

JACK takes a deep breath and revels in the peace he's feeling.

JACK
That's a really powerful
thing to do, isn't it?

MEGAN
Yes, it is, JACK, and it's
even more powerful when you
do it every day.

Act 4 Scene 4

CUT TO THE GROVE

JACK
TANYA

JACK appears in a flash of light.

JACK
Well, I guess that wasn't so
bad...once I got the hang of
it.

TANYA
(walking up to JACK and hugging him)

TANYA
And I'm gonna be the first
one to give you some of that
higher love. I wonder if
angel-in-training love
counts?

JACK
(kissing her forehead)

JACK
It does in my book, babe!

Act 5 Scene 1

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CUT TO HEALTH CLUB (INT.) YOGA CLASS, MORNING

SHARMA
MEGAN
JASON
YOGA CLASS

YOGA CLASS HAS ENDED, MATTS BEING ROLLED UP, PEOPLE
EXITING.

MEGAN
(whispering to SHARMA)

MEGAN
Well, here goes nothing.

SHARMA
What?

MEGAN is staring at JASON
until he looks her way. Then
she holds his gaze and smiles
warmly at him.

MEGAN
That was it.

SHARMA
That was what?

MEGAN
The five-second flirt! From
Dr. Allen's book.
Remember? I told you I was
going to practice.

SHARMA
Oh, yeah, on the gay guy!

SHARMA snickers

Act 5 Scene 2

CUT TO HEALTH CLUB (INT.) JUICE BAR, MORNING

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MEGAN
SHARMA
JASON
JACK

MEGAN and SHARMA walk up to juice bar and sit on stools.
JACK is bartender again.

JACK
So, what'll it be girls? The
strong stuff or the sweet?

SHARMA
Give me somethin' strong. How
about a Power Booster?

MEGAN
I'd like something strong and
sweet, in the form of a man!

JACK
Unfortunately, I can't help
you there, I'm married.
Except of course to say I
think it works best when
you're sweet to yourself
first.

MEGAN
Good advice! And to think I
spent thousands of dollars
and years of my life in
school to have a juice-
bartender give me my own
advice back!
Okay, then I'll have my
usual; Strawberry Smoothie.

JACK makes the drinks as JASON walks in and takes a stool
next to MEGAN. MEGAN turns to him and smiles.

JASON
Hi MEGAN, Hi SHARMA.

JACK
(turning around)

JACK
What can I get you big guy?

JASON
Hmmm. It all looks so good.

JASON
(turning to MEGAN)

JASON
What are you having?

MEGAN
Strawberry Smoothie

JASON
That sounds great.

JASON
(to JACK)

I'll have one of those.

JASON
(to MEGAN)

JASON
How did you like class today?
I did a few things
differently.

MEGAN
I noticed, and I definitely
liked it. You're a great
instructor, JASON, and I know
from instructors!

JASON
Lots of schooling?

MEGAN
Oh yeah. I'm a counselor with
a Master's degree, but I
don't believe you should ever
stop learning.

JASON

(looking surprised)

JASON
That's what I always say!

MEGAN
(smiling stupidly)

MEGAN
Great minds think alike!

Act 5 Scene 3

CUT TO PARK, (EXT.) morning, but make it look like evening,
if possible.

SHARMA
BO

SHARMA and BO walking along the lake. BO puts his arm
around SHARMA.

BO

That was nice of your parents
to give us some time to talk.

SHARMA
Yeah, it was.
This is really nice, BO We
need more nights like this,
and we need more time away
from home. What do you think
about a regular date night?

BO
(Quiet)

BO

It's not the time for that.
We can do that after I get a
better job.

SHARMA
SHARMA (getting up out of her seat)

SHARMA
It doesn't have to cost
anything.

SHARMA (turning to BO)

SHARMA
But I can see you aren't
even open to the idea, so
just forget it.

SHARMA walks with her head down and looking away from BO. He throws his hands up as if to say, "I can't do anything right."

Act 6 Scene 1

CUT TO MEGAN'S HOUSE, (INT.) BEDROOM, night

MEGAN

MEGAN is lying in bed, crying. Then she sits up, wipes her tears, blows her nose and grabs her journal and pen from her nightstand. (music, "Be You" from Timotha's CD, *Rewind*)

MEGAN
(thinking, voiceover, looking at her teddy-bears, a couple who have fallen apart, arranging them closer together, then sighing deeply)

MEGAN
Maybe I just need to take
my own advice and do what I
told JACK to do!
I need to imagine how much I
am loved. But it's hard for
me to imagine, too. I wonder
why?

Act 6 Scene 2

CUT TO FLASHBACK, YOUNG MEGAN'S HOUSE (INT.), AFTERNOON.
Very old house. She lives with her Grandparents.

YOUNG MEGAN - four years old today, youngest child, happy and bouncy.

YOUNG MEGAN'S GRANDMA - very stern.

BROTHER - JARED, seven OR SO, energetic.

SISTER - JULIE, nine OR SO

CAMERA SHOWS TABLE SETUP FOR BIRTHDAY PARTY

GRANDMA and YOUNG MEGAN are in the dining room, getting it ready for MEGAN'S birthday party. JARED and JULIE dressed a little nicer for birthday party. MEGAN is in a new, pink party dress, bouncing around and twirling.

JARED OR JULIE

We're going outside to play catch, GRANDMA!

GRANDMA

Don't get dirty!

YOUNG MEGAN

Is Daddy coming to my
birthday party?

GRANDMA

(at kitchen door, wiping her hands with a
towel)

GRANDMA

He said he would try to be
here, MEGAN.

YOUNG MEGAN

(jumping up and down)

YOUNG MEGAN

Oh, goodie!

GRANDMA looking and sounding sad.

GRANDMA
MEGAN, we don't know for
sure that he will come.

YOUNG MEGAN doesn't want to hear this, so ignores her
grandmother.

Act 6 Scene 3

CUT TO FLASHBACK, YOUNG MEGAN'S HOUSE (INT.), LATE
AFTERNOON.

YOUNG MEGAN
YOUNG MEGAN'S GRANDMA
BROTHER - JARED.
SISTERS - JULIE

GRANDMA and YOUNG MEGAN are still in the house. JARED is in
yard that we can see through window. He's throwing a
baseball with his sister.

YOUNG MEGAN crawls up to the window sill, or couch back,
right next to window. Sitting there looking for her father,
the window shatters and a baseball comes flying through
(sound only, no visual).

YOUNG MEGAN begins to cry. Her elbow is cut and she runs to
her GRANDMA.

MEGAN
Daddy's not coming is he?

GRANDMA
You'll be fine. Stop crying
MEGAN.

YOUNG MEGAN cries even harder.

Act 6 Scene 4

CUT TO MEGAN'S HOUSE, (INT.) BEDROOM, night

MEGAN

MEGAN looks up with fresh tears in her eyes, wipes them away and blows her nose again.

THIS MAY ALL BE IN VOICEOVER, IF LOOKS BETTER, MAY DO BOTH WAYS TO HAVE OPTIONS.

MEGAN

Oh my God. I wasn't crying that hard because of my cut.

I was crying because dad didn't come to my party. He had already abandoned us, and he couldn't even make it to the most important event of my life at that time.

MEGAN brings her knees up and puts her head on her knees.

MEGAN

I have to forgive him. Then
I have to stop looking for
love from just people.
People will disappoint us if
we expect them to give us
all we need.
I have to just learn to
accept God's love, like I
told Jack.

MEGAN sets her journal aside, takes a deep breath, closes her eyes, takes another deep breath, then begins to smile, then lays down.

Act 6 Scene 5

CUT TO THE GROVE

MEGAN

TANYA

CATHERINE

JACK

MEGAN appears in the grove in her nightgown.

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MEGAN

Wow, this is gorgeous! I must be dreaming. But I don't remember falling asleep.

TANYA appears in a flash of light.

TANYA

Hello MEGAN. How are you doing?

MEGAN

(not recognizing TANYA from before)

MEGAN

Um, I'm fine, I think. I feel great. How did you know my name? Where am I and who are you? Are you an angel?

TANYA

(laughing)

TANYA

Well, since I don't have an earthly body anymore that means we're somewhere beyond your normal existence. But don't worry, you're not dead, just traveling outside your body. And, no I'm not an angel yet, I'm still in training. My name is TANYA.

In order to get here I understand you either have to die or want to find truth very badly. What are you looking for?

MEGAN

I'm looking for the highest love there is. I want to be

able to accept that love.
Can you tell me how?

TANYA
(giggling happily)

TANYA
I think you just discovered
how. That's more than I ever
did when I was on earth, so
all of this was a surprise
to me. Now you know how to
get here and how to find
Divine Love. Just keep using
your imagination like you
told Jack.
Take time every day to try
feeling, seeing, or hearing
what that higher love is
like. Never give up on it.

It's always with us...we're
just not always aware of it.

MEGAN
Ohhh, I'm going to try to be
more aware of it.

TANYA
It takes effort that most
people simply don't want to
give. But I can see that you
do, and that it's important
to you. Just know that some
angel is always watching
over you.

MEGAN
Oh, thank you, TANYA, thank
you! I will be more
conscious and focus on it
every day.

Now, how do I get back to my
body?

TANYA

(smiling)

TANYA
Just imagine you're back in
bed.

Before Tanya could finish the word "bed," MEGAN was gone.

CATHERINE appears in a flash.

CATHERINE
Well done, TANYA! Especially
for your first time with
out-of-body earthlings.

TANYA
That was fun, but what a
shock to see MEGAN here! I
can't believe I knew what to
say...thank the Boss for me,
would you, please?

CATHERINE
You can thank Him yourself,
you know.

TANYA
(thoughtful, sitting down as her chair
appears, or it's just there)

TANYA
I wonder how come I didn't
know this stuff when I was
on earth?

CATHERINE
(sitting as well, and her chair appears, or
is already there)

CATHERINE
You just weren't ready for
that. Besides, you were
focused on raising a family
and that can be so
overwhelming.

TANYA

You said it. Especially if
you're raising a husband,
too.

JACK appears near TANYA in a flash.

JACK
Watch it!

TANYA gets up, walks the two steps to JACK, and hugs him
while smiling with a small laugh.

TANYA
I knew that would get your
attention. I've been looking
all over for you!

Act 7 Scene 1

CUT TO MEGAN'S HOUSE, (INT.) KITCHEN to LIVING ROOM, morning
and SPLIT SCREEN with SHARMA outside of her car.

MEGAN
MEGAN'S ANSWERING MACHINE
SHARMA
FAKE BABY ZACK

MEGAN is pouring herself a cup of coffee, stirring in cream
when the phone rings.

MEGAN'S ANSWERING MACHINE
Hi, you got me, but I bet I
can get you back if you give
me a clue!
(Beep)

SHARMA'S VOICE
Hey princess, I know you're
there, so pick up!

MEGAN
(picks up phone and holds to ear while
finishing coffee.

MEGAN

Okay, you got me in real
time. What's up?

SPLIT SCREEN so we see SHARMA walking with baby in her arms
and phone to her ear. Fake baby for this scene.

SHARMA

It didn't work. He won't do
it. He never listens to me!
I'm so mad. Now what? Do we
just go on day after day
being mad at each other?

MEGAN

(sits down in rocking chair and sets
coffee down on side table)

MEGAN

Give him two weeks to think
about it, then it'll be his
idea. Remember the manual
for men I was telling you
about?

SHARMA opens back door to put baby in car
seat, (editing, use sound for clicking baby
in).

SHARMA

Yeah?

MEGAN

Well, men don't like women
giving them ideas. It's in
the wiring. Trust me. He
loves you, though, so he
will probably think about it
for the next two weeks; then
he'll actually believe it's
his idea. Let him. It's all
in the game of love.

SHARMA

(groans, then just closes back door of car
as if she just put baby in seat)

SHARMA

What ego! Why do I have to
be so humble?

MEGAN rocking in chair, then stops and looks
down, as if thinking of something painful.

MEGAN

Just remember, women have
egos too. We want people to
think we're beautiful and
charming, right? And we want
them to love us. Men's egos
come in the form of respect.
Women want love and men want
respect. That's another
book. I can't remember the
name, it has pink and blue
telephones on the front.

SHARMA

Ha! That's appropriate!

SHARMA walks around car and opens driver
door, gets in while MEGAN talking either
above or below here.

MEGAN

So, you want to hear about
my dream with JASON?

SHARMA putting on seat belt

SHARMA

Yes!

MEGAN

Well, it was after our Yoga
class and JASON asked me to
stick around for a minute,
then he asked me out!

SHARMA

Well, at least you're
successful in your dreams,
even if he is gay. Maybe

it's a baby step, but it's a
step.

MEGAN laughs

MEGAN
Hey, that's my line!

Act 7 Scene 2

CUT TO HEALTH CLUB, (INT.) YOGA CLASS, same morning

MEGAN
SHARMA
JASON
YOGA CLASS - EXTRAS

JASON
One last good stretch. Relax
and breathe.

JASON leads them in an ending stretch.

MEGAN
I think I'm finally
beginning to loosen up, in
more ways than one. My heart
feels more open today.

SHARMA
Well, that's a blessing,
isn't it?

JASON
Namaste'

MEGAN during next, looks at JASON a bit
longer, then smiles, kind of shyly...5 second
flirt

CLASS
Namaste'

JASON

(while rolling up his mat, not looking directly at MEGAN)

JASON

Thank you everyone! And, oh,
MEGAN, could I talk to you
for a minute, please?

MEGAN and SHARMA quickly look at each other in shock.
SHARMA rolls up her matt quickly and leaves as MEGAN starts
to talk to JASON.

MEGAN

Uh, sure, JASON.

MEGAN (to SHARMA)

MEGAN

I'll catch up with you in a minute.

MEGAN rolls up her matt, JUSTIN walks over to MEGAN and
looks a little nervous as he combs his hand through his
hair.

JASON

Hey MEGAN, I hear you're a
really good therapist.

MEGAN

(smiling, holding her rolled up mat)

MEGAN

I have my days. But it's
nice to hear people think
so.

JASON

(takes MEGAN'S mat from her and rolls it
while talking)

JASON

I'll put that away for you.
I was thinking about going
into counseling. I love
teaching yoga, but I need
steadier work that pays
better, and I love helping
people get balanced.

MEGAN

I can see that, and you're good at it. I always feel more balanced after your classes.

JASON

Well, I was wondering if you would be willing to share some of your experience with me, you know, like what schools are good, how far I need to go with degrees, all that. And I'm willing to spring for lunch anytime you're free.

MEGAN grins happily.

MEGAN

Sounds like a good deal to me. I'm free for lunch tomorrow and I have a light schedule, so we can talk more if needed.

JASON

I'd like that.

Act 7 Scene 3

CUT TO SHARMA and BO'S HOUSE (INT.), KITCHEN.

SHARMA

BO

SHARMA is stirring a pot of something on the stove. BO is setting the table.

BO

Want me to check on ZACK?

SHARMA

Thanks, but I just did. I think he's okay. The last two weeks since we've given

him more healthy oil and fat
he's really coming back to
life, don't you think?

BO

Definitely. That's such a
relief. I'm so glad you
insisted on taking him to
the E.R. that night.
I'm beginning to think we
need to go out at night more
often, but for happy
reasons.

I've thought about some
things we could do for free
or really cheap, like
Tuesday night movies at the
old Rajah Theater, and
snacks at Victoria Social...

The only thing is
babysitting. I don't want
your parents to do more than
they already are.

SHARMA puts her spoon down, and with a big grin on her
face, like the cat who caught the mouse, she went over to
BO and gave him a big hug.

SHARMA

Why don't you let me
call VANESSA about trading
one night a week. If it's
okay with you, maybe we
could take her baby one
night a week so she and
LAVONNE could go out. Then
they'd take ZACK so we could
go out. What do you think of
that?

BO
(smiling)

BO
Hmm.

BO

(taking SHARMA'S hand and rubbing his thumb over the back of it)

BO

One night a week with you.
Think I can stand it?

SHARMA pulls her hand away and swats him playfully.

Act 7 Scene 4

CUT TO MEGAN'S HOUSE, (INT.) LIVING ROOM, LATE AFTERNOON OR EARLY EVENING, AND SPLIT SCREEN WITH SHARMA'S HOME, (INT.), KITCHEN, MORNING.

MEGAN,in kitchen, dials phone.

MEGAN

SHARMA, guess what!

SPLIT SCREEN, SHARMA'S HOUSE, (INT), FOLDING BABY CLOTHES, ON HEADSET PHONE.

SHARMA

I can't guess what, tell me!

MEGAN

At lunch with JASON, I
discovered we had a lot in
common. He seemed very
attracted to me. He is no
way gay and he asked me out
on a REAL date!

SHARMA

(stops what she's doing)
I'm speechless.

MEGAN

That's good, because I
thought of something I
forgot to tell you about
your date with BO

SHARMA

How did you know he caved?

MEGAN

Because, it's been two
weeks.

SHARMA

Okay, what did you forget
and what does it have to do
with me being speechless?

SHARMA puts everything in her bag while MEGAN talks.

MEGAN

I forgot to tell you to just
listen to him. Sit there and
just listen. If women
interrupt men, it drives
them crazy. That's what I
learned from *The Queen's
Code*.

SHARMA

But men hate to talk!

MEGAN

Surprise! Not to the women
who listen with open hearts
and never interrupted. Once
they're interrupted, and you
know how we women do that
all the time with each
other,

SHARMA

(interrupting and picking up her
shoulder bag)

SHARMA

Oh Yeah!

MEGAN

...they will not trust the
listener again. But as his
wife, I'm sure you can
regain that trust with BO

Men are such wonderful
creatures, but we just have
to speak their language and
they'll move heaven and
earth for us, from what I
understand.

SHARMA
(picking up bag)

SHARMA
Is that so? Okay, just go
ahead and prove that theory
on JUSTIN or whoever and
I'll observe your
experiments, okay?

MEGAN
(laughing good-naturedly)

MEGAN
Okay, but you'll have to do
your own experiments on BO,
you know him better than
anyone.

SHARMA (laughing, walking away, smiling)

SHARMA
I used to think so!

Act 8 Scene 1

CUT TO RESTAURANT, (INT), EVENING

MEGAN
JASON
EXTRAS - COUPLE, OR TWO GIRLFRIENDS

MEGAN and JUSTIN are sitting across from each other looking
at menus.

JASON
I love this place.
Have you been here
before?

MEGAN
No, but it looks
great.

MEGAN
(looking up at JASON, then at menu, her next
question referring to the restaurant)

MEGAN
Tell me what's really
wonderful here!

JASON
You mean besides you?

MEGAN blushes, looks up at JASON with a goofy look on her
face.

Act 8 Scene 2

CUT TO MOVIE THEATER, (INT.), EVENING, IN BACK OF
SEATING AREA.

SHARMA
BO
JACK

SHARMA and BO are sitting near the rear of the theater,
waiting for the show to begin. House lights are on, but not
too bright.

SHARMA
Tell me about your day,
sugar.

BO
(looking at SHARMA a little surprised)

BO
Wow, you haven't asked me
that in a long, long time.

SHARMA

I know, and I'm really sorry.
I think I need to find out
more about what's going on
with you.

BO

(taking SHARMA'S hand and looking into her
eyes with love)

BO

Thank you. I know it's been
tough, but I'm grateful I
have you in my life. So
here's how my day went...

JACK and TANYA appear further back in the
theater with a thin white light surrounding
them, initially.

TANYA

This is great! How long's it
been since we've seen a
movie?

JACK

Oh, maybe yesterday...it's what
we do, remember?

TANYA

Oh yeah. So this is like the
postal carrier going for a
walk on his day off?

JACK

(putting his arm around TANYA'S shoulder)

JACK

Yeah, but it's all about the
love.

CATHERINE'S VOICE

You can say that again!

JACK

It's all about the love.

JACK snuggles in with TANYA and the house **lights go down.**

Act 8 Scene 3

CUT TO SHARMA and BO'S HOME (INT.), LIVING ROOM, DAYTIME.

SHARMA

BO

TORY

ADAM

SHARMA walks into living room and sits on arm of lounge chair where BO is sitting. TORY and ADAM are already sitting on couch. She takes a deep breath and lets it out before speaking:

SHARMA

Okay, I finally got ZACK down
for his nap.

ADAM

Great! We've got something to
talk to you about. You know,
BO, we've been wanting to ask
you something for a while,
but we wanted to make sure it
was solid first.

BO moves forward in his seat,
expectantly, opening up.

BO

Really? What's that?

TORY

Well, you know that recording
company we started just a few
months ago?

BO

Yeah, how's it doing?

ADAM and TORY at same time:
Great! Really well!

ADAM and TORY look at each other and laugh.
TORY looks at ADAM with love.

TORY
You go...

ADAM
So we wanted to ask you if
you would like to work with
us!

BO
You can afford to hire
someone?

ADAM and TORY both grinning
ear to ear.

TORY
Oh yes, and we've got way
more business coming in than
we can handle on our own. And
I know you love music and our
concept, so you will fit
right in!

BO looks like he's about to cry. Gets up to
hug ADAM and TORY.

BO
Thank you, thank you so much.
I love you guys!

SHARMA gets up to hug ADAM and TORY, too.

SHARMA
Do you have any idea what
this means to us? We finally
get to leave my parent's
house. We're so grateful to
you! I love you guys, too!

Act 8 Scene 4

CUT TO THE GROVE

CATHERINE

JACK

TANYA

JACK

What'd I tell ya, sweetheart?
It's all about the love!

TANYA looks misty-eyed. Reaching out to hug JACK after she says:

TANYA

I'm so happy for them! And you're right,
JACK, it is all about the love. Now how
about giving me some?

CATHERINE appears in a flash of light.

CATHERINE looks up and sighs.

CATHERINE

We still have a bit more work to do, I see.
Asking for love is good, TANYA, but giving
it is even better.

TANYA

I can do that!

TANYa gazes at JACK lovingly, looking into his eyes, then he responds the same way. The feeling is of Divine Love more than human love.

Then, (FX) they begin to glow, the light surrounding and enveloping them, then it calms down or becomes more specific, so they start to sprout wings of light!

In same shot, CATHERINE looks on lovingly, knowingly, and nods and smiles, deep breath with eyes closed for a moment, then a sigh, as if to say, 'What a relief, they are finally getting it!'

FADE OUT