

Soul Survivors
(Rebranded to Angels-in-Training)
Pilot for TV Series

By Debbie Johnson

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Angels-in-Training TV series pilot by Debbie Johnson, copyright 2009

TV Movie or Pilot for Series
Angels-in-Training
By Debbie Johnson

"Soul Survivors"

Created and Written by Debbie Johnson

NOTES FOR EDITING:

B-roll footage to transition - need more?

(moving UP from natural setting or wherever to clouds or something like that), and even some transitions from heaven to earth as well (stock footage of shots from outer space or some shots from the Arboretum and Shots of town for earth, and outside of homes when using INT of them. May need more stock footage for outside of young Tanya's house)

And see below:

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. Thin light or "aura" around angels 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 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 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.

EXT., 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. May be indoors or out, but full of light.

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

Act One, Scene One

(INT) JACK and TANYA'S house, clean, middle-class, modern look. living Room, Evening

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 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.

TANYA is on the phone at a desk near living room.

TANYA
I'll do my best, honey. I
can't imagine why he wouldn't
help you at this time.

TANYA pauses - listening

TANYA
I love you, too. Bye

TANYA then gets up and walks over to JACK who is watching a football game on television. She looks concerned, hesitant, as she sits down next to him. Editor: Need sound effects of football game for here and also w/ Tory's Dad scene below.

TANYA
JACK, could we talk for a
moment?

JACK
(exasperated, not looking at
her)

JACK
How important is this? It's my
one night of the week to watch
football.

TANYA
(putting her hand on his knee)

TANYA
It's pretty urgent. We have to
decide tonight so we can act
on this tomorrow.

JACK
(with a big sigh)

JACK
Okay, these losers are blowing
it anyway, so I might as well
give 'em a personal half-time.

JACK clicks off the television and turns to face TANYA.

JACK
So, what's the big decision?

TANYA
Well, you know Gabe has been
in a lot of pain since the
car accident. And you know
he's still healing quite a
bit.

JACK nods his head as if to say, "go on" but with a twist
of his mouth indicating he's thinking "what a whimp."

TANYA looking like she's in pain

TANYA

He really needs our financial help, sweetie. The insurance isn't enough. His basics are not completely covered.

JACK leaning forward, elbows on knees

JACK

You know, I think your son needs to learn a few lessons like I learned in the military. Get tough. Lots of people are in pain and they work anyway. He can do more than he is and I'm sure he would if he had to. I think we're making him weak by helping him now.

TANYA

(pulling her head back as if slapped)

TANYA

Oh, and is that what you would tell that redhead at the gym? I bet you'd help her in a New York minute.

JACK

What! You mean our friend Stacey? I'm talking about someone who is perfectly capable of helping himself, even with his injuries.

TANYA

That is so insensitive! How would you feel if you were young and vulnerable and your parents wouldn't even help you? It's not like we don't have the money. And he's not weak. He's a great kid with a great mind. I don't think

he'd ask unless he really
needed it.

JACK

That's not the way I see it.
He only thinks he needs it.
This is one time I will not
agree to help him. Let's
watch and see what he does.

TANYA

(frustrated groan)

TANYA

I'm going to bed. Do whatever
you want.

TANYA walks into the bedroom, sits on the edge of the bed
and flips open a book. Then she tosses it aside and falls
back, tears in her eyes.

TANYA (whispering)

TANYA

Please, God, help me see both
sides. I don't want to be an
overprotective mother, but I
do want my husband to have
some compassion.

JACK comes into the bedroom and sits down by TANYA.

JACK

I know you're really upset,
but it just doesn't feel
right to help Gabe through
this. Don't ask me why, I'm
just going by my gut.

TANYA

Okay, I respect that. Like
you said, let's see what
happens. I'm just scared for
him, you know?

JACK

I know.

Act One, Scene Two

INT. JACK and TANYA'S house, Kitchen, early Morning

JACK

TANYA

JACK and TANYA both dressed in business-casual. JACK is sitting at kitchen counter or table eating cereal. TANYA is at other counter.

TANYA

(getting herself a cup of coffee from the pot) then walks over to where JACK is sitting.

TANYA

Hey honey, guess what I dreamed about last night?

JACK

Uh, I was younger and had unlimited income?

TANYA

(laughing)

TANYA

No, but that's a nice thought. Actually, I dreamed about GABE. He was working at a desk job, using that fabulous brain of his and feeling fine about it all. I think it was the answer to my prayer. I think it's a sign he'll be okay. You may be right. I know there is always a way. You know me.

JACK (grinning)

JACK

Oh boy, do I ever. And of course I'm right. I'm a man, aren't I?

TANYA (smiling warmly)

TANYA

Well, I've never had any doubt about *that*.

JACK gets up from kitchen table or counter. His bowl, milk, and box of cereal are on the counter. He leaves them where they are. Gets out his keys and heads for the inside door to the garage.

TANYA
I want my kiss goodbye.

JACK
But we work at the same place.

TANYA
I know. I just want it to be private today. I don't know why.

JACK
Okay, Sweetie.

JACK kisses her lovingly, they continue to hold each other.

TANYA
That was great. Just like when we dated.

JACK
We need to go on one of those again sometime soon. I'll get the car and meet you outside.

JACK walks away, toward the garage.

TANYA Looks around the kitchen at a breakfast mess, cereal, cereal bowl and milk still out on counter or table. She shakes her head, but still smiling from the kiss, and puts milk in fridge.

Act One, Scene Three

INT. Newish SUV, early morning

JACK

TANYA

JACK and TANYA in the front seat of an **SUV**. JACK'S driving.

TANYA
I really miss Brianna. I want her to visit us for nine

weeks this summer, if she
agrees to it.

JACK

Nine weeks! Are you kidding,
Tanya? How would we ever fit
in a vacation? You know I
need that more than anything
right now! I know you need
time with Brianna, but that's
just not fair to me.

TANYA

Why is this always about you?

JACK

Oh, that's funny; I thought
it was always about you.

TANYA

I think we both need to cool
down. Let's just stay
positive, okay?

JACK

Positive, huh? Okay, how
about this. I'll smile for
two weeks if I can get away
from this rat race for
exactly that long.

Act One, Scene Four

EXT. PARKING LOT BEHIND OFFICE BUILDING:

JACK

TANYA

JACK gets in car with TANYA, they check their cell phones
an look for restaurant.

JACK

Where do you want to go eat?

TANYA

Let's try the Italian place.
That always calms you down.
Do you think it's the garlic?

JACK laughs.

JACK

No, I think it's the music. I
feel like I'm in Italy when
I'm there. I wish we could go
back for a second honeymoon.

TANYA

Aaaw, that's sweet. I do so
wish we could get away, but
if Brianna visits, she wants
to see her friends here and
we don't really have the
money to take all three of
us.

JACK

We need to get away this
summer. My stress level is
through the roof and we have
at least three weeks'
vacation built up. I could
use every bit of that, even
if we don't travel, but I
don't want a teenager around
during my down time either.

TANYA

What's so stressful about
Brianna?

JACK

Well, her choice of music,
for one, and her inability to
perform even the smallest
chore. And I just need some
peace and quiet right now.

TANYA

Well you'd have a lot of it
if we weren't there at all.

Because if I can't spend some
good quality time around my
daughter now, when will I? If
Brianna can't visit me in my
own home, then what options
do I have?

JACK is quietly fuming for a few seconds.
We hear their thoughts as he starts the car and they fasten
their seat belts, maybe some of this while they are waiting
for traffic to clear to get out of parking lot.

JACK
(thinking, praying, voiceover)

JACK
*God, why did you bring this
woman into my life? Why can't
she understand that I need
quality time, too?*

TANYA
(thinking, praying - voiceover)

TANYA
*I don't want to end up being
divorced again but how can I
stay married to someone who
doesn't even understand the
basic love between a mother
and child? Please help me
God. Something has to happen
to help me stay in this
marriage.*

Act One, Scene Five

EXT. COUNTY HIGHWAY WITHOUT DIVIDER, if possible, HUGE
EIGHTEEN-WHEELER SEMI-TRUCK FURTHER DOWN THE ROAD (STOCK
FOOTAGE), OPPOSITE SIDE AS SUV.

Footage:
18-wheeler hauling down the road - Joah will have footage
of semi-truck coming too fast around curve where Jack
wouldn't have seen it.

Act One, Scene Six

INT. SUV -

JACK
TANYA

JACK and TANYA have quieted down to a simmer in the front.

JACK
Maybe if our work environment wasn't so...

Act One, Scene Seven

EXT. HIGHWAY, FOCUS ON EIGHTEEN-WHEELER SEMI TRUCK wobbling or going over the center line, whichever footage we have.

EDITOR: EXT. Cut to blinding flash of light FILLING
SCREEN.

Act Two, Scene One

INT. THE GROVE- BUT IN "WELCOME CENTER" ACTUALLY THE ARBORETUM TEA ROOM AND TERRACE . Which is a beautiful large garden, park-like setting with very fine, comfortable looking, light-colored lawn furniture.

EDITOR: It has an ethereal quality, which could be shown with more light, softer focus, and possibly some sparkling air off and on in different places. (ALWAYS DAYTIME, LIGHT)

CATHERINE: Tall, large boned, but not overweight, looks to be in her late thirties long reddish-brown hair worn in French twist, blue 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.

JACK
TANYA

CATHERINE - Forties, tall, large-boned, red hair. Firm and strong personality, but compassionate with a dry sense of humor.

AS JACK and TANYA walk out of the tunnel, CATHERINE meets them in

"EXT., THE GROVE"

CATHERINE is standing, with JACK and TANYA in front of her. They remain standing.

CATHERINE
Welcome, JACK and TANYA. You
have left your earthly
existence and you've been
selected for a special
assignment.

JACK
Assignment? What is this?

CATHERINE
Well, you're in the heavenly
worlds and I'm CATHERINE,
your supervising angel. In
case you haven't noticed,
you've passed on, passed
over, died, kicked the
bucket; OR however you'd like
to phrase it.

JACK
No way!

JACK'S looking around, trying to find some exit or curtain.

JACK
Okay, who's the joker? It
must be that guy from
accounting. He's got the
techno-craft of God. I'm
serious.

CATHERINE
Well, I'm serious, too, and I
doubt you'd like the
alternative. We do have much
less pleasant settings for
some arrivals, if you'd care
to see them.

JACK

No!

CATHERINE

Some people just don't learn
any other way. But don't
worry, it's not for you or
TANYA and it's not permanent.
Never was. Some people just
needs to "cool off" or is
that heat up?

CATHERINE smiles or laughs lightly

CATHERINE

Whichever.

But I don't have a lot of
time to coddle you, so let's
move forward, shall we?

CATHERINE walks over to a chair and takes a seat and
indicates that TANYA and JACK should as well. They move
toward the chairs.

TANYA

(sitting, looking dazed)

TANYA

I don't believe this! Why us?
We all had full lives ahead
of us!

CATHERINE

(leaning forward, hands clasped in her lap)

CATHERINE

Yes, and what were you doing
with them?

JACK (now seated) and TANYA look confused.

CATHERINE

(sitting back again)

CATHERINE

I know you did your best to
be good parents and good
people, but did you truly
serve others? Did you even
think about how you could
serve life, like did you
volunteer for anything, ever?

JACK
(fidgets nervously before he speaks)

JACK
Okay, you got us there. What
if we promise to do better?

CATHERINE
Sorry folks, too late for
that, well at least on Earth.
But (smiling and lifting
hands with palms up) we have
Ooooh so much time here!
Let's get started.

JACK
So where exactly are we?

CATHERINE
You'd probably call it
heaven. Let's just say you've
graduated from one grade
level by grace and you've
gotten a fresh start. You'll
have to prove to us that you
deserve to stay here.

JACK
(leaning forward as well)

JACK
I'm going to miss all the
football games!

TANYA gives jack a look that could kill.

TANYA

(bolting forward in her chair)

TANYA
I have children, I can't stay
here!

CATHERINE
(crossing her legs and looking relaxed)

CATHERINE
At this point you really
don't have a choice, unless
of course you'd like to start
all over as a baby, but that
can be so frustrating, what
with not being able to travel
very far on your own for oh,
say, sixteen years or more.
But I think you'll find it to
your liking once you get used
to the change. And TANYA, you
can rest assured that your
children will be well taken
care of. We don't like to
leave loose ends untied
around here, nor does
Creator.

TANYA gasps loudly and Jack'
jaw drops.

JACK
You're kidding.

CATHERINE
We don't kid here.

CATHERINE
(leaning forward and whispering
conspiratorially for first line)

CATHERINE Actually we do.
We have fun as much as is
heavenly-possible, so don't
take anything too seriously.

It could all change in a
flash. Just think positive.

TANYA'S smile says, "I told you so."

JACK
Groans

INSERT

Improvisation, CATHERINE shows scenery in "heaven" over
balcony and comments on it.

CATHERINE checks her white or light-colored laptop computer
or white/light-colored clipboard.

CATHERINE
(looking up at the couple and smiling)

JACK
Computers in heaven?

CATHERINE
As above, so below and that applies to everything, JACK,
including every invention you can imagine!

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.

JACK
Why us?

CATHERINE

Good Question! Out of ten
million people being
considered, we picked you
because you're a perfect
composite couple, with a
myriad of ways to irritate
each other.

JACK and TANYA look at each other in horror.

CATHERINE

(continuing as if she didn't notice the look)

CATHERINE

You have the kinds of
challenges many couples have,
and you know each other's
strengths and weaknesses, and
because you need this more
than you know. The people on
earth you will help deserve
to be helped because they
have really good hearts, even
though they're a *mess* and
since you are you, too,
you'll *recognize* their
challenges and be able to
help.

JACK

Why didn't we deserve to be
helped, don't we have good
hearts too?

TANYA

Really, what's going on here
and what are we doing?

CATHERINE

(laughs lightly and continues, ignoring their questions)

CATHERINE

You do have good hearts.
You'll observe others who are
struggling with the same

issues you have. But with
your help, they'll overcome
these. We're all learning
here, and honing our heavenly
skills, whatever they may be,
so we can be of greater
service to those who need our
help.

But the really amazing thing
is that you'll find you're
learning as you're teaching.
Here's an example of how that
works.

(OPTIONAL - SHOW 3 SECOND MARTIAL-ARTS FOOTAGE HERE)

CATHERINE

In some martial arts
practices, students are made
teachers when it's time for
them to learn more, on a
deeper level. Those who
prepare themselves for
teaching, who have to teach,
must know more than their
students. You will rise to
the challenge, too, because
you have to. And because you
probably don't have anything
more interesting to do at the
moment, do you?

TANYA and JACK both asking questions at
once, but JACK being louder (and the most
self-absorbed), gets CATHERINE'S
attention) JACK is also looking around as
he's asking.

TANYA

How does this work? Where
will we be? Do we sleep
somewhere?

JACK

This is weird.

Where's St. Peter? Do we get
to eat around here?

CATHERINE
(smiling and shaking her head gently)

CATHERINE
So much to learn.

FLASH OF LIGHT and CATHERINE is gone.

TANYA
You are so self-centered.
This is all your fault, JACK.

JACK looks stricken and points at his chest with
questioning look on his face.

Act Two, Scene Two

EXT. THE GROVE

JACK
TANYA

JACK and TANYA are seated on the lawn furniture, JACK next
to TANYA. After a camera zooms in on earth, we can see
their window into the next scene, then we go right into the
scene.

TANYA
(grabbing JACK'S hand)

TANYA
I'm sorry I blamed you, JACK,
I really didn't mean it. I
was just scared. I know we
must be here for a good
reason, whatever it may be.
God only knows!

JACK (laughing)

JACK

Well, you're right about
that.

CATHERINE appears in a flash of light

Dale: Did we include CATHERINE in this scene on October
1st? If not, we can do as voiceover at some time

CATHERINE
Ready to get started?
You'll just be observing for
now, so pay attention.

CAMERA ZOOMS IN ON EARTH - Stock Footage

Act Three, Scene One

INT. GROCERY STORE (or Wal-Mart, Kmart, etc. Ad op)

BRYAN - Blonde, blue-eyed, medium-good-looking man in his
thirties, tends to tease with his humor, smiles easily.

LEXIE - Shoulder length red or blonde hair, blue or green
eyes, medium-pretty in her thirties- fairly straight
figure, no real curves, very jealous, intelligent, but
assumes the worst too readily.

KIKI - Cute, twenties, blonde female cashier with curves,
sweet southern accent.

BRYAN pushes grocery cart up to checkout counter with his
girlfriend, LEXIE. KIKI is their cashier OR, if needed
(depending on store policy), this scene will be as they are
leaving the store with groceries in hand, and KIKI is on
her way to a break.

KIKI doesn't smile, and looks as if she's been crying.

KIKI (unhappy sounding)

KIKI
Hi, how are you two today?

BRYAN

We're okay, but you don't
sound like yourself. Havin' a
rough day, KIKI? You look
kinda down.

While they're talking, LEXIE walks toward
exit

KIKI
I've had better.

KIKI (Whispering while she bags the groceries, or will be
taking off her apron, if away from check stand)

KIKI
My boss just hired someone
new, but we don't need
another cashier. Someone's
gonna get fired for sure and
I'm just prayin' it's not me.
I really need this job!

BRYAN
I'm really sorry to hear that
KIKI. You've always been good
to us. That would be a shame
and we'd miss you if they let
you go. But I bet you'd get a
new job just like that

BRYAN (snaps his fingers).

BRYAN
Let me know if that happens.

BRYAN (stands up straighter as if proud)

BRYAN
And since I'm such a happy
customer of yours, I would
certainly recommend you!

While BRYAN is talking, LEXIE stands near the front door
tapping her foot, arms folded, purse slung over shoulder,
looking angry.

CUT back to KIKI and BRYAN

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KIKI
Well you just made my day.
Thank you.

BRYAN
I'm glad of that. As they
say, have a good one!

KIKI(with a giggle)

KIKI
Hey, that's supposed to be my
line!

Act Three, Scene Two

CUT TO SUPERMARKET PARKING LOT

LEXIE
BRYAN

As soon as LEXIE and BRYAN get out the door, LEXIE turns to
BRYAN angrily.

LEXIE (clenching her fists at her side)

LEXIE
"I can't believe it, BRYAN!
You can't even walk past a
pretty woman and not start up
a conversation!"

BRYAN (still feeling happy that he helped
someone; grinning, trying to be a little
funny, as is his nature, and lighten things
up, puts his arm around LEXIE)

BRYAN
"Haven't you heard? Blondes
have more fun, but much more
if she's my LEXIE."

LEXIE still looks extremely irritated, she just stands
there with a hurt look in her eyes, unsmiling, arms crossed
over her chest.

BRYAN (lets go of LEXIE, sighs and opens his arms out a bit, palms up)

BRYAN
Look, I just made someone's
day and all you can do is
crawl all over me. I just
enjoy people!

LEXIE
Yeah, I notice that a lot.
But what I notice even more
is that those people you
enjoy all happen to be young,
gorgeous women!

BRYAN
"Okay, okay, so I like good-
looking women.

BRYAN (puts his hand on LEXIE'S shoulder)

BRYAN
But I chose you. And I've
always been faithful to you.
Doesn't that mean anything to
you at all?"

LEXIE softens a little, letting her arms drop. She walks toward truck with BRYAN following.

LEXIE (Turning to BRYAN as he opens the truck door for her)

LEXIE
I just want this to work,
BRYAN. We had so much fun the
first six months we were
dating.

Act Three, Scene Three A

INT. CUT to FLASHBACK 1 - Light brown or golden tones for all FBs -

LEXIE and BRYAN at their favorite cafe', lost in each other's gaze over coffee and muffins.

Act Three, Scene Three B

EXT., MOVIE LINE (STOCK FOOTAGE FOR MARQUIS)

LEXIE and BRYAN with EXTRAS in line at movie theater, hugging each other and making happy, loving noises.

Act Three, Scene Four

CUT TO SUPERMARKET PARKING LOT - TRUCK, INT, DAYTIME

LEXIE

BRYAN

LEXIE

I loved every minute of being
with you. I still love being
with you, when you aren't
being mean to me!

BRYAN opens door for LEXIE to
get in the truck.

BRYAN

How am I being mean to you? I
grew up with three sisters
and it was a real competition
back then. I've finally
learned how to talk to women.
And I like women, that's all.

Act Three, Scene Five

CUT to FLASHBACK to OLDER HOME - 1960's, (INT), MORNING - soft brown tones, kitchen table, just the children eating breakfast.

YOUNG BRYAN - eight to 10 years old, blonde and blue eyed, shy

SISTER #1, MEGAN - preteen, blonde and blue/ green eyed,
gregarious

SISTER #2, TERREN - preteen, light blonde and blue or green
eyed, talkative and anxious to help.

SISTER #3, SARA - early teen, blonde and blue or green
eyed, talkative also, takes charge.

The following conversation is quick, each person talking
almost over the other.

MEGAN

Do we have to go? I get so
bored in church. These
waffles are cold.

YOUNG BRYAN

I...

SARA (interrupting)
(laughing)

SARA

You know we do. Dad would
have a hissy-fit if we didn't
go every Sunday. Eat it
anyway.

YOUNG BRYAN

I could make some...

TERRAN (interrupting)

TERRAN

I can't stand this syrup. It
tastes so fake.

YOUNG BRYAN

If you...

SARA (interrupting)

SARA

You know we can't afford the
good stuff.

YOUNG BRYAN
But if you...

TERRAN (interrupting)

TERRAN
I wish I could make extra
money to help. Maybe I could
get a paper route.

YOUNG BRYAN standing up, yelling)

YOUNG BRYAN
*I wish someone would listen
to me once in a while!*

SARA, MEG AND TERRAN all shut their mouths at once, look at
BRYAN with wide eyes and wait for him to speak.

YOUNG BRYAN
You can make the syrup better
by putting some strawberry
jam and butter on first. And
*I can get a paper route. I'm
old enough now!*

YOUNG BRYAN crosses his arms in defiance

ALL THREE SISTERS are still in shock, but then laugh and
SARA pats BRYAN on the back.

YOUNG BRYAN sits there grinning, sighs happily and starts
eating again.

Act Three, Scene Six

CUT TO SUPERMARKET PARKING LOT - DAYTIME

LEXIE
BRYAN

LEXIE
You just don't get it, do
you?

BRYAN
Let's just save it for the
counselor.

BRYAN and LEXIE drive off.

Act Three, Scene Seven

CUT TO GROVE

TANYA
JACK

TANYA
Wow, I thought we had
problems. That sure puts
things into perspective.

JACK
So what are we supposed to do
with all this?

TANYA
Oh, look, they're trying to
fix it, how sweet!

Act Four, Scene One

CUT to - CAMERA ZOOMS IN TO EARTH AGAIN, THEN TO (INT)
COUNSELOR'S OFFICE, Clean, but older-looking office.
AFTERNOON

BETH- Counselor - small Asian woman in her forties with
lots of moxie.

BRYAN and LEXIE are sitting on couch with distance between
them.

BETH (leans forward in her chair)

BETH

So, have either of you had
any strong emotional
challenges lately?

LEXIE
Not since today!

BETH
What happened today, LEXIE?

LEXIE
I saw the wrong side of BRYAN
one too many times!

BETH
What do you mean by that?

LEXIE
I mean that BRYAN is mean. He
deliberately flirts with
other women right in front of
my nose!

LEXIE (the last word comes out as a wail and
she starts to cry.)

BRYAN
I know I'm supposed to just
listen right now, but there's
something I really need to
say.

BETH
Just wait a moment BRYAN.

BRYAN looks frustrated, crosses his arms and waits.

LEXIE, grabs Kleenex, blows her nose.

LEXIE

All my life people seem to
just not care about me. I
know you told me I have to
care about myself, take care
of myself. Well, that means
just walking away from abuse,
right?

BRYAN
You call this abuse? What on
earth is wrong with you?

BETH
Okay, let's just calm down
here. Take a deep breath.

BRYAN and LEXIE breathe deeply.

BETH (looking compassionately at BRYAN)

BETH
Sometimes, when people feel
safe, as in this room, they
will say things they feel but
they don't really mean it.
It's just a way of passing
off steam.

BETH (now looking at LEXIE)

BETH
Thank you for being honest
about your feelings, LEXIE.
Now let's hear what BRYAN
wants to say.

BRYAN (A bit curtly, as if to say, Finally,
my turn)

BRYAN
Thank you. Isn't there a
little thing called trust
that's required for
relationships to actually
work?

BETH

You're both right. Trust is
essential, but so is
sensitivity to your partner's
hot buttons.

Act Four, Scene Two

CUT TO GROVE

TANYA

JACK

CATHERINE

TANYA and JACK give each other a knowing, guilt-filled
look.

TANYA

I think I've got a lot to
learn from these people.

JACK

Wow, free therapy.

CATHERINE

You'll pay for it, trust me.

JACK

I think I already did. You
should have seen my
childhood.

CATHERINE

I have.

JACK

Oh wow, you can do that, too?

Act Four, Scene Three

SCENE DELETED, NOT NEEDED, NEVER SHOT

Act Four, Scene Four

Angels-in-Training TV series pilot by Debbie Johnson, copyright 2009

EXT, FLASHBACK #2 - (INT) OLDER HOUSE, 1980's,
YOUNG JACK - Ten years old, serious, tense-looking
YOUNG JACK'S DAD - Forties, Harried, stressed

YOUNG JACK'S DAD gets out of truck, just home from work,
and walks toward YOUNG JACK who just ran up driveway.

YOUNG JACK
Dad, Can I...

YOUNG JACK'S DAD
No, you won't be able to play
football today. Your Mother
had to take Lisa to the
doctor. She's getting worse.
Your Mom needs you to clean
up the kitchen and make
dinner.

YOUNG JACK
I have a lot of homework to
do, too.

YOUNG JACK'S DAD
Well you can do it after
supper. You know we need your
help more than ever now.

YOUNG JACK walks toward house with his head down, obviously
discouraged.

Act Four, Scene Five

CUT TO EXT., THE GROVE

TANYA
JACK

TANYA
Oh, Jack, I had no idea it
was like that for you! I'm so
sorry.

JACK

Yeah, well I survived it. Now
I think I know why I didn't
want your daughter around so
much. It reminds me of having
to take a second seat to
Lisa, if I got a seat at all,
that is.

TANYA goes to JACK and gives him a hug.

Act Four, Scene Six

CUT TO COUNSELOR'S OFFICE, INT., AFTERNOON

BETH
BRYAN
LEXIE

BETH
I know you're thinking about
getting married. Frankly,
with you both in recovery, I
wouldn't advise it. This
trust issue is really big, so
I don't see how you'd ever
make it. You've got too many
challenges right now. It's
just not gonna happen. I'd
recommend you see me
individually. Til then -
friendship only.

LEXIE is sniffing now; looking ready to kill the
therapist.

BRYAN
Thank you, BETH; we'll think
about what you said. You may
be right.

LEXIE now looks at BRYAN like she's ready to kill him.

Act Five, Scene One

Angels-in-Training TV series pilot by Debbie Johnson, copyright 2009

CUT TO GROVE

JACK

JACK

Harsh! I sure hope that
doesn't happen to us. Hey,
maybe it never can, now that
we're no longer on earth!?

TANYA shakes her head and laughs.

Act Five, Scene Two

CUT TO CAFE (ad op), INT, AFTERNOON

BRIAN

LEXIE

JACK

CATHERINE (VOICEOVER)

BRYAN and LEXIE are sitting at their favorite table, both
looking a bit lost, drinking coffee.

JACK IS SUDDENLY A SERVER AT CAFÉ, surrounded by thin white
light. He feels and acts like he's being pushed by
invisible force, then walks up to BRYAN and LEXIE'S table.

JACK (hesitantly)

JACK

Uh, can I help you?

BRYAN

We're not too hungry.

JACK

I'll bet.

BRYAN

What?

JACK(thinking - voiceover')

JACK
Oops

JACK(then trying to cover his mistake)

JACK
Oh, I just said, 'What can I
get?'

BRYAN
Do you want anything, LEXIE?

LEXIE
Just a blueberry muffin,
please.

BRYAN
I'll have the same.

JACK wanders off to find the muffins, muttering to himself.
We hear his thoughts.

JACK(thinking - voiceover)

JACK
*What am I supposed to do
here?*

CATHERINE'S voice
*Just observe for now, you'll
get guidance as you need it,
but not from me. Just trust.
And find some muffins!*

LEXIE(looking worried, nervous, then puts
down into her coffee cup)

LEXIE
Do you really think BETH's
right?

BRYAN(takes a sip of coffee before
answering)

BRYAN
I don't know, I just told her
what she wanted to hear. I

hate it when she gets all
high and mighty on us. I
wanted to find out how you
feel about it first.

LEXIE (brightening a little)

LEXIE

Oh, thank you BRYAN. I guess
you do have a heart. I know
being friends is always a
good thing in any
relationship. At least that's
what I hear. Maybe that would
give us some perspective.
Let's try it. I do love you
and I do want this to work. I
just want to make sure I
don't get creamed in the
process.

BRYAN (looking really hurt)

BRYAN

How could you even think that
about me? Have I ever done
anything to intentionally
hurt you?

LEXIE

No...not intentionally.

JACK serves muffins (improve.) and walks out
in a huge flash of light (can cover his body
so it looks like he disappears in it)

Act Five, Scene Three

INT. TORY'S HOME, Clean, up-to-date, LIVING ROOM

RUFUS - Tory's DOG OR BIRD

TORY - 20s or 30s, black woman who loves singing and loves
life, but not herself so much at times.

TORY walks into her house, slams the door, flings her briefcase aside and greets her two dogs, hugging and petting them, finally smiling. She walks into her living room, collapses on the couch with RUFUS and RILEY.

TORY
You know RUFUS, I might just
have to check myself into a
mental institution.

RUFUS looks at TORY and whines, then licks TORY'S hand.

TORY (while petting RILEY to comfort him and herself)

TORY
That job may have been the
only thing between me and
insanity. Now what do I do
with my life?

Act Five, Scene Four

INT. TORY'S HOUSE, LIVING ROOM, EVENING

TORY

RUFUS

LEXIE (VOICEOVER)

ADAM - Good-looking dark-skinned (could be any combination of races for more cultural diversity) man in his early forties, long dark hair, a bit self-centered but essentially good-natured. Loves his freedom, kind of a drifter.

TORY, sitting on couch, starts to cry. RUFUS is licking her face as she cries and comforting her as she hugs him.

TORY
I think I've lost the idealism
I once had. All I ever wanted
was to make Dad proud of me.
I've dedicated my whole life
to it, and where has it gotten

me? But now I have a chance to
find out what I want for me. I
want to be proud of myself. I
should be grateful I got
canned, shouldn't I?

RUFUS barks an emphatic "Ruff!"

TORY gets up and walks into the bedroom to change her
clothes. As she does, she talks to RUFUS, who follows her
in there:

TORY
When all is said and done, you
are always here for me. You
love me no matter what; you're
always happy and joyful. You
have a passion for everything
you do. Why can't I be more
like you?

TORY takes off her suit jacket, then pulls her blouse out
of her skirt.

SOUND - Phone ringing
TORY walks into kitchen and picks up the phone

TORY
Oh hi, LEXIE! How are you
gorgeous?

LEXIE (Crying)

LEXIE
Oh I'm just falling apart,
thank you. Can I come visit
you this weekend? I think I
need a *girl*-friend. I've
about had it with guys for
the moment. And I have a
feeling BRYAN'S had it with
girls.

TORY, Well it's perfect
timing. I'm falling apart,

too and I'm considering
becoming a dog.

LEXIE (laughing through her tears)

LEXIE
What?

TORY
They have more fun. Just get
yourself up here and we'll
drown ourselves in comfort
food and chick flicks.

TORY
I'll see you in a few hours.

TORY hangs up the phone and her cell phone rings. This time
it's her boyfriend, ADAM.

Split Screen to include ADAM or show separately. (Chars?)

ADAM (cheerfully)

ADAM
Hey babe, what's up?

TORY (unsmiling, thoughtful)

TORY
Oh a lot, but I'm not really
in the mood to talk with you
right now, unless you've
changed your spots, that is.

ADAM
You can't be serious. Where
did that come from?

TORY
Oh I don't know. How about the
fact that we've been seeing
each other for ten years and
you still can't make up your
mind what you want.

ADAM

You know what I want. I want
you and I want my freedom.

TORY

I love you ADAM, but I can't
do this anymore. I'm tired of
being on my own. I just lost
my job and I feel so alone.

ADAM

Oh, babe, I'm sorry to hear
that. I can come over right
now if you want.

TORY

Forget it ADAM. LEXIE is
coming up to visit. She's
going through it, too, so just
take your freedom and run.
Maybe you'll find a woman who
wants her freedom, too.

Act Five, Scene Five

EXT. FLASHBACK, PIER AT OCEAN - AFTERNOON, SUNNY, FEW YEARS
EARLIER

EDITOR: SAME SOFT BROWN OR GOLD TONES OF OTHER FLASHBACKS,

TORY - few years younger (clothing younger, less makeup)

ADAM - few years younger (clothing/hair younger)

TORY and ADAM are holding hands, swinging them as they walk
along the pier. Tory has a bounce in her step. She turns
her face to look at ADAM and she's glowing with new love.
They come to the end of the pier and sit down on the end,
dangling their bare feet above the water. Adam puts his arm
around TORY'S shoulder.

TORY

I never thought I could feel
this way about anyone.

ADAM tightens his arm around TORY'S shoulder and pulls her closer. She leans her head on his shoulder and sighs. ADAM looks uncomfortable, like he wants to say something, but is hesitant.

ADAM
I've never felt this way
either TORY, and I guess it
kind of scares me.

TORY
Really? Why?

ADAM
I don't know, I guess it's
just a guy thing. As long as
we can keep this feeling
going and we are both free,
it's cool with me.

TORY
Of course we can. You will
always have the freedom to be
yourself with me.

ADAM
Good, that's all I want.

Act Five, Scene Six

INT- TORY'S HOUSE, INT., KITCHEN, NIGHT

TORY
RUFUS

TORY stares into her refrigerator. She immediately slams the door.

TORY (to the dog, who is at her feet)

TORY
I don't believe it I fell for
that, and kept falling. I
thought he meant the freedom
to be himself *with* me, not
the freedom to be *separate*

from me. My life is such a
mess.

TORY begins to cry again.

Act Five, Scene Seven

CUT TO EXT., THE GROVE

TANYA

JACK

CATHERINE

TANYA

Ouch. I know that one. I
guess I relate in more ways
than one.

JACK

Oh, you mean that jerk Dillon
who you finally dumped.

TANYA

Yeah, at least you wanted to
get married. That was a good
start!

JACK laughs and sticks out his tongue at TANYA. She sticks
out her tongue back at him and they laugh together.

CATHERINE walks in within a subtle light.

CATHERINE

How are you enjoying the
class so far?

JACK

Wow! We can see everything up
here! This might even be
better than football. I'm
just waiting for LEXIE to
tackle BRYAN.

TANYA

Ever the optimist.

JACK

That's right, I'm optimistic
that I'll get to see some
real action.

TANYA

I can't believe they thought
you could be an angel. You
are so, so..ooh!

TANYA

(too frustrated to speak)

JACK

Yeah, I know, you think guys
can't be angels. I've got
news for you babe. We're all
heart.

But you know what, I feel
kind of different now. Even
though part of me wants to
take sides, something stops
me after I see their real
problems. I don't want just
one of them to win, I want
both of them to win.

TANYA looks at JACK with a warm smile.

TANYA

Well, I guess there's a teeny
tiny bit of hope for you
after all.

CATHERINE

Well, it seems you're making
good progress. I'll check
back from time to time. If
you find you need help,
though, don't hesitate to ask
for it. You know who to ask.

CATHERINE looks up briefly at the word "ask"
above, then disappears

JACK(sitting up straight, looking serious)

JACK
What does she mean we might
need help?

TANYA
Do you think there'll be a
test?

JACK
I sure hope not, I hate tests.

TANYA
Me too.

Act Six, Scene One

INT. BRYAN AND LEXIE'S APARTMENT BUILDING, FOYER OR INSIDE
LEXIE'S APARTMENT

LEXIE
BRYAN

LEXIE overhears BRYAN on the phone with a service
representative, maybe for phone question/tech support.

BRYAN walks over toward his apartment door across from
LEXIE'S as he is speaking, and gets his keys out of his
pocket. LEXIE is listening while she gets her keys out,
then turns to BRYAN as she speaks.

BRYAN
You sound too young to be a
grandmother!

LEXIE
You can't even stop flirting
over the phone. Our therapist
may be right. I've had it.
I'm going to TORY'S.

LEXIE walks into her apartment, BRYAN following, then her
bedroom, pulls suitcase out of closet and begins to pack

BRYAN
LEXIE, what are you doing?

BRYAN, standing at her bedroom door, looks agitated,
watches LEXIE packing

BRYAN

BETH didn't say you had to leave town, for Pete's sake!

LEXIE

I know that Bryan. How dumb
do you think I am? I just
need a break to think things
over. I need some time with
my girlfriend. And I need you
to think about what you
really want.

LEXIE Snaps or zips her suitcase shut for
emphasis on the last word, "want."

BRYAN (even more agitated)

BRYAN

What do you mean, LEXIE? Is
that supposed to be a threat?

LEXIE, picks up her small suitcase, walks out the front
door while BRYAN follows

LEXIE (sighing, resigned)

LEXIE

No, I'm just tired of
fighting, BRYAN. If you want
this relationship to work, you
know what you have to do.

BRYAN snorts and smiles, stiffly, opening the trunk for
LEXIE,

BRYAN

Oh right, if I want to talk
to women, I'm supposed to
focus all my attention on
little old ladies!

LEXIE

Yes.

BRYAN Slams the trunk of the car shut, then walks around to the driver's side, standing with his arms folded across his chest, protecting his heart.

LEXIE, shakes her head with frustration, getting into the driver's seat, then starts up the engine.

LEXIE

See you in few days Bryan, or not.

LEXIE Drives off.

Act 6, Sc.1, part A

INT. LEXIE and BRYAN'S FAVORITE CAFÉ

LEXIE walks in and goes up to counter.

JACK walks up behind counter, thin white light surrounding him.

JACK (a little more comfortable with waiter role)

JACK

What can I get you?

LEXIE

Just a latte and blueberry
muffin to go please.

JACK

Taking it on the road, huh?

LEXIE

Yeah, I need my comfort food
today.

JACK

Sounds serious.

LEXIE

If you only knew

JACK

Want to talk about it?

LEXIE

Maybe next time. I have to get
going before rush hour hits.

JACK (looking worldly wise about this:) As
JACK serves coffee, he taps it w/ his finger
and it **LIGHTS UP.**

JACK

Drive safely.

Act Six, Scene Two

INT. TORY'S HOUSE, AFTERNOON

TORY

RUFUS

TORY picks up CD and puts it in boom box on counter, while
talking to RUFUS

TORY

Okay, we need some Timotha Lanae to sing to. I like, (name
of album/CD or song)

TORY plays CD and sings to it. She has an excellent voice
and she obviously has a passion for it. After a few lines
of TORY'S song, RUFUS joins her by howling or making
whatever noise he can at the high notes. She laughs and
picks him up to hug him.

TORY

Yeah, you know what I should
really be doing, but I don't
have the guts.

Then she hears a honk and runs to the front door. RUFUS
escapes just as TORY opens the door for LEXIE.

TORY (running out the door after RUFUS)

TORY

LEXIE!

RUFUS, get back here you crazy dog!

TORY gets RUFUS in the house.

TORY
That dog will get himself
killed if he doesn't get over
his obsession with the road.
He and Adam, freedom or bust!

LEXIE lugs her suitcase up the walk, then drops it to hug
her friend.

LEXIE (bursting into tears)

LEXIE
I'm so glad to be here, TORY.
I love time with you, but
this one's tearing my heart
out.

TORY, picks up suitcase and puts other arm around LEXIE
while walking into house

TORY
Let's go sit on the deck and have some
lemonade (or whatever room in house/drink is
weather-appropriate). Then you can tell me
everything.

Act Six, Scene Three

EXT. DECK (or inside if cold) AT TORY'S HOUSE, LATE
AFTERNOON

TORY
LEXIE

TORY and LEXIE are sitting on some really nice lawn
furniture, hot sunny day, drinking lemonade.

LEXIE
How'd you know this was just
what I needed?

TORY (with impish half grin)

TORY
Remember, I'm psychic.

LEXIE (brightening)

LEXIE
Oh yeah, that's right. So
tell me what's gonna happen
to me and Bryan? We just
can't seem to work this out.

TORY (leaning forward, serious)

TORY
You don't need a psychic to
tell you what's going to
happen. You know you and
Bryan can't stay away from
each other. You two are stuck
like glue. Remember when you
tried to dump him and you
couldn't stay away for even
two days? Don't worry, I
think you'll work it out.

LEXIE, sighs, pauses, taking a sip of lemonade,

LEXIE
I wouldn't be too sure about
that. I just don't want to
get myself hurt again.

TORY (looking into her glass of lemonade, as
if seeing her own life there)

TORY
You and me both. I've about
had it with ADAM. It's been
ten years and he still wants
his "freedom". What does that
mean anyway? Like if we were
married I'd tie him up every
morning when I left for work
or something?

TORY (laughing and shaking her head)

TORY

You'd think I'd have the
brains to leave him and make
it stick. I have no idea why
I love him so much. It's hard
to let go.

LEXIE turns her glass around in her hand

LEXIE
There has to be an answer.
Why is love so hard?

Act Six, Scene Four

INT. GUEST ROOM AT TORY'S HOUSE, NIGHT

LEXIE
TORY

LEXIE pulls her cell phone out of her purse and dials. Then
she gets comfortable on the bed, cross legged, expectant.

LEXIE
So, how's my new best *friend*
doing?

LEXIE Laughs, then looks startled and hangs
up the phone. She storms out of the bedroom
and into TORY'S room.

TORY sitting on the bed with a book in her hand.

TORY
What just landed in *your* world?

LEXIE
I can't believe it! I JUST
CALLED Bryan and heard a
woman laughing in the
background! I'm gone for one
day and he's got a woman
there! What in God's name is
happening?

LEXIE (Breaks down, crying)

LEXIE

I'm going to kill him! No,
I'm going to kill myself,
then I never have to deal
with another man again in my
whole life!

TORY:
You know, that could have
been the TV or anyone!

LEXIE
Takes a deep breath and nods.

TORY
Okay, I know what we need...

(TORY AND LEXIE HIGH FIVE EACH OTHER)

TORY jumps up from the bed and pulls out two gorgeous
blouses.

TORY
Look what I bought before I
got canned? I'm sure glad I
didn't realize I was going to
have a huge income reduction.
Now we can wear these when we
go out!

Act Seven, Scene One

SARA - Gorgeous blonde, thirties, looks like she could be
Bryan's sister, sweet, understanding and a little bit sassy

BRYAN

EXT. BASKETBALL COURT

BRYAN AND SARA ARE JUST BEGINNING A GAME, NO SCORES UP YET

BRYAN picks up basketball

BRYAN
Man it's good to see you. I
missed you, SARA. Tell me all
about South America while I
whip your butt good.

SARA, grabs the ball away from BRYAN

SARA(dribbling the ball)

SARA

Hah! As if. The last time you
shot hoops was probably two
years ago. Am I right or am I
right?

BRYAN grabs the ball back and shoots, missing widely. He turns away, groaning, as SARA runs and gets the ball back. She shoots and makes a basket. Editor, you'll need to cut in the basket one of us finally made, or the one Alexa made (playing SARA).

BRYAN

Quit trying to psyche me out
or you'll get what you
deserve!

SARA(laughs)

SARA

Oh I remember what that was
like!

Act Seven, Scene Two

INT. COFFEE SHOP (commercial op for national chain), DUSK

GAVIN - Tall, well-built dark-haired man in his thirties. Outgoing, has charisma and charm, full of ego.

MATT - Medium height, shy, reserved and quiet - also thirties.

LEXIE

TORY

SERVER

GAVIN and MATT get coffee at counter, then walk in as if they've been there many times, heading right toward their favorite table. MATT looks right at TORY as he saunters by, then bumps into a table and looks embarrassed. GAVIN laughs at MATT like they know each other well. He and GAVIN take a seat as far away as possible with shoot limitations.

TORY takes a sip of her coffee and watches GAVIN and MATT until they settle in their seats.

TORY (whispering)

TORY

Look at the build on that guy. And he looked directly at me! I've talked to him before - I think it was at the gym.

LEXIE

Did you like him?

TORY

Yeah, I thought he was sweet.

LEXIE holds onto her cup of coffee with both hands, as if to hang on to life.

LEXIE

Good thing I like the one with the blue shirt. He looks kind, like he wouldn't hurt a flea, but he's not bad-looking for a good guy. This is fun. Thanks TORY. It always helps me to go guy window shopping.

TORY

Yeah, me too, but with my luck the one's I choose are either out of work or noncommittal to even the most *basic* social standards. I'm a magnet for them.

Act Seven, Scene Three

CUT TO GROVE

TANYA

JACK

TANYA(with a smile, almost joking, walking away a few feet from JACK)

TANYA
That would be me.

JACK(sounding injured, but also jokingly)

JACK
Hey, I'm committed!

TANYA(turning back toward JACK)

TANYA
Well, "committed" would be cleaning up after yourself, like you didn't at breakfast this morning before we died or whenever it was, and...

JACK(interrupting TANYA)

JACK
Hey, do they even have time here?

TANYA(crossing her arms and smiling as if she can't help loving him)

TANYA
Typical, trying to change the subject

JACK(grinning, with arms crossed too)

JACK
No, just crafty.

TANYA(laughs, grabs JACK and kisses him on the cheek)

TANYA
So, why do I love you, again?

Act Seven, Scene Four

INT. COFFEE HOUSE, DUSK

LEXIE

TORY

TANYA

CATHERINE (VOICEOVER)

TANYA appears in chair at table next to LEXIE and TORY.
(Whenever the angels-in-training appear, they are
surrounded initially by a very thin white light, as an
aura).

TANYA picks up and slowly sips latte in front of her.

TANYA(still holding cup, thinking, voice -
over)

TANYA

Wow, this is heaven.

TANYA(*laughs at the paradox, shaking her
head at herself, then thinks*)

TANYA

*So what am I supposed to do
now?*

CATHERINE'S VOICE

Find a way to help.

TANYA(putting cup down)
(voice -over)

TANYA

Okay, Boss

CATHERINE (voice -over)

CATHERINE

*I'm not the real boss,
as you well know!*

TANYA looks really worried.

CATHERINE'S VOICE
*Don't worry, it'll come to
you.*

LEXIE
Why do you think we attract
the men we do?

TORY
I don't know. I've been
through therapy, I've read
all the self-help books and
I'm still relationship-
challenged. But I must not be
the only one who feels
socially retarded. Why else
would there be twenty-million
relationship books?

TANYA(leaning over toward the table next to
her, LEXIE and TORY)

TANYA
I was really interested in
your conversation. I couldn't
help overhearing. I can
really relate!

TORY
You can?

TANYA
(Thinking, then, sitting up
straight, face lighting up,
smiling, looking as if she's
just been divinely inspired)

TANYA
You know, it just hit me.
Maybe we need to be more
committed to *ourselves*. I
harp on my husband, JACK,
about being committed to me,
even though we're married.
But I really haven't thought
about how many times I break
promises to myself, like when

I say I'll take time to rest
and I really don't. Or I
promise myself I'll start
eating better, and I don't.

TORY (groaning)

TORY

You are so right.
I knew I was missing
something in all those self-
help books I've read.

LEXIE

What a concept! I sure could
use some of that self-
commitment...maybe to a *mental
institution!*

LEXIE (laughing lightly)

LEXIE

I seem to let men walk all
over me. Is that what 'weaker
sex' is supposed to mean?

TANYA (scooting forward in her chair, warming
up to her topic)

TANYA

I don't think that's what the
term "weaker sex" is about.
It's not lack of strength.
People respect strength, but
we women have a different
kind of strength when it
comes to relationships. For
instance; we have the
capability for strong
compassion, faith and trust
in those we love. We give
them more chances than they
may *deserve*, but then we know
we've done our best. We won't
blame ourselves if it doesn't
work.

LEXIE (laughing)

LEXIE
Does that mean I should give
myself more chances too when
I mess up?

TANYA (looking thoughtful, up to her left)

TANYA
Yeah, I think so!

Act Seven, Scene Five

YOUNG TANYA - Twelve years old
TANYA'S MOTHER - extremely negative, controlling and crabby
- in her thirties.

FLASHBACK OF YOUNG TANYA WITH HER MOTHER (INT) OLDER HOUSE,
KITCHEN, 1960's- SOFT BROWN TONES

TANYA'S MOTHER IS STANDING AT THE STOVE, COOKING A HUGE
BREAKFAST.

YOUNG TANYA WALKS INTO KITCHEN IN HER PAJAMA'S, LOOKING
SLEEPY

TANYA'S MOTHER (grouchy, caustically)

TANYA'S MOTHER
Oh, I see the queen has
awakened!

YOUNG TANYA
I was really tired, Mom.
Would you like some help with
breakfast?

TANYA'S MOTHER
Why should I want help? I do
this every Sunday, along with
the laundry and shopping.

YOUNG TANYA (quietly, as if afraid)

YOUNG TANYA
I try to help whenever I can.
Why don't I set the table and
make the orange juice?

TANYA'S MOTHER
Sure, do whatever you want.
Everyone else around here
does.

Act Seven, Scene Six

CUT TO EXT., THE GROVE

JACK
TANYA
CATHERINE

JACK gets up from his chair and goes over to
TANYA. He takes her hands, pulls her up out
of her seat and gives her a hug.

JACK
Oh, baby, I had no idea. It's
one thing to *hear* about your
crabby mom, but *seeing* it... No
wonder you wanted to give
Brianna all the love you
could. You're a *really* good
mother, sweetheart.

TANYA
Thank you, JACK. I'm really
glad you understand. I don't
know what to do now, I wish I
could be *sure* Brianna's step-
mother will treat her well.

CATHERINE appears in a **flash of light**

CATHERINE
TANYA, your daughter will
experience whatever she *needs*
in order to be a stronger
soul, just like you and JACK
are becoming. But you *can*

watch over her when you get
your wings. Just keep at it.
Everything will be okay.
Everything is okay.

TANYA smiles happily and puts her hands up to her mouth,
pressed together as if praying.

CATHERINE
For now, you just need to get
back to the café'...

CATHERINE (putting her hand on TANYA's
shoulder)

Act Seven, Scene Seven

CUT TO CAFÉ

TANYA
LEXIE
TORY

TANYA (sighing deeply and smiling)

TANYA
I used to be afraid of people
who were angry or unfair. But
I figured out that they're
just hurting, like my mother
for example. After I grew up
and started seeing that same
pattern of pain in angry
people, I gave my mother as
much love as I could. I know
she had a really tough
childhood and my Dad wasn't
the world's best husband. I
think that made me stronger.
My mom's negativity made me
want to be the opposite, more
positive and caring. I know
love heals. I saw miracles
happen from giving
unconditional love to my Mom,
even when she was angry.

LEXIE (fidgeting with her cup)

LEXIE

I guess I haven't had enough compassion. I think I could use a little more of that with BRYAN. No wonder he's hanging out with another woman already. He probably got fed up with my insane jealousy.

TORY

Oh, I don't know...you're not that jealous. Insane? Yes, no doubt about it

TORY (giggling)...

LEXIE hits TORY lightly on the arm, then looks around to talk with TANYA, but she's disappeared.

LEXIE

Hey, where'd she go? I was hoping we could keep in touch with her. She's got some uncanny wisdom goin' on.

Act Seven, Scene Eight

CUT TO EXT., THE GROVE

JACK

TANYA

CATHERINE

JACK is sitting in a lawn chair.

TANYA seems to appear (can just cut to her) with a very slight jolt (she can simply push her chest forward as if trying to gain her balance)

TANYA

Hey, I didn't get to finish my latte!

TANYA walks over to where JACK is sitting while he speaks, but doesn't need to be shown necessarily.

JACK

At least you got one. And what's up with all the self-help advice? Where did you learn all that?

TANYA(sitting down next to JACK)

TANYA

I didn't! That's what's so weird.

TANYA(with hands out)

TANYA

It just came to me!

JACK(hand to chin, as if thinking)

JACK

Scary

CATHERINE seems to appear (can just cut to her)

CATHERINE

That's how it works JACK.
You'll have your own
experience soon enough.

JACK

Oh Boy!

Act Eight, Scene One

INT. COFFEE HOUSE, DUSK

GAVIN

MATT

LEXIE

TORY

GAVIN and MATT walk over to TORY and LEXIE'S table. TORY and LEXIE are talking quietly, but then look up in surprise as the men stop at their table.

GAVIN
Hey ladies, we were wondering
if you're interested in
extending your evening to
include some musical
entertainment.

TORY
What did you have in mind?

GAVIN
We happen to have extra
tickets for a concert
tonight. We got them at work,
but couldn't find any friends
who wanted to join us. We
hate to waste them. Would you
be free to join us?

TORY and LEXIE look at each other.

LEXIE
Could you give us a moment to
talk it over?

GAVIN
Sure, no problem. We'll just
get some refills. Do you want
anything?

TORY
No Thanks.

LEXIE
I'm good.

GAVIN and MATT walk back to counter to order more coffee.

LEXIE
He seems nice, considerate.

TORY

Yeah, I always thought so.
What do you think about going
with them?

LEXIE
I think we should just talk
to them here first. I felt
weird when he asked if we'd
be free to join him. I don't
know if I'm free or not

TORY
True. And if we did go, we
could take our own car and
just follow them. That way we
can make a fast escape.

TORY catches GAVIN'S eye. He stands up and walks over to
their table with MATT in tow.

TORY
Okay, here's the deal.

Act Eight, Scene Two

INT. CAFE, NIGHT

GAVIN
MATT
TORY
LEXIE

GAVIN, TORY, MATT AND LEXIE are seated together at the
café.

TORY
So, what do you do for a
living, MATT?

MATT
Accounting

TORY
Do you like it?

MATT

Yeah

TORY

Has the economy affected your
business?

MATT

Nah

TORY

Do you have any hobbies?

TORY

Yeah

TORY

What?

MATT

Chess

TORY looks at LEXIE and rolls her eyes so only LEXIE can
see.

GAVIN

I just love working out at
that gym. I've got some
awesome muscles from their
great equipment there. Yeah,
it's a cool place. You like
it?

LEXIE

Yeah, I do. I've met some...

GAVIN(interrupting)

GAVIN

Oh, yeah, me too. You know
that girl who teaches Yoga?

LEXIE

Yes, I love her class! As a
matter of fact...

GAVIN(interrupting)

GAVIN
Well I got her that job. She
used to teach at the club
where I used to go, but I
didn't want to miss her
classes just because the
owners were jerks. They
wouldn't let me set up a body-
building contest there.

LEXIE
Oh, do you compete with your...?

GAVIN
(leaning back in his chair, puffing out his
chest)

GAVIN
No, but I like the idea and I
coulda' made some money at it.
That's okay. With Matt's
brains and my looks we think
we can do something big.

LEXIE (standing up)

LEXIE
That's great, GAVIN. I'm
going to head for the ladies
room before we leave. Hey,
TORY, you want to hit the
bathroom with me?

TORY (standing up)

TORY
Sounds good to me.

TORY AND LEXIE walk to restroom.

Act Eight, Scene Three

CUT TO THE LADIES ROOM AT CAFÉ (INT) NIGHT

TORY
LEXIE

TORY and LEXIE are laughing as they try to fix their makeup. TORY keeps poking herself in the eye with her mascara.

TORY
Ow! Stop making me laugh!

LEXIE (still laughing)

LEXIE
You started it!

TORY
Well, at least they're good
for *something*.

LEXIE
Do you think it's worth
sitting through the concert
with Mr. One-word and Captain
Ego?

TORY
Well, I love that band and
our dates don't appear to be
dangerous. Maybe if we hang
out here a bit longer we
won't have to converse with
them at the concert, if you
can even call it a
conversation.

LEXIE and TORY both start laughing again.

Act Eight, Scene Four

CUT TO EXT., THE GROVE

CATHERINE

TANYA

JACK

EXTRA/BACKGROUND - female artist, painting.

CATHERINE

Okay kids, since everyone
else is having fun, I think
it's time for a little break
for you, too. We love to
create more love up here so
people on Earth can feel it.
That's what happens when we
do things we love. For
example:

CATHERINE

(gesturing to EXTRA, woman painting with big
glow of light around her, smiling happily)

CATHERINE

So, what do you say to some
music, dance, art or whatever
you enjoy?

TANYA

That sounds sweet!

JACK

Me, art, music? I never had
time to learn anything.

CATHERINE

Well now it appears you have
lots of time.

TANYA (laughing and smiling at JACK)

TANYA

As in, eternity?

CATHERINE laughs

TANYA

This is amazing. I can't wait
to start.
I'd sure love to play piano
(or any other instrument easy
to find) here. I bet I'll
sound better than I really
am!

CATHERINE
You're right, you will.

TANYA looking around.

JACK
What's your favorite art
form, CATHERINE?

CATHERINE
I love to act!

JACK
See, I knew this was all a
big act!

CATHERINE gives JACK a look, as if to say, "Watch it buddy"
and he pulls his head back in mock fear.

JACK
So, is gourmet cooking an art
form here?

CATHERINE
Oh yes, the chefs even put on
gourmet dinners here once in
awhile. It's quite the
affair, to answer a question
you asked long ago. We do get
to eat, but as you've
noticed, we don't really get
hungry. Not like we did on
Earth. We just enjoy the
colors, flavors and textures
as an art form. We'll eat
something special after you
finish this first class. Just
wait till you taste *truly*
heavenly cuisine!

JACK(arms folded over his chest, thoughtful)

JACK
Can't wait to try it. But
what should I do now? I never

had time to learn any art or
music growing up.

CATHERINE

I think we should start you
with paint ball fights. It
can turn into art at some
point if you're lucky.

JACK

Fights, paint ball? You have
paint ball here? Wow!

CATHERINE

Where do you think Earthlings
got it?

I told you we have fun here.
Never take yourself too
seriously is our motto. You
know the joke, "Do you know
why angels can fly?"

JACK

Uhhhh

CATHERINE

Because they take themselves
lightly!

JACK groans

Act Nine, Scene One

INT. TORY'S HOUSE, BEDROOM, (INT) MORNING

LEXIE

TORY

LEXIE sits up in bed, yawns and stretches, then looks at
the clock, surprised.

TORY peeks her head in the open bedroom door.

TORY

Ready for some breakfast?

LEXIE
You mean lunch?

TORY
Whatever. I'm making your
favorite so you better
appreciate it.

LEXIE
Don't I always?

LEXIE (throwing a pillow at the door as TORY
retreats)

Act Nine, Scene Two

EXT. TORY'S HOUSE, DECK, Late morning.

LEXIE
TORY

LEXIE is sitting down to a nicely set table with flowers.
There are waffles piled on a serving plate. She spears one,
then pours syrup over it and begins to cut it with her
knife and fork.

TORY is smiling and watching her friend enjoy herself while
she sips coffee.

LEXIE
Wow, this is so nice. The
weather is gorgeous and you
made me blueberry waffles.
How can life get better? Oh
yeah, I know how, we could
fix our love lives.

TORY
You know, after meeting those
two pinheads last night, my
love life looks really good
to me!

LEXIE
I know what you mean. Maybe
I've been overly jealous and

insecure. I intend to see
what being normal will do for
BRYAN.

TORY
You mean as in, not so
jealous?

LEXIE
Yeah. I think I'm in love
with drama. Would you please
slap me if I get into it
again?

TORY (with light laughter)

TORY
Sure! *Anything* for a friend.
In the meantime, I'm going to
let Adam stew for awhile. He
knows I'm not happy and I
want to see what he decides
to do about it.

Act Ten, Scene One

CUT TO ROAD IN RESIDENTIAL AREA NEAR (EXT) BRYAN and
LEXIE'S APARTMENT HOUSE, EARLY AFTERNOON

LEXIE
BRYAN
SARA

LEXIE: Singing to some music that is hopeful about love (ad
op). She pulls up to her apartment building.

BRYAN with SARA walk out of the apartment house just then,
his arm around her and his mouth open, ready to speak.

LEXIE peels off immediately, without giving BRYAN a chance
to talk.

BRYAN races after her, calling her name, then throws his
hands in the air, giving up.

Act Ten, Scene Two

CUT TO GROVE

JACK
TANYA

JACK and TANYA are sitting.

JACK(nervously)

JACK
She better be careful.
She's driving mad.

TANYA
Yeah, and we know what can happen
with that, don't we?

Act Ten, Scene Three

EXT, RESIDENTIAL STREET - EARLY AFTERNOON

JACK
LEXIE
CATHERINE (VOICEOVER)

STOCK SOUND - POLICE SIREN

Suddenly JACK is cop (with moustache!) in police car,
pulling up behind LEXIE.

LEXIE pulls over, stops, rolls down her window and waits
for him.

JACK gets out of car and starts walking toward LEXIE'S car

JACK thinking

JACK
(voiceover)
*Man, this is fun! I had no
idea I could do this stuff.*

CATHERINE'S voice

*Let's give credit where
credit is due, JACK.*

JACK
(Voice over)
*Oh, yeah, I forgot - But it's
still really cool. I always
wanted to do this.*

JACK arrives at the driver's side window of the car.

JACK
Do you know how fast you were
going?

LEXIE
Yes, and I don't even care.
Go ahead and give me a
ticket. Make my day even
worse than it already is.

JACK(shifting back as if blown away)

JACK
Wow, that sounds bad. Are you
in any danger?

LEXIE
No, at least not the kind you
can help with, but I sure
would like to have my
boyfriend arrested.

JACK
Well, I'm probably not
supposed to say this to you
while I'm in uniform; but you
deserve someone better than
that.

LEXIE
Why thank you, officer, you
just made my day better, even
if I do get a ticket.

Act Ten, Scene Four

EXT., THE GROVE

JACK
TANYA

TANYA greets JACK with a hug

TANYA
I loved that moustache on
you!

JACK
That was fun! What a feeling
of freedom I got with that.
Every time I get to be in
authority, it feels like I
can finally be who I am and
not worry about what other
people want me to do.

Act Ten, Scene Five

FLASHBACK - (EXT) HOUSE, PORCH, YOUNG JACK'S HOUSE

YOUNG JACK - Excited ten year old boy

JACK'S THREE YOUNG FRIENDS, all boys his age.

YOUNG JACK'S FATHER is outside working on car or truck
outside when YOUNG JACK comes up the walk.

YOUNG JACK (Yelling enthusiastically)

YOUNG JACK
Hey Dad, guess what!

JACK'S FATHER (world weary)

JACK'S FATHER
What is it son?

YOUNG JACK
My friends invited me to play
football with them!

JACK'S FATHER

No, son, you can't. Remember
it's your sister's birthday
and if I can get this danged
car fixed, we're taking her
out.

YOUNG JACK

But DAD, we'll be done
playing by then. I'll be home
before dinner time.

DAD

You know if we're going out
that your mother will need
lots of help to get Lisa
ready and I'll need your help
here too.

YOUNG JACK (showing off in front of his
friends)

YOUNG JACK

I don't ever get to have any
fun! It's not fair, just
because of my dumb sister!

DAD (quietly angry)

DAD

You'll do as I say, Jack. And
I never want to hear you call
your sister dumb again. You
know very well she's just
ill.

JACK walks toward the house, putting his head down, looking
embarrassed and disappointed.

Act Ten, Scene Six

CUT TO EXT., THE GROVE

TANYA
JACK

TANYA
Wow. I knew about your
sister, JACK, but I had no
idea it was that hard on you.
I'm really sorry to see that
it was so tough. Now I
understand why you need so
much time for yourself.

JACK (quietly)

JACK
Yeah. I think I'm beginning
to understand who I am.

TANYA takes JACK's hand

TANYA
I'm so glad, honey.

Act Ten, Scene Seven

INT. TORY'S HOUSE, EARLY AFTERNOON

TORY

TORY, standing in kitchen with phone in hand, then slumps
down onto chair nearby:

TORY
Hi Bo, pause, Oh my Gosh, I
never believed Dad would ever
be sick, or weak, and now it
sounds way more serious

TORY (pause-listening)

TORY
I'll try to come home as soon
as possible. Let me just see
if I can arrange for Kaitlin

to stay with her Dad a little
longer.
I love you, too.

Act Ten, Scene Eight

INT. LEXIE'S CAR, AFTERNOON

LEXIE

TORY (VOICEOVER)

LEXIE on her headset, speaking on cell phone

LEXIE

TORY, I'm a bigger fool than
you could ever imagine. Can I
come back?

LEXIE (stifling a sob)

LEXIE

I had such hope. You won't
believe what happened. Now I
have to be committed to
myself. I have no other
choice.

TORY (softly, with compassion)

TORY

Of course you can come back.
But I'm going to my Dad's. He
just had some really bad news
about his cancer. They don't
think he'll make it this time
and he doesn't have long to
live. He's decided to give
up. But maybe you could come
with me for moral support. I
could use it. You know my
history with Dad.

LEXIE

Oh TORY, I'm so sorry to hear
about your Father. Of course

I'll come. It will be good
for me to think about someone
besides myself for a while
anyway. But what about Rufus?
Don't you want me to stay and
take care of him?

TORY

No, don't worry, Adam has
agreed to do it. At least
he's committed to my dog.

TORY (forced laugh)

TORY

I'll arrange for us to leave
tomorrow. And hang in there,
LEXIE. Here's a hug.

TORY hangs up the phone.

Act Eleven, Scene One

CUT TO EXT., THE GROVE

TANYA
CATHERINE
JACK

TANYA

I blew it. I can't even help
someone else get it right.
LEXIE still doesn't trust
BRYAN.

CATHERINE:

Don't be so hard on yourself.
It's not over till the head
angel sings.

CATHERINE (smiles)

JACK

In the meantime, we can enjoy
the battle!

TANYA
You are so insensitive!

JACK
Hey, I'm just a realist, and
I enjoy reality. Doesn't mean
it won't turn out, good,
right? You're always telling
me to be positive!

TANYA
Positive, yes, and kind.

JACK (shaking his head and smiling)

JACK
You just don't understand
guys.

Act Eleven, Scene Two

INT. GAS STATION, EXT., AFTERNOON

LEXIE
TANYA

LEXIE pulls into gas station. TANYA is in an expensive car
(commercial op)

TANYA (thinking, voice-over)

TANYA
*Why couldn't I have this car
on earth?*

LEXIE
Hey, aren't you the lady we
met at the Coffee Shop?

TANYA
Definitely.

LEXIE

Well, I think I need a major
dose of your medicine.

TANYA

Well, that may be, but there
was something more important.
I realized it later.

LEXIE

Spill!

TANYA

The commitment to ourselves
was more like a spiritual
commitment. I figured out that
I need to focus more on who I
really am, and who my husband
really is; Soul. I love him
for the Soul that I always
loved. I'm really bad at just
letting him be himself and
trusting that. You see, I
loved that spark of Light he
was when I met him, and I
thought he changed. He didn't
change, I just stopped looking
for the light and started
becoming critical, wanting to
change him. What I forget to
look at is how generous he is,
and kind, when it matters.
He's still filled with that
Light, but when I don't see it
in myself I can't see it in
him.

TANYA (She lets out a big sigh.)

LEXIE (mouth hanging open halfway through the above)

LEXIE

Wow, you just said exactly
what I needed to hear. I may
have driven my man into the
arms of another woman because
I didn't trust who he really

was. I know deep down I *can*
trust him, but I think it's
probably because on some
level I *don't trust myself*,
or feel lovable. I've got
some major repair work to do.
But first, I've got a friend
to help.

LEXIE GETS INTO HER **CAR** AND DRIVES AWAY.

Act Eleven, Scene Three

CUT TO (EXT. TO INT.) TORY'S HOUSE, NIGHT

LEXIE
TORY
RUFUS

We hear LEXIE knock on the door, then she opens it.

LEXIE calls for TORY loudly.

LEXIE
TORY, you'll never guess who
I ran into!

TORY comes out of kitchen or wherever,
looking frazzled.

TORY
Who?

LEXIE
Oh, honey, you look like
someone just beat up your
best friend. Oh yeah, that
would be me...What's going on?

TORY
Oh, LEXIE, Dad's getting
worse by the minute. Come in
the kitchen and make me some

coffee. I'm really glad
you're going with me. I don't
want to face my family alone.
You know how Dad is. I just
hope I can make my peace with
him before he dies.

LEXIE, walks into the kitchen
with TORY, puts the ground
coffee beans in the machine
and starts it.

TORY leans against the counter looking lost.

LEXIE
I *do* know how your dad is,
but I have seen how strong
you are too.

LEXIE (slowly here)

LEXIE
You have done so well, even
with his doubts and put-
downs. I've seen you raise a
child *completely* alone. I've
seen you support yourself *and*
Kaitlin. And I've seen you
rise to the top of your
profession. What *more* proof
does he need that a woman can
take care of herself?

TORY sits down hard at the kitchen table, elbow on table,
leaning her chin on her hand.

TORY
I just don't *know*, but I guess
(sigh) I may just have to let
it go. I always hoped for his
approval, but I may never get
it. Do you know what Dad said
to me when Caitlyn was just
two weeks old?

TORY (sitting up and cradling herself, arms
around her own waist)

TORY

I was holding my new baby in my arms. I felt so much love and protection toward her. Then he said, "You're never going to make it without a man." But did he offer his financial support? No way!

LEXIE pours two cups of coffee, brings them over to the counter and sits down with TORY while she speaks.

LEXIE

That's just cruel. I know he didn't mean it that way, but... it's still not fair. At least you proved him wrong.

TORY takes a sip of her coffee

TORY

Then *why* do I still need his approval? What's *wrong* with me? I keep getting into relationships where *I'm* the strong one. I end up supporting *not* just me and Caitlyn, but *also* the man. Why can't I just approve of *myself* and be done with it?

Act Eleven, Scene Four

CUT TO EXT., THE GROVE

TANYA
JACK

TANYA is pacing around garden area.

TANYA (talking to JACK)

TANYA

That hits me right in the
heart

TANYA (putting her hand over her heart).
(stops pacing)

TANYA
I always felt like if I
wanted something I had to get
it myself, but I *still* wanted
my father's approval... badly.

Act Eleven, Scene Five - Deleted

Act Eleven, Scene Six

CUT to GROVE

TANYA
CATHERINE

TANYA is pacing again.

TANYA
I can't believe how much I
relate to that woman.

CATHERINE shows up in a flash of light

CATHERINE
Great, you can help her out
then!

TANYA looks surprised and points at herself.

TANYA (pointing at herself)

TANYA
Me, *again*?

CATHERINE (smiling)

CATHERINE
Isn't *learning* about yourself the best?

TANYA (Groans)

Act Twelve, Scene One

EXT., CAR INSURANCE CO. BUILDING PARKING LOT (AD OP) (EXT),
MORNING.

TORY

LEXIE

EXTRA - MAN - Harried, hurried traveler, totally
inconsiderate of others.

TORY and LEXIE are walking through the car rental parking
lot quickly, pulling carry-on luggage behind them.

TORY

I wish we'd gotten up just a
wee bit earl...

A MAN rushes past after bumping hard into TORY, looking
annoyed even though it's his fault.

TORY

Do I have a sign on my back
that says 'hit me'? Along with
another sign that says, 'no
apology needed.'?

LEXIE shakes her head

LEXIE

Why is it that some people
can't see past their own
problems?

LEXIE (pause, then laughs)

LEXIE

Like us! We're so aware.

TORY (snorts)

Act Twelve, Scene Two

INT. CAR INSURANCE OFFICE, LATE MORNING with three seats IN
WAITING AREA AT LEAST

TORY

LEXIE

TANYA, As receptionist

CUSTOMER - Male or female, no lines

CATHERINE (VOICEOVER)

D.P., EDITOR: Show shot of agency door here. Then cut to:

TORY and LEXIE seated down while waiting their turn.

CUSTOMER standing in front of desk, waiting for
receptionist.

LEXIE checks her cell phone, then turns it off and snaps it
closed with obvious anger.

LEXIE

I'm not going to answer his
calls. He can just stew in it
for awhile. In the meantime,
I think I'll just focus on
your problems for awhile.

TORY (sarcastically, with a grin)

TORY

You're a gem.

TANYA in back office, looking around for something, talking
with CATHERINE inwardly.

TANYA (Thinking - voice-over)

TANYA

*I think I get how this works
now. We relate to it, we get
to help with it. Right
Catherine?*

CATHERINE'S VOICE (Laughing lightly)

CATHERINE'S VOICE

*Something like that. Just
don't take it too seriously.*

*Remember we're all just
learning here.*

TANYA (thinking - voice-over)

TANYA
You, too?

CATHERINE'S VOICE
*Especially me. I didn't get
this job by being perfect, you
know. I had the most to learn!*

TANYA (thinking - voice-over)

TANYA
*Well, at least that makes me
feel better.*

TANYA walks back into front office, handing CUSTOMER papers
on clipboard

TANYA
Here you go. Just fill these out and we'll get
you started right away.

CUSTOMER walks back to chair, sits down and begins to fill
out paperwork while the rest is going on:

TANYA sees TORY and LEXIE and talks while walking toward
them.

TANYA
I can't believe it, here we
are again!

TORY
Well, good, then you can jump
into this conversation, too!
Anyway, I've decided to test
myself every time something
bad happens; like that hit
and run back there.

TORY AND LEXIE together

Ruuude!!

TORY

I try to think about how precious life can be, how good people can be. But I think I just flunked my first test. All the things my dad said to me as I grew up come back to me at those times. He made me feel like I was worthless without a man, maybe even with one.

TANYA (hugging her clipboard)
(thinking - voiceover -)

TANYA

What do I say now?

TANYA (Then, face lighting up as if receiving an idea)

TANYA

Well, I know a lot of us have been down on men, but I've been thinking about it...how can my husband treat me well if I don't treat myself well?

LEXIE

Hmmm...True love...for self.

TORY (groans)

TORY

You've obviously grown more than I have in a couple of decades. My brain hurts just thinking about how I treat myself. I've definitely got a lot of work to do there.

LEXIE (laughing)

LEXIE

Just don't work too hard at
it, okay?

TANYA (laughing)

TANYA
Wise words! What can I do for
you ladies today?

TORY
I just need to update my
Insurance before we take off
to see my Dad.

Act Twelve, Scene Three

INT. TORY'S DAD'S HOUSE, BEDROOM TO LIVING ROOM TO OUTSIDE
THE DOOR OF THE HOUSE, MID-AFTERNOON

DAD: Looks about eighty years old due to illness, but more
like seventy. Is cantankerous and forgetful, loves
football.

BO: Tory's brother, big, built guy in his thirties, played
football in college, typical jock, but also caring

TORY

LEXIE

DAD is in bed, breathing with difficulty, oxygen hoses
attached to head and nose. Football game is on.

TORY is sitting on edge of father's bed, trying to have a
conversation with him while he's watching his favorite
team. Editor: Need sound effects of Football game.

TORY (hesitantly)

TORY
I just want to ask you a
question DAD.

DAD (with effort)

DAD
Sure, go ahead.

DAD (turning to TV)

DAD

Dang it, that quarterback
couldn't find his hind end
with a flashlight! Where do
they get these guys?

TORY

I know this game is important
to you, but this is really
important, too.

DAD looks at TORY and sighs
but doesn't turn off the
television.

DAD

Okay, okay, I'm listening.

TORY (obviously disturbed by his
inattention, fidgeting)

TORY

This is really hard for me to
ask you. I just want to know
if you were ever proud of me.

DAD

Oh, sweetie, of course I've
been! I've always been proud
of my beautiful daughter.

DAD (pauses with difficulty)

DAD

You're a sweet young woman.
You know I've always wanted
the best for you and I hope
you'll be okay after I'm
gone.

BO walks in to the bedroom. TORY looks down, saddened, then
stands up, goes over and gives her brother a hug.

BO

How you doing, Dad?

DAD

There's my champ!

TORY (gulping and trying not to show her disappointment)

TORY
I'll be back later, DAD. See
ya, BO.

TORY looks back at BO who shrugs his shoulders and looks back sympathetically, then she walks out to the living room where LEXIE is reading a book, waiting for her.

TORY
Let's get out of here.

LEXIE (FOLLOWING TORY'S FAST PACE OUT THE DOOR)

LEXIE
It went that well, huh?

TORY: That's it, I've had it!
I'll never be good enough. I'm
sick and tired of being a
second-class citizen. How can
I be ready to kill someone
who's already dying?

Act Thirteen, Scene One

INT. CAR, SITTING STILL IN FRONT OF HOUSE, AFTERNOON

TORY
LEXIE
ADAM (VOICEOVER)

TORY is in driver's seat.

SOUND: TORY'S PHONE RINGS

SOUND - TORY'S PHONE RINGS
TORY ANSWERS HER PHONE

TORY
Hello?

TORY (Pause - listening)

TORY
Oh my God. Are you sure?

TORY (crying)

TORY
Thank you so much for taking
care of it for me, Adam.

TORY HANGS UP PHONE, TURNS TO LEXIE, WHO IS LOOKING FOR AN
ANSWER

TORY (TEARFULLY)

TORY
That was Adam. Rufus escaped,
as usual, then got run over
by a car. He didn't make it.
I can't believe this. This is
really hard to admit, but I
am more upset about losing my
dog than my Dad. What's wrong
with me?

LEXIE (putting her hand on TORY'S back or
shoulder)

LEXIE
Don't be too hard on
yourself. Animals give us
unconditional love. They
trust us to take care of them
and you are an expert at
taking-care-of everyone. At
least dogs acknowledge that
with their love and they
never criticize you, do they?

TORY (laughing through her tears)

TORY

As if!
Thank you, LEXIE; that makes
me feel a little less guilty.
Do you want to go for a hike?
That always helps, too.

TORY backs up and over curb and (we hear) her hit fire
hydrant. Edit in only sound and look on her face.

LEXIE
TORY, want me to drive? You
look like you're too upset.

TORY
I'm fine, I'll be fine.

TORY signals and looks behind her to see if
any car coming.

LEXIE looks worried, but stays quiet.

Act Thirteen, Scene Two

CUT TO GROVE

JACK
TANYA
CATHERINE

JACK is pacing back and forth, obviously nervous,
remembering his own accident.

JACK
Man, can't these women drive?
Next thing you know, they'll
end up here with us.

TANYA
She's obviously very upset!
And I can't believe after our
own accident that you
wouldn't get it!

CATHERINE appears in a flash of light.

CATHERINE (Sighs heavily)

CATHERINE
Am I going to have to play
referee as well?

JACK
Okay, okay, I know the three
little words every spouse
wants to hear.

JACK (smiling, and sincere)
(slowly, each word said separately)

JACK
You - were - right. And the
two little words, I'm -
sorry.

TANYA
Thank you. And I know you're
right, too, especially after
our accident.

Act Thirteen, Scene Three

(EXT), HIGHWAY PATROL CAR, AFTERNOON

JACK
CATHERINE (VOICEOVER)

(EXT) POLICE CAR, AFTERNOON, AND, OPTIONAL, POLICE CAR
STOCK FOOTAGE DRIVING DOWN ROAD PLUS SOUND, SIREN (VERY
BRIEF Sound for both of these scenes)

JACK is standing next to police car.

JACK (thinking - voiceover)

JACK
*Okay, okay, I get it. I know
why I'm here this time. No
judgments, right?*

CATHERINE'S VOICE (laughing)

CATHERINE' VOICE
You're a quick study, JACK

Act Thirteen, Scene Four

DELETED SCENE, NOT NEEDED

Act Thirteen, Scene Five

INT. CAR

TORY
JACK

TORY
Oh great, what else can possibly happen to
me today?!

JACK walks toward car and asks to see TORY'S license. We
see from LEXIE'S viewpoint. She can't see him from where
she sits.

TORY (Flustered, crying, hands him her license)

JACK
Your driving was a bit
erratic back there.
Have you been drinking?

TORY (shakily)

TORY
No, but I've just had a death
in the family and possibly
one more very soon.

JACK, with compassion:

JACK
Why don't you let your friend
drive, then, if she has a
license.

TORY
Yes, sir.

JACK (Handing her back her license)

JACK
Okay then, I'll let it go
this time. Next time you're
this upset, don't drive, got
it?

TORY
Yes sir.

JACK walks back to squad car, drives away.

Act Thirteen, Scene Six

CUT TO EXT., THE GROVE

JACK
TANYA
CATHERINE

JACK AND TANYA are walking down flowered pathway, holding hands.

JACK
I'm so glad we're going
through this together.

TANYA
I couldn't agree more. What
if just one of us had left
earth. I would have really
missed you!

JACK (hugging Tanya)

JACK
Me too.

CATHERINE appears in a blaze of light.

CATHERINE
Now you two are getting
somewhere. Congratulations!

CATHERINE disappears in another blaze of light just as JACK and TANYA look at her in wonder at their own progress, then at each other with smiles and love.

Act Fourteen, Scene One

EXT. LAKE, THEN ROAD INTO PARKING LOT, THEN PARK WITH WALKING PATHS THROUGH WOODS, AFTERNOON

EDITOR: Show extra footage shot, lake shot first, then car coming up dirt road and pulling into parking lot.

LEXIE
TORY

LEXIE and TORY drive on dirt road by lake into parking lot.

CUT to woods where they will walk:

TORY (breathing deeply)

TORY
I love the smell of this
woods. I always came here
whenever I was really upset.

TORY (putting her arm around LEXIE)

TORY
Now I have my best friend
with me too. I'm sorry I put
us both in danger back there.

LEXIE
It's okay. I know you weren't
thinking clearly. I think
that's my problem right now
and I don't want to see it.
Anyway, this is a great spot.
Let's hike out our
frustrations.

CUT to LEXIE and TORY coming down path from woods and sit on boat.

TORY

You know, that cop back there had good advice. Don't drive when you're upset. Maybe that applies to relationships, too?

LEXIE (laughing)

LEXIE

Yeah, it does!

TORY

And he was trying to keep me safe, and you, too, wasn't he?

LEXIE

Yes. Where are you taking this, TORY?

TORY

Well, I think I have to forgive my Dad. He's just been trying to keep me safe. Granted, he's got a hard way of doing it, but still... Do you think he really does love me?

LEXIE turns to TORY

LEXIE

Of course he loves you! Why else would he even care? I know this doesn't make sense, but why would he even bother to try and make your life easier? If he was wealthy, he would have supported you, but he's not, so he did the next best thing, I think. And if he wasn't around to irritate you, then the job would fall

on me. Not doing it,
girlfriend, you'll have to
find someone else to do that.
Oh, that's right, you do have
someone...Adam! (laughing)

TORY
Not for long, I don't. I'm
starting all over.

TORY (pauses - breathing deeply)

TORY
Hey, It amazes me that I used
to ride my bike this far.
I've always loved it so much.

TORY (pausing again, breathing again)

TORY
Can you believe what we do
for love?

TORY (shakes head, smiling)

Act Fourteen, Scene Two

INT HOME HOSPICE, LIVING ROOM OR HALLWAY, EVENING

BECKY, HOSPICE NURSE - Caring, concerned, helpful, in her
fifties

TORY

TORY'S DAD

TORY - Hi Becky. How's your
evening going?

BECKY - Oh, I'm doing better
than my patients, so I can't
complain

TORY - That's always a good
thing to keep in mind. Do you
have any ideas of how I can
make my father more
comfortable? I really want to

connect with him during the
little time we have left.

BECKY

Sure, you can massage his
temples. That will feel good
to him right about now, I
think.

TORY walks into her father's room and sees he is awake.

TORY

Hi Dad. You must not be
feeling too well if you're
not even watching the game.

TORY'S DAD is lying in bed, looking much older and more
sickly, pale and exhausted.

TORY'S DAD

No, I'm not.

TORY

The nurse thought a little
massage might help you feel
more comfortable. Willing to
try?

TORY'S DAD

That would be nice, Tory.

TORY goes to her father's bed, begins
massaging his head.

TORY

I know you've always done
your best for me, DAD. I'm
sorry I didn't always
understand or appreciate it.

DAD

Well, you're right, I did do
my best and you know I love
you.

TORY (tears running down her face)

TORY
Yes, DAD, I think I'm
beginning to get that. I love
you, too.

TORY (kisses his forehead)

Act Fifteen, Scene One

EXT. CEMETARY, MORNING

TORY
LEXIE

TORY with LEXIE, walking away from cemetery toward car.

LEXIE
I love how they call the cemetery, "God's Acre"
at your Dad's church.

TORY nods, smiling sadly, then looking thoughtful.
LEXIE stops and looks at TORY carefully. TORY stops, too
and turns around.

LEXIE
It's interesting to note what
the priest said. Your father
gave to whoever needed it
most. Since he rarely gave
you money, he must have felt
you were doing just fine!

TORY
Thank you for saying that,
LEXIE. I think you're right.
It's taken his death to help
me understand his life.

Act Fifteen, Scene Two

INT. CAR INSURANCE AGENCY

LEXIE

TORY
TANYA

TANYA is at reception desk when LEXIE and TORY walk in to office.

TANYA
Hey, you two, good to see you
again, but I hope that
doesn't mean does that mean
something's wrong.

LEXIE putting her arm around TORY'S
shoulder:

LEXIE
It was a really rough trip
for TORY.

TORY starts to cry softly.

TORY
My dad passed and my dog too.

TANYA
(tenderly, with compassion)

TANYA
I'm so sorry for your loss.

TORY
Thanks. I just need to make
peace with myself now, and
I'm not quite sure how to do
that.

TANYA gets up from her desk and comes around
to the other side, giving TORY a hug.

TANYA
Maybe I can help. Would you
like to know a secret the
angels taught me?

TORY

Wow! I sure would!

LEXIE (moving closer, excited)

LEXIE

Me, too! If that's okay?

TANYA (laughing lightly)

TANYA

Of course! It's so simple,
it's easy to overlook. When
people are happy, they might
sing Hallelujah, right?

TORY and LEXIE together
Right.

NOTE TO EDITOR : I LIKED THE "OVER THE
SHOULDER SHOT BEHIND LEXIE AND TORIE FOR
THIS NEXT DIALOGUE PIECE, THIS IS THE
CENTERPIECE OF THE ENTIRE PILOT, SO WE CAN
LOOK AT THIS TOGETHER.

TANYA

Well, Hallelujah came from a
more simple sound: HU, the
original word or sound from
God! That's why some people
hear this sound,
Huuuuuuuuuuuu in angel
choirs. It's so uplifting.
You can sing it anytime as a
prayer-song to God and it
will help your heart to heal.
You can also try it as a
contemplative prayer to have
spiritual upliftment in your
dreams. Some people visit
loved ones in heaven through
your dreams this way and
complete the things they've
left undone or unsaid.

TORY (with hand on heart, obviously struck)

TORY
That's so perfect for me;
I can't wait to try it!

Act Fifteen, Scene Three doesn't exist, never did, my error!

Act Fifteen, Scene Four

INT. TORY'S house, night, bedroom.

TORY
LEXIE (VOICEOVER)

TORY is on the phone with LEXIE

TORY
I'm doing better. Thank you
for calling, LEXIE. You've
been such a good friend
through all this.

TORY (pauses- listening)

TORY
Yes, I'm going to try that
new prayer-song before I go
to sleep. Maybe it will work
so I'll get to see Dad in my
dreams.
Bye, sweetie.

TORY is sitting up in bed, writing in her journal. We see the words. "Please, God, help me make peace with my dad." Then she begins to meditate, singing HU (sounds like the word hue)

TORY
Huuuuuuuuuuuuu, Huuuuuuuuuuuuuu,

(at this second HU, her whole face changes,
more relaxed and peaceful),

TORY
Huuuuuuuuuuuu.

Act Fifteen, Scene Five

CUT TO EXT., THE GROVE

CATHERINE
JACK
TORY'S DAD

CATHERINE
I've got a job for you JACK

JACK
Uh oh, this doesn't look
good.

CATHERINE
Piece of cake, or should I
say, fish?

TORY'S DAD walks into frame (no light)

TORY'S DAD (looking bewildered, confused)

TORY'S DAD
Where am I?

CATHERINE
You're somewhere very good,
don't worry.

CATHERINE leads TORY'S DAD over to a LAKE where JACK is now
standing.

CATHERINE
This is JACK. He's got some
ideas I think you'll like.

JACK (pausing to focus within for guidance)

JACK

You're daughter just needs to
know that she can live her
own life. Let's talk about
some ideas to help her, okay?

TORY'S DAD (smiling)

TORY'S DAD
Sure thing!
I'm just so happy to be out
of that shell of a body!

Act Fifteen, Scene Six

EXT., DREAM - EDITOR - show soft edges of light around the
image of the dream segment: STOCK FOOTAGE OF ROW BOAT AND
MAN ROWING IT, THEN edge OF LAKE

TORY'S DAD

TORY'S DAD dressed in light pastel clothing. Standing on
edge of lake with TORY immediately after boat footage,
showing ability in heaven to shift instantly, smiles at
TORY, who then hugs him.

TORY
Oh Dad, I'm so happy to see you doing what
you love best!

DAD
TORY, dear daughter, *I'm*
finished with the earthly
life, but *you* are just
beginning. Follow your heart.
You can accomplish anything
your heart tells you. And
remember that I love you and
I've always loved you.

Act Fifteen, Scene Seven

CUT TO TORY'S house, INT, morning -beginning.

TORY

ADAM (VOICEOVER)

TORY wakes up in tears and wipes them away, happy and smiling.

TORY gets up and puts on her robe and slippers, then walks downstairs, looking and beginning to call for RUFUS.

TORY talks to RUFUS as if he is still alive, then sits and picks up phone.

TORY

Well, RUFUS, I know you're
not here on earth, but I
still feel like I can talk to
you. It seems I have my life
back and it feels so good.
I'm going to do at least one
impossible thing before
breakfast. I'm gonna make
that call I should have made
years ago.

TORY picks up phone and dials

TORY

Do you have an opening for
the next open mic night?

TORY (listening)

TORY

You do?

TORY (grinning)

TORY

Book me on the schedule!

Tory.

(Pause)

Yes, just how it sounds, TORY
(spells it)

TORY hangs up and takes a deep breath, exhaling loudly and looking relieved and relaxed.

SOUND - phone ringing

TORY answers phone. It's ADAM.

ADAM
Hey, Tory, how are you,
sweetheart?

TORY
I'm doing better. Actually I
had a good dream with my dad.

ADAM
Really? I'd like to hear about
it. I wonder if you would have
dinner with an old drifter
tonight?

TORY (tensing up)

TORY
I don't know ADAM. I'm at the
point where I really want to
let you go. I respect your
choice to be free.

ADAM
That's why I want to see you.
I need to talk to you about my
choices.

Act Sixteen, Scene One

INT. LEXIE'S CAR, AFTERNOON, ON WAY HOME FROM TORY'S

LEXIE looks pensive while she drives, listening to music
which makes her feel and look hopeful and concerned,
alternately.

Act Sixteen, Scene Two

Angels-in-Training TV series pilot by Debbie Johnson, copyright 2009

CUT TO FLASHBACK - SOFT TONES OF BROWN - (EXT) OLDER HOME,
LATE AFTERNOON

LEXIE'S FATHER - Distant, unavailable, in his early
thirties
YOUNG LEXIE

LEXIE'S FATHER walks up the drive, home from work, looking
distraught and distracted, undoes his tie.

Young LEXIE sees him and runs to greet him. He gives her a
pat on the head and keeps walking. She tries to go after
him, but he keeps walking toward the house. She follows
him.

Act Sixteen, Scene Three

CUT TO FLASHBACK #2 - SOFT BROWN TONES- (EXT) OF YOUNG
LEXIE'S HOUSE, LATER SAME AFTERNOON.

YOUNG LEXIE'S FATHER
YOUNG LEXIE

LEXIE'S father leaves the house with a packed suitcase as
YOUNG LEXIE follows him. He kneels down in front of LEXIE
and hugs her hard.

LEXIE'S FATHER
Keep in touch, okay?

YOUNG LEXIE LOOKS CONFUSED.

YOUNG LEXIE
Where are you going daddy?

LEXIE'S FATHER (almost in tears)

LEXIE'S FATHER
I have a new home now and a
new family, but I'll always be
your dad. Someday you'll
understand

YOUNG LEXIE SITS ON THE FRONT LAWN with her head down,
pulling at grass as car pulls away.

Act Sixteen, Scene Four

CUT TO **FLASHBACK** #3 - SOFT BROWN TONES, (INT) YOUNG LEXIE'S HOME, KITCHEN, LATE AFTERNOON, SAME DAY- FATHER JUST LEFT

YOUNG LEXIE'S MOTHER
YOUNG LEXIE

LEXIE'S MOTHER - very conservative, martyr, doesn't show emotion, in her thirties

YOUNG LEXIE walks into the kitchen looking sad. LEXIE'S MOTHER is at the sink, washing dishes. She dries her eyes with her dish towel while still facing the sink.

YOUNG LEXIE
Why did Daddy leave? Doesn't
he love us anymore?

LEXIE'S MOTHER turns away
from the counter, kneels down
and gives LEXIE a hug.

LEXIE'S MOTHER
It's going to take a long
time to explain, LEXIE, dear.
And you probably won't
understand until you're all
grown up.
But we must be strong and
carry on as usual. We will be
taken care of, your father
has seen to that.

YOUNG LEXIE
But... if he's not here, how
can he really take care of
us?

YOUNG LEXIE'S MOM HUGS YOUNG LEXIE

Added Dialogue for Soul Survivors "Redemption" for Lexie's Dad:

LEXIE'S CAR: Lexie dials step-dad's number, in car, on cell phone.
Lexie sounds sad, depressed about her real dad.

Angels-in-Training TV series pilot by Debbie Johnson, copyright 2009

LEXIE
Hi Dad.

STEP-DAD (sounding confused, since he just saw her)
Hi Lexie. Are you okay?

LEXIE
No, I'm not. I want to know....wasn't my dad ever sorry for what he did to me and my mom?

STEP-DAD
Oh, Lexie, of course he was! In fact, he became very devout in his religion and told your mother he should never have left her, but he didn't have the spiritual strength to know that Dunyen would be in God's hands.

LEXIE
Okay, I can live with that. I'll try really hard to forgive him.

Act Seventeen, Scene One

INT LEXIE'S CAR, THEN

EXT. STEP-FATHER'S HOME, LATE AFTERNOON.

LEXIE
LEXIE'S STEP- FATHER

LEXIE'S STEP- FATHER - Gray-haired, in early seventies,
kind, gentle, very spiritual person

LEXIE sitting in her car; (thinking -
voiceover)

LEXIE

I don't know where to go...Yes
I do. I'll visit my step-dad.
He always has the answer.

EDITOR: Show footage of front of house with
flowers and signs that was taken by Dale or
Joah as a "thought" perhaps with fuzzy edges
to indicate that or???whatever.

LEXIE pulls up to older house where STEP-DAD is fiddling
around with some gardening or even sitting on front porch.
LEXIE walk up the walkway and sees her dad sleeping outdoor
furniture, then calls to him. As soon as he sees her, he
looks surprised, then he grins. He wipes his hands on a
cloth or slacks, then walks up to her.

LEXIE'S STEP-DAD
LEXIE!

LEXIE'S STEP-DAD (hugging her)

LEXIE'S STEP-DAD
What a nice surprise.

LEXIE'S STEP-DAD steps back to look at her
more carefully.

You look like you need the
quick fix first, am I right?

LEXIE
I love your guaranteed remedy
for anything.

LEXIE wraps her arm around her STEP-DAD'S waist and they
walk back toward her car, where they get in and drive away.

Act Seventeen, Scene One.2

INT. PIZZA PLACE
LEXIE
STEP-DAD

LEXIE drives into pizza place parking lot, parks in front,
then goes in with her dad. (Insert footage)

EDITOR: please show footage of every restaurant we've been in. No need to show Victoria House more than just at engagement scene, noted there.

LEXIE and STEP-DAD at table with already eaten pizza.

LEXIE
That worked.

LEXIE'S STEP-DAD
So, what's really going on
with you?

LEXIE
To be honest, Dad, I need
some help.
I thought I was doing well by
protecting myself from pain.
But I've been acting so
jealous. I'm ashamed to say
how over the top I've been
with jealousy. Bryan is a
great guy you know.

LEXIE'S STEP-DAD
Yes, I do know. I like Bryan
a lot, and I think he's been
good for you.

LEXIE'S STEP-DAD (pauses, thinking, then
takes a deep breath)

LEXIE'S STEP-DAD
I think I know where your
jealousy began. This might be
a good time to tell you what
really happened with your
father.

LEXIE
You're my father! I don't
accept any other.

LEXIE'S STEP-DAD
I love you, LEXIE and I'm so
grateful you feel that I'm

your real father. But I owe it to your first father to explain something. Please listen to me. I promised your mother before she passed, God rest her Soul, that I would share this with you when I felt you were ready. This is a tough story, but touching as well. Your biological father did the very best he could under very unique circumstances; very difficult circumstances.

LEXIE looks very confused, but interested. She takes a sip of tea.

LEXIE'S STEP-DAD
LEXIE, you know your dad was in Vietnam for a long time. And you know he returned twice, don't you?

LEXIE
Yes.

LEXIE'S STEP-DAD
Well, when he was there he became close friends with a very special, intelligent and caring Vietnamese woman. He had just intended it to be a friendship, but by his third tour, it became much more. War does terrible things to a person and it's very lonely. People at home don't understand like people who are there do. Unless a person goes through it, they have no idea how horrific war can be, especially on the front lines, like your father was. He was only able to survive it with Duyen's love.

But then, she got pregnant.
She didn't expect anything
from your father. Duyen knew
he had a family in the U.S.,
but eventually, she escaped
with their son. She was with
the Hmong boat people. When
she got here, she knew only
one person to contact and
that was your father. You
can't imagine what it was
like for him. He was so torn.

LEXIE was taking it all in, looking more awe struck by the
moment. She brought her hands up to her mouth, tears
forming in her eyes

He loved you and your mother
so much, but he knew that
Duyen needed him more because
she didn't speak English or
have any way of surviving
here. And she had their child
to care for as well. So he
had to protect his heart by
closing it to you and your
mother, to pretend he didn't
mind, even though it broke
his heart. Your mother's
heart was broken, too, but
she understood, so she was
eventually able to move on.
Lucky me!

LEXIE, still in tears, smiled weakly at the last two words
then took a deep breath before speaking.

LEXIE (taking her STEP-DAD'S hand)

LEXIE
Oh my goodness, I had no
idea. Thank you so much for
telling me, Dad. I so wish I
could see my first father
again and forgive him, but I

think it'll take me some
time.
You're right. It must be why
I'm so jealous. I'm afraid
Bryan will leave me like my
dad left me.

But somehow, I've got to
learn to trust again.
I'm glad you like Bryan.
I like Bryan a lot too. And I
also love him; a rare package
for me. He doesn't deserve
the way I've treated him. I
might have really blown it.

LEXIE'S STEP-DAD
How?

LEXIE
Well, he seems to have found
someone else already!

LEXIE'S STEP-DAD
That doesn't sound like the
Bryan I know!

LEXIE
Well, it doesn't sound like
the Bryan I know either.
That's why I came here. What
do I do now?

SOUND ONLY: "Your Pizza's up!" (can do in
voiceover, owner of place, Troy.

LEXIE'S STEP-DAD looks at LEXIE and puts his
finger up as if to say, wait a minute, and
goes up to pick up pizza and brings it to
the table with plates. Utensils already
there.

LEXIE'S STEP-DAD
Fight for him. He's not in
love with her, he's in love
with you. Maybe he's just

trying to let you know what
you're missing. Maybe he's
just mad and wants to get
back at you, but you can be
sure that he wouldn't be
serious about someone that
fast. Not after he's been so
attached to you. No way.

LEXIE (arms folded over chest, closing up a
little)

LEXIE

Okay, so how do I fight for
him?

LEXIE'S STEP-DAD

You've got to talk to him.
Tell him what you told me, as
embarrassing as it might be
for you. He will respect you
for being honest with him,
and with yourself. You know
you can't really be honest
with someone until you're
honest with yourself. And
your relationship will be
much better for it. You're
letting him know you're
willing to bend, to change,
to improve yourself. And most
of all, to admit your
mistakes. And, you know the
three little words that every
lover loves to hear?

LEXIE (sniffling)

LEXIE

I love you?

LEXIE'S STEP-DAD (smiling)

LEXIE'S STEP-DAD

No, but you're very close
because it's basically the
same thing!

LEXIE'S STEP-DAD
(says each word separately
for clarity and emphasis)

LEXIE'S STEP-DAD
"You. Were. Right!"

LEXIE GROANS AND SWATS HIM ON THE ARM.

LEXIE
Okay, so I hope I get to say
those three little words back
to you very soon! Thank you,
Dad.

LEXIE
Want some dessert? Chocolate
cake.

Act Eighteen, Scene One

EXT. OF FAVORITE CAFÉ, EARLY EVENING OR LATE AFTERNOON

LEXIE
JACK
CATHERINE (VOICEOVER)

LEXIE walks in and sits at a table, looks at the menu, then
tosses it to the side. She looks very depressed.

JACK is waiter, surrounded by thin light initially.

JACK
What would you like?

LEXIE (with a deep sigh)

LEXIE
What I really want isn't on
the menu.

JACK
Oh really? So are you ready
to talk about it yet?

LEXIE
Oh yeah, you're the nice
waiter

JACK (laughing)

JACK
Well, I'd love my wife to
hear that. But thanks!

LEXIE
I'm really confused. Maybe
your wife feels the same way.
I know men really want to
give, but it hurts when they
give so much to everyone but
their closest companion. I
think I know my question
here, but why don't you get
me two blueberry muffins and
some coffee? Then I can think
about my real question.

JACK
Sure, I'll be right back.

JACK goes to get the items and is inwardly asking for help.

JACK
(to CATHERINE, voice-over)

JACK
*I don't know what she's going
to ask me, but this sounds
way out of my league.*

CATHERINE'S VOICE
*Don't worry. Just answer as
it comes to you. You only
have to listen with your
heart. That's where truth has
always been.*

EDITOR: light up muffins briefly.

JACK serves LEXIE her food, then looks around to see if anyone is there, no one is, so he sits down.

JACK
I could probably take a break
now since the place is slow.
I'm all ears now.
And a little heart, too.

JACK (laughs lightly at his own joke)

LEXIE (looking pleasantly surprised at JACK'S last statement)

LEXIE
Well, then, I guess you're a
good person to talk to about
this. I think something funny
is going on, because it looks
like BRYAN, my boyfriend, is
being unfaithful.

LEXIE (breaks open a muffin)

LEXIE
But I believe him when he
says he never has been and
that he never would be.
That's why it was so
confusing when I saw him with
his arm wrapped around a
beautiful young woman.
I did get some good advice
from my step-dad, but I'm
still not sure what's going
on. If he is being
unfaithful, it might be
because I didn't trust him.

JACK listens to "heaven" and hears this from CATHERINE

CATHERINE (VOICE)
Jack, it's just BRYAN'S sister,
Sara, but you can't tell her that.
Get her to think about it.

JACK (leaning forward)

JACK
Are you sure he's got a new
girlfriend?

LEXIE (throwing her hands up)

LEXIE
I don't know. He's always so
friendly with women,
especially good-looking
women, that it's hard to
tell. That's why I get angry
and jealous.

LEXIE (takes bite of muffin)

JACK (leaning back)

JACK
How did you two meet anyway?

JACK (next part; thinking -voiceover)

JACK
Why on earth did I ask that?

CATHERINE'S VOICE
You mean why in heaven.

LEXIE
When we first met we were
working together. He was
always talking with women
then, too, but I knew when he
talked to me it was
different. He was more
interested.

Act Eighteen, Scene Two

CUT TO **FLASHBACK** to (INT) HOSPITAL, BUT WILL USE BUSINESS BUILDING, office building? Hallway and office) where LEXIE met BRYAN. They both worked there. Soft visual tones again to show past. LEXIE is working in an office, BRYAN is the

janitor. BRYAN is talking with many people, smiling and greeting everyone.

MS. LEE, FEMALE HOUSEKEEPING SUPERVISOR - thirties, lovely Asian
FEMALE DOCTOR - twenties or thirties, beautiful black woman
BRYAN
LEXIE

HOUSEKEEPING SUPERVISOR walks by while we hear vacuum, then see BRYAN vacuuming

BRYAN stops vacuum to greet her.

BRYAN
Hi Ms. Lee; how's your day
going? Did you get any sleep
with those new twins?

MS. LEE (laughing)

MS. LEE
A little. Thanks for asking
BRYAN. Let's put it this way,
I'm sure glad you're on the
other side of that vacuum
today and not me!

MS. LEE moves on as DR. JOHNSON comes by from the other direction.

BRYAN wraps cord around back of vacuum as he speaks.

BRYAN
Hey, DR. JOHNSON, I hear
you're gonna be moving out of
state?

DR. JOHNSON
Yeah, I'm heading back home
where they really need
doctors.

BRYAN

That's wonderful. They'll be
lucky to have you, I'm sure.

DR. JOHNSON moves on and LEXIE comes by, grinning at BRYAN
in a flirting way.

BRYAN grins back, stops and leans on vacuum and says
enthusiastically:

BRYAN
LEXIE! How's your day going?

Act Eighteen, Scene Three

INT. CAFÉ, DUSK OR LATE AFTERNOON

JACK
LEXIE

JACK and LEXIE still sitting

LEXIE
What I loved about him the
most was his warm, friendly
way. He greeted everyone. He
just loved people. That's what
he keeps trying to tell me.
So what's really going on
here? Why can't I let him
explain?

JACK (closing eyes briefly, pausing a moment
to listen with his heart)

JACK
What do you think makes you
not want to hear his
explanation?

LEXIE (starting to cry)

LEXIE

I'm afraid he's going to say
that he's found someone new
and he never wants to see me
again.

JACK sits down by LEXIE and
absently takes a piece of her
muffin. She doesn't even
notice or care.

JACK
Do you think he really loves
you?

LEXIE
Yes

JACK (chewing)

JACK
And here's the big question;
Do you really love him?

LEXIE
Yes

JACK
Then I think it will all work
out. I think he may be
temporarily sidetracked
because he's angry, but I bet
it's just temporary.

LEXIE (sniffling)

LEXIE
Okay. Maybe I should take him
a peace offering just so he'll
talk to me. I wouldn't talk to
me if I was him. I've been
kind of a jerk. I wouldn't
even let him explain.

JACK
What does your heart tell you
to do?

LEXIE
I think I just need to go
there and face the music,
whatever it may be. And I hope
I learn whatever I need to.
And bring his favorite muffin
as a peace offering. Thank you
for listening, Jack

JACK
(brushes his hands off and
stands up)

JACK
Anytime!

Act Eighteen, Scene Four

EDITOR: Please switch Scene Four to Scene Five position and vice-versa. You'll see why... or ask me, if needed.

CAFÉ OWNER - Middle aged, average looking, direct, no-nonsense

MANAGER - Younger than owner, affable, friendly, also barista

INT. CAFE, EARLY EVENING

JACK walks away from table as owner of restaurant walks by.

CAFÉ OWNER (to MANAGER)

CAFÉ OWNER
Hey, who hired that guy?

MANAGER
I have no idea! I've never
even seen him before.

JACK walks out the door
whistling

OWNER
Well if it wasn't you, and it
wasn't me...

OWNER and MANAGER look at each other

JACK (thinking)

JACK
*Wow, it sure feels good to
walk off a job!*

CATHERINE'S VOICE
*Don't get used to it, Mr.
Angel-in-training.*

Act Eighteen, Scene Five

Switch to Scene Four position

CUT TO EXT., THE GROVE

TANYA
Wow! I sure hope he was
listening to his own advice.
I love that man and I know he
loves me. But this makes me
love him even more.

Act Nineteen, Scene One

CUT TO (INT) FINE RESTAURANT, NIGHT

TORY

ADAM

SERVER - young man

ESTRAS - Background restaurant patrons

SERVER walks away with order pad (small notebook) in hand,
jotting down notes.

TORY

This is really a nice restaurant, Adam. I've never been here before. A change of scene was just what I needed. What did you want to talk to me about?

ADAM
Well, you know how much I loved RUFUS?

TORY
Yes, of course I do. You both had a free spirit.

ADAM
Yeah, and that's what got him killed. That and me being too free, allowing him to run outside without keeping my eye on his every move. I feel *terrible* about that.

TORY
Oh ADAM, I don't want you to blame yourself for RUFUS behavior. *I* could have done the same thing. That little rascal was going to get himself in trouble somehow. I saw it coming from the day I got him.

TORY (tearfully)

TORY
Even though it hurts really badly to lose him, I did know this day would come and it's definitely *not* your fault.

ADAM (breathing a sigh of relief)

ADAM
Well, I still feel badly about it, but thank you for that. I don't' think I've ever told

you why my freedom has been so
important to me, especially
around women. It was my
mother. She was a bit over the
top with control, you know.

Act Nineteen, Scene Two

FLASHBACK - (EXT) OLDER HOUSE - Soft brown tones, entryway

YOUNG ADAM - ten years old

YOUNG ADAM'S MOTHER - mid-thirties, very worn out looking,
harried, very controlling, angry.

YOUNG ADAM
I'm sorry, Mom, I couldn't
get home any sooner. The
coach kept us longer cuz he
said... (interrupted)

YOUNG ADAM'S MOTHER
(interrupting, right in
ADAM'S face)

YOUNG ADAM'S MOTHER
I don't care what that
greenhorn coach said, ADAM!
You just tell him you have to
be home when your mother says
you do and that's final! Now
go to your room and you can
just forget having any
supper.

YOUNG ADAM, head hanging, walks up the stairs.

Act Nineteen, Scene Three

CUT TO (INT) FINE RESTAURANT, NIGHT

EDITOR: Show exterior first, lake, then signage of Victoria
House Restaurant.

TORY
ADAM

SERVER

ESTRAS - Background restaurant patrons

TORY

Yes, I can see the control
freak part of her very
clearly, even though I've only
been around her briefly. I
understand your need for
freedom. I need it just as
much as you do, just maybe in
a different way.

ADAM

I guess that's why you've been
so incredibly patient with me.

ADAM

(looking serene and grateful, taking TORY'S
hand, looking into her eyes)

ADAM

No one has ever loved me that
unconditionally.

TORY'S eyes tear up and one tear falls. ADAM wipes away her
tear and kisses her.

ADAM

Now, for the next topic of
discussion. Dessert!

SERVER brings any dessert with TORY'S engagement ring
placed artfully on plate. This could also be cake or other
dessert item with ring on top or on side.

SERVER sets down both desserts and looks at TORY during
next line:

SERVER

Enjoy your dessert now and all the
desserts for the rest of your life
together.

TORY looks at the dessert with confusion, then surprise and
delight, laughing. She opens her mouth as if to speak, but

Angels-in-Training TV series pilot by Debbie Johnson, copyright 2009

is obviously speechless. Then tears roll down her cheeks as she shakes her head in wonder.

ADAM

Will you make me an honest
man? Will you marry me and
help this old drifter find an
anchor?

TORY (tearing up again)

TORY

Oh, I don't know. I kind of
like your free spirit. But
maybe marrying you would make
RUFUS'S Spirit really happy.
Just promise me you won't run
out into oncoming cars, and I
think we'll make it.

ADAM laughs, gets up, lifts TORY out of her chair and
kisses her gently, with love and respect. CUT after brief
view of kiss.

Act Twenty, Scene One

INT. LEXIE AND BRYAN'S HOUSE, AFTERNOON OR EVENING

LEXIE

BRYAN

LEXIE calls BRYAN from her apartment.

LEXIE

BRYAN, I have something for
you and wanted to talk a bit,
meet me at my apartment,
okay?

BRYAN

Knocks on LEXIE'S door.

LEXIE opens the door, (not angry, just accepting)

LEXIE

Hey. I figured I better move out of this building, but I thought we could talk first. I brought a peace offering. Where's your new girlfriend?

BRYAN

If that's all the trust you have in me, you don't have to move out. I will. Sara's not my girlfriend, as I've been trying to tell you for two weeks now. If you'd answered my calls, you would have found out. She's my sister. Remember I had a sister you never met cuz she was in South America? Well, that's her.

LEXIE (looking horrified, choking as she tries to speak)

LEXIE

Oh God, I've really screwed things up, haven't I?

BRYAN (looking serious for a heart-stopping moment, then grinning)

BRYAN

Not totally. I may have had that coming. SARA warned me. The women I meet and talk to remind me of my sisters. I missed them and our times together when we were younger. And now I have the freedom to talk with women without being interrupted ten times a minute, like I was with three sisters!

I love you LEXIE. SARA also gave me a few pointers while you were gone. Let's just say that the next time I have a conversation with a strange woman it will probably be a little old lady I'm helping cross the street.

LEXIE (grinning)

LEXIE
Ever the Eagle Scout.

LEXIE (hand over heart)

LEXIE
And I promise faithfully to trust you more; I need to understand and let you be who you really are.

LEXIE and BRYAN kiss tenderly, briefly.

Act Twenty, Scene Two

CUT TO EXT., THE GROVE

JACK
TANYA
CATHERINE

JACK and TANYA are hugging

CATHERINE
So, how do you feel about your experience so far?

JACK
I've learned from this, TANYA. I need to be more sensitive to you. I can see

how easily a woman can be
hurt by the man she loves.

TANYA (tearfully)

TANYA
I've learned a lot, too. I
know you have to do what is
right for you as well. And I
have to trust that you are
doing exactly that.

TANYA (grinning)

TANYA
And I've learned how easy it
is to get an apology if I
apologize first!

JACK (snorts)

JACK
Yeah, right, when it's
convenient, but are cute, so
I guess I'll hang around here
for a while.

CATHERINE
Like you have a choice.

Act Twenty, Scene Three

INT, - WEDDING of BRYAN and LEXIE

BRYAN
LEXIE

BRYAN
I do!

BRYAN kisses LEXIE, and then has a big grin on his face, as
does she. They only kiss briefly. LEXIE is holding simple
bouquet.

New scene: CUT TO EXT. VICTORIA TOWN HALL

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BRYAN and LEXIE walk out/away from front of Victoria town hall to car, this was improvised, here's how I remember it, Joah says 20 seconds of dialogue:

LEXIE
I can't believe we did it, we're married!

BRYAN
I know!

LEXIE
We have to have a party with our friends

BRYAN
(as he opens car door for LEXIE)
I'll give you that party, you deserve it.

Act Twenty, Scene Four

INT. BRYAN and LEXIE'S HOME, DINING TABLE or COUCH

BRYAN, looking 10 years older, or hands and voice of someone older.

LEXIE - same

Close-up shot of 10th Anniversary card, BRYAN and LEXIE at Dining table, from back or side, reading card.

BRYAN
Well, I guess we can
officially say that BETH was
wrong!

LEXIE (laughing)

LEXIE
Yeah, I guess so. But I'm
kind of glad she made us look
at ourselves. It made me just
mad enough to find the
courage to make it with you,
against all odds.

BRYAN

And I'm certainly grateful
you did, sweetheart.

LEXIE
I love you.

BRYAN puts his arm around LEXIE

Act Twenty, Scene Five

CUT TO EXT., THE GROVE

JACK
TANYA
CATHERINE

JACK and TANYA have their arms wrapped around each other.

JACK
Wow, that is so cool. We can
fast forward in time!

TANYA
Is that *all* you can think of
at this tender moment?

CATHERINE (laughing lightly)

CATHERINE
Okay trainees, we've
obviously got more work to
do, so let's get to it.

JACK
You're right, we do, and I
think I'm going to enjoy it.

TANYA
I feel the same.

JACK gives TANYA a hug and kisses her
briefly. TANYA looks up at him lovingly.

CATHERINE laughs sweetly, knowingly.

CATHERINE
Ready for your next
adventure?

CATHERINE points off into the distance,
across the field.

FADE OUT