

"MY ANGEL"

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FADE IN:

OPENING CREDITS

1 INT. THOMAS' APARTMENT - TORONTO - NIGHT 1

A small and meagerly decorated apartment with a tiny Christmas tree atop a small silent TV set. A little Christmas music plays. By the window, a large drawing board with many pencils, ink pots, brushes, and an unfinished comic strip page.

Outside, through the window, it snows. A real Christmas Eve.

From behind the sofa we see a small TV. On the TV screen, in B&W, young Jimmy Stewart runs and happily shouts through snowy streets, a scene from Capra's "It's a Wonderful Life".

There are also a bottle of Bourbon, a bottle of Coke and a bottle of Cranberry Juice and a half eaten Pizza on the coffee table.

A sniffing can be heard O.S.

LINDA (O.S.)
(crying a little)
This is still the best Christmas
movie ever.

THOMAS (O.S.)
Yeah. "I wish I had a million
dollars".

LINDA & THOMAS (O.S.)
"Hot dog"!

Reveal THOMAS (30) is a good-looking guy-next-door. At his side, LINDA (33), an attractive gay woman, sniffles. They are both slouched on a small sofa and watching the TV.

Thomas wears his everyday clothes. Linda wears an elegant, low cut red dress. She is rather sexy and holds a glass of Cranberry juice. Thomas is eating a slice of pizza and drinking a cocktail. He seems a bit drunk.

LINDA
This movie's such a great tradition.
And I'm glad it's the black and white
version. I can't stand those colorized
old movies.

Now on TV, Stewart warmly hugs his kids by a Christmas tree, surrounded by many people who sing.

Thomas starts to weep. Linda notices, thinks it's sweet.

LINDA
Something in your eye Thomas?

THOMAS
(as an excuse)
Yeah.

LINDA
Oh Thomas relax, everybody cries
over this movie.

THOMAS
It's not the movie.

Linda looks at him, confused.

THOMAS
It's me.

LINDA
OK, what about you?

THOMAS
God, I'm such a loser.

LINDA
You're not a loser Thomas. Why would
you say a dumb thing like that?

THOMAS
Because it's true Linda! Look at me.
It's Christmas, I'm thirty, and all
I've got in my life is you.

LINDA
And that makes you a loser? Thanks --
so much.

THOMAS
No, sorry, that came out wrong. But
here I am on Christmas Eve with my
best friend. Why aren't I with my
wife?

LINDA
Uh -- because you don't have one?

THOMAS
Exactly!

LINDA
So?

THOMAS

So, I guess it gets to me more this time of year. I'm not getting any younger you know. I should have started a family by now.

LINDA

(sarcastically)

Yeah, I have that nightmare too.

THOMAS

My dream, your nightmare. Either way, I got nuthin'. So what's that make me then?

He takes a good drink.

LINDA

I don't know, single?

(beat)

You're not a loser Thomas!

(smiling with affection)

Look, I hate to burst your bubble but you really are a great guy.

THOMAS

So why does every girl I ever hook up with dump me?

LINDA

(shrugging and then hugging him)

'cos you're just too much of a softie, and you haven't found your soul mate yet.

THOMAS

(drifting)

Sandy.

LINDA

What?

THOMAS

Sandy was my soul mate. I could have had a dozen kids with her.

LINDA

Oh please, she was a bitch.

THOMAS

(defensive)

No, she wasn't.

LINDA

(under her breath)

Yeah, right.

THOMAS
 (drifting again)
 She had it all. Brown penetrating eyes,
 long dark hair, those cute bangs and
 that devastating smile. I melted every
 time I saw that smile.

LINDA
 She wasn't your soul mate pal,
 she was a manipulating bitch and
 a liar-- and she had an ugly ass.

THOMAS
 I liked her ass.

2 EXT. RESIDENTIAL STREET - BATON ROUGE, LA. - NIGHT 2

It is a clear night, full moon, over a residential neighborhood in Baton Rouge, LA. A huge house is heavily decorated and illuminated with Christmas lights. The garden is covered with fake snowflakes. Loud party music is heard from inside the house.

3 EXT. HOUSE - BATON ROUGE - NIGHT 3

On the doorstep, PEOPLE smoke and drink, noisily chat and laugh. The front door opens and a couple appears.

SCOTT (30), relaxed, pleasant, informal, looks quite drunk. CHARLI (28) follows him. She is an attractive blonde woman with sad eyes. She appears not to have enjoyed the party.

On the threshold, she stares at Scott, rather worried to see him in such state.

SMOKING WOMAN
 Bye Scott. Bye Charli.

CHARLI
 See you, Trisha.

Scott chuckles and starts down the stairs, stumbles drunkenly and is caught by Charli and JERRY.

CHARLI
 Scott!

JERRY
 Hey there Scotty, watch your step pal.

SCOTT
 Ooops! Sorry, sorry.

Scott and Charli head to the car.

MAN #1.
(sarcastic, under his
breath)
Yeah, have another bevy buddy.

They chuckle.

CHARLI
(to Scott)
I'll drive. Gimme the keys.

SCOTT
I'm okay, sugar.

CHARLI
You're not. You know how I hate
it when you drink this much. And
you want to drive? At night?

SCOTT
(nervously)
I said I'm okay! C'mon.

Charli stops walking. The group on the stairs watches.

CHARLI
I'm not coming with you.

SCOTT
You what?!
(he grabs her arm)
Now you listen to me, you're my
wife. You go where I go.

CHARLI
Stop it! You're hurting me!

Jerry and Man #1 stand up in case they have to intervene.

SCOTT
Back off Jerry!

Then, thinking the better of it, he releases her and grins.

SCOTT
I'm sorry. I didn't mean to hurt you
honeybunch. But, I'm okay, really.

CHARLI
Scott?!

SCOTT
I promise. I'll drive.
(gently)
Come on.

He steps up to her and gently touches her nose.

CHARLI
 (without conviction)
 Don't.

He touches her nose again. Charli can't help sadly smiling.

CHARLI
 (playing his game)
 Beep.

4 INT. THOMAS' APARTMENT - TORONTO - NIGHT

4

On the TV screen, the movie ends.

LINDA
 (Still seated on the
 couch with Thomas)
 So you're definitely not
 coming out with me tonight?

THOMAS
 Naw, I'll pass thanks. I'm just
 gonna stay home and --
 (he raises his glass and
 toasts Linda)
 -- entertain myself. Ho, ho, ho.

He empties the glass.

LINDA
 Hey buddy, you might wanna take
 it a little easier on that stuff.

THOMAS
 Yeah, not so much. Not tonight
 anyway.

He pours another drink.

LINDA
 OK, you're a big boy.

She reaches behind her and pulls out a small Christmas
 present.

LINDA
 So let me make your day. Merry
 Christmas Thomas.

She hands him the gift, a Christmas card in an envelope.

THOMAS
 Aw Linda, ya shouldn't a'.

LINDA
 Just open it.

He opens it and finds the card and reads it.

THOMAS
Very sweet.

LINDA
And very true.

In the card Thomas finds a credit card of sorts. He reads it.

THOMAS
King Video?

LINDA
It's a prepaid rental card, one free New Release a week for a year, or two that aren't New releases.

THOMAS
Oh man that's great. You know what a sucker I am for those Goldie Oldies. Cool! Hours and hours of free entertainment for a year!

LINDA
Free for you.

Thomas looks at Linda with real gratitude.

THOMAS
(as he gives her a heartfelt hug)
Thanks Linda, it's a really great gift.

LINDA
You're very welcome.

They separate. There's an awkward moment. Linda becomes impatient.

LINDA
Well???

THOMAS
Well what?

She gives him a pissed off look.

THOMAS
OK, ok. Don't worry, I didn't forget you.

He reaches under the coffee table and retrieves a small, not very well wrapped box.

LINDA
Gimme, gimme!

He hands it to her.

THOMAS
Here you go.

She takes the box, notices the wrapping job, looks at Thomas. He shrugs. She opens it to find a beautiful silver necklace.

LINDA
Oh Thomas, it's gorgeous. Put it on me!

He puts it on her. She gets up and goes to the mirror by the door to admire it. He puts his drink on the arm rest and gets up to follow her. Standing behind her as she looks in the mirror.

THOMAS
That looks beautiful.

LINDA
Do you think it brings out my feminine side?

THOMAS
It does.

LINDA
I hope the girls at the party think so.

She lifts her boobs to create more of a cleavage, then turns to Thomas. They hug again.

LINDA
(some small tears smudge
her mascara)
Thank you Thomas, I really love it.

THOMAS
My pleasure honey.

They separate. Linda turns away to get her coat.

LINDA
Well, that's that for another year.

Linda takes her coat and Thomas helps her put it on.

LINDA
You sure you'll be alright?

THOMAS
(to make her feel
guilty)
Yeah --'course -- I'll be fine --
really.

LINDA
(turning back to face Thomas)
Ah c'mon, cheer up Thomas. Tonight
it's peace on Earth and --

THOMAS
(interrupting)
Your eyes are all black.

Linda stands in front of the mirror again and realizes her
mascara is smudged.

LINDA
I'll fix that in the car.
(beat)
You sure you're not coming?

Thomas heads back to the sofa. He reaches for his drink,
but knocks it off the arm rest. It spills onto the floor.

THOMAS
Damn. I really have to clean
that carpet again.

LINDA
Leave it. It's kinda avant garde
artsy, right by the ketchup stain
like that.

Thomas sighs.

LINDA
So, you coming?

THOMAS
(turning back to Linda)
No, I'll pass thanks. I'll make you
a promise though. This is the last
Christmas I'll ever spend alone.

LINDA
(winking)
So you're a winner after all!

He takes her to the door.

THOMAS
You really think so?

LINDA
 Of course I do.
 (serious)
 Listen, I love you. And I don't
 love just anybody.

THOMAS
 Thanks. I love you too.

They hug again. Thomas opens the door.

LINDA
 Merry Christmas Champ.

THOMAS
 Merry Christmas Linda.

She exits and leaves Thomas by himself. He heads over to pick up his glass. Without cleaning the mess, he pours another drink, sits on the sofa and takes a big gulp.

5 INT. CAR - NIGHT

5

Though he has some trouble with the key, Scott manages to start the engine. Charli fastens her seat belt.

SCOTT
 (whining slightly)
 Relax sugar. I said I was sorry?
 (beat)
 Hey, wanna see some magic?

Charli simply smiles. Scott rummages under his seat and takes a small present out. He hands it to Charli.

SCOTT
 Merry Christmas sugar.

Charli's face brightens.

SCOTT
 Hope you like it.

CHARLI
 Oh, Scott.

Charli takes the present, unwraps it, and opens the little box, sized like a jewelry box, to find -- a tiny MP3 player.

SCOTT
 Now you can listen to your country
 music anytime you want to.

CHARLI
(bitterly)
Yeah, and it won't bother you
anymore.

Scott doesn't know how to respond. He just bursts out laughing and claps his hands.

SCOTT
(like a kid)
Okay. Where's mine?

CHARLI
At home.

SCOTT
Why? Was it too big to fit in the car?

CHARLI
(wisely)
You'll see. It's a surprise.

SCOTT
Well OK then! Let's go get it!

He puts the car into gear and speeds away. Charli turns the radio on. A song plays.

SONG ON RADIO
"Daddy just loves his children
every now and then, it's a love
without end, amen--"

After a while, Charli turns to Scott.

CHARLI
Scott. Why haven't we ever talked
about having a baby?

As he drives he acts as though he hasn't heard her, Scott changes the station.

CHARLI
Why don't we have a normal life?

SONG ON RADIO
"Hark! The herald angels sing
glory to the newborn king--"

Scott turns the radio off.

SCOTT
Hell with it! I'm sick of that
Country Music and Christmas crap!

Charli doesn't answer. From under his seat, Scott grabs a bottle of whisky, uncaps it, and starts to drink. Silent, Charli stares at him with some disgust.

The car speeds up in the night.

6 INT. THOMAS' APARTMENT - TORONTO - NIGHT 6

Thomas is cleaning the spilled drink on the carpet, gets up, tidies the coffee table up a bit, then pauses, looking at the bottle of Bourbon. Determinedly he picks it up, spins around and heads to the bathroom with the bottle.

7 INT. CAR - NIGHT 7

Scott still drives and sips his whisky. Increasingly drunk, he exhilaratingly sings "Winter Wonderland".

SCOTT

(singing out loud)

Lacy things, the wife is missin',
 didn't ask, for her permission,
 I'm wearing her clothes,
 her silk pantyhose,
 walking 'round in women's underwear --

He laughs, by himself.

CHARLI

This is definitely the last
 Christmas I'm ever spending with
 you.

He drinks up.

8 THOMAS' APARTMENT - BATHROOM - NIGHT 8

In front of his bathroom cabinet mirror, Thomas stares at his own reflection. He raises the bottle of whisky and toasts himself.

THOMAS

(sadly)

Merry Christmas, ya son-of-a-bitch.

He chuckles with irony, drinks a large gulp, as if it's ice tea, chokes, and coughs, apparently not used to drinking so much whiskey.

9 EXT. COUNTRY SIDEROAD - NIGHT 9

Scott speeds up on the road. The engine roars.

CHARLI
Scott, please!

But Scott doesn't listen to her. He lowers his window and waves at some cows.

SCOTT
Merry Christmas, ya sons-a-bitches!!

Scott does not see the pickup truck coming straight for him.

10 INT. THOMAS' APARTMENT - BATHROOM - NIGHT 10

THOMAS
(to himself)
To Chris.
(another mouthful of
whisky)
To Shelly.
(another mouthful)
To Sandy.
(chuckling)
Merry Christmas, bitches.

Another mouthful.

11 INT. CAR - NIGHT 11

His head out the window and still shouting.

SCOTT
Merry Christmas bitches!

Scott does not see the pickup truck coming straight for him. Its horn begins blaring. Its headlights light up inside the car.

12 INT. THOMAS' APARTMENT - BATHROOM - NIGHT 12

Thomas, trying to drain the bottle, collapses on the tiled bathroom floor, dropping like a stone. As he falls he tips to one side and hits his head hard against the edge of the bathtub.

13 INT. CAR - NIGHT 13

At the very last moment, Scott pulls his head into the Civic and pumps the brakes. He saws away clumsily at the steering wheel and manages to avoid the pickup truck.

The car slides down the road, spins off of the road and into a ditch, then a field. Charli screams. She protects her face with her arms. Then the car slams into the base of a tree.

14 INT. THOMAS' APARTMENT - BATHROOM - NIGHT 14

His face glued to the bathroom floor, Thomas slowly closes his eyes.

END OPENING
CREDITS

15 INT. HEAVEN'S GATE - NIGHT 15

SLOW FADE IN TO REVEAL A SHINING FOG

Through the fog, an ECHOING FEMALE VOICE can be heard, seemingly coming from a loudspeaker.

FEMALE VOICE (V.O.)
Ladies and gentlemen, we are
delighted to welcome you.

Slowly, the fog vanishes and reveals a weird place looking like a huge airport arrivals hall. Instead of material walls, everything is made of the same shining fog.

FEMALE VOICE (V.O.)
Kindly wait in line. Our guides will
present themselves to you directly.
They will take charge of you and
assist you with the arrival process.
Please be patient. It won't take
long.

In front of different desks made of the same fog, there are parallel lines of PEOPLE of all ages, all races.

As they slowly advance to the desks, a MAN or a WOMAN comes to them and warmly hugs them. Wearing long dark coats, they each have a benevolent smile. Each NEWCOMER is led to any one of numerous escalators, also made of fog.

Standing in one line, Thomas waits for his turn and seems somewhat disoriented. He looks slightly hypnotized, as does everyone else.

In a parallel line stands Charli. She still has her sad eyes. Scanning the place, her look meets Thomas'. As she stares at him he smiles at her. She feels a bit bizarre.

Suddenly, she puts her hand to her heart as if it is pounding hard inside of her.

She lowers her head to her chest and smiles. Though she is far from the desk in front of her, she sees an OLD LADY coming.

OLD LADY

(sweet)

Would you mind coming with me my child?

She gently takes Charli by the hand and leads her through the hall. As they walk away, Thomas turns his head and watches Charli walk away. She turns to look back at Thomas again. She smiles at him, then continues on.

Puzzled, Thomas waits for his turn to be taken. He reaches the desk and a woman (FAITH) comes to him. She is Black, very attractive and in her mid-twenties, her dark-hair is in a bun. She is smiling benevolently. She hugs him. Thomas' confusion deepens.

FAITH

Hello and welcome. My name is Faith and I'll be your guide. Would you come with me please?

She gently takes him by the hand and they walk toward one of the escalators.

THOMAS

Where -- are we?

FAITH

Have you ever wondered what Heaven was like?

THOMAS

Am I -- dead?

Faith gently nods.

THOMAS

I must have drunk a lot more than I thought. Good thing I didn't end up in Hell.

FAITH

You passed out and hit your head on the tub. And Hell is a myth. There is only one place, this place. Here even the evil are welcome. Redemption is offered to everyone.

THOMAS

(chuckling)

So, I'm really dead.

FAITH
 (reciting)
 You'll be required to work through
 seven levels of achievement before
 you qualify to become an angel, or,
 if you wish, to be reincarnated.

Thomas interrupts her.

THOMAS
 You mean I'll be able go back?

FAITH
 Well, yes. But not like you'd
 expect.

16 INT. HEAVEN'S GATE - ESCALATOR - NIGHT

16

They reach an escalator made out of the same fog and start
 to make their way up.

FAITH
 You're sure to meet a lot of people
 here that you knew during your
 life, friends, relatives, so you'll
 be able to reconnect with them.
 Then, pretty soon, you'll be ready
 to welcome newcomers like I do.

As they go up, Thomas turns back, observing the huge hall.

THOMAS
 I can't believe it. There are so
 many people.

FAITH
 It's the circle of life, Thomas.
 This place is either the
 beginning or the end of it.

THOMAS
 You know my name?

FAITH
 We know everything about you.

THOMAS
 (quizzically)
 Really? Everything?

FAITH
 Well, not me. But it's all in the
 Big Book.

THOMAS
 The Big Book?

FAITH

Patience Thomas. You'll soon get
all the answers you need.

As they keep going up, they cross a second escalator on its way down. Charli and the old lady are on it. Charli's eyes meet Thomas'. IT IS LIKE IT IS LOVE AT FIRST SIGHT

They can't take their eyes off of each other. A deep and intense look is shared. Thomas isn't listening to Faith anymore. All he hears is the old lady who tells Charli,

OLD LADY

(with a slight echo)

Don't worry Mrs. McKenna, you'll
soon be back in Baton-Rouge as if
nothing's happened at all.

As Charli goes down and Thomas goes up, they keep their eyes locked on each other.

Thomas can see despair come into Charli's eyes as she slowly gets further away.

While Faith keeps on talking, Thomas turns to her and interrupts her.

THOMAS

What's that escalator?

FAITH

(casually)

That one? Oh, it's exclusively for
people who weren't supposed to
die. It simply wasn't their time.
It's back down to Earth for them.

She continues with her briefing to Thomas, looking ahead and upwards, not really watching him as she speaks. Thomas turns back to Charli for the last time.

As she looks up at him, Charli has a pale red glow begin to appear over her heart. She notices, this looking down at the area, and the red glow begins to grow brighter and pulse along with her heartbeat. She looks up at Thomas. He sees it too and smiles.

Charli, looking back at it again, watches as it intensifies even more and, still beating, sees it change color from the original red to pure white and back to red again.

She grins, a little helpless smile, and looking back up at Thomas she mouths the words "Thank you" to him as she touches her heart.

Then she disappears into the shining fog before he has a chance to respond, but as she vanishes, her light can still be faintly seen, pulsing from red to white to red again, from within the fog, until it too vanishes.

Thomas is almost beside himself, but can't let on to Faith. He looks around for some way to get onto that escalator, to follow Charli down.

FAITH
 We'll be arriving shortly.
 (to Thomas with a smile)
 Even here we have administrative
 duties to perform.

They finally reach the top of the escalator. A BLACK ANGEL guards the escalator to Earth.

17

INT. HEAVEN'S GATE - OFFICES - NIGHT

17

The entire floor is made of glass walled offices. In each office a NEWCOMER is seated in front of THREE CLERKS and apparently, answering questions.

FAITH
 Your soul is going to be weighed
 and judged here. A merit point
 for every virtue, a demerit for
 every sin.

At the end of the hallway there is a shout. A man, MR. POPOVICH, in a real panic, struggles furiously with two angels.

MR. POPOVICH
 No! I can't be dead! I don't want to
 be dead! This is a mistake! A huge
 mistake! My wife and my son, they need
 me!

Several angels try to calm him down, but the man keeps on violently struggling.

AN ANGEL.
 Mr. Popovich, please!
 (shouting)
 Help! We need some help here!

Faith turns to Thomas.

FAITH
 I'll be right back.

She races to help her colleagues and leaves Thomas by himself.

He watches her rushing away for a short while, and then turns back. The black angel has just left his spot to help.

The way to the "Escalator to Earth" is now clear.

Slowly, step by step, Thomas walks back and gets close to the escalator. As he approaches, the escalator stops.

Thomas nervously presses the button at the top to get it going, but it doesn't work.

18 INT. HEAVEN'S GATE - EARTH ESCALATOR - NIGHT 18

Thomas starts to go down, stepping as though the escalator is actually working, trying to act naturally.

On his way down, he crosses NEWCOMERS and ANGELS on the escalator going up. But the angels are too busy briefing the newcomers that they don't notice him.

A VOICE COMES FROM BEHIND HIM

ANGEL MAN (O.S.)
Hey you! Where do you think
you're going!!

Thomas turns back and realizes that an ANGEL MAN is calling to him. Thomas starts to rush down the stairs and doesn't look back anymore, but the escalator starts moving upwards trying to bring him back up. The crowd on the other escalator takes notice.

Thomas stops for a second, travels back up a few feet, then starts running down again in spite of the escalator moving up.

ANGEL MAN
Come back here! Hey, you can't go
down there! Stop!

He runs to get Faith.

ANGEL MAN
Faith!

Thomas runs down for a long descent through the shining fog. Suddenly, the stairs disappear under his feet. He falls into a deep blackness.

19 EXT. SKY - NIGHT 19

Thomas falls through a black sky, through clouds, then he sees the earth getting closer and closer as if he was jumping with a parachute.

A LONG -- LONG -- UNREAL FALL --

20 INT. HEAVEN'S GATE - OFFICES - NIGHT 20

A flashing red light blinks and a soft alarm sounds through the entire floor. Several angels run in every direction. Mr Popovich looks around at this sudden confusion with amazement.

Through one wall of glass, we see Faith standing in an office, in front of a desk, where a bearded angel (SARIEL) looks like he's rebuking her, making large gestures. Ashamed, Faith lowers her head.

Taking advantage of this agitation, Mr. Popovich starts to discreetly walk to the escalator where Thomas has disappeared, but his angel grabs him by the collar.

Faith is desperate as she hurries out of the office. Sariel is left standing there with great concern as he watches her leave. He goes back to his chair, sits down, leans back and covers his face with his hands.

21 EXT. SKY - NIGHT 21

Still falling, Thomas can rapidly see city lights --

-- city blocks -- a building -- a roof --

He closes his eyes at the moment of impact.

22 INT. HOSPITAL ROOM - NIGHT 22

A FAINT BEEP IS HEARD

The room is dimly lit by a small bedside lamp. Two transparent tubes are connected to Charli's nose and an IV drip is attached to her arm. She looks weak and seems to be sleeping quietly, breathing in rhythm with a monitor at her side.

CHARLI OPENS HER EYES WITH A FLUTTER

She hardly moves her head. Her eyes scan the room. She realizes she's lying on a hospital bed. She notices that Scott is seated by the bed, dozing. He is bruised and has a bandage around his head.

Charli slowly moves her arm and her hand brushes against a steel tray on the side table. The tray falls on the tiled floor with a metallic crash.

The noise startles Scott, waking him. When he realizes that Charli is awake, he rushes to the room's door, and shouts into the hallway.

SCOTT
Nurse! Nurse! She's waking up!!

Scott comes back to the bed. He kneels by Charli, happy, and kisses her hand.

SCOTT
Oh, baby. You're back! You're back!

A NURSE enters the room, then quickly steps back out.

NURSE (O.S.)
(Irish accent)
Doctor Grant! Doctor Grant!

SCOTT
(sobbing)
Oh Charli, I've been so stupid!

He kisses her hand.

SCOTT
I love you so much. When I think,
God I could've lost you! Say
something Charli. Can you speak
to me!

CHARLI
(weakly)
Scott --

SCOTT
Yes!

The nurse comes back with DOCTOR GRANT who leans over Charli and gently pushes Scott back.

DOCTOR GRANT
Mrs. McKenna. This is amazing.
Welcome back. How are you feeling?

Charli smiles weakly.

DOCTOR GRANT
Well I've spent the night in a
hell-of-a crapshoot with the
Bearded One up there. Apparently,
I won.
(sigh)
You've been in a deep coma Charli,
and coming out of it so quickly is
nothing short of a miracle. Never
seen anything like it.

He checks her pulse and the print out from the equipment.

NURSE

And without a scratch no less. Sure
and it's divine intervention.

She crosses herself.

SCOTT

Will she be alright doc? Will she
be here long?

DOCTOR GRANT

All her vitals look perfectly normal
Scott. Tell you what. Just give us
one more night for observation, OK?
If everything still looks this good
tomorrow, you both can go home. Sound
good?

Charli nods weakly. Scott kisses her hand again.

DOCTOR GRANT

(moving Scott toward the
door.)

Take good care of your wife. My
guess is she came back for you.

SCOTT

Yes Doctor. Thank you, thank you
so much.

Doctor Grant and the nurse step out. Scott kneels by Charli
again and takes her hand.

SCOTT

He's right you know. You came back
for me Charli. I was thinking, while
you were out for so long, that if
God gave you back to me, it would be
to have the baby. A beautiful baby,
with his mother's eyes. What do you
think sugar?

CHARLI

(interrupting him
weakly)

Later Scott, OK?

SCOTT

No problem honey. You just rest
now.

He puts his finger on her nose. This time, Charli turns her
head away. Scott looks pained, dejected.

CHARLI
I'm so tired, Scott. So tired.

She closes her eyes.

23

INT. THOMAS' APARTMENT - BATHROOM - DAY

23

A commercial for Christmas bargains can be heard from the TV, O.S.

THOMAS OPENS HIS EYES WITH DIFFICULTY

He is lying on the bathroom floor by the empty bottle of whisky. As he moves, Thomas puts his hand on his forehead and winces with the pain in his head. He can hardly stand up. Woozy, he leans against the bathroom wall and struggles to raise himself to his feet.

Thomas clumsily staggers to the couch and drops heavily onto it. He sits there, slouched over and sighing. His hand reaches for the remote and he turns the TV off.

Someone knocks on his door. At first, Thomas doesn't move, but she knocks again and Linda's voice can be heard from behind the door.

LINDA (V.O.)
Thomas! Thomas, it's me! Open up,
please!

Thomas gets up, walks to the door, takes a look in the peephole, and opens the door. Linda enters in a fury.

LINDA
Jesus Thomas, where the hell have
you been? I came over yesterday and
you weren't here. Then I came over
again last night, you still weren't
here. I started to get worried. You
don't answer your door, you don't
answer your phone. Nothing!

THOMAS
Sorry. I'm okay.

LINDA
You're okay?! Have you seen
yourself? You look like shit.

Thomas holds his forehead and closes the door.

THOMAS
(pained)
Please, don't shout.

LINDA
Don't tell me you've got a
hangover?

He steps back to the couch and sits down, trying to
recover.

LINDA
Well finally, welcome to the
grownup world.

She leans over to kiss his cheek. Linda wraps her arm
around his shoulders like a best friend.

LINDA
I really wonder about you
sometimes.

She notices a big bump on the side of Thomas' head, just
under the hairline.

LINDA
What the hell is this?

She touches it gingerly.

THOMAS
OUCH!

LINDA
That's quite the goose egg Thomas.
What happened?

She sits beside him.

THOMAS
I fell in the bathroom and I guess I
hit my head on the tub or something.

LINDA
I'll say. Looks like you damned
near killed yourself.

THOMAS
If you only knew.

LINDA
What's that supposed to mean?

THOMAS
I think I did kill myself.

LINDA
What? Oh, yeah, OK.

THOMAS

Fine don't believe me, but I'm telling you, I died and went to heaven last night.

LINDA

Right. I think what you need is a good strong cup of coffee.

She starts to get up, but he grabs her and sits her back down.

THOMAS

(Serious)

I'm not kidding.

Linda is confused, but she thinks she believes him.

LINDA

I'm not sure I'm following you.

24 EXT. STREET TORONTO - NIGHT 24

The skies open and a bright ray of light shines down onto a street corner. Then it stops suddenly and Faith is standing there. She takes a moment to get her bearings, then she marches up the street, determined.

25 INT. THOMAS' APARTMENT - TORONTO - DAY 25

Thomas and Linda are still seated on the couch.

THOMAS

I'm saying I think I died, went to Heaven and came back. Do we know anyone named McKenna?

LINDA

McKenna?

She shakes her head.

LINDA

Nope. Why?

THOMAS

Ever since I came back, it's strange, but I have that name on my mind, and a city, Baton-Rouge.

LINDA

You really need to cut out the whisky.

THOMAS

It's not the whiskey. It was like a really powerful dream. You know how sometimes you have a dream and you could swear it was real. This is like that.

LINDA

(innocently)
Was it in color?

Thomas doesn't listen to her.

THOMAS

It was all really confusing at first, but, then I got kind of comfortable, like a quiet comfort, you know? And then I got this irresistible urge to come back, like I was almost panicking. I had to come back or I'd lose something, or miss something -- or someone -- a woman.

(beat)

I was in Heaven Linda.

LINDA

(creeped out)
OKaaaay, what are you saying here? You're telling me you died and came back? And you met a woman in Heaven?

Thomas is about to answer when someone knocks on his door. A bit surprised, he steps to the door and puts an eye to the peephole to see --

FAITH'S DISTORTED FACE

Shocked, pale, Thomas takes a quick step back. He can't believe it. He has a second look and starts to panic.

THOMAS

Oh shit!

LINDA

What's up?
(she stands)
Who is it?

Thomas faces Linda and takes her by the shoulders, serious.

THOMAS

Linda. Do you trust me?

LINDA

Well, yeah but --

THOMAS
 (interrupting)
 No questions!

ANOTHER KNOCK ON THE DOOR

Thomas disappears into his room and comes back with a bag.

THOMAS
 Follow me.

He takes his jacket and a scarf, opens the living room window, and puts a leg outside onto the fire escape. From behind the door, Faith's voice is heard.

FAITH (V.O.)
 Thomas! I know you're in there!

Linda looks at Thomas as if he was some kind of lunatic, but she is amused, even a little proud of him. There's actually a girl at his door!

Thomas is already outside. She decides to follow him.

26 EXT. FIRE ESCAPE BALCONY - DAY 26

Thomas is running down the fire escape of his building from floor to floor. Two stories to go. Linda does her best to follow him, handicapped by her high heels she has trouble with the grate and the rusty metal ladder. She slips on the snow, holding the railing tight.

27 EXT. STREET - THOMAS' BUILDING - DAY 27

Thomas finally jumps, landing in the snow, followed by Linda, who is out of breath. He catches her, helping her to land.

LINDA
 (panting)
 I've never seen you run from a girl before. Who is she?

THOMAS
 I said no questions, okay?

LINDA
 (shrugging)
 Okay.
 (beat)
 Are you going to leave your window open?

THOMAS
 (not listening)
 Where's your car?

She points at a new red Beetle and opens it automatically with her keys. Thomas rushes into it and slams the passenger door shut. Linda circles around to the driver's side and opens the door and gets in.

LINDA
 She sure took care of your
 hangover in a hurry!.

28 INT. LINDA'S CAR - DAY

28

Linda in the driver's seat, starts the engine, and turns to Thomas quizzically. Thomas thinks for a short while.

THOMAS
 Take me to the airport.

LINDA
 The airport!?

Thomas just nods. Resigned, Linda puts the car into gear and pulls away from the curb. As Linda speeds up, Thomas turns back to check his building's entrance.

NO TRACE OF FAITH

29 EXT. BATON ROUGE STREET - INT. CAB - DAY

29

Charli and Scott (still in bandages) are seated in the back of a cab, both are silent. Charli looks out the window, apparently trying to avoid looking at Scott. She's very pale and tired. Scott looks rather nervous.

SCOTT
 So, have you given it any
 thought?

Charli emerges from her thoughts and turns to him with a sad smile.

CHARLI
 Sorry?

SCOTT
 (smiling)
 Have you thought about our baby?

CHARLI
 Listen Scott, I don't know.

Scott's smile fades as Charli turns her face back to the window.

SCOTT
You blame me for the accident,
don't you?

CHARLI
(without looking at him)
Yes.

30 INT. TORONTO AIRPORT - DAY

30

Toronto International Airport, Departures Hall, looks like Heaven's Gate. The same cosmopolitan crowd, the same loudspeaker voice, the same escalators. Far less serene. Thomas looks lost in the crowd. Linda, on his tail, is still amused.

LINDA
And now, Sir?

Thomas does not answer. He steps up to an AIRLINE CLERK behind the counter.

THOMAS
(to the airline clerk)
Hi. Next flight to Baton-Rouge?

The attractive woman checks on her computer screen, then smiles at Thomas.

AIRLINE CLERK
Flight 14:11. Gate 23. Delta
Airlines. Last call.

Linda joins Thomas.

LINDA
What are you gonna do in
Louisiana? You hate to fly.

THOMAS
I'm not sure, but I know I have
to get there.

AIRLINE CLERK
How will you be paying?

He searches in his pockets.

THOMAS
Damn, forgot my wallet.
(to Linda)
Lend me some cash.

LINDA
Then I'm going with you!

THOMAS
But --

LINDA
(interrupting)
You want my dinero? I'm going
with you!

Stuck, Thomas gives in. Suddenly aware that Faith could appear at any minute, he urges Linda to pay. She turns to the airline clerk with her most charming smile.

Anxious, Thomas turns back and scans the hall. Faith could be anywhere. Any woman here could turn out to be her.

Linda keeps on talking with the attractive clerk. She looks like she's flirting. Thomas turns back to her and pulls her by the sleeve. She has the two tickets in her hand.

THOMAS
C'mon.

They start walking, but she turns back for another look at the clerk, then turns forward again and continues walking with Thomas. She's smiling and looks like the cat that swallowed the canary. Thomas notices and appears a bit confused.

THOMAS
What?

No response.

THOMAS
What!?

LINDA
(with a big smile)
I got her number.

THOMAS
Oh man, c'mon.

LINDA
Hey, here.

She hands him his ticket. He takes it and keeps walking.

LINDA
Merry Christmas, again.

He stops and turns to her.

THOMAS
Thank you Linda.

He gives her a hug.

LINDA
You're welcome. Now let's go!

31 EXT. SCOTT AND CHARLI'S HOUSE - DAY 31

Scott and Charli pull up in the cab. Charli gets out while Scott pays. She deliberately walks up to the front door, opens it with her key and enters the house leaving the door open and leaving Scott behind.

He notices that she didn't wait for him and is bothered by it as he approaches the door, enters and closes it behind him. The cab pulls away.

32 INT. DELTA AIRLINES PLANE - DAY 32

Thomas and Linda enter through the aircraft's door and start down the aisle toward their seats.

Thomas is not comfortable flying. They approach a short, elderly BLACK WOMAN struggling to get her bag into the overhead compartment, but she is not tall enough.

Thomas casually takes her bag, places it above and skirts around her, continuing toward his seat.

BLACK WOMAN
Thank you young man.

THOMAS
No problem, ma'am. Merry Christmas.

Thomas and Linda find their seats side by side and settle into them. Thomas looks nervous. He stares at his trembling hand and clutches it on his seat arm, sweating.

Thomas looks through the porthole, anxiously staring at the plane's wing. He doesn't realize that he is now grabbing Linda's leg instead of the arm rest of his seat, and squeezes it.

LINDA
Ow!

Thomas turns to her.

THOMAS
Sorry. I thought it was-- I have to focus on something.

From the back pocket of the seat ahead Thomas pulls out a magazine and nervously starts sketching on a page margin -- The sketch is of Charli's face. Linda turns to him with a smile and notices the drawing.

Then, she turns to look down the aisle, intensely watching --

A STEWARDESS' BUTT.

LINDA

Me too.

33 INT. CHARLI'S HOUSE - BEDROOM - DAY

33

Charli is seated alone on her bed. She sadly stares at the MP3 player. Someone knocks on the door.

JODEE (V.O.)

Charli, it's me.

CHARLI

(passively)

Come on in.

JODEE enters the bedroom. She is a very pretty, freckled, young red-haired woman. She closes the door and leans back against it. She starts to crack her knuckles.

JODEE

How you doin'?

Charli grins, a smile that means "so-so".

JODEE

Do you want me to leave you alone?

CHARLI

No, I actually could use someone to talk to right now.

JoDee moves, sits on the bed by Charli and cracks her knuckles again.

JODEE

How you holdin' up?

CHARLI

You know, I'm thinking that I've been living a lie for a long time, and now I'm kinda stuck, and I don't have a clue of what to do about it.

JODEE

Well I just saw Scott downstairs.
He's going out somewhere. He looks
devastated. So guilty. I've never
seen him like that before.

(beat)

Do you think you'll ever forgive
him?

CHARLI

(sighing)

I don't know.

JODEE

Really?

CHARLI

Something in me got broken in
that accident Jodee, and I don't
think it can be fixed. It's like
it woke me up, you know?

JODEE

(incredulous)

You're not leaving him?

CHARLI

I don't know.

JODEE

(there's hope)

No way? After seven years?

CHARLI

I know, I'm not sure what I'd do
without him.

JODEE

Oh please, you'd do just fine.

CHARLI

OK, but what'd he do without me?

JODEE

I'm sure he'd be fine too. But
what you really need to be
thinking about right now is
what's right for you.

CHARLI

He's sure not the guy I married
anymore. I was the centre of his
universe once. That's why I married
him. I didn't think that anyone on
Earth could ever love me as much as
he did.

(beat)

CHARLI(cont'd)

God Jodee, I was so young and so dumb. And you all saw this coming. You warned me, my parents warned me. Did I listen?

JODEE

What about now?

CHARLI

I think I might have made the biggest mistake of my life.

They hug.

JODEE

Oh Charli, I'm so sorry.

Jodee mouths the word "YES!" during the hug. Long beat, they stop hugging.

JODEE

Have you made a decision?

CHARLI

Not really.

JODEE

OK, well we can't just sit here in limbo.

CHARLI

(Frustrated)

I know!

JODEE

(happily)

Fine. Let's list his pros and cons like we did high school.

CHARLI

(smiling)

We're not kids anymore JoDee.

JODEE

What, so it won't still work? C'mon. First, the pros.

Reluctantly Charli thinks and sighs.

JODEE

Well?

CHARLI

He made me laugh.

JODEE

Good point. Notice the use of past tense. That's one. What else?

Charli notices the use of past tense, then tries to think about something else, but is stumped.

JODEE
 (a bit impatient)
 So is he "talented" at least?

Charli doesn't get it.

CHARLI
 Is he a what?

JODEE
 Well, you know -- talented --
 (she taps on the mattress)
 -- talented?

Charli still doesn't understand.

JODEE
 (finally)
 Is he good in bed?!

CHARLI
 Oh, um, yeah, I guess so.

JODEE
 You guess so!?

CHARLI
 Yeah, I guess so! It's not like I
 have anyone to compare him to.

JODEE
 (realizing)
 Oh man, you've never been with
 anyone else.

CHARLI
 I've been married for seven years
 Jodee, and Scott was my first, so
 how could I? God, how can you not
 know that?!

JODEE
 You're right, you're right. I do.
 I just hadn't really thought
 about it.

CHARLI
 Well think about it.

JODEE
 OK, so let's try another approach.
 (beat)
 Do you usually reach the Big "O"
 with him?

CHARLI
(embarrassed)
I think so.
(beat)
I'm not sure.

JODEE
Oh Charli. A good sex life is really important. Both of you need to be satisfied.

CHARLI
Well he's always satisfied. I know that for sure.

JODEE
That goes for all of them.

CHARLI
So what makes you the expert all of a sudden? You've been single for months.

JODEE
That's just because I haven't met my Mister Right yet. But this is about you, Charli.

She cracks her knuckles again.

CHARLI
Stop it.

JODEE
I can't. You know how I am when I'm nervous.
(she sighs)
So, do we put this down as a pro or a con?

CHARLI
Probably a con.

JODEE
(sighing)
So that's it for the pros then?

CHARLI
Think so.

JODEE
Yikes! OK, now the cons.

This time, Charli does not take her time to answer.

CHARLI

He told me he wasn't ready to have a baby. We don't like the same music, don't watch the same movies. We don't usually go out together. He has his own friends. He never wanted me to work, not even a Joe Job. I just stay at home, waiting for him, watching the soapies or something.

JODEE

(serious)

I know. That's always bothered me a lot.

CHARLI

(chuckling)

Me too! And all he cares about are the three "B's".

JODEE

The what?

CHARLI

(talking to herself)

The three "B's". They rule his life: "beer, bowling, and blowjobs".

JODEE

Typical.

(beat)

Boy you sure came up with a grocery list of cons in a hurry. What's that tell you?

CHARLI

The writing's on the wall isn't it?

Jodee sadly smiles.

CHARLI

Damn.

JODEE

Seven years. Man you're so stubborn.

CHARLI

Not so stubborn as so determined to make it work. What else could I do?

JODEE

You could leave.

CHARLI

Never had the guts.

JoDee stares at her for a while, silent.

JODEE

What if someone could get you out
of this mess?

CHARLI

Who could even find me way out
here in the bayou?

Suddenly, JoDee gets excited.

JODEE

I could. Listen, I've got an idea.
You remember my big sister Lou?

CHARLI

Yeah. 'course I do.

JODEE

Well she's moved out to Texas.
She's always begging me to come
and join her. Why don't we head
out there and get ourselves a
new life, and our own three
"B's": boys, boys and boys!?

CHARLI

(sarcastic)

Yeah, OK. I'm sure Scott would be
thrilled.

JODEE

To hell with Scott.

CHARLI

I can't just walk out on him with
no explanation.

JODEE

Of course you can. What about the
accident? He was there too remember?
That's a damned good explanation.

CHARLI

I don't know Jodee.

JODEE

Do you still love him?

Charli nods yes.

JODEE

Do you want out?

Struggling, Charli nods yes.

JODEE

Well this is your chance.

This realization comes to Charli and can be read in her face. This is her chance. JoDee stands up and heads to the dresser.

JODEE

Let's get the hell outta Dodge girl!

Charli pauses, then gives Jodee a mischievous smile.

CHARLI

Jeez Jodee.

JODEE

Move your butt, baby!

Charli stands up slowly. JoDee opens the top drawer and starts pulling clothes out and handing them to Charli. Charli takes them, puts them on the bed.

JODEE

Don't worry Charli, you'll find someone else. You're still young and hot and smart. You know the saying: so many men, so little time.

CHARLI

(Sarcastic)

Yeah right Jodee, that's my style for sure.

Then she goes to the closet to pull out a bag. She brings it back and starts filling it with the clothes from the bed.

JODEE

(chuckles)

You know, I heard that a woman put and ad in the paper looking for a husband. The next day she got 200 responses, all of them from women saying "Take mine!"

Charli cannot help laughing.

JODEE

(laughing too)

Ah Charli, it's so great to see you laugh again. That's the Charli I used to know.

CHARLI

It's been a long time since I had
a real good laugh.

(beat)

Listen JoDee.

Thinking, she then pulls JoDee back to sit on the bed with
her.

CHARLI

I need to tell you something that
I would never tell Scott.

Charli hesitates. JoDee cracks her knuckles again.

CHARLI

Stop that.

(sigh)

You'll probably think I'm nuts, but I
keep getting these weird flashbacks
from when I was in the coma.

JODEE

Yeah?

CHARLI

Yeah. They're kinda fuzzy, but I
remember this face in a crowd. A
man's face. And a feeling, like I
was in love with him.

JODEE

Wow!

CHARLI

Yeah. And then I had this overwhelming
sense of desperation when he disappeared.
But the really strange thing is, just
before he vanished, I distinctly remember
saying "thank you" to him.

JODEE

Thank you?

CHARLI

I don't know why.

JODEE

(excited)

You met someone, up there?

CHARLI

I think so.

JODEE

Weird place for a date.

CHARLI

I told you, you'd think I was nuts.

JODEE

No, no. I believe in this stuff! I've read a lot about it. Maybe you came back to find him, to be with him. Maybe the accident was fate!

CHARLI

Nah, I doubt it.

JODEE

Why?

CHARLI

Well for one thing, if I met him, up there, doesn't that mean he's dead?

JoDee's excitement fizzles.

JODEE

Oh, yeah, you're probably right. So finding him's not keeping you here. That must have been strange.

(she stands up)

Well, c'mon. What you need is some wide open spaces, and brand new faces.

Charli is about to speak. JoDee interrupts her.

JODEE

(smiling)

Yeah. I know. "You don't know."
Hey, no second guessing now.
Let's do this.

Charli gets up and continues packing.

CHARLI

Hey JoDee?

JODEE

Yeah?

CHARLI

(with a smile)

I think you might be a bad influence.

34 INT. BATON-ROUGE METROPOLITAN AIRPORT - DAY 34

Thomas and Linda are in the arrivals hall. They are obviously too warmly dressed for the local weather. They find and head for the exit.

35 EXT. BATON-ROUGE METROPOLITAN AIRPORT - DAY 35

Thomas and Linda hail a taxi which picks them up and speeds away.

36 EXT. STREET - CHARLI'S HOUSE - DAY 36

Charli and JoDee exit the house and approach JoDee's car.

JoDee pops the trunk, puts the bags in, closes it and gets into the driver's side. Charli turns back to take a last look at her home. JoDee gives her a moment, and starts the engine.

Charli confidently turns back to the car and gets into the passenger side. The car starts down the road.

37 INT. RICHMOND SUITES HOTEL - ROOM - DAY 37

Thomas and Linda enter a hotel room. Linda is sweating.

LINDA

Whew! I don't know about you, but
man I need a shower. I'm soaked.

As she disappears into the bathroom, Thomas notices a computer by the TV set. He switches it on, types on the keypad and finds the White Pages site. He keeps typing and a list of names appears on the screen. There are eight McKennas in Baton Rouge. Thomas sighs. He prints the page.

LINDA (O.S.)

(from the bathroom)

Thomas! Not that I want to pry or
anything, but I think I've been
patient enough. How about you tell
me what the hell this is all about.

Thomas is rummaging through Linda's purse and takes some cash. With the printed page, he steps out, closing the door.

MUSIC UNDER

38 EXT. HIGHWAY RAMP - DAY 38

Jodee's car merges with the highway traffic.

39 INT. RICHMOND SUITES HOTEL - DAY 39

In front of the hotel, Thomas hails a cab and gets in.

40 INT. JODEE'S CAR - HIGHWAY - DAY 40

MUSIC UNDER -- is heard on JoDee's car radio.

JODEE

You hungry?

CHARLI

I could eat.

JODEE

Give it about an hour or two?

CHARLI

Sounds good to me.

Out the windshield the traffic flows smoothly.

41 EXT. HOUSE - BATON ROUGE STREET - DAY 41

Thomas is speaking with a WOMAN at her front door. The woman shakes her head. Disappointed, Thomas leaves her.

42 INT. APARTMENT BUILDING LOBBY - DAY 42

An OLD MAN slams the lobby door in Thomas' surprised face.

43 EXT. TRAILER - BATON ROUGE STREET - DUSK 43

Thomas is talking with a very EFFEMINATE GUY who smiles at him, visibly flirting. He looks like he's inviting Thomas in. Thomas graciously declines, then rushes back to the street.

He gets back into the cab and, as it drives away, he looks back through the rear window to see the guy waving goodbye to him with a chartreuse chiffon scarf. Thomas turns forward again and shakes his head slightly in disbelief.

CABBIE

We got all kinds down here.

THOMAS

So it seems.

44 EXT. HIGHWAY REST STOP - DUSK 44

JoDee's car pulls into the parking lot and parks. The girls get out and head for the entrance.

END MUSIC
UNDER

45 INT. RICHMOND SUITES HOTEL - LOBBY - NIGHT 45

As soon as Thomas enters the hotel lobby decorated with Christmas trees, a voice calls him.

LINDA (O.S.)

Thomas!

She is inside the hotel bar seated in a booth, drinking a cocktail.

46 INT. RICHMOND SUITES HOTEL - BAR - NIGHT 46

Thomas steps over and joins her in the booth.

LINDA

For God's sake, where have you been? I've been worried sick!

THOMAS

Looking for someone. Sorry.

LINDA

(serious)

Don't you think you owe me some kind of an explanation?

THOMAS

I'm not sure you'd quite understand.

LINDA

Hey! What am I, stupid? Give me a little credit will ya, please?

THOMAS

Okay. But, promise me you won't laugh, or get sarcastic and make it all seem like it's just bullshit. You love to do that.

LINDA

(falsely outraged)

Moi?

47

EXT. RICHMOND SUITES - NIGHT

47

Faith is outside the hotel. As she starts through the main entrance, Sariel comes out.

SARIEL

Faith, we need to talk.

FAITH

(surprised)

Sariel, what are you doing here?

SARIEL

(leads her off to the side)

We're very concerned about how this retrieval is going.

FAITH

Why, what's wrong?

SARIEL

Well for one thing we've watched you chase him from the top of this continent to the bottom.

FAITH

A minor mishap. I'm about to take care of it.

SARIEL

Well see that you do, and now. This was supposed to be a simple exercise.

FAITH

It will be.

SARIEL

Perhaps you might be well advised to make Thomas aware of the gravity of his situation. He might be more inclined to return without a fuss.

FAITH

I'm about to speak to him and I don't anticipate any further problems.

SARIEL

I hope you're right, for your sake. Now get in there and bring him back. You have Carte Blanche.

Faith leaves him and enters the hotel.

48 INT. RICHMOND SUITES - BAR

48

Thomas and Linda are still seated in the booth.

THOMAS

-- and so I managed to check
three of them out this afternoon,
but no luck yet.

Thomas and Linda are now both drinking.

LINDA

This is insane. You're insane.

THOMAS

Always told you I was.

LINDA

No. It's crazy for you to come
all the way down to Louisiana, at
Christmas, just to go on this
wild goose chase.

THOMAS

Do you think that's what this is?

LINDA

Oh I don't know Thomas. If it was
anyone but you I'd say he was
loopy for sure.

Suddenly, Thomas freezes and spills his drink on his lap. Linda follows his eyes. Faith has just entered the bar. She still wears her long black coat. She slowly walks directly to Thomas. He does not know what to do. In the booth, there's no escape.

FAITH

(austere)

Hello Thomas. We have to talk.

Linda rearranges her hair, takes a charming pose, and stares invitingly at Faith.

LINDA

(to Thomas)

Thomas, aren't you going to
introduce us?

Thomas feels increasingly trapped.

THOMAS

Linda, this is -- Faith.

Linda holds her hand out to Faith.

LINDA
 (with a come-hither look)
 Pleased to meet you. All of
 Thomas' friends are my friends.

Faith doesn't move, ignoring Linda as though she wasn't even there. Linda drops her hand, a bit insulted, then sizes Faith up, trying to guess what her body's like under her coat.

FAITH
 Thomas, it's important.

Thomas starts to dry his trousers up with a napkin.

THOMAS
 (confused)
 Fine.

FAITH
 Can we talk --
 (she looks at Linda)
 -- in private?

LINDA
 (getting up)
 Okay. I get it.

As Linda steps over to the bar, Faith sits down, facing Thomas.

FAITH
 (gently)
 You know why I'm here, don't you?
 No need to refresh your memory?

THOMAS
 (firmly)
 I'm not going back.

FAITH
 You have to Thomas. You don't
 belong here anymore. Do you have
 any idea what you've done?

Thomas nods.

THOMAS
 I do. But look at me, I'm fine.
 I've got my life back, and my
 friends and --

FAITH

(interrupting)

Don't do this to me, Thomas. I know everything about you now. You didn't think your life was all that great before. You've got nothing worth going back to.

THOMAS

How is that your call?

FAITH

I'm your angel.

THOMAS

My angel. Alright, fine, you're my angel. So if you know everything about me, then you tell me why I came back.

FAITH

Because you don't know what you're missing up there. Because you're still holding on to this miserable life of yours, like all of you people do. There are millions of reasons --

THOMAS

(interrupts, with a smile)

Sorry, you're wrong.

Faith is quite surprised. She gets Thomas to give her his hand.

FAITH

May I?

Thomas gives her his hand. Faith holds it and closes her eyes. Thomas turns to Linda, who stares at them, astonished.

49

FLASHBACK - INT. HEAVEN'S GATE - NIGHT

49

THOMAS' P.O.V.: as he speaks with Faith on the upward escalator, Thomas turns a last time to Charli as she descends down the Earth bound escalator.

She has a helpless little smile and mouths the words "Thank you" to him. Thomas can see regret in her eyes as she slightly waves to him before she disappears into the shining fog.

END OF THE
FLASHBACK:

50 RICHMOND SUITES HOTEL - BAR - NIGHT

50

Thomas turns back to Faith who reopens her eyes.

FAITH
(shocked)
It's because of her? That woman
on the escalator?

THOMAS
You see. You can't know
everything.
(trying to joke)
I'm just full of surprises.

Faith looks embarrassed.

FAITH
Well, I have to be straight with
you Thomas. If I don't get you
back, my superiors will be very
upset with me. It would be my
first dereliction of duty in over
a hundred and fifty years.

She lowers her head.

FAITH
In fact, they may not even let me
go back.

Thomas looks at her, dumbfounded.

THOMAS
They can't do that to you!

FAITH
You broke Heaven's laws Thomas. No
one has ever escaped before. And it
was my fault.

THOMAS
It wasn't your fault at all. There
was a diversion, I saw that girl, I
saw my chance and I took it. They
can't blame you for something I did.

FAITH
They can and they will.

THOMAS
Nah, that's not right. There's
gotta be a way.

FAITH
What way?

THOMAS

I don't know yet, but I'll think of something.

FAITH

Good luck!

THOMAS

Don't worry about it.

(beat)

So I'm the first, eh? You know, I think I'm kind of proud of that.

FAITH

(straight-faced)

Be that as it may, this is a very serious situation.

THOMAS

Listen --

Confused, he tries to remember her name.

FAITH

-- Faith.

THOMAS

-- Faith. If I was that determined to come back, I must have had a really good reason.

(beat)

I think I've found true love, for the first time ever. So I've got to find her.

FAITH

But --

THOMAS

Think about it for a second. Meeting her up there. Being the first ever to escape, giving you the slip back in T.O., getting across the continent, all the way to her home town, getting this close. It can't all just be a coincidence.

Faith stares at him, thoughtful.

FAITH

Just a second.

She gets up and, as she steps to the back of the room, discreetly hidden from everyone, Faith lays her right hand out flat.

In her hand some kind of cellular phone materializes. It is in the form a small cloud with little sparks of lightning flashing within it. She puts it to her ear.

Thomas stares at her, though he can't see the phone. He turns to Linda who mouths to him "What's going on?". He shrugs and turns back to face towards Faith. She turns her back to him, speaking in a low voice on the phone.

She hangs up making the cloud disappear, and sighs. She doesn't move for a short while and then steps back over to Thomas and sits down.

FAITH

I have permission to make a special arrangement with you.

THOMAS

(A bit suspicious)

What kind of arrangement?

FAITH

You have seven days to find her and prove that it's true love. If you don't, you'll go straight to purgatory.

THOMAS

(happy)

Deal!

FAITH

Does that word, purgatory, mean anything to you?

THOMAS

I missed a lot of Sunday school.

FAITH

(serious)

Who'd have guessed? Do you remember that area you saw at the top of the escalator, the offices where the Newcomers were being interviewed?

THOMAS

Yeah.

FAITH

Well there's another area you didn't see, where those of, questionable character are sent. They wait there for their chance to get into those offices. They're squeezed in whenever possible. So they wait, and they

FAITH(cont'd)

wait, and they wait some more,
and that's all they do, sometimes
for centuries.

THOMAS

They must get really bored.

FAITH

At first, but then they get
frustrated, and it can get really
ugly in there.

THOMAS

And you told me Hell was a myth.

FAITH

It's not Hell Thomas, it's
purgatory.

THOMAS

Well for her, I'll risk it.

(self confident)

So let's do this. Is there some
kind of contract or something I
need to sign in blood?

FAITH

(chuckling)

How melodramatic. No. Your word is
good enough. But just so you know
Thomas, whether you manage to find
her or not, I can't help you.

THOMAS

How could you anyway, unless
you're going to be on my tail the
whole time?

Faith smiles.

THOMAS

What?

FAITH

Well I'd rather not have to chase you
around the planet again, thank you.

A beat.

THOMAS

(charming)

Fine with me. I couldn't have a
nicer, sweeter angel shadowing me.

Faith blushes. Thomas notices it.

FAITH
 (another topic)
 Oh, by the way, you forgot this
 in your apartment.

She hands him a wallet.

FAITH
 I thought you might need it.

THOMAS
 Oh great, thank you.

He slips it into his pocket.

FAITH
 And one last thing Thomas. I know
 she's your best friend and all,
 but-- you need to get rid of
 Linda -- gently?

She looks towards Linda

THOMAS
 But, she's helped me get this
 far and --

FAITH
 (interrupting)
 The deal is that you do this
 thing on your own. Make something
 up. You're a comic strip writer.
 Make up a story, like I'm one of
 your ex-girlfriends or something.

THOMAS
 (sarcastic)
 Isn't lying a sin?

FAITH
 (embarrassed)
 Well, not a deadly one.

He stands up and walks over to Linda. Thomas and Linda have
 a brief conversation, then Linda, looking disappointed,
 reluctantly nods.

She hugs Thomas, turns to Faith, and whispers something to
 him that makes him laugh. Then, with a seductive glance at
 Faith, she leaves the bar. Thomas returns to Faith, still
 laughing.

FAITH
 What's so funny?

THOMAS
I can't tell you. You wouldn't appreciate it.

FAITH
Come on Thomas.

THOMAS
She was only commenting on a particular part of your anatomy.

Faith is not amused.

51 INT. CHARLI'S HOUSE - NIGHT 51

THERE ARE NO CHRISTMAS DECORATIONS IN THE HOUSE

The front door opens and Scott appears, a bunch of roses in hand. The house is dark and quiet. Scott closes the door.

SCOTT
Sugar?

NO ANSWER

He switches on the lights, puts the flowers on a table, and starts to look worried.

SCOTT
Charli?!

He goes to the bedroom and opens the door. Charli is not there. He explores the entire house and finally tries the bathroom.

52 INT. CHARLI'S HOUSE - BATHROOM - NIGHT 52

Something doesn't look right. In a flash, he notices that half of the shelves are empty. He rushes out and heads back to the bedroom.

SCOTT (O.S.)
Charli!!

53 INT. CHARLI'S HOUSE - BEDROOM - NIGHT 53

Scott enters the bedroom and opens the closet. All of Charli's clothes are gone. Scott's fist hits the closet door and goes through it.

Pale, he steps backward to the bed and collapses on it. He feels something under him. He reaches down and finds the small MP3 player and an envelope.

Looking at the envelope, then touching it lightly to his forehead, hoping it's not the bad news he knows it is, he lowers the envelope and looks across the room where, placed on top of the dresser, he scans a framed picture of himself and Charli in better times.

Trembling, he opens it and starts to read.

CHARLI (V.O.)

"Dear Scott. I had to leave. I don't see things like I used to anymore. I don't want to hurt you, but I need you to give me a chance to work things out. Please believe me when I say that I'll always love you. I'll call you when I can.
Charli.
P.S. I know it's not a very Merry Christmas this year, but I hope you like your present anyway."

Scott looks around briefly and sees a medium sized wrapped gift placed just behind him on his pillow.

After a beat, he takes it, places it on his lap and opens it to find a beautiful carved wooden sign with the logo of a beer company, a gift that would look wonderful hanging on the back wall of his games room bar.

Scott's eyes begin to tear up, he drops his head briefly, then in a rage he throws the sign across the room hitting the top of the dresser, knocking off the framed picture of himself with Charli and cracking the mirror of the upper part of the dresser.

He lets himself fall back on the bed, and covers his eyes with his arms.

The picture ends up on the floor with it's glass insert shattered.

54

INT. RICHMOND SUITES HOTEL - DINING ROOM - NIGHT

54

In the hotel dining room, Thomas and Faith face each other at a dinner table. Thomas is the only one eating. In fact, he appears to be ravenous.

FAITH

Slow down Thomas, you might actually taste your meal.

THOMAS

(mouth full)
God, I could eat a horse.
(a beat)
Are you on the diet?

FAITH

I don't need to eat anymore.

THOMAS

That's a real shame. You sure you don't want to try a little of this fabulous Crawfish Etouffee?

Faith shakes her head with a smile.

THOMAS

Too bad. Don't drink either?

He raises his glass of white wine.

FAITH

Nope.

THOMAS

Well. Cheers.

(he drinks up)

Ah, a very nice, buttery Chardonnay. Perfect with the crawfish.

FAITH

You're a wine enthusiast?

THOMAS

I know my way around a grape or two. You sure you wouldn't like to try some?

FAITH

I only thirst for wisdom Thomas.

Thomas frowns and stares at her.

THOMAS

Tell me. Does everybody where you come from speak in parables ?

FAITH

(with a smile)

An old habit from the boss.

(more seriously)

So tell me, have you started your search yet?

THOMAS

Yeah. There're eight McKennas in Baton Rouge. I've already met three of them, no luck. I'll meet the other five tomorrow.

FAITH

Well, good luck.

THOMAS

Thank you --
 (worried)
 Wait a minute. Somehow you seem a
 little too supportive.

FAITH

(innocently)
 Do I?

THOMAS

How can you wish me luck when
 you're trying to bring me back
 with you? You're up to something.

He frowns. Faith smiles, she thinks he's very cute.

THOMAS

Do you only influence people to lie
 or can you actually lie yourself?

FAITH

We're not allowed to lie.

THOMAS

Well that's something I finally
 know about you. It's not fair you
 know, that you know everything
 there is to know about me, and all
 I know about you is your name. Who
 were you when you lived?

FAITH

(elusive)
 I've forgotten.

THOMAS

Tss, tss. Remember, you can't lie.

FAITH

Okay. I was a free descendant of
 slaves in New Orleans, what was
 known as the Genes de Couleur.

THOMAS

Oh, I've read about those people.
 They were generally quite well
 off weren't they?

FAITH

Some were, but we were very poor.

THOMAS

So were you into Voodoo and
 casting spells and all?

FAITH

You have to understand, that kind of thing was very common among our people back then.

THOMAS

So is that a yes?

FAITH

I admit to dabbling in the dark arts a little, but never for personal gain.

THOMAS

Ah, a spell caster of noble virtue. Is that why they let you in, up there?

FAITH

I already told you Thomas, everyone is offered redemption.

THOMAS

Lucky for you I guess.

FAITH

As I recall you've got your share of indiscretions catalogued in the Big Book too.

THOMAS

Touché. So how did you pass?

FAITH

(beat, her eyes tear up a bit)
I died giving birth to a beautiful little girl who grew up never knowing her mother.

Thomas has stopped eating and he listens to her with real interest.

THOMAS

I'm sorry Faith. When was this?

FAITH

In the Spring of 1834.

THOMAS

That's fascinating.

FAITH

Oh, it is not. It was a horrible life, living in squalor. Nothing but death and misery everywhere. A lot of people died young back then Thomas, including me.

THOMAS

So do you ever think about New Orleans, your life back then?

FAITH

Of course I do, especially about my daughter.

THOMAS

Haven't you met her up there?

FAITH

Well yes, but I missed being a part of her life entirely.

THOMAS

That must have been difficult for you.

FAITH

You've no idea.

THOMAS

Have you ever been back?

FAITH

No, I haven't had the opportunity.

THOMAS

You know we're not that far from there right now.

FAITH

That fact hasn't escaped me. I was actually thinking how nice it would be to take a little stroll through the Vieux Carré again.

THOMAS

What's that?

FAITH

What you English call the French Quarter, the old town. I'd like to see how much it's changed over the years.

THOMAS

I hear things haven't changed very much, especially in the old town.

FAITH

Still, it'd be nice to see it all again.

THOMAS

So why don't you? We're here anyway.

FAITH

We do have more pressing matters
to attend to.

THOMAS

Maybe you could squeeze it in later.

FAITH

Maybe, we'll see how things go.

THOMAS

(beat)

So, you've been an angel since
your daughter was born?

FAITH

(embarrassed)

Lower your voice, Thomas.

THOMAS

Don't worry about it. People
nowadays don't care. Watch.

He suddenly gets up and shouts throughout the dining room.

THOMAS

Hey everybody! This is an angel!!
She's my angel!!

CUSTOMERS turn their heads with a smile and return to their
dinners as if nothing has happened. Thomas sits back down
and starts to eat again.

THOMAS

See?

(he drinks a sip of wine)

People don't believe in much of
anything anymore. Too focused on
things like paying their bills
and keeping their jobs. Spiritual
devotion doesn't put food in the
fridge, you know?

FAITH

I know.

THOMAS

Too many wars, too many diseases,
too much misery. Not so different
from back in your day I guess.
And if there's supposed to be
some kind of divine guidance from
above, they're not seeing any of
it. So they've all pretty much
lost their faith.

FAITH

Free will Thomas. That makes all the difference. We try to guide you, but you choose not to listen. Sometimes, we have to act, so we give man visions, like daydreams, to help him make the right decisions. Visions so powerful that you actually think they're real.

THOMAS

Is there really any free will then?

FAITH

Most of the time. But hey, what's the difference? Like you said, no one believes anymore anyway.

THOMAS

Day dreams? They don't seem that powerful.

FAITH

You underestimate the power of the subconscious.

55 INT. JODEE'S CAR - NIGHT

55

On a desert highway, through the night, JoDee drives her three door coupe. Smooth Country music gently plays on the radio.

By her side, on the passenger seat, Charli dozes, her head against the window. She sleepily hums along with the song. JoDee turns to her with a smile and keeps driving, humming along with the music as well.

CHARLI

(sleepily)

I just love this guy.

JODEE

Who, Tim Spears?

CHARLI

Yeah. He's gotten me through some rough times.

JODEE

Really? Yeah he's pretty great.

JoDee glances over to Charli with an amused look. Charli is still dozing.

56

INT. RICHMOND SUITES HOTEL - ROOM - NIGHT

56

From behind a door, the shower can be heard with Thomas happily humming. Faith is simply seated on an armchair, still wearing her black coat. The shower noise stops and Thomas appears, his hair wet, wearing a bathrobe. He towel dries his hair.

THOMAS

You sure you're not too hot with your coat on?

FAITH

I'm fine.

THOMAS

Why don't you try to relax a little and enjoy your stay. You're sure you don't want to take off your coat?

Reluctantly, Faith takes her coat off. She wears a neat cotton dress, revealing a very nice body.

Thomas can't help but notice and his reaction is obvious. This brings a smile to Faith's lips as she looks him in the eye. Faith takes off her shoes with some relief. Thomas sits on the bed, drying his hair.

After a long beat, she strikes a serious pose.

FAITH

Thomas, what do you like about her?

THOMAS

I'm not sure. I mean, I obviously don't even know her really, but something happened to us up there, a connection. I've never been big on souls and religion as I'm sure you know.

FAITH

No doubt.

THOMAS

But what happened up there made me a believer. And I don't mean all that religious stuff. It was her. It sounds corny, but she really did touch my soul, and that changed me. She made me a better person in a heartbeat. Anyone who can do that is worth finding.

FAITH

But like you said, you don't know her. This isn't love Thomas, it's infatuation.

THOMAS

No way. This is as real as me being up there and you being down here right now. They say there's someone for everyone you know.

FAITH

And you're convinced that she's the one for you?

THOMAS

I'm sure of it.

Faith stays thoughtful for a while. Then, she shakes her head a little, doubtful.

THOMAS

Think what you want. I need to get some sleep now, if you don't mind.

He switches off the light, takes his bathrobe off, and crawls into the sheets.

THOMAS (V.O.)

Good night Faith.

FAITH (V.O.)

(With some affection)

Good night Thomas.

As if she was wearing infrared glasses, Faith can see through the darkness. She scans Thomas' body. As he rolls over and turns to her, she stares at his face.

57

CHARLI'S DREAM

57

A succession of quick shots in Charli's P.O.V.:

- Scott drinking behind the wheel
- The car crash
- Charli stuck inside the wreck
- A bright white light that blinds her
- As the light fades the frame turns to negative
- A crowd and an unclear voice from loudspeakers
- The steps of an escalator

- Thomas' face
- Charli mouthing the words "Thank you"
- The bright light again and a voice in echo:

JODEE (V.O.)
Charli. Charli!

58

EXT. GAS STATION - INT. JODEE'S CAR - DAY

58

As Charli wakes up, the bright sunlight blinds her.

JODEE
Charli, wake up!

JoDee is outside the car at a gas station.

JODEE
God. You were really in la la land.

Charli stretches.

CHARLI
Where are we?

JODEE
Wichita Falls. Four more hours to go. I'm exhausted. Mind driving for a while?

CHARLI
Sure, after a nice cup of coffee.

She steps out of the car and yawns.

CHARLI
That was the best sleep I've had in years.

JODEE
So I noticed.
(beat)
You know you were talking in your sleep?

Charli shakes her head.

JODEE
You kept saying "Thank you".

CHARLI
Oh yeah? I don't remember.
(She shivers)
Coffee!

They step into the gas station store.

59

INT. CHARLI'S HOUSE - LIVING ROOM - DAY

59

Scott is lying on top of the living room table, sleeping and snoring, an empty bottle of Scotch by him. The doorbell rings. Scott does not move. It rings again.

Scott grunts and raises his head. He is unshaved and disheveled. It rings again. He stirs, rolls off of the table shakily and onto his feet. It rings again.

SCOTT

Alright! I'm coming!

He walks to the small mezzanine where he opens the front door. He faces Thomas and, a few steps behind him, Faith.

Blinded by the daylight, he raises his hand to shield his eyes.

SCOTT

Yeah?

THOMAS

Hi. I'm looking for Mrs. McKenna.

SCOTT

(aggressive)

Not home. I'm her hubby. What do ya want?

(he looks at Faith in her long black coat)

You FBI?

Thomas frowns and shakes his head.

THOMAS

No, no. We're just -- friends of hers.

SCOTT

(woozy)

Well I don't know you. If you're friends of hers, go ahead and find her. She left me. Gone. Phhht!

THOMAS

So where is she?

SCOTT

(bitterly)

Back in Hell where she should've stayed.

Thomas and Faith exchange "a look".

THOMAS

What do you mean "back in Hell"??

SCOTT

She came back from the dead with some eerie ideas and then took off.

(emotional)

She said she'd always love me though.

(resolved)

She'll be back.

THOMAS

You don't have the slightest idea where she could be?

Faith notices that Scott is clenching his fists. She gently pulls on Thomas' arm.

SCOTT

It's none of your damn business!
Now buzz off!

Scott slams the door in Thomas' face. He's nearly crying, fuming inside.

SCOTT

(to himself)

Leave me be.

60

INT. TAXICAB - DAY

60

Thomas and Faith are seated in a taxicab, back seat. As the FAT CAB DRIVER speeds through the street, Thomas looks bewildered.

THOMAS

(almost to himself)

Great! Story of my life. As soon as I get something I want to hold on to, I lose it.

(he looks desperate and turns to Faith)

Well I guess that's it then.

Faith looks at him with some kind of pity.

FAITH

I don't get you. You give up on your first try?

THOMAS

(frustrated)

Well what can I do? She's gone. I have no clue where she is. How am I supposed to find her now?

He leans his head against the cab window, dejected, his eyes lost. They stay silent for a while.

Faith cannot help looking at him, and feeling sorry. She sighs.

FAITH

Suppose you're a woman and you're leaving home. Where would you probably go?

THOMAS

I don't know, to her folks?

She simply nods. Her phone rings inside the cab. She does not answer it. Thomas looks amazed.

FAITH

(shrugging)

They'll leave a message.

THOMAS

(beat to digest this)

I thought you weren't supposed to help me?

The telephone stops ringing.

FAITH

You figured it out for yourself, didn't you?

(looking towards the sky)

He got it by himself.

The fat cab driver looks at her in his rear view mirror.

THOMAS

Figured what out. How am I supposed to find her parents?

Faith closes her eyes for a second.

FAT CAB DRIVER

1137 Covenant Drive? Yes, Ma'am.

As Thomas turns to her, she innocently puts her hand to her lips.

FAITH

Oops --

Her telephone rings again.

61 INT. JODEE'S CAR - DAY

61

Charli now drives. She and JoDee happily sing along to a Country rock song on the radio. They shake their heads and wildly toss their hair.

CHARLI & JODEE
 (singing together)
 Girls with guitars,
 There's just no stopping those,
 Girls with guitars,
 Get your money for nothing,
 And your guys for free --

On the highway, a road sign reads AMARILLO.

62 EXT. CHARLI'S PARENTS' HOUSE - DAY

62

An old house decorated with multicolored shells. The cab pulls over by the gate. Thomas and Faith step out of the taxi. Thomas pays and walks to Faith as the taxi speeds away.

THOMAS
 Why did you help me?

FAITH
 I can't stand to see people
 suffer. I never could.

THOMAS
 You've got your work cut out for
 you.

They enter the garden and step up to the front door where Thomas presses the doorbell. A lady in her mid-fifties answers. She's VIOLET, Charli's mother. She looks tired.

VIOLET
 Yes? Can I help you?

THOMAS
 Hi. My name is Thomas Hanson. I'm
 looking for your daughter.

VIOLET
 Charli?

Thomas turns to Faith who simply nods.

THOMAS
 Yes, Charli.

Violet stares at them for a short while.

VIOLET
Are you with the FBI?

Thomas cannot help smiling.

THOMAS
No ma'am. Just friends of hers.
May we -- come in?

Violet stares at Thomas for a moment.

VIOLET
You've got a good face. Come on in.

THOMAS
Thank you ma'am.

Thomas and Faith enter the house.

63 INT. CHARLI'S PARENTS' HOUSE - DAY

63

The rooms are dull and poorly decorated. It looks as though time has stopped within these walls. Violet leads Thomas and Faith to the living room where the TV is on by a tiny Christmas tree.

In front of the TV, in a wheelchair, watching Joyce Meyer on God TV, a man in his early sixties is seated. GEORGE cannot speak anymore.

VIOLET
This is my husband George and I'm
Violet by the way.

She and Thomas shake hands.

THOMAS
A pleasure, Violet.

Violet extends her hand to Faith as well.

FAITH
Faith.

VIOLET
Oh, what a lovely name.

FAITH
Well, thank you.

VIOLET
Please, sit down.

The three sit down around the table.

THOMAS

Is -- Charli here?

VIOLET

I wish she was. We haven't seen her for seven years. I hoped you'd be able to give me some news about her.

FAITH

Seven years?

VIOLET

I'm afraid so. Charli was always very independent, a woman with a mind of her own. That made for a fair bit of friction around here, especially with her father. She couldn't stand him trying to control any part of her life, so when she met her husband she saw a chance to get out on her own and she took it.

(beat)

We weren't even invited to the wedding.

(a beat)

Coffee?

THOMAS

Sure. Thanks

Violet gets up and fixes them a cup of coffee.

VIOLET

Two years later, my husband had a stroke. I tried to contact her but she wouldn't even talk to me.

(turning to the Christmas tree)

Since then, every Christmas, we keep a present for her under the tree, just in case she should pop by.

There's a big present at the foot of the Christmas tree.

THOMAS

Maybe she will. I've heard she left her husband.

Violet smiles sadly, hands them their coffee and sits back down.

THOMAS

Thank you.

He sips his coffee, Faith does not.

VIOLET

I always knew she couldn't be happy with him. But she was too stubborn to admit it. Now I'm afraid we'll never see her again. Poor George doesn't have very long you know.

FAITH

There are always miracles at Christmas time.

VIOLET

Seven years I've prayed for one. I don't believe in miracles anymore.

FAITH

Seven years is a long time, but don't give up on praying, Violet. There's always someone listening.

The telephone rings. Violet stands up and picks up the phone.

VIOLET

(on the phone)

Yes.

(beat)

Charli!? My princess! Are you OK?

Thomas turns to Faith and wonders "Is that you?". She shakes her head "no".

VIOLET

(on the phone)

Of course I'm glad to hear from you. Where are you?

(beat)

Amarillo, in Texas? What are you doing there?

THE FOLLOWING CONVERSATION IS INTERCUT

64

EXT. AMARILLO STREET - INT. PHONE BOOTH - DAY

64

Charli stands in a phone booth. JoDee waits for her outside.

CHARLI

(on the phone)

I'm with JoDee. We're on our way to visit her sister Lou.

VIOLET

(on the phone)

Oh I remember JoDee and Lou honey.

CHARLI

(on the phone)

Mom, I'm sorry. I don't have much time. I just wanted to say I love you, you and dad, and I'm okay.

VIOLET

(on the phone)

Oh Charli, we love you too honey. And it's so wonderful to hear your voice.

CHARLI

(on the phone)

It's great to hear your voice too mom. Don't worry about me, OK? I'm sorry for everything and I'll call you when I'm settled and we'll talk some more. And mom --

VIOLET

(on the phone)

Yes honey?

CHARLI

(on the phone)

Merry Christmas to you mom, and to dad.

VIOLET

(on the phone)

Oh, thank you Charli. We couldn't have asked for a better present. Merry Christmas to you too sweetheart.

CHARLI

(on the phone)

Thanks mom. Talk to you soon. Bye.

Violet hangs up, delighted.

65

EXT. AMARILLO STREET - DAY

65

Charli hangs up, steps out of the phone booth, and comes to JoDee.

JODEE

So? It went well?

Charli smiles at her.

CHARLI

(sheepishly)

Thank you JoDee.

JODEE
 (proud of herself)
 I was inspired.

JoDee hands her the car keys.

66

INT. CHARLI'S PARENTS' HOUSE - LIVING ROOM - DAY

66

Violet is seated again, delighted. She is almost shaking.

VIOLET
 I can't believe it. I didn't
 think she'd ever call.
 (she turns to her husband)
 If only he could know.
 (to Thomas)
 She's with her girlfriend JoDee
 in Amarillo, in Texas. It looks
 like she's finally made her move.

Thomas gets up.

THOMAS
 Well, then I guess we're headed
 for Texas. Thank you for your kind
 hospitality.

They get up. Violet takes his hand.

VIOLET
 Now I'll pray that you bring her
 back to us. She deserves to have
 someone like you in her life.

THOMAS
 How do you mean?

VIOLET
 I can see the love you feel for
 her. It's in your eyes.

Puzzled, Thomas turns to Faith.

THOMAS
 Well thank you. I only wish
 everyone could see it.

Thomas and Violet step toward the door, Faith lags behind a bit. She steps over to George and simply puts her hand on his. The man smiles.

GEORGE
 (weakly)
 Thank -- you --

Violet hears this and spins around in shock. She can't believe it. She rushes to George and kneels by him.

VIOLET
(emotional)
Did you just say something honey?!
George! Did you just talk?!

Faith walks past her to follow Thomas.

FAITH
Merry Christmas Violet.

George raises his hand and puts it on her cheek, smiling. Violet turns to Thomas and Faith.

VIOLET
(beat)
What have you --?!

She stops. They are already gone.

67

EXT. LOU'S RESIDENCE - INT. JODEE'S CAR - DAY

67

JoDee parks in front of a luxurious house made of glass. The sun reflects off of it.

CHARLI
You sure you've got the right
address?

JODEE
Positive.

JoDee leans over to honk the horn and a woman steps out of the house, carrying a little, white Westie dog and laughing. She happily walks to the car. She's LOU (35, very attractive), JoDee's sister, a tall blonde woman, the perfect "cow girl" in heels.

She opens JoDee's door. JoDee gets out of the car and happily hugs her. Charli follows out of her side.

LOU
Little sister! At last!

JODEE
Hey Lou, how ya doin' honey?

LOU
Well I'm just dandy now that
y'all are finally here.

JODEE
This is Charli, Lou. Remember her?

Lou moves to Charli and hugs her.

LOU
 'Course I do. Hey Charli. Last time
 I saw you, you was wearin' pigtails
 and splashin' around in that bitty
 plastic wadin' pool o' yours.

CHARLI
 Thanks for having us Lou.

They hug.

LOU
 Shoot! T'aint nuthin'. Welcome to
 the Lone Star State girls! C'mon in!

They grab their bags, head for the house.

CHARLI
 Cute dog.

LOU
 Oh, this is Twinkie, girls.

CHARLI
 Hey Twinkie!

She gives the dog a little pat on the head as they enter the house, first Lou, then Charli, then Jodee. Charli turns briefly toward Jodee.

JODEE
 Twinkie?!

68 INT. LOU'S RESIDENCE - LIVING ROOM - DAY

68

The well-to-do and cozy interior of the house is entirely dedicated to Country music. Several guitars are hanging on the walls as well as a large framed promotional poster of Tim Spears. Charli notices it, then looks around some more. She cannot believe her eyes.

LOU
 Y'all can stay as long as you like.
 Tim spends so much time on the road,
 it's like I'm livin' here alone.

JODEE
 (to Charli)
 Her husband's Tim Spears.

CHARLI
 What!

JODEE

Lou doesn't like to talk about it. She figures if people knew they'd treat her differently. That's why I never told you.
(with a smile)
Sorry.

Charli takes another look at the poster.

CHARLI

No way!

69 INT. ART STORE - BATON ROUGE - DUSK

69

Thomas and Faith are at the counter. Thomas has bought a sketchpad and pencils and is paying the STORE CLERK.

THOMAS

So, Amarillo, eh?

FAITH

I guess so.

THOMAS

You know what I thought it was called when I was kid?

She thinks for a moment, then starts to laugh.

THOMAS

What?

FAITH

Armadillo?

THOMAS

Hey, I was just a kid!

Faith looks like she's really staring to like him. They exit the store.

STORE CLERK

(to himself)

Now how'd she know that?

70 INT. LOU'S RESIDENCE - BEDROOM - DAY

70

Lou, JoDee, and Charli enter a sumptuous bedroom with silky wall coverings.

LOU
 (to Charli)
 I guess this'll be your room. No
 one's ever slept in here before.
 You'll be the first.

Charli scans the room. There's a king-sized waterbed with
 silk sheets on it. On the walls, a dozen framed gold
 records. She sits on the bed and sinks into it, falling to
 one side a bit.

CHARLI
 Woa!

LOU
 Waterbed. Ya don't mind, do ya'?

CHARLI
 (recovering)
 No. It's fine.

LOU
 I'll give ya 'nother room if ya'd
 like.

CHARLI
 No, no. This is great.

LOU
 (to JoDee)
 Alright. C'mon, Jodee, I'll show
 you yours.

Lou and JoDee step out of the bedroom, leaving Charli
 alone. She lies down, feeling good, and trying out the
 waterbed.

71 INT. GREYHOUND TERMINAL - DUSK

71

In the Baton-Rouge Greyhound terminal hall, Thomas speaks
 with a CLERK behind the counter, his Visa in hand.

THOMAS
 Two tickets to Amarillo please.

The clerk punches up the tickets and hands them to Thomas,
 who pays.

CLERK
 Bus leaves in two hours, platform
 six.

THOMAS
 Fine, thanks very much. Merry
 Christmas.

He turns and heads toward Faith.

72

INT. LOU'S RESIDENCE - KITCHEN - NIGHT

72

Lou, JoDee and Charli are seated around a table in the kitchen. They drink Margaritas. Lou looks rather drunk.

CHARLI
 So where's Tim, Lou?

LOU
 He's gone on a three-month cross
 country tour, including Canada. He
 calls me everyday, but I still feel
 pretty alone. It's hard bein' a
 Country singer's wife. They're all
 married to their music. He'll be
 droppin' by for New Years though.

JODEE
 Oh, that's great Lou.

CHARLI
 Yeah!

She's a bit excited that she might get to meet Tim Spears!

LOU
 Yeah, I'm really lookin' forward to
 it.
 (beat)
 Say, I'm real glad y'all came by to
 keep me company. So Jodee, how's
 things goin' in Baton --
 (burp-beat)
 -- Rouge?

JODEE
 (sighing)
 Boring as usual.

LOU
 And mom and dad?

JODEE
 Boring as usual.

Lou laughs. Charli doesn't. JoDee notices it.

JODEE

(to Lou)

Charli broke up with her husband yesterday. She needs to have some fun.

LOU

(A bit drunk, to Charli)

Cheer up Charli. Y'ain't the first and ya sure as hell ain't gonna be the last. Listen. Ya gotta think o' men like Kleenex. You use 'em up and then ya toss 'em out, before they do it ta you. Tim's my third husband and I ain't even sure if he's Mr. Right, but hey, I got a comfortable life. I sure enjoy it, most a' the time. But "c'est la vie", like them Eytalians say.

She toasts them. Charli and Jodee glance at each other, giggle, then toast.

JODEE

(to Charli)

Yeah! Enjoy! Remember the three "B's"! Boys, boys and boys!

LOU

(to Charli)

Yeah, she's right! Have a drink and don't give a damn!

CHARLI

I don't give a damn!!
(raising her glass)
To Kleenex!!

The three raise and clink their glasses.

73

EXT. HIGHWAY - INT. BUS - NIGHT

73

As the bus speeds through the night, Thomas and Faith are seated side by side. Obsessively, Thomas keeps sketching Charli's face in the sketchbook.

FAITH

Why do people keep asking us if we're with the FBI?

THOMAS

It's the way you're dressed. They watch too much TV.

Faith nods to the sketchbook.

FAITH
(looking at the
sketchbook)
You're very talented.

THOMAS
I wish some other people thought
so. I might actually be able to
sell a comic strip.

FAITH
Just believe in yourself, Thomas.
That's how things work. It'll
come to you.

She turns her head back and realizes that a GUY and a GIRL
seated just behind them are kissing.

FAITH
So, Amarillo.
(long beat)
Have you taken any time to consider
what you're risking here?

Thomas appears confused.

FAITH
Think about it for a second.
You're on your way to Amarillo, a
Toronto boy in Texas, and for
what really? To try to find this
fantasy girl who probably doesn't
have any idea who you are.

Thomas smiles slightly with a "give it your best shot"
look.

FAITH
Say you do find her, say she even
remembers you from up there. How do
you know that won't scare her to
death? You might be part of a bad
dream to her. She might want nothing
to do with you. But if you come back
with me Thomas, eternity in
paradise, that's guaranteed if you
want it, or you could come back here
to a whole new life in the future.

THOMAS
Nothing you can say'll change my
mind. I'm gonna find my own piece of
Heaven, right down here with her.
Besides, you should know better than
anyone, ya gotta have faith.

74 INT. LOU'S RESIDENCE - BEDROOM - NIGHT

74

Charli is lying alone in the king size bed. She turns and stares at the phone by the bed. She sits, reaches out her hand to the phone, hesitates and, finally, deciding against it, lies back.

75 INT. BUS - NIGHT

75

Almost everyone on the bus is asleep. Faith is still awake. She stares at Thomas who sleeps too, but her expression has changed. She seems to have some affection for him. Delicately, she caresses his hair with two fingers.

Then, she hears a hum, shivers, and materializes her phone.

FAITH

(on the phone)

Yes?

(beat)

What about my behavior? You told me I had carte blanche.

(beat)

Don't worry, I have a plan.

(beat)

No, I don't feel anything more for him than any of us feels for an Earthling soul.

(beat)

I know I can't. I know, but I'm really just doing my job.

(beat)

Er -- I've got static. I can't hear you and --

Irritated, she makes the phone disappear. Then she turns again to Thomas with a tender smile. Her telephone hums again, but she doesn't answer it. The phone stops humming.

A telephone rings in the seat behind her. The guy back there answers his phone and whispers into it. He leans forward towards Faith, his cell phone in hand.

GUY

(whispering to Faith)

Excuse me, is your name Faith?

Faith turns to him, pissed off. The guy sits back and hangs up. The girl at his side wakes up and turns to him.

GIRL (O.S.)

Who's that on the phone? And who the Hell is Faith?

Faith unties the bun in her hair and lets it fall out. The black locks fall draping over her shoulders. She looks back over to Thomas. It is clear that she has feelings for him. He is dreaming.

76

THOMAS' DREAM

76

In a big wheat field, a huge crowd made up of HUNDREDS OF WOMEN of all ages and races. Thomas is stuck in the middle, being pushed around like a pinball by every woman he bumps into.

As he is pushed ahead, the crowd separates to form a path to a single woman -- Charli. She stands in the middle of the field and stares at Thomas with a smile. She slowly reaches her hands out to him.

Thomas starts to run to her, but, as the soil gives under his feet, he falls into an infinite darkness.

Thomas screams in his dream and on the bus --

77

INT. BUS - DAWN

77

THOMAS' P.O.V.:

Thomas opens his eyes with a start. Faith's face enters the frame.

FAITH

Thomas! Are you alright?

Faith is leaning over him, her hair almost caressing his cheeks, her cleavage inches from his face. Almost panting, staring at her breasts, Thomas pulls his eyes away

THOMAS

Where are we?

FAITH

(pulling back)

Amarillo. I tried to wake you up
but you were too far gone.

He stares at her.

THOMAS

(confused)

You look different.

(beat)

Your hair --

FAITH

(casually)

I just took out the bun.

Thomas stares at her, almost as if in awe. The rising sun from the window behind her forms a halo around Faith's head. She seems to be aware of the effect she is having on him.

FAITH
Something wrong?

THOMAS
(recovering)
No, no. It looks very nice.

FAITH
(a bit flattered)
Well thank you.

THOMAS
It's true.
(beat)
Now if you'll excuse me, I'm gonna have a really busy day.

He gets up. Faith gets up and steps back out of his way. He steps past her and heads toward the door. She follows him as they get off the bus.

78

INT. LOU'S RESIDENCE - BEDROOM - DAY

78

Charli is slowly waking up in her bed as someone gently knocks on the bedroom door. JoDee enters, embarrassed.

JODEE
Sorry to bother you Charli, but there's someone here to see you.

Surprised, Charli sits up in the bed and stretches. She wears golden silk pajamas.

CHARLI
Who is it?

JODEE
You'll have to come down and see for yourself.

She cracks her knuckles.

CHARLI
OK, gimme two minutes. And stop cracking your knuckles!

She tries to shake off the grogginess as JoDee exits.

79

INT. LOU'S RESIDENCE - LIVING ROOM - DAY

79

Wrapped in a silk bathrobe over her pajamas, Charli enters the living room and sees Scott, with a bunch of flowers in his hand. As soon as he sees Charli he falls to one knee. He raises his flowers to her and starts to sing.

SCOTT

(singing)

I've just got to show you
How differently I feel,
That I can be true to you,
That my love is real.
But my past will forever haunt me,
If you say that you don't want me,
I'm down on my knees,
I'm begging you please,
Won't you have a change of heart --

His voice is trembling and he is obviously moved. Charli is embarrassed. At first, she does not know what to do. Then she stares at him blankly.

CHARLI

What are you doing here Scott?

SCOTT

(smiling)

I've come to take you home,
honey. It's time. I've fixed you
up a welcome back party.

CHARLI

How did you find me?

SCOTT

JoDee's parents. I told them you
forgot to give me your address so
I could write.

(scanning the room)

Nice place.

CHARLI

(nervously chuckling)

You're kidding, right?

SCOTT

(very calm)

I'm dead serious. You know, I've
been reflecting on all of this --

(he stands)

-- and you were right. I was stupid and
childish. But I'm putting all that behind
me now. I've changed. You'll see.

(beat)

Trust me.

CHARLI

Oh please don't start all of that again. We've been through it too often. "I'll change, you'll see, trust me". There's never any change Scott! Well not this time pal. It's game over. I'm on my own now, thinking for myself, doing for myself, and loving it.

SCOTT

But baby, you never gave me any warning. How can your feelings for me change, "like that"?

He snaps his fingers.

CHARLI

It wasn't "like that" Scott!
 (she snaps her fingers)
 Do you have any idea how that accident affected me? I almost died Scott! You did that to me! You had to drive that drunk, and you nearly killed me. You risked my life, and your life, and everything we had together, "like that"!

(she snaps her fingers again)
 Well that just makes me wonder if any of that even matters to you. And the short answer is, it doesn't.

Scott is about to speak.

CHARLI

Now, you listen to me. I've thought about this a lot over the last few days. Thinking about how you have no idea of the days and nights I've spent waiting for you, and worrying. Guessing you were drunk again, too drunk to even call me. Putting up with your stupid friends and their stupid jokes. Feeling like nothing more than your trophy wife. I've kept this to myself for way too long. I want a real life. I want the youth you stole from me back! I need something important to do in my life Scott, and you wouldn't let me work! That's why I wanted a baby. You wouldn't even give me that. You're a selfish bastard and I've had enough of it. Now get the hell out and don't come back.

A long beat. Scott succeeds in remaining incredibly calm, though his eyes reveal rage and frustration.

SCOTT

Fine. Well then I just got one thing to say. I'll be there when you need me. Deep down inside I know you, you'll come back. You know why? 'Cause you're nothing without me.

(beat)

I'll stay in town for a few days. My hotel's card's in with the flowers.

(he takes the MP3 player out his pocket)

And here, you forgot your present.

He gently leaves the flowers and the MP3 player on the floor and quietly steps out of the house.

JoDee appears from the corner where she was hiding.

JODEE

Damn girl, what a speech! I didn't think you had it in you.

CHARLI

Me neither!

Charli folds herself into JoDee's arms and starts sobbing.

JODEE

OK honey, let it out. These things are always hard.

CHARLI

(sighing heavily)

That scared the hell out of me. But once I started I couldn't stop! I just hope I did the right thing.

They hug tighter.

JODEE

Don't worry honey, you did.

Thomas and Faith enter a hotel lobby heavily decorated for Christmas.

Faith has a very seductive way of walking and her blouse now has the top few buttons undone. Everyone in the hall looks at her. She's radiant. Thomas steps to the reception desk.

RECEPTIONIST
 Howdy folks. Welcome to the
 Holiday Inn, Amarillo.

THOMAS
 Hi, I'd like two rooms please.

Faith joins him and takes his arm.

FAITH
 (to Thomas)
 Come on darling. Why two rooms?
 (to the receptionist)
 We're on our honeymoon. He's
 still a bit confused.

RECEPTIONIST
 Name?

THOMAS
 (a bit flustered).
 Hanson.

RECEPTIONIST
 (typing on a computer)
 Mr. and Mrs. Hanson. Address?

The receptionist holds a magnetic key out to Thomas. Faith takes it from his hand.

FAITH
 (to the clerk)
 Thank you.
 (to Thomas)
 I'm off to take a shower. Don't
 be too long sweetheart. I miss
 you already.

She heads to the elevator and turns back to blow Thomas a kiss. Thomas looks stunned.

RECEPTIONIST
 (to Thomas)
 Congratulations. Address?

81 INT. HOLIDAY INN - ROOM - DAY

81

Faith enters the room and immediately notices Sariel seated on a chair.

FAITH
 What?

SARIEL
 Exactly what in Heaven's name do
 you think you're doing?

FAITH
 (Innocently)
 Whatever do you mean?

SARIEL
 You're playing with fire here
 Faith.

FAITH
 (She sits on the bed
 across from him)
 Oh relax. I've got the situation
 well in hand.

SARIEL
 From the looks of things you're
 about to have a lot more than
 that well in hand. This is
 outrageous and unacceptable
 behavior.

FAITH
 Oh please Sariel. It's all part of
 my plan. Now let me get on with
 it.

SARIEL
 You know what you're risking
 here.

FAITH
 I'm not risking anything.

SARIEL
 I hope you know what you're
 doing, but I doubt it.

Furious, Thomas enters the room. Faith is still seated on
 the bed. Sariel is gone.

THOMAS
 OK, what game are you playing?!

FAITH
 (innocently)
 Game?

THOMAS
 You know what I'm talking about.
 That little show you just did in the
 lobby. What are you up to Faith?

FAITH

(seriously)

You know, maybe you're right. I'm starting to realize how much I miss real life. It's not that bad down here. So since I'm stuck here for a few days anyway, maybe I should enjoy it a little? Understand?

THOMAS

(no longer angry, sighs)

I guess so.

FAITH

(sighing)

Oh Thomas, stop being such a yes man. You're too nice, you know? That's a big problem. Fight back sometimes. You can't go through life being so laid back. No wonder you get crushed all the time.

Thomas drops his head, ashamed.

FAITH

Promise me you'll stick up for yourself from now on.

Head still down, Thomas nods.

FAITH

Hold your head up and talk to me!

THOMAS

(lifting his head)

OK!

FAITH

Good. Now, how would you like to show me the bright side of life --

(beat)

-- please?

Thomas is about to speak.

FAITH

(interrupting)

Don't worry, she'll wait a few more hours.

(beat)

Okay?

Thomas nods.

FAITH

Great! I'm gonna live a little!

She kisses Thomas lightly on the lips and then heads for the bathroom. Thomas is a bit surprised by the kiss, pleasantly.

82

INT. LOU'S KITCHEN - DAY

82

Charli and Jodee are seated at the kitchen table having a coffee.

JODEE

Are you sure you're OK?

CHARLI

I guess so.

JODEE

God he can be a real dick!

CHARLI

Yeah, but in a way I've got to give him some credit for trying.

JODEE

I suppose, in a way.

CHARLI

It's still depressing as hell though.

JODEE

That's for sure.

(beat)

Hey, wanna go shopping?

CHARLI

What?

JODEE

C'mon! It always cheers me up.

CHARLI

Why not?!

JODEE

Great! You need me to lend you some money?

CHARLI

Oh, no thanks honey. I've got "Plasticash". Let Scott pay for it.

JODEE

Damn right! Let's go!

They exit the kitchen.

83 INT. DRESS SHOP - DAY 83

MUSICAL SEQUENCE

Thomas and Faith are in a store buying a dress for her. Several shots where Faith tries different dresses on for Thomas' approval. As Faith appears in a beautiful, sexy dress, Thomas looks tempted. She is a really attractive woman.

84 LATER 84

It is now Thomas' turn to try on some new clothes for Faith's approval. After a number of attempts he finds a very stylish outfit that she likes.

85 EXT. ROLLER COASTER - DAY 85

Thomas and Faith have fun riding a roller coaster.

86 EXT. AMARILLO STREET - DAY 86

Thomas and Faith listen to a Country music singer playing guitar on a street corner.

87 INT. CAFE - DAY 87

Thomas and Faith are seated, in a cafe, sharing a giant ice cream sundae and laughing. She gives him a spoonful, they exchange a long and intense look. Her seductive spell appears to be working like a charm.

Outside, Thomas has not seen Charli and JoDee walking by across the street. On the sidewalk facing the cafe is a homeless lady. She is sitting there with all her belongings packed neatly in shopping bags.

Charli stops and gives her some money. The lady thanks her with a smile. Then they hear someone calling Charli.

SCOTT (O.S.)
Hey Charli!

END MUSIC

Charli turns and stops. Scott is crossing the street toward them, very drunk.

SCOTT
 (cynical)
 My lovin' wife. The apple of my eye.
 As you can see, your hubby is himself
 today, a little boozy-woozy.

A car stops, tires squealing, almost hitting Scott.

SCOTT
 (to the car)
 Oh, easy does it pal!

He keeps coming to Charli and JoDee. The car moves on.

SCOTT
 (to Charli)
 Listen, I've had 'nough of your
 crap now! You're my wife and
 you're coming home with me!

JoDee interferes.

JODEE
 Get away from her, you loser, or --

Scott threatens to slap her but he stops himself. Charli
 grabs Jodee's arm and pulls her back out of harm's way.

SCOTT
 (to JoDee)
 Or what?! You gonna spank me, you
 bitch?! She wouldn't have left if
 it wasn't for you! It's all your
 fault!

JODEE
 Bullshit Scott! You wanna know who's
 fault it is? Look in a mirror!

SCOTT
 (to Charli)
 Come on, let's go.

He grabs her arm. The homeless lady looks scared.

JODEE
 Hey Scott!!

CHARLI
 (coldly)
 Forget it! It's over!

She struggles slightly and pulls her arm free.

CHARLI
 Even if I did come back, I'd run
 again, first chance I got!

She takes her wedding ring off of her finger and hands it to Scott. He takes the ring.

SCOTT
But you told me you'd always love me.

Scott pockets the ring.

CHARLI
I suppose I always will, in some way. Goodbye Scott.

She resumes walking with JoDee, leaving Scott.

SCOTT
Sugar.

Charli and JoDee walk away.

SCOTT
Charli!!!

88 INT. CAFE - DAY

88

Scott's voice is heard inside the cafe. Thomas turns his head to the street and sees Scott shouting. Looking for who he's yelling at, he notices the two women walking away.

HE RECOGNIZES CHARLI

Without a word, he gets up and runs out.

Scott has turned, drunk and dejected and slumped down to sit on the curb, looking at the ring in his hands. The homeless lady looks at him and shakes her head slightly with pity.

89 EXT. CAFE - AMARILLO STREET - DAY

89

Thomas sprints out of the cafe and sees Charli turning the corner across the street. He crosses quickly without looking, when he hears a car's tires squealing. It is inevitable.

The car hits Thomas hard enough to have him roll over the hood and tumble onto the road. Scott just sits on the curb in a trance, still looking at the wedding ring. He barely notices Thomas getting hit. Faith rushes out into the street and runs to Thomas.

FAITH
(worried)
Thomas!!

Panting, Thomas tries to stand up, helped by Faith.

THOMAS
She was there. I saw her!

He indicates the place where Charli just was. The CAR DRIVER steps out of his car.

CAR DRIVER
Hey! Are you okay?

Thomas just nods.

CAR DRIVER
You sure?

THOMAS
Yes, thank you.

CAR DRIVER
(worried)
You ain't gonna sue me?

THOMAS
No, thank you.

Thomas is already walking away, limping, along with Faith.

Scott takes notice of them and seems to recognize them. The homeless lady watches.

CAR DRIVER
Nice fella, thank God.

He gets back into his car and drives off.

FAITH
Are you really sure?

THOMAS
Yes Faith, I'm fine.

FAITH
I mean, are you really sure it was her?

THOMAS
Definitely. She's real alright.

They reach the street corner. Charli and JoDee have disappeared. Thomas turns back.

THOMAS
Damn!
(beat)
The guy --

FAITH

What guy?

THOMAS

The guy who was yelling at her.
Her husband.

He turns back. Scott is up and starting to head back to the bar.

THOMAS

There he is. Hey buddy!

Scott stops and turns.

THOMAS

Those ladies you were just
talking to, where'd they go?

SCOTT

How the hell should I know. Why?

THOMAS

I need to find Charli.

SCOTT

Oh yeah?!
(beat)
Wait a minute. I know you.

Scott sucker punches Thomas in the face and knocks him to the ground.

SCOTT

Give her that message for me. The
bitch!

Scott turns and walks away, heading back to the bar. Faith goes over to Thomas.

THOMAS

(rubbing his jaw)
What the hell'd he do that for!?

FAITH

He's mad. You're in his way and
asking the wrong question. C'mon,
get up.

She helps him up again.

THOMAS

Ouch! OK, that's gonna be sore.

Faith looks suddenly annoyed. Thomas notices it.

THOMAS
What's that face for?

FAITH
(smiling)
Nothing.
(she has noticed that
his arm is bleeding)
I hope she's worth it. Let's get
back to the hotel and patch you up.

90 INT. HOLIDAY INN - ROOM - DAY 90

Thomas is seated on the bed, half naked. He has a scrape on his arm. Faith is seated by him, cleaning the wound with a wet towel. With delicate and sensual moves, she gently rubs his skin.

Thomas stares at her. She looks up to him. Their eyes meet. Imperceptibly, their faces get closer, and closer. They are about to kiss, when Thomas grimaces and moans. Faith freezes, afraid she's hurt him.

FAITH
Sorry.

With a look of wondering what to do next, Thomas gets up, goes into the bathroom, and closes the door.

91 INT. HOLIDAY INN - ROOM - BATHROOM - DAY 91

Thomas leans over the sink and looks at his own reflection in the mirror. He looks lost.

92 INT. HOLIDAY INN - ROOM - DAY 92

Faith's eyes shows a mix of sadness and anger.

93 INT. LOU'S RESIDENCE - LIVING ROOM - DAY 93

Charli and JoDee come in through the front door of Lou's house. Charli looks on the verge of a nervous breakdown. They go to the living room where JoDee helps her to sit down.

JODEE
Here, have a seat honey and try
to relax. I'll get you a drink.

She pours a glass of whisky and hands it to Charli.

CHARLI
What's this?

JODEE
 Just drink it. You'll feel
 better, believe me. This is the
 voice of experience.

Charli lifts the glass to her lips and frowns.

CHARLI
 Whisky?

She drinks it all up and coughs. JoDee is amazed. Charli
 hands JoDee her glass.

CHARLI
 More.

JoDee pours her another. Charli is about to drink it when
 Lou enters, as happy as a little girl.

LOU
 Okay girls! Git on yer boots an'
 yer britches an' saddle up! We're
 having a party here tonight! I
 invited everyone I know. It's
 gonna be huge! Are y'all in?

Charli raises her glass.

CHARLI
 I'm in!

She drinks it, bottoms up.

94 INT. HOLIDAY INN - ROOM - DAY

94

Thomas steps out of the bathroom. He's dressed up. Faith
 hasn't moved.

THOMAS
 I'm off.

FAITH
 Where are you going?

THOMAS
 (bitterly)
 Listen, Faith. I don't need a
 chaperon anymore.

FAITH
 You're my responsibility, remember?

THOMAS
 You don't know where I'm going.

FAITH
OK, so where ?

THOMAS
If you must know, I'm going to
hit a few bars.

He steps out. A bit shocked, she follows.

95 INT. HOLIDAY INN - ELEVATOR - DAY 95

Thomas and Faith stand in the hotel elevator as it goes
down to the lobby.

FAITH
Are you going out to get drunk?

THOMAS
Would you stop preaching to me
please? I'm just gonna have a
look for Charli's husband. He's
probably hanging around a bar on
that street.

Faith smiles.

THOMAS
I still have free will, don't I?

96 INT. BAR #1 - DAY 96

Loud Country music plays. Thomas enters a bar, followed by
Faith. He scans the place but doesn't see Scott.

97 INT. BAR #2 - DUSK 97

Same situation in another bar. The place is a dive, full of
bikers and thugs. But no trace of Scott.

98 INT. BAR #3 - DUSK 98

A bar with a Jamaican atmosphere. Still no trace of Scott.

99 EXT. STREET - NIGHT 99

Thomas and Faith enter another Country music bar.

100 INT. COUNTRY MUSIC BAR - NIGHT

100

LOUD COUNTRY MUSIC

Thomas and Faith enter the bar. Once again, Thomas scans the place. Scott is nowhere to be seen.

FAITH
(to Thomas)
Hey sailor, buy a lady a drink?

THOMAS
(surprised)
Say what?

FAITH
I've never tasted a beer.

THOMAS
Well, we can sure do something
about that.

Thomas steps up to the bar. Before following him, as her phone rings, Faith raises her eyes to the ceiling.

FAITH
(sighing, then under her
breath)
I know what I'm doing, OK?

She joins Thomas at the bar. He has just ordered two beers. By them, an OLD WINO, wearing a large Stetson hat is sprawled over the bar, staring at his full glass and an almost empty bottle as if he was admiring a famous statue. Then, he raises his glass.

OLD WINO
(drunk)
To Zsa Zsa Gabor. My first and
only true love.

He drinks up and sloppily fills his glass again. As soon as the BARTENDER puts the two glasses of beer on the counter, Faith grabs hers and looks at Thomas.

FAITH
Cheers. Is that what you usually
say?

THOMAS
Yup, cheers!

They touch glasses. She puts her glass to her lips and pretends to drink. Thomas drinks up.

MAGICALLY, FAITH'S BEER DISAPPEARS IN HER GLASS

The old wino is about to drink when he sees what happened in Faith's glass. His eyes bulge with shock. He quickly and desperately drinks his shot.

After a few gulps, Thomas puts his glass on the counter and realizes Faith's glass is empty.

FAITH
Mmmm, I love that.

THOMAS
You --?

She nods, smiling. By then, the old wino is watching their every move.

FAITH
Ready for round two?

Astounded, Thomas orders two more beers.

THOMAS
Two more please. You sure downed that in a hurry.

FAITH
Beginner's luck.

The beers are served. Faith nods at Thomas' glass, encouraging him.

FAITH
Come on. Cheers.

THOMAS
Bottoms up?

FAITH
(happily)
Okay.

They both take their second glasses and clink them. Thomas smiles and drinks his glass down. Faith's beer disappears as before. The old wino, in shock, downs his shot. Thomas puts his glass on the bar and notices that her glass is empty again. He has foam on his lips. Faith gently wipes it up with her thumb and then licks it off.

THOMAS
Damn, we should enter you in a contest. You're amazing!

FAITH
One more.

Thomas shrugs and orders another round. The beers are served.

THOMAS
What'll we drink to?

FAITH
To dreams fulfilled.

THOMAS
To dreams fulfilled.

While Thomas drinks, Faith's glass is again magically emptied. This time it is Thomas' turn to wipe the foam off of Faith's lips. They look at each other as though they might kiss.

Thomas glances over Faith's shoulder and freezes. He sees Scott who steps out from the bathroom and sits at the table where he had left his drink. Thomas walks directly over to him. Faith is about to follow him when she is stopped by the old wino.

OLD WINO
Hey darlin', any chance ya could
see yer way clear to fillin' this
here bottle like ya emptied that
there glass?

Faith smiles at him and touches the bottle. It fills instantly.

FAITH
(sweet)
Merry Christmas old timer.

She heads over to join Thomas.

OLD WINO
Same to you ma'am, and thank ya.

He pours himself another drink.

The bartender turns and notices the newly filled bottle. He wonders how that happened. He checks the bottles on the shelf behind him, as if the Old Wino had somehow managed to get one.

SCOTT
(raising his eyes to
them)
Well, well, look who's here. My
favorite FBI agents. Come on, have
a drink with me. Let's celebrate
my divorce.

Between his fingers Thomas notices Charli's wedding ring. Thomas sits at the table. Faith stays standing.

THOMAS
Where is she?

SCOTT
(frowning)
Who are you people?

FAITH
(sitting)
Like you said, we're with the FBI.

Struck by Faith's reply, Thomas decides to play along.

SCOTT
(chuckling)
I knew it. Listen, sorry about that
sucker punch. I hope I didn't hurt
you too bad.

THOMAS
Naw, I'm OK.

SCOTT
Good.
(sigh)
So what's she done?

THOMAS
We're not at liberty to discuss
it, but we do need to find her.

He empties his glass and stares at Thomas who turns to the bartender and signals him to bring Scott another shot.

SCOTT
I always thought she was happy,
you know? Never had to work. I
even got a second job. I made her
laugh. But she wanted a baby. A
baby. Who needs a baby nowadays?
Where's the fun in being up to
your elbows in shitty diapers?

The bartender brings Scott another drink and steps back.

SCOTT
I tried my best. I'll never
understand why she did all this
to me.

FAITH
Did you try asking her?

SCOTT
How do you ask the Ice Queen
anything?

FAITH
She must have some good reasons.

SCOTT
Who knows what goes on in a
woman's mind?

FAITH
Her husband might.

SCOTT
(chuckling)
Not this one.

He drinks his shot.

THOMAS
So, where is she?

Scott digs into his pocket and takes a out a folded paper.
He hands it to Thomas.

SCOTT
Here. I don't give a damn anymore.

Thomas unfolds the paper and reads it. He gets up and drops
some cash on the table and leaves. Faith stares at Scott
with some warmth.

FAITH
You'll find someone else. She'll
be good to you.

SCOTT
Go to Hell.

Faith smiles sadly and follows Thomas out of the bar. Scott
stares at them as they leave, then orders another shot.

101 EXT. AMARILLO STREET - NIGHT

101

Thomas walks down the street with some determination. Faith
can hardly keep up with him.

FAITH
Well this could be your moment of
truth Thomas. Maybe you should hope
for the best, and prepare for the
worst. Life's full of surprises.

Thomas stops and turns to her.

THOMAS
What's that supposed to mean? Is there
something you're not telling me?

FAITH

No, of course not. But you're going to meet her now. What if things don't turn out right? What if she doesn't even recognize you?

THOMAS

(firmly)

We're meant for each other.

FAITH

Don't be childish Thomas.

THOMAS

Look, I need to believe in Christmas miracles today.

Thomas resumes walking.

102

INT. LOU'S RESIDENCE - LIVING ROOM - NIGHT

102

A wild party is on. A large crowd is gathered in Lou's living room. Extravagant people, couples, cowboys, Santa Clauses, people dancing and talking. Lou winds her way through the dancing couples, carrying empty glasses, toward a food table where Charli and JoDee are chatting.

They have to shout to be heard.

LOU

C'mon, girls!! Shake your booties!
Get sexy!!

JODEE

We don't know anybody!!

Lou signals JoDee to wait. She turns to the DJ and signals him to stop the music.

MUSIC STOPS

LOU

(speaking loudly)

Your attention please! I got an announcement to make. Right here, by my side, there's two lovely single young ladies lookin' for their Prince Charmin'! I leave the rest to you. Gentlemen, start your engines!

Charli and JoDee are blushing. Lou signals the DJ to start the music up again.

MUSIC RESUMES

About ten men rush to the two young women.

103 INT. LOU'S RESIDENCE - ENTRANCE - NIGHT

103

The bell rings at the front door. Lou, walks up, a half full glass of red wine in her hand, and opens the door. Thomas and Faith are on the doorstep.

LOU
Hi. Can I help you?

THOMAS
(hesitating)
Hi there. I'm looking for Charli.

LOU
Charli? Yeah, 'course. She's here. Come on in.

Thomas and Faith step in.

LOU
(As she closes the door)
Did she invite you?

THOMAS
(hesitating)
Not exactly, but we've come a long way to see her.

LOU
Hold on a minute, lemme go fetch her fer ya.

She gives Thomas her glass and leaves them for the living room. Thomas looks very nervous, not knowing what to do with the glass, he figures "what the hell" and drains it for some liquid courage. Then he puts it down and starts trying to make himself presentable.

104 INT. LOU'S RESIDENCE - LIVING ROOM - NIGHT

104

Lou makes her way through the party crowd to Charli who is talking to a man (BRAD). JoDee talks with a cowboy (KENNY). Lou leans over, close to Charli's ear.

LOU
There's someone at the door fer ya!

CHARLI
(to JoDee)
Scott!

LOU
Nope. A man and a woman! They say they come a long way ta see ya!

Charli frowns and hesitates, then heads out.

JODEE
 (to Charli)
 Hold on, I'm coming with you.

They slip through the dancers and out to the mezzanine.

105

INT. LOU'S RESIDENCE - ENTRANCE - NIGHT

105

Thomas stands stiff. Charli enters and stops. She frowns as if she were trying to remember if she knows the man standing before her. There's definitely something familiar about him.

Thomas takes a step toward her and reaches out his hand with some confidence. Faith notices this subtle change in him.

THOMAS
 Hi Charli, I'm Thomas Hanson.

They shake hands and as they touch, they both feel a connection.

CHARLI
 (confused)
 Hello. Do-- Do I know you?

THOMAS
 We -- met in a -- special place, a few days ago. Do you remember me?

CHARLI
 A few days ago? I would remember.
 (beat)
 Somehow --
 (a bit of recognition comes to her, frightened, shaking her head)
 No, I'm sorry mister. I don't know you. No.

She is about to step back.

THOMAS
 We met up -- there. In Heaven. We were both dead.

JoDee is transfixed, astonished. Frozen, Charli looks at him with fearful eyes.

CHARLI
 No! That's not possible! I don't know you! Leave me alone! Okay?!

She turns her back on him and rushes into the living room, leaving JoDee behind, still dumbfounded.

THOMAS
Charli!

JODEE
(gathering her
composure, to Thomas)
Listen, please don't push it. She
said she doesn't know you.

THOMAS
Are you JoDee?

JODEE
That's right.

THOMAS
Please, just tell her I'm telling
the truth. I really have to talk
to her.

As JoDee leads them back to the door, Thomas turns to her.

THOMAS
If she remembers me, tell her I'm
staying at the Holiday Inn. Thomas
Hanson.

JODEE
Bye now.

Thomas and Faith step out. Thomas turns back to the door to say something, but JoDee closes it on him.

106 EXT. LOU'S RESIDENCE - NIGHT

106

Disappointed, Thomas walks down to the front gate and stops. Faith stands two steps behind him.

FAITH
I'm sorry Thomas. I tried to warn
you. I wanted to spare you this
pain, but you're too stubborn.

THOMAS
(desperate)
Fine, you were right! You were
right all along, OK?! But this
isn't over. I'm not giving up
that easy. I need this to happen
Faith. This is my one shot at
happiness. I just know it!

He heads out to the street. Faith follows.

107 EXT. STREET - NIGHT

107

They reach the street(MORE) start walking down it.

FAITH
She can't remember you.

THOMAS
God Dammit!

FAITH
Please don't say that Thomas.

THOMAS
I'm sorry, but God Dammit!

FAITH
Thomas please!

THOMAS
So explain something to me. How come
I can remember everything about our
time up there and she can't remember
any of it?

FAITH
You didn't step through the
Memory Wash.

Thomas stops.

THOMAS
The what?!

FAITH
The Memory Wash. Everyone who
comes back to life goes through.
It erases any memory of their
experience up there. You broke
the protocol Thomas, so you
didn't go through it. She did.

THOMAS
So she'll never remember me?

FAITH
She can't. That's one of the
conditions of coming back.

THOMAS
(increasingly furious)
And you knew this all along! Then
why did you even help me?! Oh I
get it. Just to stay close to me,
to be sure I'd go back with you
after I failed? Oh yeah!

THOMAS(cont'd)

A desperate man is easier to play, right? Build up his faith and his trust in you and then crush him when he's down.

(with spite)

That's despicable! You're not any better than any of us. If being an angel means manipulating people like that, and to hell with the consequences, then I'm not interested in any part of it. Now you listen to me. I've still got four days left. I'm going to do whatever it takes to get her to believe me. If I can do it and it still doesn't work, then I'll have nothing left to lose. But if it works, I'll have a new life, with her, regardless of what you do!

(beat)

Are you receiving me loud and clear?!

FAITH

(Submissive)

Yes Thomas.

He walks away and leaves Faith standing there.

THOMAS

I'm going back to the hotel.

108 INT - LOU'S RESIDENCE - BATHROOM - NIGHT

108

Charli is leaning over the sink, splashing her face with cold water. JoDee enters the bathroom.

JODEE

Hey Charli.

CHARLI

Hey.

JODEE

You alright?

CHARLI

Yeah, I guess so, but that was pretty weird.

JODEE

Ya think?

(beat)

So you really have no clue who that guy is?

CHARLI

Nope. I bet Scott sent him. No one knows what happened to me besides him and you. He's a cruel bastard.

JoDee hesitates for a short while and cracks her knuckles.

JODEE

You mentioned this guy to me though, remember?

(beat)

But you didn't tell Scott about him. You told me so. So, how could he send this guy with this story?

Charli thinks for a while.

CHARLI

But if you remember, we also agreed that if I met him in Heaven, he must be dead.

JODEE

You were there and you came back, didn't you? Why not him?

CHARLI

But why does he remember it all and I don't?

JODEE

Hey, I don't have all the answers! I'm just trying to help here.

CHARLI

Yeah, I know.

JODEE

(beat)

So, what are you gonna do?

Charli turns the water off and grabs a towel.

CHARLI

(firmly)

Nothing. I'm gonna forget all about this and get on with my life.

The party is still going on. Charli dances close, having fun with Brad. By the buffet, JoDee chats with Kenny, keeping an eye on Charli.

Outside, Faith stares at Charli through the window, thoughtful. Her eyes start to tear up.

110 EXT. LOU'S RESIDENCE - GARDEN - NIGHT 110

Faith turns away from ~~(MORE)~~ window and makes her phone materialize.

FAITH
(on the phone)
Sariel? We have to talk.

111 INT. LOU'S RESIDENCE - LIVING ROOM - NIGHT 111

The party goes on. Charli and Brad are dancing to a slow dance. She leans her head on his shoulder. He slides his hand down and cups her ass. She raises her head, then puts it back on his shoulder. He gently caresses her ass. She lets him.

112 EXT. CADILLAC RANCH - NIGHT 112

Faith and Sariel stand in a cow pasture, in front of ten graffiti-covered cars, some half-buried, nose-down in the ground.

FAITH
(Stressed)
I can't do this anymore Sariel.

SARIEL
I know you're tormented Faith,
but your torment is a sacrifice
you have to make.

FAITH
I can't do it. I can't survive the
emotional turmoil. I've finally had
to admit it to myself.
(beat)
I love him Sariel.
(she starts to cry)
I haven't felt romantic love since
I lived, and even then it was
nothing even close to this. I don't
know how to deal with it.
(beat)
I can't let Charli have him. I'd
kill her first.
(a desperate howl)
Ohhhh Did I just say that? Did
you hear me say that?
(beat)
What a horrible thing for me to
even think, never mind actually
say, but it's how I feel! Ohhhh
I'm so ashamed.

FAITH(cont'd)

What kind of an angel am I? I don't deserve to even lie at His feet. How can I even hope to represent HIMOREL'm falling Sariel, I know it! God forgive me.

SARIEL

He won't you know.

FAITH

I know, I know, but what can I do? I love him so much, and I hate myself.

(crying)

I need guidance Sariel, please. Please help me.

SARIEL

No one can help you Faith. Only you can help yourself. You know this is an absolutely unacceptable and unforgivable situation. You must find the strength and the discipline within you to distance yourself from your emotions. Separate yourself from your feelings for Thomas. See him for what he is, just another case, and treat him that way. Become clinical, even mercenary if you must, but do what it takes to complete your mission. Believe in yourself Faith, in your strength and your devotion. Suffer for Him, and you will free yourself.

113 INT. HOLIDAY INN - ROOM - NIGHT

113

Thomas is lying on the bed, hands under his head, staring at the ceiling. Faith enters the room.

FAITH

(sweet)

Hi Thomas.

He doesn't answer.

FAITH

Thomas, I'm sincerely sorry.

(beat)

I mean it. I've come to realize that for me this should be just another mission. For you it's so much more.

FAITH(cont'd)

I should have made some better choices, been more sensitive.

(she gently sits on the bed by him)

But it's wasn't a lie when I told you I wanted to protect you Thomas. Human beings are so fragile, so emotional. Especially you.

Thomas looks at her.

FAITH

(embarrassed)

And you've stirred up feelings in me I forgot I had.

(beat)

Can I lie down beside you please?

Thomas nods. She lays down by him, her head on his arm, her hair almost touching his lips.

FAITH

(quietly afraid)

You know it's totally unacceptable for angels to fall in love with human beings. That's why I've been fighting these feelings. But the closer we get to the deadline, the more afraid I get.

(with difficulty)

Afraid of losing you, to Charli.

Thomas can smell her hair. He closes his eyes and inhales deeply.

FAITH

Something tells me that you might have feelings for me too. I can hear your heart beating hard in your chest.

(she turns to face him)

Am I wrong, Thomas?

Their faces are very close. Faith puts her hand on Thomas' cheek and forces him to look at her. Their lips are very close.

FAITH
 (whispering)
 I'll make you forget all this,
 Thomas. Your troubles will be
 over. No more pain.

Their lips are almost touching --

Closer --

CLOSER --

FAITH
 No more tears.

She caresses his face. Thomas closes his eyes again. Her lips touch his and they kiss. A long kiss that begins softly and builds to more and more passion.

114 INT. HOLIDAY INN - ROOM - DAY

114

Thomas is awakened by a ray of sun through the window. Faith is naked, covers on, lying beside him, up on her elbow, staring at him. As he turns to her, she kisses him on the cheek.

FAITH
 Morning Thomas.

THOMAS
 (feeling good)
 'morning.

FAITH
 Did you sleep well?

THOMAS
 Like a baby.

He gets closer to her and is about to kiss her but Faith avoids his kiss and gets up.

FAITH
 Thank you for last night.

THOMAS
 (a bit taken aback)
 No, thank you.
 (recovering)
 I've never had anyone make love
 to me like that. It was-- divine.
 (sighs, long beat)
 How 'bout some breakfast? I'm
 starving.

115 INT. LOU'S RESIDENCE - KITCHEN - DAY

115

JoDee is having a huge breakfast in the kitchen. Charli enters, woozy, half-asleep, holding her robe closed.

CHARLI

'morning.

JODEE

Hey! Up already? You were really rockin' last night.

CHARLI

I guess.

(beat)

I've got a date tonight, with Brad. Did you see how cute his little round ass is?

JODEE

I sure saw you drinking a lot more than you should.

Charli starts to fix her breakfast.

CHARLI

Well, to Hell with my ex dull life.

(yawning)

I need some coffee.

JODEE

What about that guy from last night, Thomas? He looked pretty sincere to me.

CHARLI

Told you, he's just some kind of schizo. No one can come back from the dead.

JODEE

But -- Everything you told me. Your dream? The face in the crowd?

CHARLI

It's just a dream JoDee, not a memory. You can't build a life on a dream.

JoDee stays silent for a short while, staring at Charli. She sighs.

JODEE

Do me a favour Charli. Just talk to the guy. Why don't you invite him to the concert on New Year's Eve?

Charli stares at her, confused.

JODEE

Oh, sorry, I forgot to tell you.
We're all invited to a Country
music gig on Saturday night.
Invite him along and spend the
evening with him. You'll get to
find out if he really is a schizo.

CHARLI

Aw, c'mon JoDee.

JODEE

What have you got to lose? If he
turns out to be a fruitcake, you
can forget about him.

CHARLI

I don't even know where to find him?

JODEE

Holiday Inn.

CHARLI

(thinking)

I don't know.

JODEE

(with a smile)

You know you say that a lot.

CHARLI

(irritated)

Well a lot of the time I don't
know!

JODEE

Seriously. Think about this.
Think about what you told me,
think about what you felt when
you saw him.

Charli reflects for a moment. JoDee is about to crack her
knuckles. Charli frowns and JoDee freezes.

CHARLI

Holiday Inn?

JODEE

His name is Thomas Hanson.

CHARLI

(resigned)

Yeah. That much I remember.

(beat)

Got any aspirin?

116 EXT. HOLIDAY INN - TERRACE - DAY

116

Faith is on her phone on the hotel terrace, walking around. She wears sunglasses.

FAITH

(on her phone)

He still has three days left but there's no hope now. She doesn't remember him at all, so he's ready to come back.

(beat)

Me? I'm fine. I'm just playing this game to set him up better, that's all. But I can't really see--

(beat)

What do you mean I've changed? So maybe I'm trying to enjoy a little of my stay while I'm here. OK, maybe a little more than I thought, so what?!

(beat)

Yes. Why not? Who wouldn't? I'm an angel, not a saint. Listen, if you really feel that your confidence in me has been compromised then tell me straight up.

(beat)

Have I ever let you down before? Look, I've been doing this for over a hundred and fifty years and how many complaints have you had? Huh? Tell me!

(beat)

I lied to him, so what? OK, so let's just say, I sinned by omission. I had to. It's part of my plan.

(beat)

I know, it's my fault that he escaped.

(beat)

Fine, I'll risk it. I'm just doing my job!

She hangs up, furious.

117 INT. HOLIDAY INN - RESTAURANT - DAY

117

Faith enters the restaurant where Thomas sits at a table having a large breakfast. As she enters, Thomas stares at her with new, loving eyes. Then he notices that she is upset. His expression changes.

THOMAS
(worried)
What?

Faith tries to smile.

FAITH
Nothing. I'm fine.

Thomas doesn't believe her.

FAITH
Let's just say, they're getting a
little pushy about me bringing
you back.

THOMAS
Did you tell them that I'm
finally OK with it?

FAITH
Yes. But, they're still in kind
of a hurry.

THOMAS
(continues to eat)
Why, what's the big rush?

FAITH
They're afraid you'll change your
mind again.

THOMAS
And what about us being together
up there?

Faith stares straight into his eyes.

FAITH
(lying)
They're fine with it.

THOMAS
Well then why would I change my
mind?

Thomas focuses again on his meal. Faith glances upward and freezes. She sees Charli entering the restaurant and scanning the room. Thomas has his back to Charli.

Faith quickly gets behind him, trying to block him from Charli's view.

FAITH
You seem stressed Thomas. Let me try
to relieve some of that tension.

She starts to massage his shoulders. Thomas appreciates this and closes his eyes. Charli has spotted them and seen this apparent intimacy. She approaches them.

CHARLI
So why do I bother?

Thomas opens his eyes, but Faith keeps on massaging him.

THOMAS
(embarrassed)
Oh -- No!

He manages to get away from Faith.

CHARLI
(to Thomas)
I came by to give you a chance. I was going to invite you out, but I see you've got better things to do.

Thomas gives Faith a dark look.

THOMAS
But Charli, she's only --

Thomas does not know what to say.

CHARLI
(frowning)
Yeah? Only what?

THOMAS
(stuttering)
She's -- a friend of mine. My best friend. She helped me find you.

FAITH
(not helping)
That's right. I'm his best friend.

CHARLI
(shaking her head)
This is pathetic. Look, I don't know who you are, but if you came such a long way to find me like you say, you better just turn right around and get back to wherever it is you came from. There's sure as hell nothing for you here!

Upset, she rushes out of the restaurant. Thomas gets up to follow her, but Faith grabs his arm and holds him back.

THOMAS
(struggling)
Let go of me!

He tries to break free, but she holds on tight.

FAITH
Didn't you hear her? You're
wasting your time.

THOMAS
Hey, you're playing with my life
here?

FAITH
(letting go)
Fine go.

Thomas stares at her.

THOMAS
(realizing)
I don't believe it! You're jealous!

FAITH
What are you talking about?

She sits.

THOMAS
You're jealous!

Everybody in the restaurant stares at them.

FAITH
I'm not jealous Thomas! I'm just
trying to protect you!

THOMAS
Protect me?! Protect me from
what?! My own happiness?!

FAITH
So what we did last night, that
doesn't mean anything to you.

THOMAS
What YOU did!

FAITH
You betrayed her last night
Thomas, not me.

Thomas turns pale as he finally realizes the ramifications of what he did. It's like a spell has been broken. He sighs, turns, and heads for the restaurant exit where he bumps into JoDee.

THOMAS
 (in a flurry)
 Where is she? I have to talk to
 her!

JODEE
 Not now Thomas. She's too upset.
 Trust me, I'm her best friend.
 Nobody knows her better.

Thomas sighs.

THOMAS
 Can we talk?

JODEE
 (indicates the terrace)
 Step out to my office.

They step outside.

118 EXT. HOLIDAY INN - TERRACE - DAY

118

Thomas and JoDee stand on the terrace.

JODEE
 So give it to me straight. Did
 Scott send you?

THOMAS
 What?

JODEE
 (beat)
 OK, guess not.
 (sigh)
 Look, I'm not supposed to talk to
 you. Charli would kill me if she
 knew. But if you really are who I
 think you are, maybe I can do
 something to work this out. Now,
 you said you met her in Heaven?

THOMAS
 Yes. You must think I'm a psycho.

JoDee cannot help smiling.

JODEE
 That's sure what Charli thinks.

Thomas sighs.

THOMAS
 It's the truth though.
 (beat)
 A few days ago, I almost died --

119 INT. HOLIDAY INN - RESTAURANT

119

Sariel is seated at the table with Faith.

FAITH
 You didn't have to come back down
 here again.

SARIEL
 Well you seemed very upset when
 we spoke just now.

FAITH
 I am upset! What exactly is it
 that you're all so worried about?

SARIEL
 We're angels Faith. We have a
 moral code. And you're dangerously
 close to crossing the line.

FAITH
 I'm perfectly aware of the code
 thank you, and I'm aware of how
 close I am to "the line", as you
 call it.

SARIEL
 I fear for you.

FAITH
 I know, and I appreciate it, but
 everything's under control. OK?

Sariel does not appear to be convinced.

120 EXT. HOLIDAY INN - TERRACE

120

Thomas and Jodee are still talking.

THOMAS
 -- and then she disappeared into
 the mist.

JODEE

Man, your story's almost as whack as Charli's. She says she can remember some of it, but it's mostly a blur, but the one thing she does remember is that just before this man vanished, she tried to say --

THOMAS

(interrupting)
-- "thank you".

JODEE

That's right!

JoDee is dumbfounded.

JODEE

(excited)
So, it is you. Wow! You're the real deal.

(beat)

Look, I think Charli's just a little scared right now. Who wouldn't be?

(she cracks her knuckles)

So listen. There's something I need to share with you.

THOMAS

OK, I'm listening.

JODEE

OK, first off, Charli and I really are like sisters. We've been best friends since we were kids. To tell you the truth, I'm closer to Charli than I am to my real sister. So we've been watching out for each other for a long time. I even tried to convince her not to marry Scott. I don't like him, never have. Couldn't stand the way he treated her, like she was his pet or something. I guess he loves her, in his own way, but you wouldn't believe the number of times I've seen her really sad, even tormented in that marriage. I've never told anyone this, not even Charli, but that marriage is a big reason I've always been so reluctant to commit to a relationship.

THOMAS

So why would Charli stay with Scott for so long? Is she that stubborn?

JODEE

She can be, but this is more like, determined. I warned her not to marry Scott, but she was just so determined to make it work.

THOMAS

But in the end, it didn't work.

JODEE

So it seems. Who'd a thunk, huh? I guess we've got a few culprits to thank for that. The accident for one, the seven year itch for another, and who knows, maybe even her time up there with you.

THOMAS

Here's hoping.

JODEE

Look, you seem like a decent enough guy, and God knows Charli could finally use a decent guy in her life, but I'm still watching out for her and I don't want her to get hurt again, especially now, when she's so vulnerable.

THOMAS

Oh no, JoDee. No. Believe me, please. I was there. I shared that experience with her. I know how I felt, and what's more, I know how she felt. This is something beyond mortality, it's Heaven sent, really. I wouldn't have come this far and gone through all this grief unless I knew it was worth a try. Even if I failed, I had to try. If Charli will have me, I'll commit every part of my life to her.

JODEE

(smiling)

That's pretty much what I was hoping to hear.

(she happily takes two concert tickets out of her pocket)

Here, take these. Meet her there on New Year's Eve.

Thomas takes the two tickets and has a look at them.

THOMAS

Thanks JoDee. I'll be there.

JoDee puts her hand on his arm.

JODEE
You're welcome. Say, where'd you
say you were from anyway, that
you had to come so far?

THOMAS
Toronto.

JoDee needs more.

THOMAS
Canada?

JODEE
Canada!? Damn you did come a long
way. I'm impressed Thomas. That's
very romantic.
(beat)
We don't get a whole lot of Canadians
around these parts. Welcome to Texas.
I hope you have a wonderful stay.

THOMAS
(Southern accent)
Well I do thank ya kindly ma'am.
Y'all might just be able ta make
that happen.

JODEE
(laughing)
We'll give it our best shot.

She kisses him on the cheek and rapidly steps off of the
terrace.

THOMAS
(loses his accent, under
his breath to himself)
Probably my last shot.

121 INT. HOLIDAY INN - RECEPTION - DAY

121

On his way back, Thomas passes the reception desk. The
receptionist calls him.

RECEPTIONIST
Mister Hanson?

Thomas steps over to the counter.

THOMAS
Yes?

RECEPTIONIST

You forgot this last night in the lounge.

He hands Thomas his sketchbook.

THOMAS

Last night?

RECEPTIONIST

Yes sir. The waiter picked it up after you left.

THOMAS

(bewildered)

But -- I spent the whole night --

RECEPTIONIST

He told me you spent most of the night drawing in the lounge and you left around three.

Thomas takes the sketchbook and looks through it.

THOMAS

(Furious)

Thank you, thank you very much.

122 INT. HOLIDAY INN - RESTAURANT - DAY 122

Faith sees Thomas coming to her. She notices that he's mad.

THOMAS

We have to talk.

123 INT. HOLIDAY INN - ROOM - DAY 123

Thomas lets Faith enter the room and closes the door behind him.

FAITH

What's wrong Thomas?

THOMAS

What the fuck have you done to me this time?!

Faith stares at him curiously.

THOMAS

According to the front desk, I spent most of last night drawing in the lounge. I left this.

(he throws the sketchbook on the bed)

What's the deal?

FAITH

There's no "deal", Thomas. We made love, that's all. He must be mistaken.

THOMAS

Oh cut the crap Faith! It's full of drawings I don't remember! My drawings!

(he tries to calm down)

Did you cast some kind of spell on me?

She is about to speak.

THOMAS

And no bullshit this time!

Faith is stuck.

124 FLASH-BACK - HOLIDAY INN - ROOM - NIGHT

124

FAITH (V.O.)

(sweet)

Last night, I tried to seduce you.

Faith is laying by Thomas and turns her head to him. Their faces are very close. Faith puts her hand on Thomas' cheek and forces him to look at her. Their lips are getting closer.

FAITH

(whispering)

I'll make you forget all this, Thomas. You'll know no more troubles. No more pain.

Their lips are almost touching -- CLOSER

FAITH

No more tears.

She caresses his face.

FAITH (V.O.)

Only, it didn't work.

At the very moment they are going to kiss, Thomas gets up, grabs his sketchbook from the table, and steps out of the room.

END OF
FLASHBACK:

125 INT. HOLIDAY INN - ROOM - DAY

125

FAITH

You left with your sketchbook and didn't come back until early this morning.

(she lowers her eyes)

I set it all up.

Thomas stares at her, eyes very angry.

FAITH

I'm so sorry, Thomas.

She reaches her hand out to him but does not dare to touch him.

THOMAS

And how do you explain my waking up this morning thinking I'd just had the most incredible night of my life?

FAITH

What you said. It was a spell, of sorts, like a waking dream. It's called a dream weave. We use them when we're desperate. I told you about them over your Crawfish Etouffee in Baton Rouge, remember?

(beat)

I wasn't trying to hurt you, Thomas. I love you,

(beat)

but it's obvious to me now that your love for Charli is very real. What can I do to make it up to you? Tell me. I'll do anything.

(beat)

Anything.

FADE TO BLACK:

126 INT. CIVIC CENTER - NIGHT

126

A large and crowded concert hall. On stage, a band plays Country music. The audience jumps around to the music and cheers. It's a frantic concert atmosphere.

In the VIP area, several people listen to the music, drinking champagne or dancing. Lou is there, talking to her husband Tim Spears. Charli holds Brad's arm. She looks glad to be with him. They happily clink their champagne glasses.

JoDee is on her own, looking nervous. She looks as if she is expecting someone. She's cracking her knuckles again.

As the band ends their song, the audience cheers.

Brad leans over to Charli's ear and says something. Charli laughs like a little girl. She speaks into his ear and they laugh together, drinking.

Charli holds her glass up in a cheers to JoDee who answers by lifting her glass with a smile. She takes a peek at her watch impatiently. Then she looks up. She smiles. Thomas has just entered the VIP area, followed by Faith. She wears her long black coat.

On stage, a female Country singer starts a slow song.

Charli is about to dance with Brad when JoDee pats on her shoulder and nods towards Thomas. When she sees him, Charli freezes, angry.

JoDee speaks into Charli's ear. Exasperated, Charli says a word to Brad and steps over to Thomas, leaving Brad by himself.

CHARLI

What the hell are you two doing here? Who invited you?

Thomas turns his head to JoDee who smiles at them and shrugs her shoulders.

CHARLI

What do you want?

THOMAS

Just one dance with you.

CHARLI

(nodding toward Faith)
What about her?

FAITH

Please Charli, you don't have to worry about me.

CHARLI

One dance?

He nods.

CHARLI
Then you'll leave?

THOMAS
If that's still what you want.

CHARLI
(affirmative)
Then you'll leave.

Thomas nods.

CHARLI
(sigh)
Okay.

They come together tentatively and begin to dance. The rest of the group watches them. Brad is perturbed, but JoDee calms him down.

CHARLI
Why do you keep harassing me?

THOMAS
You really don't remember anything,
do you?

CHARLI
(sarcastic)
What's there to remember, being dead?

THOMAS
When we met.

CHARLI
No.

THOMAS
Not even when you tried to say
"thank you" to me?

Charli turns to JoDee, furious.

CHARLI
I can't believe she told you that.
I'm gonna --

THOMAS
(interrupting)
She didn't tell me, Charli. I was
there. It was me that you said
thank you to.

He turns to Faith and simply nods. Faith closes her eyes and concentrates on them. As if she were waking up from a dream, Charli stares at Thomas with different eyes.

CHARLI

It was you? The man on the escalator?

THOMAS

(smiling)

Yes, Charli.

CHARLI

It was all so fuzzy in my head, but
it's clear now. How did you find me?

THOMAS

Let's just say I had an angel come
down to give me a hand.

(he indicates Faith)

But it hasn't been easy.

CHARLI

(turning to Faith)

You mean, she's an --?

THOMAS

(smiling)

Yes, she is. And she just gave
you back your memory.

Suddenly, Charli stiffens. She pushes Thomas back with some
kind of fear in her eyes.

CHARLI

No, it can't be! It's not
possible! I never --

JoDee stares at them, floored by Charli's reaction.

CHARLI

(to Thomas)

No, I didn't die! We never met!
You're a liar! It was just a bad
dream!

She starts to sob. Thomas approaches her, his arms out to
try to comfort her, but she pushes him away roughly.

CHARLI

NO! GET AWAY FROM ME!!

Jodee and Brad step forward to help her.

CHARLI

ALL OF YOU, GET AWAY FROM ME!!

They all freeze. Charli turns and races out of the VIP area
and heads for the exit.

Thomas does not know what to do anymore. He turns to Faith.

FAITH
 (to Thomas)
 Go after her, quick!

Without a second thought, Thomas chases after her.

127 INT. CIVIC CENTER - HALLWAYS - NIGHT 127

Through the hallways, out of breath, Thomas runs, searching everywhere, but Charli is nowhere to be seen. On his way, he bumps into several people. Suddenly, at the end of one hallway, he sees her making her way outside.

128 EXT. CIVIC CENTER - NIGHT 128

It is pouring rain. Thomas rushes out. As soon as he steps out, he is instantly soaked and he stops. He sees Charli running into the parking lot.

THOMAS
 Charli!!

But the thundering rain drowns out his voice. Thomas starts running after her again.

129 EXT. CIVIC CENTER - PARKING LOT - NIGHT 129

A game of hide-and-seek starts in the parking lot. Thomas stops, lost, scanning everywhere. Charli could be behind any of these cars.

THOMAS
 CHARLI!!

He feels a presence behind him. He turns and sees Faith. In the pouring rain, somehow she is not wet. She slowly points her finger in a direction and Thomas follows it. Charli is there, running down the road in the rain.

130 EXT. AMARILLO STREET - NIGHT 130

Blinded by the rain and out of breath, Charli runs straight ahead. She is still crying, on the edge of a nervous breakdown. A few feet behind her, Thomas is faster, catching up to her.

THOMAS
 Charli!! Stop, please!

131 EXT. AMARILLO STREET - INTERSECTION - NIGHT

131

Charli reaches an intersection and runs into it. She doesn't see a pickup truck hurtling toward her. At the very last moment, Thomas grabs her from behind and pulls her into his arms and safety.

The pickup truck drives on, horn blaring at her, and disappears into the rainy night. Sobbing, Charli cuddles up against Thomas and holds him tight.

THOMAS
(out of breath)
Are you okay?

Charli catches her breath, trembling. Sobbing and panting, she collects herself a little.

CHARLI
That's the second time you've
saved my life.

THOMAS
The second time?

CHARLI
The first time was when we were up
there. My heart started beating
again the moment I saw you. That's
why I came back to life. That's why
I tried to say thank you.

THOMAS
Why did you run away?

CHARLI
I don't know. I was scared. I guess
I panicked. All this seems too
crazy, and too good to be true.

Thomas hugs her.

THOMAS
Now that I've finally got you,
I'm not letting you go, ever.

She hugs him back. Thomas turns and sees Faith. She smiles contentedly and tilts her head back. Huge white feathered wings grow out of her back. She tilts her head forward again, still smiling at Thomas and Charli. Thomas mouths the words "Thank you" to her.

She nods slightly and begins to flap her wings. She creates a great wind, blowing the rain around Thomas and Charli in a whirlwind as she begins to rise.

Thomas hugs Charli tighter and the two of them watch as Faith ascends into the heavens, eventually disappearing into the rain.

132 INT. AIRPLANE - DAY 132

Thomas and Charli are seated together. Thomas seems comfortable flying. Charli is leafing through Thomas' sketchbook, looking at the many wonderful drawings he has made of her.

She gives him a kiss on the cheek, then leans her head on his shoulder and continues to leaf through the book.

133 EXT. NEW ORLEANS - BOURBON STREET - DAY 133

Faith is walking along the crowded street, just taking in the sights of her old stomping grounds. As she walks she passes many people, most of whom pass her by normally.

A few people however, stop dead in their tracks as they pass her and turn to watch her as she continues down the street. They know she's "special". Eventually they turn and continue on their way again.

Everyone else continues on in a perfectly normal fashion.

Then an old Black woman stops as she passes. She continues to watch Faith as she gets absorbed by the crowd and eventually disappears.

134 INT. TORONTO APARTMENT - NIGHT 134

A large apartment with bright white walls. The same Christmas song from the opening credits plays.

In a corner is Thomas' large drawing board with a finished comic page.

Close-up on a series of framed pictures:

- Thomas and Charli at the Grand Canyon
- Thomas and Charli with Violet and George, standing and healthy
- Thomas and Charli on their wedding day with Linda and JoDee as bridesmaids
- Charli in a hospital bed holding a baby in her arms
- A printed comic book cover signed "Thomas Hanson"

Out the window the snow falls. Thomas and Charli are decorating a huge Christmas tree. Thomas stands on a footstool. He places garlands on the tree, while Charli hangs glass balls.

CHARLI

This will be another unforgettable Christmas Thomas. It's still amazing to me that there's actually snow falling here. That just doesn't happen in Louisiana.

THOMAS

(chuckles)
This is true.

CHARLI

Is Linda still coming over tonight?

THOMAS

Yes she is, with her new girlfriend. By the way, your dad called. They're expecting us for New Year's Eve.

LITTLE FAITH, a four-year old little girl, with blonde curly hair, enters the living room. She wears red pajamas and a Christmas hat with moose horns.

LITTLE FAITH

Can I do some too?

THOMAS

Sure sweetie. See that star in the box?

She looks, sees it and nods.

THOMAS

Give it to mommy honey.

She picks up the star and brings it to Charli.

CHARLI

What a good girl. Can you put it on the tree?

Little Faith finds a spot on the tree and hangs the star.

CHARLI

Clever girl.
(she takes some candy
canes out of a box)
Find another one now and put it
up too.

Little Faith starts rummaging through a box. She takes out a large beautiful angel.

LITTLE FAITH
This one's my favorite daddy.

THOMAS
Really? Why honey?

LITTLE FAITH
Because it looks like the lady.

THOMAS
What lady?

LITTLE FAITH
The lady I see in my sleep. She
talks to me. Her name is Faith too.

Thomas and Charli exchange a surprised look.

LITTLE FAITH
Did you name me after her mommy?

CHARLI
Yes darling.

Thomas steps down off of the footstool, kneels by the girls
and takes Little Faith in his arms.

LITTLE FAITH
She told me to wish you a Merry
Christmas.

She shows the angel to Thomas. He realizes then that the
angel-- in fact has -- FAITH'S FACE. Surprised he shows it
to Charli who also sees the resemblance and is surprised.
He then holds the angel up to face Little Faith.

THOMAS
Do you want to wish her a Merry
Christmas too?

LITTLE FAITH
Yes daddy.

Charli joins them in a group hug. They look at the angel.

THOMAS, CHARLI & LITTLE FAITH
(together to the angel)
Merry Christmas Faith!

At this moment, in response, all of the lights on the tree
brighten.

LITTLE FAITH
Oh mommy, daddy, look.
(to the angel)
Thank you Faith.

THOMAS
(Looking at Charli and
then at the angel)
Yes, thank you Faith.

Thomas and Charli look at each other again. Charli smiles.
The Christmas tree lights fade back to normal.

FADE OUT:

THE END

ROLL CREDITS