



Pandava Productions

"BACK HERE IN HEAVEN"

a screenplay by
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18 APR 94



FADE IN:

INT. COMPUTER CENTER (SULLIVAN'S OFFICE) - NIGHT

Fingers tap the computer keys frantically. The screen lights up. The dark and shadowy FIGURE sitting at the keyboard stands and crosses to the door of the tiny room. He spins the lock shut. Back to the computer. Typing once again. The fingers finish typing with a resounding CLICK of the enter key. The shadowy FIGURE folds his arms and waits. The computer runs through its operations.

The screen FLASHES its red-lettered message:

Insert destination disk
and press return.

The FIGURE presses a button. A disk slides smoothly from the drive. The shadowy FIGURE enters a new disk, labeled with a large number six. The FIGURE slaps the return key.

Copying.

There is a KNOCK at the door. The FIGURE quickly flips the computer screen off, leaving very little light in the room. Another KNOCK. The FIGURE dives under the desk. In a huge flash of blinding white light, the lock is blown open with what seems like a lightning bolt. Another dark figure, SULLIVAN, enters the room, his face hidden in shadows. He pulls out a gun and points it at the shadowy FIGURE cringing under the desk. SULLIVAN pulls the trigger. The shadowy FIGURE'S body falls limp to the floor. SULLIVAN turns to leave the room, only to be startled by another DARK FIGURE. There is another gunshot.

EXT. GOTHIC FOUNTAIN (HEAVEN) - DAY

HARRY, an angel in his mid-thirties, well dressed in a white robe, his wings fully spread behind him, sits alone at the fountain, staring into the water. NANCY, a beautiful female angel, also mid-thirties, strolls to the fountain and stands behind HARRY. HARRY doesn't notice NANCY and continues to stare sullenly.

NANCY
Hi, Harry, I thought I'd
find you here.

HARRY, surprised to find another angel here, spins to see NANCY. A smile crosses his face.

HARRY
Nancy! Hey, how are you?

NANCY
Me? I'm wonderful!

HARRY
Why so . . .

NANCY
Happy?

HARRY
Yeah, happy?

NANCY
I started my new job at the
Wing Center yesterday.

HARRY
The Wing Center? Why the
Wing Center?

NANCY
Yeah, I know, it's hectic
there, but I love it. I
wanted to be a cloud angel,
maybe wait at the gates,
but I've got a birthmark
and I get self-conscious
about it. I can't deal with
a lot of people because I
think everyone is staring
at it.

HARRY
Really? Let's see it.

NANCY reluctantly shows HARRY the birthmark. It is only
a small mark on the inner side of her arm.

HARRY
That's it?

NANCY
Isn't it gross?

HARRY
And you get self-conscious
about that? It's nothing.
I wouldn't worry about it.

NANCY
You wouldn't worry!?! Look
who's talking!

HARRY

Okay. You made your point.
So how was it?

NANCY still examines her birthmark. She doesn't even hear HARRY.

HARRY

How was it?

NANCY

How was what?

HARRY

The Wing Center!

NANCY

Oh! It was great! You know how people spend their lives hating their jobs? Well that doesn't happen here. It was wonderful.

HARRY

No, I don't know about people hating their jobs, I don't remember, but I'm glad you liked it.

NANCY

Still no memory of your past life, huh?

HARRY

Bits and pieces. Nothing substantial.

NANCY

Well, that's all I've got. That's more than most angels have! You've got to stop beating yourself over the head like this. Memories are hard to come by for awhile. They all come back in time.

HARRY

I just want to know, you know? I wish there was some way to remember everything quicker.

NANCY

(cautiously)

You should really start to do something up here. It'll help you take your mind off things.

HARRY

Hmm. Do something, huh. Such as?

NANCY

Anything! I don't know, gate washer, wing inspector, heck, make an appointment to see a counselor. Make a decision.

HARRY

A decision.

NANCY

Yes, a decision. Make up your mind! I've been trying to get you to do something up here, since . . . well, since as long as I can remember! Just go do something.

HARRY smiles coyly.

HARRY

I did.

NANCY

Did what?

HARRY

Did something.

NANCY

What?

HARRY

Made an appointment with a counselor.

NANCY

No.

HARRY

Really.

NANCY

No!

HARRY

Look.

HARRY takes an appointment card from his pocket and hands it to NANCY. NANCY studies the card.

NANCY

You made an appointment!
You made a decision! Hey,
wait, this isn't with a
counselor, this appointment
is with God! What finally
made you do it?

HARRY

I don't know, I just got
up today and decided to do
it. I had this sudden urge
to get going.

NANCY

Wow, inspiring. Well,
congratulations. So, what
do you want to do?

HARRY

You'll laugh.

NANCY

No I won't

HARRY

You will

NANCY

I won't!

HARRY

I want to become a guardian
angel.

NANCY

. . . you're not serious.

HARRY

Yeah, I am.

NANCY

Oh, no, you don't want to
be a guardian angel.

HARRY

Yes, I do.

NANCY

No, no, no, you want past life memory back and you believe the rumor that guardian angels get full-memory back after their first assignment. I know how your head works.

HARRY

Rumor!

NANCY

Yes. Rumor. Guardian angels don't get memory back sooner and they don't have their wings trimmed with gold.

HARRY

Yes they do.

NANCY

They're rumors. That's all.

HARRY

That's not true.

NANCY

Yes, Harry, it is, so if you want to become a guardian angel, do it because it's what you want to do, not because of what you can get from it.

HARRY

That's not why I'm doing it. That's not all of it, anyway. I really do want to become a guardian angel.

NANCY

Do you even know what they do? You don't, do you?

HARRY

That's the best part! It's going to be an adventure. I've made up my mind, and

HARRY (CONT'D)
when I come out of that
interview, I'm going to be
a guardian angel.

NANCY
Congratulations, on making
up your mind, if nothing
else. When is your interview?

HARRY
In about an hour.

NANCY
Wear your nice robe.

HARRY
I will, but I don't want
to put it on too soon, it's
itchy.

NANCY
So, what are you going to
say?

HARRY
I'm just going to walk in,
sure and confident, and say,
Hi, my name is Harry and
I'd like to be a guardian
angel.

CUT TO:

INT. WHITE ROOM (GOD) - DAY

The room is brightly lit and glowing with a powerful radiance. HARRY is sitting in a white chair wearing a white robe. He scratches his leg. The robe itches. Behind HARRY, a huge doorway with golden trim surrounds Harry. He is dwarfed by the room and the door. He looks nervously towards a light at the far end of the room. This is heaven. HARRY isn't confident. HARRY isn't sure.

HARRY
(nervously)
Hi, uh, my name is Harry,
and I'd like to become a
guardian angel. I've been
here for, lets see, (Harry
thinks for a moment) a while
now. I really thought about
working as a gate washer,

HARRY (CONT'D)
and a wing inspector and
re-stringing harps, but to
tell you the truth, I don't
think those jobs leave room
for advancement . . .

HARRY becomes more nervous and fiddles with his hands.

HARRY
. . . Uh, I really have no
experience working off-cloud,
but I'd very much like to
get the chance to prove myself
as a Guardian Angel.

GOD
All right. Very Good. Thank
You.

KATE, a mousy, peppy female angel slides through the
lavishly decorated doorway. The doors do not open, KATE
simply walks through them. HARRY hears her enter and smiles
toward the white light nervously. He stands. He turns
awkwardly. KATE looks at the light and smiles as she
crosses to HARRY.

KATE
All right, Harry, that's
it.

HARRY looks at the light and smiles.

HARRY
(to GOD)
Thank you.

HARRY and KATE cross to the door, HARRY whispering something
to KATE as they move.

HARRY
So, how'd I do? I feel so
stupid. I said that other
jobs leave 'no room for
advancement.' Should I have
said that?

KATE
I think that you did very
well. You know who (Kate
nods at the white light)
seemed to be pleased. Now,
come with me.

KATE and HARRY walk to, and through, the door without opening it. They disappear from the room and enter an:

INT. WHITE HALLWAY - DAY

HARRY follows KATE obediently.

KATE

We have some forms for you
to fill out.

HARRY seems a bit bewildered. His nervousness is slowly wearing off. He wipes his brow.

HARRY

So I'm hired!?!

KATE

No, not exactly. You'll
have to go through a brief
trial period before we'll
let you become a full fledged
Guardian Angel.

There is a set of double door in front of the two. KATE and HARRY fade through the door and enter:

INT. ANGEL OFFICE - DAY

HARRY and KATE work their way through the busy office. KATE smiles at some of the angels working. Each angel laughs and smiles as they work, enjoying every minute of their busy day. This is heaven. A tall, middle aged angel, TOM, steps in front of KATE as she passes through the office. TOM is the nervous type. An introvert. He speaks in hushed tones.

KATE

Hi Tom. This is Harry.
He's going to be training
this week.

Cold. Business like. It throws HARRY off.

TOM

(Shaking HARRY'S hand)
Hello Harry. I'm Tom,
director of off-cloud
operations. I'll be directly
responsible for your training.

HARRY

Oh, hi, nice to meet you.

KATE has scurried away and HARRY excuses himself to hurry after her. TOM walks the other way, relieved that the encounter was a short one.

INT. KATE'S OFFICE - DAY

KATE enters her office, HARRY following close behind. The office is very white and clean, except for the desk which is covered with white papers. The chairs in the room have special slits in the back designed for wings. KATE sits at her desk and fumbles with some papers. HARRY sits at one of the two chairs in front of the desk. KATE talks at breakneck speed.

KATE

(finding the papers)
Okay. Do you know how this works?

HARRY

Hmm? Oh, no, I uh . . .
how what works?

KATE

The way this works is first,
you fill out these forms.

KATE hands HARRY the forms. HARRY frowns at them. They seem confusing.

KATE

It's nothing really, just
a formality for our records.
Second, you've met Tom, he's
going to assign you a
supervisor to help out while
your down there, and your
supervisor, in turn, will
give you your assignment.
You will be that person's
Guardian Angel . . .

HARRY

What person? I thought I
wasn't a guardian angel yet.

KATE

. . . you're not. This is
a trial period. If the trial
goes well, you'll be able
to become a full-time Guardian
Angel. Any person.

HARRY

Excuse me?

KATE

Your assignment could be any person with a problem. Of course, you'll start working with people for simple problems - what motorcycle to buy, whether or not to ask someone out, that sort of thing. If you do well, you'll move up in the ranks and you'll be able to help people with more advanced problems. Gang members, world leaders and dentists.

HARRY

Dentists?

KATE nods. She whispers now. This is gossip.

KATE

I hear that one of our people actually got assigned to work with the leader of the Republic of China. Do you speak any foreign languages?

HARRY is lost in the forms and instructions. He perks up at the question.

HARRY

Uh, no, I don't think so,

KATE

Okay then, I think that's just about it. Any questions?

HARRY

Um, no. Yes. I still don't have full past life memory back, only bits and pieces. Does that come back fully after the first assignment?

KATE

We're not allowed to discuss past life memory, but now that I think about it, it's a real shame that you don't speak a foreign language,

KATE (CONT'D)

we need help in China again.
It seems we never have enough
people down there. So, that's
it. Ready to go?

HARRY

What!?! No. Wait, what
exactly will I be doing?

KATE

Oh, of course, silly me.
Well, it's easy, really.
It used to be that everybody
down there had millions and
millions of Life Changing
Decisions, or LCD's . . .

HARRY

. . . the watch?

KATE

No, the decisions. Anyway,
they had millions of these
decisions to make while they
were alive. It was getting
hard to keep track of
everybody, what with the
population explosion and
all, so we've narrowed it
down to this: These days
everybody down there has
three major life changing
decisions to make while
they're alive. As a G.A.I.T.
you'll . . .

HARRY looks puzzled. He is confused by G.A.I.T.

HARRY

A what?

KATE

Oh, sorry, a Guardian Angel
In Training. Anyway, as
a G.A.I.T. you'll be assigned
to a single subject at a
time. You will be his or
her Guardian Angel, at least
for the purposes of training.
You'll be assigned to one
of your subject's three major
life changing decisions and

KATE (CONT'D)

you'll have to manipulate the situations so that he or she makes the right one. If you're successful, you'll be assigned to that person for his or her entire life. If not, well, if not you won't be a Guardian Angel anymore. Understand?

HARRY

Yes, but what happens to the person if I fail? Will they have to go through life without a Guardian Angel?

KATE

Oh, no, of course not. They'll be assigned to one of our more experienced Guardian Angels. But don't think about failure, you haven't even started yet.

HARRY

I'm not good under pressure.

KATE

I understand. So, are you ready to go?

HARRY

What? Now? Won't I need anything down there?

KATE

Only yourself, really.

HARRY

No clothes? I've got to admit that this thing isn't very comfortable.

HARRY indicates that his robe itches.

KATE

Yes, but it looks wonderful.

HARRY

Thank you.

KATE

No, you won't need clothes.
The clothing department will
provide you with clothes
suitable for the Earth
environment.

HARRY

Okay, easy enough.

HARRY hands KATE the filled out forms. KATE quickly runs through them then presses the intercom switch on her telephone.

KATE

Yes, get Tom on the line
and tell him that Harry is
ready.

KATE looks up at HARRY. She crosses her hands on the desk and looks him right in the eyes.

KATE

Be careful down there. I've
heard that the other side
has been coming out in force
recently. They'll try to
manipulate your assignment.

HARRY

The other side?

KATE looks down at the ground, indicating the devil. HARRY looks a bit shocked. TOM enters the room, leaning his head into the doorway. TOM'S head is all we can see, for TOM has slipped his head through the closed door.

TOM

Did you buzz me? Somebody
buzzed me, was it you?

KATE

Relax. Harry's ready.

TOM

You ready?

HARRY

Um, yeah, sure, I suppose.

TOM

Okay. Lets go then.

TOM slips out of the doorway. HARRY hurries to follow. He turns to thank KATE. She becomes deadly serious.

KATE
Good-bye, Harry.

HARRY is speechless and a bit frightened by KATE'S seriousness. He stands frozen in the doorway, looking into KATE'S eyes.

TOM
Come on, Harry!

TOM'S hand slides through the closed door and grabs HARRY'S sleeve. He pulls HARRY through the door. HARRY leaves the room reluctantly.

INT. ANOTHER WHITE HALLWAY - DAY

TOM leads HARRY down a wide white corridor. HARRY looks back to KATE'S office.

HARRY
I don't like the way she said good-bye.

TOM
Her? She's just trying to scare you. She does it to me all the time.

HARRY sounds like TOM. Nervous, shaking.

HARRY
Scare me? Why should I be scared? Is there any reason I should be scared?

TOM
No. . . Not really.

HARRY
Not really? Wait a minute. What kind of answer is that. "Not really?" I want a "no" but you give me a "not really." Tell me, is there anything to be scared of, or not. Straight up.

HARRY stops dead in his tracks, unwilling to move without a straight answer from TOM. TOM turns to him.

HARRY

What is there to be scared about.

TOM

Well, sometimes . . . um, well, the other side.

HARRY looks to the ground.

HARRY

(sarcastically)

Oh, you mean . . . yes the other side! Of course! What about the other side?

TOM

It seems recently they've gotten quite a few of our team to, lets say, switch sides.

HARRY

You mean?

TOM moves his hand like an airplane crashing.

HARRY

How?

TOM

We don't know. It just seems to happen. Who knows why. I don't want to scare you any more than Kate already did, but some of their favorite targets are the trainees.

HARRY

Me? Scared? Naw, I love the thought of eternal damnation. Sounds like fun.

TOM smiles and the two continue on down the corridor.

INT. TRANSFER ROOM - DAY

HARRY and TOM enter. The room is white, except for a black leather couch where AL, a scruffy looking forty-something angel is sprawled out asleep. AL looks important, his wings are bordered with gold. There is some kind of large device standing upright in one corner of the room. It

looks somewhat like a refrigerator, but there is a lever on one side and there are knobs and switches on the front. On another wall, a computer bank, complete with flashing light and spinning reels, whirs and hums through its operations. HARRY seems a bit stunned. TOM walks over and shakes AL'S shoulder. AL slowly wakes.

TOM

Al. Wake up. This is Harry.
He's your trainee.

AL opens his eyes. They are red from sleep. He rubs them. AL doesn't look happy to be here. HARRY smiles at AL.

HARRY

Hello there.

AL looks disapprovingly at HARRY

AL

(to TOM)

I don't believe this. Why
do I get all the rookies?
Would you give me a real
assignment for once!

TOM

Al, don't start. You know
you're the best we've got.
And we need the new guys
well trained, what with all
of the recent incidents down
there.

Harry looks nervous at the thought of the "incidents."
Frustrated, AL gives in and crosses to the machine,

AL

You ready to go? Lets get
this thing over with.

TOM

Great. Just step in here.

TOM leads HARRY to the device in the corner.

TOM

Okay, hop in.

HARRY nervously opens the door to the refrigerator machine.

HARRY

We need a machine to get
down there?

TOM

No. The machine gives you
your clothes, takes your
wings and gets you your
assignment.

HARRY

Is it safe?

AL looks at HARRY as if he is crazy. HARRY gets in,
followed by AL.

TOM

Have a nice ride! And be
careful down there!

AL

Just shut the door.

The door shuts and the two disappear from inside the
machine.

EXT. HELICOPTER OVER BOSTON - DAY

Swooping out of the clouds over Boston, viewing the city
from above. Not a single sound. Moving closer to the
HANCOCK building. Closer. Viewing a single window.

INT. CHARLIE WILLIAMS' OFFICE - DAY

CHARLIE WILLIAMS, a well dressed attorney, sits at an
antique wooden desk in his lavish high rise office working
through a foot high stack of papers. CHARLIE taps the
intercom switch on his telephone.

CHARLIE

Fran, can you send in the
next applicant, please.

FRAN (V.O.)

Yes, Mr. Williams. This
is the last one, Douglas
Norris.

CHARLIE

Thank God. Send him in.

CHARLIE hopelessly runs through the stack of papers on
his desk. With very little fanfare, HARRY and AL suddenly

appear in a corner of the room. AL looks nonchalant about the entrance. HARRY is stunned.

HARRY

Woah! What happened!

HARRY looks around the room. He sees CHARLIE and quickly covers his mouth, in fear that CHARLIE will hear him. He dives behind a plant to hide. Al watches, a bit amused, but mostly annoyed.

AL

What are you doing?

HARRY

Quiet, there's somebody in here.

AL rolls his eyes. This has got to be a joke.

AL

(screaming)

Really Harry! I hadn't noticed! Please, tell me more, tell me about your childhood!

CHARLIE doesn't even blink.

HARRY

He can't hear us?

AL

He can't see or hear us.

HARRY

Really?

HARRY stares at CHARLIE. He walks over and fans his hand in front of CHARLIE'S eyes. No reaction.

AL

Yes, really. Don't you ever go to the movies?

HARRY

So, that's it? We're here?

AL

We're here.

HARRY

Where's here?

AL checks the clipboard in his hand.

AL
Boston, Massachusetts.

HARRY
Oh. I've never been to Boston before. I don't think. I really don't remember my past life experiences. Is it true that after your first assignment everything comes back?

AL
I still don't remember a thing, and I've been on hundreds of these missions.

HARRY
(disappointed)
It's not true?

AL, disinterested, ignores the question. HARRY becomes extremely dejected.

HARRY
(pointing toward CHARLIE.)
Hey, who is this guy anyway? Let me guess. Lester Biggs, Accountant.

AL checks the clipboard again.

AL
Wrong. Charlie Williams. Partner at the law firm of Rooney and Williams. Graduated Harvard law in 1984.

HARRY
(unimpressed)
He's a lawyer?

AL
He's your assignment.

DOUGLAS NORRIS, a mid-twenties yuppie, enters the room with confident strides. CHARLIE stands to greet him.

DOUGLAS
Hi Mr. Williams, I'm Douglas

DOUGLAS (CONT'D)

Norris.

DOUGLAS and CHARLIE shake hands.

CHARLIE

Hello Douglas, call me
Charlie. Have a seat.

Both men sit.

DOUGLAS

It's nice to meet you Mr.
Williams, excuse me, Charlie.
I've heard a lot about you.
When I was at Harvard I
studied some of your cases.

CHARLIE

Oh, you're a Harvard man?

DOUGLAS

Yes. Uh, didn't Professor
Fryman call and . . .

CHARLIE

Oh, good, you're professor
Fryman's boy!

DOUGLAS

Well, not his boy, exactly.

CHARLIE

He says that you're like
a son to him.

DOUGLAS

Really? Well, I never did
very well for him, in his
class, I mean.

CHARLIE becomes suspicious. He leans forward in his chair,
his eyebrows crossing above his nose.

CHARLIE

He told me you were his star
pupil.

DOUGLAS grapples for an answer.

DOUGLAS

Really? Well, I'd say that
I was teachers pet.

CHARLIE laughs, blowing off the answer.

CHARLIE

Teachers pet? Okay then.
You know, Professor Fryman
and I go back to my Harvard
days. He started teaching
there, lets see, I'd say
about half way through my
freshman year. Without him
I wouldn't have what I have
today.

DOUGLAS

The law firm?

CHARLIE

The law firm, the house,
the cars, the yacht . . .
I owe it all to him . . .

The two continue to talk although we cannot HEAR what they
say. HARRY turns to AL.

HARRY

Yacht! What am I doing here?
This guy's got a yacht.
This guy's got it all. He
doesn't need my help.

AL

Be patient. Things will
happen and you'll understand.

HARRY

I feel silly just standing
here. Is this all I'm
supposed to do?

AL

Would you just shut up and
listen. This is important.

HARRY

Why? He's a lawyer.

AL

Be quiet and listen.

HARRY turns back to the conversation.

CHARLIE

Did you get a chance to see

CHARLIE (CONT'D)
the rest of the office?

DOUGLAS
No, only the lobby and the
hall here.

CHARLIE
Well lets take a look then.

CHARLIE stands and leads DOUGLAS to the doorway. HARRY
and AL follow.

INT. LAW OFFICES HALLWAY - DAY

FRAN'S desk is directly in front of CHARLIE'S doorway.
CHARLIE and DOUGLAS exit the office and make their way
down the hall.

CHARLIE
Fran, hold my calls, I'm
going to show Douglas around
the office.

CHARLIE and DOUGLAS walk through the office. It is busy,
with file boys, secretaries and attorneys. They all smile
and say hello to CHARLIE as he passes. CHARLIE doesn't
even acknowledge their presence. HARRY and AL follow close
behind.

INT. LAW OFFICES RECEPTION - DAY

CHARLIE, DOUGLAS, HARRY and AL enter the reception area.
There is a desk and chairs and a spiral stairway to the
second floor. A secretary is busy answering calls.

CHARLIE
Okay, this floor is our
offices. Each attorney has
his own office, a secretary
and a personal case load.

DOUGLAS
What's upstairs?

CHARLIE
We'll go there in a minute.
The kitchen is through here

CHARLIE opens a door into the kitchen. There are a few
secretaries and attorneys eating lunch.

CHARLIE

This cuts through to the other side of the offices. Most of our lunch and coffee breaks are taken in here.

DOUGLAS

How many attorney's do you have working for you.

CHARLIE

The way I see it, they work for themselves. I employ nine right now, but a spot is opening up in a few weeks for another.

DOUGLAS

That's my spot.

CHARLIE

Confident. I like that. Lets see the library

CHARLIE leads DOUGLAS up the stairway. HARRY and AL follow.

HARRY

This is silly. Why are we here.

AL

Patients, Harry. Patients is a virtue.

HARRY

What's a virtue?

AL'S eyebrows raise as he thinks about the question.

AL

Good question.

INT. LAW OFFICES SECOND FLOOR / LIBRARY - DAY

CHARLIE and DOUGLAS come up the stairs into the library. The staircase continues on to another floor. On this floor, there are endless rows of shelves stacked with books. DOUGLAS peers down the rows, impressed. CHARLIE smiles proudly at his library. HARRY and AL come up the stairs.

DOUGLAS

Impressive library.

CHARLIE

Every case is either made or broken with research, therefore, we provide our attorneys with one of the finest law libraries in the country.

HARRY

Do you think he's read all these books?

AL

Could you read this many books?

DOUGLAS

What's on the third floor

CHARLIE

Oh, that's just our files. Both open cases still in court and closed cases that we're required by law to keep copies of.

DOUGLAS

Can I see them? I'd like to take a look at some of your landmark cases if I could.

CHARLIE

Should you take the job, you'll have complete access to all the files. You can browse upstairs any time you like.

DOUGLAS

Am I being offered the position?

CHARLIE

Aggressive. I like that. Lets go back to my office and talk it over.

INT. CHARLIE WILLIAMS' OFFICE - DAY

CHARLIE, DOUGLAS, HARRY and AL enter the office. CHARLIE sits at his desk. DOUGLAS takes a seat in front. HARRY and AL stand in the corner.

CHARLIE

. . . So basically I need someone who can work well with computers. It's a starting position. It's not an attorney job, but if you work out here - and pass the bar, then I can guarantee you an entry level attorney position.

DOUGLAS

Entry level? Mr. Williams, I . . .

CHARLIE

Please, call me Charlie.

DOUGLAS

Okay, Charlie, I've got to be honest with you, I've gotten better offers.

CHARLIE

I know you have. You're a bright young man and I'd be stupid if I were to let you pass by. But you haven't passed the bar yet. And we've got a very tightly knit group here. Any old attorney won't do. Not in this office. We need someone who will fit in with everyone from the attorneys to the secretaries to the boys in the file room. Now, if we were just any old law firm, we wouldn't even get applicants with those parameters. But we're not any old law firm. We're the best in Boston.

DOUGLAS

I wish I could say yes right here and now, but I'll have to think about it. I hope you understand.

HARRY

Is that the decision I have to help with? This one seems

HARRY (CONT'D)
easy. Are they all this
easy?

AL
No. Be quiet and listen.

CHARLIE
(thinking a moment)
Well, I understand, yes,
but now I have to be honest
with you. I've got three
more applicants coming in
tomorrow and if they work
out I'm going to offer one
of them the job.

The telephone RINGS. CHARLIE taps the intercom switch.

CHARLIE
Fran, I asked you to hold
my calls.

FRAN (V.O.)
Mr. Sullivan on line one
for you.

CHARLIE'S jaw drops a bit. He looks to DOUGLAS.

CHARLIE
I've got to take this call,
will you hold on just a
minute.

CHARLIE slowly reaches for the receiver. He looks a bit
nervous, taking a deep breath before picking it up. DOUGLAS
waits patiently, watching carefully.

CHARLIE
Hello Mr. Sullivan. . . Why,
yes Mr. Sullivan . . . Today?
I really can't, you see .
. . yes, sir. Yes. All
right, good bye.

CHARLIE looks strained as he hangs up the phone.

HARRY
What was that all about?

AL
That is your assignment.

HARRY looks to AL, confused. CHARLIE is bewildered. He puts his hand to his forehead to wipe away the sweat. His face is tight and eyes are strained.

CHARLIE
What was I saying?

DOUGLAS
You have other applicants.

CHARLIE regains composure.

CHARLIE
Oh, yes, they are coming in tomorrow, so if your interested I'll have to know your answer by tomorrow morning.

DOUGLAS
I understand. Lets say that I'll call you tomorrow morning with my answer.

CHARLIE and DOUGLAS stand. CHARLIE escorts him to the door.

CHARLIE
I'll look forward to hearing from you.

DOUGLAS
Thank you.

HARRY
I'm so confused. What am I doing here?

AL
Shut up, just shut up.

CHARLIE sits back down at his desk. He shuffles through some more papers on his desk

HARRY
What is going on? What is my assignment

AL
The phone call.

HARRY
What about it.

AL

It is your assignment.

HARRY

The phone call! Nothing happened! There was no decision to be made, and if there was, how am I supposed to know what it was!

AL

Lets listen again. This time, listen to Sullivan.

HARRY

The conversation is over, kaput, done, fini, extinct! How can I hear Sullivan?

AL

Watch.

AL takes a small silver device, a UNIVERSAL TIME MANIPULATOR, from his pocket and presses the rewind button. The entire scene plays backwards. HARRY stands in amazement as the beginning of the phone call is paused in front of him as AL flicks his fingers against one of the buttons. DOUGLAS is once again in the room, watching CHARLIE carefully as he picks up the phone.

HARRY

How'd you do that?

AL

It's our little universal time manipulator.

HARRY

Our? Why don't I get one?

AL

Your the trainee. It's against policy. All right. Now watch.

To HARRY'S ever widening eyes, the phone call scene plays again. HARRY watches in amazement.

CHARLIE

Hello Mr. Sullivan . . .
Why,

AL pauses the scene again. HARRY stands drop-jawed in awe.

AL
Whoops, sorry. Forgot to
turn the volume up.

HARRY
How did you do that?

AL shows him the UNIVERSAL TIME MANIPULATOR. He rewinds the scene again, turns up the volume and turns to HARRY.

AL
You ready now?

HARRY
(in shock)
Sure. I suppose.

AL taps the pause button and the scene once again swings into motion.

CHARLIE
Hello Mr. Sullivan.

SULLIVAN (V.O.)
Charlie, I have a problem.
Are you hiring a Douglas
Norris for your firm?

CHARLIE
Why, yes Mr. Sullivan.

SULLIVAN (V.O.)
That's no good Charlie.
He's not going to be
productive to the firm. I
think you should take him
out, Charlie.

CHARLIE
But sir! I can't do that!
I . . .

SULLIVAN (V.O.)
Today Charlie.

CHARLIE
Yes, sir.

SULLIVAN (V.O.)
That's more like it Charlie.

CHARLIE

Yes.

SULLIVAN (V.O.)

Good bye, Charlie.

CHARLIE

All right, good bye.

CHARLIE looks strained as he hangs up the phone. AL turns the device off and we jump to CHARLIE still sitting at his desk, rearranging papers.

HARRY

He's got to take him out?
What, to dinner?

AL

No, Harry, kill him.

HARRY

Kill him? Kill him! Douglas was in the room! Charlie agreed to kill a guy who was sitting right in front of him!

AL

Some people.

HARRY

So what's the deal? I've got to stop Charlie from killing this Douglas guy? I can do that.

HARRY has got it all figured out. He knows what's happening, he knows what he's got to do. AL slowly turns to him.

AL

You've got it all wrong, Harry. You've got to make sure that Charlie does kill him.

HARRY'S jaw drops. He is dumbfounded.

HARRY

What!? We want him to kill Douglas?

AL looks at the notes on his clip board.

AL

That's what the file says.

HARRY

Kill him? Kill him. I can't do that. I've never killed anybody. I've never even hurt anybody. I can't do this.

AL

(firmly)

If you want to be a guardian angel, you've got to do this. This is your assignment. If you don't want it, there are plenty of other applicants that will.

HARRY grapples with his conscience for a moment.

HARRY

I've got to get him to kill Douglas Norris.

AL

Right.

HARRY

But I don't even have to do anything, really. He's going to kill him anyway.

CHARLIE stands and crosses to the door of the office. He spins the lock shut. He heads back to his desk and searches through one of the drawers.

AL

Yes. If you're lucky, yes.

HARRY

It just doesn't seem right.

AL

No, but if Charlie doesn't, kill Douglas, Sullivan will kill Charlie. He's got until noon tomorrow.

HARRY

He's got to kill Douglas by noon or . . .

AL

Or he'll never wake up again.

CHARLIE takes a black box from the drawer and opens it. Inside there is a GUN. He assembles the gun and puts a single bullet in the chamber. CHARLIE then takes another box from the drawer and from that he takes a small LOCK PICK KIT. He tucks the gun into his jacket and the kit into his pocket. CHARLIE takes a POCKET CELLULAR PHONE from atop his desk and puts in his other pocket. He grabs Douglas Norris's file, looks carefully at the home address, and leaves the office.

HARRY

So that's it. He's going to kill him, my job is done.

AL

Nothing is that easy.

CHARLIE leaves the office.

AL

Lets go.

AL points HARRY towards the door. HARRY walks to the door and tries to walk through it, only to bump headlong into it, his head making a solid thud as it hits. He falls back, holding his head.

AL

What are you doing!

HARRY

I'm hurting! What was that about!

AL

Well, you walked into the door!

HARRY

Well, that's what they do in the movies!

AL

You can't believe everything you see in the movies. You've got to open the door.

During the following, HARRY makes the hand gesture of a door opening each time he says "open".

HARRY

But if I open it everybody
out there will see it. It
would look pretty strange
to see a door just open.
Just open for no reason.
Open.

AL

What happens is you open
the door, you see the door
open, but anyone outside
doesn't see anything.

HARRY

They just don't see it?

AL

Like they don't see you or
me.

HARRY

Okay. Can I try this again?

AL

Be my guest.

HARRY opens the door and walks through.

INT. LAW OFFICES HALLWAY - DAY

On the other side of the door, it looks as though HARRY
and AL simply walk through the closed door, but from the
inside it looks as though the door is open. AL quickly
scans the office. CHARLIE is nowhere to be found.

AL

Charlie is gone.

AL takes off, running down the hallway in search of CHARLIE.
HARRY follows.

HARRY

What are we doing!

AL

We've got to follow Charlie!

INT. LAW OFFICES RECEPTION - DAY

AL enters the reception area. He quickly glances around,
then runs out the front door of the offices. HARRY follows.

INT. HANCOCK ELEVATOR - DAY

HARRY and AL exit the office to see the elevator doors closing on CHARLIE. AL lunges for the door but is too late.

HARRY

Relax, Al, we know he's going to Douglas's place. Lets just go back to the office, replay the file and look up his address ourselves.

AL runs to the stairs, opens the door and enters.

INT. HANCOCK STAIRWELL - DAY

AL runs down the stairs, HARRY at his heels.

HARRY

Al, what are we doing! Lets just go back to the office and play the sequence over!

AL

We can't! Time keeps going even as we play something over! By the time we play everything over again, Charlie could have already killed him!

HARRY

That's a good thing, isn't it?

INT. HANCOCK LOBBY - DAY

AL comes plowing through the stairwell door. He quickly scans the lobby. He spots CHARLIE leaving the building. He takes off toward the door to the street. As he begins to run, HARRY gets to the bottom of the stairs. HARRY, out of breath, rolls his eyes and follows AL through the lobby and out the doors.

EXT. HANCOCK BUILDING - DAY

CHARLIE comes out of BOSTON'S HANCOCK TOWER and quickly hails a CAB. He gets in and the cab pulls away just as HARRY and AL exit the building

AL

He got in that cab!

HARRY

We're on foot, we'll never
catch him!

AL, searching desperately for an idea, spies an ATTRACTIVE WOMAN getting into a cab. He grabs HARRY and runs for the cab. Just before the woman gets in, AL shoves HARRY in front of her into the cab. The ATTRACTIVE WOMAN gets in, followed by AL. The ATTRACTIVE WOMAN reaches over to close the door as AL pushes himself into the back seat to avoid touching her arm. The door shuts.

INT. BOSTON CAB - DAY

HARRY and AL bookend the woman in the car. The CABBIE turns around. He only sees the woman.

CABBIE

Where to?

AL takes the UNIVERSAL TIME MANIPULATOR and points it at the woman's head, pressing a button.

WOMAN

I, uh, wait, I . . .

The CABBIE turns around confused.

HARRY

What are you doing?

CABBIE

Where do you want to go,
lady?

HARRY

What are we doing here?

AL

Hold on.

AL places the UNIVERSAL REMOTE CONTROL in front of the woman's mouth. He presses a button on the device and speaks into it.

AL and WOMAN

Follow that cab!

As AL says this, the woman also does. After her words, the woman looks confused. Bewildered. She doesn't know where she is.

CABBIE
You got it, lady.

The cab starts down the street after CHARLIE.

HARRY
What did you do?

AL
I told the cabbie where we
wanted to go.

HARRY
But what was that thing,
the mouth thing?

AL
Well, he can't hear us, so
I used her voice.

The woman continues to look dazed and she shakes her head
to relieve herself from the dizziness

HARRY
She looks horrible. What
did you do to her?

AL
Her? She'll be fine. She's
just got about five minutes
of serious mental block.
It's like you and your past
life memory loss. She'll
come out of it once we're
gone.

HARRY reaches towards AL for the UNIVERSAL TIME MANIPULATOR.

HARRY
Let me see that thing.

As HARRY reaches towards the device, his arm touches the
arm of the ATTRACTIVE WOMAN. The ATTRACTIVE WOMAN scratches
her arm vigorously.

AL
Don't touch her!

HARRY
Why not?

AL
Living souls will get an

AL (CONT'D)
itch whenever you touch their
body.

HARRY
Really?

AL
Yes.

AL turns towards the window as HARRY pokes the woman in the arm again. The ATTRACTIVE WOMAN scratches her arm. HARRY smiles. He pokes her again. Once again the ATTRACTIVE WOMAN scratches. AL notices the ATTRACTIVE WOMAN scratching herself and turns to see HARRY about to poke her again.

AL
Would you stop that!

HARRY
Sorry. Can I see the
Universal Remote Control?

AL
No. You're a trainee. You're
not allowed. Just watch
that cab and make sure we
follow it.

AL turns back to watch CHARLIE'S cab. HARRY defiantly pokes the woman one last time. The two cabs tear down the streets of Boston.

EXT. DOUGLAS'S APARTMENT BUILDING - DAY

CHARLIE'S CAB pulls up to a curb in front of a run down APARTMENT BUILDING. CHARLIE gets out. He pays the CABBIE his fare.

The cab with the ATTRACTIVE WOMAN, HARRY and AL pulls up behind CHARLIE'S CAB. The CABBIE turns to the ATTRACTIVE WOMAN and demands a fare. The ATTRACTIVE WOMAN still looks confused. HARRY tries to go through the door to get out. He bangs his head on the window, forgetting that he can't just walk through doors. After banging his head, he turns to AL, who just seems disappointed. HARRY opens the door and gets out, followed by AL. We SEE the ATTRACTIVE WOMAN regain her memory and tell the CABBIE where she wants to go. The CABBIE looks at her like she is crazy, then pulls away from the curb. HARRY and AL watch as CHARLIE walks into the dilapidated building. They enter behind him.

INT. DOUGLAS'S APARTMENT BUILDING - DAY

The building is filthy. There is a single staircase, which CHARLIE climbs. HARRY and AL make their way inside, following CHARLIE up the stairs. CHARLIE comes to an apartment door. He stops. He knocks on the door, but there is no answer. He waits a moment and takes the door lock kit out of his pocket. CHARLIE snaps the lock and the door opens slowly. He enters the apartment, checking his surroundings for prying eyes.

HARRY

This guy is a real professional.

AL

He's an amateur. He snapped the lock, he didn't pry it open. He won't be able to lock it on his way out and Douglas will know somebody's been here.

HARRY

How do you know all this?

AL

I've been around, kid.

HARRY

He's a thief, he's a murderer and he's a lawyer.

AL

Same thing.

HARRY

Seriously now, why do I have to help this guy?

AL

It's the assignment. Come on.

AL enters the apartment behind CHARLIE, HARRY follows.

INT. DOUGLAS'S APARTMENT - DAY

The apartment itself is run down. It is a one room studio apartment with a small kitchen and a bathroom on the side. There is no door on the bathroom, only a sheet. There is no furniture in the apartment, only a mattress and a telephone with an answering machine. CHARLIE looks around

the apartment in awe. He is shocked at the emptiness and the poverty portrayed. Inside the doorway a PLAYBOY CENTERFOLD hangs loosely by a single piece of tape. AL looks at the CENTERFOLD and points it out to HARRY.

HARRY

Al, you're an angel!

AL smiles a devilish smile and steals another quick look before following HARRY further into the apartment.

HARRY

Wow, you'd expect a Harvard grad to live better than this.

AL

You'd think so, wouldn't you?

CHARLIE takes another look at the file as he looks around the room. Seeing that this is the right apartment, CHARLIE taps a button on the answering machine. DOUGLAS'S message plays.

DOUGLAS (V.O.)

Hi, you've reached the residence of Douglas Norris. I'm unavailable to take your call right now, but if you leave a message, I'll get back to you as soon as possible.

CHARLIE looks again around the apartment while the message is playing. CHARLIE quickly leaves the apartment. HARRY and AL follow.

EXT. DOUGLAS'S APARTMENT BUILDING - DAY

CHARLIE comes from the apartment building and heads to the street trying to hail a cab.

HARRY

What's going on here? This is too weird. I don't get it.

AL

Well, it looks as though your assignment just got a bit tougher.

HARRY

Stop.

HARRY stops and AL turns to him.

AL

We don't have time to stop,
we've got to follow Charlie.

HARRY

We? It seems more like you!
I haven't done a single thing
and I still don't know what
is going on!. I have to
get some things straight.
You're supposed to be here
to train me.

CHARLIE stops a cab. AL begins to run toward the stopping
cab. He turns to HARRY, caught between the assignment
and answering HARRY.

AL

I'll explain everything later
tonight. We have to follow
him now or we'll lose him.

HARRY

Okay, but tonight you lay
it all on the line.

AL

Fine, come on.

HARRY and AL take off towards CHARLIE getting into the
cab. AL taps CHARLIE on the shoulder and dives into the
cab ahead of CHARLIE. CHARLIE scratches his shoulder and
gets into the cab. HARRY follows.

INT. BOSTON CAB - DAY

HARRY and AL sit in the back seat, next to CHARLIE. The
cab speeds through the narrow streets of Boston. CHARLIE
pulls the CELLULAR PHONE from his pocket. He flips it
open and dials.

HARRY

Who's he calling?

AL

How should I know?

CHARLIE

Hi, Professor Fryman's office
please . . . Do you know
if he'll be back soon?
Yes, I'll hold.

AL

Fryman.

HARRY

Fryman? Who's Fryman?

AL

The teacher at Harvard.

CHARLIE

Hi . . . okay, do you know
when he'll be back? . . .
Yes, tell him that Charlie
Williams called and that
I'm on my way over . . .
Thank you.

HARRY

Why is he going to see Fryman?

AL

I don't know.

EXT. HARVARD BUILDING - DAY

The cab pulls up to the door of one of the oldest buildings
on the Harvard campus. CHARLIE, HARRY and AL get out of
the cab, CHARLIE paying the driver. There is a STEREO
BLASTING from a third floor window. This building doubles
as a dormitory.

CHARLIE

(to driver)

Wait here, I won't be a
minute.

CHARLIE, HARRY and AL enter the building.

INT. HARVARD BUILDING CORRIDOR - DAY

CHARLIE makes his way down the long corridor. The walls
are plastered with college announcements. He passes several
doors along the hallway. HARRY and AL follow close behind.

HARRY

What's he doing here?

AL
I don't know.

HARRY
Maybe he's going to kill
Fryman too.

AL
I don't know what he's doing.

HARRY
Maybe he's just going to
see an old friend.

AL
(annoyed)
I don't know.

HARRY
Maybe Fryman knows about
Sullivan

AL
(more annoyed)
Maybe, yes, but we really
won't know until we see for
ourselves.

HARRY
You're probably right.

HARRY thinks for a moment as they make their way down the
corridor.

HARRY
Maybe he's . . .

AL stops dead in his tracks.

AL
(angrily)
Stop it, I don't know! I
know as much as you do.
Shut up! Just shut up.

HARRY looks down the corridor to see that CHARLIE has
disappeared into one of the doorway.

HARRY
Where's Charlie?

AL sees that CHARLIE is gone.

AL
You check the doors on the
right, I'll check the left.

AL goes to the first door, opens it and quickly shuts it
and moves on. HARRY un-enthusiastically moves to the first
door on the right. He tries to stick his head through
the door and hits his head against it with a solid THUD.
HARRY holds his head for a moment, then opens the door.

HARRY
Found him.

AL runs over and notices HARRY holding his head.

AL
You hit your head again,
didn't you.

HARRY
Yes.

AL
You feel silly now, don't
you.

HARRY
Yes.

AL
Does your head hurt?

HARRY
Yes.

AL
Good.

AL enters the room, followed by HARRY.

INT. FRYMAN'S RECEPTION DESK - DAY

AL and HARRY enter to find CHARLIE sitting in a chair,
reading a magazine. There is a SECRETARY sitting at a
reception desk.

SECRETARY
Professor Fryman will see
you now.

CHARLIE
Thank you.

HARRY

Maybe he's checking up on Douglas. Checking references. Although why would he check references on a guy he's going to murder?

HARRY is annoying AL again.

AL

(livid)

Please don't start that again.

HARRY and AL enter the office behind CHARLIE.

INT. FRYMAN'S OFFICE - DAY

The Professor's office is well decorated. CHARLIE enters and shakes the hand of DAVID FRYMAN.

FRYMAN

Charlie!

CHARLIE

David, it's good to see you

FRYMAN

To what do I owe this honor.

CHARLIE

Honor? Is there honor in me dropping by? Can't two old friends just stop by to visit one another anymore?

HARRY

(smugly)

I knew it.

AL

Shut up.

FRYMAN

This wouldn't be a visit to check up on Mr. Norris, would it?

CHARLIE

Douglas? No, I've already offered him a job. Difficult decision for him though, since I can't yet offer him an attorney's position.

FRYMAN

No? I'm surprised at you!
He comes so highly
recommended.

CHARLIE

Well, if he's good enough
for you, you know I'll give
him every chance in the world.
There is one question I have
for you. Is his family from
the area?

FRYMAN

Pardon? Oh, from Boston?
I'm not really sure.

FRYMAN seems shaken by the question and his poor answer.

CHARLIE

I thought you two were close?

FRYMAN

Close, yes, well, we are,
about as close as a teacher
and a student can be without
being . . .

CHARLIE

You said that he was like
a son to you.

HARRY

Fryman's hiding something.

AL

(sarcastic)

You think?

CHARLIE

Isn't that what you said?

FRYMAN

Yes, I suppose I did.

CHARLIE

What's going on here, David?
You know, I haven't seen
where the boy lives, but
by the address I can tell
you that it's not the greatest
section of Boston.

FRYMAN

Sit down, Charlie.

CHARLIE sits, as does FRYMAN. FRYMAN takes a moment to gather his thoughts.

FRYMAN

He's a good kid, Charlie.
He was in a few of my classes.
He's a diligent worker.
That's about all I can tell
you.

CHARLIE

Why such a high recommendation
then?

FRYMAN

If you must know, the boy
has some pretty incriminating
evidence against me. He
could ruin my reputation
here. I had to give him
the recommendation.

CHARLIE

Are you in some kind of
trouble?

FRYMAN

No, not any more. If Douglas
should find out that we
talked, well, things could
get sticky again.

CHARLIE

I understand.

FRYMAN

You should really talk to
him before passing judgment.
He's a good kid.

CHARLIE

Oh, I plan on talking to
him. I plan on talking to
him very soon. Thank you
David, I knew something was
wrong when I interviewed
him. His story didn't match
yours.

FRYMAN

That's what makes you such
a good attorney, Charlie.

CHARLIE

I've got to run.

He stands and shakes FRYMAN'S hand.

FRYMAN

It's good seeing you again,
Charlie. Keep in touch.

CHARLIE

I will.

CHARLIE exits the office. HARRY begins to follow him but
AL grabs his shoulder to stop him.

AL

You know, Fryman was acting
a bit funny.

HARRY

Yeah, he got caught in a
lie, what do you expect.

The door to the office closes. FRYMAN picks up the phone
and dials.

AL

No, it was more than that.

FRYMAN

Crenshaw, Fryman, listen
he was just here. He almost
caught us, but I think I
steered him in a different
direction . . . all right,
just don't let this one slip
through our fingers. Nail
him as he leaves.

HARRY

Nail him? Nail him!

HARRY runs to the door of the office trying to exit.
He runs headlong into the door. AL just shakes his head
disappointed. HARRY opens the door and exits FRYMAN'S
OFFICE.

INT. FRYMAN'S RECEPTION DESK - DAY

HARRY and AL exit the office. CHARLIE is not in the reception area. They race out the door

INT. HARVARD BUILDING CORRIDOR - DAY

HARRY and AL quickly exit the building. CHARLIE is walking down the hallway. He takes his CELLULAR PHONE from his pocket and dials. HARRY and AL catch up to him.

CHARLIE

Hi, Doug, it's me, Charlie,
I wanted to see if you were
available for dinner tonight.
If so, give me a call at
home. The number is 555-8672.
Call anytime. Good-bye.

HARRY and AL follow CHARLIE down the hallway.

HARRY

Maybe he's just going to
take him to dinner.

AL becomes instantly annoyed with HARRY'S speculation.

AL

Don't even start that again.
We really won't know unless
we stick with Charlie.

CHARLIE, HARRY and AL exit the building.

EXT. HARVARD BUILDING - DAY

CHARLIE, AL and HARRY walk out of the building. Outside there is a SINISTER TALL MAN in a dark three piece suit seemingly waiting for CHARLIE. He smiles an evil smile as he sees CHARLIE exit the door. Once CHARLIE passes, the man follows him. HARRY looks at the TALL MAN quizzically.

HARRY

(about sinister tall man)
Who is that guy?

AL

Listen, I know as much as
you. Stop with the questions,
already and keep an eye on
Charlie.

HARRY
But I know that guy.

AL
(suspiciously)
You know him?

HARRY
Maybe. Maybe not. I think
I've seen him before.

The SINISTER TALL MAN draws a gun from his jacket. HARRY
doesn't have much time.

HARRY
He's going to kill him.

HARRY'S eyes widen as he comes to a sudden realization.

HARRY
That tall man is the devil.
He's trying to destroy my
assignment.

AL
You'd better do something.

HARRY
Me?! What do I do! It's
the devil!

AL
Do something! He's your
assignment.

The SINISTER TALL MAN comes right behind CHARLIE, holding
the gun towards his back.

HARRY
I don't know what to do!
You do something!

AL
It's not my job!

HARRY
Charlie doesn't even know
he's there!

AL
We need a distraction.
Something that will make
them both turn.

AL grabs the UNIVERSAL TIME MANIPULATOR from his pocket and points it towards the speaker in the third floor window. The speaker begins to rattle and eventually it blows up. Both CHARLIE and the TALL MAN turn around. CHARLIE sees the gun in the TALL MAN'S hand and quickly runs to the cab and jumps in.

AL

Follow Charlie!

The cab pulls away. HARRY runs after the cab. He grabs onto the handle of the door. The door opens for HARRY, but for CHARLIE, looking out the back of the car, the door is shut. The SINISTER TALL MAN takes off in the opposite direction as HARRY falls from the door of the moving cab. The cab takes off out of sight as HARRY rolls to a stop at the side of the road. AL rushes over to HARRY

AL

You let him get away!

HARRY

What!?! Did you see what I just did?

AL

Not only did Charlie get away from the stilt with the gun, he also managed to get away from us.

HARRY

Did you see that? I was hanging on the door of a moving cab! I don't feel safe inside of moving cabs, much less outside, and you yell at me for losing Charlie!

AL

Okay, captain adventure, so what do we do now?

HARRY

I don't know.

AL

We've got some time. We find Charlie's place and wait.

HARRY

Wait for what?

AL
Wait for Doug to call Charlie.

HARRY
Why don't we go to Doug's
place and wait for Charlie
to get a call from Doug?

AL thinks about this for a moment, confused.

AL
Is that what you want to
do?

HARRY
I don't know. What do you
think?

AL
It's not my assignment.

HARRY
Well, what would you do.

AL
Lets go to Doug's.

HARRY
Fine.

AL
Do you ever make up your
own mind?

HARRY and AL walk away down the street.

HARRY
How far away is Doug's place,
anyway?

AL
Not far.

INT. DOUGLAS'S APARTMENT - NIGHT

HARRY and AL fall into a corner of the empty room, exhausted
and out of breath.

HARRY
Not far! You said 'not far.'

AL
I was wrong.

HARRY

It's been a long time.
Douglas could be dead by
now.

AL

He's not dead.

HARRY

How do you know. He could
be lying face down in a gutter
with rats and ants and all
kinds of really nasty things
crawling . . .

AL

We're still here.

HARRY

So.

AL

So if Douglas were dead we
wouldn't be here because
your assignment would be
completed.

HARRY

Oh, so we'd go back then,
right?

AL says nothing. He only looks at HARRY.

HARRY

So, tell me, what is that
Universal Time Manipulator
thingy?

AL takes the device from his pocket.

AL

This is your only means of
connecting with the living
souls.

HARRY

What can it do?

AL

Anything. Well, almost
anything. It can play time
sequences over again.

HARRY

Like in the office?

AL

Yeah. But it can't see what is going to happen in the future.

HARRY

It really doesn't matter, though, your clip board tells you what is going to happen in the future.

AL

What, this? No, this is background information. That's all. It only tells what has already happened.

HARRY

So what's the deal with this Charlie character?

AL

Kid, you don't want to know.

HARRY

Well, yes, I do. I'm tired of not knowing. I want to know everything.

AL debates weather to explain things to HARRY. He reluctantly complies.

AL

All right. Charlie Williams came to Boston as a freshman at Harvard. He's from some small Nebraskan farming community. His family didn't have much money, and even with financial aid from the school, it looked as though Charlie's first semester at Harvard was going to be his last.

HARRY

But then he graduated.

AL

Right. He found the money.

AL (CONT'D)

He got a job at some downtown restaurant. Because he was a reliable, hard worker, the owner got to like him, and that owner was . . .

HARRY

Let me guess. Sullivan.

AL

Right. Sullivan took Charlie under his wing. Taught him the ropes. Four years, Sullivan helped Charlie with everything from money to dates. Charlie and Sullivan got real tight, or so Charlie thought. When he graduated, he thanked Sullivan and thought that was the end of it.

HARRY

It wasn't?

AL

No. Charlie became a big shot lawyer before he heard from Sullivan again. Sullivan called him for legal help. Apparently he'd been arrested on a murder rap. It was hopeless for Sullivan. He didn't have a prayer, pardon the pun. Sullivan had the smoking gun in his hand. Charlie knew it too.

HARRY

Charlie took the case and got him off the hook, right.

AL

(suspiciously)
How'd you know that?

HARRY

Lucky guess. But if he was a big shot lawyer, why'd he take a case from a guy who was so completely guilty.

AL

Half of it was loyalty to Sullivan. The other half was the colt .45 revolver Sullivan had pointed at his head.

HARRY

The trump card of negotiating strategies. So the question is, why does Sullivan want Douglas Norris dead.

AL

(checking his clipboard)
It's funny, there is nothing in here about Douglas Norris. Not a word.

We HEAR a key slip into the broken lock of the door. Before DOUGLAS can turn the key, the door slides open. HARRY and AL watch as DOUGLAS backs himself up to the wall and, pulling a gun from his vest, scans the apartment.

HARRY

He's got a gun. Why does he have a gun, he's supposed to be the innocent victim. He shouldn't have a gun.

AL

Our victim isn't so innocent.

DOUGLAS sweeps the apartment with the pistol, and deciding it is clear, he quickly goes to the refrigerator and opens it. The refrigerator is mostly empty. A carton of milk, a stick of butter and a box of chocolates. DOUGLAS takes the box of chocolates and quickly opens the bottom. Six computer disks fall from the box. DOUGLAS takes the disks and moves to the mattress, shutting the door on his way. HARRY and AL hover over DOUGLAS as he flips quickly through the disks, counting them and checking for damage.

HARRY

What are they.

AL

Disks. Computer disks, I think.

HARRY

I know that, but why does he have them?

AL shrugs. DOUGLAS gets up and goes to his answering machine. He listens to the message from CHARLIE, picks up the phone and dials. Ring. Ring. We hear the click of an answer on the other end.

DOUGLAS

Hi, Charlie, Douglas Norris.
 . . . Dad's Bar and Grill?
 That would be great. I've
 got some things to do, so
 how about I meet you there.
 . . . Okay, great, I'll see
 you then.

DOUGLAS hangs up and quickly dials another number. Ring. Ring. Click.

DOUGLAS

Hi, it's me . . . somebody
 broke into my apartment .
 . . no . . . I've got to
 go meet him at a bar. . .
 Someplace called Dad's Bar
 and Grill . . . I don't
 think he'll have it on him,
 but if I can make him trust
 me I'll be that much closer.
 . . Okay . . . Great.

DOUGLAS hangs up the phone and quickly prepares to leave the apartment. He puts the disks back into the "box of chocolate" and grabs his coat.

HARRY

Hurry up. Get the thingy
 and do the thing and . .
 . play that call back!

DOUGLAS slips into his jacket and leaves. AL heads for the door.

AL

No time to. We've got to
 follow him.

HARRY and AL follow DOUGLAS out of the apartment and down the stairs onto the street.

EXT. DOUGLAS'S APARTMENT BUILDING - EVENING

DOUGLAS circles and gets in a sky blue Chevy Nova parked directly in front of his apartment. HARRY and AL slip in through the other door. HARRY remembers to "open"

the door this time, turning to AL with a smug smile on his face. AL pushes HARRY into the car and gets in himself. DOUGLAS pulls away.

INT. CHARLIE WILLIAMS' HOUSE - EVENING

CHARLIE is on the phone. The house is well decorated, typical with the modern day yuppie lawyer. The lighting is dark, although CHARLIE'S face is half lit as he leans in a doorway and speaks.

CHARLIE

I'm meeting him right now.

INT. SULLIVAN'S OFFICE - EVENING

A dark and shadowy figure sits in a huge black chair. The lit end of his cigarette glows in the room's darkness. Although we cannot see his face, he sounds like SULLIVAN.

SULLIVAN

Very, very good. I hope it will be, lets say, an unfortunate meeting for Mr. Norris.

INT. CHARLIE WILLIAMS' HOUSE - EVENING

CHARLIE

It will . . . I'll do it

INT. SULLIVAN'S OFFICE - EVENING

SULLIVAN

I just knew I could count on you, Charlie.

INT. CHARLIE WILLIAMS' HOUSE - EVENING

CHARLIE

Thank you, sir . . . Good-bye, sir

CHARLIE hangs the phone up and grapples with his conscience. We see his face become tense. CHARLIE'S face loosens slightly, as if he's made a decision, and his face slightly falls more into the light before being completely engulfed by shadow once he shifts directions. CHARLIE grabs his jacket and heads toward the door.

EXT. CHARLIE WILLIAMS' HOUSE - EVENING

CHARLIE'S JAGUAR XJ7 pulls down the long twisted driveway.

CHARLIE reaches the end of the driveway and peers in both directions. His tense face is seen as the car pulls out of the driveway.

INT. SULLIVAN'S OFFICE - EVENING

SULLIVAN swings around in his big chair. He presses a button on the end of the arm rest. We HEAR a buzz, and moments later two extremely large, well dressed men, NICO and JAKE, enter the room, shedding light for the first time onto the face of SULLIVAN.

SULLIVAN

You have a job tonight. Go to Dad's bar and grill and watch out for my dear old friend Charlie. Tell me, boys, if he gets the job done.

NICO

Excuse me, sir, but what job?

SULLIVAN

Oh, you'll know when you see it. And if you don't see it, well, if you don't see it, why should not I have a little talk with Mr. Williams. One on one.

SULLIVAN'S face falls into a bright, reddish light. He laughs silently to himself as the two large men shuffle out of the room. Once they have gone, SULLIVAN spins and reaches into a desk drawer. He pulls out a computer disk, the same kind that DOUGLAS had in the apartment.

EXT. DAD'S BAR AND GRILL - NIGHT

CHARLIE pulls up in his JAGUAR XJ7 and exits. He looks impeccably sophisticated. A VALET leaves the small group of co-workers he is standing with to take CHARLIE'S keys.

CHARLIE

There's an extra ten in it for you if you park it in the lot and not on the street.

VALET

Oh, sir, park all of our cars in the lot, sir. Sir.

CHARLIE

Is that right?

VALET

Yes, sir.

CHARLIE

Yeah, well last time I was here, my car was hit by a garbage truck. Have you ever parked a garbage truck in the lot?

VALET

No sir.

CHARLIE

Did you ever know anybody that ever parked a garbage truck in the lot?

VALET

No sir.

CHARLIE

That'd be pretty big news, wouldn't it, if a garbage truck was parked in the lot. I mean, your buddies over there probably would have told you, right?

VALET

Yes, sir.

CHARLIE

Then you had to park in the street, other wise a garbage truck would not have hit my car, correct.

VALET

Yes, sir.

CHARLIE

Then just put it in the lot, will you

VALET

Yes, sir.

CHARLIE drops his keys into the VALET'S hand. The valet runs to the door. CHARLIE makes his way into the bar.

He spins around to the VALET getting into his car.

CHARLIE

And be here when I come out.
Last time I was here you
all went home before I left.
It took me hours to find
my car. It was parked on
the street.

CHARLIE enters the bar. The VALET gets in the car, waits till CHARLIE gets inside, then purposely jams the car into first, grinding the gears horribly.

INT. DAD'S BAR AND GRILL MAIN BAR - NIGHT

The establishment is not crowded yet, but a few regulars sit at the bar. CHARLIE scans the room and spots DOUGLAS sits at a far table. CHARLIE crosses to DOUGLAS. The SINISTER TALL MAN stands and crosses toward CHARLIE. HARRY and AL stand behind the table watching the goings on. HARRY spots the SINISTER TALL MAN.

HARRY

Al, look, the devil is here.
He's after Charlie.

AL

Keep an eye on him.

The SINISTER TALL MAN walks toward CHARLIE, it looks like CHARLIE is a goner for sure when the SINISTER TALL MAN "accidentally" bumps into him. HARRY sees the handle of CHARLIE'S gun. The SINISTER TALL MAN passes, then glances back towards CHARLIE suspiciously. He gives DOUGLAS a nod.

HARRY

He's got the gun.

DOUGLAS stands and shakes CHARLIE'S hand.

DOUGLAS

Thank you so much for inviting
me here. I really haven't
had a chance to get out much.

They both sit.

CHARLIE

Really? I would think that
a young person like you would

CHARLIE (CONT'D)
go out all the time.

DOUGLAS
Well, thank you, but I've
just been so busy looking
for work lately.

A WAITRESS comes to the table.

CHARLIE
(to the waitress)
Two double shots of bourbon,
one for me, one for my friend,
and beer chasers for both.
(the waitress leaves) Looking
for work. It's funny you
should bring that up, because
that is, in fact, what I
came here to talk to you
about.

DOUGLAS
Ah, yes, the entry level
position. Well Charlie,
I've made my decision.

CHARLIE
Oh, have you.

DOUGLAS
Yes, and if the position
is still available, I'd love
to work for your company.

The WAITRESS gives them their drinks. CHARLIE instantly
takes the shot of bourbon and chases it with a hefty portion
of the beer. DOUGLAS tries to keep up. He does the same,
nearly choking on the beer. While they drink WE RACK FOCUS
to HARRY and AL standing against the wall.

HARRY
He's not going to shoot him
here is he?

AL
No. He'll get him drunk
here. He'll shoot him
someplace else. I think
you've got this one in the
bag, kid.

AL smiles as DOUGLAS begins to choke on the alcohol.

CHARLIE

Careful now.

DOUGLAS

Sorry, I'm not much of a drinker.

CHARLIE

Well, you are tonight, we must celebrate your employment. (he calls to waitress who comes promptly) Another round for me and my friend.

CHARLIE smiles slyly and lifts his glass in a toast to DOUGLAS. DOUGLAS smiles and raises his glass. RACK FOCUS to HARRY and AL, smiling as CHARLIE and DOUGLAS begin to chug their beers.

AL

Just a few more hours and all of this hell will be over.

HARRY immediately reacts to AL'S wording. We see HARRY start to think about what has happened so far as AL stares happily at CHARLIE and DOUGLAS getting drunk. CHARLIE stands.

CHARLIE

Please excuse me, I have to use the bathroom.

CHARLIE exits towards the bathroom. DOUGLAS gives a glance to the TALL MAN. HARRY and AL watch CHARLIE exit to the bathroom.

HARRY

Maybe he forgot to load the gun.

AL

We watched him load the gun.

HARRY

Then why for heavens sake would he be going to the bathroom.

AL

Maybe he had to go to the bathroom.

HARRY
Let's find out.

AL and HARRY follow CHARLIE to the bathroom.

INT. DAD'S BAR AND GRILL BATHROOM - NIGHT

CHARLIE enters the bathroom. He moves to the middle stall of three and closes the door behind him. We HEAR two toilets FLUSHING. From the two remaining stalls the two large men from SULLIVAN'S OFFICE, NICO and JAKE, emerge and hover over CHARLIE'S stall, waiting for him to exit.

INT. DAD'S BAR AND GRILL BATHROOM ENTRANCE - NIGHT

CHARLIE and HARRY make their way towards the bathroom, HARRY gets to the door and, grabbing the handle he opens it. Remembering to open the door once again, HARRY gives AL his smug smile, turning away quickly before AL can move him along.

INT. DAD'S BAR AND GRILL BATHROOM - NIGHT

HARRY and AL walk in to find NICO and JAKE waiting for CHARLIE.

HARRY
Those Neanderthals are going to rip his head off with their teeth.

AL
Possibly. Quite possibly.

HARRY
Give me that Universal time thingy. Let me take a whack at these two.

AL
You know I can't let you use the Universal Time Manipulator.

HARRY
You can't? Why not?

AL
It's against the rules. It's not a toy for the trainees.

CHARLIE comes from the stall.

AL
Too late anyway.

NICO
Hello, Charlie

CHARLIE
(nervously)
Nico! Jake! What are you
doing here?

NICO
Mr. Sullivan asked us to
make sure the job got done
tonight

JAKE
He says to remember what
he has done for you. And
what he could do to you.

CHARLIE
Okay, the job is done. It's
done. Consider it done.

NICO
We hope so.

CHARLIE straightens his tie and tries to pass NICO and JAKE on his way to the door. JAKE grabs CHARLIE by one shoulder, NICO by the other and they lift him to their-eye level.

NICO
We'd hate to have to tell
Mr. Sullivan that you didn't
get the job done.

CHARLIE
(shaking)
I'll get it done. No problem.
I'll get the job done.

NICO gives JAKE a nod and the lower CHARLIE back to the ground. CHARLIE quickly scoots past the LARGE MEN and leaves the bathroom.

HARRY
My subject was almost killed
by two escaped gorillas.
This is not a good sign,
is it.

AL shakes his head negatively. They head after CHARLIE.

INT. DAD'S BAR AND GRILL MAIN BAR - NIGHT

CHARLIE makes his way back to the table where DOUGLAS sits nursing his beer.

CHARLIE
So, how about another drink?

INT. DAD'S BAR AND GRILL MAIN BAR - LATE NIGHT

HARRY and AL stand behind CHARLIE and DOUGLAS'S shot glass and beer mug littered table. The bar is crowded now and the music is loud and pounding. CHARLIE and DOUGLAS, both drunk, try to order another round, but the waitress just walks by.

CHARLIE
(slurring)
Douglas, how would you like
to go on a boat ride.

DOUGLAS
(slurring worse)
On your yacht? Okay. Sounds
like fun.

CHARLIE
All right, then, lets go
on a boat ride.

DOUGLAS
Okay. Lets go.

CHARLIE
Okay, lets go.

CHARLIE and DOUGLAS stand giggling at one another. They make their way through he bar to the front door. HARRY and AL follow them out.

EXT. DAD'S BAR AND GRILL - LATE NIGHT

CHARLIE and DOUGLAS exit the bar, followed by HARRY and AL. A light rain falls onto the streets of Boston.

CHARLIE
The valets are gone. How
am I supposed to get my car.

DOUGLAS
What kind of car is it.

DOUGLAS (CONT'D)

They sometimes park on the street.

CHARLIE

Forget it. I'll get it later.
Lets walk there.

DOUGLAS

Walk to the docks!?!

CHARLIE

The exercise will do us good.

CHARLIE and DOUGLAS move along the street undaunted by the rain. The ANGELS follow. A few moments later the SINISTER TALL MAN exits the bar.

EXT. BOSTON STREET - LATE NIGHT

DOUGLAS and CHARLIE stumble down the street, followed by the ANGELS. CHARLIE brings DOUGLAS down a small street behind the BOSTON BROWNSTONE BUILDINGS. CHARLIE walks a few steps ahead of DOUGLAS.

DOUGLAS

This isn't the way to the docks.

CHARLIE spins, pointing the gun at DOUGLAS just as HARRY and AL turn the corner. HARRY moves closer to CHARLIE as DOUGLAS stands in fear.

CHARLIE

Douglas, I'm sorry, you would have been a big help to my office, but I can't afford not to do this.

DOUGLAS

Do what?

HARRY

He's going to do it.

AL

Here. (He tosses the time manipulator to HARRY) Use the green button to feed him suggestions. He's got to do it now. Make him do it. Give him the idea! Now! Just this one time,

AL (cont'd)
make the right decision!

HARRY listens to AL'S almost angered words. HARRY is confused, he's not supposed to use the Time Manipulator, is he? He realizes that this is more than just helpful coaching on the part of AL. HARRY, AL, and CHARLIE are startled when the SINISTER TALL MAN comes around the corner holding a gun.

HARRY
It's the devil!

TALL MAN
Freeze! Crenshaw, FBI!

HARRY
The devil is FBI?

AL
It's not the devil, it's
Crenshaw.

HARRY
Crenshaw!? I do know that
guy!

AL
Get it over with! End it!
Give Charlie the idea! Make
him shoot!

HARRY doesn't trust AL and he wants to get everything straight before anybody kills anybody. CHARLIE'S finger begins to pull the trigger. HARRY, thinking quickly, "slaps" CHARLIE'S hand. CHARLIE drops the gun and begins to scratch vigorously at his itching hand.

CHARLIE
FBI?

DOUGLAS
Charlie, you are under arrest
for . . .

CHARLIE
Wait a minute.

AL
God dammit, Harry, Douglas
should be dead!

HARRY looks towards AL, convinced by his words that something is amiss.

CHARLIE
Douglas, you're arresting
me?

DOUGLAS is already going for his wallet. DOUGLAS retrieves his wallet and flips it open to reveal an FBI identification badge.

HARRY
FBI!?!

AL
Undercover. That's why there
was nothing about him in
the report. There is no
Douglas Norris.

DOUGLAS
Charlie, I'm an FBI agent.

CHARLIE
You're FBI? After me?

The two LARGE MEN come around the corner. NICO grabs DOUGLAS. JAKE grabs CRENSHAW. CHARLIE sees his chance to get away. He turns and high tails it down the alley. HARRY takes off after CHARLIE.

HARRY
You stay here with Douglas,
I'm going after Charlie.

AL
I'll go too.

HARRY
You find out all you can
about Douglas Norris.

AL
Wait!

HARRY is too far gone. AL watches him for a moment. DOUGLAS and CRENSHAW are dragged off by the LARGE MEN.

INT. CADILLAC TRUNK - NIGHT

DOUGLAS and CRENSHAW are bound with duct tape and are thrown into the trunk of the car. They try to yell, but their mouths are covered. NICO and JAKE drive a jet black

CADILLAC. The rain comes down harder now.

NICO
Get comfortable.

The LARGE MEN close the trunk.

EXT. BOSTON STREET - NIGHT

HARRY chases CHARLIE into another alley. CHARLIE stumbles to the ground soaking wet as he steps full force into a pot hole. HARRY watches as CHARLIE stands and brushes himself off. He frantically grabs at his pocket, reaches in and takes out a computer disk, the same type of disk that DOUGLAS had in the apartment. CHARLIE fights the steady rain against his brow. He slips the disk back into his pocket. HARRY follows CHARLIE to a busy street corner where CHARLIE hails a cab. A cab stops, HARRY dives in, followed by CHARLIE.

INT. BOSTON CAB - NIGHT

The driver takes off down the street.

DRIVER
Where to?

CHARLIE
North Station.

DRIVER
All right, no problem.

The DRIVER turns the radio up and starts singing, badly. HARRY takes out the UNIVERSAL TIME MANIPULATOR and studies it. There are several colored buttons on its face. CHARLIE is nearly passed out. HARRY points the device at CHARLIE'S mouth and presses a random button. HARRY and CHARLIE both disappear.

INT. CADILLAC - NIGHT

AL is riding in the back seat. JAKE and NICO sit in front.

NICO
So, what we should do with
those two in the trunk.

JAKE
We'll bring them to Sullivan.
He'll probably want to see
them.

AL sits in the back seat, smiling slyly. He leans back, clip board in hand, and relaxes.

INT. TRANSFER ROOM - DAY

HARRY and CHARLIE are ZAPPED back into the machine where HARRY and AL left heaven from. He exits, wings in tact and robe on, bewildered. He does not notice a drunken CHARLIE behind him. The UNIVERSAL TIME MANIPULATOR is in his hand. TOM, who is working with the computers against the wall, spins around when the machine's door opens. He looks and smiles, looks again and runs in anger and fright towards the machine's open door.

TOM

(livid)

What in the . . .
 (with forced calm) name of
 the father . . . did you
 bring . . . a living soul
 here with you. One of the
 main rules of the past
 (bursting once again into
 anger), oh, eternity has
 been that angels cannot have
 living souls back here in
 heaven! Give me that!

HARRY, who has yet to see CHARLIE, is puzzled.

HARRY

Who's here?

TOM grabs the Universal Time Manipulator from HARRY and quickly zaps CHARLIE into a freeze frame. CHARLIE is frozen solid. HARRY turns around, still dazed, to see CHARLIE, drunk and frozen behind him.

HARRY

(bewildered)

Hey! That's my assignment!

TOM

You were testing the UTM,
 weren't you.

HARRY

The U . . . TM

TOM

Your Universal Time
 Manipulator!

HARRY

Oh, that? (He points to the device) Yeah, I pressed a green button and poof, I'm here. I guess he just came along for the ride. What's going on?

TOM

There are three green buttons.

HARRY

What?

TOM

You said that you pressed a green button. There are three green buttons.

HARRY

I know. They all don't do the same thing, do they. Where am I?

TOM

You're back here in heaven. Where's Al? He should have been zapped up with you. Then again, (gesturing towards CHARLIE) he shouldn't have been zapped up with you.

HARRY

Al is tailing a Harvard grad who lives in a shack and works for the FBI.

TOM

What? Never mind, Al should be here, this guy shouldn't.

HARRY

I don't know. I just was trying something that AL did with the Universal Time thing and suddenl . . .

TOM

That Al did?! How'd he get the UTM?

HARRY

How'd he get it? You zapped

HARRY (CONT'D)
it down with him. I think
it was standard issue with
that clip board.

TOM
He has the CLIPBOARD too!

HARRY
I get the feeling that
something is amiss.

TOM
I'd say so. You are supposed
to work with the UTM and
the clipboard. AL is just
there to make sure you don't
fall into the wrong hands.

HARRY
I don't even know what's
going on down there.

TOM
Okay, relax. Tell me what
happened. What's Al like.

HARRY
Al? He's okay, except he's
been, well, nasty. He's
just not . . . angel-like.

TOM
Not angel-like? What do
you mean?

HARRY
Well, you know the ten
commandments?

TOM
Yes.

HARRY
He obviously doesn't.

TOM
So, he didn't seem like an
angel.

HARRY
Yeah. And what does that
clipboard do? He told me

HARRY (CONT'D)
that there wasn't a thing
in that clipboard about
Douglas Norris, but earlier
he told me that I had to
get Charlie to kill him.

TOM
Kill!?! He said you had to
kill someone! Oh, my, he's
fallen. He changed sides.
He wanted to take you with
him.

HARRY
What?

TOM
Harry, Al doesn't live here
anymore.

HARRY
So why is he down there?

TOM
He's got to sacrifice a soul
in order to be allowed into
the netherworld.

HARRY
So he wanted to use Douglas's?

TOM
Fraid not. It's got to be
a pure soul. He's out to
get you.

HARRY
Me!?! How would he get me?
I'd never kill anybody.

TOM
I know, but while you're
down there the rules change.

HARRY
Change?

TOM
It doesn't matter now. You're
safe here.

HARRY

What are you talking about.

TOM

When you're down there, any living soul you put in jeopardy can bring you into the netherworld.

HARRY

I put two FBI agents in jeopardy.

TOM

That's not a problem, you're safe, back here in heaven.

HARRY

So, what happens to the FBI agents. And Charlie.

He looks sympathetically to CHARLIE, frozen in the machine.

TOM

The normal course of life will continue untouched by us. But judging by Al's track record, it's all going to be for worse.

HARRY

So what are we talking here, death? Is there anything we can do?

TOM

No. Well, there is one thing.

HARRY

What?

TOM

You could go back.

HARRY

Me? But if they die, I'll end up . . .

TOM

In hell. You can do what you want. If I were you, I'd stay up here, wait for events to run their course,

TOM (CONT'D)

then go back down on another trial period as a guardian angel in training.

HARRY

But, if they died, it'd still be my fault.

TOM

Then I'd say you have a pretty big decision to make.

HARRY ponders TOM'S words for a moment, and in a flash of thought, he runs from the room. He calls to TOM on his way out.

HARRY

I'll be back.

TOM calls after him.

TOM

Hurry, there's not much time!

EXT. GOTHIC FOUNTAIN (HEAVEN) - DAY

NANCY sits alone at the fountain when HARRY runs up to her. HARRY is out of breath and frantic.

HARRY

Nancy!

NANCY

Harry! You're back! How was it? I've missed you!

HARRY

(urgently)

Really? Wait. Nancy, I need your advice. I need your help.

NANCY

Woah, slow down! What is it?

HARRY

Okay. I went down there and got my assignment but it turned out that my trainer was working for the other side . . .

NANCY
... other side? ...

HARRY
... and, yeah, the other side, and well, I've got to decide weather to go back down and save these FBI agents who will die if I don't or to stay here, but if I go back down I could end up eternally dammed.

NANCY
FBI? Harry, what are you talking about?

HARRY
I just need your advice.

NANCY
So you have to decide whether or not to go back down to earth. Is that it?

HARRY
Yes. Help me.

NANCY thinks for a moment.

NANCY
No.

HARRY
(surprised)
No I shouldn't go down to earth or no you won't help me?

NANCY
No I won't help you. This is your decision. Make it.

HARRY
Did I mention that my soul could end up eternally dammed?

NANCY
Yes. It's still your decision.

HARRY
Come on! Help me!

NANCY
I can't make this one for
you.

HARRY
Okay. I'm staying.

NANCY
Okay.

HARRY waits for a reaction from NANCY.

HARRY
Is that a good decision?

NANCY
It's your decision, and that's
all that matters.

HARRY
Okay, then I'm going.

NANCY
Okay.

HARRY
You are no help at all.

NANCY
Look inside yourself, Harry,
you'll know what the right
decision is.

HARRY
Okay.

HARRY runs away, back towards TOM and the WHITE ROOM.

NANCY
Let me know how everything
works out!

HARRY runs back to NANCY and kisses her. NANCY is stunned.

HARRY
I will.

INT. TRANSFER ROOM - DAY

HARRY comes back into the white room where TOM waits,
studying CHARLIE in the corner.

HARRY
Okay, I'm going.

TOM
Okay, lets do this.

TOM leads HARRY back to the machine.

TOM
Remember, if these FBI agents
are lost, then your soul
will perish. And don't forget
to stay away from Al. He
could hand you over to the
devil.

HARRY second guesses his decision, stepping from the
machine.

HARRY
Hold on. Let me think about
this.

TOM prods HARRY back into the MACHINE. HARRY scrambles
to get out again.

HARRY
This is a bad decision, isn't
it?

TOM
You are an angel, it's in
your nature to help people.
This is the decision I
expected. Go down there,
save the agents and get the
clip board from Al.

HARRY looks at CHARLIE, frozen in the corner.

HARRY
What about him?

TOM
(holding UTM)
Place this on his forehead
and press the blue button.

HARRY
There are three blue buttons!

TOM
Try the middle one. Bye.

TOM pulls the lever and HARRY disappears with CHARLIE.
TOM says a small silent prayer for HARRY.

EXT. HELICOPTER BOSTON - NIGHT

Through the clouds, coming down onto the city of BOSTON.
Getting closer to the ground. Silent. Viewing a single
block, a single street, a single car. The CAB.

INT. BOSTON CAB - LATE NIGHT

HARRY and CHARLIE are zapped back into the cab just as
it pulls into South Station. The CABBIE, still singing,
doesn't even know that they were gone. HARRY fumbles with
the UTM, trying to help CHARLIE who is still frozen. HARRY
presses a blue button and CHARLIE is animated just as the
driver turns around. CHARLIE pays the CABBIE.

EXT. NORTH STATION - LATE NIGHT

CHARLIE stumbles inside followed by HARRY. A rain still
falls on the streets.

INT. NORTH STATION - LATE NIGHT

There are mostly homeless people littering the seats of
the station. CHARLIE takes a seat, still drunk and about
to pass out. HARRY takes the seat next to him. CHARLIE
falls asleep in seconds, his snore resonating throughout
the station.

EXT. SULLIVAN'S OFFICE BUILDING - LATE NIGHT

The CADILLAC pulls up in front of the building. The trunk
pops open.

INT. SULLIVAN'S OFFICE - LATE NIGHT

AL walks into SULLIVAN'S OFFICE. SULLIVAN is still
sitting in his chair. AL takes a place in the corner
as NICO and JAKE enter, each carrying an FBI agent. The
agents are placed in chairs in front of the desk. Their
mouth covers are removed.

SULLIVAN

So, what do we have here?

NICO

These two are FBI agents.

SULLIVAN

Yes, they are, but there
are three agents. You've

SULLIVAN (CONT'D)

only caught two. Find the other.

JAKE

Sir, if I may ask, how are we supposed to find the third agent if we don't know who he is?

SULLIVAN

Well, I'll simply ask our own private FBI answer machines here. Gentlemen, may I ask who your accomplice is?

The agents are silent.

SULLIVAN

I hate to use such a tired and boring cliché, but we do have ways of making you talk.

INT. CRIMSON ROOM - NIGHT/DAY?

The walls pulsate and move with a swirl of burnt crimson. HARRY sits alone in the center of the room, his arms locked behind his back. The swirls of red draw closer to HARRY as he sweats and grunts, barely able to move. A low, eerie growl, or is it a scream, comes from the walls and echoes through the room. HARRY is terrified. He squirms on the ground. The growl/scream grows louder as the swirls of crimson reach out to HARRY. HARRY begins a scream of his own as he twists and withers on the ground. As the swirls reach his body and the growl/scream reaches a peak, HARRY'S scream wakes him up in:

INT. NORTH STATION - MORNING

HARRY sits upright with a start. He is sweating. He looks to see that he sits on a bench with CHARLIE who is still sleeping. HARRY, still shaken, looks on sadly as he listens to CHARLIE'S huge elephant snore. He speaks half to CHARLIE, half to himself.

HARRY

I know you can't hear me, Charlie, but I wish you could hear me say this. I'm sorry. I'm so sorry. You see, we screwed up. The guys upstairs

HARRY (CONT'D)

goofed and now, well, now you are in serious trouble. Not that you weren't in trouble before, of course. I've got to tell you, we don't have much going for us. Sullivan wants you dead, Al has got all the information I should have, Douglas want's you behind bars and the only thing I've got going for me is a button covered box that could do everything short of moving mountains, if I knew how to use it. I'm sorry everything worked out like this Charlie, but I'm doing everything I can.

CHARLIE

(mumbling, but it sounds like)
Good.

HARRY jumps back, confused.

HARRY

Charlie? Can you hear me?

CHARLIE lies in the chair, snoring.

HARRY

Wishful thinking.

HARRY thinks for a moment, wondering.

HARRY

If you can hear me, I want you to wake up.

A sudden announcement over the STATION INTERCOM startles CHARLIE, who bolts awake and then regrets it, holding his aching head. HARRY rolls his eyes upward.

HARRY

Very funny.

CHARLIE stands, stumbles and regains his balance. HARRY stands also, following CHARLIE. CHARLIE makes his way toward the door. CHARLIE exits. HARRY says a silent prayer and follows.

INT. SULLIVAN'S OFFICE - DAY

SULLIVAN sits in his black chair, staring forward in thought. We hear a scream in the background. It is DOUGLAS. Another. CRENSHAW. SULLIVAN smiles, still in thought. He presses the buzzer on the end of his chair. NICO and JAKE enter, somewhat out of breath.

SULLIVAN

How are our little friends doing with their questioning.

NICO

Sir, they won't say a word. We've given them everything we've got.

SULLIVAN

Keep working them. I need to know what they know.

NICO

As I said before, sir, we've tried everything and they just won't say a word.

SULLIVAN

They were trained well. I think it's time for me to have a little talk with our agent friends. Go out. Find Charlie. He's of no use to me now, and he's the only one who knows about my little computer secret.

JAKE

Sir, should we check his house?

AL

No, his office.

SULLIVAN

No. Check his office. His house is too simple. He'd never go there. Go now. And keep the agents comfortably constrained.

As NICO and JAKE turn around to leave the office, AL goes after them. AL spins as he reaches the doorway and looks at SULLIVAN.

AL
 (to SULLIVAN)
 I'm just going to go with
 them just to make sure they
 get the job done.

SULLIVAN
 Very good. And see if our
 friend Harry is around.

AL
 Very good, sir.

AL talks to SULLIVAN! JAKE, NICO and AL exit. SULLIVAN
 puts his hands to his desk and stands. He strolls out
 of his office.

INT. SULLIVAN'S OFFICE HALLWAY - NIGHT

SULLIVAN exits his office, turns right and walks down the
 hallway, passing door after door, each a separate office.
 He reaches the end of the hallway and opens the door.

INT. SULLIVAN'S OFFICE BACK ROOM - DAY

SULLIVAN enters the room, where DOUGLAS and CRENSHAW are
 tied to separate chairs. He slowly walks to them, the
 small hint of a smile on his face. He is enjoying this.
 He moves up close to DOUGLAS and CRENSHAW. They look up
 at SULLIVAN'S towering figure and cringe in fear as his
 eyes begin to glow an eerie crimson red.

SULLIVAN
 Hello, boys.

INT. LAW OFFICES HALLWAY - DAY

CHARLIE runs through the empty law office and enters his
 personal office. He looks nervous, tired and hung over.
 HARRY follows him inside.

HARRY
 This is good. Way to think
 Charlie. Go to the office,
 never go home. Good job,
 they'll check here second,
 and by then you'll be gone.

CHARLIE enters his personal office.

INT. CHARLIE WILLIAMS' OFFICE - DAY

It is dark. CHARLIE flips on the lights. It takes a

moment for the lights to flicker on, but as they do, FRYMAN'S figure is seen sitting in CHARLIE'S desk chair. FRYMAN hides a gun, the barrel pointed at CHARLIE. CHARLIE and HARRY are both startled by FRYMAN'S presence.

CHARLIE

Jesus Christ, Dave. What are you doing here?

HARRY

Hey, watch your mouth.

FRYMAN

(lifting the gun into sight)
I thought you might come here. Why don't you sit down, Charlie.

CHARLIE complies.

FRYMAN

Now, when my friends didn't come home last night, I didn't know what to think. I thought that you might have some answers for me.

CHARLIE

Dave, I, wait, I, I don't know anything. Please Dave.

FRYMAN

You still don't know do you. You still haven't figured it out.

CHARLIE

No. What? Figured what out?

FRYMAN

Charlie, I'm with the FBI. I've been tracking you since you were a student.

CHARLIE

What?!

HARRY

Again!?

FRYMAN

We knew that you had an in

FRYMAN (CONT'D)
with Sullivan. We've been tracking him for years. We always figured he'd make a mistake and that you'd lead us right to him. Well, Charlie, he did make a mistake. He killed an FBI agent. And do you know what happened to him - do you know how much time Sullivan did for killing an FBI agent?

CHARLIE

Oh, my.

FRYMAN

That's right Charlie, Sullivan didn't do any time. You got him off the hook.

CHARLIE

But I had no . . . there was nothing I could do. I knew he was guilty. I knew he'd done it.

FRYMAN

Do you know why, Charlie?

CHARLIE

Why what?

FRYMAN

Why he'd kill an under cover FBI agent.

CHARLIE

He didn't know the guy was FBI.

FRYMAN

No, not at first, but when he found out we had a plant in the office, well, he had no choice. It was kill him or do hard time, and I do mean hard time, because we had nearly all the evidence we needed. Just another week and we would have nailed him.

CHARLIE thinks for a moment.

CHARLIE

How?

FRYMAN

You tell me.

CHARLIE thinks for a moment.

CHARLIE

The disks.

FRYMAN takes the disks, the ones we saw at DOUGLAS'S apartment, and fans them in front of CHARLIE like they were playing cards.

FRYMAN

The disks.

HARRY

The disks?!! You've got one of them Charlie, give it to him!

FRYMAN

Now, there are six disks, and we have five. With the six we have all the evidence we need to prove that Sullivan is guilty. You have the sixth disk, right Charlie?

CHARLIE

No.

HARRY

No!

FRYMAN

No?

CHARLIE

No, I don't have the sixth disk. Never had it.

FRYMAN

But we have pictures of you holding it. We know you have it.

CHARLIE

You're wrong.

HARRY

No he's not.

FRYMAN

No, Charlie, we have proof,
you have the sixth disk.

CHARLIE

I don't have the sixth disk,
I have the seventh disk.

Silence. FRYMAN leans back in his chair, the gun still pointed at CHARLIE.

FRYMAN

We were told that the
information was contained
on six disks.

CHARLIE

It is. All the information
you are looking for is on
the six disks, but in order
to read it, you need the
seventh. This is the seventh.

CHARLIE lies the disk on the table and slides it to FRYMAN.
FRYMAN stares at it for a moment, then takes it into his
hands and examines it.

FRYMAN

Who has disk six? Sullivan?

CHARLIE

Yes.

FRYMAN

Then we have to get it from
him. What happened to Douglas
and Crenshaw.

CHARLIE

Some of Sullivan's thugs
grabbed them. I left. I
had a bit too much to drink.

FRYMAN

Why did you ask Douglas
to the bar last night?

CHARLIE

Sullivan, he wanted me to,
to, uh, kill Douglas. I

CHARLIE (CONT'D)
thought I'd get him drunk,
take him into a back alley
and shoot him.

FRYMAN
Then Sullivan knew Douglas
was FBI?

CHARLIE
I suppose so. But how?

FRYMAN
I don't know. It's funny,
we never figured out how
he knew about our FBI plant
in his office. The one
stealing the disks.

CHARLIE
So what do we do? I mean,
it looks pretty hopeless.

FRYMAN
At this point, yes, but I'm
not worried about the case
anymore, we have to get
Douglas and Crenshaw out
of Sullivan's hands.

HARRY
No. If Charlie goes there,
Sullivan will kill him.

CHARLIE
I can't, they'll kill me.

FRYMAN
They're probably looking
for you already. It's not
safe here, we'll go to my
office.

FRYMAN rises and walks to the door.

FRYMAN
We'll go to my office and
figure out how we're going
to get my guys out of this.

CHARLIE
What! You still want me
to help?

FRYMAN

They're in there because
of you.

FRYMAN opens the office door and is clobbered by NICO, who is standing in the doorway. Behind him, JAKE holds a gun pointed at CHARLIE. AL stands behind JAKE, clip board in hand.

AL

Hello, Harry.

JAKE

Hello, Charlie.

CHARLIE

Jake, Nico. Listen, I was just on my way out. You can have this guy. I've really got to go.

NICO

But Mr. Sullivan wants to have a few words with you. Who is this guy, anyway?

CHARLIE

He's an instructor at Harvard. he's nobody.

NICO

Jake, better grab him. Let Sullivan decide what to do with him.

INT. LAW OFFICES HALLWAY - DAY

JAKE drags FRYMAN from CHARLIE WILLIAMS' OFFICE toward the exit of the office. NICO takes CHARLIE by the scruff of the shirt and follows JAKE out of the office. HARRY and AL stand staring at each other. A bulge can be seen in HARRY'S pocket. It is the UTM.

HARRY

(nervously)

So, uh, what did you find out about Douglas?

AL

Sullivan's got him. It's only a matter of time before Charlie and the three FBI agents are gone.

HARRY

You know about Fryman, then.

AL

I knew when we were at his office with Charlie.

HARRY

Really? How? Never mind. So what do we do? It's pretty much over, isn't it?

AL

Maybe. We should probably go to Sullivan's place, just to make sure nothing goes wrong.

HARRY

All right, lets go.

HARRY begins to move down the hallway. He's home free. AL doesn't suspect at thing. AL puts his hand on HARRY'S shoulder to stop him.

AL

One more thing. You've still got the UTM.

HARRY

The what?

AL

The Universal Time Manipulator. If the boys upstairs knew that you had it, well, it would be curtains for old Al.

HARRY

I have it? No, that's not right. I don't have it.

AL

Yes you do. I gave it to you when we were in the alley.

HARRY

You did? Oh, right, you did. Lets see (checking his pockets fruitlessly) Geez, Al, I don't seem to have it.

AL

I gave it to you Harry.

HARRY

You know what must have happened.

AL

No, tell me, what must have happened.

HARRY

What must have happened is that when I was at the train station last night, Charlie and I slept in a train station, it must have fallen out of my pocket.

AL

Is that right.

HARRY

That must be it.

AL

Well, lets head over to the train station then.

HARRY

I've got to, uh, follow Charlie. He's in real trouble.

HARRY looks out the window of the office and spots NICO and JAKE'S jet black CADILLAC tearing away down the street. He heads for the door to follow, only to be stopped by AL. AL wears his twisted smile. HARRY backs away in fear.

AL

Charlie in trouble? No, not really.

HARRY

He's not?

AL

You know, Harry, I think you know who's in trouble here, and as far as I'm concerened, the only one here that's got a problem, is you. And you, my friend,

AL (CONT'D)
are in a world of hurt.

HARRY is stunned. He takes a step back from AL who is already advancing.

HARRY
Me? Why me?

AL
Because somebody wants to see you.

AL takes a RED UNIVERSAL TIME MANIPULATOR from his pocket. An evil spark twinkles in his eyes.

AL
And they simply won't be left waiting.

HARRY
Al, don't do this.

AL
The great thing about being a guardian angel trainer is the pure goodness that angels have. They're all so trusting.

HARRY
I trust you Al. Do you trust me?

AL
Not for a minute. That's why I'd like you to take a little nap for me.

HARRY
Wha . . . ?

Before HARRY can finish, AL has sent a bolt of lightning from his Universal Time Manipulator towards HARRY'S chest. HARRY dives out of the way and reaches for his own Universal Time Manipulator. There is an explosion, although nothing in the office is damaged - this explosion isn't in the real world. HARRY scrambles on the ground behind the desks of the office. AL loses his bead on HARRY in the explosion. AL speaks to the office as he searches for HARRY. HARRY crouches on the ground, Universal Time Manipulator in hand. He stares at the meaningless buttons and wonders what he can do.

AL

You're in serious trouble Harry. In a few hours your assignment will be gone and you, an angel, will be responsible for three other deaths as well. You will have killed three FBI agents. It's all rather fitting. After all, they killed you.

HARRY reacts. What does AL mean? HARRY crawls across the floor, searching for a way out. AL spots his leg as it passes past one of the desks and fires another bolt his way. Another near miss. HARRY huddles under a desk, barely breathing. AL walks next to the desk. His feet are only a few inches from HARRY'S eyes. Beads of sweat can be seen on HARRY'S forehead. A phone rings into a fax machine and the device springs into motion. AL spins and fires a bolt in the general direction. HARRY sees his chance. He crawls down the between the desks, stands and runs down the hallway. AL takes chase.

INT. LAW OFFICES RECEPTION - DAY

HARRY runs into the reception area. He spins around the corner and runs up the stairwell. A few moments later AL turns the corner and checks the kitchen before heading up the stairs.

INT. LAW OFFICES SECOND FLOOR / LIBRARY - DAY

AL gets up the stairs. Everything is silent. He speaks into the air, searching down the rows of books.

AL

You should never have come back, Harry. You don't have a chance, hell, you don't even know what your assignment is. So I'm wondering, how did you find out? Did you finally piece things together? Tell me Harry, are you scared?

We see HARRY looking down from the third floor file room. He swallows hard.

AL

You haven't got a chance, Harry. There is no way out. I know where you are hiding.

AL spins with his UTM and points the device directly at HARRY. HARRY lifts his UTM quickly and looks for a button to press. AL and presses a button. HARRY also presses a button, but it seems that he is too late, for when the explosion clears, HARRY is gone. AL blows his remote like a six shooter, turns and leaves the office, a smile on his face.

INT. SULLIVAN'S OFFICE - DAY

CHARLIE falls into the chair in front of SULLIVAN'S desk, his hands tied behind his back. SULLIVAN contemplates his next move. NICO and JAKE stand behind CHARLIE, like they did with DOUGLAS and CRENSHAW. In the seat next to CHARLIE, FRYMAN is propped up, still knocked out.

SULLIVAN

Charlie, you've made a great mistake, an error in judgment.

CHARLIE

Sir, please, I . . . please sir, I tried.

SULLIVAN

I don't care, Charlie.
Killing Douglas was secondary.
I think I have what I was looking for.

CHARLIE remains silent. SULLIVAN nods to NICO and JAKE. The large men search FRYMAN'S pockets and find the six disks. They place them on the desk before SULLIVAN.

SULLIVAN

You know, Charlie, I wondered what happened to these disks after the trial, but I wasn't worried, I knew you'd come through for me. You see, our good Professor Fryman had these on him . . .

SULLIVAN fans six disks in front of him.

SULLIVAN

. . . I now have nothing to worry about. I'm sorry, Charlie, but I won't be needing your legal advice anymore. In fact, I won't need you at all. Nico, untie him.

NICO, surprised, complies. CHARLIE is relieved. He's being let go.

CHARLIE

Thank you sir, I . . .

SULLIVAN

Lock these two in the room with the others.

CHARLIE

What? Sir, no . . .

SULLIVAN

Nothing personal, Charlie, I always liked you, but you've done everything you can for me.

JAKE grabs FRYMAN and slings him over his shoulder. NICO grabs CHARLIE and prods him from the room. SULLIVAN opens a drawer in his desk and throws the disks in. He shuts the drawer. NICO returns to SULLIVAN'S office.

NICO

Sir, should we get rid of them for you?

SULLIVAN

No, not yet.

NICO

Sir, if I can make I suggestion, I don't think we should wait.

SULLIVAN

Thank you for the suggestion, but there is someone I have to hear from first.

NICO

Very good, sir.

NICO leaves the office. SULLIVAN leans back in his chair, contemplating. Waiting. He turns back to his work when AL comes through the door.

SULLIVAN

You've failed.

AL

What?

SULLIVAN
He's still free.

AL
No, I hit him. He's gone.

SULLIVAN
No, Harry is still a free soul.

INT. TRANSFER ROOM - DAY

HARRY flashes into the machine, still crouching like he was in the office. His eyes are closed and he winces with fear and pain. Slowly, he opens one eye and glances around the room. TOM is there, staring at him. HARRY eyes the room with his open eye, and deciding that all is safe, he opens the other and carefully stands.

TOM
Back so soon?

HARRY falls back to the ground. He hadn't noticed TOM in the room.

TOM
You okay?

HARRY feels his body. He looks around the room.

HARRY
I'm alive! Well, no not
alive, but I'm an angel again,
or still. (grabs TOM by the
collar) I'm still an angel!

TOM
Hey, great Harry. What are
you doing here? Did you
change your mind again?

HARRY
(excitedly)
No. I found Al! (beat) He
wasn't pleased.

TOM stands stunned. HARRY grabs the shocked TOM and leads him to another part of the room. TOM pays little attention to HARRY, still thinking of HARRY and AL'S confrontation.

HARRY
There are two things I need
to know.

TOM

Hmmm?

HARRY

Are you listening to me?

TOM

What?

HARRY sits TOM down, looks into his eyes and pleads his case.

HARRY

There are two things I need from you. Do you understand.

TOM sees the excitement in HARRY'S eyes. He sits and listens as HARRY speaks. TOM looks not just a little scared.

HARRY

First, (giving UTM to TOM)
I need to know how to use this thing.

TOM

Okay, it's about a four hour lesson. What else.

HARRY

Four hours! Give me the basic course. I've got about ten minutes.

TOM

Ten minutes? Okay, what's the other thing?

HARRY

Well, the second one isn't so easy.

TOM stares into HARRY'S wide eyes.

INT. SULLIVAN'S OFFICE - DAY

SULLIVAN and AL sit, contemplating their problems.

AL

I'm telling you, I fired the bolt, there was an explosion and poof, he was gone.

SULLIVAN

I've checked back at the head office. He's still out there. Somewhere.

AL

He'll come here.

SULLIVAN

Yes, I agree. So we must be ready for him. We'll have a surprise for our old friend Harry

INT. TRANSFER ROOM - DAY

We enter mid-conversation. TOM looks shocked. HARRY waits for an answer.

TOM

. . . what?

HARRY

Yeah, I need to. Set it up for me.

TOM

I can't do that! You're crazy!

HARRY

No, I'm not. Did you ever just have questions you needed answers to?

TOM

This is about remembering past-life?

HARRY

No. Not really. No, it's not. I've just got some questions and I need some answers.

TOM

It's not going to happen.

HARRY

Just ask.

TOM

It's impossible.

HARRY

Ask.

TOM

One on one?

HARRY

One on one.

TOM

What will you say?

HARRY

I'll just walk in there and
say . . .INT. WHITE ROOM (GOD) - DAY

The room glows with a powerful radiance. HARRY sits in a white chair wearing his white robe. He looks more disheveled and tired than the last time he was here. He looks toward the light at the far end of the room. He isn't nervous like before. He's older and wiser now.

HARRY

I've got a problem. See, since I went down to earth on my little guardian angel mission, things just haven't been going right. It's not that everything is totally horrible, it's just that I face eternal damnation for killing four living souls, and the guy who you sent down to help me, well, he's working for the devil. I guess everything is pretty bad. My question is, how could you let this happen to me?

GOD

Harry, all things have their purposes.

HARRY

But why me?

GOD

Because I know that you can do it. I have faith in you.

HARRY

Oh, and I in you, of course,
don't get me wrong, I wasn't
second judging you.

GOD

Nor was I you.

HARRY

Huh? Oh. Oh, right.

GOD

Go, Harry, and finish now.
You will find that when things
are at their worst, prayers
can be answered and truths
come out.

HARRY

(a certain nervousness)
Okay. Right. Thank you.

HARRY starts to walk towards the lavishly decorated door in the wall. TOM, a nervous wreck, pops his head through the doorway and looks toward the light smiling. TOM takes HARRY from the room. HARRY gives a wink to the white light and follows TOM through the shut door.

INT. WHITE HALLWAY - DAY

HARRY

You've got to get me back
down there.

TOM

How'd it go?

HARRY

We had a nice bit of dialogue.

TOM

A bit of dialogue?

HARRY

Yeah, don't you ever go to
the movies?

HARRY keeps walking out of frame as TOM stops, mulling over HARRY'S words.

INT. TRANSFER ROOM - DAY

HARRY is in the machine. TOM is outside, ready to send

him off.

TOM

Okay, you've got the basics
on the UTM.

HARRY

Blue 3, rewind. Red 2, play
back. Purple 1, stop. Green
2, lightning bolt. What
does this black button do?

TOM

You won't need that button.

HARRY

What does it do?

TOM

The black button is the
basement button. It'll send
a soul straight to hell.

HARRY

Straight to hell? No
judgment?

TOM

Like I said, you won't need
that button.

HARRY

I'm ready. Send me down
to Sullivan's office.

TOM

Good luck, Harry.

TOM pulls the lever and HARRY disappears inside the machine.

EXT. HELICOPTER OVER BOSTON - DAY

Coming out of the clouds. Closer. Closer. A single street
block. SULLIVAN'S BUILDING. Coming down and almost
reaching the ground, then swooping up to a high level
window.

INT. SULLIVAN'S OFFICE / MAIN RECEPTION - DAY

The office is dark, hazy, when HARRY is zapped inside.
Some light sifts in through the tinted windows, but
otherwise, all is dark. HARRY checks his surroundings.
Desolate. He works his way into the hallway outside the

office.

INT. SULLIVAN'S OFFICE HALLWAY - DAY

HARRY sneaks into the hallway, quietly, calmly, slowly. Darkness still prevails, but there are skylights above and HARRY can now see the floor. An eerie light comes from under a door at the end of the hall. HARRY heads for the door, praying that he will find all those kidnaped still alive. He reaches the door at the end of the hallway and puts his hand on the door knob.

HARRY

Please, Al, don't be in here.

HARRY enters the room.

INT. COMPUTER CENTER (SULLIVAN'S OFFICE) - DAY

HARRY enters the office. A single computer screen glows in the background. SULLIVAN sits at the computer, typing. AL stands behind him..

AL

Welcome back, Harry.

HARRY

Al.

AL

I don't believe you've met Mr. Sullivan.

HARRY

I don't believe I care to meet Mr. Sullivan.

AL

You know, I believe that you should. Sir, this is Harry.

SULLIVAN looks up to HARRY.

SULLIVAN

Hello, Harry.

HARRY jumps back, startled. He nearly falls out the door. SULLIVAN stands.

HARRY

You're . . . but . . .

SULLIVAN

Surprised? Harry, I have to tell you that I'm a bit offended that you don't remember me. You see Harry, you may not think you know me, but you do.

HARRY stands in fear. SULLIVAN takes his red UTM from his pocket. HARRY grabs his UTM and points it toward SULLIVAN. HARRY moves away as SULLIVAN walks towards the doorway and flicks the lights on.

SULLIVAN

Settle down! We'll have plenty of time for that later. Harry, I'd like to show you something.

HARRY

I don't want to see it.

SULLIVAN

Harry, you can shoot me down with one of your petty little lightning bolts if you want, but it really won't help. You see, I'm Satan.

HARRY is stunned.

HARRY

You?

SULLIVAN

Yes. I have been for some time.

HARRY

But you're here!

SULLIVAN

Of course I'm here. I like to come here at times, live the life of a living soul, and see how many prizes I can wrack up when I play these little games. I like to play these little games with people, not to mention angels.

AL

Like he has with you, Harry.

HARRY

What game?

SULLIVAN

What game!?! Why Harry, everything is a game. Why, it is why I brought you down here.

HARRY

Brought me down here? I came on my own.

SULLIVAN

Yes, you just woke up one day and decided to become a guardian angel.

HARRY

Right.

SULLIVAN

Wrong. I made you want to become a guardian angel. I can do anything. I know everything. For instance, didn't you ever wonder how I knew about Charlie hiring Douglas Norris so fast?

AL

Yeah, he did.

SULLIVAN

Did you? I'm surprised. You never really were an intelligent person.

HARRY

What do you mean?

SULLIVAN

Oh, yes, back to the matter at hand. You don't remember me, Harry, but I remember you.

SULLIVAN presses a button on his UTM and the room shifts, the lights swirl. As SULLIVAN speaks, the room is thrown into motion.

SULLIVAN

Not too long ago, I was under investigation by the FBI, a matter that will be taken care of tonight. Anyway, they sent an agent in under cover to use me against myself. I didn't like that.

INT. COMPUTER CENTER (SULLIVAN'S OFFICE) - NIGHT

The room finishes shifting. The entire room has changed and become a duplicate of when we first saw it. The SHADOWY FIGURE is at the desk. He gets up and locks the door. There is a knock on the door. The SHADOWY FIGURE dives under the desk. The lights of the computer screen disappear. The SHADOWY FIGURE dives under the desk as the door lock explodes with a blinding flash of light. Another SULLIVAN (SULLIVAN 2) stands in the doorway now. He walks in and raises a gun to the SHADOWY FIGURE'S head. He pulls the trigger. The scene pauses. SULLIVAN'S voice is heard.

SULLIVAN

So, that's the way it happened.

HARRY

You just shot the FBI agent. That's it. Cold blood.

SULLIVAN

You haven't even seen the best part.

SULLIVAN flips on the lights. HARRY looks on in horror when he sees the face of the body on the floor. It is the face of AL. AL jumps back, surprised to see his own face on the dead man. He looks at SULLIVAN.

AL

Me? You shot me? You told me that Harry was the FBI agent.

SULLIVAN

I'm the devil. I lied.

SULLIVAN takes his UTM and points it to AL. A lightning bolt flashes from the end and AL vanishes. The room goes quiet. HARRY runs for the door, but as he reaches it he is shocked to see his own face in front of him. Standing in the doorway, holding a gun, is HARRY (HARRY 2).

SULLIVAN

Tell me, do you recognize him?

HARRY realizes everything. He stands, his back to SULLIVAN, his hand on the UTM.

HARRY

You shot him. I saw you shoot him. I was a witness, so you turned around and shot me when you saw I had a gun pointed at you. Al was my partner.

SULLIVAN

Ah, your memory has returned. So you know about the disks, then.

HARRY

Each disk contains a binary number sequence that will permit access into my personal files here at Sullivan and Co. Outlined on the disks are the true financial records for the past ten years.

SULLIVAN

But all of those problems will soon be over.

HARRY

But why? You could have gone straight to hell and all your legal problems would have been solved.

SULLIVAN

It's more fun trying to find my way around the laws.

HARRY

So I died because of Satan's little games.

SULLIVAN

Correct.

HARRY

And now I'm going to hell.

SULLIVAN

Correct. Good-bye Harry.

HARRY jumps to the light switch, flicks the lights off and dives into a roll. SULLIVAN fires his UTM blindly at the wall and in the light of the explosion, HARRY can see for a moment to fire his UTM - directly into the heart of SULLIVAN. SULLIVAN falls to the ground, dead. HARRY runs out of the room.

INT. SULLIVAN'S OFFICE HALLWAY - DAY

HARRY tears down the hallway, not even looking back towards the room. HARRY runs straight into the door at the end of the hallway, banging his head hard against the wooden door.

HARRY

I hate that.

HARRY opens the door and enters.

INT. SULLIVAN'S OFFICE BACKROOM - DAY

HARRY comes into the room to find NICO and JAKE standing guard over CHARLIE, CRENSHAW, FRYMAN and DOUGLAS. All four men are tied up. HARRY runs to FRYMAN and points the UTM at the ropes tying his hands. HARRY fumbles to find a workable button. He blindly chooses a random UTM button, unsure of the outcome. The rope freezes solid and FRYMAN jumps at the frigid cold. The rope, however, snaps like an icicle and FRYMAN is free. FRYMAN jumps up and runs to help CRENSHAW, but before he can help, he is pummeled by NICO and JAKE. HARRY quickly runs to DOUGLAS and freezes his rope. DOUGLAS jumps up and slams into NICO. NICO barely budes. HARRY is on his way to CRENSHAW. HARRY freezes CRENSHAW'S rope and a fight breaks out between NICO and JAKE and CRENSHAW, DOUGLAS and FRYMAN. HARRY snaps CHARLIE'S rope and CHARLIE bails into a corner. CRENSHAW kicks NICO between the legs and NICO is down for the count. DOUGLAS and FRYMAN overpower JAKE and tie him to one of the chairs. The three grab CHARLIE and take off into the hallway. HARRY follows.

INT. SULLIVAN'S OFFICE HALLWAY - DAY

The FBI AGENTS, CHARLIE and HARRY run down the hallway but are stopped in their tracks when SULLIVAN, a hole in his mid section, walks into the hallway. HARRY hides in the back of the pack. SULLIVAN has visible horns on his head now and his eyes once again glow red.

SULLIVAN

Harry, this is the end.

SULLIVAN fires a lightning bolt down the center of the group. They all jump to the side. HARRY crawls into a doorway and crouches on the ground. SULLIVAN grabs CHARLIE.

SULLIVAN

Harry, I've got your assignment, Charlie here. He'll die if you don't come out. I am not going to give you to the count of three, I am not daring you to cross any imaginary line. I am asking you to decide between Charlie's life, and your afterlife.

HARRY (O.S.)

You'll kill him anyway.

SULLIVAN

Perhaps. No, probably, but it'll be on your hands if I do it now, and it won't be if you're already gone. (angered) Come out now, or I'll kill him! I'll destroy him! I . . .

HARRY

. . . Okay! Okay, I'm coming out.

HARRY stands and slowly steps from the doorway into plain sight. He slowly turns to SULLIVAN, only now realizing the true horror of the dead man's face.

SULLIVAN

I killed you once, Harry. And now I'm going to kill you again.

HARRY

Let Charlie go.

SULLIVAN

You know, that's what I love about angels, they're so trusting. They'll believe anything you say.

AL appears out of the door that SULLIVAN came from.

AL

I used to believe that too.

SULLIVAN spins around just in time to catch one of AL'S lightning bolts between the eyes. SULLIVAN becomes filled with rage. He lets out a roar and fires one of his own bolts. It hits AL'S UTM, which explodes in AL'S hand. SULLIVAN drops CHARLIE, who crawls away in fear. HARRY points his UTM towards SULLIVAN while SULLIVAN prepares to finish AL off. AL cringes on the ground in pain and fear. HARRY debates which button to push.

SULLIVAN

See you around, Al.

AL cringes. HARRY slaps the black button, the basement button and a stream of fire flies from his UTM, hitting SULLIVAN in the back. SULLIVAN screams, spins around and falls to his knees as a hole opens in the floor of the hallway. SULLIVAN falls into the hole and disappears. The hole slowly closes. On the floor where the hole was there lies seven computer disks, each marked with a different number. FRYMAN, CRENSHAW, DOUGLAS and CHARLIE stand slowly. DOUGLAS crosses to CHARLIE and helps him up.

DOUGLAS

Crenshaw! Crenshaw!

CRENSHAW crawls out from one of the doorways.

CRENSHAW

Yeah.

DOUGLAS

You okay?

CRENSHAW

Fine. Hey Captain, you okay?

FRYMAN

Yeah. Where's Charlie?

CHARLIE crawls out of a doorway.

CHARLIE

I'm here. I'm fine.

DOUGLAS

Where's Sullivan.

CHARLIE

He's gone. He sunk into

CHARLIE (CONT'D)
the floor.

CRENSHAW
What?

They stand up and walk to the center of the hallway.

DOUGLAS
I don't know what happened.
I was in the corner. I didn't
see it.

CHARLIE
Sullivan sank into the floor.

FRYMAN sees the disk lying on the ground and he picks it
up.

FRYMAN
Okay. This is how things
are. Nobody saw anything
here today. Nobody saw
anything, nobody heard
anything, got it.

CRENSHAW
Fine. Yeah, fine. What
do we do with Charlie.

FRYMAN
Nothing. Charlie, go home
and forget any of this ever
happened.

CHARLIE
Any of what happened?

FRYMAN
Good.

They all head for the door. HARRY is standing against
the wall. They pass him without looking at him.

DOUGLAS
What about Sullivan? What
about the case?

FRYMAN
Case closed.

The FBI AGENTS leave with CHARLIE.

HARRY

Al.

HARRY lifts his UTM. We see AL holding his hand in pain, walking towards HARRY. He stops when he sees HARRY'S UTM.

AL

No, Harry, it's me, don't shoot.

HARRY

Why should I believe you?
Why should I trust you after everything that has happened?

AL

Because I was a fool.

HARRY

Are you still working for the devil.

AL

Not necessarily. Not yet, anyway. I have to be judged again. But it doesn't look good.

HARRY

So you may be coming back with me. Wait, if we're not back yet, then maybe my assignment hasn't been completed.

AL

No, your assignment was to make sure Charlie turned Sullivan in.

HARRY

Then what's taking so long?

AL

I'm being judged.

HARRY

Now? How will you know which way you'll go?

AL

Either just you'll go back, or both of us will.

HARRY
How long will it take?

AL
Any minute now. Listen,
Harry, which ever way this
goes, I want you to know,
I'm sorry.

INT. TRANSFER ROOM - DAY

HARRY appears in the machine. TOM is there, waiting for him.

TOM
Harry, somebody wants to
talk to you.

HARRY turns around in the machine. He is dejected to find that AL is not there.

TOM
Come on.

INT. WHITE ROOM (GOD) - DAY

HARRY walks through the lavishly decorated door. He walks to the chair in the center of the room and looks up to the bright, white light.

GOD
Harry, I see you've completed
your assignment. Very good.

HARRY
Thank you.

GOD
Did my advice come in handy?

HARRY
Well, truths came out, and
when I prayed, my prayers
were answered, so yeah, I
suppose it did come in handy.

GOD
Very good. Harry, you are
now a full fledged guardian
angel.

HARRY'S wings are suddenly given a gold trim. HARRY smiles proudly towards the light.

GOD

As your first official assignment, I'd like you to do something for me.

HARRY

Anything.

GOD

I'd like you to decide Al's fate.

HARRY

Pardon?

GOD

It's your decision. Should I let him live back here in heaven?

HARRY

Well.

HARRY thinks for a moment. Everything that has happened floods back into his head. He ponders for a moment, then a smile crosses his face.

HARRY

Yes.

AL

Thank you, Harry.

HARRY spins around at the sound of the voice to find AL standing behind him.

HARRY

Al!

GOD

I thought you'd see it that way.

AL

Harry, why?

HARRY

Why what?

AL

Why let me back here in heaven?

HARRY
You told me you'd changed.

AL
And after everything that's
happened, you believe me?

HARRY
Who wouldn't trust a guardian
angel?

EXT. GOTHIC FOUNTAIN (HEAVEN) - DAY

HARRY and NANCY sit at the fountain, HARRY telling the
story of his first assignment.

NANCY
. . . lightning bolts?

HARRY
Yeah, right at me!

NANCY
And you let this guy come
back?

HARRY
Sure. It was my decision.

NANCY
Finally making decisions.
So, is it true, did you get
past life memory back?

HARRY
Well, you don't get it back
automatically, but yes, I
got mine back.

NANCY
And . . .

HARRY
Well, it's really not that
different from my life up
here, except for down there,
I was married.

NANCY
Really! To who?

HARRY
I don't know her name, but

HARRY
she had a birth mark right
here.

HARRY points to the underside of his arm. NANCY looks
down at her birth mark and jumps into HARRY'S arms filled
with joy.

FADE OUT: