

MY DEAR YOU

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EXT. UNKNOWN SPACE - DAY

Water. At first it looks like the deep expanse of an ocean but as we PULL OUT we see that it's a single raindrop falling.

It hits TESS (30s), face tilted upwards, directly in the middle of her forehead.

The raindrop melts down her face.

CLOSE ON each of her features as it goes...

EYES...

NOSE...

MOUTH...

Until it drops off her chin and into a tiny bottle she has waiting to catch it.

She smiles as she puts a cork in the bottle and keeps going in the rain.

She approaches a bus stop and notices, lying under the bench, a BROKEN, BRIGHT BLUE umbrella.

She picks it up, un-rumples it, carefully admiring all of it's bright folds and tucks it under her arm.

Now we see that every one of Tess's pockets is stuffed with various objects. As she walks she has the appearance of an open suitcase, spilling down the street.

INT. TESS AND ADAM'S APARTMENT - DAY

Tess enters, hiding the broken umbrella behind her back.

ADAM (30s), wearing a Mets jersey, jumps into the hallway with a disheveled, goofy charm.

ADAM

We're free! We're officially on vacation.

TESS

I have to finish packing.

ADAM

I know I know but...

As he comes close, she sees his hands covered in bandaids.

TESS

Adam, pleeease wear gloves in the wood shop...

She puts his hands on her face.

TESS (CONT'D)

I need these things in tact. What would I do without them?

ADAM

Well I finished the last built-in for the new house on Sycamore, which means I'm done! No more cuts or bruises or-

She kisses him.

ADAM (CONT'D)

Mmmm you know what? For that kiss, I'm gonna make lasagna.

TESS

Ooo too slow, I already made it last night. It's in the freezer.

ADAM

Damn, this is serious...I think I might love you more than the Mets.

He kisses her.

ADAM (CONT'D)

And just think, by tomorrow this time we will be on a beautiful, sunny beach.

He wraps his arms around her...and feels the umbrella in her hand.

ADAM (CONT'D)

What's that?

TESS

...nothing?

She tentatively shows him the blue umbrella.

TESS (CONT'D)

It's a good one.

He looks at the way she's looking at it and can't help but smile.

ADAM
(from *Jaws*)
"We're gonna need a bigger boat."

Then he pulls a folded up sticky note out of his pocket.

ADAM (CONT'D)
Look what I found...

Tess smiles mischievously.

TESS
I have no idea what that is.

ADAM
Interesting. I found it folded up
in a pair of my winter socks.

He reads:

ADAM (CONT'D)
*Dear Adam, your feet look like
hobbit feet. Do you even need to
wear socks?*

TESS
Fascinating observation.

ADAM
Who do you think wrote me that?

She shrugs and kisses him.

TESS
You're never gonna find them all.

ADAM
Yes I will.

TESS
Just when you think you've found
the last love note—that's when I'll
strike again...

ADAM
I'm not sure telling me I have
hobbit feet counts as a love note.

She backs down the hallway.

TESS
Shows how much you know.

She smiles at him.

TESS (CONT'D)
I'll be done soon.

He sees her full pockets....

ADAM
By soon you mean midnight.

TESS
No, I'm almost done. Really.

ADAM
Well I *might* have finished building something new in there for you...

TESS
The umbrella stand??

He smiles coyly.

TESS (CONT'D)
This is serious, I think I might love you more than lasagna.

He smiles as Tess opens the door to--

INT. TESS'S OFFICE - DAY

...her home office. All at once we see how Tess sees the world: it is a collector's wonderland.

Colorful stacks, impossibly long rows and carefully organized heaps. Every inch of space is used. Next to each pile are drawings of the items inside it.

For example, one wall is covered in every pair of converse Tess ever owned, labeled by year. And there are drawings of Tess at different ages, wearing each pair of converse.

Along the walls are also Tess's professional accolades. From framed magazine covers she drew- the New Yorker, etc- to children's book covers she illustrated.

There are all of her father's watches; ancient packs of Hubba Bubba, and among other things... a rainbow pile of forgotten umbrellas. But now, beside the pile, is a freshly built umbrella stand. She runs her hand over the wood: it's perfect. We see now that all of her objects have a beautiful wood container of some kind or another, built by Adam.

She sits down at a drafting table and sketches the umbrella. Simply. Beautifully. She dates it, kisses it and pins it on the wall next to many other umbrella drawings.

She takes out the tiny bottle and does the same thing—sketches it, dates it, labels it "*First drop of rain in June*" and then kisses it before opening a drawer where many other tiny bottles live with similar labels.

Beside them is a small velvet box. She takes it out and brings it over to a bench (also built by Adam) where two suitcases sit open.

One of them is half packed with beach clothes. She puts the box on top of them. She thinks better of it and puts it in her pocket, where it's safe.

She takes a deep breath as we CUT TO--

INT. TESS AND ADAM'S BEDROOM - NIGHT

Tess lies next to Adam watching him snore. His snore is very particular. It's not offensive, it's distractingly cute. She quietly sits up and sneaks out of bed.

INT. TESS AND ADAM'S KITCHEN - NIGHT

Tess scribbles on a piece of paper:

Dear Adam, you snore like a baby elephant. I will never buy you that sleep apnea machine.

She folds it up and pulls a worn Italian cookbook from a shelf. She opens to a page with a lasagna recipe. She kisses the note, tucks it inside and closes the book.

CUT TO:

INT. AIRPORT - MORNING

Tess and Adam stand at the check-in desk.

AIRLINE AGENT

How many bags will you be checking?

TESS

Two.

Adam smiles as Tess puts an empty suitcase on the scale. He's seen her do this before and he loves it.

AIRLINE AGENT

Is there anything inside?

TESS
No but there will be.

She turns to Adam:

TESS (CONT'D)
(quietly)
Imagine everything I'm going to
find. We're going SNORKELING. It's
better than fucking Christmas.

The AIRLINE AGENT looks at Adam.

ADAM
You heard the lady. Happy holidays.

Off Tess's beaming face we CUT TO-

INT. AIRPLANE BATHROOM - DAY

Tess peaks out the airplane bathroom door to see Adam dozing in his seat before shutting it.

She reaches into her pocket. She takes out the small box we saw earlier and opens it. In the slot where an engagement ring would typically sit is a chrome washer, the tool used in building that resembles a simple silver ring.

FLASH TO:

EXT. PARK - DAY - YEARS EARLIER

Tess sits down on a park bench with her sketch pad. As she takes out her pencils, she notices an old tool box under her feet. She picks it up and opens it, looking at all the different parts and tools inside. It's a treasure trove to her.

ADAM
See anything good in there?

She looks up and sees Adam smiling at her.

TESS
Hi... is this yours?

ADAM
Yep. I'm always leaving things
behind. Sorry to disturb you.

TESS
Oh no, it's beautiful.

ADAM
It's a box full of rusty old tools.

TESS
Were you fixing this bench?

ADAM
I was. I built it last year and-

TESS
(very intrigued)
You built this bench?

He nods. She looks around the park.

TESS (CONT'D)
Wait...did you build all of these benches?

ADAM
I didn't design them or anything I just-

TESS
That's incredible!

ADAM
You're very easily impressed.

She smiles.

TESS
I'm Tess.

ADAM
Adam.

He puts his hand out to shake. She sees that it's covered in cuts and bruises.

ADAM (CONT'D)
Sorry, comes with the job. I mean it doesn't necessarily, I'm just incredibly clumsy.

While still shaking his hand:

TESS
Do you eat lunch?
I mean... would you like to have lunch... with me?

He's surprised and delighted by her forthrightness.

ADAM
Right now?

She looks at the old leather watch on her wrist.

TESS
I guess it would be more like an
early dinner.

ADAM
We could pretend we're an old,
retired couple.

A moment of connection as they imagine it.

ADAM (CONT'D)
Great watch, by the way.

TESS
Thanks, it was my dad's.

He leans down to take a closer look and sees her tiny wrist weighed down by this huge watch and finds it very sweet.

ADAM
Great wrists too.

Her heart starts to race, his face right in front of hers now:

ADAM (CONT'D)
How do you feel about lasagna?

Tess seemingly inhales his words, then gathers her things and gets up.

TESS
I feel really good about it.

As they start to walk away we see clasped in her hand that she has STOLEN a chrome washer from his toolbox.

BACK TO:

INT. AIRPLANE BATHROOM - DAY

Tess looks at the washer hardly able to contain her excitement.

INT. AIRPLANE - CONTINUOUS

Tess comes back to the seats. Adam wakes up.

TESS

Did you remember to pack our snorkeling masks?

ADAM

Yes...or...I might have forgotten them.

TESS

Adam! We got those on our first trip together. They're special.

ADAM

I know but we can rent masks. It doesn't matter.

TESS

It *does* matter.

ADAM

We're allowed to use new objects sometimes, Tess.

Tess exhales, trying to stay calm.

TESS

I just want everything to be perfect.

He takes her hand.

ADAM

It already is. Hey...

He comes closer to her and starts to sing into her ear.

ADAM (CONT'D)

(singing quietly)

Come a little bit closer...

Tess cracks a smile.

ADAM (CONT'D)

(singing)

Hear what I have to say Just like children sleepin' We could dream this night away....

He kisses her ear.

ADAM/TESS

(both singing quietly)

Because I'm still in love with you...I want to see you dance again...

"Harvest Moon" by Neil Young comes in under them singing...

ADAM/TESS (CONT'D)
 (singing)
*Because I'm still in love with
 you...on this Harvest Moon...*

The song continues as we PULL BACK from the plane and into the sky until we DISSOLVE TO-

EXT. CAYMAN ISLANDS- NEXT DAY

Beautiful sunshine and sand. Tess and Adam walk along the beach carrying flippers and snorkel masks. Adam proudly wears his METS bathing suit. Tess looks at him, loving him for it.

CLOSE ON Tess's hand subtly checking to make sure the ring is tucked in her bathing suit strap.

They reach a beautiful, secluded spot with bright blue water.

ADAM
 How about here?

TESS
 Perfect.

Tess puts her flippers on without hesitation and wades into the ocean, waving Adam to follow.

EXT. OCEAN BAY- DAY

Tess and Adam swim and snorkel.

Tess finds a shiny green bottle cap in the sand underwater and puts it in her sack. She comes up for air, beaming.

ADAM
 Find anything?

TESS
 Hmm yes. Yes I did.

They're treading water as Tess takes his hand.

TESS (CONT'D)
 Adam. Some people might think it's a little odd that I keep all of the retainers I've ever owned in a drawer in our bathroom but you BUILT me the extra drawer.
 (MORE)

TESS (CONT'D)

You never make me feel crazy for what I do, instead you build beautiful homes for the things I care about-

ADAM

Oh my god are you proposing?

TESS

And I am certain you are the home that was built for me....

ADAM

Of course you beat me to it!

Tess smiles and keeps going.

TESS

My heart fits so perfectly into your hands- your cracked, scarred, beautiful hands. You're beautiful, Adam. And I want to be a home for you in every way that I can, for as long as I can.

A large wave interrupts them...

TESS (CONT'D)

So Adam...

CLOSE ON Tess's hand reaching under the strap of her bathing suit. The ring's not there. Shit.

TESS (CONT'D)

Shit.

ADAM

What?

She searches her entire bathing suit, then looks down into the water.

TESS

Hang on...

She dives down into the water then quickly comes back up.

TESS (CONT'D)

I had a ring. Well not a ring, a washer from your toolbox that I stole on the first day we met and I was going to say it was buried treasure, I had a whole thing...I think it fell out of my bathing suit!

ADAM

You kept a washer from my toolbox
all this time?

TESS

I've been saving it for this
moment. We need to find it!

She dives down, frantically looking for the ring.

She pops up again and sees that Adam hasn't moved. He has
tears in his eyes.

TESS (CONT'D)

Oh my god, are you crying? I've
never seen you cry. Ever.

ADAM

(through tears)

Screw the washer. I want to marry
you. I love that you kept that old
thing. I love that you find and
keep what no one else wants. You
found me when I was damaged and
lost... and you took me in and kept
me. So Tess, will you-

TESS

Waaait wait wait- we need the ring!

ADAM

Why??

TESS

It's a symbol. For the entire
marriage. We've got to find it.

ADAM

It's just an object-

TESS

How could you say that? It's our
HISTORY!

ADAM

(looking around, knowing
it's gone)

I think it is history, yes.
We've looked everywhere.

TESS

No we haven't! You go back to the
shore and look on the beach. I'll
keep looking here.

ADAM

Tess. I love you. We don't need it.

TESS

I love you too but please. It means something to me.

Heartbroken, Adam starts to swim to shore. She watches him for a moment. He crawls back onto the beach looking through the sand.

Tess puts her mask back on and dives down...

EXT. UNDERWATER - CONTINUOUS

She swims and swims until eventually she sees something shiny in the sand.

She hears her muffled name being screamed from the shore in the distance...*Tess! Tess!* but she ignores it.

She swims towards the object. It glints, the sun hitting it through the water, until suddenly a DARKNESS comes over her.

She pops her head out of the water and sees Adam waving frantically at her from the beach and running into the waves just as... SOMETHING HUGE CHOMPS DOWN ON HER.

CUT TO:

INT. UNKNOWN SPACE - UNKNOWN TIME

BRIGHT LIGHT. Darkness.

Light...darkness.

Light...darkness.

We realize we are looking out from behind Tess's eyelids opening and closing.

Tess's eyes settle onto a bright screen. Then they slowly start to move closer together.

Tess looks at her own morphing reflection with amazement. She leans in to stare at the newly improved reflection of herself, mesmerized, until she KNOCKS into her own forehead.

RICHARD

Oops.

Tess looks up at RICHARD, 50s, think Steve Carell, stylishly dressed and holding a clipboard.

RICHARD (CONT'D)

Don't worry, happens a lot. Won't leave a mark.

TESS

What's happening? Where am I?

RICHARD

Heaven.

TESS

Heaven?!

RICHARD

Heaven! Hooray!

TESS

Where's Adam?

RICHARD

Adam is still alive. He's standing on the shore in shock.

TESS

What happened?

RICHARD

You got eaten by a crocodile.

TESS

What?!

RICHARD

I personally think it's a fantastic way to go. So much drama!

TESS

I don't understand...

RICHARD

You were so busy looking for that ring, you didn't feel a giant amphibian swimming up behind you.

He laughs. He gets a real kick out of her death.

TESS

Who are you? Are we in... LAX?

RICHARD

We make receiving look a lot like an airport. We've found that most people are comfortably uncomfortable in an airport space and there's also a sense of having GOTTEN somewhere- I apologize. I should've introduced myself immediately. I'm Richard. I'm your processor.

TESS

What does that mean?

RICHARD

It means I'm here to help you through this entire process.

TESS

It's a process?

RICHARD

Life is a process, death is a process...it's why I have a job.

TESS

And you're sure Adam's not here?

RICHARD

Tess. It's good that he's still alive. Don't you want him to be?

Before she can answer, he is back to the task at hand.

RICHARD (CONT'D)

Do you need more time to decide on the details of your face? You get to choose your face when you die, it's a big perk.

She looks at herself.

RICHARD (CONT'D)

Feel free to take your time but be warned that time functions differently here. What may seem like one hour may actually be more like ten or twenty or twenty-four.

Tess looks around at other people looking at their reflections and notices they all seem to be around her age.

TESS

Is this the section for people who die young?

RICHARD

Young? Oh no, no no no no. In heaven,
no matter if you die as a small child
or in your 90s, everyone is aged to
33 and smokin' hot.

Tess watches a FIVE YEAR OLD BOY suddenly morph into a studly
33 year old. He looks around at everything totally confused.
He presses a button on the screen, accidentally making his
forehead enormous and bursts into tears.

They see TONY, 40s, another well dressed man with a
clipboard, laughing at the boy.

RICHARD (CONT'D)

(rolling his eyes)

Ignore him, that's Tony. He's a
lower level processor and not the
brightest bulb.

Tony glares at Richard.

RICHARD (CONT'D)

Don't worry, you're very lucky. I'm
the best there is. I run the whole
department.

Richard puts his hands on Tess's shoulders and turns her back
towards the mirror.

RICHARD (CONT'D)

Now. I know this is overwhelming, but
just try to focus on yourself... pick
annnything that makes you happy.

Tess looks at herself in a daze of sadness. She feels her
stomach and lifts up her shirt, confused. She has perfect
abs. She turns to Richard...

TESS

These are not my abs.

RICHARD

Everyone's body is their own
version of a 10. It's the face you
can really have fun with.

Tess looks at her face.

TESS

I'm fine.

RICHARD

What now?

TESS

I'm not gonna *change* my face!

RICHARD

At all? You don't want to change anything?

Tess shakes her head. Richard looks at her with new fascination.

RICHARD (CONT'D)

Only about 1 in a 100 people keep their face exactly the way it was and we're talkin' Marilyn Monroe, Paul Newman-

TESS

If I change my face how would anyone recognize me? How would I recognize me? How would Adam even know who I am when he gets here?? I just lost the person I love and you think giving me a new nose is gonna make me feel better??

RICHARD

Okay, let's just take a breath. Most people lose someone, Tess. But... sometimes people with traumatic deaths have a harder time adjusting and that's OKAY.

Before she can speak, he leads her towards the door.

RICHARD (CONT'D)

You're about to get a lot of information okay? But I'm gonna be right here.

TESS

You really don't seem like an angel.

RICHARD

That's because I'm not. *I'm your worst nightmare...* kidding! Lighten up! You're dead.

As he pats her back a little too hard we CUT TO--

INT. SMALL THEATER- HEAVEN INTRO SESSION - DAY

Tess sits in a group of hot, dead, 33 year olds all wearing name tags.

SUSAN, 50s, a comforting mom-like figure stands in front of the group.

SUSAN

Hello everyone. Welcome to heaven. I'm sure you all have a lot of questions so just sit back, relax and watch this introduction to where you are. And please, enjoy the coffee. We've found it makes people who were recently alive much more comfortable.

A coffee cart stops at her row and another KIND, MOTHERLY WOMAN hands Tess a to-go cup of coffee.

TESS

(whispering)

Do you have any cream?

COFFEE WOMAN

You don't need it, dear.

Tess reluctantly takes a sip. Fuck. This is the best fucking coffee she's ever tried.

TESS

Holy shit.

COFFEE WOMAN

Yes, dear.

The coffee woman keeps going as the LIGHTS GO DOWN.

The video starts. In it people look calm, happy and drop dead gorgeous. Over various beautiful images, a voiceover comes in:

HEAVEN VOICE OVER

Look around... it's beautiful. YOU'RE beautiful. But despite the popular held belief that heaven is the last stop-it's actually more of an in between space, an in between time- to prepare you to move ahead to...

A beautiful sunrise comes onto the screen.

HEAVEN VOICE OVER (CONT'D)

...becoming light.

The light grows and grows until it seems like it is bouncing off the screen and filling the entire room.

HEAVEN VOICE OVER (CONT'D)
 When you become light you are no
 longer someone, somewhere. *You're
 everywhere.*

Sunlight, starlight, EUPHORIC MUSIC...

HEAVEN VOICE OVER (CONT'D)
 Reaching this state... is the
 ULTIMATE GOAL.

The video returns to normal heaven images.

HEAVEN VOICE OVER (CONT'D)
 Now, take a look at your name tags.
 Underneath your name is a number.

Tess looks down and reads: "50" under her name.

HEAVEN VOICE OVER (CONT'D)
 This is the number of years you can
 spend in heaven before you must have
 your light ceremony. The amount of
 years directly corresponds to the
 amount of joy you experienced when
 you were alive. For instance, when a
 baby dies, they are automatically
 given 100 years in heaven because
 they never got to experience
 anything. Or, if someone dies at 90,
 they might only get 1 year, because
 they lived a full and joyful life.
 We'll explain more about this on the
 tour.

Tess looks at the various numbers under people's name tags as
 we CUT TO-

EXT. HEAVEN - DAY

A lush, green field. Tess stands in the middle of the huge
 expanse with the rest of her tour group.

SUSAN
 Before we set out, you are each
 being given a pair of running
 shoes.

Shoes are handed to each of them.

SUSAN (CONT'D)
 These are the most comfortable
 shoes you will ever experience.
 (MORE)

SUSAN (CONT'D)

100% of people who arrive in heaven
take up running as a hobby because
of these shoes.

Tess puts hers on and takes a couple of steps...these are the
best fucking sneakers she's ever walked in.

TESS

Holy...

CUT TO:

EXT. HEAVEN TOUR - DAY

This place looks a lot like earth, but earth 2.0. Everything
has a slightly incandescent quality.

SUSAN

We're going to see lots of bright
color and lots of beaches- two
things that the majority of
humanity enjoys. Other fun facts:
the moon is a different shade every
night. The ocean waves make music.
The sun is always shining but the
air smells like snow... go ahead,
take a deep breath in...

People breathe in and break out in giggles...

FLASH TO:

INT. TESS AND ADAM'S APARTMENT- DAY- WHEN TESS WAS ALIVE

Tess and Adam lie in bed facing each other. Tess opens her
mouth and breathes in as Adam blows into it gently.

TESS

If you blindfolded me and lined up
50 men, I'd know it's you from your
breath alone.

Adam hides his mouth with the sheet.

ADAM

(muffled)
Thank you?

She pulls the sheet down and smushes her face into his.

TESS

I would bottle it if I could.

ADAM
You would bottle everything if you
could...

She pulls back and looks at his face.

TESS
Do you have your final order?

ADAM
I do.

Adam pushes her hair behind her ears.

ADAM (CONT'D)
I'd still have to start with your
earlobes...tiny lightbulbs. They
ruin me.

He kisses them.

ADAM (CONT'D)
Earlobes...

He takes her wrist.

ADAM (CONT'D)
Wrists...

He kisses it.

ADAM (CONT'D)
Laugh.

He kisses the smile that forms on her lips.

ADAM (CONT'D)
That's my final order.

CUT TO:

EXT. GRAVEYARD - EARTH

We PULL OUT to see that this was Adam's memory, not Tess's.
He stands at Tess's grave, devastated.

INT. TESS & ADAM'S APARTMENT - EARTH

Still in his suit from the funeral, Adam pulls out a lasagna
from the freezer. He can't bear to eat it. As he puts it back
a sticky note falls off it. He unfolds it and reads:

"Dear Adam, you always overtip the taxi driver. Makes me want to tip you over...onto the bed. Get it?"

He looks like someone shot him in the gut.

INT. TESS'S OFFICE - CONTINUOUS - EARTH

Adam walks into Tess's office and looks at all the objects. He sees that Tess hadn't loaded the umbrellas into the stand he built for her yet. CLOSE ON the empty container- which is exactly how he feels. Adam's knees give and he sinks down into the pile of broken umbrellas.

BACK TO:

EXT. HEAVEN - DAY

Tess is lagging behind the group, incredibly sad. She catches up and notices that everyone else seems happy to be here, happy to be dead.

SUSAN

Each neighborhood corresponds to the number of years. The 100s are housed in beachfront properties where they can choose the weather over their individual homes.

The group passes through different patches of weather attached to each stunning house- from warm and sunny to a rainstorm with rainbows covering only that small patch of sky.

They turn onto the MAIN STREET with welcoming storefront classrooms labeled with signs like **"HOW TO FORGET"**... They peek into **"BODIES & RELEASE"** with people doing what looks like a form of Tai Chi.

When they reach the end of the street Susan stops and takes on a serious tone.

SUSAN (CONT'D)

At first, some humans try to hold onto the details of their life... but that has consequences. The only pain that exists in heaven is emotional pain. So the more you remember, the more pain you'll be in. Think of your memories like strings, tethering you to the ground. If you don't cut them all by the time your number is up, you will NOT turn into light.

(MORE)

SUSAN (CONT'D)

Instead, you will turn into ORGANIC MATTER. Which is essentially fertilizer... a door handle, a table leg. It's the universe's recycling bin. But! We've developed a system of steps to make forgetting the details of your life smooth and easy which every human must go through before they can turn into light.

Tess raises her hand.

TESS

Excuse me? What are the steps?

SUSAN

The steps will be explained in detail to you by your processors.

A group of non 33 year old normal looking people wave from off to the side, one of them being Richard.

SUSAN (CONT'D)

Daily living in heaven is also designed to support a pleasure filled, easy experience. There is a schedule. Sticking to that will help you on your way. A bell will ding...

A bell DINGS.

SUSAN (CONT'D)

...when it's time to move on to your next activity. All accommodations are spare, without objects that could trigger memories from life. Again, the more you forget, the happier you'll be.

Tess's eyes widen.

SUSAN (CONT'D)

Some newcomers opt to have their memories erased *immediately* for a fuller, happier experience of heaven. Not only does it speed up your entire process, propelling you far ahead of those who chose not to, but right after it's done you can go straight to your first fun filled activity! It's quick, painless and highly recommended. If you're interested in doing that now-please step forward.

About 70% of the group steps forward.

At this point Tess looks over at HOLLY, 33, smokin' hot, who is the only other person in the group that looks horrified. They make eye contact and drift to the back of the group.

SUSAN (CONT'D)

The rest of you can go to lunch.

Tess and Holly look at each other as we CUT TO--

INT. HEAVEN RESTAURANT - DAY

Tess and Holly sit at a perfect booth. A huge plate of doughnuts immediately arrives in front of Holly while a mountain of lasagna lands in front of Tess.

TESS

(to the server)

I didn't order this.

SERVER

On 37 occasions in your life when someone asked you what your favorite food was, or, "if you could only choose one food to eat for the rest of your life" you chose lasagna. So lasagna is your designated heaven food.

(To Holly)

Yours is doughnuts. Enjoy.

The server walks away. They both take bites...

HOLLY

(loudly)

Mmm incredible!

TESS

(performative)

Best lasagna I've ever had!

Tess leans in conspiratorially...

TESS (CONT'D)

(hushed)

Erasing your memory is crazy, right?

HOLLY

Yes! What's so bad about remembering life? I had a good one.

(MORE)

HOLLY (CONT'D)
Two kids, three dogs, lived in
Tulsa...

An obscenely perfect woman walks by.

HOLLY (CONT'D)
Have you noticed that a lot of the
women here look like zombies on a
steady diet of Vicodin and botox?
These are the exact people I tried
to avoid when I was alive.

TESS
I know, me too!

HOLLY
Wait, I don't look like that do I?
I gave myself cheekbones and
eyelashes but that's it.

She pokes at her face.

TESS
You look good. You look real.

Holly looks at Tess's number on her name tag.

HOLLY
How did you die?

TESS
I was on vacation with my boyfriend
Adam and... a crocodile ate my face
just as I was proposing.

HOLLY
Yeah that's bad.

TESS
I'm just not ready to let him go
yet.

HOLLY
I hear you. You deserve all 50 of
those years. Violent tearing apart
of two lovers...literally....

Tess looks at Holly's number which is 35.

TESS
How did you die?

HOLLY

I was in a park with my two girls,
Jenny and Jasmine. I ran into the
street to
get some other kid's ball and
WHACK!
some guy on a motorcycle hit me.

TESS

Oof. I'm sorry.

HOLLY

Didn't feel a thing....but...I
worry. I was a single mother so it
was just me raising those girls and
they are awesome humans. I don't
WANT to forget them.

TESS

I don't want to forget *anything*.

Just then, PERRY, a 90 year old in a 33 year old bod, sits
down next to them.

PERRY

You ladies come here often?

He throws his head back and laughs, thoroughly enjoying his
own joke. A plate with a HUGE stack of pancakes immediately
appears in front of him.

PERRY (CONT'D)

Oh lighten up, we're dead. I'm
Perry, Sagittarius. So don't try to
fence me in!

He laughs again and digs into his heaven food.

HOLLY

Perry, I'm Holly and this is Tess
and we were in the middle of a
conversation.

PERRY

Great! What are we talking about?

Holly and Tess exchange a look.

PERRY (CONT'D)

Looks serious.

TESS

How do you feel about the whole forgetting your life aspect of this place?

PERRY

Questioning authority already. I love it.

TESS

Don't you think there's something strange about it?

PERRY

Not really. Life was hard. I went through enough...fought in a war, 4 marriages, 4 divorces, cataracts, emphysema...lotta pain. But right now I don't feel ANY pain! It's incredible! And I'm going to enjoy every moment of this place. I died at 90 so I've only got 5 years and if you haven't noticed, we happen to have landed in paradise. So cheer up dum dums. Party at my place tonight!

DING. He gets up with his pancakes and saunters away.

Holly takes a schedule out of her pocket.

HOLLY

I have to go to my processor's office for my first session. Then I have racquetball- oo I love racquetball!

Tess looks at her own schedule.

TESS

I have my first session and then... art class? This is like camp... that's probably how they get you- they *distract* you.

DING. Holly stands.

HOLLY

They won't distract us. Find me after. Until then I'll focus on my kids and you focus on remembering something about your boyfriend, anything...

TESS

Right...he loved baseball. He loved
the--what's the team with the...ya
know the blue?

She looks at Holly panicked.

TESS (CONT'D)

It's already happening!

HOLLY

It's okay. Minor detail...
Don't worry. We're not botox
zombies. We're gonna figure this
place out, okay?

TESS

(scared)

Okay.

Holly walks away, double fistfing doughnuts. Tess looks down
at her lasagna, which just makes her more depressed.

TESS (CONT'D)

(to herself)

The Mules...no, the Mugs?

How could she forget that already? She starts to put her
lasagna in a white to-go container but has a better idea
instead...she folds up the container and puts it in her
pocket.

EXT. RICHARD'S OFFICE - DAY

Tess is about to walk into Richard's office when she notices
a display table of hoodies that say: "Fuggedaboutit!" with a
picture of Richard in sunglasses, gold chains and a leather
jacket. There's a sign next to them saying they are the most
popular clothing item in heaven, next to running shoes.

INT. RICHARD'S OFFICE - DAY

Tess sits across from Richard at his desk, defensive. It has
a long filing cabinet next to it that seems to go on forever.

RICHARD

You made a friend!

TESS

Were you watching me?

RICHARD
Don't think of it like that.

TESS
I'm not a child.

RICHARD
But why not BE childlike! Let go!
Fuggedaboutit!

Tess looks down, trying not to be upset.

RICHARD (CONT'D)
(reading her)
It's natural to miss your
significant other at first.

TESS
At first?

RICHARD
Trying to hold onto him is not
smart. And you're smart, Tess. But
you did get 50 years here. Now why
do you think that is?

TESS
I-

RICHARD
Because you spent most of your life
valuing what was already gone,
which robbed you of joy.

He opens his filing cabinet and pulls it out for what seems
like a mile until he gets to Tess's file.

RICHARD (CONT'D)
Let's see. You were scheduled to
die at... 92! But instead you're
here now because you were more
consumed by making a memory of a
moment than actually being inside
of it.

TESS
Hold on...

RICHARD
Adam was so caught up in his love
for you he said, forget the ring, I
want to marry you!

TESS

And I wanted to marry him!

RICHARD

So what was stopping you?

TESS

The ring!

RICHARD

Adam showed up for you consistently, didn't he. Again and again. He wasn't like most of the people in your life.

TESS

That's right.

RICHARD

And in the one moment, arguably the most important moment, when he needed you to meet him half way...you didn't show up for *him*.

This hits Tess hard.

TESS

Oh my god. It's my fault.

RICHARD

Meh you'll forget that very soon, that's the beauty of being here! The point is that this is your chance to BE IN THE MOMENT!

TESS

I don't want to forget that it's my fault. Maybe I don't deserve to be here at all.

He looks up at her.

RICHARD

I can't remember the last time someone questioned if they belonged here...

TESS

Really?

RICHARD

Most people are just relieved. They don't question it.

TESS
I question everything.

RICHARD
Yes, I'm learning that. It's good
for the ol' noodle to have a bit of
a challenge on my hands.

Tess's attention goes to her file.

TESS
(reaching out)
Can I see that?

He closes the file and puts it away.

RICHARD
No.

TESS
Why not? It's my life.

RICHARD
It WAS your life. It's not good for
you to look at.

TESS
What if I don't care what's good
for me?

RICHARD
There you go again with the
questions! How enjoyable!

But Tess's attention lingers on the filing cabinet.

RICHARD (CONT'D)
So. We'll begin the steps tomorrow.
With each step, we go through
events in your life, working
through them, and then letting them
go. Then they will leave your
memory.

TESS
Forever?

RICHARD
Adorable. Yes.

Richard refers to a chart behind him of stick figures going
through various stages of sad face to happy face...

RICHARD.

After every step, you'll feel a great sense of relief. The more steps we do, the lighter you'll feel. So that by the time we reach your last step- the most important step- you'll be fully ready to process that and turn into light.

Richard looks at her. But her attention is still on the filing cabinet.

RICHARD

Did you hear me?

TESS

Sounds great...uh do you think I could get one of those hoodies you had on display outside?

Richard lights up.

RICHARD

Of course! Let me grab one for you. It will be the most comfortable thing you've ever worn...except for the shoes.

The moment Richard starts to exit, Tess quickly goes to the filing cabinet and pulls it open.

She scans through it, **pulls out a file and stuffs it down the back of her pants.**

She gets back to her seat JUST as Richard comes back in holding up the "FUGGEDABOUDIT!" hoodie next to his face:

RICHARD (CONT'D)

(chuckling)

Gets me every time.

Tess starts to fake laugh too.

RICHARD (CONT'D)

I designed these. As head of the department I got to choose what goes on them.

TESS

Oh... nice.

He hands it to her.

RICHARD
Go ahead and put it on.

She does, careful not to move and show the stolen file in the back of her pants.

RICHARD (CONT'D)
It's like wearing self-esteem
right?

TESS
Very comfortable. And stylish.

RICHARD
Thank you. It'll help you remember
to...

RICHARD/TESS

...fuggedaboutit!

DING.

EXT. PROCESSING OFFICES - DAY

Tess comes out of Richard's office, turns the corner and tries to catch her breath after what she's just done.

She sees Holly walk out of her processor's office across the way.

TESS
(whisper scream)
Holly!

Holly runs over to her.

TESS (CONT'D)
I did something. Something bad.

HOLLY
Go on...

Tess pulls Holly behind a tree as people walk by them. She pulls the file out of her pants. Holly gasps.

HOLLY (CONT'D)
Is that your file??

TESS
No. It's Adam's.

HOLLY

What? Why would Adam have a file?
Wouldn't that mean he's dead?

TESS

No! I think they have files on
everyone who's ever existed. And
it'll tell me what happens to him
after I died.

Tess starts to open the file but Holly stops her:

HOLLY

Wait. Are you *sure* you want to
know? What if he marries an
asshole? Or joins a cult?

Tess opens it. As she reads, her face drops.

HOLLY (CONT'D)

What is it?

She takes out a graph with Adam's lifeline on it. It plummets
after her death and it doesn't seem to go back up. Page after
page, it keeps going down...

TESS

I ruined his life.

HOLLY

The line's gotta go back up at some
point...

Tess keeps flipping through the pages until she gets to the
last one where the lifeline stops and it says... ADAM DIED.

TESS

Oh my god...

Tess looks at Holly, eyes wide.

TESS (CONT'D)

He's dead.

HOLLY

...yeah, I don't want to say I told
you so but....

Tess reads...

TESS

He was in a car accident. He was driving and felt something hitting the back of his foot so he reached under the carseat, found a broken umbrella....I can't finish this.

Holly gently takes the file for Tess and reads...

HOLLY

He was so overcome by the thought of you that he swerved off the road and into a tree...I'm so sorry, Tess.

TESS

It's...this is actually...incredible! I mean- it's terrible, I basically killed him- but this means he's *HERE*. This means I can find him!

DING! People are now running to get to their next activities. They start to take notice of Tess and Holly. Tess stuffs the file back in her pants.

TESS (CONT'D)

Shit. I have to go to that art class.

HOLLY

But Tess, think about it...he could BE at that art class!

Tess suddenly looks hopeful for the first time in heaven.

INT. ART CLASS - DAY

As Tess walks in she checks the file shoved in her pants, grateful to be wearing the hoodie to help cover it. There are at least fifty men in the room. How will she know it's him?

As she moves through them, all sorts of beautiful men smile at her and say hello. She stops at one and not so subtly waves her wrists in front of him...

TESS

Do you... like my wrists?

He looks at her like she's crazy.

GUY #1

Are you... a cutter?

She keeps moving, making sure to push her hair behind her ears so that her earlobes are on full display. With her wrists out and head swaying she's more dancing than walking. She looks a little nuts. And no one seems to recognize her...

An ART TEACHER with a whispery voice speaks to the group:

ART TEACHER
Welcome everyone.

Tess sits down at an easel and picks up a paintbrush.

ART TEACHER (CONT'D)
Think of this as your quiet place to just...(she exhales). You'll notice that the paint you use here looks clear in the pots but comes out in the perfect color on the canvas. It will show up exactly as you want it to...

Tess dips her paintbrush in the pot, delighting in the familiarity of it.

She starts to paint Adam's face...the teacher was right, the coloring is absolutely perfect. Tess paints swiftly, precisely, down to the crinkle in his forehead.

The teacher is suddenly at her side:

TESS
(proudly)
I'm an artist so I might be a little ahead of the rest of the class.

ART TEACHER
(in a whisper)
It's very literal.

TESS
It's a portrait.

ART TEACHER
Yes I can see that. Take a look around the walls...

Tess does. The art displayed on the walls is all splashes of color and indistinct shapes

ART TEACHER (CONT'D)
Detail is discouraged. Allow yourself to think more abstractly.

TESS

Okay but-

ART TEACHER

Shhhhhhh.

Tess tries to concentrate again. She closes her eyes and begins to hear...

The sound of WAVES.

But Tess is pulled out of the memory as someone KNOCKS into her. She stumbles and paints a line through Adam's face.

TESS

What the-?

She turns around and it's... CHRIS EVANS (or some other handsome, awesome actor).

CHRIS EVANS

Oops.

All the women in the room perk up. But Tess is pissed.

TESS

Oops? You just ruined my painting.

CHRIS EVANS

Eh, he had a weak chin...

He smiles at her but Tess is not amused. She tries to fix it.

Chris Evans takes a seat behind her, making all sorts of noise. Tess tries to ignore him. But then-

ART TEACHER

(to Chris Evans)

That is EXCELLENT. Really special work!

Tess turns around and sees his very basic drawing of a long oval attached to a square. She rolls her eyes.

CHRIS EVANS

I was thinking of giving it a little more detail.

ART TEACHER

Oh no I think you're done here. We'll put it right up on the wall of fame.

Chris Evans looks over at Tess's painting, sees how meticulous she's being...

CHRIS EVANS
You're overthinking it.

TESS
Excuse me?

CHRIS EVANS
Mine was hung on the wall of fame
and it was not good at all so.

Tess's gaze is pulled to Chris Evan's hands. Chris Evans catches it...

CHRIS EVANS (CONT'D)
You like what you see?

TESS
Excuse me?

He shows off his hands.

TESS (CONT'D)
Those hands are a dime a dozen
here.

She keeps painting. Chris Evans appears at her side, trying to speak in a sexy voice.

CHRIS EVANS
You wanna make *our own* art?

TESS
What?

CHRIS EVANS
We could get outta here and... (he
makes humping motions)

TESS
Oh my god *what* is your problem?

CHRIS EVANS
I don't have a problem. In fact, I
have no problems whatsoever! I just
fuggedaboudit!

TESS
You must have Richard too.

CHRIS EVANS
Great guy.

TESS
Uh huh. Please leave me alone.

CHRIS EVANS

I just arrived here this afternoon so I'm a little new at this but... everyone else here seems really happy. You don't.

Tess tries to ignores this.

CHRIS EVANS (CONT'D)

I had them wipe everything on the tour. You didn't do that, did you.

TESS

No.

CHRIS EVANS

Mistake.

TESS

Mistake? I still have my wits about me unlike you, you half-human, half-gorilla.

CHRIS EVANS

Gorillas are very intelligent. Our wits and their wits are-

TESS

Look, I just want to finish this...

CHRIS EVANS

And I just want to have fun! Just sail right through the steps into the light. *Sail sail sail...* More lone wolf than gorilla. On a sail boat...

He suddenly HOWLS. Everyone smiles warmly and chuckles. Even the Art Teacher is charmed by his loud disruption.

TESS

If you keep howling like an idiot I doubt you'll have any problems being alone.

CHRIS EVANS

(leaning in)

Oh yeah? I've had sex *two* times with *two* different people since I've been here and it's been like an hour.

TESS

Bleh.

CHRIS EVANS

Bleh? Did you die at 10 years old or something? We're supposed to enjoy ourselves here.

TESS

No one's stopping you, beauty queen. Whore it up!

CHRIS EVANS

You know what? You're mean. You're the first mean person I've met here.

TESS

Well lucky for you there are plenty of other seats in this class.

CHRIS EVANS

I like this seat.

TESS

Then *shhhhhh*. I beg you.

He starts to paint the same thing again, a long oval attached to a square. He turns-

CHRIS EVANS

Are you really not going to sleep with anyone while you're here?

She points at her painting, exasperated:

TESS

I'm taken, okay? I have someone.

CHRIS EVANS

Explain that to me because no one here 'has someone'.

TESS

I died and my boyfriend died too. I know he's here somewhere, I just haven't found him yet.

CHRIS EVANS

Why would you do that to yourself?

TESS

What do you mean?

CHRIS EVANS

We're not supposed to look for anyone from life. You're just gonna cause yourself pain.

TESS

You don't know what you're talking about.

CHRIS EVANS

I do actually. Which is why I'm gonna get to the light as soon as possible. I'm not gonna let anything stop me and if you had your *wits* about you, you'd do the same-

Just then the file falls out from her pants. Chris Evans sees it. Tess jumps up and quickly stuffs it back in.

CHRIS EVANS (CONT'D)

(whispering)

Whatcha got there?

TESS

Nothing.

CHRIS EVANS

Doesn't look like nothing.

Tess holds the back of her pants.

TESS

I... have a medical condition that I...needed...information on.

Chris Evans raises his eyebrows, amused.

CHRIS EVANS

Medical condition in heaven. Huh.

TESS

(panicking)

Um...(She announces to the class)
I'm gonna, I have to go early. I just...I really, really have to go to the bathroom!

Backing out... Tess HOWLS, trying to elicit the same kind of reaction that Chris Evans got-

TESS (CONT'D)

Awooooooooo!

-but nobody reacts. She keeps backing out...

TESS (CONT'D)
 Okay then, see you all soon! Great
 class! Woo!

She backs right into OTIS, 33 smokin hot, kind eyes.

TESS (CONT'D)
 Oh! I'm sorry.

OTIS
 No, I'm sorry.

He looks at her.

OTIS (CONT'D)
 Do I... know you?

She is taken aback. This guy is dreamy...could it be? Tess
 leans in closer to him.

TESS
 ...I- I don't know...does the name
 Tess sound familiar?

OTIS
 Tess...

But the art teacher appears at her side, annoyed.

ART TEACHER
 Class, let's move on from this
disruption!

The whole class is staring at Tess, including Chris Evans.

TESS
 (to Otis, quickly)
 Are you... going to Perry's party
 later?

OTIS
 Yeah.

TESS
 Great! I'll see you there...

Chris Evans watches, amused, as Tess tries to leave
 seductively while still holding the back of her pants. Then
 he and looks up at her painting of Adam's face...he begins to
 hear the **sound of waves**. He flinches as a deep pain suddenly
 moves through him. A tear falls down his face. What was *that*.

CUT TO:

INT. RACQUETBALL COURT - EVENING

Tess runs into the racquetball court and sees Holly in full gear: sweatband, crop top, short shorts.

Holly points at the MUSCULAR DUDE she's playing against.

HOLLY

You. Out.

MUSCULAR DUDE

But we're not done-

HOLLY

I'm up by eighty. We're done.

He walks out, scowling. Holly turns to Tess and hands her a racquet.

HOLLY (CONT'D)

C'mon, they don't let you stay in here unless you're playing.

Tess takes the file out of her pants, carefully sets it on the ground and they start to play.

TESS

I think I might have found him.

HOLLY

You did?? In art class?

TESS

I mean, maybe. I'm not sure yet...

HOLLY

Well I hope so because you need to find him before you forget him. My processor said it can happen really fast.

TESS

Yeah but I have the ultimate cheat sheet- his file! It has every detail about Adam ever. So even if I forget things, I can just look at it and I'll remember.

Holly scores. She leaps into the air and does a split.

TESS (CONT'D)

...although a really annoying guy in my art class saw that I had the file-

HOLLY

How?

TESS

It fell out of my pants. So I said I was having a bathroom emergency and ran out...

HOLLY

Pretend diarrhea. Works every time.

TESS

But he doesn't seem very bright so I'm not too worried... the important thing is we have to go to Perry's party because this guy is going to be there.

Holly scores another point.

HOLLY

Suck on that!

TESS

Are you okay?

HOLLY

Sorry, I get really competitive when I play. I figured something out though... *Muscle* memory. I LOVED racquetball when I was alive. I taught my girls to play. I figure if I play I'll remember I loved it and therefore I'll remember my girls. AND I can make use of this bangin' body. Never wore a crop top when I was alive. Wanna wear one every day I'm here.

TESS

That's brilliant.

HOLLY

I know. Come on, let's finish this game and then...

Holly looks at Tess in her shabby hoodie.

HOLLY (CONT'D)

...then you need to go home and change into something cute because we're gonna find your man tonight.

TESS

Yes!

HOLLY

Serve, bitch.

TESS

Whoa.

HOLLY

I know, I'm sorry...

INT. TESS'S COTTAGE - EVENING

Tess enters and looks around her sweet little cottage. It's lovely but it's basically empty. She walks over to the simple desk, takes the file out of her pants and quickly hides it in her bottom desk drawer and smiles.

She goes to the closet. First she pulls out a sexy black dress...is it a dress or a bathing suit? No. Then some overalls...no. Finally she chooses a white cotton dress.

She throws the clothes she was wearing onto the bed and changes into the dress- as she zips it up, she instantly looks gorgeous. It's just right for her.

She sees the to-go container she took earlier peeking out of the pants pocket on the bed. She takes it over to the desk, sits down and rips off a piece of it.

She picks up a pen and takes a breath.

TESS (V.O.)

Dear Adam, I never told you my final order. Your hands. Your breath. Your hobbit feet- I'm lying about the last one. I was trying to be funny but really it's your eyes. Of course it's your eyes what am I, a monster?

FLASH TO--

INT. APARTMENT - NIGHT - WHEN TESS WAS ALIVE

A younger Tess and Adam are in the middle of a huge fight.

ADAM

Forget it! Sometimes you can be a real monster, you know that?

TESS

Adam-

ADAM

You hesitated. You clearly don't want me to move in.

TESS

That's not true! I was just surprised.

ADAM

Why?

TESS

I just thought you liked having your own space-

ADAM

No that's YOU. You don't want to have to move any of your precious objects to share the space with me.

TESS

I was surprised because you don't always make your feelings known! I've never even seen you CRY!

ADAM

Well you're sensitive enough for the both of us so...

TESS

Wow.

ADAM

Just because I don't keep every gum wrapper I've ever had doesn't mean I have no feelings!

He gathers his stuff and heads for the door.

TESS

Adam...

He opens it.

TESS (CONT'D)

You can't leave!

ADAM

Why not? You have all your junk to keep you company!

He slams the door behind him, which turns into A KNOCK at Tess's door- jolting her out of the memory.

Tess looks down at the note, kisses it and quickly **tucks it under her mattress.**

She opens her door; it's Richard.

RICHARD

So which would you rather?
A place mat? A door bell? A push
pin, maybe? Because the way you're
acting, you're headed straight for
Organic Matter missy!

Richard pushes past her into the cottage. But Tess is still very distracted by her memory:

TESS

Do you think I'm a monster?

RICHARD

Very possibly, yes. I-

TESS

I think I may have been very
difficult to be in a relationship
with.

RICHARD

Tess, I'm trying to make a dramatic
entrance-

TESS

Here I was thinking I knew what
love was and that I was soooo good
at it but maybe I sucked at it.

RICHARD

See THIS is why memories are
dangerous! They make people do
crazy things!

He goes straight to her desk and removes Adam's file.

TESS

...I can explain.

RICHARD

(holding up the file
dramatically)
Did you really think I wouldn't
catch this?

TESS

Please, I just want to find him...
I don't understand why that's a
problem.

RICHARD

That's not the way we do things.

TESS

And has NO ONE ever questioned that?

RICHARD

What people *normally* do is trust
our system. Our well oiled, tried
and true system. Why would they
question it?

TESS

Because they miss their loved ones
and want to remember them!

RICHARD

How do you feel right now?

TESS

Bad!

RICHARD

Correct! Your memory is not your
friend. It will make you unhappy.

TESS

Oh my god what is so wrong with
feeling unhappy?

Richard is intrigued by this.

RICHARD

Why would anyone want that?

TESS

There's a whole rainbow of emotions
we get to feel, not just happiness!
Do you remember what it felt like
to have a good cry?

RICHARD

...no.

TESS

It can be pretty fucking great.

RICHARD

That's...no one wants to cry.

TESS

How do you know? Maybe they do!
Maybe everyone in heaven would be
ten times HAPPIER if you let them
feel a little sadness once in
awhile!

RICHARD

What you're describing is LIFE. The
complexity of being alive.

She sits down on the bed, deflated.

TESS

...yeah I know.

RICHARD

And for the vast majority of
people, life is hard. By the time
they die, they're pretty tired of
having to try so hard all the time.

She looks up at him.

TESS

I have to try. I need to find him-
Wait. If no one ever steals things
here than how DID you catch that
the file was missing?

RICHARD

Fuggedaboutit.

TESS

Oh my god the art class guy narc'd
me out!

RICHARD

I'm not naming names.

TESS

You don't have to, that guy's a
rat. A sneaky little rat with
perfect bone structure.

RICHARD

He's not the one who broke the
rules, Tess.

TESS

According to you, *no one* breaks the
rules...

She looks at him and takes a step closer to him.

TESS (CONT'D)

So does that mean I scare you?

He laughs.

RICHARD

No.

TESS

I do, don't I?

He doesn't answer her. She turns to start to leave.

RICHARD

Where do you think you're going?

TESS

A party.

RICHARD

I can't let you do that.

TESS

Why?

RICHARD

You won't even have FUN! You'll be looking for him the whole time!

TESS

Richard. Haven't you ever been in love?

Emotion spreads across Richard's face for just a moment and then it's gone.

RICHARD

I've been here for a long time.

TESS

You didn't answer my question.

RICHARD

No I didn't.

TESS

Look, you may understand a lot more about the universe than I do but you clearly don't understand this.

She turns to go. He runs and blocks the door.

TESS (CONT'D)

Move.

RICHARD

No.

TESS

Then I'll...I'll tell that Tony guy you screwed up. That you lost a file!

RICHARD

You wouldn't dare.

TESS

I would dare. And Tony seems like a real go getter. Maybe he'll tell your boss and then *Tony* will get your job that you love so much. Maybe *Tony* will get to design the sweatshirts.

Richard reads her face.

RICHARD

You would really do anything, wouldn't you.

TESS

Yes.

RICHARD

Even if it meant turning to Organic Matter.

TESS

Even if.

There's something about her determination that charms him.

RICHARD

Alright...I'll allow you to look for him, you're really only wasting your own time.

TESS

I'm okay with that.

RICHARD

But if I hear that you so much as *breathe* a word of this to Tony I will make it my mission to see that you get turned into the tackiest piece of tchotchke art that ever was.

TESS

Fine.

RICHARD
 Alright then. Go ahead.

TESS
 Great! I'm gonna find him.

RICHARD
 You won't find him. You're
 forgetting him as we speak...

He holds up the file:

RICHARD (CONT'D)
 Tell me, what was his name again?

Tess starts to answer him but cannot.

TESS
 It's--it's....

She stands there with her mouth open, horrified that she
 can't recall.

TESS (CONT'D)
 (to herself)
 What the-

RICHARD
 I told you, time moves differently
 here and things can start to go
 like (he snaps) that.

She looks him square in the eyes.

TESS
 (resolute)
 I *will* find him. And when I do your
 whole system is going to change.

RICHARD
 No human can change heaven.

TESS
 No human has ever tried.

RICHARD
 I dislike you.

TESS
 No you don't. I'm the first bit of
 excitement you've had in a long time.

She flings open the door and runs out.

INT. PERRY'S CONDO- NIGHT

Perry opens the door to a swinging bachelor pad. As Tess walks in she sees a large crowd of people in 1960s clothing.

PERRY

Come on in, sister! Welcome to the center of the universe...

Tess looks down at herself and sees that she is now suddenly wearing 60s clothing.

TESS

What's happening?

PERRY

I have a button I can press and everything looks like it did from my happiest decade.

TESS

Isn't that against the rules? Won't that mean you'll *remember* your happiest decade?

PERRY

Are you kidding? I was so high the whole time I don't remember anything about it!

As Perry leads her through the party, Tess inspects every man that they pass by. She tries to spot any hints of Adam... Perry leads her to a couch where Holly is sitting swaying to the music, already very drunk.

PERRY (CONT'D)

(to Holly)

Ha-cha-cha. The 60s is really working for you, doll.

Holly flips her sixties hair and sees Tess.

HOLLY

(drunk)

Tess! What took you so long? So many groovy babes to detective...

TESS

Perry, Holly and I need some girl talk for just a minute.

PERRY

You got it. I'll be back with some of my famous intergalactic punch.

HOLLY
Hey *girl*...

TESS
(quietly)
Richard has the file. He caught me.

HOLLY
What? How?

TESS
That art class guy told on me.

HOLLY
Motherf- we *hate* that art class guy!

TESS
So now I don't have the file AND I
can't remember my boyfriend's name!

HOLLY
What?? Okay lemme think,
it's...Alan? Or...Dane, maybe?

TESS
Dane?

HOLLY
I can't remember either!

TESS
See? I have to try to find him
before I forget anything else.

And just like that she bumps right into OTIS. Again.

TESS (CONT'D)
Hi...

Immediate spark.

OTIS
Hi. I've been looking for you ...I
think I know where I know you from.

TESS
...I think I know where I know YOU
from.

TESS (CONT'D)
Are you... my boyfriend?

OTIS
Did you go to camp Tomahawk
in West Virginia?

*

TESS (CONT'D)

What? No.

OTIS

Damn, thought that was it.
But are you from West Virginia?

TESS

No.

OTIS

Huh. Then I guess it's impossible
that I know you because I was born,
raised and died there.

Tess is so disappointed.

TESS

Right. Okay...

OTIS

You sure are pretty though.
You wanna dance?

TESS

...no thank you. But, thanks for
asking. You seem like a nice guy, Otis.

OTIS

Sure thing.

He winks at her as he disappears back into the crowd of
strangers. Tess is crestfallen. She can't move. Holly arrives
at her side just as she hears a familiar voice behind her:

CHRIS EVANS

You're blocking the view, mean girl.

Tess sees that Chris Evans is referring to a gaggle of
beautiful women dancing with each other and rolls her eyes.

TESS

Ugh, who invited you?

Perry returns with two giant glasses of punch.

PERRY

(to Chris Evans)

Hey buddy! You should see this guy
at the batting cages, he can really
knock it out of the park.

CHRIS EVANS
And then I knocked it out again
with that blonde!

They both laugh. Off Tess's face, Perry leans in and says:

PERRY
You know STDs don't exist here, right?

TESS
(loudly)
He's a traitor.

CHRIS EVANS
How so?

TESS
Oh you know exactly *how so*.

CHRIS EVANS
Are you talking about your "medical
condition"?

HOLLY
(loudly, still drunk)
Hey how bout I give your face a
medical condition! And she's not
mean she's just veryyyyyyy sad.

CHRIS EVANS
You know why that is, don't you?

TESS
Here we go...

CHRIS EVANS
Because memories are painful. But you
know what's not painful? Making out.

TESS
I'm not going to make out with you,
you narc.

CHRIS EVANS
I wasn't saying I wanna make out with
you and I narc'd for your own good!

A HOT PLASTIC WOMAN attacks Chris Evans and starts sucking
the side of his face.

TESS

Yeah can't unsee that...hate to break it to you but a woman sucking your face just proves you're trying to distract yourself with the lowest hanging fruit until your time's up.

CHRIS EVANS

So?

TESS

So it's empty.

CHRIS EVANS

Yes it is! I'm not seeing the problem here-

TESS

You can't fuck your way to the light!

CHRIS EVANS

And why would I listen to you? You're pathetic!

Tess throws her glass of punch in his face. Some lands on the HOT PLASTIC WOMAN.

TESS

Oops.

Chris Evans throws his drink right back in her face. Everyone at the party has turned to watch at this point.

TESS (CONT'D)

What the- who raised you??
Oh that's right you can't *remember!*

PERRY

Okay, let's all calm-

Tess grabs both Holly and Perry's drinks-throws them on him.

Chris Evans suddenly grabs his head in pain-

He FLASHES TO:

The ocean. Splashing. Arms going under.

He swings around, takes the punch bowl and tosses the entire thing at Tess hulk-style, which gets all over everything and everyone.

CHRIS EVANS
Gaaaaaaahhhhhh!

TESS
You big dumb animal! If it weren't
for you I might've found my
boyfriend tonight!

CHRIS EVANS
He's probably hiding from you!

TESS
You have no idea what kind of a man
he is.

CHRIS EVANS
Oh yeah?
(To the room:)
Hey everyone! Do any of you
recognize this terrible person as
your girlfriend?

Murmuring in the crowd. No one comes forward.

CHRIS EVANS (CONT'D)
There you have it.

Ouch.

TESS
Hey all you lovely ladies! How many
of you are sleeping with this
Beauty Queen right now?

Pretty much the entire party raises their hands. The women
look around, shocked and angry. They all start fighting with
each other...

TESS (CONT'D)
Suck on *that*.

Women start climbing on furniture. Men start punching each
other for no reason.

PERRY
Shhhiitt....

The groovy vibe of the party has turned to utter chaos.
Everybody has devolved into the worst versions of themselves.

Another shooting pain moves through Chris Evans. He closes
his eyes, hoping it will pass.

DING.

Chris Evans immediately turns to leave.

TESS

Where are you going?

CHRIS EVANS

To bed. When I hear the ding I go to the next thing. Unlike you, I follow the rules.

(he sighs)

Because I want this to work.

His sadness disarms her for a moment but she can't let the fight go.

TESS

Yeah, go get your *beauty* sleep, beauty queen!

CHRIS EVANS

Stop calling me that!
(his eyes well up)
My name's Adam.

Not knowing the love of her life is standing in front of her, she lets him turn and walk away from her.

Just then a woman smashes a light over Tess's head and everything goes black.

INT. TESS'S COTTAGE - MORNING

Tess sits up like a shot in bed. She immediately goes to her desk and starts ripping the rest of that to-go box into pieces and starts writing...

EXT. HEAVEN - MONTAGE

Tess hides notes she's written under different park benches around heaven...

TESS (V.O.)

Dear...person who's name I wish I could remember,

...at a bench by gardens with huge beautiful flowers

TESS (V.O.)

I know you're out there. If you find this maybe it will spark something...

...at a bench by people drinking piña coladas and walking in the rain

TESS (V.O.)
 Maybe it will remind you of who we
 were and where we started...

...at a bench underneath a huge, permanent rainbow in the sky, etc

CUT TO:

EXT. BENCH BY A RIVER- DAY

Tess approaches another bench by the edge of a river and sees Chris Evans already sitting there, looking awful.

She watches as he smiles at a beautiful woman walking by...

CHRIS EVANS
 Hey Vanessa!

Vanessa HISSES at him. He looks utterly dejected.
 Tess plops down next to him, enjoying his discomfort.

TESS
 Tough morning?

CHRIS EVANS
 You could say that.

He rubs his eyes and when he looks up, he's crying.

CHRIS EVANS (CONT'D)
 I'm sorry I told Richard about the file.

He's sincere. Not what she was expecting.

TESS
 Are you crying?

CHRIS EVANS
 (through tears)
 No. Allergies.

TESS
 "Allergies" in heaven?

CHRIS EVANS
 (through tears)
 Okay fine. I can't explain it, it's been
 happening a lot lately. Just ignore it.

TESS
(reluctantly)
Um, thank you, for the apology.

She gets up. This is awkward.

CHRIS EVANS
Hey, what's your name?

TESS
Tess.

CHRIS EVANS
Tess...I think I had a dog named
Tess. Or maybe it was Jess....

He puts out his perfectly smooth hand...

CHRIS EVANS (CONT'D)
Nice to actually meet you.

She shakes it and sees the bags under his eyes.

TESS
God you look like you're in worse
shape than me.

CHRIS EVANS
I don't understand it. I'm doing
everything right. I've been
following all the rules and doing
all the steps...yet lately the more
sex with random people I have, the
more sad I feel.

She stares at him.

TESS
And what does that tell you?

CHRIS EVANS
I have no idea.

TESS
Maybe you're still hung up on
someone. From life.

CHRIS EVANS
Nope that's not it.

TESS
Well you're running from something.

CHRIS EVANS

I'm running *towards* something: the light. You're running towards someONE. Which is trouble.

TESS

Ohhhhh I get it. You hate love.

Chris Evans rubs his eyes, shaking a thought away.

TESS (CONT'D)

Are you having memories? Is that why you're in pain?

CHRIS EVANS

All I've wanted since I got here was to leave pain behind. And now look at me...

TESS

So wait you don't hate love, you're still IN love, THAT'S your problem!

CHRIS EVANS

I just keep getting these flashes of water...and then I'm panicked...and someone is there but... I don't know-

TESS

You lucky son of a- I can't even remember my boyfriend's name. It's miserable.

CHRIS EVANS

And yet you love love.

TESS

One hundred percent.

CHRIS EVANS

Then we are two sides of the same destructive coin, Tess.

He gets up and starts to walk away...

TESS

The bell didn't ding yet. I thought you didn't break the rules.

CHRIS EVANS

Yeah well I need a drink and there's this stupid bar I heard about where all the sad people go...it's the only one where you can day drink...you wanna come?

She looks down at the note in her hands.

TESS

All the sad people, huh?

She tucks the note in the bench and joins him.

EXT. WOODS - DAY

Tess and Chris Evans make their way through a wooded area. Then, suddenly, they come upon a dive bar in the middle of nowhere. A neon sign flashes: *ROMANTICS*.

INT. ROMANTICS BAR - CONTINUOUS

They enter the bar and it is the best of all dive bars.

It's rustic with the perfect amount of dim light so that everyone looks attractive. It's *just* dirty enough to feel authentic but it's not gross. Marker scribbled lines from people's memories are all over the walls. Initials are carved into booths, etc..

There's a SAD MAN on the small stage singing karaoke...

CHRIS EVANS

Did we just walk into hell?

TESS

(loving it)

No it's great!

SAD KARAOKE MAN is actually only singing like every fifth word because that's all he can remember. It sounds ridiculous.

TESS (CONT'D)

There're no screens with the words.
How are people supposed to do karaoke
if no one remembers the songs?

As they make their way to the bar, Tess cranes her neck all around the place looking for Adam.

They land next to a SKINNY GUY, think Timothée Chalamet, who even though he's 33 and hot, his skin looks sallow and his hair unwashed. He sits slumped over a glowing, purple drink.

TESS (CONT'D)

What are you drinking?

KEATS

My heart aches, and a drowsy numbness pains my sense, as though of hemlock I had drunk...

TESS

That's very beautiful.

KEATS

It's the only stanza I've got left. I've spent the entirety of heaven sitting in this bar, remembering that stanza of poetry.

He takes a drink.

KEATS (CONT'D)

Well that and "here I sit empty hearted, I came to shit but only farted."

CHRIS EVANS

Now *that* I like.

KEATS

It's on the men's room wall.

TESS

How long have you been here?

KEATS

Nearly 200 years. I had a very short, very...tragic life. But I had love. And I won't forget that. Love is the only light I need.

TESS

(moved)

Me too.

Keats lifts Tess's hand and kisses it.

KEATS

Keats. John Keats.

Chris Evans rolls his eyes.

TESS
The John Keats?

KEATS
Increasingly. Let me give you some advice. If you want to remember, don't wash your hair. Don't take a shower. Don't go in the ocean. The water here washes it all away.

At this Chris Evans interrupts-

CHRIS EVANS
Tess, can you grab us that booth over there?

Tess is gazing at Keats in awe as Chris Evans practically shoves her towards the booth. He turns to Keats.

CHRIS EVANS (CONT'D)
Funny you should mention the ocean, I keep having flashes of it.

KEATS
Well that's probably where you left your heart, mate.

CHRIS EVANS
(not buying it)
Right...my heart.

He picks up an armful of drinks and heads over to the booth but before he even finishes sitting down across from Tess, they hear another group talking in the booth behind them.

ROMANTIC #1
Life was so hard. So tragic.

ROMANTIC #2
I miss pain. Do your remember pain?

Chris Evans pretends to puke.

TESS
Come on. What's so wrong with liking life?

CHRIS EVANS
These people aren't like "Gee, wasn't life great?" They're addicted to the struggle!

He takes a big sip of his drink, dribbling down his chin.

CHRIS EVANS (CONT'D)

I don't want any struggle.

He wipes his mouth, crumples up his napkin and is about to throw it on the floor when Tess grabs it from him, and folds it neatly in front of her.

TESS

Does *nothing* matter to you?

CHRIS EVANS

It's a napkin. And yeah, if you haven't noticed, nothing matters here. Which is just the way I like it.

He finishes his drink and starts another. She looks around the bar for Adam, when she doesn't see him, she starts writing something on the napkin.

CHRIS EVANS (CONT'D)

What are you doing?

TESS

Well, I used to write my boyfriend notes and leave them around the house, in the car, in his clothes... it was a way I could tell him I'm always thinking about him, even when we're not together.

She folds up the note.

TESS (CONT'D)

So I've been leaving him notes around heaven in places I think he'll go. I'm hoping he'll find at least one.

CHRIS EVANS

Like where?

TESS

I'm starting with park benches because that's where we met.

CHRIS EVANS

Heaven is basically one big park. There are hundreds of benches here.

TESS

I know. I'm just...writing little things on each one that only he would get.

CHRIS EVANS

Hmmm...

He reaches into his pocket. He pulls out a note...

CHRIS EVANS (CONT'D)

You mean like: "Dear bandaid hands,
I will kiss each cut and bruise-"?

TESS

Hey!

CHRIS EVANS

You're not the only one who likes
to sit on a bench.

TESS

Give it back!

CHRIS EVANS

Nope. What, was your guy a burn
victim or something?

TESS

No, I told you, you wouldn't get it.

CHRIS EVANS

That's your whole plan? Notes?

TESS

No I'm going to look for him too!

CHRIS EVANS

How will you know it's him?

TESS

I have an idea... but you'll
probably think it's crazy.

CHRIS EVANS

Oh I definitely will.

TESS

If I think it might be him... I'm
going to lean in and smell his breath.

CHRIS EVANS

I'm sorry, his *breath*?

TESS

Yeah. You can change your face but
you can't change your breath and
I'd know his anywhere.

CHRIS EVANS

Huh.

There's a small moment between them, but Tess deflects.

TESS

So what about *your* person? Do you ever wonder if she's here?

Chris Evans takes a quick, sharp breath, holding back tears.

CHRIS EVANS

She's not my person anymore. And I don't want to talk about it, I want to *drink*. We're in a bar.

He downs another.

TESS

Woof. You *are* in bad shape.

She gets up...

TESS (CONT'D)

I'm gonna go take a lap and hide another note, pace yourself.

But as she starts to go Tess hears the first notes to a familiar song coming on the karaoke.

TESS (CONT'D)

This song...I feel like I know it... fuck it, I'm going up there.

CHRIS EVANS

Oh god I'm gonna pretend I don't know you.

He shrinks down in his seat as she gets on the small stage and grabs a mic.

TESS

(to the sad crowd)

Hey everyone! I'm gonna sing this song for you because I think I might remember it... but I'm gonna need some help from my friend over here!

On Chris Evans:

CHRIS EVANS

No no no no.

She waves him up, speaking into the mic:

TESS
*C'mon! You like distraction right?
 Well you just have to keep your
 clothes on during this distraction.*

Laughs from the audience. Then they start cheering for him to come up. Finally Chris Evans reluctantly comes to the stage...

CHRIS EVANS
 (to Tess)
 I'm never gonna forgive you for this.

TESS
 I'm okay with that.

The verse starts...

TESS (CONT'D)
 (singing tentatively)
*Come a little bit closer...Hear
 what I have to say...*

Chris Evans clearly doesn't know it. He echoes:

CHRIS EVANS
 Say...

TESS
*Just hmm hm hm hm...
 We could dream this night away*

Chris Evans laughs at her. But he echoes again and starts to sway:

CHRIS EVANS
 Away...

The crowd cheers.

TESS
*But there's a full moon hm hm...
 Let's go dancin' in the light*

He twirls her out as he repeats:

CHRIS EVANS
The light, the light, the light

Tess laughs as the disco ball above them spins...

TESS
 We know where the hmm hmm hmm
 Let's go hm hm hm hm hmmm

She can't remember the next line, but Chris Evans comes in:

CHRIS EVANS
*Because I'm still in love with
 you...*

He surprises himself, Tess's eyes widen with joy.

TESS
I wanna see you dance again!

CLOSE ON Chris Evans watching her as she closes her eyes and really feels it as she sings the next line.

TESS (CONT'D)
*Because I'm still in love with
 you...*

It hits him like a truck how lovely she is and the crowd is LOVING IT. She opens her eyes, they look at each other and instinctively harmonize:

TESS/CHRIS EVANS
On this harvest moon...

Tess yells into the mic in celebration:

TESS
 We remembered the words!

But at this point, they look out but there's only Keats, the bartender and a couple of stragglers left. Where did everybody go?

EXT. BAR - LATE NIGHT INTO DAWN

They stumble out into the colored moonlight, still drunk. Light is bleeding into the sky.

CHRIS EVANS
 God that was GOOD!

TESS
 What time is it?

CHRIS EVANS
 What day is it?

TESS
 No no no, days cannot have passed.

Tess trips over her own feet and falls. He laughs and pulls her off the ground until they are face to face. There's a tense moment of chemistry between them.

CHRIS EVANS
That's the best I've felt since
I've been here.

Almost against her will Tess leans in and subtly smells his breath...

CHRIS EVANS (CONT'D)
What is it?

She waves her hand in front of her nose.

TESS
Jesus did you drink all the alcohol
they had in there?

CHRIS EVANS
I am the perfect amount of drunk.

He instinctively pushes her hair behind her ear.

CHRIS EVANS (CONT'D)
Has anyone ever told you you have
great ears? The shape of your
earlobes, they're like tiny light
bulbs.

Tess lights up, not knowing why. But then, realizing she's feeling something for Chris Evans, she panics.

TESS
I...I have to go.

CHRIS EVANS
Wait, I know it's weird but I think
something's happening here.

TESS
Nope. Nothing's happening. I should
go-

She runs off. He runs and quickly catches up to her. As they run:

CHRIS EVANS
So are we going to your place
or...?

TESS
This isn't funny.

CHRIS EVANS

Hey Karaoke actually worked! I was *fully* distracted and it felt better than sex! Who cares how much time has passed?

TESS

Me! I have to find my boyfriend. I can't be singing in bars all night with you...

CHRIS EVANS

Admit it, you had fun.

She stops.

TESS

I don't care about fun! Did you hear nothing I said all night?

Tess starts to run again. He follows.

CHRIS EVANS

Fine. Then let me come with you. I'll help you look!

TESS

Why?

CHRIS EVANS

Not focusing on myself helps me not feel pain!

TESS

And how would you help?

CHRIS EVANS

I could help you cover more ground in less time...you could give me a bunch of those little notes, I'll hit more spots. I'll find candidates and bring them to you. I'll line 'em up and you can sniff 'em out!

Tess considers this.

CHRIS EVANS (CONT'D)

Look, if I play by all the rules I'm guaranteed to be on the express train to the light so you won't have to put up with me for long anyway.

She opens her mouth to speak but-

CHRIS EVANS (CONT'D)
 Don't worry- I won't try to sleep
 with you, I won't try anything-
 I'll just help.

He pushes her.

CHRIS EVANS (CONT'D)
 You're not THAT attractive, you
 know.

She pushes him back, smiling in spite of herself.

TESS
 Spoken like a true beauty queen.

We PULL BACK to see Richard watching them flirt from nearby,
 looking very concerned.

EXT. HEAVEN - EARLY MORNING

Tess and Holly are running together.

HOLLY
 It's not against the rules to have
 fun while you look.

TESS
 I just...I don't want him to get
 the wrong idea.

HOLLY
 You were at that bar with him for a
long time.

TESS
 How long?

HOLLY
 Like two years?

TESS
 Oh my god!

HOLLY
 And you're sure it's not him?

TESS
 It's not, I smelled his breath.

HOLLY
 Well... maybe you like this guy too.

TESS

No! I mean...he's not as bad as I initially thought...but No.

HOLLY

Then there's no problem. Take the help. You need it.

Off Tess's face knowing she's right we CUT TO--

INT. TESS'S COTTAGE - MORNING

Tess tearing off a piece of napkin and writing...

TESS

(V.O.)

Dear person I love... I remember you less but I feel you more.

She folds it up and we see that there is a whole stack of notes she has written on various scraps of people's garbage she's collected beside it on the desk.

CUT TO:

EXT. CHRIS EVANS'S CONDO - MORNING

A sleepy Chris Evans opens his door to find Tess holding two cups of coffee.

CHRIS EVANS

What do we have here...

TESS

Drink this. Let's get moving.

CHRIS EVANS

Great. We just have to stick to the ding schedule okay? We can go all over heaven to whichever activities you think you might find him at, I just need to do it in a timely fashion.

TESS

Back on track I see...

She hears a small TV from inside his condo. She can see that it's playing a METS game.

TESS (CONT'D)

You have a TV?

CHRIS EVANS

Yeah, when the Mets play on this TV they win every championship- isn't that awesome?

Something about this feels familiar to Tess...

TESS

Yeah...awesome...

She shakes it off. She has to focus.

TESS (CONT'D)

I have a bunch of notes for you to hide...

She stuffs them into his pocket.

CHRIS EVANS

Someone is amped up.

TESS

This is my fifth cup of coffee. *Ding*. Let's go. *Ding ding*.

CHRIS EVANS

Okay, calm down, you're not the ruler of heaven.

TESS

Yet.

As they walk away from Chris Evans' condo they run into Richard.

RICHARD

Hey guys!

CHRIS EVANS

Hey Richard!

Tess immediately starts to drag Chris Evans away.

CHRIS EVANS (CONT'D)

Looking forward to our session later.

RICHARD

Me too. Uh Tess, can I talk to you for a moment?

TESS

I would love to but-

Tess keeps dragging Chris Evans away.

TESS (CONT'D)
-but we gotta get going. Busy day.

RICHARD
Well... we're overdue for a session.
They're getting further and further.

TESS
Mm...mmhmm....
They're now far away from him.

RICHARD
(yelling to her)
You haven't done a single one yet!

TESS
What? Can't hear you? Oops so sorry
byyye...

Off Richard's look of concern watching them walk away together...

EXT. HEAVEN - MONTAGE

Chris Evans and Tess hide notes in various places in heaven. A baseball stadium, a horse barn, a men's bathroom... DING.

Chris Evans leads FIVE GUYS to stand in front of Tess.

She inspects different parts of them, smells their breath etc. She shakes her head nope, none of them are Adam. DING.

They look for Adam at a carnival...and end up on a ride. DING.

They look at a dance class...and up dancing. DING.

They look at a packed ice skating rink...and end up skating. DING.

DING. DING. DING.

EXT. DRIVE-IN - EVENING

Tess and Chris Evans pull into a drive-in in a convertible. The 1943 version of "Heaven Can Wait" is playing in Technicolor. At this drive-in *everything* is in technicolor, not just the screen. Even Chris Evans and Tess.

Chris Evans turns off the engine and it looks like they're about to settle in to watch the movie but that's not what they're there for. Tess turns to him.

CHRIS EVANS

Ready?

TESS

Yep. Remember, just think about the opposite of you and look for that.

CHRIS EVANS

Got it. I'll take the right half, you take the left. Meet back here.

They both get out of the car as the movie plays and start knocking on the windows of about a hundred parked cars.

We PULL BACK and watch as they weave in and out between the steamed up windows until Tess comes back to the car, empty handed.

But she sees THREE MEN standing next to Chris Evans at the car. One of them is in his underwear- Chris Evans clearly pulled him out of something hot and heavy.

CHRIS EVANS (CONT'D)

Do any of these guys look familiar? They seem like they have that nice, harmless guy thing.

Tess looks at the first one. Nope. She walks to the second-underwear guy- definitely not.

Then she stops in front of the third. She looks up at him, he smiles at her. She gets very close to his mouth, almost as if she's going to kiss him, and takes a deep breath in.

Chris Evans, watching this, gets nervous that she's found him.

But after a moment she shakes her head, no.

CHRIS EVANS (CONT'D)

Okay thanks guys- sorry for pulling you away from your dates...

They get back in the car. He can see she's upset.

CHRIS EVANS (CONT'D)

Don't worry. There's still more ground to cover. Heaven is a big place.

TESS

Right.

CHRIS EVANS

In the meantime...

Chris Evans leans over and opens the glove compartment. He pulls out a large covered tray.

TESS

What's this?

He opens the cover.

CHRIS EVANS

Lasagna. They serve it for breakfast, lunch and dinner for me.

TESS

That's my heaven food too!

CHRIS EVANS

What a coincidence...

They eat. She looks at him, does he look different?

TESS

You seem to be doing much better.

CHRIS EVANS

Thanks to you. I haven't had one memory pang since before karaoke night so...I'm flying pretty high right now. Richard said I'm doing so well I could have my light ceremony this week!

TESS

(trying to hide
disappointment)

This week...wow...that's so quick.

CHRIS EVANS

What about you? Now that you've tried out most of the activities heaven has to offer, which will you do with your boyfriend when you find him?

Pause.

TESS

None of them.

CHRIS EVANS

Whaaat? Think of all the cool stuff we've been doing.

TESS

Yeah, it might sound stupid but...there's really only one thing I want to do. I want to have a wedding ceremony. I know you think it's dumb. Two dead people getting married...

CHRIS EVANS

It's not dumb. I uh...I actually like the idea of marriage. Just not rings.

TESS

...I wouldn't even need someone to marry us, I'd want to do it Quaker style. At least I think it's Quaker...

CHRIS EVANS

What's that?

TESS

You just look into each other's eyes for however long it takes, and when you both feel it...you're married.

CHRIS EVANS

Huh. What if you start laughing?

TESS

You don't.

CHRIS EVANS

I dunno, you might mess up the most important moment of your life/death...

TESS

Don't make me nervous!

CHRIS EVANS

Let's practice.

TESS

Practice a quaker wedding?

CHRIS EVANS

Just pretend I'm him.

She squints at him.

TESS
That's too weird.

CHRIS EVANS
Hey I just pulled a half naked guy
out of a car to come be inspected by
you, nothing seems weird right now.

TESS
Okay. But don't make me laugh-

CHRIS EVANS
I'm totally serious.

They turn to face each other.

CHRIS EVANS (CONT'D)
So we just look at each other.

TESS
Yep. And when we feel married, we
stop.

CHRIS EVANS
Awesome, I'll try not to make fart
sounds.

TESS
I thought you wanted to help me!

CHRIS EVANS
Sorry, sorry. Okay I'm ready...

They start looking at each other. They're both smiling.

But eventually his smile fades as he focuses on HER EYES...

She focuses on HIS EYES...They're staring at each other very
intensely and after a moment we actually feel that they are
almost...maybe... DING!

It breaks the moment.

CHRIS EVANS (CONT'D)
...hey, you didn't laugh.

TESS
Nope.

CHRIS EVANS
You'll be great. When you do it for
real.

Tess looks down, upset.

CHRIS EVANS (CONT'D)
That's...what you want, right?

She looks up at him- *is* that what she wants? DING.

CHRIS EVANS (CONT'D)
(quickly)
I've gotta go to my next session
with Richard but I'll see you at
that restaurant you think Mr.
Perfect would like tomorrow night,
right?

Tess nods as he runs out of the car. She feels completely lost. She looks down and sees he left a note behind on the seat. She unfolds and reads:

"Dear person, you're the only one for me."

CUT TO:

INT. TESS'S COTTAGE - NIGHT

Tess furiously writes on a scrap of paper.

TESS (V.O.)
Dear... I won't give up.

She looks up, tears in her eyes. She goes over to her bed, lies down and stares at the ceiling. She gets under her covers and pulls them up over her head.

INT. DINER - MORNING

Tess comes into breakfast on a mission. Perry and Holly are waiting for her, with their respective pancakes and doughnuts in front of them.

PERRY
Good morning darlin'.

A plate of lasagna is immediately put in front of Tess. She pushes it aside.

TESS
Thanks for meeting me.
(to Holly)
...did you get botox??

HOLLY

Me? No...no I just relaxed a little.

TESS

Okay, um, I have a problem...
I like beauty queen.

HOLLY

I *knew* it!

PERRY

That's great!

TESS

But he's distracting me from what I know I *really* want. I can't just give up on the love of my life because of someone new and shiny...

HOLLY

Are you sure that's what you want?

TESS

I was up all night thinking about it. I'm sure... I told him I'd have dinner with him tonight but I can't. No more dinners. No more anything. I don't want to leave him hanging but...

PERRY

So send someone else.

TESS

What do you mean, like set him up?

PERRY

Yeah, with someone *irresistible* so he'll forget all about you.

TESS

...Perry you're a genius. All he wants is to be distracted so I'll just set him up with someone VERY distracting.

PERRY

There ya go, a real catch. A real looker with huuuuuge-

HOLLY

(elbowing Perry)
She gets it.

TESS
I get it. (beat) Thank you!

Tess gets up and starts to leave.

PERRY
Tess?

TESS
Yeah.

PERRY
My light ceremony is tonight.

TESS
What??

PERRY
Yeah my time's up-

TESS
Oh my god I feel terrible. All I've been thinking about is my own timeline!

PERRY
Not to worry darlin, I'm ready.

TESS
You are?

PERRY
I am. So come to my party tonight. It's in the main field and it's gonna be epic.

She takes his hand and squeezes.

INT. FANCY ITALIAN RESTAURANT - EVENING

Chris Evans waits at a candlelit table. He is wearing a suit and tie and looks nervous. Suddenly he sees Tess and smiles- but then sees she's walking with a BEAUTIFUL MODEL WOMAN.

TESS
(overly enthusiastic)
Heyyyyy Adam! This is my new friend Cindy. She just got here and wiped her memory too! Cindy, this is Adam.

BEAUTIFUL MODEL CINDY
She wasn't lying when she called you a beauty.

TESS
 Something else you two have in
 common!

Tess and Cindy both laugh.

CHRIS EVANS
 Hi...uh...what's happening?

TESS
 I've gotta run but Cindy here is
 going to join you instead, if
 that's okay with you?

CHRIS EVANS
 But I thought-

TESS
 Great! Have an awesome time guys!

Beautiful Model Cindy sits down.

BEAUTIFUL MODEL CINDY
 Look, I just want something easy
 and uncomplicated and Tess said
 you're a sure thing. She thinks
 we'd be perfect together.

CHRIS EVANS
 Tess said I'm uncomplicated?

BEAUTIFUL MODEL CINDY
 (smiling)
 Yeah, she said nothing matters to
 you.

Ouch. He reaches into his jacket pocket and looks at a note
 he wrote: *"Dear mean girl, I hope this note makes you smile.
 You don't look mean at all when you smile."*

BEAUTIFUL MODEL CINDY (CONT'D)
 Everything okay?

CHRIS EVANS
 Yeah. Yep. I'm fine. Want some
 lasagna?

INT. TESS'S COTTAGE - EVENING

Tess sits on her bed but she can't sit still. Her foot is
 tapping uncontrollably. She's biting her nails. She tries to
 distract herself but there's nothing to distract herself
 with.

She starts to make her bed but then ends up kicking it. She tears off the covers in frustration and throws the mattress off it's springs. A note flies out from under it.

She crouches down and grabs it. It's the first note she tucked under the mattress. She forgot about it. She looks at it, the first line is:

Dear Adam, I never told you my final order..

TESS

Adam...

Tess stands. It can't be.

TESS (CONT'D)

(quietly, heart racing)

Adam?

EXT. PERRY'S APARTMENT - EVENING

Perry opens the door, half naked.

PERRY

Hey Tessie.

Holly appears behind him, also half naked.

TESS

What the--

Holly looks so much more relaxed, that Tess feels betrayed.

HOLLY

It's not a big deal.

PERRY

It certainly is a BIG deal.

Holly pushes him back:

HOLLY

Okay Tarzan go inside.

He does, Holly rolls her eyes.

TESS

You had sex with Perry?! And your forehead is smooth! You gave into heaven!

HOLLY

How? Sex is a distraction.

TESS

Exactly!

HOLLY

Excuse me, you were full on DATING
Beauty Queen!

TESS

That's why I'm here! Beauty Queen
is Adam! My Adam, my love, from
life!

HOLLY

What?? I thought you smelled his
breath and said it wasn't him.

TESS

Yeah but he was basically a
distillery at that point we were
drinking so much. I found the first
note I wrote before I forgot his
name and it says Dear *Adam* and I've
been feeling all these things that
I couldn't explain and...I
think...Beauty Queen is Adam!

Pause.

HOLLY

So you've been cheating on Adam
...with Adam?

Holly breaks into laughter.

TESS

I wasn't cheating.

HOLLY

No, not technically! This is too much.

She keeps laughing.

HOLLY (CONT'D)

You have to admit, that's awesome.

TESS

It's not! What do I do?? He's on a
date with a beautiful model right
now that *I* sent him on! They're
probably having sex already-
apparently everyone is!

HOLLY

Tess please don't judge me. Part of what I loved about being a mom was playing, was getting to be a kid again. Isn't sex just a form of remembering that? Plus I've *barely* seen you at all lately because you've been spending all your time with Beauty Queen. Who turns out to be the love of your life! So what are you still doing here?

TESS

Right...right! But what if he's having a great time? What if he wants to be with *her*?

HOLLY

Then stop him! By any means necessary!

PERRY

Yeehaw! Go get your man! And bring him to the party!

CUT TO:

INT. FANCY ITALIAN RESTAURANT - NIGHT

Tess rushes into the restaurant which is now packed with couples at candlelit tables. She sees Adam and Cindy laughing, seemingly enjoying themselves and starts running towards them.

Just as she's about to get to the table, Richard appears and body blocks her. She bounces off the back of him.

RICHARD

Well hey Adam!

CHRIS EVANS

Hey...

Tess tries to get around Richard, but cant.

CHRIS EVANS (CONT'D)

... Tess?

RICHARD

So how's this date going, huh? Pretty sure I can feel the sparks flying!

Tess is now jumping up from behind Richard:

TESS

Adam! I have to talk to you!

She cuts over to the side of the restaurant, yelling:

TESS (CONT'D)

Adam you'll never guess- *you're Adam!*

Richard chases her.

CHRIS EVANS

(totally confused)

What?

RICHARD

And *I'm* Richard! And that's Cindy!

Richard blocks her path again but Tess kicks him in the shins this time. He goes down in pain but Tess falls backwards from the force of her own kick, knocking over a table full of Italian food and candles.

The bottom of a curtain catches fire.

Tess tries to stand but slips in all the spilled pasta sauce.

The fire starts to spread quickly. People see it and start to scream and rush out. Smoke is filling the room but Tess spots Cindy clinging to Adam like a damsel in distress. She starts crawling towards them, covered in food...but then Richard scoops her up from behind and drags her kicking and screaming out of the burning restaurant.

TESS

(screaming)

Stop! Let me go! You're surprisingly strong... *Adam!*

But they disappear into the smoke....

EXT. FANCY ITALIAN RESTAURANT - CONTINUOUS

Richard and Tess emerge from the smoke, gasping and coughing, the restaurant in flames behind them.

She tries to run back in but Richard stops her.

TESS

What are you doing? Adam's in there!

RICHARD

He'll be fine, no one will get hurt, this is heaven!

He pulls out a flask and takes a swig.

TESS
Are you *drinking*?

RICHARD
Am I drinking? Yes, Tess. Yes I am.

He takes another sip.

TESS
There's a burning building behind you!

RICHARD
I know!

He starts laughing hysterically and then sinks down to the ground...

RICHARD (CONT'D)
(through laughter)
You're...ruining...me.

He keeps laughing.

TESS
Me? What about you?
That's *Adam*, isn't it. My Adam.

RICHARD
...yes.

TESS
Why didn't you just tell me?

RICHARD
We haven't had a situation like
this before-

TESS
But you KNOW that finding him is
all I've been wanting! Aren't you
supposed to be here to help me?!

RICHARD
It's not all about you, Tess! Adam
is my client too- I'm not trying to
take away your happiness, I'm
trying to give him his. All he
wanted when he arrived was peace. I
was trying to protect you both. I
thought I could handle you both but
this is way too complicated- even
for me.

He takes another big swig.

RICHARD (CONT'D)
I'm probably going to lose my job.

She sits down next to him.

TESS
I'm not gonna tell Tony.

RICHARD
Tony? Who gives a piece of Organic Matter about Tony? It's you! You come in here with all the "haven't you ever been in love? I'd do anything for love...love love love bla bla..." I haven't thought about that in a long, long, long...

He turns to her.

RICHARD (CONT'D)
Would you believe that I was once a prince?

He starts laughing. So does Tess.

RICHARD (CONT'D)
I know it's hard to picture but I was. It's the last thing I remember about myself. At least I think I was the prince, it's possible I was the horse the prince rode on.

His eyes start to fill.

RICHARD (CONT'D)
But I never... I never thought I would stop knowing how to love. I think I just took it for granted that it would always be there, memory or no memory. But if you don't love...you forget love.

Tess puts her hand on his shoulder. Then she starts to get up.

RICHARD (CONT'D)
Where are you going?

TESS
I have to tell him I'm me. That he's him.

He stumbles to his feet.

RICHARD
This is terrible.

TESS
I know but I can fix it.

RICHARD
No you don't understand. If you tell Adam, it will change things for him. He's so close to the end of his steps, he's so close to turning into light but now he's fallen in love with you. You were the one thing in his life that he could never let go of- and now he's in danger of not being able to let go of you here- telling him could undo all the progress he's made. He could end up turning to Organic Matter.

TESS
That won't happen.

RICHARD
It might. The question is, who would you really be telling him for? For him or for you? If you really love him, don't cause him any more pain than you already have. You may not have a chance at everlasting peace but he does.

The gravity of what he's saying hits Tess hard...

CUT TO:

EXT. PERRY'S LIGHT CEREMONY - NIGHT

Tess stands in front of a crowded dance floor under the stars. Everyone is dressed in 19th century gowns and suits. As she steps onto the dance floor, Tess is no longer wearing her food stained, smoke covered clothes but is suddenly in a beautiful 19th century dress. She is stunning.

She watches Perry and Holly dance as if they don't have a care in the world. Perry sees Tess and blows her a kiss just as Chris Evans appears beside her.

CHRIS EVANS
Hey.

He's suddenly wearing a 19th century suit. He looks very handsome.

TESS

Hey.

Silence. A lot of tension between them.

TESS (CONT'D)

Do you want to dance?

CHRIS EVANS

...okay.

They walk out into the field among the dancing couples under the stars and begin to move to the music.

CHRIS EVANS (CONT'D)

So... you burned down that restaurant.

TESS

I know, I feel terrible-

CHRIS EVANS

Everybody got out... I think.

TESS

What about Cindy?

CHRIS EVANS

Cindy's fine.

TESS

Did you like her?

CHRIS EVANS

Uh, well, her heaven food was pigs in a blanket. She kept pulling them out of her purse which was unsettling.

Tess cracks a smile.

CHRIS EVANS (CONT'D)

But apparently you thought she was perfect for me...

She looks down.

CHRIS EVANS (CONT'D)

You set me up and then you stormed in and torched the place. What were you trying to tell me?

TESS

Nothing.

CHRIS EVANS

Nothing?
Were you jealous?

TESS

I don't know.

CHRIS EVANS

I think you do know.

She doesn't say anything.

CHRIS EVANS (CONT'D)

Well I wanted you to be jealous.

She still doesn't say anything.

CHRIS EVANS (CONT'D)

But you're not gonna tell me
anything now. God you're
frustrating.

Tess looks up at him. She loves him so much.

TESS

You don't understand.

CHRIS EVANS

I do understand. But no matter
where your boyfriend is, I'm
telling you that *I'm* here. Now. And
this is special. I can't explain it
but I feel...full... when I'm with
you. We have the best time together
even when we're doing stuff I hate,
and you're notes! Your stupid
notes! I love your notes! I love
you...

He stops for a moment, looking at her.

CHRIS EVANS (CONT'D)

And I think you love me too.

She takes a deep breath.

TESS

(barely getting the lie
out)
I don't.

CHRIS EVANS
You're lying.

TESS
I don't want you. I never have.

CHRIS EVANS
Tess-

She steps back from him, steeling herself.

TESS
I only spent time with you because
I thought you could help me- the
only reason you feel full when
you're with me is because you had
nothing inside of you to begin
with. You're empty.

He looks at her, gutted. The huge moon seems to hang directly
over them.

CHRIS EVANS
...right.

He looks down.

CHRIS EVANS (CONT'D)
Then there's nothing keeping me here.

She can't speak.

CHRIS EVANS (CONT'D)
My light ceremony will be tomorrow
night. I do the last step and if I
can get through that, then that's
it...
Goodbye Tess.

He turns to go-

TESS
(shakey)
Adam... could you... say that one
more time but come closer?

He doesn't move for a long moment...then he turns and walks
right up to her getting so close they're just an inch apart.

CHRIS EVANS
Goodbye Tess...

She closes her eyes, inhaling his breath.

She opens her eyes. He looks at her. They are so in love. They're about to kiss when...BOOM!

Fireworks everywhere. Perry has turned into light.

It's beautiful. Tess watches Chris Evans take it in longingly.

When he turns back to look at her, she's gone.

INT. ROMANTICS - NIGHT

Tess sits at the bar drowning herself in liquor. Keats sidles up next to her.

KEATS

What are you doing?

TESS

I'm going to drink until I black out. People did that in life all the time, right? I never did because I never wanted to forget *anything*. But now I want to forget everything. Especially the pain.

She holds up her glass:

TESS (CONT'D)

Here's to oblivion.

He clinks glasses with her.

KEATS

Beautiful but it won't work.

TESS

Why not.

KEATS

Why do you think alcoholics exist? No matter how much they drink it doesn't make the pain go away.

TESS

I think I finally agree with heaven. Memories are pain machines.

KEATS

There's nothing machine like about memories. They're slippery. Constantly shifting.

(MORE)

KEATS (CONT'D)

That's why it's so absurd for this place to try to take them away... we're reconstructing our memories all the time, thereby reconstructing ourselves. To remember is to be human.

TESS

But what if all they do is hurt you?

KEATS

I believe there is a very thin line between pain and pleasure, the ugly and the beautiful. In fact it may not be a line at all. The longer I'm here the more I understand there are no lines- not straight ones at least.

Tess looks at him drunkenly.

TESS

Yes. But there are lines that we should not cross. And tonight, I didn't cross one. In the name of love.

KEATS

Doesn't it usually go the other way?

TESS

Not always. Sometimes we have to make lines where there are no lines to save each other.

He looks at her.

KEATS

Are you a poet?

TESS

God no.

KEATS

This is the best conversation I've had in here for probably 50 years.

TESS

Thank you.

KEATS

Thank *you*.
You know if you really want to
forget, try the ocean.

TESS

Right! Yes! The ocean... You are a
brilliant person. I love you. I see
why we all love you.

KEATS

We all?

TESS

Yes. Humans. You were one of our
best.

He smiles humbly, but his eyes are shining as we CUT TO-

EXT. OCEAN - NIGHT

Tess swims out into the ocean. She starts to hear music as
the waves come to the shore. She lets herself float. She
looks up at the colored moon, the endless sky...

TESS

Please.

She starts to sink...

Underwater the music is even better, even louder. She gives
herself over to it as she starts to lose consciousness. She
sinks and sinks into the darkness until she looks like
another rock or object curled up at the bottom of the ocean.

Until an arm pulls her out of the water...

CUT TO:

INT. RACQUETBALL COURT - NIGHT

Holly, who has been carrying Tess, sets her down on the
court. She's still dripping wet.

HOLLY

Hey!

No response.

HOLLY (CONT'D)

Tess!

No response. Holly SLAPS her. Tess comes to...

TESS
What happened?

HOLLY
You tried to drown yourself in the ocean. You can't kill yourself once your already dead!

TESS
I wasn't trying to kill myself.

HOLLY
Then what were you doing?

Tess covers her face, remembering.

TESS
Ugghhh trying to forget Adam.

HOLLY
Why?

Tess sits up.

TESS
Richard told me that if I tell him who I am...his chances of turning into light will probably be destroyed. So I...I let him go.

She gets up.

TESS (CONT'D)
He's supposed to turn into light tomorrow night. I have to let him go right?

HOLLY
Oh Tess...

TESS
He wants to turn into light. That's all he's wanted since he got here.

HOLLY
But what do YOU want?

TESS
I don't know anymore! I spent my whole life caring about the past, never really valuing what was right in front of me.

(MORE)

TESS (CONT'D)

And I spent most of my death doing the same thing- until I fell for new Adam...but I was still holding onto old Adam at the same time so... I'm a hypocrite. I've been distracting myself with old and new Adam and avoiding the fact that there doesn't seem to be an old and new me- there's just me...and who is that?

HOLLY

I think when you figure that out, you'll know what to do.

TESS

How do I figure that out?

HOLLY

All I know is that spending time with Perry, watching him embrace this process with his own style- it inspired me. I started to do the steps that felt right to me. I was someone who always did what felt right in my gut when I was alive, even if it went against the grain. Even if society said I was wrong. I tried to teach my kids to live that way too. So if letting go of that life, letting go of my kids even, feels right to me I'm going to do it.

TESS

So when I saw you at breakfast-?

HOLLY

I was already doing the steps.

TESS

Which is why your face looks amazing.

HOLLY

I have to say it's actually been sort of incredible. Heaven works, if you let it.

TESS

This is so crazy- I have so many questions-

HOLLY

Tess-

TESS

Yeah.

HOLLY

I'm turning into light.

TESS

What?

HOLLY

This game that we're about to play is my light ceremony.

TESS

What do you mean? You still have years and years left!

HOLLY

I sped up my process. I was ready.

Tess starts to cry.

TESS

But you're all I have.

HOLLY

That's not true. And if you think about it, you actually got what you wanted. You *found* Adam and you spent a LOT of time with him.

TESS

I guess... I'm glad I spent time with you- thank god I met you. You deserve to turn into light.

HOLLY

So do you, if that's what you want.

TESS

Well I'm basically guaranteed to turn to Organic Matter at this point.

HOLLY

Are you sure about that?

TESS

I stole a file, set a building on fire, rejected their whole system- yeah I think I'm toast.

HOLLY

I don't know, sounds like you're describing the actions of someone pretty powerful. Someone who did all that in the name of love.

Holly grabs Tess by the shoulders.

HOLLY (CONT'D)

Repeat after me: I am not a botox zombie sheep.

TESS

I am not a botox zombie sheep.

Holly looks at her, smiling.

HOLLY

I wish you could see what I see...
Okay grab a racquet and let's go.

Tess nods and grabs a racquet, really fighting tears now. They position themselves to start playing.

TESS

Holly?

HOLLY

Yeah.

TESS

I love you.

HOLLY

I love you too.

TESS

And Holly?

HOLLY

Yeah.

TESS

You look smokin' hot in that crop top.

HOLLY

(smiling)
Thanks.

TESS

Now serve, bitch.

And they start to play. Tess lets out all her frustration on the court until suddenly...Tess has beaten Holly. Neither of them can believe it. But Holly smiles...

And as they walk outside the court they are suddenly in...

EXT. PARK FROM HOLLY'S LIFE - CONTINUOUS

The park from Holly's last day of life.

HOLLY
This looks familiar...

She sees her GIRLS run by giggling. Holly's eyes fill with tears of joy.

TESS
Holly...

Holly turns to Tess, starting to glow.

HOLLY
I remember.
They're beautiful, aren't they?

She takes a deep breath and steps into the street and suddenly there is a loud *WOOSH*... Holly becomes light.

Tess closes her eyes letting the light wash over her.

EXT. HEAVEN - DAWN

When Tess walks out of Holly's last step she sees that time has once again jumped forward. It's dawn and the sun is coming up. She doesn't have much time.

She starts to run. She runs and runs through the grounds of heaven, taking it all in until she...

INT. RICHARD'S OFFICE - MORNING

...bursts through the door and sees Richard sitting behind his desk.

TESS
I don't want to be cabinetry!
I want to turn into light!

Richard drops his head into his hands.

RICHARD

No no you did the right thing with Adam.

TESS

I know I did. But *I* want to turn into light. For me. What do I do?

RICHARD

This is not how it works.

TESS

Why not? Holly did it.

RICHARD

Holly was ready.

TESS

Well, I'm ready. I'm ready now.

RICHARD

Even if I believed that- it's a process.

TESS

Well my process has been different. But I know I want to face what's in front of me and see what happens. Couldn't I just speed up the steps like triple-time and-

RICHARD

At this point you'd have to go directly to your final step and you're not ready for that.

TESS

How do you know?

RICHARD

You've never even had *ONE* session with me in here.

TESS

Fine...

She sits down.

TESS (CONT'D)

Let's do it right now. Ask me anything you want.

RICHARD

If we do that, you'll forget.

TESS

I said I was ready.

Richard leans back in his chair and considers this. He looks at her for a long moment.

RICHARD

Alright...what do you remember? What's the clearest thing you have left?

Tess closes her eyes.

TESS

My father.

RICHARD

And he died when you were...

TESS

...ten.

Tess has a hazy FLASH of herself at ten years old...

RICHARD

Tell me what you remember about that.

Tess takes a moment.

TESS

I remember...it happened very suddenly.

RICHARD

He had a heart attack.

TESS

Yes, and my mother was destroyed... her reaction was to immediately give away everything he ever touched.

Richard gently guides her through the memory.

RICHARD

But not *everything* right?

TESS

Right... I was able to sneak into their room and save his watches- he kept all the watches he ever owned. And I took them and I hid them all under my bed.

Hazy FLASH TO Tess under the bed holding all the watches...

RICHARD
And then what?

TESS
And then my mother sent me to live
with my aunt.

RICHARD
Because...?

TESS
(getting emotional)
Because she couldn't... I was too
much like him.

RICHARD
So you were sent away because you
reminded her of him.

TESS
She would come and visit every now
and then but...she eventually
remarried and had another child.

RICHARD
And how did that make you feel?

CLOSE ON Tess as she opens her eyes...

TESS
...replaceable.

She looks down at her wrist.

TESS (CONT'D)
But I wore my dad's watches for the
rest of my life.

*FLASH TO Tess's wrists through the years wearing her dad's
watches...*

RICHARD
And that helped?

TESS
It made me feel connected to him
somehow. Like he would know I was
wearing them... but now being
here...I know that's not true.

RICHARD
And that's where your irrational
attachment to objects began.

TESS
I don't think that's irrational.

FLASH TO Tess's office, allll the objects...

RICHARD
Do you have any doubt that your
father adored you?

TESS
No. He loved me.

RICHARD
So did you actually *need* those
watches?

TESS
Maybe not but...they helped me
remember that someone really loved
me once.

There is a tinge of sympathy in Richard's eyes.

DING.

RICHARD
How do you feel?

Tess exhales.

TESS
(tears in her eyes)
Lighter.

RICHARD
Come with me...

EXT. HEAVEN - EVENING

Richard stands across from Tess in a beautiful field lined
with beautiful trees.

RICHARD
I want to be clear that I don't
know what kind of effect skipping
to the final step will have.

TESS
I know the risk.

RICHARD

When you go through to the other side of those trees, you will be in your final step.

TESS

What is my final step?

RICHARD

We put you back into the moment your life ended. So you can experience it again as a lighter being and let it go. People find it to be the hardest step, which is why we save it for last.

TESS

And then what?

RICHARD

Either you'll turn into light or you won't.

Tess takes this in.

RICHARD (CONT'D)

Or we might have created a glitch in the system with all of this and it will go completely haywire.

TESS

Is Adam doing his final step right now too?

RICHARD

...yes he is.

TESS

Is he going to make it?

RICHARD

That's up to him.
Are you ready?

TESS

Yes.

RICHARD

Then just walk through those trees over there...

Tess looks to the trees.

RICHARD (CONT'D)
Tess... your will is...impressive.

TESS
What if it doesn't work?

RICHARD
Then I'm afraid your fate is to be organic matter. And if that's the case... I'll make sure you're the classiest candlestick on earth.

She steels herself.

RICHARD (CONT'D)
For what it's worth... I hope it does work.

TESS
Oh reallllly? Guess you don't dislike me *that* much.

RICHARD
You reminded me why I fell in love with humanity. That's how I'll remember, I'll just keep loving them.

She starts to go and then turns back.

TESS
Richard?

RICHARD
Yes.

TESS
Thank you.

RICHARD
(in his best mobster)
...fuggedaboutit.

Tess smiles as she turns towards the trees. Richard watches her walk into them until he can no longer see her.

EXT. FOREST OF TREES - CONTINUOUS

As Tess carefully moves through the cover of trees, sunlight shines through the leaves in flashes. Then she takes a step and suddenly finds no ground beneath her.

She is in the ocean, swimming under a nearly blinding sun. She's wearing the same bathing suit she did on the day she died. And she's wearing a snorkel mask.

But the sun quickly begins to disappear behind clouds and the sky begins to get dark.

TESS
What's happening?

A voice calls to her from the shore:

VOICE
(from a distance)
Tess!

She looks up and there's a figure on the shore waving for her to come in but she can't quite make him out...

The sky gets darker and it starts to rain. Just then Tess sees something bright, shining under the water. She puts her mask on and dives down...

EXT. UNDERWATER - CONTINUOUS

Tess swims through rough water towards the shiny, ethereal ring. It glints. It's so beautiful, while everything else is dark around her.

Then she hears her muffled name being screamed again...this time she decides to swim towards the voice instead...

EXT. OCEAN - CONTINUOUS

She breaks through the surface coming up for air JUST in time to see a crocodile approaching her. She looks to the shore and starts to swim towards the figure as fast as she can.

The waves crash over her and rain is pouring down as she swims with all her strength.

She finally runs through the shallow water until Adam's arms pull her out the final few feet and they fall onto the beach.

The crocodile is gone. The rain stops.

Tess and Adam are lying on the beach, out of breath.

ADAM
Mean girl...you're here.

Tess looks at his face, but doesn't know him. It's the original Adam.

TESS
How do you know that name?

ADAM
It's me, Beauty Queen.

TESS
(so happy)
Beauty queen! But you're face is...
different.

She looks into his eyes- he's scared.

ADAM
It seems like I've been on this
beach forever and I can't seem to
get off it.

TESS
But this can't be your final step-
it's my final step. Didn't you die
in a car accident?

ADAM
I did...but this is where my life
stopped.

Thunder booms.

TESS
Oh my god.

ADAM
What's happening?

TESS
Don't worry. You're gonna turn into
light.

Another boom.

TESS (CONT'D)
Actually I don't know if that's
true. I don't know what's gonna
happen. But I'm so glad you're here
because I need to tell you
something. I don't care which Adam
you are, which nose or which hands
you have- I don't have a final
order. I don't need one.

(MORE)

TESS (CONT'D)

I don't need umbrellas, or retainers or *rings*...I'm just here...with you... right now.

She kisses him. Deeply, passionately. This is a kiss to end all kisses.

When he opens his eyes and looks at her a wave of recognition washes over his face. He starts crying.

ADAM

...Tess...

A beautiful light starts to surround them. Tess knows their time is running out. She sits up and gets on one knee.

TESS

Adam...beauty queen...will you marry me?

ADAM

YES.

They begin to stare into each other's eyes. The light starts to grow and surround them.

TESS

I love you.

The light is now all encompassing and warm and beautiful and blinding...

For a moment it flashes so bright we can't see either of them.

Then, as the light clears, we see the "engagement ring" roll up onto the shore....

...right in front of Tess, who is lying there alone on the beach with her eyes shut.

She opens her eyes. No Adam. But she's still there. She's not a cabinet. She looks up at the sky, at the beautiful light she feels on her skin...and smiles.

CUT TO:

INT. LAX - MORNING

A TERRIFIED WOMAN blinks her eyes.

WOMAN

What's happening? Where am I?

The woman turns around and sees Tess, holding a clipboard.

TESS

Welcome to heaven. Everything is going to be okay.

WOMAN

I'm dead?

Richard pops up.

RICHARD

Yes! Isn't it wonderful?
I'm Richard, the head of processing
and this is my protégé, Tess.

TESS

(proudly)
I updated the system.

WOMAN

Updated the what? What the fuck is going on?

RICHARD

Tess took Tony's place. He got moved to another department.

WOMAN

Who the fuck is Tony?

RICHARD

The point is that you're in good hands. Tess is great with humans.

Tess steps in front of Richard and takes the woman's hand.

TESS

You've been through a lot. And I'm going to be here with you to help you understand every step of the way.

WOMAN

Is my husband here?

TESS

Yes, he's been waiting for you.

WOMAN

(overcome with joy)
Ohhh Harold!

She takes the woman by the shoulders and looks at her reflection with her.

TESS

That's right. You get to see Harold. You'll see plenty of him. But first, I want you to take a good look at yourself.

They both look at themselves.

TESS (CONT'D)

Take your time.

EXT. BEACH IN HEAVEN - DAY

Tess sits on the beach with a stack of files beside her. She takes out a sheet of paper and begins to write...

TESS (V.O.)

Here's what I know: someone in my past mattered a lot to me. We had a beautiful, irreplaceable relationship that was one in a million. Sometimes I write that person a note.

A cloud parts and the sun shines down on the paper she writes on, bright and warm and perfect. As she breathes it in-

TESS (V.O.)

"My dear you", I start it.

SMASH TO WHITE