

THEODORE: 2ND CLASS ANGEL

**Written by Bill Albert
Based on an idea by
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EXT. CITY STREET - DAY

It is a busy city street. Lots of people, mostly business types, go back and forth in a hurry.

THEODORE, male, 50, comes pacing down the street. He is way out of this time and place. Long dark hair, goatee and twirls, he is wearing a long fancy dress coat, vest, and top hat. He looks at a ragged old piece of paper, compares it to the street sign, then checks his pocket watch. He nods then hurries off. Despite standing out no one notices him.

EXT. CITY STREET - DAY

JOHN, 30, in a business suit and tie thinking he owns the place, comes walking down the street. He has to pause as an elderly couple blocks his route, checks his watch, rolls his eyes and hurries on.

EXT. CITY STREET CORNER - DAY

Theodore is at this corner, looking at the crosswalk, checking his pocket watch and waiting excitedly. He sees John approach, checks his pocket watch again and starts counting down.

THEODORE

Ten, nine, eight, seven, six,
five, four...

John marches right through the crowd, off the corner, and crosses the street. There is a CAR HORN and SCREECH OF TIRES coming to a stop. The CROWD, misc. ages, gasps and looks out at the street. Theodore smiles.

John is on the street, dead, after walking in front of a car. A few of the CROWD check him out, no pulse, then shake their heads and look away.

Theodore weaves his way through the onlookers, stops near John, then looks down at him and smiles.

THEODORE

Hello John, my name is Theodore,
nice to meet you.

John looks up at him confused.

JOHN

How do you know my name?

THEODORE

Oh, I know everything about you. I'm here to make sure you get to the right place.

Theodore offers John a hand and helps him stand.

JOHN

Get to the right place?

THEODORE

Yes, since you're dead, you see, this place won't be any use to you now.

JOHN

I'm dead?

THEODORE

Yes. See.

Theodore motions to the street and John looks to see his mangled body on the ground. He looks closely at his body, stands and straightens his suit and tie.

JOHN

I looked good.

THEODORE

Yes, you did. I love the way the tie and handkerchief match your eyes.

JOHN

Thank you. I tried to find a flower for the lapel this morning but the only ones they had were yellow. That just wouldn't go with the outfit.

THEODORE

I agree. Yellow wouldn't have helped. Well, we must be going.

JOHN

Going? Oh, yes, I'm dead now.
Ummmm? Odd, that I'm not terribly upset about that.

THEODORE

No, you shouldn't be.

JOHN

I hope that means I'm going..
up, correct?

THEODORE

Yes, up.
(points off)
This way.

There is an escalator on the sidewalk leading all the way up into the sky surrounded by a gentle aura.

JOHN

I never noticed that before.

THEODORE

It wasn't there before. It's just here for you.

JOHN

(shrugs)
Ok, well.
(takes one last look at his body)
I wonder who'll get my shoes.

THEODORE

(clears his throat)
John, this way.

JOHN

Of course.
(MORE)

Theodore guides him onto the elevator and they steadily go up, and up, and up.

JOHN (CONT'D)

So, what's your name?

THEODORE

Theodore J. Miller, at your service.

JOHN

Hello, Jay.

THEODORE

Theodore, thank you.

JOHN

Of course. So, I take it you're an angel.

THEODORE

Yes, Angel Second Class.

JOHN

Second Class?

THEODORE

Yes, you see, even in the afterlife there are things that need to be taken care of. It's all pleasant, of course, just a few things to keep the balance.

JOHN

So, let me guess, you don't have wings yet?

Theodore smiles and spreads his wings, flaps them, then retracts them and they disappear.

THEODORE

Yes, I heard about the movie.

JOHN

What movie?

THEODORE

Never mind.

They are now above the city skyline.

JOHN

So, I needed to be taken care of?

THEODORE

Well, everybody does. You see, I'm a Greeter. I get to meet the souls of people when they leave their Earthly bodies and make sure you get up to join us for eternity.

JOHN

That sounds nice.

THEODORE

It is, it is, it is.

JOHN

What happens if you aren't there on time?

THEODORE

Well, you see, if we don't get there at just that moment a soul can get lost on Earth. Most people call them ghosts after that.

JOHN

I suppose that's not too bad. Are there worse things?

THEODORE

(there are)

Oh, but, trust me, I've never lost anyone.

JOHN

Good for you. You're sort
of a guiding light to people.

THEODORE

Yes, a lot of people liked
that show, too.

JOHN

What show?

THEODORE

Well, yes, I guide them to
the light, so to speak.

JOHN

So, that's where I'm headed.

THEODORE

Yes.

JOHN

(deep breath)

You know, now that I look back,
I guess, I wasn't always sure.

THEODORE

Well, it all balances out in
the end.

JOHN

Really? I mean, I think I could
have done some bad things.

THEODORE

You did.

JOHN

There are times I could have
been an ass.

THEODORE

You were.

JOHN

Well, sheesh, don't hold back
okay.

THEODORE

Well, this is heaven. If you
can't be honest here it'll
take all of the fun out of it.

They pass through a low layer of thin and wispy clouds.

JOHN

(smiles)

I'll keep that in mind.

THEODORE

The thing is, deep down inside,
you did the right thing. Sure,
some egos might have been
bruised, some jobs, or even
homes, might have been lost
in the process, but sometimes
decisions like that have to
be made. Still, in the end,
it all balanced out and it
was decided that you should
go to heaven.

JOHN

Lucky me.

THEODORE

Very lucky.

JOHN

What about you?

THEODORE

Me?

JOHN

Yes, what did you do? Before?

THEODORE

I was a bookkeeper for a bank.

JOHN

So, you were kind of like me?

THEODORE

Kind of, in the rudimentary sense. I didn't make the decisions like you made, I just kept track of the effect of those decisions on the books. Always carry the two, etc.

JOHN

Oh, I see. I take it, by your outfit, this was some time ago.

THEODORE

Yes, 1864, actually.

JOHN

Well, things have changed a lot since then.

THEODORE

Yes, they have, but the basic conflict between good and evil is still the same. The balance between wants, needs and desires is always the case.

JOHN

And, despite everything, made the right decisions.

THEODORE

In most cases, yes. In some cases, others make mostly bad decisions. They don't think about them, or the consequences, just make what is right for them, and them alone. My boss, for instance, closed orphanages and charities because they, as he said, got in the way of things. Terrible hours, terrible working conditions, no holidays.

JOHN

There were times I had to
make decisions like that.
Some people called me a
Scrooge.

THEODORE

Yes, sometimes I wondered if
Charles didn't know him and
used him for that book.

JOHN

What book?

They enter a complete cloud bank.

INT. KITCHEN - NIGHT

Theodore is sitting in a chair watching.

A piece of bread has gotten lodged into a toaster as it's
heating up. A butter knife is inserted to loosen the bread.

Theodore grinds his teeth as there are white flashes. He takes a
deep breath, forces himself to smile, then rises.

EXT. CONSTRUCTION SITE - DAY

There is lots of heavy equipment in use, including a big, bulky
steam roller.

Theodore closes his eyes for a second during the SCREAM.

EXT. OFFICE BUILDING - DAY

Theodore is waiting, anxiously looking, more than a bit
distressed, up into the sky.

Three stories up there is a large safe hanging from a
pulley roped to the scaffolding. The rope tears and the safe
falls three stories. SPLAT as the safe hits the ground and
SCREAMS from by passers.

Theodore is shaking hands with a street CLOWN, 45, male. Despite
the sad make up the clown is smiling.

EXT. PEDESTRIAN MALL IN HEAVEN - DAY

From out of the clouds is a pedestrian walk mall. There are trees, birds, and music playing with a general springtime feel.

Theodore is walking along enjoying the atmosphere, humming, smiling at passersby who all smile back. He looks off and sees a building, giggles and heads towards it. The sign above the door reads "186,000 M.P.S."

INT. 186,000 M.P.S. - DAY

This is a cozy little bar. There are a few 1940's Americana photos and memorabilia decorating the place. Theodore enters and straddles up to the bar and has a seat.

Albert Einstein, 50, fizzy hair and mustache, wearing a bartender's apron, approaches him wiping off the oak wood bar.

EINSTEIN

What can I help you with?

THEODORE

How fast can you get me
a drink.

As fast as the speed of light, 186,000 m.p.s., there is a mug of beer in Theodore's hand. Theodore smiles, takes it, drinks it during the conversation.

EINSTEIN

I'm going to play that joke
for eternity. Best part is
it is still funny.

THEODORE

I knew you'd like it.

EINSTEIN

One of my favorites. And how
has your day been, my friend?

THEODORE

Usual, Al, I guided six people
up today.

EINSTEIN

Ahh, I envy you, Theodore.
Introducing people to
eternal peace.

THEODORE

Yes, that is a pleasant feeling.
It's just getting to that point
can be difficult?

EINSTEIN

Difficult?

THEODORE

Yes.

EINSTEIN

How can this thing be difficult?
There is only happiness and
peace forever. Once they have
gone beyond the point of no
return there is no fear, or
hunger, or hatred. Why would
that be difficult?

THEODORE

Well, there are side effects
to think about.

EINSTEIN

Side effects? What kind of side
effects? I spent a great deal
of time considering side effects
and I can't imagine side effects.

THEODORE

Al, you have to think about the
other people there, who don't
get the peaceful life, who have
to deal with what they've seen.

(Einstein gasps)

Yes, the person who was 5 feet
away from the edge, the person
who drove the car, or bought
the toaster.

EINSTEIN

Toaster?

THEODORE

Anyway, it's the side effects I have to deal with. What about the children watching their grandparents die? The lover who passed away in their sleep?

EINSTEIN

I have to admit I had not considered this side effect.

THEODORE

It can be difficult.

EINSTEIN

It shouldn't affect you.

THEODORE

(finishes drink)

But I still have to see it. The worst part of it is I can do nothing. I'm just there to observe and escort the souls afterwards. I know the tragedy that is going to happen but can do nothing.

Einstein gives him another drink.

EINSTEIN

(winks)

On the house.

THEODORE

(drinks)

Thank you, Al.

EINSTEIN

There is an old saying. The end justifies the means. At the end they will all be

(MORE)

EINSTEIN (CONT'D)
surrounded by peace and happiness
for the rest of eternity.

THEODORE
Those two really don't go together.

EINSTEIN
Hey, I'm a physicist, not a poet.
So, what are you going to do?

THEODORE
Go about my business as usual,
I suppose. Focus on the happiness
they will eventually achieve.

EINSTEIN
Very wise.

THEODORE
For now, that is the best action.

EINSTEIN
Good.

THEODORE
(finishes drink)
Speaking of which, I have an
appointment to keep.

EINSTEIN
Good luck.

THEODORE
Thank you, Al.

Theodore exits the building. Einstein picks up the empty glasses
and wipes up the bar.

EINSTEIN
(without malice)
And it's Albert, you schmuck!

EXT. SCHOOL - DAY

Coming down from out of the clouds into an elementary school.

INT. 2ND GRADE GLASS ROOM - DAY

There are 20 7-yearold STUDENTS, various sexes, in the room as the TEACHER, male, 30, takes them through some simple math routines.

Theodore descends from the sky and fades in at the back of the room. He sighs as he looks around knowing this will be rough. The paper Theodore is holding has a picture of a cute, blonde, girl named SALLY. Regretfully, he starts looking for Sally.

Sally is in the back of the room watching the teacher and following along. There is a large eraser on her desk. Theodore looks at Sally, then at the eraser, and finally to his pocket watch to wait.

TEACHER

Ok, now, finish the last three problems on your own and then we will go to recess.

There is a general air of excitement among the students as they start doing their math. Across from Sally sits ARTHUR, male, 7 who has a fuzzy dog puppet hanging from his backpack. Theodore smiles at it and bends over adoring the toy. Sally smells the eraser, licks it, then puts it in her mouth.

Theodore is giggling at the puppet when Sally gets his attention. Her face is turning red and her hands are on her throat. She is silently choking on the eraser and no one else has heard or noticed.

Theodore jumps up, looks around the room and waves to get people's attention before he realizes that he cannot. He desperately looks at Sally, who is getting dizzy and losing consciousness. Out of reflex he slaps her on the back and she spits out the eraser, coughing, there are golden sparkles emanating from his hand.

The children turn to Sally and the teacher runs to help her. Theodore is looking at his hand in complete and total shock. Sally is coughing and is going to be okay.

TEACHER

Sally, you have to be careful.
You know you shouldn't put
things in your mouth.

THEODORE

(gasping)

I can save them.

EXT. RIVERBANK - DAY

Theodore is sitting near the riverbank. He looks around as he speaks but repeatedly looks at his open hand.

THEODORE

I can save people... I can save
people? Holy crap.

(looks up)

Sorry.

GOD (off)

No problem.

THEODORE

I mean, it never occurred to
me that I could even do that.
I mostly went through things,
or they went through me, so
I could observe but not affect
things. I can, now. If I do it
at just the right moment. If I
do it I do it to just the right
person. That's the important
part. Yes, it is a great power.
I will use it wisely.

Theodore disappears in a gentle gust of wind.

GOD (off)

I've got a bad feeling about this.

EXT. THE ESCALATOR - DAY

They are above a small town. Theodore is on the escalator with
DOROTHY, female, 104, heading up to the golden aura at the top.

THEODORE

Yes, you lived a long and peaceful life, Dorothy. Carl and the rest of the family will welcome you with open arms.

Theodore is on the escalator with MICHAEL, male, 27.

THEODORE

There's no pain in heaven, Michael. You can run to your heart's content. Any street you can imagine is open to you now.

MICHAEL

What about my shoes?

THEODORE

If you want you can run barefoot.

Theodore is on the escalator alone, but smiling proudly, heading up to the golden aura at the top.

Theodore is on the escalator with DEBBIE, female, 77.

DEBBIE

Will Wilber be there?

THEODORE

In his chair, like always, watching the White Sox win the World Series.

DEBBIE

Good for him.

THEODORE

And you.

Theodore is on the escalator alone, satisfied.

Theodore is on the escalator alone, thrilled, heading up to the golden aura at the top.

Theodore is on the escalator alone, pats himself on the back.

Theodore is on the escalator alone, but a bit worried, the golden aura at the top is decidedly pale.

At the top of the escalator is MARY, female, 6, holding a teddy bear and glaring at Theodore as he steps off.

MARY

FRANKLIN wants to see you.

THEODORE

He wants to see me? Right now?

MARY

Yeah. I'm not sure what you did but he looks really pissed.

EXT COLONIAL HOUSE - DAY

At the top of a flight of stairs, sitting on a cloud all its own, is a colonial American house originally built in Boston. Theodore gets off the stairs and worriedly knocks on the door.

INT COLONIAL HOUSE HALLWAY - DAY

Despite the pleasant feeling of the house Theodore hesitantly walks down the hall and, after a pause, knocks on the door.

VOICE (off)

Come in.

INT. FRANKLIN FRANKLIN'S OFFICE - DAY

This office has a heavenly look about it. Bookshelves going off in all directions standing firmly on clouds. There are various paintings and Davinci's diagram of the human anatomy hanging at various locations. At the center is a desk with feathers, ink quills and paper scrolls scattered around covered with various notes and equations.

BENJAMIN FRANKLIN, male, 70, wearing bifocals and the traditional 1776 clothing is at the desk writing something down.

FRANKLIN

(terse)

Sit.

Theodore sits.

THEODORE

You wanted to see me, sir?

FRANKLIN

(looks up, frustrated)

You wouldn't be here if I didn't want to see you. I suppose, technically, I didn't actually want to see you but I have to see you. Either way, from your point of view, it's not a good thing, I suppose.

THEODORE

It isn't?

FRANKLIN

(pounds fist on the desk)

NO! It isn't good at all!

(stands and circles)

Do you realize what you've done?
Do you realize just what you've put at risk?

THEODORE

Me?

FRANKLIN

Of course, you! Why would I have you come in here if it wasn't about you? Can you even begin to understand just how much you've thrown things off? Can you?

THEODORE

No.

FRANKLIN

Didn't it ever occur to you that your actions would have consequences?

THEODORE

Which actions were those?

FRANKLIN

(frustrated)

What's it going to take for
you to figure out?

MAHATMA GANDHI, male, 60, walks out of the library carrying an ancient book.

GANDHI

Perhaps explaining instead
of yelling is the correct answer.

FRANKLIN

(stops, thinks)

Well, I suppose I did get a
bit excited.

GANDHI

Easy to do in your situation.

FRANKLIN

Thank you.

GANDHI

You're also a bit of an ass.

Gandhi continues on to another branch of the library.

FRANKLIN

(pointing at Gandhi)

You can't blame honesty.

(to Theodore)

Ok, back to you.

THEODORE

Yes, sir.

Franklin sits down, takes a deep breath and calms himself, then looks at Theodore.

FRANKLIN

You discovered the fold. The
fold where the reality of
heaven and the reality of
the surface combine, for a
brief instant. You can reach
through from one to the other.

THEODORE
I didn't know about that.

FRANKLIN
You weren't supposed to.

THEODORE
I wasn't? That's a very useful
ability,

FRANKLIN
And potentially catastrophic.
Yes, catastrophic. You remember
why you have to be there at
that moment?

THEODORE
Of course, to escort their soles
up into heaven.

FRANKLIN
Or?

THEODORE
Or they can get left on Earth
and become ghosts.

FRANKLIN
Or?

THEODORE
Or?

FRANKLIN
Yes, or?

THEODORE
The other or?

FRANKLIN
Yes, the other or.

THEODORE
(frightened)
Or they can get tricked by
demons into going to Hell.

FRANKLIN

And?

THEODORE

And?

FRANKLIN

Yes, and?

THEODORE

Are you sure there shouldn't be another or?

FRANKLIN

And if they get tricked into going to Hell what would happen?

THEODORE

Oh, yes, you're right. It would be an and.

FRANKLIN

I know. And?

THEODORE

And if they get tricked by demons into going to Hell it could throw off the balance.

FRANKLIN

And what balance would that be?

THEODORE

And that balance that keeps the power of Heaven equal with the power of Hell. The eternal battle between good and bad. The best we can ever hope for is for everything to stay balanced. The power of good souls balances out the power of bad souls.

FRANKLIN

And how do we keep that balance?

THEODORE

By the number of souls that
go down there and the-

(stops)

Uh, oh.

FRANKLIN

You see?

THEODORE

But?

FRANKLIN

No.

THEODORE

But?

FRANKLIN

Yes.

THEODORE

I was saving people.

FRANKLIN

Yes, you were. Now we have to
correct the imbalance you created.

THEODORE

Is it that bad?

FRANKLIN

Yes. The demons have been very
active and taken every
opportunity they could.

THEODORE

They are out of control?

FRANKLIN

They have been growing in
strength and lust exponentially.
If we don't counterbalance
what's happening soon the
consequences could be unimaginable.

THEODORE
Global warming?

FRANKLIN
Worse than that.

THEODORE
Republicans in office?

FRANKLIN
Worse than even that. Fire in
the sky and poison across the
planet. Demons in nightmares,
devils in homes, Kardashians
in the streets.

THEODORE
Breaking loose, everywhere?

FRANKLIN
Yes, yes, yes!

THEODORE
We have to stop this.

FRANKLIN
Yes, you do!

THEODORE
Yes, I do?

FRANKLIN
Yes.

THEODORE
Yes?

FRANKLIN
Yes. You can bring back the
balance between heaven and Earth.

THEODORE
Yes, I can.

FRANKLIN
Yes, you will.

THEODORE

How?

FRANKLIN

You have to go back to Earth
and kill people!

EXT. CLOUDS - DAY

Clouds and sky as far as can be seen

THEODORE (off)

(echo through eternity)

Noooooooooooooooooooooooooooooooooooo!!!

(MORE)

EXT. RIVERBANK - DAY

Theodore is sitting near the riverbank next to a female. His
shoulders droop, he's adjusting to his new mission.

THEODORE (CONT'D)

What a way to go. First I go
out and find I can save people,
thinking that's good, so I
save more of them, turns out
that's bad, now I've got to
go and unsave people. Bring
back balance to the universe,
or, at least, this particular
pocket of it.

MOTHER TERESA

Yes, well, everything we do has
consequences. Good or bad we
all will have to face it for
our actions.

THEODORE

I don't know if I can do it.

MOTHER TERESA

You can, of course, they
wouldn't be sending you down

(MORE)

MOTHER TERESA (CONT'D)

if you couldn't. One phrase I'm sure you heard. If you are going to do it, do it right. Take responsibility, restore balance, and make up for your mistakes.

THEODORE

Yes, I will. Maybe I'll even do such a good job I'll make the demons chill when I'm finished.

MOTHER TERESA

(smiles politely)

There's another phrase that's also appropriate.

THEODORE

What's that?

MOTHER TERESA

Don't be a dumb ass.

EXT. CITY STREET - DAY

The escalator sits with the heavenly aura around it. In this case it's coming down instead of going up and, far in the distance, barely out of the clouds, a figure is riding to the surface.

Theodore gets to the surface but is no longer the bookish, bumbling but charming individual. He's wearing a black tuxedo and sunglasses giving hints of James Bond.

THEODORE

You see, miss Money Penny, heaven can't wait.

Theodore marches off looking for a target

GOD (off)

There are no mean people in heaven. Even I can't do anything about stupid.