

THAT FRENCH FEELING

Written by

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Based on, That feeling you can only say in french by Stephen King

INT. AIRPLANE CABIN - AFTERNOON

CAROL SHELTON, a woman in her mid-forties sits in a private leer jet cabin next to her husband. BILL SHELTON sleeps against the window, he is in his late forties.

CAROL (V.O.)  
I never thought in a million years  
we would end up here.

The cabin pitches suddenly.

MYSTERY VOICE(V.O.)  
Floyd, What's that over there?  
Shit, Oh shit.

INT. RENTAL CAR - DAY

Bill drives the car. Carol sleeps against the window. She wakes just in time to see a little girl as she plays in the gravel with a doll at a roadside convenience store.

CAROL  
Ohh, I hate getting this feeling.

BILL  
Ahh, sleeping beauty awakes.

Carol sits up in her seat; she gives him a look.

BILL (CONT'D)  
What feeling?

CAROL  
You know that french feeling.

BILL  
Love?

CAROL  
No, the one you can only say in  
french.

BILL  
You mean Deja vu.

CAROL  
That's it sheesh, yes.

Carol looks back.

The little girl holds her doll by one leg upsidedown. The little girls face disappears

Carol blinks but the little girl moves to a caged dog her doll sits on the steps to the store.

Carol turns and faces forward.

CAROL (CONT'D)  
How much farther?

Bill turns and looks at her, he elevates an eyebrow. He twists his mouth.

Carol returns a familiar look.

Bill sighs.

BILL  
I have no idea, it's my first time here too.

CAROL  
Are you sure this is the right road?

Bill reaches for a cigarette. He lifts one from the pack.

Carol stares in disbelief.

BILL  
There's only one and before it ends we'll come to Palm House.

He lights the cigarette. He relaxes the tense look on his brow.

Carol stares out the window as the trees become a a blur of colors.

Bill fiddles with the radio station, until he finds something he likes.

Carol closes her eyes.

MYSTERY VOICE (V.O.)  
Floyd, What's that over there?  
Shit, Oh shit.

Carol's eyes fling open.

CAROL  
Bill?

BILL  
Hmm?

CAROL

Do you know anyone named Floyd?

Bill pulls his lips tight together.

BILL

Let's see, oh there's Floyd Denning. You remember I told you about him.

Carol strains to remember.

BILL (CONT'D)

He and I ran the snack bar at school. Remember I told you about the time he stole the Coke money and spent the weekend shackled up with his girlfriend.

Carol shakes her head.

CAROL

No, I don't recall that.

BILL

Yeah, remember I said they suspended him and expelled her. Odd what made you think of that?

Carol rolls her eyes and sighs. She stares out the window at the trees. She spots a sign for a wild life park, **Bring a car full for \$10.**

Carol closes her eyes again.

FLASHBACK - INT. HOTEL ROOM - MYRTLE BEACH - NIGHT

The room is lit by a neon sign that flashes in rhythm through the window. CARS ZOOM by on the street below. The room is poor and bugs scamper across the floor as a younger bill and Carol enter their room.

Bill enters, he carries their luggage.

Carol flips on the light.

Bill tosses their bags on the bed as Carol walks over to the window.

Carol opens the curtains slightly. She looks at her own reflection in the glass.

Bill walks up behind her, he cups her ass and nibbles on the nape of her neck. She tosses her head back and moans.

CAROL

Bill.

Bill whispers in her ear.

BILL

How did I get so lucky.

CAROL

I don't know. Maybe it's because my father thought you were a bad boy.

BILL

Well, I'd hate to disappoint.

Bill picks up Carol and takes her to the bed.

END FLASHBACK.

INT. RENTAL CAR - DAY

Carol's eyes open. She gazes out the window. Three white crosses line the edge of the road. Two small and one large that stands tall in the center.

A picture holds the center of the large cross together.

The car moves into a sharp curve.

Bill reacts to a murder of crows as they leap off of some road kill, struck on the curve. The car pitches and Carol shifts in the seat.

MYSTERY VOICE (V.O.)

Floyd, what's that over there?

Carol bolts up right in her seat and shakes her head; she fingers her ear.

BILL

What's wrong?

Carol hesitates. Bill turns his head looking directly at her as Carol evades his gaze.

CAROL

Huh?

Carol looks at Bill with a wild eye.

BILL

You just shot up. You have a cramp in your back or something?

Carol relaxes slightly.

CAROL  
Just a slight one.

BILL  
We can stop if you want to stretch  
your legs?

Carol pauses.

CAROL  
No, no I'm...

Carol breathes a slight sigh of relief. She wipes her face  
with her hand.

CAROL (CONT'D)  
I had that feeling again. The Deja  
vu.

BILL  
Really? What was it, is it gone  
now?

Carol blinks excessively and turns to gaze out the window

CAROL  
Yes.

Carol shakes her head no. She closes her eyes.

INT. RENTAL CAR - NIGHT

Carol opens her eyes, it is no longer day.

CAROL  
Yes.

Her face turns to shock.

The car pulls to a familiar intersection. A yellow caution  
light flashes.

CAROL (CONT'D)  
I know this intersection.

BILL  
Of course you do honey, are you ok?

Carol pinches the corner of her eyes and the bridge of her  
nose.

She opens them and it is daylight again.

INT. RENTAL CAR - DAY

Bill stares at Carol with a concern in his eyes. Carol struggles for an answer.

CAROL  
That's Palm...Palm something.

BILL  
It's Palmdale Motors they are the ones that set up the rental for us.

CAROL  
There is something else I just can't put my finger on it. I think there is a theater or something close by.

Carol stares intensely out the window.

CAROL (CONT'D)  
There! There.

She points to a faded sign on the side of the road. The sign read Mary Mother of Mercy charities.

Bill responds sharply.

BILL  
What's wrong with you?

Both his eyebrows raise.

CAROL  
Noth..nothing.

Carol smiles at him a skittish smile.

BILL  
You really don't seem like yourself, maybe you shouldn't have slept on the plane, I've heard that the change in pressure can mess with some people.

Carol reaches for the vent and adjust it.

CAROL

You're probably right. I'm just excited to get there, maybe get one of those Swedish messages. I just can't believe how far we have come.

BILL

I told you babe. I would do what I had to do to make our lives as happy as possible.

CAROL

That you did, and here we are twenty-five years strong on our second honeymoon.

BILL

First class all the way baby.

Carol looks out the window with a smile that fades, she moves around in her seat.

FLASHBACK - INT. GYMNASIUM - NIGHT

A younger Bill dresses in a brown suite and brown and white shoes, he walks up to a teenage Carol, who dresses in a light blue frilly dress.

TEENAGE BILL

Hi.

Young Bill extends his hand. Carol smiles and giggles.

YOUNG CAROL

Hi.

EXT. COLLEGE CAMPUS - DAY

College Bill, hurries through campus, he runs into College aged Carol as he rounds a corner. Knocking her books to the ground.

COLLEGE CAROL

Hey!

COLLEGE BILL

I'm so sorry.

Bill doesn't look up he just starts to gather her books.



## COLLEGE BILL (CONT'D)

I'm late and I...

Bill looks up and see's Carol.

INT. ONE ROOM APARTMENT - NIGHT

The apartment only has a bed that sits in the middle of the room, a kitchen, and a bathroom. The only picture in the place is a wedding photo of Bill and Carol on their wedding day.

Bill's keys hit the lock and he enters, he wears a plain custodian uniform. His clothes are dirty and he drags his feet.

Carol meets him in at the foot of the bed.

CAROL

Long day?

BILL

You have no idea.

She kisses him.

CAROL

Let me help you out of those...

The sound of footsteps stomping up the stairs interrupts.

DRUGGIE (O.S.)

I hope he has some shrooms,

DRUGGIE2 (O.S.)

These guys got everything man.

Then the two bang on a door upstairs.

BILL

Damn it! This is not what I went to school for.

CAROL

This won't last forever. It will get better.

Sixties music blasting interrupts her statement.

INT. ONE ROOM APARTMENT - AN HOUR LATER - NIGHT

Bill lays asleep on his side. Carol on her back stares up at the ceiling. She has her Saints Medallion between her fingers. Cream blast on the upstairs hi-fi stereo.

CAROL (V.O.)

We won't ever get out of here,  
we'll grow old and die within  
earshot of Cream and Blue Cheer and  
the Dodgem cars down in the beach.

Carol shakes of the moment of panic. A LOUD ARGUMENT breaks out upstairs, and Carol rolls on to her side and puts her hand on his hip, then sliding it up around him.

MYSTERY VOICE

Floyd?... Oh Shit!

END FLASHBACK.

INT. RENTAL CAR - DAY

Carol jumps in her seat, and Bill swerves a little.

BILL

Carol?

Carol's face is flush.

BILL (CONT'D)

What is it now?

Carol's breathes heavily.

CAROL

Nothing.

Carol looks ahead and sees an apparition on an older black female coming off of a porch drying her hands on an old piece of towel.

BILL

Hon?

CAROL

Nothing I said.

They drive pas the house and the apparition fades. There is an old man on the porch in a rocking chair. He watches them pass. On his lap sits the same color towel.

CAROL (CONT'D)

Just a little anxious to get there  
and change into some shorts.

Bill reaches over and places his hand on her hip. Then his hands reach a little further towards the inner thigh.

Carol looks down at his hand, then up at Bill and gives her best hesitant smile.

BILL

Maybe, we could take a pause. You know after the dress comes off and before the shorts go on?

Carol places her hand on his.

CAROL

I think that's a lovely idea.

She presses her hand on his firmly tightly against her thigh. Carol looks up and sees a sign. *Palm house 3 mi on left.*

They drive closer Carol notices the sign actually says *Palm house 2 mi on left.* Beyond that there was another sign for *Mary Mother of Mercy won't you help the Florida Sick -won't you help us.* This sign had her hands outstretched.

BILL

The next one ought to say Burma Shave.

Carol looks at bill with a puzzled look, and then she smiles.

CAROL (V.O.)

The next one will say Mother of Mercy Charities help the Florida hungry, But I can't tell Bill that

FLASHBACK - INT. CAROL'S PARENTS HOME - DAY

Carol holds a small bag, her father confronts her as she leaves her back is to him.

CAROL'S FATHER

He'll most likely leave you, and you know something? That is probably the best luck you can hope for.

Carol walks away.

INT. CAROL'S PARENTS HOME - DAY - YEARS LATER

Carol's MOTHER, a classic catholic, dresses in a flower pattern dress of her own design; answers the door. Carol and her mother lock eyes and Carol's eyes fill with tears.

MOTHER

Awe Baby.

Carol's Mother opens her arms wide. Carlo walks closer and lays her head on her mother's shoulder. Her mom wraps her arms around her.

Carol sobs.

MOTHER (CONT'D)

Shh, shh, Sometimes it's just not  
in God's plans darling.

Carol's Father comes to the door.

CAROL'S FATHER

Who is it..

He sees Carol in her mother's arms. He walks up and places a hand on his wife's shoulder.

EXT. CAROL'S PARENTS HOME - DAY

Bill pulls up in a beat up car. Carol exits her parents home.

CAROL

I'll call you later Mom. Love you  
Dad.

She closes the door.

INT. CAR - DAY

Carol gets in the car.

BILL

Well? How did it go?

CAROL

They believed me so, I guess it  
went well.

Bill starts the car and drives off.

BILL

I understand, but I don't like us  
having to lie.

CAROL

You know my parents. They would  
never understand.

There is a brief silence.

CAROL (CONT'D)

I couldn't even begin to say the  
word in my parents home, I might  
burst into flames.

Bill chuckles a little.

BILL

I know I just wish things could  
have been different, the timing and  
all.

CAROL

I know. There will be other  
chances.

END FLASHBACK.

INT. CAR - DAY

Bill's hand is in Carol's crotch underneath her dress.

Carol rolls her head and neck in a moment of ecstasy. Flashes  
of a premonition stir her back to reality.

A MAILBOX with Raglan painted on it and an American flag  
decal on the front. A small dog walks backwards with its head  
down.

Carol looks out the window as they approach a Mailbox with  
Reagan on it and a Grateful dead sticker on the front. A  
small black dog trots along the other side of the road.

A flash of the MOTHER OF MERCY billboard.

Carol looks to the other side of the road to see the  
billboard.

Bill points to the opposite side of the road.

BILL

There, see?

CAROL  
See what? The mother of mercy?

BILL  
No, where the billboard is, on the  
other side.

Carol turns to look.

BILL (CONT'D)  
Why do they let them put so many of  
those things up.

CAROL  
I don't know.

Carol scratches her head. She scratches it till BLACK  
Dandruff falls past her eyes.

Carol looks at her fingertips. They are all smudged and  
black.

CAROL (CONT'D)  
Bill??

She holds up her finger tips now black.

BILL  
What the wha-

Bill swerves.

BILL (CONT'D)  
Christ, honey what's in your hair?

A Flash of Mother Teresa hits her. Carol tries to puck the  
ash from her dress but it crumbles. Carol turns to Bill. His  
GLASSES are melted. One of his EYES HANGS from his head split  
like a grape pumped full of blood.

Carol opens her mouth to scream. Nothing comes out. She  
closes her eyes tight.

BILL (V.O) (CONT'D)  
Carol?

His hand on her shoulder.

INT. AIRPLANE CABIN - DAY

She opens her eyes to bright sunlight. She hears the hum of  
the jet engine.

BILL  
You okay, babe?

CAROL  
Landing? Already.

Bill sits back, he smiles.

BILL  
It's fast huh?

Carol breathes heavy.

BILL (CONT'D)  
Pilot says we'll be on the ground  
in Fort Myers in twenty minutes.

Bill pauses and studies her.

BILL (CONT'D)  
You jumped out of your skin there.

CAROL  
I had a nightmare.

Bill laughs.

BILL  
No nightmares allowed in your  
second honeymoon.

Bill and Carol laugh together.

BILL (CONT'D)  
What was it?

Carol rubs her face, it's moist with sweat.

CAROL  
I don't remember.

FLASHES of Bill's melted glasses and face. A catholic skip rhyme rings in her ears. A DING in the cabin as the pilot turns on the seat belt light.

Carol tightens her seatbelt.

BILL  
You really don't remember?

Bill tightens his own seatbelt. The cabin shakes and the pilot adjust.

BILL (CONT'D)

Because you usually can remember  
the bad ones just as you wake up.

CAROL

I remember Sister Annucita from Our  
Lady of Angels. Sentence time.

A FLASH of a nun with a long ruler. She smacks the ruler down  
on a desk.

BILL

Now *that's* a nightmare.

EXT. PLANE - DAY

The plane lands.

INT. AIRPLANE CABIN - DAY

Bill looks out the window.

BILL

They were supposed to bring the car  
right on to the tarmac.

Carol sighs she rolls her eyes.

BILL (CONT'D)

I hope there hasn't been a hitch.

CAROL (V.O.)

There hasn't been I'm gonna see it  
any minute now, some great big damn  
Cadillac or Lincoln that screams  
total Florida vacation car.

Seconds later she sees the courtesy van following a white  
Crown vic.

EXT. AIRPLANE - DAY

Bill and Carol make it to the steps and begin down. Bill  
first.

CAROL

Whoa...

Bill grabs her hand to help her. She shields her face from  
the bright sun with the other.



BILL  
What's wrong?

They land firmly on the ground with both feet.

CAROL  
Nothing, really I've got Deja vu'  
left over from my dream I guess.  
We've been here before that kind of  
thing.

Bill wraps his arms around her.

BILL  
It's being in a strange place  
that's all.

Bill kisses her on the cheek.

BILL (CONT'D)  
Let the debauchery begin.

He smiles at her. They walk to the waiting Crown Vic. Bill walks to the YOUNG WOMAN driving the car. He shows his license, and he looks her up and down focusing on her long legs. Then he signs the paper on the CLIPBOARD.

CAROL (V.O.)  
She's going to drop it.

A FLASH of the young woman dropping the board takes her by surprise.

CAROL (V.O.)  
She'll drop it and Bill will say  
whoopsy daisy and pick it up.

The white courtesy van pulls around the crown vic. The woman smiles at Bill. She opens the front passenger door, she steps up and slips.

Bill reaches out and grabs her elbow, she steadies.

BILL  
Whoopsy daisy don't be crazy.

The young woman gives him another smile, and he looks at her long legs again.

Carol stands by the growing pile of luggage. The CO-PILOT , a younger man in his mid thirties and very attractive approaches her from behind.

CO-PILOT  
Mrs. Shelton?

He holds the last bag with Bill's laptop inside. She turns slightly to see him.

CO-PILOT (CONT'D)  
Are you all right? You're very pale.

Bill hears this and turns away from the departing van. He looks worried.

FLASHBACK INT. THE SHELTON HOME - DAY

Bill's worried face shifts as the couple argues.

CAROL  
Jesus Bill, do you think I'm a moron?

Bill stands quiet.

CAROL (CONT'D)  
Well do you? Don't just stand there with that school boy look on your face, trying to play the victim.

BILL  
Honey.

Bill reaches out to her, she pulls away.

BILL (CONT'D)  
I... I made a mistake.

CAROL  
You're damn right! With your secretary of all people, I mean can you be anymore cliché. The both of you.

Bill lowers his head

CAROL (CONT'D)  
You with your school boy fantasy and her with that Clairol hairdo.

END FLASHBACK.

EXT. AIRPORT - DAY

Carol stands in a daze.

BILL  
Carol? Babe?

Carol comes back and stares at Bill.

BILL (CONT'D)  
All right?

Carol hesitates then smiles.

CAROL  
It's the heat that's all. I feel a  
little groggy, hazy. Get me in the  
car and crank the A/C. I'll be  
fine.

Bill took her by the elbow.

CAROL (V.O.)  
Bet you're not checking out my legs  
though, you know where they go  
don't you.

Bill leads her to the car like an old lady.

INT. CAR - DAY

Carol closes her eyes as Bill shuts the door. Carol prays for  
the feeling to stop.

CAROL  
(Scared)  
Oh Mary conceived without sin pray  
for us who have recourse to thee.

Carol squeezes her eyes shut.

MYSTERY VOICE (V.O.)  
Floyd, what's that over there? Oh  
shit! Oh, Shit!

The words repeat over and over. Carol starts to shake.

CAROL  
Stop it. Just stop it.

MYSTERY VOICE (V.O.)  
(Whispers)  
What's the final story.

Silence.

Bill opens the car door and enters.

BILL  
How about some Honeymoon tunes?

Carol forces a smile. Bill turns on the radio. Margaritaville plays they drive off.

Carol stares out the window. An old Black man stands at a roadside fruit stand. He has on overalls and wears a straw hat.

Bill talks but is unheard. FLASHES of her and Bill fighting and blood come in.

FLASHBACK INT. - APARTMENT - NIGHT

Younger Bill and Younger Carol argue. Carol draws blood from Bill's nose.

INT. DOCTORS OFFICE - DAY

Younger Carol lays on a table feet in stirrups. A Doctor, and a Nurse are between her legs.

CAROL (V.O.)  
I'm damned, I've come to damnation.  
And that's just one tick of the  
clock.

END FLASHBACK.

INT. CAR - DAY

Bill drives towards a toll booth.

BILL  
Honey, there's a toll coming up, do  
you have... you know what  
nevermind, I forgot they take  
plastic these days.

Carol stirs in her seat.

CAROL (V.O.)  
The toll taker has a strawberry  
birthmark on the left side of his  
forehead, all mixed with his  
eyebrow.

Bill pulls up to the toll booth. The TOLL TAKER takes bill's card, but he is normal. He has a buzz cut old framed glasses. Bill drives off.

Carol looks confused. As they drive Carol panics.

CAROL (V.O.)

The markets called Corson's and there's a little girl out front in a red pinafore with a dirty doll and a dog in the back of a station wagon.

They pass Carson's market, a little girl is outside and a station wagon with a dog in the back. The little girl places her hands over her face, covering her eyes.

CAROL (V.O.)

Okay.

Carol breathes heavy as she tries to come to grips.

CAROL (V.O.)

Okay, this is where I as how much further only I can't.

Carol stirs in her seat, she looks at Bill.

CAROL (V.O.)

I've got to break out of this rut, this hellish cycle I have too.

CAROL

How much further?

Bill seems to move and react in slow motion. Carol Swallows hard. Each Heart beat is an eternity.

CAROL (V.O.)

He says there's only one road, we cant get lost he says, then he's going to promise me we will get to Palm house no problem and who's Floyd?

Bill's eyebrow raises as he turns to Carol and his voice is distorted.

BILL

Once you get over the causeway and onto Sanibel Island there is only one road. We can't get...

FLASHBACK INT. SHELTON HOUSE - DAY

Carol waits for an answer as Bill stands there with his head lowered.

BILL  
I'm sorry I..I just couldn't help myself.

Carols face turns red.

CAROL  
What?! You what? After all I've done. How high a price will I pay for what I've done for you...for us?

Bill's eyes fill with tears. Carol paces back and fourth.

CAROL (CONT'D)  
This is what I get in return, to find out now that my husband of twenty three years is screwing around with his bottle blond secretary, and he just couldn't help himself.

END FLASHBACK.

INT. CAR - DAY

Carol os brought back to reality by Bill's voice.

BILL  
Hon?

She turns to him.

BILL (CONT'D)  
You ok?

CAROL (V.O.)  
Tell him! Make him pull over and stop. Do anything, something change one thing. Come on, come on; you put your feet in those stirrups you can do anything.

Bill looks at her with a blank stare.

CAROL  
I'm fine, it's just the heat.

Two crows fly off their road kill.

BILL  
Why are you sitting that way?

Carol raises he eyebrows.

BILL (CONT'D)  
Is it a cramp?

Carol stirs a little.

CAROL  
Yes a cramp in my back, but it's  
easing off.

She reaches her hand to her shoulder and neck as she adjust herself in the seat.

CAROL (CONT'D)  
Just having that weird french  
feeling.

They pass Palmdale Motors.

CAROL (V.O.)  
Next is the community theater  
Naughty Marietta... No it's the  
MARY MOTHER OF JESUS, MARY MOTHER  
OF GOD and her arms and hands are  
out to receive us.

Carol opens her mouth but nothing comes out.

GRANDMA'S VOICE (V.O.)  
All the hard days are coming now.

MYSTERY VOICE (V.O.)  
Floyd, What's that over there? Oh,  
shit!

Carol clenches her eyes shut, and ball her hands to fist.

MYSTERY VOICE (V.O.)  
(Screams)  
Oh, shiit!

Carol's eyes pop open she looks at the speedometer it is an airplane instrument.

INT. AIRPLANE CABIN - DAY

Carol looks around she is back in the cabin of the plane.

BILL  
You shouldn't have slept on the  
plane.

INT. CAR - DAY

Carol looks at Bill.

CAROL  
You're right.

Carol looks out of the car window dazed. They pass a Pink house. Carol closes her eyes.

INT. AIRPLANE CABIN - DAY

All at once Carol opens her eyes and sees the MAGAZINE Bill is holding is in flames as he reads it.

Carol's face is shocked mouth wide open, full of panic, but she can't move.

INT. CAR - DAY

They pass the pink house as she rubs her eyes, an OLDMAN sits on the porch and watches them pass.

Bill places his hand on her thigh.

BILL  
Maybe we can pause between the  
dress, and the shorts.

CAROL  
That would be nice.

A sign on the other side of the road says PALM HOUSE 2 MI

Then another sign says MOTHER MERCY CHARITIES WILL SHE YOU  
HELP US.

CAROL (V.O.)  
Oh please, please someone help me.



FLASHBACK INT. ONE ROOM APARTMENT - NIGHT

Carol lays in bed beside Bill. She stares at the ceiling. She bites her lip, then touches her belly. Deep in thought she shakes her head, turns over and puts her arm around Bill.

END FLASHBACK.

INT. CAR - DAY

Carol scratches her head BLACK FLAKES swirl in front of her face. The Speedometer froze then pops out. Bill doesn't even notice.

They move closer to the mailbox with the GRATEFUL DEAD sticker on the front. She sees the little dog.

Carol scratches her head in a frenzy. BLACK FLAKES waft through the air.

MYSTERY VOICE (V.O.)

Floyd, What's that over there? Oh  
Shit!

A big FLASH of something white.

CAROL

Bill? Bill?

BILL

Christ honey what's that in your  
hair?

Carol plucks the as from her dress.

FLASHBACK INT. OLD APARTMENT - NIGHT

Carol and Bill lay in bed.

CAROL

What do you think happens... you  
know after?

Bill rolls her into his arms and holds her tight.

INT. CAR - DAY

Bill's eye hangs, his glasses are melted, and his mouth is a blood hole.

BIRDS SCREAM, CAROL SCREAMS

Bill's neck splits open and spurts blood. CAROL SCREAMS LOUDER.

BILL  
Carol? Carol?

Bill's melted glasses and distorted face turn towards her she clinches her eyes shut.

INT. AIRPLANE CABIN - DAY

Bill puts a concerned hand on Carol's shoulder. Carol stares back at him.

FLASHBLACK INT. OLD APARTMENT - NIGHT

Carol lays in Bill's arms.

BILL  
I guess you get what you always  
thought you would.

He pauses silence.

BILL (CONT'D)  
If Jerry Lee Lewis thought he would  
burn in hell for playing Great  
Balls of fire and marrying his  
cousins then that's exactly where  
he'd go.

He pauses.

BILL (CONT'D)  
Heaven, Hell, or Grand Rapids. I  
think it just depends on what you  
have been taught to believe.

Bill kisses her on the forehead.

END FLASHBACK.

INT. AIRPLANE CABIN - DAY

Carol sits in awe.

BILL (V.O.)  
It's the human minds last parlor  
trick. Perception of eternity in  
the place you always thought you  
would end up.

BILL  
Carol, babe you okay?

In one hand a magazine with Mother Teresa on the cover.

Carol panics she looks around the cabin wildly.

FLASH of the speedometer popping out at 16000 feet.

CAROL (V.O.)  
It happens at 16,000 feet. I have  
to warn them.

Carol dismisses the feeling.

CAROL  
Landing? Already?

Bill relies with a childlike grin.

BILL  
It's fast huh? Floyd says we'll be  
on the ground in-

CAROL  
Who?

She reaches out and grabs Bill's hand, he recoils because her hands are icy. Bill looks bewildered.

CAROL (CONT'D)  
Who?

BILL  
Floyd, you know, the pilot.

Bill throws his hand back and motions to the cockpit with his thumb.

The plane starts to descend, and it shakes a little.

BILL (CONT'D)  
He says we'll be on the ground in  
Fort Myers in twenty.

Carol looks pale and stunned.

BILL (CONT'D)  
You took a hell of a jump girl,  
right out of your skin, and before  
that you were moaning.

Carol opens her mouth to speak.

CAROL (V.O.)  
Tell him. Tell him it's that french  
feeling. Tell him!!!

Bill stares and squints at her concerned.

CAROL  
I, I had a nightmare.

There is a ding in the cabin and the seatbelt light comes on.

Carol looks around pale and frantic. She focuses on the  
picture of Mother Teresa on the cover.

A GROUP OF CHILDREN (V.O.)  
Hey there Mary what's the story  
save my ass from purgatory.

Carol's eyes bulge, a flash of white then it fades to black.

GRANDMA'S VOICE (V.O.)  
All the hard days are coming.

INT. GRANDMOTHER'S HOUSE - DAY

A adolescent carol sits at her ailing grandmother's bedside.  
Grandmother puts a medallion in the young Carol's hand, and  
presses it in.

GRANDMA  
All the hard days are coming.

FADE OUT.