

MY SO-CALLED LIFE  
"So-Called Angels"

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&  
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**CAST**

ANGELA CHASE  
PATTY CHASE  
GRAHAM CHASE  
DANIELLE CHASE  
RAYANNE GRAFF  
SHARON CHERSKI  
RICKIE VASQUEZ  
BRIAN KRAKOW  
JORDAN CATALANO

**GUEST CAST**

JOY  
SCHNEIDER  
CHURCH WORKER

**SETS**

INTERIORS

LIBERTY HIGH SCHOOL  
-Music Room  
-Hallway (Various)  
-Girls' Restroom  
-Classroom

CHASE HOUSE  
-Living Room  
-Master Bedroom  
-Front Hall  
-Kitchen  
-Front Door Area  
-Back Door Area  
-Dining Room

-Patty's Back Room

ABANDONED WAREHOUSE  
-Entrance Way  
-Downstairs Hallway  
-Upstairs Hallway  
-Upstairs 1st Room  
-Upstairs 2nd Room

POLICE STATION  
-Juvenile Detective's Office

TEEN HELPLINE PHONE BANK

CHURCH  
-Main Area  
-Basement/Soup Kitchen  
-Foyer

DARKENED BEDROOM

EXTERIORS

PITTSBURGH STORE

CITY STREETS  
- Various

CHASE HOUSE  
-Backyard

CHURCH  
-Courtyard  
-Front Steps

-Street Near Church

INT./EXT. SHOTS:  
-Patty's Car  
-Jordan's Car

"So-Called Angels"

ACT ONE

FADE IN:

1 EXT. CITY STREET - NIGHT 1

An urban winter scene: PEOPLE hurrying home from stores or work, when suddenly \*

RICKIE STUMBLES INTO FRAME, falls to his hands and knees onto the dirty, snowy sidewalk. People notice, but no one stops... \*

RICKIE, using a lamp post to steady himself, struggles to his feet. He glances down: DROPS OF BLOOD IN THE SNOW. He touches his own face, looks at his hand. MORE BLOOD. As he starts to slowly walk away... \*

WE PAN: DOWN THE STREET. A young girl, maybe 17, emerges from the shadows. This is JOY. She's lived on the street a long time. She wears worn, dirty clothes and has a guitar slung across her chest. No one notices her. Rickie, walking away from her, never sees her... \*

Rickie continues off, stumbling a little. Trying to seem normal. She watches him go. \*

PUSH IN: ON JOY, as it begins to snow. She begins to pluck out the FIRST NOTES OF "SILENT NIGHT"... \*

MATCH CUT TO

2 INT. CHASE HOUSE - LIVING ROOM - NIGHT 2

ANGELA'S HAND, idly picking out the notes of "Silent Night"...

PULL BACK TO REVEAL: a flutter of pre-Christmas activity swirls around Angela. She continues to plunk out "Silent Night" as... \*

DANIELLE (O.C.)  
...it's not fair! Angela got a  
new bike when she was eleven!

GRAHAM WIPES PAST carrying a tangle of Christmas tree lights, DANIELLE close on his heels... \*

GRAHAM  
What do you do, keep like a  
running tally of everything we  
buy for Angela...?

(CONTINUED)

2 CONTINUED:

2

DANIELLE

(duh)  
Well, yeah.

PATTY (O.C.)

Danielle, we can not afford that particular--

(horror stricken)  
A Christmas card from the Lovetti's...?! \*

GRAHAM

(over her shoulder)  
So?

PATTY appears, with newly arrived Christmas cards...

PATTY

(to Graham, re: Cards)  
I finally took them off our list, I mean, we haven't laid eyes on them since Danielle started solids... Now, out of nowhere they send this?

GRAHAM

Patty, it's a greeting card, not a dead fish.

PATTY

But if I send them a card now? It's gonna look like I only sent them a card because they sent us a card.

DANIELLE

(suddenly noticing)  
Angela got new boots...?!

PATTY

Danielle, stop keeping score...

GRAHAM

(checking them out)  
Nice. Real warm, huh?

ANGELA

(out of the blue)  
How come we never go to church?

Patty and Graham exchange a look.

(CONTINUED)

2 CONTINUED:

2

GRAHAM

Well...

PATTY

It's just that the last few years  
you girls haven't displayed much  
enthusiasm, so...

ANGELA

(after another beat)

So do you believe in God?

GRAHAM

Look, just because--

PATTY

Just because we don't attend church  
on a regular basis doesn't mean--

GRAHAM

Exactly-- you can believe in God  
without--

PATTY

You see, your father was raised  
Catholic, and I... wasn't, so he  
and I have... certain differences.  
Which doesn't mean that we don't--

DANIELLE

Do we have to keep talking about  
Religion, it's Christmas...

3 INT. LIBERTY HIGH SCHOOL - MUSIC ROOM - THE NEXT DAY

3\*

THE SCHOOL CHORAL GROUP SINGS "Away In A Manger" as

\*

REVERSE: ANGELA AND RAYANNE, watching them in a doorway.  
Then the girls start to move down the hall as...

\*

\*

RAYANNE

Boy, people really get swept up in  
this Christmas thing, huh.

\*

\*

\*

ANGELA

You mean you don't?

\*

\*

RAYANNE

Yeah, but my Mom and I like to  
wait. For stuff to go on sale.

\*

\*

\*

(CONTINUED)

3 CONTINUED:

3

ANGELA  
(suddenly sees)  
Oh-my-God--

\*  
\*  
\*

Rayanne follows her gaze, to

\*

THEIR POV: RICKIE, his face bruised, coming towards them.

\*

RICKIE  
It's okay, I'm fine, I was  
running to catch the bus? And I  
slipped on this stupid patch of  
ice, all these people had to like  
help me up...

RAYANNE  
(softly)  
Whoa.

\*  
\*  
\*  
\*

ANGELA  
So you... landed on your face, or  
something?

(CONTINUED)

3 CONTINUED:

3

RICKIE

I don't know... how am I supposed  
to know?

(beat)

Does anybody have quarters? I  
gotta grab a candy bar before  
Sosh...

RAYANNE

It's cool, I got change...

Rickie starts off, Rayanne starts to follow him, but Angela  
tugs at her sleeve, stopping her...

ANGELA

(sotto)

Rayanne...

(Rayanne turns again)

You think that was true? About  
falling...?

RAYANNE

Sure. Probably. I don't know.

(then, off her look)

Look it, Angel food, ya gotta  
realize: Rickie has a tendency to  
get beat up. And he doesn't always  
love talking about it.

\*  
\*  
\*

Rayanne moves off, Angela follows her... THEY PASS

SHARON, who is tacking "Helpline" notices up on the wall.  
Rayanne slows down to read...

RAYANNE

(with attitude)

Teen Helpline?

SHARON

What about it?

RAYANNE

Nothin', just: Making depressed  
people talk to someone like you,  
couldn't that push 'em over the  
edge...?

\*

SHARON

Over the edge? That's like your  
address, right?

Rayanne LAUGHS WILDLY, throws ONE OF THE FLYERS gaily into  
the air, it flutters to the floor. Angela shrugs  
apologetically at Sharon as she and Rayanne move off.

\*  
\*

(CONTINUED)

3 CONTINUED:

3

BRIAN KRAKOW appears, he picks up the flyer...

SHARON (cont'd)  
Krakow! Take some of these...  
(she hands him a stack  
of Helpline flyers)  
So we're set, right? Christmas  
eve? You and I representing  
Liberty at the Helpline?

\*  
\*  
\*  
\*

BRIAN  
Listen, Cherski.

\*

SHARON  
Krakow! You signed up...!

\*

BRIAN  
So un-sign me.

\*

\*

Brian unceremoniously walks away from her, upset, as Sharon  
watches, stunned.

\*

\*

4 OMIT

4\*

5 INT. CHASE HOUSE - FRONT HALL - NIGHT

5

Patty and Graham put on much winter outer-wear as...

PATTY  
You will not believe what Bernice  
and Bob Krakow did.

GRAHAM  
Oh I know. But just that once,  
right? To make Brian?

PATTY  
(first a look, then)  
They've skipped town.

GRAHAM  
What?

PATTY  
Seriously, they're on some ten  
day cruise. Bernice Krakow  
called me, from the boat: Would  
I look in on Brian...

\*  
\*

(CONTINUED)



5 CONTINUED:

5

GRAHAM

Well, Brian's a level-headed kid,  
he probably likes having the place  
to himself...

PATTY

At Christmas?

GRAHAM

Well, but, the Krakow's are Jewish  
aren't they...? I mean, didn't  
Chanukah already... happen? Or  
something?

PATTY

Even so...  
(calls out)  
Girls! We're going out, to  
purchase a few... lumps of coal!

GRAHAM

I love the mall this time of year.  
(wraps a scarf as...)  
So what do you want for Christmas,  
shortie?

PATTY

(after a hesitation)  
I want you to come with us to  
church. On Christmas Eve.  
(beat)  
Will you just think about it?

GRAHAM

Church isn't for me. We better get  
going, before all that junk nobody  
needs is snapped up...

PATTY

Wait.  
(beat, low)  
I know it hasn't been... a part of  
our lives, it's certainly not part  
of the girls' lives. But the thing  
is... I want it to be.

GRAHAM

(very gently)  
Then you should go.

Danielle appears.

\*

(CONTINUED)

5 CONTINUED:

5

DANIELLE  
Go where?

\*  
\*

PATTY  
To the mall, where else?

\*

GRAHAM  
Let's see, you asked Santa for  
long scratchy underwear and a new  
thesaurus, right?

\*

DANIELLE  
(LAUGHS)  
Dad...!

\*

And the parents exit, all smiles.

6 EXT. CHASE HOUSE - BACKYARD - NIGHT

6

It's snowing. Angela, taking the garbage out, suddenly  
freezes, sensing someone's presence.

ANGELA  
Who is it, who's there?

A beat. Then Rickie emerges from the shadows...

RICKIE  
It's okay, it's just me...

ANGELA  
(overlapped)  
Rickie! What are you--

RICKIE  
(comes closer)  
I'm really sorry, did I scare  
you...?

ANGELA  
No I just... hi! Come in!

As he does so...

RICKIE  
Hi...! I was just, you know, at  
Brian's so...

7 INT. CHASE HOUSE -- PATTY'S BACK ROOM/LIVING ROOM - CONTINUOUS 7\*

Angela and Rickie move through to the living room, as... \*

ANGELA  
You were at Brian's? \*

RICKIE  
Yeah, so... \*

They stop and turn to each other, a trifle awkwardly. \*

RICKIE (cont'd)  
So... today, at Rayanne's?  
Amber's boyfriend was there.  
Rusty. Boy is he unfriendly. \*

ANGELA  
So you went from Rayanne's-- to  
Brian's? \*

RICKIE  
Hey, I just realized: Rusty and  
Amber. They're both like... earth  
tones. \*

Danielle enters. \*

DANIELLE  
Isn't it kind of late at night to  
like drop by? \*

ANGELA  
Danielle! \*

RICKIE  
No she's right, I should go.  
(beat)  
Your house smells amazing. \*

ANGELA  
My dad teaches this cooking class  
now, so he was... trying out  
recipes.  
(beat)  
Are you... hungry, or something? \*

CUT TO

8 INT. CHASE HOUSE - KITCHEN - ABOUT TWENTY MINUTES LATER 8

Angela watches as Rickie wolfs down food. She heaps more on his plate as... \*

RICKIE  
Thanks. For some reason I forgot to eat lunch today, it slipped my mind or something...

ANGELA  
Oh yeah, that happens to me sometimes...

PATTY (O.C.)  
Who tracked all these wet footprints through the hall? \*

Angela and Rickie look at each other. Patty and Graham appear in the doorway, laden with crammed shopping bags. They do a slight double take, seeing Rickie... \*

PATTY  
(polite, but...)  
Oh! Rickie's here!  
(to Graham)  
Graham, Rickie's here... \*

GRAHAM  
Clearly.

ANGELA  
He was visiting Brian Krakow, so...

RICKIE  
My shoes are a kind of leaky...  
I'll wipe it up... \*

PATTY  
It's no big deal.  
(to Angela, brightly)  
Sweetie, could you come here a moment, I need you to... try something on... \*

9 INT. CHASE HOUSE - LIVING ROOM -- MOMENTS LATER 9

All three pitch their voices low in deference to their guest...

ANGELA  
Look. It's no big deal, alright?

(CONTINUED)

9 CONTINUED:

9

PATTY

Just, tell us what's going on,  
we'll decide if it's a big deal...

GRAHAM

What happened, was he in a fight? \*

ANGELA

He says he fell...

PATTY

In any case, this is awfully late  
to have friends over... \*

ANGELA

I don't think he has anywhere to  
go. \*

GRAHAM

Did he say that?

ANGELA

No, it's just... this feeling I  
have...

GRAHAM

Look, sweetie...

PATTY

If this boy is in some kind of  
trouble...

ANGELA

Can't he just like stay here, for a  
few days?

PATTY

Angela, I'm sorry, it's not that  
simple...

ANGELA

Why not?

PATTY

Because...

GRAHAM

Look, if he's run away from home,  
or if something's... really  
wrong...

10 INT. CHASE HOUSE - KITCHEN - CONTINUOUS

10

Rickie stands at the sink, finishing washing his dish.  
Listening.

PATTY (O.C.)  
Maybe your father and I should talk  
to him...

ANGELA (O.C.)  
No, you'll just freak him out  
worse!

(beat)  
Can't he just stay here one  
night

PATTY (O.C.)  
Honey it's not our place, what if  
his parents are expecting him, what  
if-- honey, letting him stay is not  
the answer.

ANGELA (O.C.)  
Then... what is the answer?

Rickie suddenly bolts and runs out of the kitchen. WE HEAR  
THE BACK DOOR SLAM SHUT.

CUT BACK

11 INT. CHASE HOUSE - LIVING ROOM - SIMULTANEOUS

11

All three REACT TO THE SOUND OF THE DOOR...

ANGELA  
Oh no...  
(calls out)  
Rickie...?!

She runs off to check the kitchen. The PARENTS exchange a  
look. Beat. Angela re-enters.

ANGELA (cont'd)  
He's gone.

\*

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

12 EXT. PITTSBURGH STORE - NIGHT 12\*

Snowing. Cold. Rickie stands there near the entrance, he reaches into his pocket and takes out his money. A few crumpled singles, some change. He starts to count it when

JORDAN CATALANO \*

emerges from the store breaking open a new pack of cigs. He looks at Rickie and nods as he gets his keys. \*

RICKIE \*

Hey. \*

Jordan walks past... Something makes him stop before he gets in his car. He looks back. \*

JORDAN \*

You... uh... need a ride or something? \*

13 INT./EXT. JORDAN'S CAR - NIGHT 13\*

Jordan and Rickie get into the front seat... \*

JORDAN \*

So. Where we going? \*

RICKIE \*

Let me think. \*

A beat. \*

JORDAN \*

Look, if you need someplace to crash, I know a place. \*

RICKIE \*

Thanks. \*

Jordan, about to start the car, hesitates. Then... \*

JORDAN \*

My old man used to knock me around too. \*

RICKIE \*

(after a beat, low)  
He did? \*

(CONTINUED)

13 CONTINUED:

13

JORDAN

Hasn't done it for a couple years.  
Too scared. Cause the last time, I  
threw a chair at him.

RICKIE

I'm gonna light a candle for you.  
On Christmas Eve.

JORDAN

(laughs)  
Oh yeah?  
(beat)  
What, you think that changes  
anything?

RICKIE

Uh huh.

Jordan looks away. Starts the car. As they DRIVE AWAY

REVEAL: JOY, looking after them...

14 INT. CHASE HOUSE - MASTER BEDROOM - NIGHT

14

THE TELEVISION SILENTLY PLAYS: It's the scene from "It's A  
Wonderful Life" where Jimmy Stewart prays on the bridge.  
The Chases unpack their purchases. Then: Patty stops,  
turns...

\*  
\*

PATTY

Were we wrong? Down there? About  
Rickie?

GRAHAM

No, we weren't wrong...

PATTY

I mean, what do we really know  
about that boy. You know?

GRAHAM

Virtually nothing...

PATTY

...we've never met his family, how  
on earth are we supposed to know--  
(beat)  
--You know. What the situation is.

(CONTINUED)



14 CONTINUED: 14

GRAHAM

I know. You're right.

(beat)

Except, I think he does make \*  
you... kind of uncomfortable... \*

PATTY

You mean... because he wears \*  
makeup? \*

GRAHAM

I'm just saying: What if that was \*  
Brian Krakow, with that bruise on  
his face? \*

(she looks at him) \*

Well...? It'd be a different \*  
story, wouldn't it. \*

PATTY

Graham, you can't... compare them, \*  
I've known Brian Krakow since he  
was five years old...! \*

He just looks at her. She looks back.

GRAHAM

I know. So have I. All I'm asking  
is... should that make a  
difference?

PATTY

Well, maybe not. But it does.

GRAHAM

I know.

15 INT. LIBERTY HIGH SCHOOL - HALLWAY - DAY 15

Angela, with Rayanne... \*

ANGELA \*

But where is he, why isn't he at \*  
school? \*

RAYANNE \*

Maybe he's coming in late! Maybe \*  
he's at some Sal Mineo film \*  
Festival... \*

ANGELA \*

I should have hidden him in my \*  
room. \*

(CONTINUED)

15 CONTINUED:

15

RAYANNE

Stop acting so guilty; he probably  
went to his cousin's... he stays  
there sometimes.

(off her look)

Angela. You're not like  
responsible for the whole world.

\*  
\*  
\*  
\*

16 INT. LIBERTY HIGH SCHOOL - CLASSROOM -- DAY

16\*

The class has just ended. STUDENTS pick up their books and  
leave... WE FIND BRIAN AND SHARON, mid conversation...

\*  
\*

BRIAN

...So, it's not that I don't want  
to help. But there's gonna be  
this whole family event going  
on. That night. At my house. So--

\*  
\*  
\*  
\*

SHARON

Weren't you listening during our  
training? You made a commitment  
to the Helpline, which is a  
big deal, Brian; especially at  
Christmas.

\*  
\*  
\*  
\*

BRIAN

Why? What is the big thing  
about Christmas, everybody talks  
about it like it's the... second  
coming or something...

\*

SHARON

Krakow, this is when people need  
the Helpline, okay? People get so  
stressed over this holiday stuff,  
they experience actual symptoms of  
depression or whatever... Like:  
Total hopelessness and despair.

\*  
\*  
\*  
\*

BRIAN

(hopelessly)  
Oh yeah? So what.  
(in despair)  
What do I care?

SHARON

And like: Loss of appetite or  
whatever.  
(holds out a baggie)  
Christmas cookie?

\*

(CONTINUED)

16 CONTINUED:

16

BRIAN

I'm not hungry.

SHARON

But I promised the supervisor...

(beat)

Brian, there's like no one else I  
can ask, it's Christmas eve,  
people have like plans!

BRIAN

(bitterly)

Oh, except me, huh? I know, let's  
get Brian, he never has any  
plans...

Brian stalks off, calls angrily over his shoulder...

BRIAN (cont'd)

Happy holidays...!

17 INT. LIBERTY HIGH SCHOOL - GIRLS' ROOM -- MOMENTS LATER

17

Sharon enters, fuming. Rayanne, PLUS SEVERAL FEMALE  
STUDENTS, are present. Rayanne blows bubbles with a  
bubble-wand. Sharon checks herself in the mirror, then  
removes a Santa Claus pin from her sweater.

SHARON

Damn Santa Claus pin. The nose  
broke.

She looks up: Rayanne is looking at her.

RAYANNE

I'm gonna let that one go...  
It's too easy.

SHARON

So Brian Krakow just completely  
screwed me over.

RAYANNE

Really. How-- non unusual.

SHARON

So... you like know him?

(CONTINUED)

17 CONTINUED:

17

RAYANNE

Not real well. We slept together once.

(off her look)

It's a joke, Cherski.

\*

SHARON

I promised the Helpline two volunteers from Liberty for Christmas Eve, how do I get myself into these situations?

\*

\*

\*

\*

\*

RAYANNE

Wild guess. Stupidity?

SHARON

(taking no offense)

No! You're right! Because I do it over and over again! I am like so over-extended; I mean, besides the Helpline, there's this whole holiday basket thing I said I'd make, for this nursing home? Plus I have like two million presents to wrap, not to mention the fifty thousand social events I said I'd go to.

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

(beat)

I have to say: You're a pretty good listener.

RAYANNE

I should be. I spend my whole life listening to my Mom rag about her problems. Of which she has like: Many.

\*

(beat)

Now, to top it all off? She's got her low-life sex-maniac boyfriend like staying with us. I mean it's to the point: I can't even handle it. I may just be somewhere else. For Christmas. Like they'd even notice.

\*

SHARON

(after a beat)

I know somewhere you could be.

\*

18 INT. HALLWAY OUTSIDE MUSIC ROOM -- A LITTLE LATER

18

ANGELA, finishes writing a note, folds it...

ANGELA'S POV: A TEACHER, checking A KID'S hall pass.

Angela (who has no hall pass) ducks behind a door before the teacher spots her; the teacher walks by, once she's safely past...

Angela writes "RICKIE" across the front of the folded note, slips it through the grate of what is clearly Rickie's locker. Then pauses, listening. SHE HEARS A GIRL'S VOICE, FAINT YET GRIPPING, SINGING A HAUNTING SONG...

Angela, drawn by the SONG, moves down the hall and peeks into...

A18 INT. LIBERTY HIGH SCHOOL - MUSIC ROOM -- CONTINUOUS

A18

ANGELA'S POV: JOY, in a corner, quietly continues to PLAY HER SONG ON THE GUITAR, SINGING SOFTLY... ANGELA listens; entranced. She shyly comes further into the room, Joy is not aware of her yet. We continue to HEAR Joy's song as

WE FOLLOW ANGELA'S GAZE as she takes in details of Joy's appearance:

HER MATTED HAIR, TATTERED CLOTHES, down to her WORN OUT SHOES. All at once Joy looks up, sees Angela, breaks off...

JOY

Oh! Sorry--

\*  
\*

ANGELA

No, keep going, I mean--

\*

JOY

I was just leaving, so...

\*

ANGELA

You mean, cause of me? I'm not even supposed to be in here.

\*  
\*

JOY

Me neither.

(beat)

I hang out here sometimes. It's funny, before: I'd never go to school, now that I don't go to school-- I'm always here.

\*  
\*  
\*  
\*  
\*  
\*

Angela, intrigued, comes further into the room.

\*

(CONTINUED)

A18 CONTINUED:

A18

ANGELA

What was that song, that was...  
beautiful...

\*  
\*  
\*

JOY

Just this song. I fool around  
with. I'll probably be working on  
it forever.

\*  
\*  
\*  
\*

(beat)

Hate to go back out there. I can  
never get warm.

\*  
\*

(off Angela's look)

Cause of my shoes. See:

\*

(holds up one foot)

\*

Worn clean through. I had a  
decent pair but somebody swiped  
'em. Right off my feet.

\*  
\*  
\*

ANGELA

Seriously?

(CONTINUED)

A18 CONTINUED:

A18

JOY  
Yup, while I was sleeping.  
(beat)  
You're Angela, right? You're a  
friend of Rickie's?

\*  
\*  
\*  
\*

ANGELA  
You know Rickie...?

Joy moves towards the door...

JOY  
Uh huh...

ANGELA  
Wait, where is he? I've been  
really--

JOY  
(at the door)  
I know, you don't have to worry.  
I've been looking out for him.

ANGELA  
Oh. Thank God.

SFX: BELL SOUNDS

\*

Joy exits.

(CONTINUED)

A18 CONTINUED:

A18

ANGELA

Wait--!

(starts after her)  
You have to tell me where Rickie  
is--

\*  
\*  
\*  
\*

Angela hurries off into the

\*

19 INT. HALLWAY - CONTINUOUS

19

The hallway is NOISY and packed with STUDENTS LEAVING FOR THE DAY... JOY merges into the crowd. Angela tries to follow her... in her haste, runs right into-

JORDAN (O.C.)

Hey...!

ANGELA

Oh, sorry...!

She looks up startled... into Jordan Catalano's eyes...

ANGELA (cont'd)

Did you see that girl, just now...?

JORDAN

What girl?

ANGELA

(looks around confused)  
With the guitar...

\*  
\*

JORDAN

What's her name?

ANGELA

I don't know... she knows Rickie.

JORDAN

Oh.

(beat)

He still crashing at that place?

\*

ANGELA

What place?

JORDAN

That old warehouse. On Tennessee.  
I brought him there.

\*  
\*

ANGELA

You brought him somewhere?

\*

(CONTINUED)



19 CONTINUED:

19

JORDAN  
Yeah, he was like: I'm gonna light  
a candle for you. And I'm like:  
Don't waste your match.  
(off her look)  
I know, I shouldn't say stuff like  
that. I don't even... completely  
mean it.  
(feigns lack of  
concern...)  
What, you... miss him or  
something? Come on. I'll bring  
you there.

ANGELA  
(looks up, surprised,  
touched)  
Thanks.

20 INT. CHASE HOUSE - LIVING ROOM - NIGHT

20\*

BRIAN AND GRAHAM, with Danielle looking on, are just  
managing to get a large Christmas tree into its stand.  
They stand back to survey their work. Beat. Then...

BRIAN  
So... anything else you need uh  
help with?

GRAHAM  
I don't think so. Thanks.  
(But Brian doesn't move)  
If I think of anything...

BRIAN  
(after a beat, to  
Danielle)  
You have any homework you need help  
with?

DANIELLE  
It's not due till after vacation.

(CONTINUED)

20 CONTINUED: 20

BRIAN

Oh.  
(beat)  
We could get a jump on it.

The FRONT DOOR opens. Patty enters, back from work.

BRIAN (cont'd)  
(greeting Patty)

Hi.

PATTY

Hi.  
(looks around)  
Where's Angela?

21 OMIT 21

22 INT. ABANDONED WAREHOUSE - ENTRANCE - NIGHT 22

A chain link fence. Jordan Catalano holds it for Angela as he helps Angela climbs through. Then they both turn...

THEIR POV: AN OPEN WAREHOUSE SPACE. SOME STREET KIDS, hanging. Jordan takes out a cigarette, A KID approaches him, he shakes out another cigarette for the kid, hands it to him and they move off together as ANGELA, drawn by curiosity, moves through the entrance way...

A22 INT. ABANDONED WAREHOUSE - DOWNSTAIRS HALLWAY- CONTINUOUS A22

Angela moves hesitantly through the dark corridor. She looks down... She blinks a little, adjusting her eyes to how dark it is.

ANGELA'S POV: TWO RAGGED, SKINNY BOYS huddle against the wall. One boy is about 17, fast asleep. The other boy, about 12, simply lies there, awake. He stares up at Angela. She drags her gaze away from the boys, continues to the end of the hall, where she peers through a doorway...

HER POV: A SMALL, MAKESHIFT ROOM that people have tried to make "homey." A moth-eaten couch, crates, an eerie attempt at a Christmas tree...

ANGELA HEARS MUSIC (JOY'S SONG, THE ONE WE HEARD IN THE MUSIC ROOM) She moves towards the MUSIC, mounting nearby steps...

\*  
\*

23 INT. ABANDONED WAREHOUSE - UPSTAIRS HALL - MOMENTS LATER 23\*

Angela continues in the direction of the MUSIC, she reaches another doorway, enters into \*

SMALL UPSTAIRS ROOM - CONTINUOUS \*

Angela stops. \*

HER POV: AGAINST ONE WALL, A SHADOW FORMS THE SHAPE OF AN ANGEL. ANGELA GASPS. THE SHADOW CHANGES, and WE SEE... \*

THE SOURCE OF THE SHADOW: JOY. Who looks up from her guitar. \*

ANGELA \*

Umm... Hi again. \*

Joy smiles. Angela smiles back, relieved to see a familiar face. Joy SEGUES INTO "AWAY IN A MANGER." \*

Angela comes further into the room. AS SHE CONTINUES TO PLAY AND SING VERY SOFTLY, Joy moves off, indicating that Angela should follow. Angela follows her new friend, into... \*

SECOND ROOM UPSTAIRS - CONTINUOUS \*

Where we discover RICKIE, lying in a corner, asleep. \*

JOY

"Away in a manger, no crib for a bed/  
the little lord Jesus lays down his sweet head./  
The stars in the sky look down where he lay/  
the little lord Jesus asleep in the hay..."

CLOSE ON ANGELA, she kneels by his side, THE MUSIC FADES TO SILENCE... Rickie opens his eyes, sits up, startled. \*

RICKIE

What are you doing here?!

ANGELA

Jordan brought me. \*

(beat) \*

Rickie--Are you okay? \*

(beat) \*

What happened? \*

RICKIE

Nothing. \*

(CONTINUED)

23 CONTINUED:

23

ANGELA  
Then why can't you go home?  
(beat, strongly)  
Okay: Get up.

\*

RICKIE  
Whaat?!

ANGELA  
I mean it, come on, you're staying  
at my house.

RICKIE  
No way, I'm not sponging off your  
family...!

ANGELA  
Shut up, it wouldn't be like  
that--!

RICKIE  
Your parents don't want me  
around...!

ANGELA  
That's not true!  
(beat)  
Rickie, please. You can't be here,  
you can't, tomorrow's Christmas  
Eve...!

RICKIE  
(covering)  
Angela, you think I'd stay here,  
for Christmas? I'm going to my  
cousin's tomorrow.  
(quietly)  
Look, you'd better go home. They're  
gonna be wondering where you are.  
(they look at each other)  
I mean, face it: You don't belong  
here.

ANGELA  
Rickie!  
(beat)  
You don't belong here either!

\*

\*

\*

RICKIE  
You don't--I can't talk about this,  
not with you.  
(can't look at her)  
If you want to help me, leave me  
alone.

\*

\*

\*

\*

\*

(CONTINUED)

23 CONTINUED:

23

Angela: That did it. Hurt and embarrassed, she exits...  
back into the

\*

A23 INT. WAREHOUSE - FIRST UPSTAIRS ROOM - MOMENTS LATER

A23

Angela's eyes search the dimness till SHE SEES...

\*

JOY, CURLED UP IN THE CORNER, asleep. Covered by a skimpy  
blanket. Her arms wrapped tightly around her guitar. Her  
worn shoes are now off her feet, placed nearby...

\*

\*

\*

Angela slowly walks over to her. Kneels quietly next to  
her. Looks over at JOY'S OLD SHOES. On a sudden impulse,  
Angela swiftly pulls off her own beautiful boots and, as  
gently as possible, slips them under the skimpy blanket.  
Joy stirs but doesn't awaken. Angela puts on Joy's old  
shoes and tiptoes out of the room...

\*

\*

\*

\*

FADE OUT

END OF ACT TWO

**ACT THREE**

FADE IN:

24 OMIT 24\*

25 INT. CHASE HOUSE -- BACK DOOR AREA - NIGHT 25\*

Angela stealthily creeps in the back door...

PATTY (O.C.)  
Angela...? Is that you?

ANGELA  
Yeah...! Sorry I'm late...

And she hastily takes off the shoes she took from Joy,  
hides them under a jacket, then... \*

26 INT. CHASE HOUSE - LIVING ROOM -- CONTINUOUS 26

Enters the living room... Brian, Graham, Patty and Danielle  
all look up. They're nearly done trimming the tree. \*

ANGELA  
Wow, the tree looks...  
(notices Brian)  
...really great.

BRIAN  
Hi.

ANGELA  
Hi.

DANIELLE  
(hands it to her)  
We saved you the Angel. \*

ANGELA  
Thanks.

Angela picks up the angel, steps up on a stool and places it  
on the top of the tree, as... \*

GRAHAM  
We waited as long as... Danielle  
could stand it, but...

(CONTINUED)

26 CONTINUED:

26

ANGELA  
I know, I'm sorry, I lost track of  
time...

DANIELLE  
(holding tinsel)  
Could I trim part of my room? \*

GRAHAM  
Why not. \*

Danielle exits upstairs with much tinsel as...

PATTY  
(to Angela)  
Will you call next time, please?  
If you're going to be this late...?

ANGELA  
I know. I'm sorry.  
(beat)  
Rickie is fine, by the way.

The parents look at each other.

GRAHAM  
Good.  
(beat)  
I will defrost dinner.

PATTY  
I'll help...

The parents exit. Angela kneels by the twinkling tree,  
starts arranging the creche. Brian hesitates, then... joins  
her.

BRIAN  
So what was wrong? With Rickie?

ANGELA  
(beat)  
Excuse me, but why are you here?

BRIAN  
Excuse me, your Dad asked me to  
help. With the tree.  
(beat)  
So, seriously. Is Rickie okay? \*

ANGELA  
Look, if I tell you, you promise  
not to blab it to everyone? \*

(CONTINUED)

26 CONTINUED: 26

BRIAN

Yes!

CUT TO

27 INT. CHASE HOUSE - KITCHEN - SIMULTANEOUS 27

Patty and Graham, mid-dinner preparations but still only human, look at each other, and move closer to the swinging door. The better to eavesdrop... \*

ANGELA (O.C.)

See he never... spelled it out, but I think his parents like... beat him up or something... \*

BRIAN (O.C.)

Oh my god--

ANGELA (O.C.)

And you will not believe where he's been sleeping--

Patty and Graham look again at each other, more alarmed. They unabashedly crack the door slightly and listen harder...

CUT BACK TO

28 INT. CHASE HOUSE - LIVING ROOM 28

Angela arranges the creche, placing the tiny baby Jesus in the manger as... \*

ANGELA

See, there's this place; this big abandoned warehouse? Brian, it's so scary, and so strange, all these kids just... live there. \*

BRIAN

What kids?

ANGELA

Kids! Brian! There are kids who like have nowhere to live, don't you know that?

BRIAN

What, you go to one abandoned warehouse, suddenly you're this expert, on homeless people? \*

(CONTINUED)



28 CONTINUED:

28

ANGELA

Shut up.

(beat)

It's just that they're... they're like normal! They're like us! Like there's this girl who lives there, and when you're talking to her, it's like you forget that... you know.

(beat)

That there's any difference between you.

She places the final figure in the creche. Rises. Brian follows suit.

BRIAN

Is this that place on Rosco? By the bowling alley?

ANGELA

No, it's on Tennessee Avenue.

(beat)

So are you ever going to like... leave?

CUT TO

29 INT. CHASE HOUSE - KITCHEN - SIMULTANEOUS

29

Where the parents, though continuing to get dinner on the table, are reeling with their purloined information. NOTE: THEY KEEP THEIR VOICES LOW...

PATTY

Oh my god... Graham...

GRAHAM

Okay, let's just...

PATTY

That's where she was, do you realize what could happen to her in a place like that?!

\*  
\*  
\*

GRAHAM

Let's just... let's not panic.

They look at each other.

PATTY

Maybe panicking is the answer.

(CONTINUED)

29 CONTINUED:

29

Graham turns back to food preparation. Patty watches, then...

PATTY

You realize we can't ignore this. We have to do something. We have to do the right thing.

GRAHAM

Who are you, Spike Lee?

PATTY

Graham.

GRAHAM

Yes. We have to do the right thing.

(beat, calls out)

Dinner!

30 INT. POLICE STATION - JUVENILE DETECTIVE'S OFFICE - NEXT DAY

30

Metal desk, old chairs, and OFFICER BOBBY SCHNEIDER, late fifties, who's been doing this awhile...

SCHNEIDER

Coffee? Donut? Moonlit dinner for two?

REVERSE: PATTY AND GRAHAM, seated facing him. They smile nervously.

PATTY

We want to report... a situation.

SCHNEIDER

Be my guest.

Schneider inhales a donut as...

GRAHAM

See, our daughter... has a friend. Who is...

PATTY

Who is apparently living in an abandoned warehouse, with several...

GRAHAM

With some other... kids. So of course--

(CONTINUED)

30 CONTINUED:

30

SCHNEIDER

Of course. Where did you say this place was?

PATTY

It's on Tennessee Avenue.

SCHNEIDER

(rings a bell)  
Oh yeah... Tennessee...

GRAHAM

The point is... this is a good kid, we're here because--

PATTY

Because we want to... you know. Help.

SCHNEIDER

And we thank you very much.  
(beat)  
Was there something else?

GRAHAM

Uh, will you excuse us for a moment?

*Graham steps a few feet away from the desk, Patty follows, they speak in hushed whispers, both somewhat upset...*

GRAHAM (cont'd)

What are we doing?

PATTY

I don't know.

GRAHAM

I mean, is this... right, is this the right thing?

PATTY

Well, these are the people that... supposedly handle.. situations like this, I mean... he seems like a decent man--

GRAHAM

(sincerely)  
He's fine, he's adorable, it's just--

\*

(CONTINUED)

30 CONTINUED:

30

PATTY

Maybe we should tell him that we--

\*

GRAHAM

That we what?

(beat)

We can't tell him anything, now.  
It's too late.

They both look over at

SCHNEIDER. He hands some paperwork to another COP. The  
cop nods, moves off. Schneider looks up at the Chases...  
They re-approach.

\*

PATTY

(clears throat)

So what exactly will-- happen.

\*

SCHNEIDER

Depends on the circumstances. Is  
this kid a runaway, or a throwaway?

GRAHAM

A throwaway?

SCHNEIDER

See, a runaway leaves home of his  
own volition. A throwaway, or a  
push-out, is... pushed out.

\*

PATTY

(softly)

Oh my God...

SCHNEIDER

Look, first off: Every effort is  
made to restore the minor to the  
family. If there is an abusive  
situation...

\*

\*

GRAHAM

See, this could be a situation  
like that--

\*

\*

\*

SCHNEIDER

Then we look at alternatives:  
Foster care, transitional  
housing...

\*

\*

\*

\*

Schneider CONTINUES, but Patty has stopped listening, she's  
become captivated by the MANY PHOTOGRAPHS AND FLYERS POSTED  
ABOVE SCHNEIDER'S DESK. They are pictures of missing  
children. Faces. So many young, smiling faces...

(CONTINUED)

30 CONTINUED:

30

Patty leans closer...

HER POV: ONE PHOTO in particular, a YOUNG GIRL, HAPPY AND CAREFREE, ABOUT ANGELA'S AGE. THIS IS A PHOTO OF OUR FRIEND JOY, TAKEN SOME YEARS AGO...

GRAHAM

Patty...?  
(she snaps back to  
attention)  
We should go.

\*  
\*  
\*

PATTY

Oh, yes...

SCHNEIDER

Thanks for being good citizens.

\*  
\*

Patty finds her gaze moving involuntarily once more to  
THE PHOTOGRAPH OF JOY

\*  
\*

SCHNEIDER (cont'd)

You got a daughter, you say?

She catches herself, hastily drags her attention back to  
Schneider...

\*

PATTY

Yes.

SCHNEIDER

You keep her close. Okay?

PATTY/GRAHAM

(softly)  
Okay....

SCHNEIDER

Merry Christmas.

31 INT. CHASE HOUSE - LIVING ROOM - NIGHT

31

START ON: THE T.V: A scene from some version of "A  
Christmas Carol". Scrooge: "Are there no more orphanages?"

\*  
\*

REVERSE: DANIELLE, entranced...

PATTY (O.C.)

Danielle!

(CONTINUED)

31 CONTINUED:

31

Danielle turns, there's Patty.

PATTY

I told you to set the table.

DANIELLE

Angela said she'd do it.

Patty proceeds into the

32 INT. CHASE HOUSE - DINING ROOM - CONTINUOUS

32

Where she stops, GASPS. The table looks beautiful. Sparkling and festive and Christmas-y. Six places set. She looks up as Angela enters from the kitchen carrying silver that she is polishing. She is dressed in messy torn clothes and has smeared some silver polish and grime on her face accidentally. She is in a great mood... and in her stocking feet.

\*

\*

\*

ANGELA

(breathless)

Mom, don't look yet, I'm not finished...

PATTY

Sweetheart, it's beautiful... one thing though, I meant to tell you, Grandma and Grandpa are in the mountains.

ANGELA

(as she polishes)

I know.

PATTY

And Neil and Marla are in Rockport with her parents.

ANGELA

Mom, I know, listen...

PATTY

Well then why...

ANGELA

Mom, I really want to do this okay, please say it's okay...

PATTY

Say what's okay?

(CONTINUED)

32 CONTINUED:

32

ANGELA

I want to go get Rickie and that girl, and bring them here. For Christmas eve dinner...

(off Patty's stunned look)

Oh, that's right, I never even told you about her, Mom, this girl has the most amazing voice, seriously, wait till you--

PATTY

Angela, listen. You cannot go back to that place.

Silence.

ANGELA

How do you know about the place?

PATTY

Look-- sweetie--

ANGELA

Don't-- Mom.

PATTY

(defensive)

We had to do something, we couldn't just--

ANGELA

(overlapped)

I don't believe this, what did you do??

PATTY

Your father and I overheard you talking to Brian--

ANGELA

Oh my God! You didn't... Did you go to the police or something?

PATTY

Angela...

ANGELA

Mom, don't you realize-- we have to do something, we have to warn them--!

(CONTINUED)

32 CONTINUED:

32

PATTY

Angela listen to me, you are not  
going back to that house, this is a  
serious matter--

ANGELA

I know that! Why do you speak this  
way to me, like I'm a child!

(CONTINUED)



32 CONTINUED:

32

PATTY

This girl, whoever she is, has serious problems--

ANGELA

Mom, you haven't even talked to her, I've talked to her, she's just-- she could be me!

PATTY

(this sends her over the edge)

Don't say that! She couldn't be you, how can you say that?!

ANGELA

Because it's true.

They stare at each other. Then...

ANGELA (cont'd)

(very quiet, not looking at her mother)

Fine. I'll put back the extra plates.

And as she starts to do so, Patty exits.

33 INT. CHASE HOUSE - MASTER BEDROOM - NIGHT

33

Patty is wrapping presents: Wrapping paper, ribbon, boxes, spread out all over the bed. Note: Patty's not exactly a wrap artist. Graham enters...

GRAHAM

Hey there, shortie...

PATTY

(struggles to tie a bow)

What is this with Shortie?

(her bow falls apart)

Darn.

GRAHAM

(indicating bow)

Need help?

(CONTINUED)

33 CONTINUED:

33

PATTY

No, I can do it.  
(frustrated, pushes the  
package aside)  
I just had the most upsetting  
fight with Angela. The kind of  
fight -- where it doesn't even  
seem real, where it's like the  
fight is having you?  
(with growing urgency)  
Maybe...it's us, maybe things  
would be different if we... went  
to church. As a family.

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

GRAHAM

I think you're afraid to go to  
church.

\*

PATTY

(rattled, struggling  
with bow)  
What?

\*  
\*  
\*  
\*

(CONTINUED)

33 CONTINUED:

33

GRAHAM

It's how you are. You never want  
to admit when you need help. \*

She holds two ends of the ribbon. He puts his finger  
firmly in the center of the knot. She ties, pulls, and he  
slips his finger out... Voila. A beautiful bow. They look  
at each other. \*

PATTY

(softly)  
I better go speak to Angela.

GRAHAM

Danielle said she went out for a  
walk. \*

(Patty freezes, hearing  
this, as...)

So what was the fight about?  
(Patty starts out of the  
room, as...)  
Patty...?

34 INT. ABANDONED WAREHOUSE - NIGHT

34

Angela, her hair covered with a hastily slammed on old wool  
hat, wearing an old jacket and Joy's beat up shoes, climbs  
through the chain link fence into the warehouse expanse--

ANGELA

Rickie...?

She heads for the entrance way, suddenly stops...

THERE A FLASHLIGHT BEAM, coming towards her. A MAN'S  
VOICE...

CHURCH WORKER

Hold it right there.

Angela stares into the beam of the flashlight.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

35 INT. ABANDONED HOUSE - NIGHT - MOMENTS LATER

35

Angela is being escorted away from the warehouse by THE CHURCH WORKER, who wears an arm band and has a compelling air of authority...

ANGELA

You don't understand, I never lived there, I live in a normal house.

CHURCH WORKER

Oh, so the breaking and entering is just a hobby...

ANGELA

Don't use sarcasm, I do, my parents are expecting me right now, me for Christmas dinner!

CHURCH WORKER

I'm glad to hear it, if you want to make a phone call, you will have an opportunity to do so...

ANGELA

Oh my god, are you taking me to jail or something?

CHURCH WORKER

I told you, I'm not a cop. I'm with the mission, we're gonna get you a hot meal, and a bed...

ANGELA

You don't understand, I have a bed!

The church worker looks her up and down, ending on HER BEAT UP SHOES.

CHURCH WORKER

Sure you do. Come on.

36 INT. CHASE HOUSE - LIVING ROOM - NIGHT

36

Patty flings on her coat and scarf, Graham tries to comfort her, Danielle... just wants to be included.

PATTY

What was I thinking, what have I done?

(CONTINUED)

36 CONTINUED:

36

GRAHAM

Patty, you were just trying to help, we both were...

DANIELLE

Will somebody like tell me what happened? For once in my life?

GRAHAM

(to Danielle)

I'll explain in a minute, honey...

\*  
\*  
\*

PATTY

(to Graham, overlapped)

Okay, you stay here in case she calls...

\*

They hug. Patty's near tears.

GRAHAM

(whispers)

Patty, it's okay... she's gonna come home...

\*

She opens the front door, there stands

BRIAN KRAKOW, hand raised: He was literally about to knock.

BRIAN

Uh, hi! I was just... I had nothing like... planned, so I... So...

PATTY

(loses it)

So-- what?? Spit it out!!

Brian is briefly traumatized. Graham must literally pull him inside, Patty momentarily recovers...

PATTY (cont'd)

I'm sorry, I just--

GRAHAM

It's okay, go...

And she does. Graham SIGHS.

GRAHAM (cont'd)

(to Brian, kindly)

She just... she's in a hurry.

\*  
\*

He leaves the room. Brian looks at Danielle.

\*

(CONTINUED)

36 CONTINUED:

36

DANIELLE

Don't ask me, I just live here.

And she exits, leaving Typhoid Brian alone. He sits on the couch, deeply depressed. Looks at the T.V.

REVERSE: ON T.V. "THE CHRISTMAS CAROL" Again. Scrooge and the Ghost of Christmas Future: "Will this be my future, or are these things that can be changed?"

\*  
\*  
\*

BRIAN: Can't take any more. He pulls a piece of paper out of his jacket pocket, stares at it...

HIS POV: THE "HELPLINE" FLYER

37 EXT. PITTSBURGH STREET - IN PATTY'S CAR - NIGHT

37\*

PATTY'S POV: AS SHE DRIVES SLOWLY DOWN THE STREET, lost. It's snowing. She peers with difficulty out her window, spots

\*  
\*  
\*

A PERSON WITH MANY CHRISTMAS PACKAGES, hurrying home. Patty rolls down her window, shouts.

PATTY

Excuse me...!

(no response)

I'm looking for Tennessee Avenue?

\*

No response. The person hurries off into the night.

38 INT. TEEN HELPLINE PHONE BANK -- NIGHT

38

WE SEE: SEVERAL VOLUNTEER TEENS. Taking calls, listening.

\*

FIND: Sharon and Rayanne, Rayanne watches Sharon who is just winding up a call...

\*  
\*

SHARON

Merry Christmas to you too!

Thanks for calling the Helpline!

\*  
\*  
\*

She hangs up. Immediately the PHONE RINGS AGAIN.

\*

RAYANNE

Oh please!? Please can I take one, please please please please pleeeze??

\*  
\*  
\*

(CONTINUED)

38 CONTINUED:

38

SHARON  
(after a beat,  
conspiratorially)  
Well... okay. But don't let the  
supervisor see you!

RAYANNE  
(discreetly)  
Hello, Helpline...

INTERCUT WITH-

39 INT. CHASE HOUSE - LIVING ROOM - NIGHT

39

Brian, in a corner, surreptitiously talking on the phone,  
his voice kept low...

BRIAN  
Hi.  
(beat)  
My name's-- Steve.

BACK TO HELPLINE

RAYANNE  
Hi, Steve.  
(she covers the receiver,  
whispers to Sharon)  
It's Brian Krakow...!

Sharon clasps her hands over her mouth and SQUEALS, Rayanne  
shushes her...

BACK TO BRIAN

BRIAN  
See, it's not like I enjoy spending  
time with my parents, or anything.  
So when they first told me they  
were going away? They asked me if  
I wanted to go to Denver, to my  
sister and her husband's house?  
But I said no, cause I thought,  
you know, it'll be great, I'll work  
on my PSAT's, it'll be like...  
peaceful.  
(choking back tears)  
I just... didn't expect to feel  
this like... lonely. Like, even  
now, I'm at my neighbor's? And I  
just feel really--

\*  
\*

(CONTINUED)

39 CONTINUED:

39

Brian can't go on.

BACK TO

40 INT. HELPLINE PHONE BANK - NIGHT

40

Rayanne puts her hand over the receiver, and turns to Sharon.

RAYANNE

(sotto)

Oh my God, he's like crying.

SHARON

Get out of town.

RAYANNE

My hand to God. This isn't funny, it's Christmas, we gotta help the poor guy--

\*

SHARON

You want me to get the supervisor?

RAYANNE

That's okay. I can handle it.

(back into phone)

So... Steve. You never asked me... my name.

THE FOLLOWING INTERCUTS BETWEEN THE PHONE BANK AND THE CHASE LIVING ROOM

BRIAN

(chokes back tears)

Oh.

(beat)

What is your name?

RAYANNE

Jade.

BRIAN

Jade? Do you go to Liberty?

RAYANNE

Negative, Steve.

BRIAN

Thank, God.

RAYANNE

So Steve. What are you wearing?

(CONTINUED)



40 CONTINUED:

40

BRIAN

What?

(gathers his composure,  
somewhat)

Uh... my red flannel shirt and  
uh... brown corduroys.

(beat)

Why?

\*  
\*

RAYANNE

Would you like to know what I'm  
wearing? Steve?

BRIAN

(couldn't hurt)

Uh... sure.

RAYANNE

I'm wearing a tank top. It's  
really low cut, I'm practically  
popping out of it. And these super  
tight shortie cut-offs, oh they are  
so tight, I think I better  
unzip 'em. Oooo. That's much  
better.

BRIAN

(after he regains use of  
his voice)

Are you sure this is the helpline?

RAYANNE

Oh it's the Helpline alright.  
Wow, it is really warm in  
here. I better take off this tank  
top...

\*  
\*  
\*  
\*

BRIAN

Look, I better--get off. I  
mean... hang up. I mean... I'm at  
my neighbor's, so...

\*  
\*  
\*

RAYANNE

Look at it this way, Steve: You  
still feel like crying?

\*  
\*

Brian hangs up the phone. Beat. Then he smiles. Quite a  
bit.

\*  
\*

BACK TO

THE HELPLINE

Where Rayanne and Sharon are high fiving each other in MERRY  
HYSTERICIS...

41 EXT. PITTSBURGH STREET - NEAR CHURCH-- NIGHT

41

Patty, driving. She GASPS, slows, because she sees

THE FIGURE OF A YOUNG GIRL. COULD THAT BE ANGELA? WAIT.  
YES! AREN'T THOSE... ANGELA'S BOOTS??

(CONTINUED)

41 CONTINUED:

41

Patty stops the car, gets out. The FIGURE moves right past her. Patty gets ANOTHER LOOK AT THE BOOTS. They are Angela's!

\*  
\*  
\*

THE FIGURE, whose face we cannot see, approaches an iron gate, opens it, disappears into the courtyard beyond...

\*  
\*

Patty follows the figure into

\*

A41 EXT. CHURCH COURTYARD - NIGHT

A41\*

PATTY

Angela...?

Patty looks around, confused... where did she go? She turns, confused. There she is. Standing there. So still. It's Joy.

\*  
\*  
\*

PATTY (cont'd)

Oh. Never mind. I mean...  
(beat)

I'm sorry, my daughter has boots just like those.

JOY

And you're surprised to see 'em on someone like me?

PATTY

(flustered)

No, not at all, I'm just--I'm sorry, if I sounded--

(beat)

You see, I'm trying to find my daughter, and I seem to be... lost...

\*  
\*  
\*  
\*  
\*

JOY

I know, because it doesn't make sense. Because I'm no different from your daughter. Yet, look at me.

\*

PATTY

(softly)

No, you don't understand--

\*

JOY

(gently)

Sure I do, I had a mom. Clean sheets. Heat. Another toss of the dice, I could be in her shoes, she could be in mine.

(CONTINUED)

A41 CONTINUED:

A41

PATTY  
(very softly)  
There but for the grace of God-

JOY  
--Go I.  
(beat)  
Go ahead. Ask me.

PATTY  
Why did you leave home?

JOY  
My mother and I had a fight. The  
kind of fight... where it seems  
like the fight-- is having you.  
(beat)  
What else do you want to know?

PATTY  
How did you die?

JOY  
I froze.

PATTY'S FACE.

PATTY  
(very softly)  
Dear God... please... help me...

WE REALIZE THAT WE ARE HEARING THE CAROL "O HOLY NIGHT" SUNG  
BY A CHOIR. Patty looks up. She starts to follow the SOUND  
OF THE SINGING...

B41 INT. CHURCH FOYER -- MOMENTS LATER

B41

Patty enters the church...

42 INT. CHASE HOUSE - LIVING ROOM - NIGHT

42

SFX: PHONE RINGS AGAIN, Brian picks it up instantly.

\*

BRIAN  
Hello?

Graham is instantly at his side--

(CONTINUED)

42 CONTINUED:

42

GRAHAM  
Is that her?  
(grabs the phone)  
Angela--?

\*  
\*  
\*

A42 INT. CHURCH - CHURCH BASEMENT/SOUP KITCHEN - NIGHT

A42\*

NOTE: THIS PHONE CALL INTERCUTS BETWEEN ANGELA IN THE  
CHURCH BASEMENT/SOUP KITCHEN ON A PAY PHONE AND GRAHAM IN  
THE CHASE LIVING ROOM:

\*  
\*  
\*

NEXT TO ANGELA, STANDS THE CHURCH WORKER WHO BROUGHT HER  
THERE, LISTENING...

\*  
\*

ANGELA  
Daddy...

GRAHAM  
Angela...

ANGELA  
Daddy, I'm sorry, I'm so sorry...

\*

GRAHAM  
It's alright, it's all alright,  
just tell me where you are...

ANGELA  
I'm... well you're not gonna  
believe this but I'm in the  
basement of this church.

GRAHAM  
Just give me the address.  
(beat as Brian gives him  
paper and pen, he starts  
writing...)  
Okay, yeah, I know where that is.  
Okay, stay right there, we'll come  
get you...

\*

Graham hangs up the phone. Looks at Brian and Danielle.

GRAHAM (cont'd)  
We're going to church.

43 INT. CHURCH - NIGHT

43

MANY WORSHIPERS, ALL AGES AND COLORS. A SMALL FEMALE CHOIR, (approximately 16 women) SINGING THEIR HEARTS OUT... REVERSE: Patty, taking all this in as she slowly moves down the aisle. She finds her gaze drawn to...

\*  
\*  
\*

A SMALL VESTIBULE, OFF TO ONE SIDE: Where someone is lighting a candle. Closing his eyes. Saying a prayer.

\*  
\*

PATTY: Slowly moves toward the vestibule. He doesn't see her, he is deep in prayer. She comes closer. The young man... turns. IT'S RICKIE.

\*

A long beat, as they try to absorb the reality of each other. Then, Patty holds out her hand. He takes it. And then suddenly she is embracing him, holding him tight.

\*  
\*  
\*

44 INT. CHURCH BASEMENT/SOUP KITCHEN -- SIMULTANEOUS

44\*

HOMELESS ADULTS AND KIDS, receiving their hot meals.

\*

REVERSE: ANGELA, turns from watching them to the BASEMENT STAIRS, beyond which ANOTHER CHRISTMAS CAROL CAN BE HEARD, rousing and emotional... She is clearly drawn to the MUSIC. Angela glances unconsciously at the Church Worker who brought her there...

\*  
\*  
\*  
\*  
\*

HE smiles understandingly, indicating that she may go...

\*

Angela smiles in gratitude, heads up the stairs, toward the light, and the THE SINGING, until

\*  
\*

45 INT. CHURCH -- MOMENTS LATER

45\*

Angela enters the Church. She stops, sees

\*

PATTY AND RICKIE...They see her.

\*

THE MUSIC SEGUES INTO "FEEL LIKE GOIN' HOME" AS WE BEGIN A SERIES OF SHOTS:

\*  
\*

ANGELA AND RICKIE, HUGGING. OVER RICKIE'S SHOULDER, ANGELA AND PATTY EXCHANGE A LONG, HEARTFELT LOOK. PATTY LOVINGLY CARESSES ANGELA'S HAIR.

\*  
\*  
\*

46 INT. CHURCH - CONTINUOUS

46\*

RICKIE, ANGELA, AND PATTY, SEATED IN THEIR PEW. ALL AT ONCE, PATTY FEELS A HAND ON HER SHOULDER. SHE LOOKS UP

\*  
\*

THERE'S GRAHAM.

\*

(CONTINUED)

46 CONTINUED:

46

PATTY: HOW MUCH THIS MEANS TO HER.

GRAHAM: HOW MUCH HE LOVES HER.

DANIELLE AND BRIAN MOVE INTO THE PEW JUST AHEAD OF THEM.

ANGELA: AMAZED TO SEE BRIAN. AND SURPRISINGLY GLAD.

BRIAN: GRATEFUL TO BE THERE, AND TO SEE HER.

ANGELA: REACHES OUT, TOUCHES DANIELLE'S SHOULDER.

DANIELLE: TURNS AROUND, THE SISTERS SMILE AT EACH OTHER.

PATTY: MOVING OVER TO MAKE ROOM FOR HER HUSBAND.

GRAHAM: QUIETLY CROSSES HIMSELF BEFORE MOVING INTO HIS SEAT NEXT TO PATTY.

THE CONGREGATION, CLAPPING, INTO IT.

ANGELA AND RICKIE: QUIETLY TAKE EACH OTHER'S HAND.

PATTY, GRAHAM... DO THE SAME.

47 INT. HELPLINE - NIGHT

47

AT THE HELPLINE: RAYANNE AND SHARON, SHARING CHRISTMAS COOKIES AND TALKING AS SNOW (HOPEFULLY) DRIFTS PAST THE DARK WINDOW BEHIND THEM.

48 INT. DARKENED BEDROOM - NIGHT

48\*

JORDAN CATALANO, ALL ALONE, LIGHTING A CANDLE.

49 EXT. CHURCH - STEPS - NIGHT

49

PATTY, GRAHAM, ANGELA, BRIAN, DANIELLE and RICKIE, AS THEY COME DOWN THE CHURCH STEPS TOGETHER... AND CONTINUE OFF INTO THE NIGHT...

PULLBACK TO DISCOVER: JOY, ALL ALONE. SHE TURNS TO LEAVE AND SUDDENLY WE SEE IT: A FLASH OF FEATHERS; AN ANGEL'S WING.

JUST AS IT DAWNS ON US THAT SHE IS WATCHING ALL THIS FROM HIGH ABOVE. AND THAT SHE HAS FOUND PEACE... WE

FADE OUT

THE END