

LITTLE SISTER

ROSE, dark hair, 30's, baggy t-shirt, saggy old blue jeans, searches for something.

She looks all around the house.

FIONA, 60's, blonde, lipstick, smart dress and pumps, sips coffee and reads her newspaper.

Rose checks the table under the newspaper.

She rummages through Fiona's purse.

FIONA

What are you looking for?

ROSE

My glasses.

FIONA

Well they're not in my purse I can promise you that.

Rose finds her glasses in Fiona's purse.

She cleans the lenses on her t-shirt and puts them on.

ROSE

Mom, you have to stop doing this.
You're scratching the lenses.

Fiona shrugs and returns to her paper.

ROSE (CONT'D)

I actually need them to see.
They're not a fashion statement.

FIONA

You're telling me.

She reads the obits.

FIONA (CONT'D)

A lot of dead people today. Nobody dies anymore. They all just "pass". "Marjory passed after a courageous battle". Donald passed. Passed what? Gas? You know what I want mine to say?

ROSE

What?

FIONA
Bowen comma Fiona-dead.

ROSE
(smiling)
Succinct.

Rose reaches for her keys and turns to leave.

ROSE (CONT'D)
Ready?

Fiona grabs her purse and follows her out.

2 EXT. MOONLIGHT CINEMA - DAY 1

2

Rose and Fiona arrive to see LLOYD (55, tall, wiry, tattooed) sweeping outside the entrance to a once grand movie theatre.

ROSE/FIONA
Hi Lloyd/Afternoon Lloyd.

LLOYD
Afternoon Rose. Fiona.

Rose holds open the heavy glass door.

Fiona goes inside.

LLOYD (CONT'D)
Mr. Tibbs is out. He's been fed.

ROSE
Thank you.

A GUST of wind blows a TIN CAN along the sidewalk.

CLINK. KLANK. CLATTER.

Rose lets go of the door.

She watches the TIN CAN move in the wind.

Transported.

Lost in thought.

A SUDDEN DISTANT RUMBLE of THUNDER.

Rose looks up. MENACING BLACK CLOUDS race to cover the sky.

An approaching summer storm.

3 INT. MOONLIGHT CINEMA/LOBBY - DAY 1 3

Rose walks through the beautiful but worn LOBBY, past Fiona readying the CONCESSION STAND, and up the grand STAIRCASE.

4 INT. MOONLIGHT CINEMA/ROSE'S OFFICE - DAY 1 4

MR.TIBBS, an AFRICAN GRAY PARROT, flies around the office.

Rose reads some correspondence at an old wooden desk covered with papers, schedules and flyers.

MR. TIBBS
They call me Mr. Tibbs

Mr. Tibbs lands on the desk and walks back and forth.

The bird comes to a stop. Suddenly BOOM! A LOUD THUNDERCLAP.

Rose bolts upright.

Mr.Tibbs flies to his birdcage. He bobs and SQUAWKS.

MR. TIBBS (CONT'D)
Attica, Attica!

Behind Rose, the window rattles. LIGHTNING FLASHES.
Torrential rain hits the glass.

Extreme CLOSE UP shows Rose's pupils grow huge. Then retract.

Goosebumps form on her arms; arm hair stands on end.

BLACK SQUARE SPECKS dart across her vision.

Rose stares at her hands gripping the desk. Fingers, jewelry free, plain nails cut short.

She is alarmed to see them morph into a NEGATIVE IMAGE.

Rose looks at the Wall of pictures, posters and plaques.

Her vision SHARPENS. Her gaze lands on the FAMILY PORTRAIT: YOUNG ROSE, FIONA, DAD and little sister AVA, in front of a FARMHOUSE. Young Rose looks like Dad. Ava is small and thin.

She has RED HAIR. The black squares swirl.

A CLICKING sound, like a film through a projector, evolves into the sound of horses galloping, while black squares scatter into a pattern like the edges of a film reel.

She leaves her body.

5 INT. GOLDFINCH/HARRIET'S OFFICE - THAT MOMENT - DAY 1 5

Rose is inside another body -

- someone we will come to know as HARRIET SMITH.

Rose sees only what Harriet can see.

Her surroundings,

Her arms, her lap.

Her desk, her hands.

HARD RAIN hits the window, with view to skyscrapers.

Office walls are stark, save for a poster of "Mrs. Dalloway."

There is a bronze horse sculpture on a table.

Delicate fingers with silver rings.

Chipped painted nails.

A well chewed pencil goes tap, tap, tap.

On the desk, there is a laptop and leather-bound notebook,
with GOLDFINCH PUBLISHING printed on the top. Ashtray.

Fingers put down the pencil.

Hands move nervously up and down firm muscular thighs,
exposed by a short patterned skirt.

The desk phone RINGS.

Hand hovers.

Snatches the phone.

HARRIET

Where were you? I waited for twenty
minutes.

A cigarette pack pulled from a purse.

Left hand. Shaken out.

Lit by a zippo.

HARRIET (CONT'D)

It's too late.

Hand hangs up the phone.

6

INT. MOONLIGHT CINEMA/ROSE'S OFFICE - DAY 1

6

Rose sits at the edge of her chair, body hunched. She blinks.

Eyes wild. Mind racing. Fingers to temples. Sun pokes through the window behind her. The rain is over.

Rose pats her face, like she's checking it's there. She wipes away a trickle of blood from her nose to her lip.

Rose turns to Mr. Tibbs, bobbing slower, calming down.

ROSE

What was that?!

She scans the Wall of Fame. BLURRY. Puts on her glasses. Rose examines her body. Her plain t-shirt and blue jeans.

She rubs her hands. Studies them. No polish. No rings.

She slowly rubs her hands over her thighs. Cups one thigh, measuring how much different it is than the thigh of the stranger's body she was just inside of.

Rose stands, a bit wobbly.

MR.TIBBS

They call me Mr.Tibbs.

7

INT. MOONLIGHT CINEMA/LOBBY - DAY 1

7

Popcorn pops. Rose prepares Fiona's cash float.

She's so distracted she has to recount. She keeps examining her fingers, checking herself in the large lobby MIRROR each time she passes, lifting her glasses to check her vision.

Fiona doesn't notice. She wipes down the concession stand and tidies the bulletin board where patrons have pinned up their business cards and FOR-SALE notices.

Lloyd vacuums the beautiful but very worn rug.

It tears as he vacuums over a wrinkle. The flap catches.

Rose, still distracted, investigates as Lloyd frees the rug.

FIONA

(nostalgic)

Frank and I lay that carpet ourselves. In 1969.

Lloyd looks up, horrified, like he just ran over a cat.

ROSE
 It was bound to happen.
 (to Lloyd)
 Just tape it so no-one trips on it.

There's a tap on the glass door. Rose and Fiona look.

FIONA
 Here's Lover Boy.

VICTOR (40s, clean cut) wears an orange safety vest and a bicycle helmet equipped with many safety lights including a rotating safety light on top and a rear-view mirror.

He waves from outside.

Fiona shakes her head.

FIONA (CONT'D)
 Whats with the whirly gig?

ROSE
 Victor likes to be safe, Mom.
 That's a good thing.

8 EXT. MOONLIGHT CINEMA - DAY 1 8

Victor locks up his bike.

He methodically turns off each light before removing the kitchen pot strapped to the rack and struggles with the door.

9 INT. MOONLIGHT CINEMA/LOBBY - DAY 1 9

Rose opens the door for Victor. She catches her reflection in the door and studies her face for a beat.

VICTOR
 Hi Rose.

Rose still tense, pecks Victor's cheek, and takes the pot.

FIONA
 I hope you made enough for Lloyd.

He didn't.

Fiona resumes prepping the concession stand.

Lloyd addresses the tear in the rug.

Victor follows Rose to the STAFF ROOM.

10 INT. MOONLIGHT CINEMA/STAFF ROOM - DAY 1 10

The room has a counter with hotplate, microwave, mini fridge, small table, and four chairs.

Rose puts the pot on the hotplate.

VICTOR
(low voice)
We're eating with the convict now?

ROSE
Ex-convict.

Rose's eyes continue to dart around as she studies her hands.

ROSE (CONT'D)
Do I look the same to you?

VICTOR
Sure. Why?

Rose takes his jacket and hangs it up.

ROSE
(dismissive) Oh I don't know.

11 INT/EXT. MOONLIGHT CINEMA - EVENING 1 11

Rose is in the booth selling tickets.

Not a big turnout.

A RAGGEDY WOMAN approaches, carrying ratty shopping bags.

EDITH
(grunts)
I hate the rain.

Rose, distracted, glances up at the DARKENING sky.

ROSE
Oh yeah.

Gets Edith her ticket.

Victor leans in the open door behind her.

MR. HARVEY, a single man, buys a ticket.

MR. HARVEY
How's it going Rose?

ROSE
Nice to see you Mr. Harvey.

Rose leans over and looks up at the sky again.
She lifts her glasses, squints.
Puts them back.
Victor watches.

VICTOR
What are you doing?

ROSE
Did you see how fast those storm
clouds were moving?

VICTOR
Cumulonimbus clouds can updraft up
to 40 miles per second.

A GOTH GIRL approaches the BOOTH.

GOTH GIRL
One please.

Sound of distant thunder.

Rose reacts.

VICTOR
I'd better go while there's a break
in the rain.

ROSE
You're not going to eat with us?

Victor kisses her cheek.

VICTOR
Now there's enough for the convict.

He steps out of the booth, but pops his head back in.

VICTOR (CONT'D)
Ex-convict.

Victor leaves.

Rose continues selling tickets.

The thunder seems closer.

12 INT. MOONLIGHT CINEMA/LOBBY - EVENING 1

12

Rose emerges from the booth to find Fiona holding court, serving popcorn to PATRONS, telling stories.

FIONA
So then I check to find they all
have labels that say flammable!

Everybody laughs.

FIONA (CONT'D)
So now I sleep bare naked!

ROSE
No you don't.

Lloyd checks his watch.

LLOYD
Show time.

Fiona grins lasciviously, watching Lloyd climb the stairs.

FIONA
Nice bum, where ya from?

ROSE
Mom....

The lights flicker for a second.

A GIANT THUNDERCLAP.

Rose freezes, eyes wide, pupils dilating.

She grabs the counter.

BLACK SPECKS begin to swirl in her vision.

ROSE (CONT'D)
I... I better check on Mr. Tibbs.

13 INT. MOONLIGHT CINEMA/ROSE'S OFFICE - EVENING 1

13

Rose stands back pressed against the door.

Breathes heavily. Mr. Tibbs SQUAWKS and bobs in his cage.

The previous MANIFESTATIONS begin.

Rose leaves her body.

14

INT. LUXURY CAR/PARKING LOT ROOFTOP - EVENING 1

14

Rain falls on the dim car windows.

Boyishly handsome, DAVID NOVAK, looks up as Harriet's hands loosen his tie. P.O.V moves close to his face. A kiss.

Harriet watches David caress her body and breasts in the REFLECTION of the window.

Rose would catch shadowy glimpses of Harriet's body as reflected in the dark wet window, but since Harriet doesn't focus on her own face, Rose can't see it clearly either.

We now see Harriet in the flesh. And from now on.

Urgent. Passionate. Car sex. She grinds against him.

They both come, out of breath.

Harriet collapses onto David's chest. She is satisfied.

She strokes his hand. His wedding band glints.

DAVID

I bet every man and half the women
in the office are in love with you.

Harriet laughs. She burrows closer.

DAVID (CONT'D)

I bet Anoush made you senior editor
dreaming of a pay off like this.

HARRIET

Why do you do that?

DAVID

What?

Harriet sits up.

DAVID (CONT'D)

(laughing)
Oh come on, you know I'm kidding.

HARRIET

You're a dick.

DAVID

You're sexy when you're indignant.

Harriet cracks a reluctant smile.

DAVID (CONT'D)
 Okay, I'm jealous. Where's my promotion?

HARRIET
 Try doing the work.

DAVID
 I'm not as smart as you.

HARRIET
 There is that.

She spots THREE CORPORATE WOMEN walking in their direction.

They both duck. Wait for the women to pass.

Harriet, dejected, rolls off David into the driver's seat.

She stares dully at the dashboard. The speedometer notably shows kilometres. She finds her cigarettes in her purse.

She lights up. Blows smoke out the window, toward a PILLAR MARKED: 3-B. Harriet inhales her cigarette, ignoring David.

He strokes her thigh. David leans in to kiss her, but Harriet looks straight ahead. He kisses her neck. He knows her weakness. She caves.

They have a long passionate kiss.

She flicks her lipstick-stained cigarette butt out the window. It rolls on toward the PILLAR. Still lit.

15 INT. MOONLIGHT CINEMA/ROSE'S OFFICE - EVENING 1 15

We hear "Once Upon a Time in the West" from below and find Rose sitting sprawled on the floor, back against the door.

Her nose is bloody, more so than the first time. Her face is flushed. Hands trembling. She gasps to catch her breath.

She caresses her neck. The kissing spot. She examines her hands, so different from Harriet's. She mimics bringing a cigarette to her mouth, as if acting it out.

Rose looks up at Mr. Tibbs in his cage.

ROSE
 What is happening to me?

Mr. Tibbs bobs vigorously on his perch. Rose wipes the blood from her nose.

16

INT. MOONLIGHT CINEMA/ROSE'S OFFICE - EVENING 1

16

Mr. Tibbs is on the desk now, watching Rose, whose body depicts keen hunter-like focus as she types at her computer.

Tap. Tap. Tap.

INSERT SCREEN: Search.

GOLDFINCH PUBLISHING website comes up.

ROSE

Oh my god!

She opens the site.

Mr. Tibbs begins to bob, reacting to Rose's energy.

ROSE (muttering) (CONT'D)

....international...including.....

...Toronto?...yes!

(searching)

Please be here.

Rose opens another window on the site.

ROSE (CONT'D)

Okay...Toronto...senior editors.

INSERT SCREEN: There is a list of Senior Editors with bios.

ROSE (CONT'D)

(dismayed)

No photos.

Mr. Tibbs hops around. Rose chews a pencil.

Tap. Tap. Tap.

ROSE (CONT'D)

(reading the screen)

Sonya, maybe. Rashid, no. Kim,
maybe. Harriet, maybe. Trevor, no.
Jamal, no. Denise, in the business
for 45 years...no.

Rose writes the "maybes" and the Goldfinch address.

Writes the telephone number on paper.

She adds 3B.

CIRCLES 3B.

17 INT/EXT. MOONLIGHT CINEMA/ROSE'S OFFICE/ALLEY - EVENING 1 17

Rose shuts Mr. Tibbs in his cage.

Opens the window, letting in the sounds of the city.

Cars on wet pavement, VOICES and BOTTLES CLANGING.

She looks up at the sky. Sees the waxing moon.

Leans out the window. Inhales the fresh air.

Two men known as THE BROTHERS are in the alley with their shopping cart of empties.

They each have a hand-rolled smoke ready to go.

Search their pockets. Spot Rose.

DUKE

Got a light?

ROSE

Sorry.

A gust of wind blows, knocking a can from the Brothers' cart.

TOM chases it. CLANK CLANK CLANK. Rose shuts the window.

18 EXT. MOONLIGHT CINEMA/CITY STREET - NIGHT 1

18

The street is wet and quiet. Mother and daughter walk.

Rose checks her reflection in every window they pass.

She looks like herself.

FIONA

Lousy numbers tonight.

ROSE

Semi lousy.

FIONA

Two hours and forty-six minutes is too long for the first feature.

ROSE

Probably.

FIONA

Your father only ever showed it for a Sunday matinee.

(MORE)

FIONA (CONT'D)

Did you know the screenplay is 265 pages and of those, only 15 were dialogue?

ROSE

Dad told me once or twice.

FIONA

Frank used to pull that one out at parties. Can't remember what I'm doing half the time but that crucial bit of information, I remember that.

Reflections in the passing windows.

19 INT/EXT. NEIGHBOURHOOD/ROSE'S CAR/MOVING - NIGHT 1 19

Rose drives their noisy old Cadillac on wet streets.

20 INT/EXT. FIONA'S HOUSE/DRIVEWAY/ROSE'S CAR - NIGHT 1 20

Rose pulls into the driveway. Fiona unbuckles. Rose doesn't.

FIONA

You coming?

ROSE

I'm going to Victor's.

Fiona shrugs. She gets out of the car.

ROSE (CONT'D)

You'll be okay?

Door closes. Rose watches her mum walk to the house.

Fiona raises her arm. Waves backwards with her fingers.

21 INT. VICTOR'S HOUSE/BEDROOM - NIGHT 1 21

Rose and Victor are having missionary-position intercourse. Lights low. Rose is bored. Victor's face is turned away.

Victor GRUNTS, announcing his orgasm. Rose pretends.

Pulling on his briefs, Victor leaves the room. Rose listens to WATER running in the bathroom down the hall.

She puts on her glasses and gazes around Victor's bedroom, decorated by an immigrant woman in the 1960's.

Victor returns. He slides into bed. Pulls up the covers.
He pecks Rose on the cheek. They both stare at the ceiling.

VICTOR
Did Lloyd like the gumbo?

ROSE
He did.

Rose splays her fingers, distracted, again studying her hands. Victor eventually notices.

VICTOR
Why do you keep doing that?

Rose drops her hands to her sides. A beat. She's debating.

ROSE
You won't believe it.

Rose turns on her side to face him. Serious. Nervous.

ROSE (CONT'D)
Earlier today...
(deep breath)
I was inside someone else's body.

VICTOR
What do you mean?

ROSE
I mean I was inside someone else's
body. A woman. A stranger.

Victor's eyes shift uneasily.

ROSE (CONT'D)
I felt all of her physical
sensations, but had no control. It
was like I was wearing her. Like a
suit.

VICTOR
(playing along)
What did she look like?

ROSE
I don't know. I was inside her. I
couldn't see her face. She had a
croaky voice. Like Demi Moore.

VICTOR
I like Demi Moore.

Rose continues, serious.

ROSE
She was wearing a short skirt.
She was very fidgety. She smoked.

Victor makes a face. Fantasy ruined. Rose ignores him.

ROSE (CONT'D)
She twirled a cigarette between her
fingers, my fingers. But smaller.

Remembers details.

ROSE (CONT'D)
It was her left hand. She must be
left-handed!

VICTOR
Ten percent of people are left
handed.

ROSE
You're not taking me seriously.

VICTOR
It sounds like a dream. You must
have dropped off?

ROSE
Twice? I was awake.

Victor strokes Rose's arm. She turns away.

ROSE (CONT'D)
I knew you wouldn't believe me.

VICTOR
A vivid dream. TWO vivid dreams.
Both at the Moonlight. Maybe you
hallucinated? Maybe you were
drugged?

ROSE
What are you saying?

VICTOR
Maybe Lloyd slipped something in
your coffee? LSD. Mescaline.

Rose stares him down. Annoyed. Victor looks sheepish.

VICTOR (CONT'D)
There's more gumbo. Want some?

22

INT. VICTOR'S HOUSE/KITCHEN - NIGHT 1

22

The kitchen is dated: Shiny oak cabinets and a flowered curtain valance. Linoleum. Very clean and tidy.

They clear dishes from the table. Like an old married couple. Victor in pyjama pants. Rose in his robe. It's short.

Victor fills the sink. He adds dish soap.

Washes each dish thoroughly.

Rose must wait to dry.

VICTOR

Maybe the storms really did bring something on. Barometric pressure. What else happened? As it started?

Rose hesitates, but Victor looks genuinely interested.

ROSE

I saw little black squares.

VICTOR

That could be vitreous detachment. You should get that checked.

ROSE

I had really sharp vision. I could read the plaques in my office.

VICTOR

You already know what they say.

ROSE

My nose bled.

VICTOR

It sounds like a silent migraine.

ROSE

I didn't have a headache.

VICTOR

A silent migraine is like a regular migraine but without the pain. So you get the prodromal symptoms, the flashing lights, sometimes dots or spots in your vision. Runny nose, vertigo, trouble hearing or hearing things that aren't there.

Victor hands Rose a bowl to dry.

VICTOR (CONT'D)
They can be brought on by stress.

Rose stops drying. Turns to him in protest.

VICTOR (CONT'D)
You have been stressed lately.
Fiona... She's getting worse.

ROSE
Maybe a little.

Victor takes over drying since Rose has stopped.

VICTOR
MSG's a trigger. When's the last
time you ordered from Wangs?

ROSE
Yesterday.

Victor smiles, like he has solved it.

VICTOR
It's silent migraines.

ROSE
I need to get dressed.

Rose exits.

23 INT. VICTOR'S HOUSE/BEDROOM - NIGHT 1

23

Rose gets dressed.

Victor watches. Unhappy about it.

VICTOR
Are you upset with me?

ROSE
I'm telling you it happened.
I tasted her cigarette.

He studies her.

ROSE (CONT'D)
I smelled them having....the car.
It had...that new car smell.

VICTOR
I hate that smell. Makes me
nauseous.

ROSE
Goldfinch is a real publisher.
I googled it. Offices in London,
New York, Sydney and here.

VICTOR
You must have heard the name
somewhere.

ROSE
No. I haven't.

VICTOR
What makes you think this person
lives here? Why not London, or ..

Rose interrupts him.

ROSE
The steering wheel was on the left.
So not London or Sydney, and it
wasn't an American car. The
speedometer was in kilometers.

Victor picks up his robe from the floor.

ROSE (CONT'D)
I just feel it in my heart that
she's real and she's close. You
could just believe me.

Victor looks at her tenderly.

VICTOR
You could stay, this once.

ROSE
I need to be home. Mornings are her
worst time.

24 INT/EXT. BUSINESS DISTRICT/ROSE'S CAR/MOVING - NIGHT 1 24

Rose drives, slowly. Her handwritten note with the Goldfinch
address rests on the passenger seat.

She glances up at the night sky, between the OFFICE TOWERS.
White puffy cumulous clouds drift over the moon.

She scans for addresses.

Finds the building.

Then the PARKING LOT sign.

25 INT/EXT. PARKING LOT/ROSE'S CAR/MOVING - NIGHT 1 25

UP the circular ramp. Around. And around. To the ROOF.

Rose's car stops. Headlights illuminate the area.

Rose gets out of the car. She scans the parking lot.

Spots pillar 3B.

Rose finds Harriet's discarded cigarette butt in a dry spot.

Woah. Rose checks for observers. She is alone.

Rose picks up the cigarette butt. Sniffs it.

Observes the "John Player Special" insignia.

Strokes the lipstick stain.

26 EXT. CITY - MORNING 2 26

Morning RADIO accompanies tableaux of the city waking up.

RADIO VOICE

...should be clear today but more
thunderstorms moving in tomorrow...

27 INT. FIONA'S HOUSE/LIVING ROOM/KITCHEN - DAY 2 27

Searching the sideboard crammed with memories, Rose finds what she was looking for...a crumpled manuscript.

Rose stands up, manuscript in hand. It's surprising to see her dressed in a colourful boho maxi dress and light make-up.

Fiona comes down the stairs in sunglasses, white sailor pants and a striped jersey. Rose's face flashes trepidation.

Fiona grabs the manuscript from Rose and reads:

FIONA

The Best Seat in the House.
History of The Moonlight Cinema.
By Frank Bowen.

Fiona tosses it aside and plops down on the couch.

FIONA (CONT'D)

I'm not reading that damned thing
again. I'm on vacation.

(beat)

(MORE)

FIONA (CONT'D)

Do they bring you coffee or do you
have to serve yourself?

Rose steps into the KITCHEN to pour Fiona a coffee.

ROSE (O.S.)

Did Dad ever send it to a
publisher?

FIONA

How should I know? Ask him.

Rose re-appears with a cup of coffee.

ROSE

(gently)

He's dead, Mom. Remember? He died.
Six years ago.

FIONA

He's missing the cruise?

ROSE

There is no cruise. You are at
home. See. This is your living
room. This is your "at home" mug.

Rose puts the mug on the coffee table. Fiona slowly returns
to reality. A little frightened.

ROSE (CONT'D)

I'll be back in a little while.

Fiona studies her.

FIONA

Don't you look pretty!

ROSE

(touched)

Thank you mom. So do you.

Fiona sips coffee and turns on the TV.

28 INT. SUBWAY PLATFORM - DAY 2 28

Rose runs for the doors as the whistle goes. Just makes it.

29 INT/EXT. SUBWAY - DAY 2 29

The subway train roars. Rose looks out the window. Then dark.
Into the tunnel. Now she is reflected in the window.

30 INT. TRAIN STATION - DAY 2 30
Rose beelines through the busy station toward the escalators.

31 EXT. TRAIN STATION - DAY 2 31
Rose races for a taxi.

32 INT/EXT. TAXI/DOWNTOWN STREET/MOVING - DAY 2 32
The TAXI moves slowly in traffic.
PEDESTRIANS carry collapsed umbrellas at the ready.
The CAB DRIVER glances in his rear-view mirror at Rose.
He has a sweet face.

CAB DRIVER
Are you married?

ROSE
No. Not married.

CAB DRIVER
Do you make a good living?

ROSE
I get by.

CAB DRIVER
If you were my woman, I would lift
weights all day so that when you
came home from work I could make
love to you all night.

ROSE
I'm in a relationship.

He reaches over the seat with his business card.

CAB DRIVER
Give it to one of your girlfriends
who makes a good living.

Rose takes the card.

Looks.

INSERT CARD: ALDO GATTI- BODYBUILDER/WOMAN'S COMPANION.

33 EXT. GOLDFINCH PUBLISHING/OFFICE TOWER - DAY 2 33

Rose steps out of the taxi. She checks the sky. Clear.
She moves past BANKERS and HEDGE-FUND GUYS.

HEAVY METAL PANHANDLER
Spare some change, sister?

Rose digs in her purse and gives her some.

34 INT. GOLDFINCH PUBLISHING/ELEVATOR - DAY 2 34

Rose squished in with STYLISH WOMEN AND MEN.
Looks up at FLOOR NUMBERS lighting. Going up.

35 INT. GOLDFINCH PUBLISHING/ELEVATOR HALLWAY - DAY 2 35

Elevator doors open with a DING.
Rose steps out. Sees GOLDFINCH PUBLISHING.

36 INT. GOLDFINCH PUBLISHING/RECEPTION - DAY 2 36

The RECEPTIONIST sits behind a sleek table. The GOLDFINCH logo spans the wall behind her.

The Receptionist looks up at Rose, smiling.

RECEPTIONIST
May I help you?

Rose pulls out the manuscript.

RECEPTIONIST (CONT'D)
Oh, I'm sorry. We don't accept
unsolicited material.

ROSE
I have an appointment. With one of
your senior editors.

RECEPTIONIST
Which one?

ROSE
Um, oh god, um..forget her name.
She's quite petite.

The Receptionist listens. Eyes shift. Skeptical.

ROSE (CONT'D)
We met at a party.

David arrives. Suit. Briefcase. One hand behind his back.

DAVID
(to Receptionist)
Good morning!

Rose gasps to see David. Jaw drops. He's real!

David smiles at Rose. Oozing charm.

He reveals he's brought a croissant. Places it on the desk.

RECEPTIONIST
Awww, you got me one-thank you!

David smiles sweetly at Rose before sauntering down the HALL.
Rose sways slightly, like she might faint.

RECEPTIONIST (CONT'D)
I'm sorry I can't help you.

ROSE
May I use your washroom?

RECEPTIONIST
There are restrooms in the food court.

ROSE
It's a bit of an emergency.

The Receptionist hands Rose the key.

37 INT. GOLDFINCH PUBLISHING/HALL/HARRIET'S OFFICE - DAY 2 37

Rose moves down the hallway peering into offices.

She stops at an empty office.

Rose sees the "Mrs. Dalloway" poster and the horse sculpture.

Harriet's chewed pencil on the table.

Rose reads the nameplate on the door- HARRIET SMITH

ROSE
(whispering)
Harriet Smith.

Touches it and gets an electric shock.

38 INT. GOLDFINCH PUBLISHING/HARRIET'S OFFICE - DAY 2 38

Rose steps into Harriet's office. Takes in details.
Peeks out the window. No threatening clouds.
She snatches Harriet's pencil and shoves it in her purse.

39 INT. GOLDFINCH PUBLISHING/HALLWAY - DAY 2 39

Rose slides out of Harriet's office.

DAVID (O.C.)
Looking for Harriet?

Rose jumps. David smiles.

DAVID (CONT'D)
Sorry. Didn't mean to startle you.

ROSE
(slight panic)
Um. Yes. Is she here?

DAVID
I don't know where she is. Maybe I
can help?

Rose face flushes. She quivers.

ROSE
No. Thank you. I'm good.

40 INT. GOLDFINCH PUBLISHING/WASHROOM - DAY 2 40

Rose bursts in. She grabs onto the sink, breathing fast.

ROSE
Oh my God oh my God...

She studies herself in the mirror.

She touches her mouth. Her neck. Turned on by her encounter.

Her hands move down her breasts.

Rose closes her eyes and slowly moves her hands lower.

A TALL WOMAN enters.

Rose, alarmed, goes to the paper towels, pulls one out,
pretends to dry her hands and leaves.

41 INT. LIVING ROOM - DAY 2

41

Rose comes home to find Fiona dressed for work.

She plays Solitaire in front of the TV.

Rose has a bookstore paper bag.

FIONA
(indifferent)
Loverboy's on.

Rose glances at Victor giving the WEATHER REPORT on TV.

ROSE
Did he say it'll storm today?

FIONA
I wasn't listening.

FIONA (CONT'D)
What's in the bag?

ROSE
A book.

FIONA
Did you get me anything?

Rose holds up the book.

FIONA (CONT'D)
(reads aloud)
Mrs. Dalloway. Virginia Woolf.

ROSE
Have you read it?

FIONA
I've seen the movie. Vanessa
Redgrave.

ROSE
I'll just change, then we'll go.

She heads for the stairs.

Fiona continues her game of Solitaire.

Victor on the TV details the weather.

He's good.

42

INT. MOONLIGHT CINEMA/ROSE'S OFFICE - EVENING 2

42

TYPE ON SCREEN: BEING HARRIET SMITH

SENIOR EDITOR GOLDFINCH (RECENT)
DAVID (MARRIED)
PAINTS NAILS/BITES NAILS
LEFT HANDED
VIRGINIA WOOLF - MRS. DALLOWAY
HORSE SCULPTURE - LIKES HORSES?

She stands. Stretches.

Mr. Tibbs SQUAWKS. Pacing on top of a wooden filing cabinet.

ROSE
Yes, I see you Mr. Tibbs.

MR. TIBBS
You talking to me?

Hm. An idea. Rose goes to the filing cabinet. Pats Mr. Tibbs.

She opens a middle drawer full of jumbled wires and earphones and junk and finds an old dictaphone.

She brings it back to her desk. She checks, it has batteries! She presses PLAY.

FRANK'S VOICE
...along with my lovely wife Fiona,
and our two beautiful daughters,
Rose and Ava-

Rose presses stop. Dad's voice. She takes a breath.

Rose removes the cassette. She returns to the cabinet. Finds an unused cassette in its packing, returns to her desk, takes off the plastic, sticks it in the machine and presses RECORD.

ROSE
Testing...testing...

She presses rewind. Listens to "Testing". Presses RECORD.

ROSE (CONT'D)
My name is Rose Bowen. It's Tuesday
June twenty ninth, nineteen ninety
nine. Something really weird,
really extraordinary is happening
to me. I am making this tape
because... what if some day I don't
even believe it myself?
(MORE)

ROSE (CONT'D)

If I go missing, if I disappear and this is the police listening, looking for clues, this tape is evidence that it happened, and where I can be found. Inside another woman. Inside a woman named Harriet Smith.

Rose stands and paces.

ROSE (CONT'D)

Okay, so. There have been thunderstorms over the past two days. When the thunder is close, I get these strange brain zaps. I see black geometrical shapes, my vision becomes sharp, I hear things and then I am inside this woman, Harriet Smith. In her body. Her body is my body.

More pacing. Continues to record.

ROSE (CONT'D)

It isn't a dream. It isn't a silent migraine. It isn't a hallucination. It's real. It's like everyday life--normal, that detailed--but it's not my life. It's Harriet's life. She exists. Her breasts are sore. She's nervous. She's not happy.

Beat.

ROSE (CONT'D)

She smokes.

43 INT. MOONLIGHT CINEMA/PROJECTIONIST'S BOOTH - EVENING 2 43

Rose pops her head into the booth. It's dark.

The projector is playing but Lloyd's not there.

44 INT/EXT. MOONLIGHT CINEMA/LOBBY/STAFF ROOM - EVENING 2 44

We hear the film playing.

Rose crosses the LOBBY. She's tense. She's always tense now.

She looks outside.

Looks in the STAFF ROOM. No Lloyd.

45

EXT. MOONLIGHT CINEMA/ALLEY - EVENING 2

45

Rose finds Lloyd in the alley, behind the cinema.

LLOYD

Thought I'd sneak a smoke.

Rose nods to the shopping cart of bottles and cans.

ROSE

Where are The Brothers?

LLOYD

Getting a slice.

Rose glances up at the clear sky. Lloyd takes a long haul on his hand-rolled cigarette.

ROSE

Can I have one of those?

LLOYD

Sure.

Lloyd pulls a squished satchel of tobacco and rolling papers from his pockets. Effortlessly rolls a cigarette.

ROSE

I don't actually smoke.

LLOYD

These don't have a filter.

ROSE

That's okay.

LLOYD

You're diving into the deep end.

ROSE

I can swim.

LLOYD

My daughter tried one. Thought she was tough. Coughed for a week.

ROSE

How old is she?

LLOYD

Sixteen.

Lloyd hands Rose the smoke and pulls out his lighter.

ROSE
But weren't you?...

LLOYD
Conjugal visit.

Lloyd lights Rose's cigarette. She inhales. Coughs.

ROSE
Don't tell my mother about this.

LLOYD
You're the boss.

ROSE
Don't tell her that either.

Lloyd smiles warmly.

ROSE (CONT'D)
She sleeps in a full length
nightgown, by the way.

LLOYD
I sleep in the buff myself.

46 INT. MOONLIGHT CINEMA/AUDITORIUM - NIGHT 2

46

The HOUSE is almost empty. "The Man Who Shot Liberty Valance" plays on the big screen.

Rose finds Fiona sitting in the left front center seat.

Fiona is watching the movie while tracing her finger along the letter "A" etched long ago into the right side armrest.

ROSE (whispering)
What are you doing here?

She sits. There is an "R" on her right armrest.

ROSE (CONT'D)
Ol' James doesn't pull them in like
he used to.

FIONA
Aw, but look at him. Mmm. I'd have
run off with him in a heartbeat.

Fiona grins a devilish grin, turns back to the big screen.

Rose observes Fiona caressing the carved "A" with her finger.

47 INT. MOONLIGHT CINEMA/AUDITORIUM - FLASHBACK 1 - NIGHT A 47

YOUNG ROSE and little sister, AVA, sit front row center.

THE DIARY OF ANNE FRANK plays on the screen.

Young Rose watches while scratching an "R" on her right armrest with a nail.

Ava shields her eyes from the screen and grips her sister's arm, causing Young Rose to mess up her etching.

YOUNG ROSE
(whispers)
It's just a movie.

Young Rose pulls her arm free. Ava sees the "R" in progress.

AVA
What are you doing?

YOUNG ROSE
Making this seat mine forever.

AVA
Do an A on mine.

Young Rose passes her the nail.

YOUNG ROSE
Do it yourself.

48 INT. FIONA'S HOUSE/ROSE'S BEDROOM - NIGHT 2 48

Rose awake in bed, holds "Mrs. Dalloway" open to her chest. She closes her eyes tight. Willing something to happen.

Nothing.

Rose trades the book for the dictaphone on her bedside table.

ROSE
(into dictaphone)
Me again. I can't concentrate.

She presses her free hand to her heart.

ROSE (CONT'D)
My heart's racing, thinking about Harriet. It races all the time now. Is it crazy that I want it to happen again? I'm not afraid.
(MORE)

ROSE (CONT'D)

When I am inside of her, my vision
is perfect. Her vision is perfect.
Both times it was storming. Thunder
and lightning.

She touches her feet.

ROSE (CONT'D)

My feet are cold.

Rose pauses. She holds the dictaphone close.

ROSE (CONT'D)

Her feet are cold.

49 INT. FIONA'S HOUSE/LIVING ROOM - NIGHT 2 49

The room is dark. Rose, in pyjamas, at the small desk, stares
at her desktop computer screen.

INSERT: The Weather Forecast. Sun symbol. Rose hits refresh.
Again and again. Nothing changes.

50 INT. FIONA'S HOUSE/ROSE'S BEDROOM - MORNING 3 50

Rose looks forlornly out her window up at the clear blue sky.

51 INT. WANG'S CHINESE RESTAURANT - DAY 3 51

Rose picks up her take-out order from MR. WANG, a tiny Asian
man in his 60's with a cigarette tucked behind his ear.

ROSE

Extra MSG please.

MR. WANG

We don't use MSG.

ROSE

Do you sell cigarettes?

MR. WANG

Food only.

52 INT/EXT. CONVENIENCE STORE - DAY 3 52

Rose carefully unwraps Harriet's cigarette butt from a folded
piece of tissue. She shows the CASHIER the JPS insignia.

The cashier retrieves Harriet's brand.

53 EXT. MOONLIGHT CINEMA/TICKET BOOTH - EVENING 3 53

Rose in the ticket booth. Taking care of business.

54 INT. MOONLIGHT CINEMA/STAFF ROOM - EVENING 3 54

Muffled audio of the movie from the auditorium.

Rose, Fiona and Lloyd at the table. Rose can see the lobby.

Empty Chinese take-out boxes litter the space.

Fiona shuffles cards.

LLOYD
Where's Victor?

ROSE
He works on his book on Wednesdays.

Fiona SNORTS.

FIONA
'A Comprehensive Guide to Weather
Forecasting'. I can tell you in
four words. Look-out-the-window.

She deals the cards in a haphazard uneven way.

FIONA (CONT'D)
Soon I won't know a pack of cards
from a pack of wolves and you can
ship me off somewhere, like Victor
did with his mother.

LOUD Thunder CLAP rattles the room. Rose leaps from her seat.

ROSE
Mr. Tibbs! He's out. Oh God, he'll
shit all over the place.

Rose pushes past Lloyd and bolts out of the room.

Fiona grabs Rose's cards. She adds them to her own hand.

FIONA
Give me all your fours.

Lloyd gathers his cards and looks.

LLOYD
Go fish.

55 INT. MOONLIGHT CINEMA/ROSE'S OFFICE - EVENING 3 55

Movie bleeds from below. Rose, breathless, shuts the door.

ROSE
Please. Please.

She focuses on the window across the room.

Mr. Tibbs, enclosed in his cage, watches. SIRENS outside.

Rose's breathing slows. She waits. She hopes. Then BOOM!

THUNDER CLAPS and LIGHTNING FLASHES.

Sudden RAIN HAMMERS the window.

Rose's pupils dilate, then retract. Goosebumps on her arms.

Her skin mutates into a negative image and then back.

Black square specks dart around her.

Mr. Tibbs, agitated, is audible, but he sounds far away.

MR. TIBBS
Houston! Houston! I'm walkin' here!

The SOUNDSCAPE of film CLICKING through a projector.

56 INT. LEO'S BOXING GYM - EVENING 3 56

It rains outside the big window. Distant THUNDER.

Harriet punches the hell out of the heavy bag.

Trainer MARSH, in a LEO'S BOXING GYM shirt, leans close.

He pushes.

MARSH
Harder!

HARRIET
Are you my coach or my porn
director?

MARSH
Come on, Harriet. Who makes you
mad?

HARRIET
You.

MARSH
Who lets you down...

She hits even harder. Punching hard and fast, like a pro.

MARSH (CONT'D)
...again and again?

HARRIET
Marsh, Jesus Christ!

Harriet stops punching. She's done.

She holds out her wrists and Marsh unties her gloves.

Harriet leans her head against him. He pats her back.

HARRIET (CONT'D)
I'm a weak person.

MARSH
You're stronger than you know, Red.

HARRIET
I hate it when you call me that.

MARSH
I know.

57 INT. LEO'S BOXING GYM/HALLWAY DOWSTAIRS - EVENING 3 57

Harriet walks downstairs.

Wipes sweat with her PINK TOWEL WITH BLUE TRIM.

58 INT. LEO'S BOXING GYM/CHANGE ROOM - EVENING 3 58

Harriet looks into a full length mirror on the wall.

This is the first time Rose has seen Harriet's whole body.

She's very pretty, with her hair pulled back in a ponytail.

Flexes her arms. Muscles ripple.

HARRIET
(to her reflection)
You're stronger than you know.

She does a quick combo duck and weave. Moves to the lockers.

Combination dial...12-7-23 opens locker 23.

59 INT. MOONLIGHT CINEMA/ROSE'S OFFICE - EVENING 3 59

Rose is pressed against the door. We still hear the movie.
She wipes her face. Her nose has bled on her shirt.
She flexes her arms, as Harriet did. She feels her muscles.

ROSE
You're stronger than you know.

Mr. Tibbs bobs and SQUAWKS. Rose looks to the wall of fame.
Lifts her glasses. Blurry. Puts them back. She walks over to
the wall. We get a better look at the photos. They are all of
DAD, FRANK BOWEN, posing with FILM STARS. He is various ages.

And then there's the Portrait at the Farmhouse: YOUNG ROSE,
DAD, FIONA, and redheaded AVA. Rose hones in on sister, Ava.

ROSE (CONT'D)
I'm sorry.

60 INT. MOONLIGHT CINEMA/ROSE'S OFFICE - EVENING 3 60

TYPING: R-E-D / B-O-X-I-N-G / M-A-R-S-H

L-O-C-K-E-R 2-3 C-O-M-B-I-N-A-T-I-O-N 12-7-23

Rose rubs her hands. Nervous. She Googles: LEO'S BOXING GYM.
An image: TWO GIANT BOXING GLOVES FLANK THE DOOR.

61 INT. MOONLIGHT CINEMA/LOBBY - EVENING 3 61

Rose comes down the stairs. She has her purse.

ROSE
I'm out of printer ink.

FIONA
(to Lloyd)
She's having an affair.

ROSE
Mom! Good grief. No I'm not.

FIONA
(to Lloyd)
She's giving off a sexy vibe, don't
you think?

A hint of a smile crosses Lloyd's lips.

FIONA (CONT'D)
What's all over your shirt?

ROSE
I'm starving. Are you starving?

FIONA
I could eat.

ROSE
I'll pick up a pizza.

Rose quickly pops her head outside to see the line.

ROSE (CONT'D)
There are like fifteen people out there. You two can handle it. Right?

She doesn't wait for an answer.

62 EXT. MOONLIGHT CINEMA - EVENING 3 62

Rose hurries along the rain soaked sidewalk, past the PATRONS waiting in line, while searching her purse.

She finds her keys as she turns into the ALLEY.

63 EXT. MOONLIGHT CINEMA/ALLEY - EVENING 3 63

Rose slows down when she sees The Brothers, smoking. She digs in her purse for cigarettes.

ROSE
Do you have a light?

Duke offers her a pack of matches. She hesitates.

DUKE
Take it. I've got another.

ROSE
Thanks.

The Brothers, Duke and Tom, watch Rose run, trying to light her smoke, disappearing around the corner.

TOM
She's wrought up about something.

DUKE
Yeah.

64 INT/EXT. ROSE'S CAR/MOVING/CITY STREETS/ - EVENING 3 64
 Rose drives fast, through the wet city streets.
 Her window is open. She holds a lit cigarette.

65 INT/EXT. ROSE'S CAR/MOVING/BIG AVENUE - EVENING 3 65
 She zooms across a lane, cutting off a car in next lane.
 HONKING from ANGRY LADY.
 She takes a drag on the cigarette and coughs.

66 INT/EXT. ROSE'S CAR/MOVING/BIG AVENUE - EVENING 3 66
 Rose grimaces. Oops. Up the ramp she goes.

67 INT/EXT. ROSE'S CAR/MOVING/DOWNTOWN STREET - EVENING 3 67
 The car accelerates and shoots through a YELLOW LIGHT.

68 INT/EXT. ROSE'S CAR/MOVING/CHINATOWN - EVENING 3 68
 Rose gets stuck behind a STREETCAR. She whips past and
 swerves around it, missing PASSENGERS.
 STREETCAR DRIVER blares horn.

69 INT/EXT. ROSE'S CAR/MOVING/STREET/WEST END DINER - EVENING 3 69
 RED LIGHT. Rose lights a new smoke. Takes a drag. Doesn't
 cough. GREEN LIGHT. Peels off.

70 INT/EXT. ROSE'S CAR/MOVING/WEST END BRIDGE - EVENING 3 70
 Rose's car sails across the wet bridge. Streetcar swish.

71 INT/EXT. ROSE'S CAR/MOVING/WEST END STREET - EVENING 3 71
 Rose tears down the street. Cigarette dangles.

72 INT/EXT. ROSE'S CAR/MOVING/BUSY STREET - EVENING 3 72
 Car whips around a corner.
 Streetcars criss cross.

- 73 INT/EXT. ROSE'S CAR/LEO'S BOXING GYM/STREET - NIGHT 3 73
Rose jumps out of the car, parked poorly and illegally,
across the street from the gym.
The entrance is flanked by two mammoth red boxing gloves.
Rose runs across the street, though traffic.
- 74 INT. LEO'S BOXING GYM - NIGHT 3 74
Rose bursts through the door.
PEOPLE working out, punching bags, skipping rope.
Rose looks for Harriet. Walks through. Searching. No Harriet.
Sees the sign for CHANGE ROOMS. Arrow. Downstairs.
- 75 INT. LEO'S BOXING GYM/HALLWAY STAIRS - NIGHT 3 75
Rose rushes downstairs.
SHIRTLESS BOXER DUDES come up.
Rose enters WOMEN'S CHANGE ROOM.
- 76 INT. LEO'S BOXING GYM/CHANGE ROOM - NIGHT 3 76
Rose scans the SPORTY WOMEN cracking jokes. Goofing around.
Harriet's not there.
Rose searches through the rows of lockers.
Finds LOCKER 23. Looks around. No one's watching.
Combination lock....12...7...23.
Opens it.
The PINK TOWEL. Rose reaches for it. Squeezes it.
She shoves it in her purse.
It doesn't quite fit.
- 77 INT. LEO'S BOXING GYM/HALLWAY STAIRS - NIGHT 3 77
Rose climbs the stairs.

78

INT. LEO'S BOXING GYM - NIGHT 3

78

Rose spots Marsh coaching a YOUNG WOMAN SKIPPING ROPE.

Marsh sees Rose. Approaches.

MARSH
(warm/friendly)
Hi. Can I help you?

She freezes. What to do?

ROSE
Uh...yes..I'm looking for Harriet.

MARSH
You just missed her. Was she
supposed to meet you here?

Rose tucks an errant corner of the Pink Towel into her purse.

ROSE
Not exactly. She thought I... might
want to join.

MARSH
(bad Brando)
"So you wanna be a contender?"

Rose smiles, nervously.

She is tense. Wants to escape.

MARSH.
Marsh.

He extends a hand.

ROSE
Rose.

They shake hands. Both get a jolt of electricity.

MARSH
Woah!

He suddenly recognizes her.

MARSH (CONT'D)
Hey, don't you work at the
Moonlight?

ROSE
I do, yes.

MARSH

I saw "Gentlemen Prefer Blondes"
and "The Seven Year Itch"..what was
it, three weeks ago?

ROSE

Right.

MARSH

Who's that hilarious lady who works
the concession?

ROSE

My mom.

An idea. Rose digs in her purse's side pocket.

ROSE (CONT'D)

If you like Monroe, we're showing
"Bus Stop" Friday night. And "The
Misfits", if you like horses too.

She gives him two tickets. Marsh hesitates, surprised.

ROSE (CONT'D)

On the house.

MARSH

Wow, thanks. I'll try to make it.

ROSE

Bring Harriet. She likes horses.

Rose turns toward the exit.

MARSH

See what I can do.

79

INT. MOONLIGHT CINEMA/STAFF ROOM - NIGHT 3

79

Rose returns with a pizza box.

She watches as Lloyd plays UKULELE LADY, on the ukulele.

Fiona dances a gentle shuffle.

She sees Rose.

FIONA

You've been gone forever!

ROSE

There was a line up at Pizza Joe's.

80 INT. MOONLIGHT CINEMA - LOBBY/CONCESSION STAND - NIGHT 3 80

Rose waits with two banded piles of cash, the credit receipts and a leather satchel, as Fiona moves the bulletin board by the popcorn machine to reveal a small safe.

ROSE
One-forty-five in tickets. One-
thirty-two concession.

Rose winces. Fiona doesn't see. Lloyd does. Fiona struggles with the safe's combination.

As Rose moves in to help, Fiona gets it.

She pulls out her pearls and a man's pricey watch.

FIONA
We were so glamorous, owning a
cinema, throwing great parties.
With real bigwigs.

She holds out the watch to show Lloyd.

FIONA (CONT'D)
This was Frank's.

Lloyd nods.

FIONA (CONT'D)
Ava used to love dressing up in all
my jewels.

She turns to Rose with a smile.

FIONA (CONT'D)
Didn't you?

ROSE
I'm Rose, Mom.

Fiona's smile fades. She looks around, searching for Ava...

ROSE (CONT'D)
(aside, to Lloyd)
Ava was my little sister.
She...uh...she died.

LLOYD
Ah, Jeeze.

FIONA
Where is she? Where's Frank?

ROSE
(gentle)
They're gone.

FIONA
(impatient)
Where?

ROSE
Mom, they're gone.

Rose watches her mother try to remember.

ROSE (CONT'D)
Let's put everything back now.

Fiona hands her pearls and Frank's watch to Rose.

The safe door closes on the family treasures.

81 INT. FARMHOUSE/PARENTS' BEDROOM - FLASHBACK - DAY B 81

Ava opens the jewelry box on Fiona's dresser.

Young Rose is at the window, looking out. Ava carefully removes the pearl necklace and holds it up to admire.

YOUNG ROSE
Gordon just pulled up. He's got a trailer.

AVA
What's in it?

YOUNG ROSE
I don't know.

AVA
Let's go see.

82 EXT. THE FARM/BARN - FLASHBACK 2 - DAY B 82

Young Rose and sister Ava stand side by side and watch Gordon (30's ruddy, plaid shirt, hard hat) get out of his truck.

He extinguishes his cigarette on the truck door, drops the butt in his shirt pocket and smiles at the girls.

GORDON
I've got a surprise for you, girls.

Young Rose is guarded. Ava clasps her hands excitedly.

Gordon opens the trailer, goes in, and leads out an old Shetland pony, MAJOR TOM.

AVA
A pony!

GORDON
(scratching under his hard hat)
Your dad thought you might like to
take care of Major Tom for a time.

Young Rose is uncertain. Doesn't move.

She studies Major Tom. She stares at his very prominent penis, while Ava, delighted, runs to Gordon and hugs him.

AVA
We would! We would like to take
care of Major Tom.

GORDON
(to Ava)
You like him, Red?!

Young Rose watches Gordon squeeze Ava's bare shoulder until Ava breaks free, runs to Major Tom and showers him with love.

Gordon gets a saddle and blanket from the passenger seat of his truck and fits out Major Tom.

GORDON (CONT'D)
(to Young Rose)
What do you think?

Young Rose frowns.

YOUNG ROSE
He looks old.

GORDON
He is old. About as old as you. How
old are you anyway? Thirteen?

Young Rose meets Gordon's eyes suspiciously.

She glances down at her own budding breasts.

Crosses her arms to cover them.

YOUNG ROSE
Eleven.

GORDON
I woulda swore thirteen.

Gordon claps his hands.

Spins to Ava.

GORDON (CONT'D)
Ready for a ride?

AVA
Oh, yes, please!

83 INT. FIONA'S HOUSE/ROSE'S BEDROOM - NIGHT 3 83

Telephone RINGS. Rose checks the display. Hmmm. Picks up.

ROSE
Hi.

VICTOR (V.O.)
So any more silent migraines?

ROSE
Uh no. No more.

VICTOR (V.O.)
That's good. It might not have been
the barometric pressure.

ROSE
I guess not.

VICTOR (V.O.)
Still it might have been.
Barometric pressure is interesting
in that it doesn't affect people
universally or even all the time
when it does affect them. An
Australian meteorologist from the
seventeenth century-

ROSE
Victor, I'm in bed. I was just
falling asleep.

VICTOR (V.O.)
Oh. What are you wearing?

ROSE
Goodnight Victor.

VICTOR (V.O.)
Goodnight.

Rose hangs up. Lies still. Remembering.

84

INT/EXT. THE FARM/BARN/LOFT - FLASHBACK 3 - DAY C

84

Ava plays with a scruffy white cat and kittens on the floor.

Her legs are filthy, splayed from her mud-caked sundress.

She bangs a TIN CAN decorated with decals and numbers.

CLANK CLINK KLANK.

Picks it up.

Ava looks to Young Rose, who reads a book, sitting crossed legged, in jeans, leaning against a tall rickety cabinet.

Ava "Dials" her tin can phone.

Waits a moment.

Another.

AVA

Hello Rose. Can we use Gordon's
wood to make a house for Duchess
and her babies?

Young Rose does not touch her telephone can.

YOUNG ROSE

(disinterested)

You can ask him.

AVA

Mommy says Gordon is an odd duck.

YOUNG ROSE

Daddy says he wears that hardhat
all the time. He NEVER takes it
off.

AVA

Not even when he takes a shower?

YOUNG ROSE

NO!

AVA

Not even when he goes to sleep?

YOUNG ROSE

Never! It holds in his brains!

Ava squeals.

Young Rose points to tin cans connected by a string.

YOUNG ROSE (CONT'D)
Mine's ringing. There's another
call coming through.

She picks up her tin can phone.

YOUNG ROSE (CONT'D)
Gordon?

Her eyes go wide.

YOUNG ROSE (CONT'D)
You're coming to get more brains?!
From AVA?!!

Ava is gleeful.

YOUNG ROSE (CONT'D)
Oh yes, she has lots of brains.
Yes! I will catch her for you.

Young Rose leaps up, arms out like the boogeyman.

Ava squeals with delight, bobbing and weaving as Young Rose
tries to grab her.

Ava escapes, laughing, elated. She runs out of the barn.

85 INT. FIONA'S HOUSE/LIVING ROOM - DAY 4

85

Rose comes downstairs looking nice, notably different, with a
touch of makeup, a fitted top and long jean skirt.

Fiona wearing a dress, pumps, lipstick, sits on the couch,
head back, SNORING. Rose turns off the TV.

Rose wakes Fiona.

ROSE
Time to go, Mom.

Fiona looks Rose up and down.

FIONA
Where did you find that outfit?

ROSE
My closet.

Mother looks at her daughter, slyly.

86 EXT. CITY SIDEWALK - DAY 4

86

THE SKY IS OMINOUS. The black clouds begin to look more angular, like square specks. They are moving in fast.

Fiona and Rose walk to the cinema.

Rose glances up. She sees the clouds moving in.

She walks faster. Fiona has to hustle to catch up.

FIONA
What's the hurry?

87 EXT. MOONLIGHT CINEMA - DAY 4

87

Rose and Fiona arrive at the cinema.

THE GETAWAY and THE WILD BUNCH are on the marquee.

88 INT. MOONLIGHT CINEMA/LOBBY - DAY 4

88

Rose and Fiona find Lloyd repairing a crack in the wall.

FIONA
Well, aren't you a treasure.

Popcorn is popping. EDITH PIAF plays.

Rose sees the carpet is sewn. The ugly duct tape gone.

ROSE
You fixed the carpet!

LLOYD
It's not a professional job.

ROSE
It looks much better. Thank you.

Fiona looks around, hands on her hips. She has nothing to do.

FIONA
Why did we rush to get here?

THUNDER! Rose's face lights up. She sprints for the stairs.

FIONA (CONT'D)
(whispers to Lloyd)
She's having phone-sex up there.

Rose reaches the top as the FILM/HORSE SOUNDSCAPE begins.

89

INT. HARRIET'S APARTMENT - DAY 4

89

Overlap the SOUNDSCAPE, getting louder, until THUNDER CLAP.

Harriet's apartment is in an art-deco brownstone walk-up, modernized, stylish. Mirrors. Her art features horses.

Rain beats against the window. THUNDER CLAP and LIGHTNING.

DOOR KNOCK. Harriet, tissues in hand, wipes her eyes.

She opens the door for her older sister CAROLINE.

CAROLINE

Honey, what's going on?

Caroline hangs her wet jacket on the hook by the buzzer.

She wears DOCTOR'S SCRUBS. Caroline studies her sister.

Harriet picks up the cat. Strokes it, holding it close.

CAROLINE (CONT'D)

You're pregnant.

Harriet cries. The cat jumps down. Caroline hugs her sister.

HARRIET

How do you know everything?

CAROLINE

You're my little sister.

Harriet breaks away.

HARRIET

I was careful. I always know when I'm ovulating.

CAROLINE

Almost always.

(softens)

How far along?

HARRIET

Eight weeks?

CAROLINE

Is it David's?

Harriet shoots her a look.

CAROLINE (CONT'D)

Does he know?

Harriet shakes her head no.

She takes her cigarettes from the table, crosses the room to open the window. Lights the cigarette.

CAROLINE (CONT'D)
Don't smoke.

HARRIET
(quiet)
Fuck off.

Harriet extinguishes her cigarette.

HARRIET (CONT'D)
I thought he was going to leave
her. I really, really did.

CAROLINE
Well, he might now.

HARRIET
She's pregnant.
(demonstrating)
Out to here.

Harriet's hands shake. Caroline watches her, confounded.

HARRIET (CONT'D)
Oh Caroline, this is bad.

CAROLINE
What are you going to do?

HARRIET
I have no idea.

CAROLINE
You have to end it with David.

HARRIET
I don't deserve to be a mother.

She places her hands on Harriet's shoulder in a warm gesture.

CAROLINE
If you want to be a mother, be a
mother. You have infinite love to
give. You will be just fine.

Harriet, head lowered, shrugs.

She takes another cigarette from the package, realizes what she's doing and puts it down.

90 MOONLIGHT CINEMA/ROSE'S OFFICE - DAY 4 90

Mr. Tibbs SQUAWKS in his cage.

Rose is stunned. Tears from her eyes. Blood from her nose.

She is on the floor.

Through the window, black clouds dissipate in all directions.

91 EXT. MOONLIGHT CINEMA - NIGHT 4 91

The lights on the marquee turn off.

Rose and Fiona leave the cinema.

92 INT. FIONA'S HOUSE/KITCHEN - MORNING 5 92

Rose, in pyjamas, peers out the window at the sky.

It's cloudy but the clouds aren't dark.

She pours coffee, then milk. Coffee is full of grinds.

93 INT. FIONA'S HOUSE/LIVING ROOM - MORNING 5 93

Fiona, in her nightgown and wearing reading glasses, drinks black coffee and reads the paper at the table.

She glances up when Rose comes from the KITCHEN empty handed.

FIONA

I made a pot of coffee.

ROSE

My stomach feels a bit funny.

FIONA

Are you pregnant?

ROSE

No Mom.

FIONA

Are you sure?

ROSE

I'm not pregnant, Mom. Can't be pregnant. I don't have a uterus.

Fiona stares at her, trying to understand.

ROSE (CONT'D)
Fibroids. Hysterectomy.

FIONA
When did that happen?

ROSE
University. You don't remember? Dad
came to get me. I stayed here for a
whole month recovering.

FIONA
You mean you'll never be a mum?

ROSE
Not the old fashioned way.

FIONA
Oh Ava. I always thought you'd be
great. How you cared for those
kittens and that God-awful pony...

ROSE
I'm Rose.

She gestures at her height and size and finally her face.

ROSE (CONT'D)
Your other daughter. The one who
lives with you now.

Fiona struggles to digest this information.

ROSE (CONT'D)
I'm going to take a bath.

Rose plods up the stairs.

Fiona takes a swig of coffee.

Gets some grinds.

The sound of the television BLARES from downstairs.

The bathroom décor is dated; the tub is small.

Rose's knees are bent for her to fit.

Rain pelts the window.

The storm is coming.

95

EXT. THE FARM/BARN - FLASHBACK 4 - DAY C

95

Ava is on the pony, Major Tom, loving it.

Young Rose, yanks on his leads, trying to get him to move.

Gordon's truck arrives. Gordon gets out.

Scratches under his hard hat.

GORDON
How's Major Tom?

AVA
He's so sweet.

Gordon saunters into the barn with his tools.

Seconds later, frightening NOISES; a loud SCREECHING cat,
Gordon YELLING, wood CRASHING down.

Young Rose watches a BIG BLACK CAT tear out of the barn.

Gordon chases it, waving a 2X4. The cat runs away.

Ava falls trying to get off Major Tom. She scrapes her knee
and gets dirt on her legs. Young Rose goes to help her but
Ava jumps up and runs.

Gordon drops the 2X4 and grabs Ava to stop her from going
into the barn. His forearm is bleeding. It's a deep gash.

GORDON
You don't want to go in there, Red.

Gordon kneels down to comfort her.

GORDON (CONT'D)
(calmly, to Young Rose)
He got the kittens. The mother ran
off.

Ava bursts into tears.

Young Rose watches Gordon brush dirt from Ava's leg.

96

INT. BATHROOM/FIONA'S HOUSE - DAY 5

96

Rose closes her eyes and sinks into the tub. She dunks her
head backwards in the water. Submerged. Water to the brim.

A still beat. Until...

Through the window we see black clouds speed across the sky.

Rose gets out of the bath. She wraps herself, dripping wet, in her dad's old blue plaid robe. She pushes up the sleeves.

Rose locks eyes with herself in the mirror over the sink.

ROSE

Do I have to be in my office?

THUNDER, then LIGHTNING and RAIN. She waits.

The black specks appear. Rose's eyes widen and her jaw drops as she watches her own reflection morph into a negative image of itself and back. The sound of FILM CLICKING, HORSES...

97

INT. HARRIET'S APARTMENT HALLWAY - DAY 5

97

Rain CRASHES against the living-room window. Thunder BOOMS.

Harriet, in a short fitted dress, opens the door to David. He's in a suit. His umbrella with its lovely handle, drips. Leaves it in the hall. Slides in. Closes the door.

HARRIET

What are you doing here?

DAVID

I missed you.

David moves in to touch her. Harriet stiffens.

HARRIET

I have to go. I have a meeting.

DAVID

(puppy dog sweet)
Oh, come on. Be late.

David wraps his arms around her.

DAVID (CONT'D)

(kissing her)
Oh god, I want you. I want you.

Harriet pulls back a little.

HARRIET

I want you to have never told me
you and Lesley were separated.

DAVID

We were. Technically.

David caresses Harriet's face. Harriet arches her neck. He kisses it fervidly. Harriet whimpers with pleasure.

David unzips Harriet's dress and caresses her bare back. They kiss passionately.

They peel off the necessary clothes in double time.

They have fast floor sex. It's good.

Afterwards she rolls away. There is a KNOCK on the door.

Firm. Three times.

LESLEY (O.C.)
HARRIET! IT'S LESLEY NOVAK!

DAVID
(whispers)
Fuck.

They freeze.

LESLEY (O.C.)
HARRIET, I KNOW YOU'RE IN THERE.

HARRIET
(calling)
JUST A MINUTE.

David scoops up his clothes and scurries away down the hall.

Harriet dresses quick. She smooths her dress and hair.

Opens the door.

LESLEY, wet from rain, extremely pregnant, looks at Harriet.

HARRIET (CONT'D)
Lesley.

LESLEY
Can I come in?

HARRIET
(flustered)
Of course.

Lesley pushes her huge belly past Harriet, into the apartment. Harriet looks terrified.

Lesley looks around at the art.

The furniture.

LESLEY
I know David's here. That's his
umbrella by the door.

Lesley sits with a grunt on the hallway bench.

LESLEY (CONT'D)
Let's just leave him shaking in his
boots. What I have to say to you,
is - one, I'm not leaving him. He
might leave me. I doubt it. But
that's his choice. And two, if you
think you're the first...

Harriet starts to cough.

98 INT. FIONA'S HOUSE/BATHROOM - DAY 5 98

Rose sits on the toilet-lid, coughing.

An inane commercial BLARES downstairs.

Her cough gradually subsides.

The DOORBELL RINGS.

99 INT. FIONA'S HOUSE/LIVING ROOM - DAY 5 99

Fiona opens the door and Victor comes in.

He's soaked.

FIONA
You look like a drowned rat.

VICTOR
Good to see you too, Fiona.

Unsnaps his helmet.

VICTOR (CONT'D)
Is she here?

FIONA
ROSE!

Fiona and Victor look up to see Rose on the stairs.

She's in her bathrobe, face clean, hair wrapped in a towel.

FIONA (CONT'D)
Look what the cat dragged in.

100

INT. FIONA'S HOUSE/ROSE'S BEDROOM - DAY 5

100

Victor follows Rose in. Removes his helmet.

She closes the door, calm and seemingly trance-like.

VICTOR

I brought you something.

He takes a small box from his pocket. Hands it to her.

Rose opens it. Removes a circular dial.

ROSE

What is it?

VICTOR

A barometer.

ROSE

Thanks. It's...nice.

VICTOR

It's professional quality. There's an explanation of how it works in the box. It's straight forward.

Rose puts it in the box. Sets it on the dresser.

ROSE

I'll read it later.

VICTOR

I thought you might want to keep track of the barometric pressure.

ROSE

Good idea.

VICTOR

You smell good. Did you just have a bath?

ROSE

I did.

VICTOR

We'll, I'd better get going.

Rose extends her neck to him, as Harriet did to David.

ROSE

Kiss my neck. Right here.

Victor leans in and pecks her neck. Rose unwraps the towel.
She again extends her neck to Victor.

ROSE (CONT'D)
Much longer and harder please.

Victor does as he is told. Rose's breathing intensifies.

ROSE (CONT'D)
Let's have sex right now.

Victor laughs, but then realizes she's serious.

He quickly but methodically removes his reflective vest,
Velcro ankle bands, whistle, etc.

101 INT. FIONA'S HOUSE/ROSE'S BEDROOM - DAY 5

101

The sex starts off as usual with kissing and Victor on top.

Rose soon rolls him over and climbs on top. She grinds
against him, but Victor's not into it.

ROSE
What?

VICTOR
You're hurting my...

He pushes her. She climbs off.

VICTOR (CONT'D)
...my groin.

ROSE
I'm too heavy?

VICTOR
No, I just like it better when
we...

He gets on top again. She lets it happen.

Victor comes. Rose doesn't even pretend to.

He rolls off.

VICTOR (CONT'D)
That was-

ROSE
Yeah.

102 INT. MOONLIGHT CINEMA/ROSE'S OFFICE - DAY 5 102

Mr. Tibbs flies around the office, happy to be out.

Rose is at her desk, in a monochrome dress, sandals and a bit of lipstick. Her hair is in a ponytail like Harriet's.

She draws with HARRIET'S CHEWED PENCIL.

ZOOM IN to show Rose has mapped out Harriet's apartment.

Rose presses RECORD on the dictaphone.

ROSE

Harriet's in bad shape. I don't know what she'll decide to do. When I was inside her, I could hear our two minds. But did I? Were they both my mind, split in two. When I tell her that she should keep the baby, if she wants to, does she hear? Or am I appealing to my own subconscious?

Rose hits stop.

Pensive.

She adds a little cat to her drawing.

103 INT. MOONLIGHT CINEMA/PROJECTIONIST'S BOOTH - DAY 5 103

The walls are papered with posters and old Moonlight flyers.

Rose looks at the black-and-white photo above the stereo.

INSERT PHOTO: Young Rose and father Frank as Laurel & Hardy. Frank's hair is greased down. He has a pillow in his trousers under suspenders. Rose wears a suit and bowtie. Her hair is tucked under her hat.

Rose crouches to flip through the old albums in the crate.

She pulls out Sinatra.

Inhales its smell.

Puts on the record. Scratchy. I'VE GOT YOU UNDER MY SKIN.

THUNDER BOOMS.

The power goes off. Silence. Darkness.

104 INT. HOSPITAL/CORRIDOR - DAY 5

104

Harriet and Caroline talk at the end of a hospital corridor by the ELEVATORS and a large window with a view of the city.

Caroline wears scrubs and a cap over her hair, tied back. Harriet is somewhat disheveled. She's not wearing makeup.

Outside it's storming.

THUNDER and a huge flash of LIGHTNING.

HARRIET

Jesus God could it just stop raining!

CAROLINE

You can't stop taking antidepressants cold turkey.

HARRIET

I know.

Caroline SIGHS.

She checks her watch.

CAROLINE

Promise me you'll go back on them.

Caroline smiles, warmly.

She takes her sister's hand in hers.

CAROLINE (CONT'D)

You're okay, right? Are you okay?

HARRIET

I'm okay.

CAROLINE

I really have to go. I love you. I'll call you later, okay?

HARRIET

Okay.

Harriet manages a smile.

Caroline hurries off and Harriet's smile fades.

Alone and lost, Harriet presses the elevator button.

Down.

105 INT. MOONLIGHT CINEMA/PROJECTIONIST'S BOOTH - DAY 5 105

Rose returns to her own body. The power is back on.
The record SKIPS on the turntable.

ROSE
Don't do anything, Harriet. Please.

106 EXT. MOONLIGHT CINEMA - EVENING 5 106

Rose slips out from the TICKET BOOTH, past Lloyd, who rips tickets in the doorway for the LAST FEW PATRONS.

Rose looks up and down the sidewalk. Glances at the sky.
The marquee reads THE MISFITS and BUS STOP.

107 INT. MOONLIGHT CINEMA/LOBBY - EVENING 5 107

THE MISFITS has started. Rose is fidgety.
She tops up the float with cash from the concession float.
Fiona serves the Goth Girl popcorn and a drink.
She's the last patron left in the lobby.
Rose finds the Cabbie's Card. She pins it to the community bulletin board, making a space for it. Goth Girl notices.

GOTH GIRL
Aldo Gatti, bodybuilder, woman's companion...I could go for that.

She takes the card. Heads into the auditorium.
Fiona lifts a white bucket onto the counter.

FIONA
We need more coconut oil. The big one's empty. This small one only has enough for one more batch.

ROSE
I don't remember ordering that size.

Rose looks at the label on the bucket.

ROSE (CONT'D)
Mom, this is degreaser.

FIONA
What?

ROSE
See? Cleaner, degreaser.

FIONA
Oh.

ROSE
Oh my God, please tell me you
didn't use this to make popcorn.

FIONA
I used the big bucket.

ROSE
Are you absolutely sure?

FIONA
(wavering)
Pretty sure.

She examines the label on the bucket.

FIONA (CONT'D)
Look, it says non-toxic!

ROSE
Where's the scooper?

Fiona finds it and hands it over the counter.

Rose rubs her finger on it, sniffs her finger. Tastes it.

ROSE (CONT'D)
Coconut oil.

The both SIGH, relieved.

FIONA
Try not to get my brain damage.

Beat.

FIONA (CONT'D)
I'm sorry.

ROSE
It's ok. Accidents happen.

Lloyd saunters down the stairs.

Rose grabs the bucket and whips around to confront him.

ROSE (CONT'D)
Never ever store this under here!

She shoves the bucket at Lloyd. He remains stoic.

FIONA
Don't blame Lloyd. It's not his
fault.

ROSE
(to Lloyd, whispering)
It's your job to keep an eye on
her.

Rose retreats up the stairs.

Behind her, Harriet and Marsh from the gym, enter the Cinema.

108 INT. MOONLIGHT CINEMA/ROSE'S OFFICE - EVENING 5 108

Mr. Tibbs is perched on the Family Photo.

ROSE
What are you doing there?

She holds out a finger and he hops on.

MR. TIBBS
They call me Mr. Tibbs.

Rose sighs. She pats his head.

109 INT. FARM/YOUNG ROSE'S BEDROOM - FLASHBACK 5 - DAY C 109

Fiona finds Young Rose on her bed, facing the wall.

FIONA
Where's your sister?

Rose doesn't answer. She is rubbing something off her finger.

FIONA (CONT'D)
Rose, where's Ava?

YOUNG ROSE
(quiet)
What?

We see that what is on her finger is blood.

She curls her finger into a fist.

FIONA
It's your job to keep an eye on
her.

Young Rose is silent, still facing the wall.

FIONA (CONT'D)
Rose!

Young Rose eventually looks around at her mother.

YOUNG ROSE
(dreamlike)
She left. With Gordon.

FIONA
What? When?

Young Rose turns back to the wall.

110 EXT. THE FARM/HOUSE - FLASHBACK 6 - DAY C

110

Black clouds and THUNDER.

The lights on the roof of the police car FLASH blue and red.

FRANK (tall, glasses) has a protective arm around wife Fiona.

Both parents are stressed.

Young Rose stands in front with her Dad's other hand resting
reassuringly on her shoulder.

Young Rose stares at the ground.

LOLA, THE POLICEWOMAN, kneels before Young Rose, asking her
questions while her partner, BILL, talks on the radio.

LOLA
Ok, you saw them from your bedroom
window? Is that right?

She points up to the second floor of the house.

LOLA (CONT'D)
Which window exactly?

Young Rose opens her mouth but doesn't answer.

FIONA
Their bedroom is around the back.
You can't see out here from there.

YOUNG ROSE
(to the Policewoman)
Maybe I saw them from the loft.

The Policewoman takes Young Rose's hand.

LOLA
Will you show me?

Young Rose's focus veers from the barn to Gordon in his TRUCK, moving up the driveway.

All eyes shift from Young Rose to the truck.

Lola drops Young Rose's hand. She straightens.

BILL
(into handset)
Suspect's vehicle approaching.
(quieter)
No back up. It's Gordon.

Bill drops the handset. It dangles out the window.

Frank holds tight to Fiona and Young Rose. He gapes at Gordon, then at Young Rose, who stares at Gordon with a dazed expression on her face.

Lola watches them, carefully. She stands apart, but close.

Bill has Gordon in arrest position, legs spread, hands on the car. Bill frisks Gordon. He removes Gordon's wallet and smokes from his pockets and puts them on the hood of the car. Bill cuffs Gordon, then spins him around to face the Bowens.

Gordon pleads.

GORDON
Bill, you know me. I didn't do
this! Why would I be here if I did?

FIONA
WHERE IS SHE?

GORDON
I never took her. I would never
touch her...

FIONA
Tell me where she is!

GORDON
I don't know, Fiona. I swear to
God.

Gordon starts to squirm uncomfortably trying to scratch his head with the handcuffs.

GORDON (CONT'D)
Bill can you help me out?

Young Rose watches intently as Bill removes Gordon's hard hat. There is a dent the size of a peach pit on one side of Gordon's skull, like someone took a scoop out. The area is mostly hairless, red and scabbed. Gordon, handcuffed, scratches the dent as Bill guides him into the back of the police car.

Young Rose trembles.

She silently mouths the word "wait".

Young Rose and Frank watch the POLICE CAR drive away.

Fiona doesn't watch. She pulls away and goes to the house. Gordon's truck remains.

Young Rose looks up at her dad. Scared.

YOUNG ROSE
Why are they taking Gordon?

Frank puts his hands on her shoulders. Looks at her face.

FRANK
Because he took Ava.

YOUNG ROSE
But. But... he didn't really.

Frank stares into his Rose's eyes, struggling to understand.

111 INT. MOONLIGHT CINEMA/ROSE'S OFFICE - EVENING 5 111

We hear the sound of THE MISFITS from below.

Rose takes a long haul of a cigarette. She butts it out in an old film canister. There are many butts already there.

A GIANT THUNDER CLAP rattles the window.

Mr. Tibbs goes berserk in his cage.

We hear Marilyn Monroe begin her "Horse Killer" speech...

Thunder CRASH.

Rose's eyes DILATE.

112 INT. MOONLIGHT CINEMA/AUDITORIUM - EVENING 5 112
ON SCREEN: Marilyn runs away from the men tying up the horse.

MARILYN MONROE/ROSLYN
Horse killers! Killers! Murderers!
You're liars! All of you, liars!
You're only happy when you can see
something die! Why don't you kill
yourselves and be happy?! You and
your God's country! Freedom! I pity
you! You're three dear, sweet, dead
men! I pity you! Butchers!
Murderers! I pity you! You're three
dead men!

Harriet bolts from her seat.

113 INT. MOONLIGHT CINEMA/LOBBY/STAIRS - EVENING 5 113
Harriet, tears streaming, walks quickly past Fiona,
through the LOBBY and up the STAIRS.

114 INT. MOONLIGHT CINEMA/ROSE'S OFFICE - EVENING 5 114
Rose sits immobile, eyes wide, pupils huge, in a trance.
Blood trickles from her nose.
The familiar film/horse SOUNDSCAPE plays.

115 INT. MOONLIGHT CINEMA/STAIRS/UPSTAIRS HALL - EVENING 5 115
Rose sees through Harriet's eyes, coming up the stairs.
Two doors. Which door is the washroom?
Harriet moves to Rose's OFFICE, where Rose is slumped.
Harriet's hand reaches for the door knob to the office.
Will Rose SEE HERSELF slumped in her office??? ZAP.
Harriet's hand gets shocked touching the office door knob.
She jumps back. Sees the PRIVATE OFFICE sign.
Harriet scans the area.
Sees: LADIES WASHROOM sign on a similar door nearby.

116 INT. MOONLIGHT CINEMA/ WASHROOM - EVENING 5 116

Harriet is at the sink. Splashes water on her face.
She leans in close to the mirror as she wipes her tears away.
Rose sees HARRIET'S FACE CLEARLY.
Harriet's eyes are different colours: BLUE AND BROWN.
LIKE THE EYES OF HER LITTLE SISTER, AVA.

117 INT. MOONLIGHT CINEMA/LOBBY/STAIRS - EVENING 5 117

Fiona is out from behind the counter. She's been waiting for Harriet, who is now coming towards her from the STAIRS.

FIONA

Oh, honey. Are you okay now?

Harriet sniffs. Fiona sees her different coloured eyes.

FIONA (CONT'D)

Your eyes...what's that called again?

HARRIET

What is...what is what called?

FIONA

The two different colours...

HARRIET

Oh. Heterochromia.

FIONA

My daughter Ava has that! Only Ava's eyes are the reverse of yours, the brown and the blue. Huh. Isn't that something?

Marsh appears from the auditorium holding Harriet's purse.

FIONA (CONT'D)

Ava cried over The Misfits too. Her father thought she'd like the horses. He didn't think about the cruelty.

Marsh approaches them sheepishly.

MARSH

I'm really sorry. I didn't know.

118 INT. MOONLIGHT CINEMA/ROSE'S OFFICE - EVENING 5 118

Rose comes out of her body transfer. Disoriented.

Catches her breath.

Harriet must still be downstairs in the lobby.

Rose struggles to her feet. She rushes for the door.

119 INT. MOONLIGHT CINEMA/STAIRS/LOBBY - EVENING 5 119

Rose runs down the stairs, stumbles.

No Harriet or Marsh in the lobby.

She races past Fiona. Out the front doors.

120 EXT. MOONLIGHT CINEMA - EVENING 5 120

Rose bursts out just in time to see Marsh follow Harriet into the back of a TAXI. The door SLAMS shut.

The taxi pulls away.

She watches it drive off.

Wipes blood from her nose on her bare arm.

121 INT. MOONLIGHT CINEMA/LOBBY - NIGHT 5 121

The films are over. Everyone is gone. Rose approaches Fiona standing, in a daze, behind the concession stand.

The bulletin board is askew. The safe is open.

ROSE

Mom?

Rose walks around the concession stand.

Fiona is naked from the waist down. Her skirt and underwear are on the floor.

ROSE (CONT'D)

Mom!

Fiona looks at Rose, brow furrowed.

She gradually realizes she's half naked.

Rose picks Fiona's skirt up from the floor. Fiona obediently leans on Rose's shoulder and with some awkwardness, steps into her skirt. Rose helps her zip it up.

Rose holds the underwear down low. Fiona steps in.

Fiona tries to laugh it off.

FIONA
Felt the need for a breeze, I
guess.

ROSE
Where's Lloyd?

FIONA
He had a headache. I sent him home.

Fiona follows Rose's eyes as they shift to the open safe.

Rose slides past Fiona to investigate.

It's empty.

ROSE
Where is everything?

FIONA
Maybe I moved it...maybe?

ROSE
Where?

FIONA
I don't know.

ROSE
We need to call the police!

FIONA
Why?

ROSE
Because we've been robbed, Mom!
Dad's watch, your jewelry,
tonight's take! It's all gone!

BEAT.

ROSE (CONT'D)
And Lloyd's gone.

Fiona starts looking, under the counter. Rose looks too.

FIONA
It's here somewhere.

ROSE
It isn't.

She searches her mother's face. Fiona's eyes harden.

FIONA
We are not calling the police on
Lloyd. We've accused an innocent
man before.

Rose goes still.

122 INT. MOONLIGHT CINEMA/AUDITORIUM - NIGHT 5

122

Rose and Fiona walk the rows. Lifting seats. Looking under
seats. They check everywhere for the satchel.

Fiona rests in one of the front middle seats. Exhausted.

FIONA
You and Ava used to sit here.

Rose continues the search.

ROSE
We did.

FIONA
In the summer, you girls would stay
up late watching unsuitable films.
And then your father would carry
you one at a time over his shoulder
like a fireman to get you to the
car for the drive back to the farm.

ROSE
I never understood why we moved
there in the first place.

FIONA
Fresh air. A place you kids could
run free. Ava could have her
animals. Fine that under the worst
decision we ever made.

Rose sits down beside her mother. Quiet. They both stare at
the red velvet curtain. Rose absently traces the R on her
armrest. Around and around.

Fiona suddenly leaps up.

123 INT. MOONLIGHT CINEMA/LOBBY - NIGHT 5

123

Rose watches Fiona dig through the popcorn. Fiona finds the satchel, bulging with cash and the jewelry. She hands it to Rose. Everything's there.

FIONA
Aren't you glad I remembered?

ROSE
Very glad.

FIONA
I'd better clean out the machine.

ROSE
We'll do it tomorrow.

Fiona leans on the counter. Rose rubs her back.

FIONA
You thought it was Lloyd.

ROSE
Don't tell him.

FIONA
I wouldn't. I love Lloyd.

Rose shuts off the concession lights.

124 INT. FIONA'S HOUSE/ROSE'S BEDROOM - NIGHT 5

124

Rose sits on the edge of her bed near the open window.

She has the dictaphone. She has been speaking for a while.

ROSE
...of all the people in the world,
WHY Harriet Smith? Is it because of
her eyes? Like Ava's eyes. (beat)
Is it because of the baby.

MUSIC from a CAR RADIO outside. Rose listens.

RADIO/BOB SEGER
...woke last night to the sound of
thunder. How far off I sat and
wondered. Started humming a song
from 1962. Ain't it funny how the
night moves...

Rose watches the clouds move across the sky.

125 EXT. CITY - DAWN 6 125

Sun comes up.

A beautiful day.

Radio chatter.

126 INT. FIONA'S HOUSE/ROSE'S BEDROOM - DAWN 6 126

Rose sees the sun rising in a clear sky.

She is on the phone.

ROSE

Victor, just tell me....So not
here?...Where?...How far north?

127 INT/EXT. ROSE'S CAR/MOVING/HIGHWAY - MORNING 6 127

Rose rolls down her window but the wind blows her hair around
so much that she quickly changes her mind.

RADIO ANNOUNCER

...climbing to a high of 31. North
of the city, Newmarket up through
Cottage Country, expect pop-up
storms for the next hour. Storms
will taper off as they move east...

A HIGHWAY SIGN reads NEWMARKET 10 KM.

Rose hits the gas.

CLOSE UP on the speedometer shows it climb past 120.

130.

128 INT/EXT. ROSE'S CAR/MOVING/HIGHWAY - MORNING 6 128

The sky ahead is darkening with black storm clouds that
resemble the black specks which begin Rose's episodes.

CRASH of THUNDER.

LIGHTNING ahead.

Rose soon hits the torrential wall of RAIN.

She can barely see the road even with wipers on full.

129 INT/EXT. ROSE'S CAR/HIGHWAY SHOULDER - MORNING 6 129

Rose is parked on the side of the highway.

She's strapped in, eyes forward, hands grip the wheel.

CARS whip by.

Wipers SWISH.

Hazards FLASH and TICK, TICK, TICK.

RAIN teems down. Thunder CRASHES and a massive bolt of LIGHTNING electrifies the sky.

Rose watches her face in the rear-view mirror morph to a negative image of itself and then back. Black specks dart across her vision. She closes her eyes.

The familiar episode SOUNDSCAPE begins. The SOUND gradually syncs with the TICKING HAZARD LIGHTS.

130 EXT. BLUFFS/BEACH/LAKE - DAY 6 130

The CLIFFS rise up steeply from the beach. Storm distant.

Sad Harriet, in a flowing white summer dress and sandals, stands on the BEACH at the base of the escarpment.

She faces the LAKE with the cliffs behind her. There is no one else in sight.

Harriet's hair is pulled back with an orange scrunchie.

Her dress whips in the wind.

Resolutely, Harriet walks into the water.

She gasps.

131 INTERCUT: ROSE IN CAR/HARRIET IN LAKE - DAY 6 131

HEAVY RAIN continues to beat down on the CAR.

ROSE (V.O.)
It's so cold. It's too cold.

At the LAKE, the wind dies down.

Suddenly, eerily, calm.

Harriet glides further into the water.

Her dress billows up and floats around her.

ROSE (V.O.)
(distant and muffled)
Harriet please, listen to me! NO.
NO! I'm here!

Harriet's eyes dart around.

She lowers her hands to her stomach.

Wades further into deeper water.

ROSE (V.O.)
No, no, no, no, no!

Harriet keeps walking. She is chest high now.

ROSE, still in a trance, face and hands desperately tense.

Mouth shut. Jaw tight.

More blood now.

ROSE (V.O.)
(distant and muffled)
HARRIET! I'm with you. Can't you
feel me? Don't do this...
(beat)
Don't die on me.

HARRIET plunges down UNDER WATER.

She is fully immersed.

ROSE is surrounded by water as the HEAVY RAIN beats down.

She looks like she could scream but she can't move.

Eyes wide open UNDER WATER.

Back and forth between ROSE and HARRIET.

Water. Rain. Thunder.

HARRIET surfaces. Eyes wide. The blue and the brown.

Takes in air.

Slogs to the shore, up across the beach to a TREE.

Lies down in the grass, spent.

Shivering.

132 INT/EXT. ROSE'S CAR/HIGHWAY SHOULDER - MORNING 6 132

Horn BLASTS. CARS whip by on the highway.

Rose lifts her forehead from the horn. Sits up. BLAST stops.

She breathes hard.

The wipers SQUEAK. The hazards: TICK, TICK, TICK.

Turns off the wipers. The TICKING remains.

133 INT/EXT. ROSE'S CAR/MOVING/HIGHWAY - MORNING 6 133

Rose drives fast, gripping the wheel.

She wipes the blood from her nose onto the back of her hand.

She drifts into another lane.

A DRIVER swerves, BLASTING their horn.

Rose barely registers.

She keeps driving.

ROSE

You're okay, you're okay, you're
okay, you're okay...please Harriet,
please be okay.

Rose speeds.

134 EXT. BLUFFS/LOOKOUT POINT - MORNING 6 134

Rose careens into the parking lot.

Gets out of the car. Runs to the edge of the escarpment.

Looks down at the beach and lake below.

135 EXT. BLUFFS/LAKESIDE - MORNING 6 135

Rose runs down the path to the TREE that Harriet lay under.

No Harriet. Spots the ORANGE SCRUNCHIE.

Picks it up. Holds it with both hands. It's wet.

Her relief is immense. A talisman of near death.

136

INT. MOONLIGHT CINEMA/LOBBY - MORNING 6

136

Rose arrives to find Lloyd in a sleeping bag.

Lloyd, startled, clambers to his feet.

He wears his jeans and t-shirt from the night before.

His long hair is out of its usual braid.

Lloyd composes himself. He quickly rolls up his sleeping bag.

LLOYD

My daughter had friends over last
night. I didn't want to be a drag.

Stands up with his kit.

LLOYD (CONT'D)

Meant to be long gone before you or
Fiona came in.

ROSE

I forgot to fill Mr. Tibbs's water
bowl last night.

LLOYD,

It's okay, I filled it. He was
squawking.

ROSE

Oh you did? Thanks.

She notices the popcorn machine, empty and shiny clean.

ROSE (CONT'D)

You cleaned it.

LLOYD

I did, yup.

Rose pours herself a drink of water. Calms down.

Pours a glass for Lloyd. He is appreciative.

Rose begins turning the lights on. Any previously dead bulbs
have been replaced. Lloyd watches her.

ROSE

I thought you slept in the buff?

Lloyd smiles.

Embarrassed.

137 INT. MOONLIGHT CINEMA/ROSE'S OFFICE - DAY 6

137

Lloyd follows Rose in.

She takes the ORANGE SCRUNCHIE from her pocket and pulls back her hair. Messy ponytail. Beautiful.

She lets Mr. Tibbs out of his cage.

MR. TIBBS

They call me Mr. Tibbs...

He flies around. Bobs. Hangs out. Watches them.

Lloyd nods at the WALL OF FAME.

Rose finds her cigarettes in a drawer.

She opens the window a crack.

She sits on the well-worn couch.

LLOYD

I wish I'd met your dad.

Rose gestures for Lloyd to join her for a smoke.

ROSE

He loved this place.

Lloyd sits beside her.

He lights Rose's cigarette.

She inhales.

ROSE (CONT'D)

I've let it go. I need to work on that.

She inhales again, hands the cigarette to Lloyd.

He takes a long drag.

They share the smoke while they talk.

He gives it back.

LLOYD

I have a few ideas.

ROSE

You do?

Lloyd hesitates. Then:

LLOYD
About the programming.

ROSE
That filing cabinet is full of my
dad's old schedules. I've just been
recycling through.

LLOYD
I figured as much.

ROSE
So what are your ideas?

LLOYD
Cartoon classics, for one. Hit
Sunday afternoon families.

ROSE
(nodding)
Yeah, my dad did that, back in the
day. Before I was born.

LLOYD
Okay, this is kind of out there:
pairing up features based on things
like they both have retractable
swimming pools. So *The Party* with -

ROSE
(cutting in)
Its a Wonderful Life.

LLOYD
There you go.

ROSE
Thats a riot.

LLOYD
The Seven Year Itch with *Rear
Window.*

ROSE
Gorgeous blondes?

LLOYD
(nodding)
And same time frame:1950's.
Same Location: Lower Manhattan.

ROSE
Same Weather. Heat Wave.

LLOYD
Same main character: middle-aged professional. White male obsessing over neighbour.

ROSE
Omigod.

LLOYD
Same mostly interior shots in apartments weirdly small for a photojournalist, publishing executive.

They both laugh. Then go quiet.

Rose turns to butt out in the film canister ashtray.

She turns back to face Lloyd.

Kisses him.

Slow and sweet.

Mr. Tibbs watches. Bobbing but quiet.

Rose and Lloyd part.

Rose examines Lloyd's face for clues to how he's feeling, but besides kindness, he's hard to read.

ROSE
That was nice.

LLOYD
It was.

Rose leans in again.

A more passionate kiss.

Rose slides her hand up Lloyd's leg.

He stops her.

LLOYD (CONT'D)
Not a good idea.

ROSE
It's a great idea.

LLOYD
Don't get me wrong, Rose. I would
love to, but...you're my boss.

ROSE
(playfully)
You're fired.

Lloyd smiles.

Rose looks down, resigned and embarrassed.

The projectionist kisses her hand, affectionately.

LLOYD
One more thing.

ROSE
Oh yeah. What's that?

LLOYD
I'd like to re-paint the sign
outside. It's looking dull.
The Moonlight...it should shine.

138 EXT. MOONLIGHT CINEMA - DAY 6 138

Lloyd, up on the ladder, changes the marquee.

Rose looks at the sky.

139 INT. MOONLIGHT CINEMA/LOBBY - EVENING 6 139

Popcorn pops.

Fiona flirts with Lloyd.

140 INT. MOONLIGHT CINEMA/ROSE'S OFFICE - EVENING 6 140

Rose paces with her dictaphone.

The orange scrunchie is on her wrist.

ROSE
Where are you Harriet? If you had
drowned, would I have died? In my
car at the side of the highway?
Inside of you? I need another
storm. I need to know you're okay.

Mr. Tibbs hops about as Rose continues.

141 EXT. MOONLIGHT CINEMA/LOBBY - EVENING 6

141

Rose steps outside.

Checks the sky.

The Brothers approach.

DUKE
How's it going?

She knows what they want.

She holds out her cigarette pack and they each carefully pluck one out. They thank her.

She lights the cigarettes.

They all smoke for a spell.

TOM
You alright, Rose? You seem a little like...

DUKE
Tense.

TOM
The past few days.

ROSE
Every time it rains, I am transported into the body of another woman. She feels things. Deeply feels them.

The Brothers study Rose.

ROSE (CONT'D)
And now...I feel things.

DUKE
(nodding, he gets it)
Tippy.

The three of them smoke together.

142 EXT. MOONLIGHT CINEMA - NIGHT 6

142

The lights go out on the marquee.

Streets glisten.

143 INT. FIONA'S HOUSE - KITCHEN - LATE MORNING 7

143

Morning RADIO chatters about the weather.

Fiona reads her newspaper.

She has not yet done her hair or make-up.

Takes a bite of her fried egg and bacon sandwich.

Looks at Rose, who pours herself a cup of coffee.

FIONA

I usually like my bacon crispy.

ROSE

Speak to the manager.

Fiona laughs.

Back to her paper.

FIONA

A woman gave birth, says she didn't know she was pregnant. Impossible.

ROSE

Clearly it is possible.

Rose adds milk to her coffee. Drinks some.

FIONA

You can't carry a baby for nine months and not know you're pregnant. Even if you don't look pregnant, you feel pregnant.

Fiona takes another bite of her sandwich.

ROSE

Do you think I'd be a good mother?

Fiona is confused by the question.

FIONA

Why would you ask me that?

ROSE

I want to hear what you think.

FIONA

It was always Ava who cared for those animals, fed them, mothered them...

Rose bites her lip.

FIONA (CONT'D)
Remember Princess?

ROSE
Princess?

FIONA
The cat. The mother.

ROSE
Duchess. "Lady and The Tramp."

FIONA
Duchess.

Pause. Rose sips her coffee.

FIONA (CONT'D)
Now Duchess was a good mother.

Rose walks to the sink. She empties her cup. Rinses it out.

ROSE
(quietly)
All of her kittens died. It was
Gordon who tried to save those
kittens. (beat)
Duchess ran off.

Rose sits back down at the table with her mother.

144 INT. THE FARM/BARN - FLASHBACK 7 - DAY C

144

Rain drips in through the spaces between the barn boards.

Young Rose lies on her back. Bored.

Ava has her stuffed bunny "talk" on her Tin Can phone.

The other can, connected by a string, lays on the ground.

AVA
Let's play "movie."

YOUNG ROSE
I don't want to.

AVA
Please? You can pick the movie.

Young Rose sits up. She brushes the dust off herself.

YOUNG ROSE
Fine. Let's play "The Diary of Anne Frank". You be the Nazis and I'll be Anne Frank hiding.

AVA
I want to be Anne Frank!

YOUNG ROSE
No.

AVA
I DON'T WANT TO BE THE NAZIS!

YOUNG ROSE
Alright. Be Anne Frank.

Ava scoops up the stuffed bunny and the tin-can phone.

Young Rose looks around. Points to the tall skinny cabinet.

YOUNG ROSE (CONT'D)
There.

AVA
But I get away this time.

Ava hands Young Rose the tin can phone on a string.

AVA (CONT'D)
You're not a Nazi. You are Winston Churchill. When I call, you answer my call for help.

Young Rose looks annoyed.

Ava climbs into the cabinet.

She manages to cross her legs in the tight space.

Ava must tilt her head to the side to avoid the OLD RUSTY NAIL protruding into the cabinet from the back.

She arranges the string between the two tin cans.

YOUNG ROSE
Duck down more. You're gonna brain yourself.

AVA
No I won't.

Ava tries to straighten her head but the nail forces her back to tilt position. She hugs the stuffed bunny.

AVA (CONT'D)
We like it in here. We're safe from
Nazis.

Ava tries to pull the door shut.

It swings open.

AVA (CONT'D)
Help me close the door.

Young Rose RAMS all of her weight against the cabinet.

Another shove.

Trying to close the door so the latch will slide.

A SHIM under one leg DISLODGES.

Young Rose doesn't notice this.

AVA (CONT'D)
Oooo, it's dark.

Big sister smiles a little at that.

She pulls string tight.

Talks into the can.

YOUNG ROSE
Anne Frank, this is Prime Minister
Churchill. I have to go to the war
room. I'll be back with something
British to eat.

She hangs the tin can on a hook.

Walks out of the barn.

145 INT/EXT. THE FARM/BARN - DAY C

145

We see Young Rose, through the open barn door, saunter across
the dusty driveway to the FARMHOUSE.

Meanwhile, in the BARN:

AVA
(from the cabinet)
Winston Churchill! The Nazis are
surrounding our house.

The tin can phone hangs from its hook.

146 INT. MOONLIGHT CINEMA/ROSE'S OFFICE - EVENING 7 146

Rose's computer screen shows her BEING HARRIET SMITH doc.
The drawing of Harriet's apartment is out on the desk.
The Pencil. Mrs. Dalloway.
Rose is at the window, looking at the sky. It's clear.
She talks into the dictaphone. The orange Scrunchie is wrapped around it.

ROSE
I know she didn't drown, but that
doesn't mean she won't try
something else. I called her
office, but, it's Sunday...

Rose looks around her own office. She smiles at Mr. Tibbs.

ROSE (CONT'D)
...not everyone works on Sunday.

MR. TIBBS
Forget it Jake, it's Chinatown.

ROSE
I don't know what to do...

147 INT. MOONLIGHT CINEMA/STAFF ROOM - EVENING 7 147

"Sergeant York" bleeds in from the auditorium.
Rose, Fiona, Lloyd and Victor are crowded around the small
table, each with a bowl of chili. Rose hasn't touched hers.
The door is open. They can see the LOBBY.

FIONA
(to Victor)
What's with all the rain?

VICTOR
You see, Fiona, high and low
pressure systems evolve due to
interactions of temperature
differentials in the atmosphere and
large bodies of water and...

FIONA
(interrupting)
Will it be sunny tomorrow?

VICTOR
Variable.

LLOYD
This is the best chili I ever had.

Victor grins.

VICTOR
Would you like some more?

Victor leaps up to fill Lloyd's bowl.

FIONA
(English accent)
Please, sir, can I have some more?
Remember, Rose, you and Ava playing
Oliver Twist?

Rose pushes her chair back and stands.

ROSE
I need some air.

148 EXT. THE FARM/BARN - FLASHBACK 8 - DAY C 148

Frank takes Young Rose's shoulders. Looks into her eyes.

The POLICE CAR drives away with Gordon in the back.

Young Rose looks to her Dad.

YOUNG ROSE
I...think she's still in the barn.

149 INT. THE FARM/BARN - FLASHBACK 9 - DAY C 149

Frank races through the barn door to find the cabinet lying
door side down, flat on the ground.

A pool of blood has mingled with the dirt and sawdust.

The tin can is still attached to the string.

FRANK
Jesus!

Young Rose stands frozen, wide eyed, watching her father.

Struggles to stand the cabinet up. He tries to open the door.

Young Rose covers her eyes.

150 EXT. MOONLIGHT CINEMA - EVENING 7

150

Eyes covered, adult Rose stands alone on the sidewalk, under the big marquee.

Breathing in.

Breathing out.

Calming herself.

She gradually drops her arms.

Fiona looks out the glass doors.

Sees Rose, standing still, looking out to the street.

Fiona waits a moment.

Pushes open the door and approaches her daughter.

She slides an arm around Rose's waist.

Rose startles.

FIONA

I forgot about that part. That you
were playing movies. I forget a lot
of things these days.

Rose turns to her mother.

ROSE

Aw, Mom. You're pretty good.

FIONA

Are you alright, honey?

ROSE

Oh, I'm fine. I just..

FIONA

Accidents happen.

Rose goes still.

Pause.

She looks directly into Fiona's eyes.

FIONA (CONT'D)

That's what you said to me.
Accidents happen.

151 EXT. ISLAND FERRY - DAY 8

151

Rose and Victor lean on the rail.

View the approaching city skyline.

VICTOR
Lloyd really liked the chili.

ROSE
Yeah. He did.

VICTOR
It's nice to get affirmation.

ROSE
Yeah. It is.

Beat. She thinks about it. Then...

ROSE (CONT'D)
Do you think I'd be a good mother?

Victor shrugs.

VICTOR
Sure. You'd be good.

They watch the city approach. The sky is changing. Grey.

VICTOR (CONT'D)
I like these new clothes

He looks her up and down.

ROSE
They're my old clothes.

VICTOR
Really?

ROSE
I've been living in my dad's
clothes for so long that I forgot I
had my own.

VICTOR
So did I.

ROSE
His clothes are so...comfortable.
They still smell like him. Or I
imagine they do. I loved his smell.

Rose inhales. Thinking about it.

ROSE (CONT'D)
Mom keeps his glasses in her purse.
Sometimes she wears them, though
she doesn't need them.

Victor turns to Rose. Serious.

VICTOR
How much longer do you plan to
continue to live with her?

ROSE
As opposed to what?

VICTOR
As opposed to her living somewhere
else where they can watch her and
take good care of her.

ROSE
She's fine. I'm not like you.

Victor looks defensive.

VICTOR
What do you mean?

ROSE
You moved your pathologically
agoraphobic mother out of her own
house, where she felt comfortable
and safe, to go live with strangers
in an old age home!

VICTOR
It was a highly recommended
facility. Very expensive.

Rose moves down the railing. Victor follows.

VICTOR (CONT'D)
And Fiona is gregarious.

ROSE
I think we should take a break.

VICTOR
A break from what?

ROSE
Each other.

VICTOR
What for?

ROSE
I need time to...figure things out.

VICTOR
For how long?

ROSE
I don't know.

Victor clenches his jaw.

He looks like will cry.

VICTOR
Is this about Lloyd?

ROSE
What? No.

VICTOR
Your hair smells like cigarettes.

ROSE
That's because I smoke.

Victor's not sure.

THUNDER.

Rose looks up, hurries away, to find a place for an episode.

Victor remains on deck.

152 INT/EXT. ISLAND FERRY CABIN/BENCH - DAY 8

152

All PASSENGERS have left or are leaving the seating area.

Rose looks out the window.

Victor stands on deck with the crowd.

The Ferry is docking.

PASSENGERS begin to file out.

Victor disappears in the crowd.

There is a loud CRACK of thunder.

Rose's eyes dilate.

153 INT. WOMEN'S CLINIC/BATHROOM - DAY 8 153

Harriet sits on the toilet in the industrial bathroom.

She wears a hospital gown.

No make-up.

Her hair is pulled back with a black headband.

She looks vulnerable.

Tightens the orange lid on the specimen bottle.

She looks at the typed label-

HARRIET SMITH

HARBORD STREET WOMEN'S CLINIC

154 INT. FERRY CABIN/BENCH - DAY 8 154

Rose straightens up.

She is back in her own body. All by herself.

155 EXT. FERRY TERMINAL - DAY 8 155

Rose runs.

Hails a TAXI, frantic.

156 EXT/INT. TAXI/STREET - DAY 8 156

The taxi moves fast.

Rose is anxious.

157 EXT. WOMEN'S CLINIC - DAY 8 157

Security cameras. Sign: NO LOITERING.

Rose talks to an INTERCOM.

ROSE

I'm here to support her. She's
already here.

INTERCOM FEMALE VOICE

Your name?

ROSE
Uh...Rose. Rose Bowen.

INTERCOM FEMALE VOICE
She hasn't authorized you.

ROSE
She must have forgot.

INTERCOM FEMALE VOICE
Please wait.

Rose rubs her hands together. Nervously.

She looks at the sky. Variable. Could go either way.

INTERCOM FEMALE VOICE (CONT'D)
Ms. Smith is unavailable.

Rose freezes.

INTERCOM FEMALE VOICE (CONT'D)
I need you to move back to the
sidewalk.

Rose doesn't move. She looks around. Considering her options.

There's a COFFEE SHOP across the street.

Thinks.

Crosses the road.

158 EXT. COFFEE SHOP ACROSS FROM CLINIC - DAY 8

158

Rose sits on a bench in front of the shop.

She watches the CLINIC. Finishes a cigarette.

Lights another off the heater of the first then butts out the
first under her shoe like she's been smoking for years.

The wind kicks up.

It blows old wrappers and tin cans. CLANK CLANK.

Storm clouds loom in the distance.

ROSE
(whispers to the clouds)
Come on. Come on.

She waves the clouds to come closer.

ROSE (CONT'D)
Harriet, I'm here. I'm here. You
aren't alone.

A DRUNK WOMAN plops down on the bench beside her.

DRUNK WOMAN
Can I have one of those?

She is really out of it. Rose complies.

The Drunk Woman smokes and leans against Rose's arm.

Rose tries to lift her arm.

Drunk Woman sinks down onto Rose's chest.

DRUNK WOMAN (CONT'D)
Sorry about that.

Drunk Woman tries to sit up. Can't.

Rose sees Harriet approaching from the clinic.

Shoves the Drunk Woman.

ROSE
Move!

Harriet enters the coffee shop.

Drunk Woman finally wheels herself upright.

Rose rushes into the coffee shop.

159 INT. COFFEE SHOP - DAY 8

159

The place is crowded. All the tables taken except one.

At the CHECKOUT, Harriet buys a muffin and a coffee in a mug.

She is haggard, tired.

Rose grabs the empty table.

She opens her purse and takes out a little pad and pen.

And the book - Mrs. Dalloway.

Rose pretends to write in the pad.

Harriet looks around for a place to sit.

She comes over to Rose, who works to compose herself.

HARRIET
Is this chair taken?

ROSE
No. Go ahead.

Harriet sits.

She drinks her coffee.

Pulls apart the muffin and brings pieces to her mouth.

Rose writes "Harriet Smith" in her pad. Scribbles.

Takes furtive glances at Harriet. Wants to say something, but can't.

Harriet spies the book. She lingers on it.

HARRIET
That's one of my favourites.

ROSE
Mine too.

THUNDER. LIGHTNING.

The familiar soundscape...clicking film through a projector into horses galloping.

The black specs disperse and drop in the center of the room.

ROSE SEES HERSELF THROUGH HARRIET'S EYES.

She, Rose, is leaning back. Eyes closed. She looks to be asleep.

Young Rose and Ava run into the coffee shop, chattering, laughing, playing with Ava's tin can phones on strings.

Young Rose and Ava smile and wave at Rose and Harriet.

Harriet doesn't notice. Rose is still inside Harriet's body.

She continues to see herself through Harriet's eyes.

Looks serene. Beautiful. Angelic.

THUNDER RUMBLES. Quieter, now moving away.

A thin line of black specks bubbles up from the floor.

Spreads from Harriet to Rose.

A train of energy. The connection.

The line of specks delivers Rose back to her own body.

Rose comes to.

Harriet is looking at her with worry and compassion.

Offers her napkin.

HARRIET

Here. Your nose is bleeding.

ROSE

Oh.

Dabs her nose.

ROSE (CONT'D)

Thank you.

Harriet picks up the rest of her muffin and stands.

HARRIET

Ok, well take care.

Leaves.

160 INT. TAXI/MOVING - DAY 8

160

Rose sits in the back seat.

Rain has stopped.

The sky, what she can see of it, is clear.

Taxi moves slowly through traffic.

Rose is thoughtful.

A SUDDEN LIGHTNING FLASH. BOOM OF THUNDER.

Rose grasps the leather strap above her window.

She braces herself. But nothing happens.

Looks down at herself. At her hands.

ANOTHER ROAR OF THUNDER.

Rose waits. Expectant. She is flummoxed.

161 INT. MOONLIGHT CINEMA/ROSE'S OFFICE - DAY 8

161

Mr. Tibbs is on top of his cage. Muttering.

Sunlight streams into the office.

Rose holds her dictaphone, stunned, bereft.

She presses RECORD.

ROSE

It's over. For good. I can't know
for sure, but I feel like it is.
I feel like her seeing me ended it.
Or maybe me reassuring her that she
wasn't alone.

She takes a quavering breath.

ROSE (CONT'D)

Or maybe because there is no more
baby.

162 INT. THE MOONLIGHT CINEMA/AUDITORIUM - DAY 8

162

Rose and Fiona sit in the front seats of the empty theatre.

Fiona is relaxed, languorously stroking her arm rest.

FIONA

I think I'll put on my pearls.

ROSE

Right now?

FIONA

Why not? Who cares?

Rose makes an amused sound.

FIONA (CONT'D)

Life is all doing and undoing.
You put on your pearls, you take
them off. You dress, you undress.
You live, you die.

Rose covers her mother's hand with her own hand.

FIONA (CONT'D)

Where's Frank? Where's Ava?

ROSE

They'll be here.

163

EXT. MOONLIGHT CINEMA - DAY 9 (ONE YEAR LATER)

163

Rose looks great with her new haircut and stylish glasses.
She hands marquee letters to Lloyd, up on the ladder.

THE POSEIDON ADVENTURE

THE SWIMMER

The MOONLIGHT SIGN has been painted. It's FRESH and crisp.
Fiona is nearby, in her cruise wear, with a LOCAL WOMAN.

FIONA

This is by far the swankiest cruise
Frank and I have ever been on.

She opens her arms to take in the whole street.

FIONA (CONT'D)

Look at the size of this ship.

Rose notices somebody come up next to her on the sidewalk.

She glances around. Startles.

Harriet Smith.

She looks lovely and relaxed, gently rocking a baby stroller.

Reading the marquee.

Rose is astonished.

Stricken. Frozen.

HARRIET

I love Shelley Winters.

She hasn't recognized Rose.

ROSE

I...I...so do I.

The baby squeals. Harriet bends over.

HARRIET

(to Baby)

Do you love Shelley Winters,
Sweetie?

Rose peers into the stroller.

The BABY wears a pink jacket with a pink bow.
She has wispy RED HAIR. Coos.

ROSE
Oh, she is beautiful.

HARRIET
I think so.

ROSE
What's her name?

HARRIET
Ava.

Rose catches her breath.
She looks at Harriet.
Harriet smiles and looks back to the baby.

ROSE
Ava.

A gust of wind rattles a tin can along the sidewalk.
The women's hair whips around their faces.
Their eyes are on each other.

THE END

THE PLAYERS

Rose Bowen.....
 Harriet Smith.....
 Fiona Bowen.....
 Victor the Meteorologist.....
 Lloyd the Projectionist.....
 Caroline Smith the Doctor.....
 Brother Duke.....
 Brother Tom.....
 Marsh the Trainer.....
 David Novak.....
 Lesley Novak.....
 Frank Bowen.....
 Little Sister Ava.....
 Young Rose.....
 Gordon the Farmworker.....
 Lola the Policewoman.....
 Bill the Policeman.....
 Aldo Gatti the Taxi Driver.....
 Mr. Wang the Cook.....
 Drunk Woman at Cafe.....
 Goldfinch Receptionist.....
 Three Corporate Women.....
 Clinic Receptionist.....
 Edith the Cinema Patron.....
 Mr. Harvey the Cinema Patron.....
 Goth Girl Cinema Patron.....
 Heavy Metal Panhandler.....
 Radio Announcer.....
 Mr. Tibbs.....
 Duchess the Cat.....
 Major Tom the Pony.....
 Local Woman.....
 Baby Ava.....