

FILM STARS DON'T DIE IN LIVERPOOL

Written by

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1

INT. LEADING LADY'S DRESSING ROOM - NIGHT

1

Snug and serene. An illuminated vanity mirror takes centre stage emanating a welcoming glamorous glow.

A SERIES OF C/UP's:

A TDK AUDIO TAPE inserted into a slim SONY CASSETTE PLAYER immediately placing us in the late 70's/early 80's. A CHIPPED VARNISHED FINGER NAIL presses play..

'Song For Guy' by Elton John (Gloria's favourite track) drifts in...

OUR LEADING LADY sits in the dresser. Find her through shards of focus and reflections as she *transforms..* warming her vocal chords as she goes:

GLORIA (O.C.)
'La Poo Boo Moo..'

Eye-line pencil; cherry-red lipstick; 'Saks of Fifth Avenue' COMPACT MIRROR, intricately engraved with "Love Bogie 'In A Lonely Place' 1950"; Elnett hair laquer; Chanel perfume. A larger BROKEN HAND-MIRROR. A GOLDEN LOVE HEART PENDANT (opens with a synchronised tune). All Gloria's 'tools' procured from a TATTY GREEN WASH-BAG, a trusted witness to her 'process' probably a thousand times or more.

GLORIA (O.C.) (CONT'D)
'Major Mickey's Malt Makes Me Merry.'

Costume: Peek at pale flesh and slim limbs as she climbs into a black, pleated wrap around dress with a plunging neckline; black stockings and princess slippers.. the dress hangs loose, too loose.. the belt tightened as far as it can go.

A KNOCK ON THE DOOR

STAGE MANAGER (V.O.)
Five minutes Miss Grahame.

GLORIA (O.C.)
Thanks honey.

Gloria's tongue CLUCKS the roof of her mouth in approval, *it's one of her things.*

2 INT. DUKE'S PLAYHOUSE THEATRE/STAGE - LATER 2

WE CLASP EYES on Gloria for the first time *being* AMANDA WIGFIELD in the 'Glass Menagerie'. Owing the stage. Acting her guts out *goddamit*.

AMANDA/GLORIA

*"That's why you act like this!
I don't believe you go every
night to the movies! Nobody
goes to the movies night after
night. Nobody in their right
minds goes to the movies as
often as you pretend to!"*

Gloria's eyes blazing.

FADE TO BLACK:

3 INT. DUKE'S PLAYHOUSE THEATRE - CONTINUOUS 3

APPLAUSE from a small, enthusiastic AUDIENCE. Gloria takes her curtain call and theatrically welcomes her fellow ACTORS on stage. They hold hands and bow..

THEN

Curtain down, house lights on.. and over the speaker system the famous ditty '*I'M JUST A GIRL WHO CAN'T SAY NO*' - sung by 'Ado Annie', Gloria's character in 'OKLAHOMA'. The gimmick that sends the audience merrily on their way.

4 OMITTED 4 *

5 INT. DUKE'S PLAYHOUSE THEATRE/STAGE - CONTINUOUS 5

Gloria shimmying her shoulders as STAGEHANDS pack up.

GLORIA

(softly singing)

*"I'm just a fool when lights
are low, I can't be prissy and
quaint-- I ain't the type what
can faint-- How can I be what I
ain't? I can't say no".*

6 INT. DUKE'S PLAYHOUSE THEATRE/DRESSING ROOM - NIGHT 6

Gloria de-robing. The high wearing off, the beginning of a comedown she knows all too well.

In the flesh she looks THIN. The wrong type of thin. SUDDENLY Gloria clutches her stomach; face contorted. WIDEN OUT as she collapses to the floor.

7 EXT. ALLEYWAY/BELLA AND JOE'S HOUSE - NIGHT 7

PETER TURNER, 28, a strapping Scouser, walking home from 'work' down a rough Liverpool back alley. Note he has faint traces of THEATRE MAKE-UP that he's not cleaned off properly...

The alley leads onto a street full of red-bricked Victorian Terrace Houses. He stops outside NUMBER 8 the house where he grew up, strange he's back, 'nice strange'. Brother Joe's FORD CAPRI parked on the path. He wanders in..

8 INT. BELLA AND JOE'S HOUSE/KITCHEN - CONTINUOUS 8

BELLA (70), Peter's mum, cooks sausages for older brother JOE (40), his curvaceous wife JESSIE (38) sits playfully in his lap.

JOE SNR (71), a man of greying countenance, is trailed by CANDY the mongrel dog as he scours the kitchen for the dog's lead.

JESSIE

Y'might be staying in a luxury hotel Bella. Y'know three star and that, maybe more..

BELLA

I don't want to be staying in a bloody luxury hotel!

JOE

And be waited on hand and foot? Like the 'Queen of Sheba'?

BELLA

Joseph, my 'Queen of Sheba' days disappeared down the swanny the day I married your bloody father.

She scowls at Joe Snr, now even more desperate to escape. Suddenly Peter bowls in nearly knocking him over. They just give each other a canny look.

JOE SNR
Seen the dog's lead?

PETER
Not my department.

JOE SNR
Desperate here lad.

BELLA
(at Joe Snr)
Sixteen years I've waited for this trip! You knew all about this stopover didn't you? Y'big lump of lard! Forgot to tell me 'till now. We're supposed to be off next Tuesday. I would never have agreed if I'd known.

JOE SNR
Sod this.

Joe Snr disappears with the dog sans lead. Bella watches him bang the door on his way out.

PETER
What's going on?

JOE
(notices)
Y'mean apart from you wearing bloody eye-liner. *Jesus wept.*

*

Joe seriously can't believe it. Peter rushes to the sink and rubs it off.

JOE (CONT'D)
Bloody actors, dressing up as birds, putting make-up on. Weird way to make a living for a bloke if you ask me.

PETER
No-one's asking you 'soft lad'. And I'm not playing a *bird*.. I'm playing 'a nurse' in a Allan Bleasdale play.

JOE
 Can't wait for this bloody
 'play' thing to end so you can
 bugger off back to London.
 Where you belong.

*
 *
 *
 *

BELLA
 Joseph! Enough.

*
 *

Joe doesn't mess with Bella. The lads flick 'Vs' like
 kids do, behind Bella's back.

*
 *

PETER
 (to Bella)
 You look stressed, ma. What's
 up?

*
 *
 *

BELLA
 I don't want to talk about it.

JOE
 Course she doesn't.

PETER
 Ma..?

BELLA
 Well.. I've just been reliably
 informed, *by looking at the
 bloody tickets*, that there's a
 twenty four hour stopover in
 Manila when we fly back from
 Australia.

PETER
 Manila, eh? Nice.

BELLA
 No Peter. Not nice. Not nice at
 all.
 (collects herself)
 I'll have just said goodbye to
 your brother Billy... maybe the
 last time ever--

PETER
 Don't be daft..

JOE
 Don't say that!

BELLA (CONT'D)
 No you two don't be daft! I
 won't be going back all that
 way again, and our Billy won't
 be coming back to Liverpool,
 ever.

BELLA (CONT'D)

So, yes, it's probably the last time I'll see him before I leave this world. The last time, understand?

(pause)

And I'll be thinking about that, I know I will. And I don't want be thinking about that on bloody 24 hour stopover in Manila! I don't even know where the bloody place is!

PETER

Oh Ma come on. It'll be fine. It's just your first time on an airplane and that.

JOE

That's what I said!

PETER

It's a big deal. And not having seen our Billy for so long.

BELLA

Sixteen bloody years...

PETER

You're bound to be a bit, y'know... edgy.

The PHONE in the hallway rings out. Joe pats Jessie's arse signalling for her to get up so he can answer.

PETER (CONT'D)

C'mere.

Peter goes gives his Mum a soothing hug.

BELLA

God, I've missed him.

PETER

I know Ma. We all have.

(pause)

The selfish git.

Bella playfully hits him.

BELLA

You're all bloody heartbreakers I tell you.

8 CONTINUED: (4)

8

BELLA (CONT'D)
 They don't tell you that when
 your legs are laced-up in
 stirrups. Giving birth's the
 easy bit.

Joe comes back in - perturbed look.

JOE
 (to Peter)
 Some director bloke, asking if
 you know Gloria Grahame.

EVERYONE'S ears prick up on hearing THAT NAME.

JOE (CONT'D)
 Says she's not well..

*

A WORRIED Peter jumps up; follows him to the phone.

PETER
 Pete Turner speaking.

9 EXT. M6 MOTORWAY - NIGHT - LATER

9

The Ford Capri firing its way towards Lancaster.

JOE (V.O.)
 And that's all he said?

10 INT. FORD CAPRI - CONTINUOUS

10

A bewildered Peter in the back seat - Joe drives,
 Jessie sits next to him. All are visibly worried.

PETER
 That's all he'd say on the
 phone, 'extremely serious'.
 (frustrated)
 What the hell does that even
 mean? Why can't directors just
 say how it is?
 (pause)
 She's got form for stunts like
 this Gloria..

*

*

*

*

JOE
 How'd y'mean?

*

*

PETER
 She's not scared to 'cry wolf'.

*

*

10 CONTINUED: 10

JOE

Well. Let's hope she is then,
eh?

The car carries on in silence.

11 OMITTED 11 *

12 INT. LANCASTER HOTEL ROOM - NIGHT - MOMENTS LATER 12

A knock on the door.

PETER (O.S.)

Gloria?

Peter lets himself in, squints through the darkness.
Gloria in bed... *in the shadows.*

PETER (CONT'D)

(terse)

Gloria? *

GLORIA

Peter? *

PETER

Oh, remember me then? *

GLORIA

Peter. I've missed you so much. *

PETER

(a flash of
frustration)

Course. That's why you didn't
tell me you were in England? *

GLORIA

Don't be angry *

PETER

Yeah well, it's a bit of a
shock to get a call saying
you're sixty miles up the M6..
And now you're ill I hear...?
(pause)

What's going on Gloria?.. I
can't see properly. *

Peter moves towards her. *

GLORIA

Don't come so close honey. Sit
on the other bed.

Peter sits down, next to him an open SUITCASE with a few basic clothes; a bunch of PUBLICITY POSTCARDS of Gloria from her film 'The Bad And the Beautiful'.. Peter's seen this post-card before. He notes the sheet purposely covering her face.

GLORIA (CONT'D)

It's gas. I got gas in my
stomach that's all.

PETER

Let me see your face.

Peter takes the risk, slowly pulls the sheet down. Gloria's face - a waxy grey pallor, crusted make-up. Hair knotted to the roots.

ON PETER'S ALARM

Suddenly Gloria convulses in a fit of coughs. Peter helps her upright; puts a glass of water to her lips; she manages to take a few sips. The coughing fades..

PETER (CONT'D)

Have you seen a Doctor?

GLORIA

No! No doctors. They got me
like this in the first place.

PETER

This sounds bad, you need to
see someone?

GLORIA

I wanna see your Mom. Take me
to your home, Peter. Bella,
she'll look after me. I can get
better there.

(beat)

Take me to Liverpool...

Peter more confused than ever--

PETER

You sure that's a good idea? I
mean you and me..

12 CONTINUED: (2) 12

GLORIA
It's the only idea I got.

*
*

13 EXT. LIVER-BUILDING/INT. FORD CAPRI/LIVERPOOL - DAWN 13

Light breaking of Liverpool. The Ford Capri drives past an art deco sky-scraper which wouldn't look out of place on 5th Avenue. Gloria in Peter's arms covered by a heavy blanket - looking out.

GLORIA
Liverpooooool...

14 INT. BELLA AND JOE'S HOUSE/KITCHEN - DAWN 14

Bella and Joe Snr waiting, when Joe comes in with Jessie. They try to warn them with their looks.

BELLA
Well?? How is the girl?

Before he can reply Peter and Gloria appear. Bella's eyes widen, Joe Snr slowly puts the paper down.

GLORIA
Hey Bella.. Hey Pops...

BELLA
Gloria luv.. how are you?

GLORIA
I'm OK.. Or I will be.

PETER
I said she could stay with us Ma. 'Till she gets better.

BELLA
Of course she can.

GLORIA
It won't be for long Bella, I promise.

BELLA
Stay as long as you want my luv. We've really missed you.

PETER
Ma, she needs to go to bed straight away.

14 CONTINUED:

14

BELLA
Of course.

Peter and Gloria head out into the hall.

BELLA (CONT'D)
You could have warned me. I'd
have put the electric blanket
on. *

Joe, Bella and Joe Snr left on the kitchen exchanging
strange looks. They turn to Joe for an answer.

JOE
(grabs the suitcase)
I best, er, take this up.

He heads out to the stairs Jessie follows. Bella
looks at Joe Snr... she also heads for the stairs.

15 INT. BELLA'S GUEST ROOM - DAWN

15

A room stuck in the 50's; antique wardrobe; dressing
table with wrap around mirror; wrought iron bed by a
sash window. POPE JOHN PAUL II on the wall.

Peter helps Gloria sit on the bed. Joe places the
suitcase on an and old rocking chair.

JOE
(to Peter)
Downstairs if you need me.

PETER
Thanks Joe..

Joe and Jessie look at Gloria then leave.. passing
Bella on her way in.

BELLA
It's like a bloody igloo in
here.

She turns the radiator tap on.

BELLA (CONT'D)
Are you hungry luv? Can I get
you anything?

Gloria erupts coughing. Peter has to hold her tight.
Bella taking in Gloria - her complexion, her frailty.

PETER

It's fine Ma. I'll be down in a bit.

Bella takes the hint, leaves. Gloria reaches into her green wash-bag (which she finds in her separate VANITY CASE), finds her BROKEN MIRROR; finds her reflection.

Reflection shot: GINNY TREMAINE in 'CROSSFIRE'.

She puts the mirror down. They glance at each other awkwardly, air hanging heavy like a dulling wine.

Peter opens her suitcase; finds her CREAM SILK PYJAMAS. Then his eyes drift over a MEDICAL DISCHARGE SHEET from *Lancaster General Hospital*. Finally he spots the GOLD HEART-SHAPED PENDANT, he picks it out. Studies it with intimate surprise.

PETER (CONT'D)

...you kept it.

They linger in regretful eyes.

GLORIA

Of course I did.. It's beautiful.

PETER

I never got to give it to you properly..

GLORIA

(solemn)

Peter... the way we left it in New York--

PETER

(cuts her off)

--Glo. You need to rest... And I need to call your family in LA--

GLORIA

--No!

Peter looks taken back.

GLORIA (CONT'D)

They'll only worry, and gossip.. and anyway I'm gonna be fine! Seriously! So don't bother anyone.

15 CONTINUED: (2)

15

PETER
Y'sure?

*
*

GLORIA
Yeah.

*
*

She's adamant, Peter shrugs.. Her call.

*

Then his attention drawn to her BLACK SUEDE
STILETTOS.. he unpacks them from the case.

*

PETER
I bought these with you on Bond
Street, remember?

*
*

GLORIA
They're my 'Ruby Red Slippers'.
(pause)
Primrose Hill. We had fun
right?

PETER
Lots of it.

*

Suddenly Gloria's breathing seizes up; she gulps and
swallows hard.

GLORIA
Burp me Peter.. please...

Peter rubs her back 'till she gradually gets her
breath back.

PETER
I'll get you some water.

GLORIA
Milk please baby, y'know I love
milk.

Peter nods, rises. FOLLOW him out, and in ONE SHOT--

TRANSITION TO:

16 INT. PRIMROSE-HILL HALLWAY/GLORIA'S ROOM - DAY

16

Peter walking down a tatty hallway, paint peeling,
discarded mail on the floor.

CAPTION: PRIMROSE HILL, LONDON - 1979.

GLORIA (V.O.)
*'Loo Poo Boo Moo
 Lah Pah Bah Mah'.*

Intrigued by 'actor-ish' noises he creeps to the door from which it emanates.. reveal it's slightly ajar.

PETER'S POV: Gloria, 56 but stealing late 30's; subtly glamorous in 501's, cropped T-shirt, peering in a full length mirror doing vocal/facial warm-ups.

GLORIA
*"No, said he. Away, said she.
 'A' sitting very prettily by a
 chestnut tree."*

Peter smiles.. somewhat smitten.

GLORIA (V.O.)
'Fluffy floppy puppy--

DIDI (O.C.)
 My new tenant's arrived.

Peter spins round guiltily to see DIDI THE LANDLADY down the corridor relishing her third gin of the day.

GLORIA (O.C.)
*'Sally Saw Silvestre Stacking
 Saucers Side by Side.'*

Peter and Didi listen and titter.

DIDI
 Like 'My Fair bleeding Lady'.

PETER
 I know what she's doing.. vocal exercises. Who is she? *

DIDI
 She's an actress. Famous one too... Or was. *

PETER
 What's she called? *

DIDI
 'Gloria Grahame'. Always played the tart.

PETER
 Doesn't ring a bell.

16 CONTINUED: (2)

16

DIDI
Big name in black and white
films. Not doing too well in
colour though.. obviously.

*

PETER
Makes you say that?

DIDI
Well, she 'aint swanning about
Sunset Boulevard now is she
Peter luv? No, she's renting a
room in my house talking bloody
nonsense.

*

GLORIA (V.O.)
*'Paul pruned Penelope's pansies
leaving poor Penelope
perplexed'.*

Peter, intrigued by Didi's insight...

PETER
(shrugs)
Dunno Didi. She sounds pretty
colourful to me.

*

They smile as he heads back to his NEXT DOOR ROOM.

*

17 INT. PRIMROSE HILL/HALLWAY - DAY

17

Peter checking his mail box, spots Gloria stood at
her door watching him, smoking, dark glasses. Sultry.

*

GLORIA
Next door guy, right?

PETER
(nods)
Which makes you 'the girl next
door'.

They check each other out - a buzz between them.

GLORIA
Hey, you seen the movie
'Saturday Night Fever'?

PETER
Three times.

17 CONTINUED:

17

GLORIA
You like disco dancing?

PETER
I like drunk dancing.

GLORIA
So if I fix you a drink will
you come in my room and hustle
with me? I need a partner for
my dance class.

PETER
Fix me a drink and I'll clean
your bathroom too.

*
*

Gloria laughs, disappears inside. Peter shrugs - what
the hell - follows her in.

JUMP CUT TO:

C/UP: VINYL SPINS ON A RICKETY RECORD PLAYER

18 EXT. PRIMROSE HILL BOARDING HOUSE - DAY - LATER 18

Establisher of the house. *'More Than A Woman'* by the
Bee Gees from *'SNF'* drifts over the street.

19 INT. GLORIA'S PRIMROSE ROOMS - CONTINUOUS 19

Gloria leads Peter in complicated dance moves. Peter
not quite in step, getting a sweat-on. Gloria coyly
stripped to her strap top. She barks out moves to
which Peter sweetly obeys.

*

GLORIA
We got some moves goin' on
here!

*

PETER
They miscast Travolta.
(Tony Manero/Travolta)
"Would ya just watch the hair!"

GLORIA
It's him!

PETER
I got a better bum...

The music/dancing stops. She looks him up and down.

GLORIA

I noticed.

(pause)

You're an actor too right?

PETER

I pretend to be.

GLORIA

What you working on?

PETER

Tables, chairs, sideboards..

GLORIA

Huh?

PETER

I work in a second hand
furniture shop right now. In
between acting jobs I'm afraid.

GLORIA

Don't be afraid, honey. We've
all been there.

There's heat between them. And they know it.

GLORIA (CONT'D)

Let me fix you another drink? I
got some nice bourbon..

Peter checks his watch.

PETER

I promised a friend I'd go to
the theatre.

GLORIA

A 'Him' or a 'Her' friend.

PETER

A 'Him'.

GLORIA

(small smile)

What you going to see?

PETER

'Krapps Last Tape' by Samuel
Becket.

19 CONTINUED: (2)

19

GLORIA

I hope it's better than it sounds.

PETER

It's a one man play.

GLORIA

I love those things.

PETER

Why?

GLORIA

You get to say all the lines.

They both smile. Gloria fixes herself a drink.

GLORIA (CONT'D)

Well.. pop in anytime. We can talk about 'the craft'? Swap notes and stuff.

PETER

And more disco?

GLORIA

You bet!

Hold on their obvious attraction.

PETER

Really nice to meet you Gloria.

GLORIA

And you Peter..

*

Peter leaves. As soon as the door shuts Gloria CLUCKS THE ROOF OF HER MOUTH.

20 INT. PUB THEATRE - LATER

20

PATRONS OF THE ARTS watch THE ONE MAN performing. Peter at the back with DAN (late 20's) - trendy Bryan Ferry haircut. They talk in whispers..

DAN

You're sure it's actually her?

PETER

Well, she's called Gloria. She's American.. she looks film actress-y..

20

CONTINUED:

20

PETER (CONT'D)
and she says she splits her
time between a place in LA and
her Manhattan apartment.. All
sounds pretty 'Hollywood' to
me.

DAN
Don't believe it... all a ruse. *

PETER
For what?

DAN
To lure young naive, northern
men into a deviant web of
mental manipulation and sexual
depravity.

PETER
(pause)
Sounds good.

DAN sneaks an arm round Peter's shoulder.

DAN
(semi-joky)
But what about us darling?

PETER
(sarcy) *
What about 'us'? *

Peter warmly clasps his hand. *

PETER (CONT'D) *
'Us' are just fine and dandy *
Daniel. *

Rubs it affectionately. But in his eyes we see a tiny *
seed of doubt. *

21

EXT. PRIMROSE HILL BOARDING HOUSE - DAY

21

Nice and wide as Peter walks into his digs..

22

INT. PRIMROSE HILL BOARDING HOUSE/HALLWAY - DAY

22

Peter enters, puts his key in his door WHEN HE HEARS--

GLORIA (O.C.)
(screech)
AAAAAHHHHHNOOOOO!

Peter rushes to Gloria's door. BANGS ON. Nothing. He turns the handle, it opens slightly - then gets rammed shut from the inside.

GLORIA (O.C.) (CONT'D)
Oh no you don't!

PETER
It's Peter! Are you ok?

GLORIA (O.C.)
No!

PETER
Is it serious?!

GLORIA (O.C.)
Yes!

PETER
Shall I call 999?

GLORIA (O.C.)
(pause) *
Do they have spare shirts?

PETER
Y'what? *

GLORIA (O.C.)
(pause) *
I'm dying my eyelashes and I've
spilt the goddamn stuff all
over my shirt.

Gloria opens the door slightly, we can tell she's shirtless (bra on) - her eyes meet Peter's.

GLORIA (CONT'D)
Hey Peter you couldn't help me
out, My other shirt is in the
laundry..

PETER
You only have two shirts?

GLORIA
How many do you have?

PETER
More than two.

GLORIA
So I can borrow one right?

22 CONTINUED: (2)

22

JUMP CUT TO - Peter approaching Gloria's door fresh shirt in hand when he hears:

GLORIA (V.O.) (CONT'D)
'La Poo Boo Moo..'

*

He leaves his shirt on her door handle.

23 INT. GLORIA'S PRIMROSE ROOMS - NIGHT

23

Gloria left her door ajar *accidentally on purpose*. Peter wanders up clutching a bottle of wine and a HAND-WRITTEN NOTE - stops to enjoy his voyeur opportunity.

*

*

POV: Gloria dressed in Peter's shirt, rehearsing lines, (Clemence Dane's adaptation of 'Rain'). She paces around, throwing looks into the full length mirror getting into character as *Sadie Thompson*.

SADIE/GLORIA
"How do you know what I've
suffered! Your God and my God
could never be shipmates".

Gloria stands staring at herself, passionate as Sadie. Then breaks out, paces around, mutters lines to herself - different variations.

SADIE/GLORIA (CONT'D)
(variation)
"How do you know what I've
suffered?"

Steps closer.

SADIE/GLORIA (CONT'D)
(softer)
"You tell him Sadie Thompson is
on her way to hell."

She plays with her range/her emotions. Then drops all pretence - steps right up to the mirror so her nose is touching... looks through herself.

Peter finally knocks on. She raises an eyebrow.

GLORIA
(Shakespearean)
"Hark, how they knock.."

As if she knew Peter was there all along. She walks over and gently pulls the door open all the way.

23

CONTINUED:

23

GLORIA (CONT'D)
 (coquettish)
 Peter..

PETER
 Hope I'm not disturbing.

GLORIA
 Hell no. I love it when strange
 men come knocking on my door
 with bottles booze.

PETER
 Er.. I got your note. It was on
 my bed.

He shows her the NOTE.

PETER (CONT'D)
 (reading it)
 "Hey Peter, don't forget to
 call in---"

GLORIA
 Sshh.. Don't ruin it for me.

She stands aside to let him in. Peter passes the
 wine. The door shuts us out.

24

INT. GLORIA'S PRIMROSE ROOMS - MOMENTS LATER

24

Gloria hands a glass of wine to Peter, she carries on
 with a GLASS OF MILK.

GLORIA
Liverpooooool. I just wanna go
 to *Liverpooooool*. That's how you
 pronounce it right? Say it
 again.

PETER
 Liverpool.

GLORIA
 Liverpoooool.. Love it. 'The Fab
 Four', right?!

PETER
 (smiles)
 Yeah..

GLORIA
 You remind me of Lennon.

*
 *
 *
 *
 *
 *

*
 *
 *
 *

PETER

Really?

GLORIA

Yeah, you got the nose and the attitude.

PETER

I do?

GLORIA

Ahu.. I see him sometimes walking in Central Park with that crazy beautiful chic of his, they look so cool. They look *good* on each other know what I mean? Some couples just look *right*.

They eye each other up CLOSELY; both know she's meaning THEY would look good together too.

GLORIA (CONT'D)

You gotta take me there someday, Liverpoooool.

*

Peter giggling like a kid.

GLORIA (CONT'D)

(playful)

Peter you're laughing at me you meanie.

Peter sits on the sofa - fidgety. He notices a copy of '*Being and Nothingness*' by Jean Paul Sartre on the arm of the sofa - he flicks through.

PETER

"Better to die on one's feet than to live on one's knees".

Gloria looks up - impressed.

GLORIA

Try telling Hollywood that.

Gloria hands him his glass - sits at the other end of the sofa so she can get a good look at him. Peter notices she's sill wearing his shirt.

PETER

It suits you..

GLORIA

I love wearing men's clothes.

PETER

And I look *great* in women's...
On Tuesdays Peter becomes
'Petra'.

GLORIA

(laughs)

Well if Petra wants to borrow
from my closet just let me
know.

PETER

I'll pass it on. Cheers.

GLORIA

Cheers.

They drink... Gloria lets the air sit. Peter picks up
her stage-play lying on the coffee table - checks the
front cover out. POV: 'RAIN'.

PETER

(flicking through)

What's it about?

GLORIA

(eyes him)

Sex.. Sin... Salvation.

PETER

Sounds heavy...

GLORIA

Just another day at the Gloria
Grahame office honey.

Peter can't suppress a giggle.

GLORIA (CONT'D)

What's so funny?

Peter keeps giggling.

PETER

I love the way you say stuff!

GLORIA

Touché

Sexual jousting.

24 CONTINUED: (3) 24
 CLOSE on Gloria's GLASS OF MILK as she rests it on a nearby side table-- *

TRANSITION TO:

25 INT. BELLA'S GUEST ROOM - NIGHT 25
 THE GLASS OF MILK Peter has brought for Gloria (end of sc. 18). He rests it on the bedside table. Gloria laid back, eyes closes. He thinks she's asleep, when she pipes up: *

GLORIA
 Thanks honey..

PETER
 You need anything else?

GLORIA
 My mirror honey, my Bogie compact..

Peter picks up the compact from the bedside table. Passes it to Gloria, flips it open and on her reflection we--

TRANSITION TO:

26 EXT. CINEMA - DAY 26
 The reflection of GLORIA'S LIPS in the compact-- *

GLORIA
 Is my lipstick on right? I was in a rush.

Reveal they are in line to see the movie 'ALIEN'.

PETER
 Perfectly right.
 (pause)
 How's mine?

She laughs squeezes his hand in hers. CINEMA GO-ERS cast furtive glances - recognising her or deliberating whether it's her or not.

GLORIA
 So is this like a date?

26 CONTINUED:

26

PETER

I thought you could do with a
break from rehearsals.

GLORIA

You're so kind.

PETER

Plus you were sending me mad
with all the 'pooh bah mah'
shite.

*

GLORIA

Honesty. I like that in a
fella.

PETER

(noticing the glances)
People are looking at you.

GLORIA

How do you know it's not you?

PETER

I'm guessing you're more
interesting to look at than me.

*

*

Gloria notices the attention now..

27 INT. CINEMA - LATER

27

ON THE BIG SCREEN: John Hurt complains about the menu
when his stomach starts rumbling....

CUT TO - the AUDIENCE, eyes growing wider. Peter
slinking further down in his seat, GLORIA casually
popping popcorn.

John Hurt's stomach bursts open! Peter buries his
eyes in Gloria's arm - who is more in awe at the
special effects (so different to her day).

GLORIA

Jeez. Look at those guts
everywhere.. 'aint that
something...

She sweetly strokes Peter's head.

GLORIA (CONT'D)

You okay down there sweetie?

28 INT. PUB - LATER - NIGHT

28

Gloria and Peter burst in with that 'just-seen-a-great-movie' energy. Head to the bar.

GLORIA

It's when the small aliens pop
out from between your legs that
things get complicated...

The BARMAN comes over - peering at Gloria. Peter orders two pints.

PETER

How many times has that
happened to you then?

GLORIA

Oh just the four..

PETER

Four!?

Gloria not sure how to take this. Peter genuinely flabbergasted.

GLORIA

What? You didn't think I'd have
any kids?

PETER

I didn't expect you to have
four, that's like--

GLORIA

-One more than three.

PETER

Where are they?

GLORIA

I keep 'em safe.. with my four
ex-husbands.

Peter has to catch his jaw.

*

GLORIA (CONT'D)

Excuse me, I need to powder my
nose.

Gloria heads off unsure how she's come out of that;
BARMAN arrives with the pints of ale.

BARMAN

Two fifty mate.

Peter breaks out of his spell, pays up.

BARMAN (CONT'D)

Don't mean to pry, but is that
Gloria 'whatsername'...
Grahame.

PETER

I'm not 100 percent. She says
she is.

BARMAN

I recognise that pout! She was
in loads of things in the 50's,
a proper film star she was.

PETER

Apparently so, yeah..

BARMAN

Won an Oscar too if my memory
serves me right.

PETER

Y'what?

BARMAN

Yeah, that film she did with
Kirk Douglas, forget the name.

PETER

An Oscar? You sure?

This hits Peter just as hard as 'the kids' reveal.

BARMAN

She not mentioned it?

PETER

(reflective)
No...

BARMAN

If I'd won an Oscar I'd be
wearing it round my neck so
every Tom Dick and Harry'd
would get the message. Knowhat-
I-mean son?

29 INT. TUBE CARRIAGE - LATER - NIGHT

29

Sat opposite. Peter eyeing Gloria with intrigue. The Oscar revelation knocked him off balance. Gloria catches him....

GLORIA

What?

PETER

What, what?

GLORIA

You that's what...

Peter innocently points at himself.

GLORIA (CONT'D)

Yeah, you mister. You've gone all quiet on me.

PETER

I'm just 'The strong, silent type'.

GLORIA

Oh yeah?

PETER

Think Robert Redford y'know.. 'The Sundance Kid'.

*

GLORIA

OK I'm thinking... and I like that thought.

They hold each others eyes... enjoying the sights.

AND AS THE TUBE LIGHTS FLICKER ON AND OFF WE--

FLICK TO
BLACK:

FLICK IN:

30 INT. GLORIA'S PRIMROSE ROOMS - LATER - NIGHT

30

Gloria hands a large glass of bourbon to Peter.

GLORIA

Cheers.

They clink glasses and drink.

PETER

This is becoming a habit.

GLORIA

I like habits. Especially bad ones.

She clucks her mouth.

GLORIA (CONT'D)

Hey, I gotta question. How do you join the Royal Shakespeare Company?

PETER

You don't just fill a form out. I think you get invited to apply.

GLORIA

How do you get invited?

PETER

Through your agent. Or they head-hunt you I imagine. I mean I don't know for sure, I wish I did.

GLORIA

OK, I'll let my agent know...

PETER

Why?

GLORIA

'Coz I really wanna play Juliet for the 'RSC'.

PETER

Juliet??

GLORIA

Yeah.

PETER

(laughs)

You mean the Nurse don't you?!

Gloria... a slow rage begins to engulf her.

GLORIA

I get it. You think I'm too old to play Juliet huh?

30

CONTINUED: (2)

30

Peter straightens - doesn't know what to say.

GLORIA (CONT'D)
(in his face)
Huh???

Gloria's eyes blaze through him.

GLORIA (CONT'D)
Fine!

She slams her drink down, marches to the coat stand.

GLORIA (CONT'D)
Fine!

Puts on her rain-coat.

GLORIA (CONT'D)
You think I'm just an old lady
don'tcha? Too old for you is
that what you're saying?

PETER
Er.. That's not what I said.

Gloria - too wrapped up in her rage.

GLORIA
Well you're wrong Mister! I'm
gonna go to that theatre right
now and see one of their shows.
Take a look at the competition.
Thanks. Thanks a bunch! At
least I have a chance to join
the 'RS' goddamn 'C' coz at
least I'm an actor who works!

Peter jumps in front of the door.

PETER
Come on, don't be like this..

GLORIA
Move.

PETER
I'm not sure the RSC even has a
performance tonight.

GLORIA
'The Merchant of Venice'.
Aldwych Theatre. 7.30. I've
done my homework!

30 CONTINUED: (3)

30

PETER

Well I don't want you to go!

GLORIA

Why?

PETER

Because--

And with no words left in his locker Peter just grabs hold of Gloria and plants his lips on her. AN intense and long kiss - finally they come up for air.

PETER (CONT'D)

There! That's why!

A moment where Gloria feels the dizzy after effects. Then BAM! Peter grabs her - lips meet - the pent up frustrations. They smother each other. Clothes hit the floor - Peter hoists her up, Gloria's legs straddle him, and he marches her into the bedroom.

(TRANSITION STEADI-CAM SHOT)

AS HE CARRIES HER, LIPS LOCKED, TOWARDS THE BED - 360 AROUND THEM AND AS THE CAMERA MOVES BEHIND PETER WE..

MIX TO:

31 INT. BELLA'S GUEST ROOM - NIGHT

31

STILL ROTATING... come round on Peter - now find him sat, gazing with DEEP CONCERN at a SLEEPING GLORIA... the camera keeps going... moves behind Peter, AND WE...

MIX TO:

32 INT. WATFORD THEATRE - NIGHT

32

Come off PETER's BACK to discover HIM consuming a VIBRANT Gloria play *Sadie Thompson* on OPENING NIGHT.

SADIE/GLORIA

"You tell him Sadie Thompson is on her way to hell!!"

CUT TO:

A PACKED THEATRE glued to Gloria's performance.

33 INT. WATFORD THEATRE - CONTINUOUS

33

THE HUGE APPLAUSE continues as Gloria takes her curtain call. She plays it like the Hollywood pro she is. Peter is on his feet, wolf whistling.

Gloria throws him a personal cross-eyed wink which he loves!

34 INT. WATFORD THEATRE BAR - LATER - NIGHT

34

Buzzy 1st night party. Gloria and Peter in the midst quaffing champagne, LOTS OF ADMIRERS and people wanting to shake her hand.

GLORIA

Thank you.. Thanks. Thank you
so much...

The producer GEORGE bustles over, takes her in his arms. They luvvie kiss. Peter notes he squeezes Gloria's waist tighter than is appropriate..

GEORGE

Superlatives are redundant
darling.

GLORIA

Oh Georgie, you got me going
all red.

Gloria adept to a director's praise. Enjoys it.

GLORIA (CONT'D)

Georgie.. this is my good
friend Peter.

(to Peter)

Georgie produced this gig.

George gives Peter the once over, doesn't shake his hand.

GEORGE

Yeah Hi.

(back to Gloria)

There's an exquisite brasserie
in Soho. We could stay up, wait
for the rave reviews?

GLORIA

Oh I'd love to..

34 CONTINUED:

34

GEORGE

Great!

GLORIA

Peter can come too right?

GEORGE

Er..

Just then a PR PERSON intervenes.

PR PERSON

Gloria we're ready for the
photocall out front..

Gloria heads off with Peter.

GLORIA

Gimme a minute.

They leave George stranded, Peter gives him a cheeky
wink as he passes; they meander through the crowd.

PETER

(in Gloria's ear)

George wants to fuck you..

GLORIA

Darling, everyone here wants to
fuck me!

They laugh like lovers do.

35-36 OMITTED

35-36 *

36A INT. GLORIA'S PRIMROSE ROOMS/BEDROOM - LATER - NIGHT 36A *

Peter and Gloria GETTING IT ON.. SUDDENLY Peter,
stops, looks Gloria deep in the eye. *

PETER *

I got a question. *

GLORIA *

Shoot. *

It's a funny time to ask one and they both know it. *

PETER

So apparently you're 'the girl
who can't say no' right? *

36A CONTINUED:

36A

GLORIA
Apparently yeah..

*

PETER
But am I right in thinking the
girl who can't say no is now
saying a big 'yes' to Peter
Turner?

*

*

*

*

They smile like naughty teenagers.

GLORIA
YESyesyesyesyesyesYES!

CUT TO - MASSIVE PRIMROSE HILL WIDE as they maul each other with lust.

37 INT. PRIMROSE HILL/GLORIA'S BEDROOM - MORNING

37

Peter's eyes meet the morning shards of light.
Excited to be alive as he has his arms wrapped around
Gloria, still seemingly asleep.

PETER
(whispers)
Are you awake?

GLORIA
(pause)
Nope.

PETER
I am.

GLORIA
I can tell.

Peter kisses her neck - then tickles her around the
ribs, flipping her over so that she's underneath him.
They lock eyes, then he starts brushing his lips on
her ear and her neck, dropping his head towards her
chest.. Then to her RIGHT BREAST..

*

Peter's POV: A SMALL SCAR. He gently runs his finger
across it. Gloria softly takes his hand; sends it
south.

*

*

38 INT. LONDON FILM SCHOOL/SCREENING ROOM - DAY

38

Blinds drawn, 16mm Projector plays 'HUMAN DESIRE'. A
train steams through America's Midwest...

'COLUMBIA PICTURES PRESENT GLENN FORD and.. GLORIA GRAHAME in.. HUMAN DESIRE.'

Gloria sat with HEAD LECTURER (BRIAN) - Peter sits amongst the banks of STUDENTS packed into the room.

ANGLE ON SCREEN: VICKI (Gloria) sits by the train tracks, pouring her heart out to JEFF (Glenn Ford).

VICKI/GLORIA

"After I married I felt a little unhappy, but I figured that wasn't so important. Most women are unhappy... They just pretend they are".

JUMP TO: The climax. VICKI laying into her down and out husband CARL in a moving train carriage.

VICKI/GLORIA (CONT'D)

"I wanted him to get rid of that wife of his! But he wasn't quite the fool you are! And you know what? I admired him for it! If I'd have been a man I would behave exactly like he did. Now get out and let me unpack!"

But Carl doesn't 'get out' or 'let her unpack' - instead he throttles her to death.

GLORIA takes a quick peek at herself in her COMPACT.

Reflection shot: VICKI BUCKLEY

ANGLE ON SCREEN:

'RKO PICTURES PRESENT 'THE NAKED ALIBI'.. 'STARRING STERLING HAYDEN AND GLORIA GRAHAME..'

JUMP TO: Gloria playing 'MARIANNA' the hooker in 'El Purico Cantina'. The piano plays; she spins on her stool to face the liquored-up testosterone lined up around her.

SHE SINGS 'ACE IN THE HOLE'... and it's 'mucho' sexy.

On Peter glued to the screen; bowled over by this amazing performance; the heat she gives; that *she's* his girlfriend

The credits for 'The Naked Alibi' roll to A BIG CLAP. Gloria stands, gives a small curtsy, looks over at Peter for affirmation he rolls his eyes in admiration.

BRIAN stands up to address his flock.

BRIAN

'They don't make 'em like that anymore'. So guys, it's not often a bona fide Hollywood legend pops in for a chat.. She's starred in 36 feature films, bagging an Oscar on the way. She's certainly one of my favourite actress'. Please give her a warm London Film School welcome... Gloria Grahame everyone.

*
*
*
*
*
*
*

More big applause. Gloria smiles and stays seated.

GLORIA

I'm shocked you guys have even heard of me! Seriously!

*
*
*

BRIAN

We're gonna do this freestyle, so fire away.

*
*

BRIAN points to a FRESH FACED STUDENT.

FRESH FACED STUDENT

What was it like playing Ado Annie in Oklahoma and do you think it's your most famous role?

GLORIA

Well I warned them about giving me 'Annie', basically I can't sing. But the director told me he was just after the 'twinkle in my eye'.... I guess that's all he got, huh?

Chuckles.

*

GLORIA (CONT'D)

Is it my most famous role? Well, I suppose I'll always be the 'Girl who can't say no'.

(pause)

*
*
*
*

38

CONTINUED: (3)

38

GLORIA (CONT'D)
But I totally rock at saying
'yes'.

*
*

It's a killer line. She winks at Peter and clucks the
roof of her mouth. Brian points to another hand -
SERIOUS STUDENT.

*

SERIOUS STUDENT
Hi Gloria. Is acting a great
job or a vocation to you?

*
*

GLORIA
Well.. my mother was an acting
coach so I was thrust on stage
at 6 years old. I love
theatre.. but somehow I ended
up in movies ..and that was
fun... but I just can't stomach
the movie-star-dick-swinging
bull shit. It sent me nuts. Now
Lana Turner! Boy, she could
swing for the Olympics. But my
acting? It became my art and a
vocation... definitely.

*
*
*
*
*
*
*
*
*
*
*
*

INTRIGUED STUDENT
Was the famous 'Hollywood
system' tough to deal with?

*
*
*

Laughs.

GLORIA
(thinks)
I was known as 'The
Replacement' in the studios.
Never first choice, and the
'suits' know that, they can use
it... Seems only yesterday I
was hanging round the MGM lot
snapping garters for the price
of cup of a coffee. Time passes
by so quickly. I'm real jealous
of all you guys setting out.

*
*
*
*

A YOUNG HIPPY TYPE type stands up.

EDDIE
Hey Gloria, I'm Eddie it's cool
you're here. Like really cool.

*
*

GLORIA
Thanks Eddie.. it's cool to be
here.

EDDIE

Er. You've worked with so many cool directors. Like really cool guys, Fritz Lang, Dmytryk, Minelli. De Mille.. Er, so I just wanna know. Like what makes a good director and what makes a bad one?

Gloria looks flummoxed.

GLORIA

Well I guess a good director's good.. and a bad director's bad.

The places erupts with laughter.

EDDIE

(smiling)

Cool Gloria...

Brian picks another hand..

GOSSIPY STUDENT

You also worked with your second husband Nick Ray as a director?

GLORIA

I did...

GOSSIPY STUDENT

Whilst going through a messy divorce too, what was that like?

GLORIA

Messy. Next.

Another student pipes up. Female, political looking.

POLITICAL STUDENT

Do you think your generation of 'silver screen starlets' let down the next generation of acting women?

GLORIA

How d'you mean?

POLITICAL STUDENT

By being typecast as sex symbols.

*

*

*

*

*

*

*

*

*

*

*

*

*

*

*

38

CONTINUED: (5)

38

POLITICAL STUDENT (CONT'D)
 Not fighting for equal rights
 or pay. We all know 'leading
 men' are offered prime roles
 well into middle age whilst the
 women in Hollywood are thrown
 on the scrap-heap by the time
 they hit twenty-five.

*
*
*
*
*

GLORIA
 Er.. What was the question?

POLITICAL STUDENT
 When did you personally last
 work on a major Hollywood
 studio picture, Gloria?

*

GLORIA
 Got a calculator Missy?

POLITICAL STUDENT
 Yeah..

GLORIA
 Then you work it out!

The student has hit her Achilles. Which was the plan.

38A

INT. LONDON FILM SCHOOL - MOMENTS LATER - DAY

38A

Applause as the Q&A ends. Gloria - slightly awkward.
 The clapping dies, student pack up, Peter walks to
 the front. Gloria can't wait to subtly grab him for
 security...

*
*
*
*

PETER
 Amazing!

*
*

GLORIA
 I hate people talking about my
 career. *I hate talking about my
 career.*

*
*

PETER
 What? *Everyone* loved you.

*

GLORIA
 Yeah?

*

PETER
 Yeah! *And what was that in 'The
 Naked Alibi'?*

*

38A CONTINUED:

38A

GLORIA
Whaddya mean?

PETER
'Marianna'. Wow.

GLORIA
You liked her?

PETER
Oh, I *liked* her all right..

GLORIA
I keep forgetting you 'aint
seen these things before.. *

PETER
You play one *great* hooker. A
natural. *

She hits him playfully. *

PETER (CONT'D)
Gloria, you need to give
yourself a bigger pat on the
back for all this great acting.
I mean your career is gob-
smacking.. *

Gloria looks at him like he's mad. But she knows he
REALLY MEANS IT, and that really means A LOT to her. *

39 OMITTED

39 *

40 EXT. BOND STREET SHOE SHOP - MOMENTS LATER - DAY

40 *

Establisher of the historical 'CHURCH'S' SHOE SHOP.
Peter and Gloria happen to be walking by, Gloria
clocks the 'snazzy chaussures'. *

GLORIA
So you think I need to give
myself a bigger pat on the back
huh? *

PETER
In my opinion yeah.. *

GLORIA
Let's back that opinion up
then. *

40 CONTINUED: 40
 Gloria takes Peter's hand; leads him into the store. *

GLORIA (OVER-LAP) (CONT'D) *

Peter! I am going crazy here!

41 INT. BOND STREET SHOE SHOP - CONTINUOUS - DAY 41

Gloria surrounded by shoes, all discarded. Peter like a spare part. Gloria WEARS HER BLACK SOCKS - strange for woman trying on shoes (apparently).

GLORIA
 Why do none of them fit? Don't answer that. It's my fat feet.

PETER
 You're not fat.

GLORIA
 I never said *I'm* fat. I know I'm not fat, but my feet need to go on a diet.

A SNOTTY SHOP ASSISTANT returns with a shoe-box.

SNOTTY ASSISTANT
 These are the last pair we have Madam.

She unveils the BLACK SUEDE STILETTOS. Gloria's eyes light up.

JUMP TO - Gloria forcing her feet into the shoes. First the right then the left..

SNOTTY ASSISTANT (CONT'D)
 (sighs)
 It would probably help if one did not wear socks whilst trying on the shoes. Both for Madam's fit, and for the sake of the shoes.

GLORIA
 (posh English)
 Oh, does one indeed? Well Madam doesn't agree.
 (Hollywood accent)
 I always wear socks. It's my constitutional right to wear my socks.
 (calmer)
 Plus they hide my fat feet!

41 CONTINUED:

41

The whole shop AWARE. Gloria forces her right foot into the shoe, stands up, looks in the mirror - does a little yelp of joy. Turns to the ASSISTANT.

GLORIA (CONT'D)
(nice as pie)
I'll take these please honey.

42 INT. GLORIA'S PRIMROSE ROOMS/BEDROOM - DAY

42

Come off a pile of clothes including the NEW BLACK SUEDE SHOES to find Peter and Gloria in bed; post-orgasm.. mutual, judging by the flushed faces. Peter un-glues himself as Gloria reaches for a cigarette.

PETER
I thought this stuff only
happened in the movies..

They stare at the ceiling and burst out laughing.

THEN...

THE BED BEGINS TO ROTATE, like the most natural thing in world -- AND WE --

TRANSITION TO:

43 INT. BELLA'S GUEST ROOM - PRESENT DAY

43

Early evening, next day. Peter still in bed with Gloria in his arms, still sleeping. Not the vibrant person from Primrose Hill. He gently unhooks himself.

44 INT. BELLA AND JOE'S KITCHEN - MOMENTS LATER - DAY

44

BELLA sorting a HOT WATER BOTTLE for Gloria. Joe Senior subconsciously ANNOYS HER, tinkering with a BROKEN TV. Peter enters, slumps at the kitchen table. His parents both look at him expectantly for news.

PETER
She's still sleeping.

BELLA
Well, you got here very late..
or early. The bloody birds were
singing. You could have rang
ahead. Gave me some warning.

*
*
*
*
*

PETER

Sorry Ma. It was a struggle to get her out of the hotel never mind into the car.

BELLA

She looks in a bad way.

PETER

It's 'gas' in her stomach.

JOE SNR

(confused)

'Gas'?

PETER

It's what Americans call indigestion.

BELLA

Well.. I don't know anything...
But I hope it's that luv.

BELLA kisses him on the top of the head.

BELLA (CONT'D)

I hope so..

She heads out of the kitchen. PETER goes to the fridge, tries to swig from a bottle of milk - can't stomach it; looks back at his Dad and the TV.

JOE SNR

(notices)

Dumped in a skip on Lark Lane.

PETER

Probably for a reason dad.

JOE SNR

Help us into the shed with it
and I'll treat you to a pint.

*
*

Peter motions upstairs and Gloria - he CAN'T.

JOE SNR (CONT'D)

Your Ma's here if Gloria wakes up.. she'll sort her out.

Peter still unsure..

44 CONTINUED: (2)

44

JOE SNR (CONT'D)
 Come on, have a pint with your
 'arl Fellah'.. spitting
 feathers 'ere.

Peter nods. Father and son heave the telly off...

45 EXT. ALLEYWAY - MOMENTS LATER - DAY

45

Peter and Joe Snr walk CANDY on their way for a pint.

46 INT. LOCAL PUB/SNUG - MOMENTS LATER - DAY

46

CANDY lies by Joe Snr's feet as the men sup bitter.

PETER
 Ma's only just got rid of that
 rusty fish tank you found.

JOE SNR
 Well all the gold fish died
 didn't they? And she doesn't
 like to see anything dead does
 she?

PETER
 You'll never get that TV to
 work Dad.

JOE SNR
 You can bring anything back to
 life son. All you need is a
 patience and a spark.

Beat.

JOE SNR (CONT'D)
 Saw all her films y'know, me
 and y'Ma. Big fans of Gloria we
 were...

PETER
 I knew you'd seen her films..
 didn't know you were *fans*.

JOE SNR
 Well.. we didn't know what to
 say when she turned up the
 first time. A bit embarrassed I
 suppose.. We expected the sort
 of Gloria Grahame from
 Birkenhead or Penny Lane.

46

CONTINUED:

46

JOE SNR (CONT'D)
 Not *that* Gloria Grahame from
 the Woolton Picture Palace. We
 never expected *that Gloria*
Grahame in our kitchen necking
 a bacon butty asking for the
 'tommy' sauce... it was bit of
 a shock.

(smiles)

She was a blokes actress
 though.. That one with Bogart--

PETER

'In a Lonely Place'.

JOE SNR

Ae. Gorgeous mouth. You knew
 you'd get sore lips if you
 walked her home.

Peter appreciates this - *he did walk her home.*

PETER

What should I do Dad?

JOE SNR

She needs to see a doctor.

PETER

She won't. She doesn't like
 them. *

JOE SNR

No-one likes them when they
 bring bad news.

(pause)

We'll care for her of course,
 but she needs her family if
 she's sick. She needs to be
 with her own...

46A

INT. BELLA AND JOE'S HOUSE/BACK ROOM - NIGHT

46A *

Peter watching over Gloria as she sleeps. Her
 breathing irregular, not right, a loud mucus noise as
 she inhales. *

Silently he leaves the room. *

47 INT. BELLA AND JOE'S HOUSE/HALLWAY - MOMENTS LATER 47

Peter peers upstairs in the direction of spare room *
 THEN reluctantly, moves to the phone, picks it up, *
 tatty address book open in hand, he dials..

PETER
 Operator. International please.
 (pause)
 United States, California...

Peter gives a number and it CONNECTS. Then with a *
 sudden CHANGE OF HEART he slowly put the phone down. *

THEN -- THE HALLWAY WALL BEHIND MIRACULOUSLY OPENS *
 AND WE---

TRANSITION TO:

48 INT. 'LAX' FOYER - FLASHBACK - DAY 48

PETER'S CLEAN POV TAKES US INTO A SHINY NEW AMERICAN *
 WORLD..

The foyer doors slide open revealing an EXCITED *
 GLAMOUROUS GLORIA arriving to collect her LIVERPOOL *
 MAN. She flings her arms in the air with joy at the *
 sight of her man. *

Swing back round on Peter, carrying an old suitcase,
 over-dressed for the heat. They rush into each others
 arms and share a good old fashioned snog.

49 EXT. SUNSET BOULEVARD, HOLLYWOOD - DAY 49

A glistening, sunshiny day. Gloria driving Peter in
 her VW BEETLE - roof down. Peter stripped to his
 vest, Ray-Bans on living the Hollywood dream. 'Good
 Vibrations' on the radio.

PETER
 Everything feels so *sunshiny!*
 Like the air's full of--

GLORIA
 -Hollywood horse-shit, *I know.*

Both chuckle.

GLORIA (CONT'D)
 Actually, I wanna show you
 something.

49 CONTINUED: 49

Gloria brakes and spins the car like a stunt driver so that they end up travelling the opposite way.

50 EXT. HOLLYWOOD MANSION - DAY 50

Gloria and Peter peering through HUGE ENTRANCE GATES at an ART DECO MANSION of epic proportions.

PETER

Jeez!

*

GLORIA

A-hu.

PETER

A bit bigger than my Mum and Dad's house in Liverpool.

*

*

*

GLORIA

I looove your folks pad. It's my favourite house in the world!

*

*

*

*

Peter smiles with pride - Gloria means it too!

*

PETER

What's it like, living in a place like this?

*

*

GLORIA

Fun.. for a while.

*

(pointing)

Bogey and Betty lived right over there.

*

*

PETER

Next door??

*

*

GLORIA

Ahu..

*

*

PETER

Did you see a lot of them?

GLORIA

We were friendly at first.. but then Cy, my husband, and Bogey had some beef about Bogey's dogs barking at night. They ended up threatening each other over the fence with shotguns.

*

*

(pause)

I loved Humphrey..

*

50

CONTINUED:

50

GLORIA (CONT'D)
 He gave me the best acting
 advice once...
 (Bogey accent)
 "Just keep it in the shadows
 Gloria, let the camera come to
 you."
 (pause)
 Ain't that the best?
 (pause)
 A few times Bogey would call me
 up... late...

*

*

Gloria trails off thinking. She CLUCKS.

GLORIA (CONT'D)
 But that Betty Bacall...
 (clucks)
*she always looks so damned
 good.* I couldn't compete with
 that.

*

Peter glances at Gloria as she stares into her past.

*

GLORIA (CONT'D)
 (snaps out of it)
 Come on... I don't want my ex-
 husband catching me peeping
 into my past.

*

PETER
 What?? Y'mean he still lives
 here!?

GLORIA
 Course he does. Why wouldn't
 he?

*

Gloria quickly backs off to the car, Peter follows
 casting a glance back. Gloria - one big jigsaw he's
 constantly trying to piece together.

51

EXT. PACIFIC COAST HIGHWAY - DAY - LATER

51

The VW BEETLE cruising past Malibu Beach and its
 luxurious, silly-money beach houses.

52

INT. VW BEETLE - MOMENTS LATER

52

The car parked up. Peter and Gloria stare out...

52 CONTINUED:

52

PETER
So this is your current LA
mansion?

GLORIA
You like it?

PETER
"Awesome", that how you say it?

GLORIA
That's how we say it.

PETER
It's so you...

GLORIA
Come in. I'll give you the
grand tour.

They exit the car and we reveal Gloria's mansion to be a FUNKY TRAILER - pastel shaded, beautifully maintained, perched on a prime cliff top spot overlooking the Malibu ocean.

53 INT. TRAILER - CONTINUOUS

53

Peter stood in the kitchen takes the place in. HE'S ALSO TAKING GLORIA IN - it's been a *long time* since they made love and he's in no mood to wait.

GLORIA
This is the west wing...

She feels his 'energy'... but coyly continues.

GLORIA (CONT'D)
The east over there, north,
south, yah, pretty much covers
it.

The place cluttered with PHOTOS OF HER KIDS, books on meditation and self help, cooking contraptions - the PUBLICITY POSTCARD from 'The Bad and the Beautiful' (established) in a picture frame on the window sill. Peter picks it up.

GLORIA (CONT'D)
It's the only one I like out of
thousands taken.

Peter nods, picks up another.

53

CONTINUED:

53

ANGLE ON: a photo of a good looking boy.

GLORIA (CONT'D)
Tim, my eldest.

PETER moves in close, can't help pawing her a little, getting physical.

PETER
You don't miss the mansions?

GLORIA
Who needs a house with twelve bathrooms? Plus I ain't great with a vacuum cleaner. *

They smile. Gloria does look relaxed.

GLORIA (CONT'D)
Here, it's all just *simple*. I can grow my tomatoes, look out at the ocean.

They both reflect on the oil painting view.

GLORIA (CONT'D)
There's another view I wanna show ya... I hope you'll find it just as desire-able.

She takes his hand and leads him to the bedroom.

PETER
Now this view..

Peter jumps on the bed - looks back up at her.

PETER (CONT'D)
...is my favourite.

Gloria shuts us out and joins him.

54

EXT. GLORIA'S TRAILER - LATER

54

Peter sits at a wooden picnic table drinking wine with Gloria, her rouge cheeked MOTHER (JEAN) and older sister JOY who wears a well-worn hippy look.

MOTHER
Peter, you do know that Gloria's descended from British Royalty?

PETER

Like 'God Save The Queen'
royalty?

MOTHER

Her father's line descends from
John of Gaunt, Duke of
Lancaster, the famous
Shakespearean one-

(collects herself)

*"This royal throne of kings,
This sceptered Isle, This earth
of majesty, This seat of Mars,
This other Eden, demi
Paradise...."*

Peter about to clap when--

MOTHER (CONT'D)

*"This blessed plot, This earth,
This England!"*

A moment. Has she finished??

PETER

Bravo!

MOTHER

'The Bard' has always been
close to my heart from the
first time I played Ophelia.
One of many roles I should add.

GLORIA

Yup. The Bard's the nuts Mom.

MOTHER

Gloria should play more
Shakespeare in my opinion.

*
*

JOY

Lady Macbeth springs to mind.

PETER

She'd be a straight fit for
Juliet don't you think? She
oozes tragic romance..

He shares a knowing wink with Gloria.

PETER (CONT'D)

How did you end up here from
bonnie Scotland?

MOTHER

Gloria's father's idea, he got a job working behind the scenes on the MGM lot.

GLORIA

Then he ran off with another woman.

JOY

It's the 'Hollywood Way'.

GLORIA

He moved to New Jersey. I never really saw him after that... I loved Dad, he was cookie like me... I miss him.

JOY

He was a grade 'A' asshole.

Peter sees the unresolved issues all round.

PETER

You must be very proud of your daughter...

MOTHER

It was obvious she'd be successful. I only wish she'd tried a little harder.

GLORIA

I'm right here by the way Mother.

Joy getting jealous.

MOTHER

She was just as good an actress as the other blonde you know.

PETER

Who's that?

MOTHER

Y'know.. the nice girl that had an affair with The President.

Peter smiles with his eyes. Joy looks over - she's been glugging the wine.

54 CONTINUED: (3)

54

JOY

Peter how old are you? If you don't mind me asking?

Gloria shoots Joy a knowing look.

PETER

28 last time I looked.

JOY

(to Mom)

Oh... not that much younger than Tim then.

PETER

(to Gloria)

Tim, your first son right?

Gloria nods - doesn't like where this is heading.

JOY

Tim's dad was Nick Ray who directed 'Rebel Without A Cause'... Hollywood Big Shot.

PETER

James Dean's a god to me.

*

JOY

It's a strange set up don't you think though Peter?

PETER

What is?

JOY

Gloria has other sons she must have mentioned?

PETER

Yes, two.

JOY

With her fourth husband.. Tony.

(pause)

Who also happened to be Gloria's step-son.

IT ALL GOES QUIET. Peter not fully aware before this.

GLORIA

Talk about your own kids okay Joy?

54 CONTINUED: (4)

54

JOY

Only filling him in on family history. Nothing to be ashamed about is there?

GLORIA

(to Peter)

I'd just divorced Cy. It wasn't like Tony was a child or anything.

JOY

Not when you got married.

(pause)

But what about when you first screwed him?

Gloria bangs up to her feet.

GLORIA

Mother take this bitch home before I take her fucking head off!

Gloria stomps off into the trailer leaving a stunned Peter. Finally he gets up..

PETER

Well I suppose this is goodnight.

MOTHER

Do us all a favour Peter... don't marry Gloria, even if she begs. It would be embarrassing.

JOY

Again.

It's obvious Mother feels the same way as Joy. Peter follows Gloria into the trailer.

55 INT. TRAILER - CONTINUOUS

55

Gloria angrily washing up. Tries not to clock Peter as he comes in - unsure of his reaction.

GLORIA

That sister of mine can be such a jerk!

Gloria starts sniffing.

55

CONTINUED:

55

GLORIA (CONT'D)

But I'm a good mother Peter.
You ask any one of my kids and
they'll tell you that. I
promise you.

Peter taking this in. We aren't sure how he'll react.

PETER

Is what she said true? *

Gloria finds Peter's eyes - she looks tired. *

GLORIA

Listen Peter, everyone in this
town's already made their mind
up. I'm sick of the yapping. *
Think what you wanna think... *

PETER

(beat)

I think.. It doesn't matter.. *
what Joy says or thinks or your *
Mum.. Or anyone else... Not to *
me.

Peter takes her in his arms. Gloria looks up -
needing this.

GLORIA

No?

Peter shakes his head smiles, Gloria gradually
relaxes, grabs his face and kisses him hard.

56

EXT. MALIBU BEACH - NIGHT

56

Waves gently lap the shore. Peter, BARE CHESTED IN
LOOSE JOGGING BOTTOMS, cradles Gloria on the bonnet
of the VW Beetle looking out at sea.

PETER

Can I tell you something...
something I've never really
told anyone before.

She faces him.

GLORIA

Only if you want to.

PETER
I feel the need to be honest
with you.

GLORIA
"Honesty's the best policy." *

PETER
Well, I think you should
know... I mean it's *only right*
that you know.. *

He trails off... struggling.

GLORIA
Go on honey. *

PETER
In the past, I've enjoyed
boyfriends as well as
girlfriends.. so.. yeah.. *

Gloria takes it in. Peter hoping he's not ballsed it.

GLORIA
Well... I've enjoyed
girlfriends as well as
boyfriends... so I guess that
makes us even. *

There's an even deeper understanding. They kiss. THEN
hear a COMMOTION on the beach, a line of silvery-grey
splashing on the waters edge.

GLORIA (CONT'D)
It's the 'Grunion'!

Gloria jumps off the car - grabs Peter with her.

GLORIA (CONT'D)
Quick Peter, the 'Grunion are
running'! They only 'run' on
special occasions! *

Gloria drags him onto the beach; soon they are stood
in the most magnificent sight - thousands of GRUNION
FISH splashing on the tide-line in a MATING RITUAL.

PETER
(unsure)
Are they OK?

56 CONTINUED: (2)

56

GLORIA

Sure they are! They're making
love. They're in love!!! Just
like us Peter! Just like us!

Gloria and Peter in love with the grunions. As Gloria
rushes out further to be with the fish PETER stays
FOREGROUND.

THEN HE TURNS. WALKS TO CAMERA AND WE---

TRANSITION TO:

57 INT. BELLA AND JOE'S HOUSE - MORNING - PRESENT DAY 57

AND HE WALKS INTO THE HALLWAY THROUGH THE FRONT DOOR,
WHICH CLOSES BEHIND HIM. *

He looks heavily conflicted as he hovers by the
phone... He reaches into his pocket; brings out
Gloria's MEDICAL DISCHARGE SHEET (Est Sc. 15). Scan
through; nods to his internal dialogue - picks up the
phone. Dials. *

PETER (V.O.)

Hello, can I to speak to a-
(reads) *

Doctor Taylor please?

(beat)

Yes, Peter Turner I'm a close
friend of Gloria Grahame, he
treated her a couple of days
ago, I'm looking after her at
my house--

(pause)

I am her boyfriend... *

Peter feels good saying 'her boyfriend'.

PETER

Doctor Taylor?

(listens)

Yes Gloria, that's right.

(listens)

Well I'd like to know more
about Gloria's condition, the
'gas' in her stomach?

(listens)

Gas, yes. *

(listens)

Well, I'm the closest she has
to family in England right now. *

57

CONTINUED:

57

PETER (CONT'D)
 Gloria's staying with me at my
 mother and father's house
 whilst she gets better...

*

Peter intent on understanding. But after a few
 moments he realises he's not comprehending...

PETER (CONT'D)
 Er.. sorry... *what?*

On Peter as TRUTH IS REVEALED.

PETER (CONT'D)
 Are you sure? I mean have you
 done tests..

*

*

*

The handset melting his brain, burning his fingers..

PETER (CONT'D)
 She's not said any of this..
 She'd have told me. I'm sorry
 Doctor I need to speak to
 Gloria, because quite frankly.
 I don't believe what I'm
 hearing. Goodbye.

*

*

*

*

*

*

*

He puts the phone down. WTF!!

*

58

INT. UPSTAIRS/BELLA'S GUEST ROOM - LATER - DAY

58

*

An ashen Peter (T-shirt on) stops outside the room
 when he overhears Bella and Gloria chatting. INTERCUT
 Bella fixing Gloria's hair at the dressing table.
 Gloria looking almost perky.

*

BELLA
 Did I see Peter coming? Oh my
 god no, I was forty by then.
 Thought my child bearing hips
 had long gone.

*

*

GLORIA
 You must've been just one
 darned healthy Mamma Bella! So
 you were shocked right?

*

BELLA
 Not by then. Nothing shocks me
 anymore luv.
 (pause)
 Except stopovers in bloody
 Manila.

*

GLORIA
You gotta go!

BELLA
Oh, I don't know...

GLORIA
You gotta.. a son always needs
his Mom. No matter how old they
get. Billy needs you! And if
you gotta stay over in Manila
to see him then you just gotta
do it.

Bella ponders Gloria's wisdom as Peter walks in.

GLORIA (CONT'D)
Hey Peter, your Mom's ironing
me out.

BELLA
She's so bloody beautiful.

GLORIA
I was.

BELLA
Don't be daft, those movie idol
looks don't just wither away
they're with you for life.

GLORIA
Ohhh.. I love her Peter!

Peter confused - at total odds with the joviality.

GLORIA (CONT'D)
Hey baby, do me a big favour,
visit the health-food store? I
need apricot kernels and black-
grape juice.

PETER
I suppose so-- Ma?

BELLA
Health food shop? Round 'ere?
(thinks)
I think there's one opposite
the bookies on Menlove Avenue.

58 CONTINUED: (2)

58

GLORIA
 Maybe you should get something
 for yourself baby, you look
 wiped. You OK?

PETER
 Yeah. I'm fine.

Gloria senses he's not. Pete backs out of the room,
 not really in this world.

59 EXT. HEALTH-FOOD SHOP - LATER - DAY

59

It's pissing down. Peter approaches the shop, collar
 up tight but getting soaked; quickly checks the
 window before disappearing inside.

60 EXT. ALLEYWAY - LATER - DAY

60

Peter carrying Gloria's health-food needs in a
 plastic bag trudges home; given up on protecting
 himself from the rain.

61 INT. BELLA'S GUEST ROOM - LATER

61

Gloria asleep; A GLASS OF BLACK GRAPE JUICE is laid
 on the bedside table, then a bowl of apricot kernels.
 She wakes to a rain-soaked Peter..

GLORIA
 Honey.. you're all wet?

PETER
 Chucking it down out there.

She sits up, takes a tiny sip of grape juice. Finds
 it difficult to swallow.

PETER (CONT'D)
 Gloria.. Y'know I have a
 performance later, but Mum's
 here if you need anything.

*
*
*

GLORIA
 (nods)
 What's your director like?

*

PETER
 He's strange...

*

61 CONTINUED:

61

GLORIA

(thinks)

Truth is I've never met a
director who made anything
better.

(pause)

Pass me my mirror honey.

Peter hands it her, Gloria messes with her hair.

*Reflection shot: IRENE from 'SUDDEN FEAR' in pristine
black silk pyjamas. Stay on IRENE as Peter talks.*

PETER

I spoke to the doctor Gloria..
In Lancaster. He's told me. I
know what the 'gas' is.

Gloria slowly puts the mirror down. Peter holding
back his tears..

GLORIA

(whispers)

Baby... I don't want any fuss.

PETER

I can't just--

GLORIA

-I can get better... if you
help me I know I can.

PETER

What about your family?

GLORIA

*They don't need to know. You,
Bella, Pops, Joe. You're all I
need.*

PETER

I dunno, maybe a doctor--

GLORIA

-No doctors. Just us OK?

Peter knows he's no choice... nods slowly.

GLORIA (CONT'D)

I'll get better. I promise. I
know I will...

His head rests into her chest; she softly strokes his
hair. *Comforting HIM.*

*

*

*

*

*

62 INT. BELLA AND JOE'S HOUSE/HALLWAY - LATER - DAY 62

Peter comes down stairs, puts his coat on... off to work.

BELLA (V.O.)
(from the kitchen)
Peter.

*

PETER
Yeah Ma.

BELLA (V.O.)
In here please.

*

Peter obeys his Mother.

63 INT. BELLA AND JOE'S HOUSE/KITCHEN - LATER 63

Bella, Joe, Joe Snr sat at the table, they fix him with worried stares. Peter knows he's being ambushed.

PETER
What's up?

BELLA
We all know what's up luv. With Gloria..
(pause)
I've seen that look before.

*

*

*

*

PETER
What look?

*

*

BELLA
Your Uncle Tommy had it. Before he passed away.

*

*

*

Peter knows she's referring to the BIG 'C'.

*

JOE SNR
She's dying.

*

*

PETER
No she's not.

*

*

JOE
What is it then?

*

*

PETER
It's gas.

*

*

63

CONTINUED:

63

BELLA
It's not 'gas' luv.

JOE
Don't take the piss here lad.

They stare at Peter.

PETER
What do you want me to say?

JOE SNR
You can start with the truth

Peter has a full internal convulsion - it's an impossible situation, loyalty to Gloria, but can't hide the truth from his family.

PETER
Oh for fu--
(blurts out)
It's cancer, ok!

BELLA
I knew it..

PETER
Happy now?

Everyone takes this in. It's no massive reveal - just a very sad one.

JOE
What's her family said?

PETER
(beat)
She's not told them.

BELLA
You need to tell her family.

PETER
She's doesn't want me to. I promised her. And anyway Gloria says she's gonna get better. She's sure of it. And I believe her.

BELLA
Peter! Someone needs to be told and needs to get over here quick! There might be unexpected things to deal with.

PETER
I'm just telling you what
Gloria said that's all!

It's suddenly charged.

BELLA
I can't take this.

PETER
Ma, she's not delirious. She
knows what she's saying.

*
*

Bella begs to differ but doesn't want to sound
insensitive.

BELLA
That's it. Cancel the flights.
I'm not going to Australia! Not
with Gloria upstairs the way
she is.

PETER
Ma!

BELLA
She needs me here so that's
where I'm gonna be. Not in
Australia. Not in bloody
Manila. End of story.

A visibly upset Bella storms out of the kitchen

JOE
You need to sort this lad!

*

PETER
Sort what?!

*
*

JOE SNR
It's not right Peter son.

*

PETER
It's what she wants!

*
*

JOE
What about what Ma wants?!

*
*

JOE SNR
You need to let that girl's
family know.

*
*

PETER
No I don't Dad!

63 CONTINUED: (3)

63

Peter gets up; fixes his brother and father.

PETER (CONT'D)
And neither will you.

*

Peter heads out: slams the front door on his way out.

64 EXT. LIVERPOOL PLAYHOUSE THEATRE - LATER - DAY

64 *

A grand old dame of a theatre in a grand old dame of a city. Peter rushes across towards the Stage Door.

65 INT. LIVERPOOL PLAYHOUSE THEATRE/BACK-STAGE - DAY

65 *

Peter rushing to his dressing room followed by OLD JACK, the Stage Manager.

OLD JACK
You've been pushing it all week
Peter.

The other lead characters, a (female) Surgeon and (male) Anaesthetist stand outside their dressing rooms in a fit of pique.

*

*

SURGEON
Actors being late puts everyone
into a state of nervous
tension!

PETER
Yeah well, it's not on purpose.
Someone's dying at home, OK.

SURGEON
Really?

ANAESTHETIST
Who?

Peter deliberates whether to tell them.

PETER
It's a good friend..
(pause)
Gloria Grahame.

*

They look at each other in disbelief.

SURGEON
The film star?

65 CONTINUED:

65

PETER

Yes.

ANAESTHETIST

Hah! Peter, darling don't be
silly. We all know film stars
don't die in Liverpool.

*

Peter turns on HIM, right up to his face.

*

PETER

Film stars die wherever they
fucking end up Geoff. Just like
you're gonna die right here if
you don't shut the fuck up!

SURGEON

(fearful)

Sorry old boy.. but the show
must go on mustn't it?

PETER

I'm here aren't I!

Peter stares him down, but part of him agrees. The
actor's life.

OLD JACK

Peter... come on now.

Peter retreats into his dressing room to get ready.

66 INT. LIVERPOOL PLAYHOUSE THEATRE - MOMENTS LATER

66

Peter DRESSED as THE NURSE, waiting in the wings.
Still fuming. Still confused...

BUT THEN

As the curtain rises SEE HIM TRANSFORM. *The actors
escape.* He enters stage right and delivers the
opening line of the play.

NURSE/PETER

"Bit of a bleeder wasn't she?"

JUMP CUT TO:

67 INT. LIVERPOOL PLAYHOUSE THEATRE - MOMENTS LATER

67

On stage a SEDATED FEMALE PATIENT is probed by a
SURGEON, flanked by THE ANAESTHETIST and THE NURSE.

*

67

CONTINUED:

67

THE NURSE grabs the patient's ankles, pushes her knees up, peers up BETWEEN her legs.

THE NURSE

There!

SURGEON

I don't believe it!
(reading the tattoo)
"Sam Was Here".

THE NURSE

With a pierced heart.

SURGEON

But "Sam Was Here?".. Good God!

THEY ALL study the 'intimate ink'.

THE NURSE

Maybe he thought she was a tree trunk.

THE AUDIENCE ROAR.

WIFE AUDIENCE

She's not gonna stick that bloody great big needle in her is she?!

*
*
*
*

HUSBAND AUDIENCE

She bloody well is!

*
*

Peter feels his craft working BIG. Clapping hands clap all they can and we *bleed into*--

*

A SERIES OF CUTS: AD-LIBS; AUDIENCE HECKLES; KILLER LINES; BIG BEAMING FACES; HEARTY LAUGHS; ACCENTUATED FACIAL EXPRESSIONS FROM ALL THE CAST.

But most importantly--

PETER ESCAPING HIMSELF.. by doing so *ESCAPING GLORIA*.

68

INT. LIVERPOOL PLAYHOUSE THEATRE - LATER - NIGHT

68

House lights. The AUDIENCE CLAP IN RHYTHM (like they do). Peter hits the stage for his curtain call; MASSIVE WHOOPS AND CHEERS - biggest of the night.

ON HIS DELIRIOUS FACE as he takes a theatrical bow.

69 EXT. LIVERPOOL STREETS/INT. TAXI - LATER - NIGHT 69

A TAXI taking Peter home. He looks out on dark, wet Liverpudlian streets. COMING DOWN RAPIDLY.

70 INT. BELLA'S GUEST ROOM - AT THE SAME TIME - NIGHT 70

Gloria, depressed in bed. Tries an APRICOT KERNEL, spits it out. Gets out of bed, sits at the DRESSER, studies HER THINGS, strokes the PENDANT AROUND her neck; flips it open. The tune drifts out... soft, plinky piano. We vaguely recognise it.. *

Gloria spins on her chair; launches into 'Ace in the Hole' from 'The Naked Alibi'.

GLORIA

(softly singing)

*"There's con men and there's
boosters,
Card sharks and crapshooters,
Wearing ties and fancy
collars..."*

She stands, following the moves like .

GLORIA (CONT'D)

*"But where do they get their
dollars?
They've all got an ace down in
the Hole..."*

THE TEMPO EXPLODES; jazz trumpet takes over. Pan off, lose Gloria in the window:

Reflection shot: MARIANNA in 'NAKED ALIBI' - wearing a satin cocktail dress with spaghetti straps. She shimmies her way through the ELLA FITZGERALD TRACK.

MARIANNA

*"Fact is their name would be
mud, Like a chump playing stud,
If they lost that old ace in
the hole!!!"*

Gloria, back in her nightdress stood at the window - slowly shimmying. Looking down onto the street.. IN THE SHADOWS. POV: Peter's TAXI pulls up.

71 INT. TAXI/EXT. BELLA AND JOE'S HOUSE - AT THE SAME TIME - NIGHT 71

Peter studies the house.. in particular THE SPARE ROOM. POV: the house in darkness

PETER
(to taxi driver)
Mate, changed me mind, take us
back to town will you?
Belgravia Casino.

TAXI DRIVER
(studies him)
Course mate, money up front...

Peter nods, digs in his pockets

72 INT. BELLA'S GUEST ROOM/EXT. STREET - AT THE SAME TIME - NIGHT 72

GLORIA'S POV: the internal cab-light showing Peter hand cash up front. BUT he doesn't open the door.

The TAXI then does a three point turn; drives away.

73 INT. BELGRAVIA CASINO - NIGHT - LATER 73

FOLLOW Peter into a late night casino FULL of late night people. Looks relieved as he wanders past the 'gamers' gaming - he reaches the bar. Orders a DOUBLE WHISKEY. *
*
*
*

EILEEN (O.S.)
Peter!?

Reveal EILEEN (31), Peter's COUSIN in her BLACK CROUPIER DRESS. Peter squeezes her tight.

PETER
Soz Eileen, I know you're
working but I need a *big drink*. *

EILEEN *
Aunt Bella's told me Ma..
Gloria's back at yours? In the *
spare room?? *
(pause)
What's going on?

PETER
HA! Good question! *

73

CONTINUED:

73

Eileen sees her cousin is acting *strange*. *

EILEEN
(takes his face)
You OK Pete?

PETER
Right now? I'm great! *

Peter shakes his head slowly in despair. Eileen hugs him - *she knows him* - kisses him. *

EILEEN
Half an hour then I'm
finished.. *

PETER
Perfect. *

EILEEN
Debbie! *

DEBBIE, the barmaid, saunters back over. *

EILEEN (CONT'D)
Peter, my cousin... Whatever
he's 'avin, put it on the
'special bill'. *

DEBBIE nods.. Eileen squeezes his arm, sets off to the tables. Debbie brings Peter a double whiskey - necks it one... he winks at Debbie; she re-fills. *

74

INT. BELGRAVIA CLUB - NIGHT - MOMENTS LATER

74

Peter and Eileen in a quiet corner. Peter MORE than a few scotches in... the high replaced by an inebriated introspection. *

PETER
I've got me Ma' and Da' and our
Joe looking at me asking *what*
the fuckin'ell is going on up
there?? *

(pause)
And I don't know 'Ei'. It
really feels that way. I get a
call from Gloria out of the
blue and BAM! She's upstairs
looking soo.. Sick. *

EILEEN
D'you know what's up with her? *

74

CONTINUED:

74

Peter KNEW this question was coming. He downs his whiskey - and lets it burn.

PETER
Stomach cancer.

(pause)
I rang the doctor who treated her in Lancaster. He said...

Peter can't quite believe he's about to say this.

PETER (CONT'D)
And he said she's gonna die this time... soon.

EILEEN
What??

PETER
Two weeks, maybe three.

EILEEN
(devastated)
You're fuckin' kiddin' me..

They both sit in silence a moment.

EILEEN (CONT'D)
Jesus...
(pause)
She's had it before then..

PETER
(nods)
There's a scar under here..
(he touches his breast)
Only tiny.. I never thought much of it. But now... Thinking back... fuckin' stupid bastard..

Peter thinking back to all sorts.

EILEEN
What's she doing in your Ma's spare room? She should be in a hizzie?

PETER
Well, Gloria doesn't believe in doctors or hizzies, does she? She hates 'em. Gloria's telling me she's gonna be OK..

PETER (CONT'D)
 saying all she needs to do is
 stay in me Ma's house a bit
 longer... rest up... like, the
 fucking cancer's gonna
 disappear.. and then she's
 gonna toddle off back theatre
 in Lancaster.. keep playing
 Amanda in the Glass 'bloody'
 Menagerie! Like nothing's
 happened. That's Gloria...
 doesn't want anyone to know
 she's sick.. Not even her
 kids.. And she's kissing and
 hugging me... just like we used
 to.. And that's really tough
 too, coz I love her 'Ei'.

(pause)

I fuckin' love her.

Peter can't stop the tears coming, the booze not
 helping. Eileen jumps across, takes him in his arms.

EILEEN

Eh! It's OK.. Come on... I'm
 here.

She comforts him. He sniffs up, mans up.

PETER

Sorry.. I'm OK.. I'm OK..

Eileen knows the only way is to try and lighten
 things up

EILEEN

Eh, remember that magical day
 in New York when I saw you
 two. Couldn't wait to get off
 that crappy cruise liner I was
 grafting on. Then only to be
 welcomed by a movie star! That
 was soo special! And Gloria soo
 warm and lovely to me... I
 loved that day so much I carry
 the photos round in my bag.

(pause)

Wanna see 'em??

Peter thinks.. then nods. Eileen gets the photos out
 hands them over to Peter whilst coming to stand over
 his shoulder.

74 CONTINUED: (3)

74

EILEEN (CONT'D)

There's us! Bloomingdales..
Macy's. Radio City.. Us on the
balcony in her Manhattan
apartment, *look at those views.*

(beat)

I don't get it. She doesn't
look ill at all does she?

*

On Peter.. shaking his head in disbelief.

ANGLE ON: A photo-snap of Gloria and Peter on the
balcony in Manhattan with smiley grins.

*

*

MATCH CUT TO:

*

74A EXT/INT. BALCONY/GLORIA'S MANHATTAN APARTMENT - DAY

74A *

THE SAME MOMENT.

*

Gloria and Peter tickle each other JUST AFTER Eileen
has taken the above holiday snap. The Big Apple
looking delicious in the backdrop.

*

*

*

EILEEN

*

Another one just in-case

*

Eileen gets them to stay still and snaps another..
Gloria takes the camera - she frames-up.

*

*

GLORIA

*

Cheeeeeze!!

*

PETER/EILEEN (O.C.)

*

(clenched fists)

*

Everton!!

*

74B INT/EXT. FOYER/MANHATTAN APARTMENT BLOCK - LATER - DAY

74B *

*

Gloria and Peter waving Eileen's yellow-cab off.

*

EILEEN

*

(out of the window)

*

See you in Liverpool Gloria.

*

GLORIA

*

Liverpool, I'm there honey.

*

EILEEN

*

Byeee.

*

74B CONTINUED:

74B

The TAXI drives off. *

GLORIA *
Crazy girl! I love her! She *
Reminds me of Bella. *

PETER *
(nods) *
Both have a screw loose.. *

GLORIA *
All the 'Turner Crew' roll like *
that? *

PETER *
We're 'Scousers', so pretty *
much yeah. *

74C INT. BACK-STAGE RESTAURANT, MANHATTAN - NIGHT

74C *

Peter and Gloria in a showbiz-y restaurant off *
Broadway. Gloria takes a slow intake of breath - then *
with a passionate quiver. *

GLORIA *
Liverpooooool. *
(beat) *
I just wanna go back to.. *
Liverpooooool.. Say it for me *
Peter. *

PETER *
Liverpool. *

GLORIA *
Wow, I'm in love. I miss it.. *

PETER *
I don't. I'm happy *right* here *
thanks. *

Reveal the table lamp-shade has 'GLORIA GRAHAME' *
written on it with stick-on letters, other tables *
also dedicated to some living HOLLYWOOD LEGEND - LIZA *
MINELLI, ZSA ZSA GABOR, etc... *

Peter's attention drawn to a STAR-BIZZY FLOURISH. *

GLORIA *
(deadpan) *
Oh yippee... Liza's here. *

74C CONTINUED:

74C

PETER

Liza?

WE RECOGNISE IT'S LIZA MINELLI

PETER (CONT'D)

Oh, Liza..

GLORIA

She practically lives in here.

Gloria sees Peter impressed, her green eyes glow.

GLORIA (CONT'D)

What kinda person comes to a
joint where you're labeled on
the lamp-shade anyway? I don't
know why I brought you here.

PETER

Why did you then?

GLORIA

Dunno... Maybe I wanted to
impress you.

PETER

You.. Impress me? Why?

GLORIA

Because you're young.. and
gorgeous.. and things like that
get to me.. even though they
shouldn't and I know it's
wrong.

Gloria ceremoniously PICKS THE LETTERS OFF the lamp-
shade - twirls it back to Peter.

GLORIA (CONT'D)

That's better.

It now reads: 'G O HAM'

PETER

Now I'm *really* impressed, 'Go
Ham'.

GLORIA

Can we just go order pizza back
at my place?

74C CONTINUED: (2)

74C

PETER
They deliver pizza to your
apartment??

GLORIA
This is America baby... OK.
Exit stage left through the
kitchens, that way we avoid the
flashbulbs out front.

PETER
And Liza..

They laugh.

GLORIA
But Peter, honey, before we go,
you gotta tell me how I look?

PETER
Gloria. *Honey*. You look
beautiful.

GLORIA
(pinches his cheek)
I'll take him.

PETER
You got him!

They skip off stage left via the kitchens.

74D EXT. MANHATTAN STREET - MOMENTS LATER

74D *

Peter, arm round Gloria - strolling Manhattan style.

GLORIA
OK, this is gonna sound cheezy.
You don't mind me being cheezy
for one minute do you?

PETER
You kiddin'? My second name's
'mozzarella'.

GLORIA
(digs him playfully)
Listen!

PETER
I'm listening!

74D CONTINUED:

74D

GLORIA

OK. Good.

(pause)

Peter.. I feel so young and
alive, and soo..

(visceral squeal)

...when I'm with you. And I
really want to let you know
that, it's important you know.

(pause)

Cheezy right?

PETER

If you mean 'is that a really
lovely thing to say?' then yes.

GLORIA

But I mean it!

PETER

I was just about to say the
same.

GLORIA

What?

PETER

Y'know, cheezy stuff..

GLORIA

Really? Y'don't think I'm some
old maiden getting my kicks out
of a handsome young man?

PETER

If you are, I'm not
complaining...

GLORIA STIFFENS, she stares at Peter ice-cold.

GLORIA

*Fuck you!!*Gloria storms off. Peter knows he's put his foot in
it, goes after her - can't see these mood swings.

PETER

I was kidding! Glo! C'mon!

74E INT. GLORIA'S MANHATTAN APARTMENT - LATER

74E *

Gloria calmly smoking a cigarette whilst Peter bangs
on the front door, locked out.

74E CONTINUED:

74E

PETER (O.C.) *
 Gloria open up! Gloria!!? *
 (pause) *
 "STELLAAAA!" *

Gloria walks over, opens the door. Peter expecting *
 anger, gets indifference. *

GLORIA *
 Got me figured as some pepped *
 up Blanche Dubois type, huh? *
 (pause) *
 Careful with that... You maybe *
 right. *

Peter follows her, in she sticks a tape on.. '**SONG** *
FOR A GUY' by **ELTON JOHN** drifts softly from a modern *
 early 80's Hi-Fi unit. *

PETER *
 I had to tip the concierge five *
 dollars to even let me in! *

GLORIA *
 He owes me ten percent then. *

Gloria walks onto her balcony. Peter follows. *

PETER *
 Anyone told you you look like *
 Lauren Bacall when you smoke? *

GLORIA *
 Yeah.. Humphrey Bogart. I *
 didn't like it then either. *

She flicks the cigarette over the balcony. *

PETER *
 (looks up) *
 All the stars are in sky *
 tonight. *

GLORIA *
 Well.. I guess that's where *
 they should be. *
 (looking out) *
 I like that thing. *

PETER *
 What? *

GLORIA *
 That 'Chrysler Building' thing. *

74E CONTINUED: (2)

74E

Peter straightens up, moves in close to her. *

PETER
You know what I like? *

GLORIA
Amuse me. *

PETER
Your face. *

Gloria - always a sucker for a compliment. Peter goes in for a kiss. Gloria backs her lips just out of reach. She looks at herself in the glass door-- *

Reflection shot: LAUREL GRAY from 'IN A LONELY PLACE'. *

LAUREL GRAY
"I said I liked your face. I didn't say I wanna kiss it". *

LAUREL GRAY exits the balcony (in reflection). *

Stay with GLORIA as she heads across the apartment, reaches the bedroom and removes her blouse, looks back at Peter with obvious eyes then disappears into the bedroom. *

74F EXT. CENTRAL PARK - LATER

74F *

A lazy sunny day on East Green. Gloria and Peter on a picnic blanket in dark glasses. There's grape juice and apricot kernels on the go. *

PETER
This city. Everywhere you turn something's happening. Something weird and wonderful. *

GLORIA
Especially after dark. *

PETER
I love it here. *

Peter buries his head in her lap. Gloria stares down on his youth and rugged beauty, transfixed by it. *

GLORIA
Y'know what? You should come live over here with me.. *

74F CONTINUED:

74F

PETER
I thought I already did.

GLORIA
Nah. At the moment you just
stay where I stay. I'm talking
about y'know.. 'Moving in'.

Peter sits up, faces her.

GLORIA (CONT'D)
LA in the winter.. works for
our careers, if I've still got
one.. And... we love each
other... so yeah.. Whaddya
think?

Peter just holds her eyes.

PETER
I think...

GLORIA
You think...

PETER
I think...
(singing)
*"I'm just a boy who can't say
no - I'm in a terrible fix"*

Then Peter launches himself on top of her - snogging
the hell out of her.

74G INT. APARTMENT/MEAT PACKING DISTRICT - NIGHT

74G *

TRENDY ART-HOUSE PARTY in on of those
warehouse/nightclub style homes. Peter slugging on a
beer, taking it all in.

Nothing like London nevermind Liverpool..

Spots HIS DATE Gloria chatting to an uber-cool gay
couple, RAY AND TINO.

GLORIA
Peter! Ray and Tino our
hostess' with the mostess.

PETER
(friendly)
WOW! I love your house... do
you even call this your house?

74G

CONTINUED:

74G

PETER (CONT'D)

Could fit three houses from
Liverpool in here.

Ray and Tino look him and down.. smile without really
saying hello.

GLORIA

Ray and Tino are my bodyguards
when I hang out in the West
Village. They keep me safe.

PETER

From what?

TINO

Gloria's 'stalkers' of course.

GLORIA

He means my gay fans.

RAY

They all go crazy crazy when
they see Glo.

TINO

Frothing at the mouths.

RAY

Like they've seen the biggest
cock in the world.

GLORIA

Ray shut up!

RAY

No I won't Miss Grahame!

TINO

She's bigger than fucking
'ToTo' in Chelsea.

GLORIA

(laughing)

Aren't they just fucking
gorgeous Peter?

Peter thinks 'maybe' (in more ways than one). Gloria
spots someone in the distance..

GLORIA (CONT'D)

Hey! Is that Fifi Osgard?? Did
you invite her?

74G CONTINUED: (2)

74G

RAY

Course we invited Fifi!

GLORIA

I'll be right back.

She leaves Peter with Ray and Tino. He feels slightly self conscious in their glare.

PETER

(small talk)

So.. You actually live here?
Jeez!

TINO

Jeez.. You already asked that.

Gloria hugs Fifi only yards away, picks up on Tino's tone. BUT THE MUSIC IS LOUD so she's not hearing it full-on... however she's aware.

RAY

And where do you live Peter?

PETER

London. But I live with Gloria now. New York and in the winter, LA. She has a little pad there.

TINO

How glamorous for you.

RAY

Rent free I suppose?

TINO

Or do you get credit on your dick?

PETER

(beat)

Excuse me?

TINO

I said, 'Do you get credit on your dick'?

Peter eyes them - realises it's not friendly.

ON GLORIA WATCHING (as Fifi chats Jack Palance), the music drops to a softer track. Gloria deciphers more of their talk.

74G CONTINUED: (3)

74G

PETER
Got a problem mate?

RAY
No problem. Apart from you
hustling one of our dearest
friends of course.

PETER
'Hustling'?

TINO
Now he's try to hustle us.

RAY
You and Gloria are soooo
perfect for each other.

TINO
He won't last.

RAY
Just another wannabee actor.

TINO
I mean look at him.

RAY
Oh, do I have to??

TINO
Plenty more unemployed actor-
boy leeches in the sea.

GLORIA'S POV: Peter slams his beer down. Now she
KNOWS it's going off. She sets off back--

PETER
(through gritted teeth)
Keep going and I'll fucking
smash the cunt out of you both!

GLORIA
Peter come meet Fifi!

Gloria grabs Peter--

GLORIA (CONT'D)
She's never met a real
Liverpudlian before!

Leads him away. Peter eyeballing them all the way.
GLORIA POINTEDLY SNOGS him FOR RAY AND TINO'S BENEFIT
before introducing him to Fifi.

74G CONTINUED: (4) 74G

[Could end on a funny line-- *

FIFI *

Hey Peter.. can you say *

'Liverpool' for me] *

74H INT. GLORIA'S MANHATTAN APARTMENT - MORNING 74H *

PETER sleeping like a baby... he's woken by the sound of the front door shutting. Realises Gloria's gone. *

CUT TO - He walks into the living room finds a handwritten note on the table. *

ANGLE ON NOTE: *

"Breakfast with agent back soon. Love ya. G x" *

74I INT. GLORIA'S BEDROOM/MANHATTAN APARTMENT 74I *

Peter on the phone.. *

PETER *

(on the phone) *

Are you sure they said it's a *

'straight offer' Ma? *

74J INT. BELLA AND JOE'S HOUSE/HALLWAY - CONTINUOUS 74J *

Bella on the phone. *

BELLA *

I'm not going bloody deaf son. *

It's the new Bleasdale play at *

The Liverpool Playhouse. I've *

got the number here you can *

call them direct. *

INTERCUT *

PETER *

Why didn't you just give them *

the number here? *

BELLA *

Well you can't just be giving *

Gloria's number out willy nilly *

can you luv.. *

74J CONTINUED:

74J

PETER

They wouldn't have known would they?

BELLA

Well I certainly would. Have you got a pen? Let me give you this director's number.

PETER

OK but I don't think I can do it Ma.

BELLA

Why not?

PETER

Because I live here now... with Gloria.... what we have, it's serious.

BELLA

You could both stay here. You need to earn a living son. That's how we brought you up.

Peter scrambles for a pen. Jots it down. THEN he hears the front door bang shut.

PETER

(excited)

I gotta go Ma, Gloria's back.

(pause)

I know she can come and stay with us too if I do it..

Gloria doesn't even look at Peter.. goes straight onto the balcony.

PETER (CONT'D)

Ma, I love you. I'll call ya tomorrow... Bye.

Peter finally gets Bella off the phone. Looks towards Gloria.

PETER (CONT'D)

Er.. Hello?

Gloria throws the cigarette away - immediately lights another. Peter wanders to the balcony doors.

PETER (CONT'D)

Where've you been?

74J CONTINUED: (2)

74J

GLORIA
Where did I say I was?

PETER
Out with your agent.

GLORIA
That's where I was then.

PETER
From seven this morning?

Beat.

PETER (CONT'D)
Gloria?

GLORIA
Peter?

PETER
Is everything OK?

She doesn't answer him.

PETER (CONT'D)
Is it? Huh?

GLORIA
It's not 'huh'. You're in New
York five minutes and you say
'huh'? You sound like one of
those plastic Hollywood Brits
who forgot to leave.

Gloria steams off to the bedroom. Slams the door.
Peter opens it up POV: Gloria face down on the bed.
Hear Peter approach the door, stay with Gloria.

PETER
I've been worried all day.

GLORIA
Peter. Leave me alone. I've got
a headache.

PETER
(pause)
Can I get you anything?

Gloria looks up.

GLORIA
Cigarettes.

74J CONTINUED: (3) 74J

She turns her head back to the pillow. Hear Peter
grabs his coat and heads out for cigs. *

74K INT. GLORIA'S MANHATTAN APARTMENT/BEDROOM - MORNING 74K *

Peter wakes up, sees Gloria sleeping away. His hand
gently strokes her shoulders and neck. Gloria's eyes
flick open. *

GLORIA *

Peter. *

PETER *

Yeah. *

GLORIA *

Stop. *

Peter freezes. Gloria swings her legs out of bed,
puts her dressing gown on and leaves the bedroom
without looking at him. *

74L INT. GLORIA'S MANHATTAN APARTMENT - MOMENTS LATER 74L *

Gloria in the kitchen where she's making fresh fruit
juice. Peter comes in, sits at the breakfast table -
trying to catch her eye, but she doesn't let him. *

PETER *

You fancy doing stuff today? *

What about a Broadway matinee. *

(sings) *

"When you're a Jet you're a Jet *

all the way" -- *

GLORIA *

--I'm busy. *

PETER *

Doing what? *

GLORIA *

Auditions. *

PETER *

What time you finished? *

GLORIA *

Later. *

Gloria heads back in the bedroom with her juice. *

74M INT. GLORIA'S MANHATTAN APARTMENT - LATER - DAY 74M *

Gloria finally arrives home. Peter is smoking nervously on the balcony.. she casts a sad glance at him... He flicks the cig away, moves in. *

GLORIA *

Hi. *

PETER *

How were the auditions? *

GLORIA *

(shrugs) *

No-one knows nothing in this biz... I'm gonna take a shower.. *

She moves off to the bedroom.. *

PETER *

(blurts out) *

I called your agent, she said you didn't have any auditions. *

Gloria turns back to face him. *

GLORIA *

Well then Peter, I guess I'm busted.. *

Gloria holding his eye-line. No emotion. *

PETER *

Is it someone else? *

GLORIA *

Would you believe me if I said no? *

PETER *

(pause) *

No. *

GLORIA *

Then 'no'.

PETER *

What then? *

Gloria can't tell him. *

74M CONTINUED:

74M

GLORIA

For god's sake Peter I already
got four kids. I don't need
five.

This stings him, his male pride, he beefs himself up.

PETER

I'm not a kid Gloria.

GLORIA

Stop acting like one then. I
was out OK. And now I'm back.

She walks into the Bedroom, Peter still angry follows
her.

PETER

I've been offered a job back in
England.

(pause)

A theatre job in 'Liverpool'.

GLORIA

(fixes him)

Good for you.

PETER

Rehearsals start in three
months.

GLORIA

Have you taken it?

PETER

(beat)

Do you want me to take it?

GLORIA

You need me to make your mind
up for you now?

PETER

Things haven't been right for a
few weeks now.

GLORIA

(dismissive)

You wanna leave me, fine, leave
me. I'm used to it.

PETER

Gloria, I don't think--

74M

GLORIA

-I got an idea! Go! Now! Right
fucking now!

GLORIA FLIPS; grabs his case from the top of the
wardrobe, flings it on the bed, PILES HIS CLOTHES IN.

PETER

Glo! Don't be--

GLORIA

Go to hell Peter!

She launches the case into the hallway, slams the
bedroom door on him. Peter hears it lock - AND ON ONE
DOOR SLAMMING SHUT ON PETER'S FACE-

75 OMITTED

75 *

76 INT. BELLA AND JOE'S HOUSE - MOMENTS LATER

76

Another DOOR OPENS on a ROUGH Peter coming home
after his night on the lash with Eileen..

*
*

77 INT. BELLA AND JOE'S HOUSE/KITCHEN - MOMENTS LATER

77

Peter switches the light on. Finds JOE sat at the
table, glaring at him.

JOE

Morning.

PETER

(guilty)
Morning.

JOE

Been out then?

PETER

I met our Eileen for a drink.

JOE

Nice. Where?

PETER

The Casino.

*

JOE nods in approval. THEN SUDDENLY launches at PETER
pinning him up against the wall by his throat.

*

77 CONTINUED:

77

JOE

On the fuckin' piss??! Leaving
her upstairs for everyone else
to sort out?

*

PETER PUSHES BACK, gnarls his teeth, this is two
brothers about to go AT IT! Joe peels his fist back.
Peter manages to stick a hand in Joe's face.

*

*

*

PETER

Fuck you Joe!

*

JUST THEN

*

BELLA walks in with a withering look. Knows exactly
what's going on. The brothers look at their mother.
JOE slowly lets go.

*

*

*

PETER (CONT'D)

I couldn't face it Ma. Coming
home to her... Sorry Ma.

BELLA nods - she's not surprised.

BELLA

She's picking at herself.
That's what happens now. The
ambulance people said--

PETER

-Hang on! *An ambulance!?*

*

JOE

Yeah! I called the fucking
ambulance. What do you expect?

*

BELLA

Joe.. don't swear.

78 INT. BELLA'S GUEST ROOM - AT THE SAME TIME

78 *

Gloria sat up in bed, listening to the argument
through the floor.

*

*

JOE (O.S.)

Sorry Ma but *he's* fucking
making me! The little prick!

*

*

*

BELLA (O.S.)

Joe!

*

78 CONTINUED: 78
 Gloria's sadly caresses the LOVE HEART PENDANT around *
 her neck. Perturbed about what she's hearing she *
 slowly climbs out of bed AND WE-- *

TRANSITION TO: *

79-85 OMITTED 79-85 *

86 INT. GLORIA'S MANHATTAN APARTMENT - MORNING 86
 Gloria climbs out of bed as Peter sleeps like a baby. *

86A INT. GLORIA'S MANHATTAN APARTMENT - MOMENTS LATER 86A *
 A dressed Gloria writing the note.. *
"Breakfast with agent - back soon. Love ya. G x" *
 She leaves it on the dining table; leaves the *
 apartment. *

87 EXT. GLORIA'S MANHATTAN APARTMENT - MOMENTS LATER 87
 The CONCIERGE hails a taxi for Gloria - she jumps in.

GLORIA
 One seventy West and twelfth.

CAB DRIVER
 The hospital?

GLORIA
 St. Vincent's, yeah..

88 INT. DOCTOR'S OFFICE - LATER 88
 Gloria sat waiting, the books and certificates denote
 the office belongs to an ONCOLOGIST. Finally DOCTOR
 GRACE (60) walks in holding her files.

DOCTOR GRACE
 Sorry to keep you Gloria..

GLORIA
 Oh don't worry..

DOCTOR GRACE
 (sits)
 How are the pains?

GLORIA

Fine. I'm sure it's just colitis. Maybe I should try those antibiotics. But you know drugs aren't my thing if I can help it..

Doctor Grace can't meet her eyes... finally looks up.

DOCTOR GRACE

I'm sorry Gloria... It's back.

GLORIA

(genuine innocence)

What is?

The Doctor doesn't have to say it... GLORIA drains.

GLORIA (CONT'D)

But my breasts are clear, I had the tests remember.

DOCTOR GRACE

It's spread to your stomach.

GLORIA

But the radiation treatment in LA, it killed it!

DOCTOR GRACE

The only way to kill it is chemo, which you should have had *with* your radio.... You should have had chemo, Gloria.. Did the doctors in LA offer it you?

GLORIA

Yes... but they told me I would lose all my hair... then everyone would have found out, casting directors, my family..

(beat)

I can't act without my hair Doc!

Her mind spinning.

GLORIA (CONT'D)

OK, I'll have it now. Straight away.

88 CONTINUED: (2)

88

DOCTOR GRACE

The cancer was never in remission. We need to do more tests but.. it's too late for chemotherapy.

Gloria know's she's just been given a death sentence.

89 INT. HOSPITAL CORRIDOR - MOMENTS LATER - DAY

89

Gloria walking but not feeling her footsteps, not feeling anything... numb to the world.

90 INT. GLORIA'S MANHATTAN APARTMENT - LATER

90

Gloria enters, pre-occupied, smoking; hears Peter on the phone IN THE BEDROOM.. she secretly listens in.

PETER

(on the phone)

Are you sure they said it's a 'straight offer'?

*

(pause)

Why didn't you just give them the number here?

*

(pause)

But they wouldn't have known would they?

*

*

(pause)

*

OK, but I don't think I can do it Ma.

(pause)

Because I live here now..with Gloria.. What we have, it's serious.

*

*

*

(pause)

OK, give us the number..

Gloria finally bangs the door shut.

*

PETER (CONT'D)

I gotta go Ma, Gloria's back.

(pause)

I know she can come and stay with us too if I do it..

Gloria doesn't even look at Peter.. goes straight onto the balcony. Lights up a cigarette.

*

PETER (CONT'D)

Er.. Hello?

90 CONTINUED:

90

Gloria throws the cigarette away - immediately lights another. Peter wanders to the balcony doors.

PETER (CONT'D)
Where've you been?

GLORIA
Where did I say I was?

PETER
Out with your agent.

GLORIA
That's where I was then.

PETER
From seven this morning?

Beat.

PETER (CONT'D)
Gloria?

GLORIA
Peter?

PETER
Is everything OK?

She doesn't answer him.

91 INT. GLORIA'S MANHATTAN APARTMENT/BEDROOM - MORNING 91 *

Gloria sleeping away or pretending to, she feels
Peters hand gently stroke her shoulders and neck. *

GLORIA
Peter.

PETER
Yeah.

GLORIA
Stop.

Gloria swings her legs out of bed, puts her dressing
gown on; leaves the bedroom without looking at him. *

92 OMITTED

92 *

93 INT. ST. VINCENT'S HOSPITAL - DAY 93

Gloria taking another MAMMOGRAM. She slips off her robe and steps up to the screening machine.

WIDE AND LONELY of her bare back as X-rays are taken.

94 INT. GLORIA'S MANHATTAN APARTMENT - LATER - DAY 94

Gloria finally arrives home. Peter is smoking nervously on the balcony.. *

GLORIA

Hi.

PETER

How were the auditions?

GLORIA

(shrugs)

No-one knows nothing in this biz... I'm gonna take a shower..

She moves off to the bedroom..

PETER

(blurts out)

I called your agent, she said you didn't have any auditions.

Gloria turns back to face him.

GLORIA

Well then Peter, I guess I'm busted... *

Gloria holding his eye-line. No emotion. *

PETER

Is it someone else?

GLORIA

Would you believe me if I said no?

PETER

(pause)

No.

GLORIA

Then 'no'.

PETER

What then?

Gloria can't tell him.

GLORIA

For god's sake Peter I already
got four kids. I don't need
five.

This stings him, his male pride, he beefs himself up.

PETER

I'm not a kid Gloria.

GLORIA

Stop acting like one then. I
was out OK. And now I'm back.

She walks into the Bedroom, Peter follows her. *

PETER

I've been offered a job back in
England.

(pause)

A theatre job in 'Liverpool'. *

BEAT *

GLORIA *

Good for you.

PETER

Rehearsals start in three
weeks. It's a long run.. *

GLORIA

Have you taken it?

PETER *

It's a good job. And I spoke to
Mum and she said we could stay
in Liverpool, at her house-- *

GLORIA *

--Take it. But I'm not coming. *

BEAT *

PETER *

You really want me to take it? *

(pause) *

Without you? *

*

GLORIA

What? Y'need me to make your
mind up for you now? *

PETER

I'm just worried, things
haven't been right for a few
weeks now-- *

GLORIA

You know what-- You wanna leave
me? Fine, leave me. People walk
out on me all the time honey. *

PETER

Glo, I don't think-- *

GLORIA

Hey, I got an idea! *

(beat) *

Go! Now! Right fucking now! *

GLORIA FLIPS; grabs his case from the top of the
wardrobe, flings it on the bed, PILES HIS CLOTHES IN.

PETER

You're packing me up?? *

Peter laughs incredulously *

PETER (CONT'D) *

The suitcase? Come on!! *

GLORIA *

Yeah, it's fucking 'suitcase
time' for you buster. *

Glo keeps packing him up.. *

PETER *

You're nuts y'know that! This
is absolutely off it's head! *

She launches the case into the hallway. *

GLORIA *

Go to hell Peter! *

She slams the bedroom door. Locks it from the inside. *

PETER (O.C.) *

You really want me to leave? *

94 CONTINUED: (3) 94

GLORIA

Yeah, send me a postcard to
tell me you got home safe, OK? *

BEAT *

PETER (O.C.)

Can't we at least talk? Glo...? *

HE BANGS THE DOOR *

Gloria back against the wall hyperventilating with
despair. The hardest thing she's EVER had to do. *

95 INT. GLORIA'S BEDROOM/MANHATTAN APARTMENT - MORNING 95

Gloria asleep in her clothes. The phone rings waking
her.. she picks it up and drops it down. Then from
outside the door.

PETER (O.C.)

Gloria? Gloria are you awake?

Gloria stays silently still... but hating herself.
Peter sounds lost and teary.

PETER (O.C.) (CONT'D)

This isn't fair.. I don't get
it..

(pause)

Actually... maybe I do.... *

Yeah I do... OK... *

(pause)

Bye Gloria...

We hear the suitcase being dragged out - and the
front door opening and banging shut. Gloria closes
her eyes... and drifts off to sleep again.

TIME CUT TO:

96 INT. GLORIA'S BEDROOM/MANHATTAN APARTMENT - NIGHT 96

She opens them... still in her clothes, night. She
listens for signs of Peter-life outside her door.. *

97 INT. GLORIA'S MANHATTAN APARTMENT - MOMENTS LATER - NIGHT 97

The bedroom door unlocks; Gloria enters an apartment
void of Peter. Know's he's gone. Feels his lack..

97 CONTINUED:

97

She wanders over and sits at her dressing table, looks in the mirror.

Then she spots something on the table. THE HEART SHAPED PENDANT - a present from Peter. She picks it up.. her eye-lids heavy with lost love.. looks in the mirror.

Reflection shot: LAUREL GRAY from 'In a Lonely Place'.

LAUREL/GLORIA
*"I lived a few weeks whilst you
 loved me - goodbye Dix."*

MOVE IN ON THE LOVE HEART PENDANT as she fixes it AROUND HER NECK, and we--

TRANSITION TO:

97A INT. STAIRS/BELLA'S KITCHEN - DAWN

97A *

Back with Gloria CARESSING THE PENDANT as she makes her way downstairs - listening to the argument.

JOE
 Dry-your eyes lad. She didn't get in the bleedin' ambulance!

BELLA
 (pause)
 They couldn't get her in Peter. She refused to get in.

JOE
 But they said it! The ambulance blokes. They told us! She's dying! She needs to be in hizzie. *She can't stay upstairs.*

PETER
 Why not?! Why can't she?! What if that was your Jessie up there?

JOE
 Are. You. Fucking. DEAF! Gloria is dying in OUR Mother's house!
 (beat)
 And I'm not gonna let that happen. Hear me lad??

97A CONTINUED:

97A

JOE (CONT'D)
I love Gloria.. but I love me
Ma more. And so should fuckin'
you!

*
*
*

THEN Gloria appears wraith-like in one of BELLA'S
FLOWERY NIGHT-GOWNS. Startles everyone!

*
*

GLORIA
Hey guys.... *I can hear you..*
(pause)
Look at me! I'm OK... Yeah, I'm
sick, *but I 'aint gonna die!*
Joe honey, I 'aint gonna die.

*
*
*
*

BEAT.

*

BELLA
Oh Gloria, love. Peter!

*

Peter rushes to Gloria's side.. leads her away.

97B INT. BELLA GUEST ROOM - MOMENTS LATER

97B *

Peter settles Gloria back into bed; notes a bottle of
DETTOL and cleaning bowl. Opens the window...

*
*

GLORIA
I missed you tonight, Peter..

*

PETER
I'm sorry. I just felt-- I
dunno Glo... I'm so sorry..

*
*

GLORIA
(beat)
I need my make-up bag Peter.

GLORIA looks into the dressing table mirror--

PETER
I like the new nightgown..

REFECTION: VIOLET from 'IT'S A WONDERFUL LIFE'.

VIOLET
*"This old thing? Why I only
wear it when I don't care how I
look."*

*

THEY SMILE AT HER MOST FAMOUS LINE OF DIALOGUE.

PETER turns to find her bag.. but when he turns back,
he notices her eyes are closed again.

97B CONTINUED:

97B

Thinking she's asleep, he creeps out of the room.
SUDDENLY she starts coughing. *

GLORIA
Am I fighting for my life
Peter? Tell me I'm not fighting
for my life?

Peter agonising.... he sits in and rubs her back. *

PETER
You're gonna be just fine
Gloria. I'm sure of it.. *

GLORIA and PETER remain in each other arms. *

98 INT. BELLA'S GUEST ROOM - NIGHT

98

Pull back from the PENDANT on a sleeping Gloria.. A
weary looking Peter (IN DIFFERENT CLOTHES) notes her
erratic breathing. He turns quietly, leaves the room.

99 INT. BELLA AND JOE'S HOUSE/HALLWAY - MOMENTS LATER

99

Peter picks up the phone; dials the operator.

PETER
United States, California...
(reads address book)
6548790, thank you.

The line rings out. Then finally:

TIM (V.O.)
Hello? *

PETER
Hi! Tim. It's Peter.. Peter
Turner. *

TIM (V.O.)
Mom's old friend? *

PETER
Yeah. Hi... Listen Tim,
Gloria's in Liverpool.. with
me... She's not well Tim.. *

Drift from Peter having to be dishonest to Gloria, to
being deadly honest with Tim. *

100

INT. BELLA'S GUEST ROOM - MORNING

100

Peter finds Bella fixing Gloria's hair again at the dressing table. Mothering her.

GLORIA
(sees him)
We've decided Bella can be my
Mom too.

Peter manages a smile.

PETER
Ma, can you help dress Gloria
into something warm please.

GLORIA
Why?

PETER
We're going out. *

BELLA
Out? Out Where? *

PETER
It's a surprise.. *

BELLA
Don't be daft, it's cold out. *
She needs to stay here where *
it's warm. *

PETER
Come on Ma.. Just a couple of *
hours. *

BELLA
(thinks) *
No. It's a stupid idea. *

PETER
Mum-- *

BELLA
-That's final. *

Peter searches for Gloria's eyes. They connect. *
Gloria senses FUN. *

GLORIA
Bella.. *

100 CONTINUED:

100

BELLA
Yes my luv..

*
*

GLORIA
I kinda like surprises..

*
*

BELLA
(beat)
Are you sure?
(pause)
Looks like rain out there.

*
*
*
*
*

GLORIA
(smiles at Peter)
Yeah.. Why not?

*
*
*

BELLA
(admits defeat)
I've got some spare thermals
somewhere..

*
*
*
*

Bella exits to sort. Peter smiling at Gloria.

*

101 EXT. LIVERPOOL PLAYHOUSE THEATRE - LATER

101

Peter helps a WRAPPED-UP GLORIA out of a taxi; they
take in the impressive Victorian frontage.

*
*

GLORIA
Oh my! Isn't she a beauty!

*
*

They head in.

102 INT. LIVERPOOL PLAYHOUSE THEATRE - MOMENTS LATER

102

BOTH ON THE STAGE looking out onto the EMPTY SEATS.
Even this sends shivers down their spines.

*
*

PETER
They've been treading these
boards since 1886.

*
*
*

GLORIA
Gee.. That's some treading.

*
*

JUST THEN

*

OLD JACK wanders on with two chairs and a couple of
scripts. Plonks the chairs down facing each other,
lays the scripts down - and wanders off.

*

102 CONTINUED:

102

PETER
Nice one Jack.

Peter helps Gloria over to a chair.

GLORIA
What are you up to?

PETER
I thought we'd have some fun..

Peter sits her down, gives her a script. POV: 'ROMEO AND JULIET'.

GLORIA
You gotta be kidding me??

PETER
The Bard's 'the nuts' huh..
(sits opposite)
I thought we'd try it out. Page
58. Act 1 scene 5. You there?

Peter means it. Gloria finds the page.

GLORIA
I'm there..

PETER
Shall we?

GLORIA
Lets.

PETER
You first.

JULIET/GLORIA
*Good pilgrim, you do wrong your
hand too much,
Which mannerly devotion shows
in this;
For saints have hands that
pilgrims' hands do touch,
And palm to palm is holy
palmers' kiss.*

ROMEO/PETER
*Have not saints lips, and holy
palmers too?*

JULIET/GLORIA
*Ay, pilgrim, lips that they
must use in prayer.*

*
*
*

102 CONTINUED: (2)

102

ROMEO/PETER

*O, then, dear saint, let lips
do what hands do;
They pray, grant thou, lest
faith turn to despair.*

For a moment Gloria struggles - the words stick in her throat. Peter unsure what to do - whether to go over - call it a day.. But then--

*
*
*

JULIET/GLORIA

*Saints do not move, though
grant for prayers' sake.*

Peter smiles with pride at his 'gal'.

*

ROMEO/PETER

*Then move not, while my
prayer's effect I take.
Thus from my lips, by yours, my
sin is purged.*

JULIET/GLORIA

*Then have my lips the sin that
they have took.*

ROMEO/PETER

*Sin from thy lips? O trespass
sweetly urged!
Give me my sin again.*

JULIET/GLORIA

You kiss by the book.

PETER rises.. APPROACHES SLOWLY and kisses her softly on the lips.

PETER

I certainly do.

A RIPPLE OF APPLAUSE from the wings where a few Stage-Hands, Old Jack, The Surgeon and The Anaesthetist have congregated without them knowing.

Peter bows then helps his LEADING LADY up to curtsy. They both look out to an IMAGINARY FULL HOUSE.. and soak up their standing ovation.

103 EXT. FERRY ON THE MERSEY - LATER

103

Gloria sat in Peter's arms watching Liverpool's historic waterfront glide by. His head next to hers protecting her from the wind.

103 CONTINUED: 103
 Pointing out certain landmarks. He kisses her head lovingly. Gloria smiles through her exhaustion.

104 INT. BELLA'S GUEST ROOM - LATER 104
 Peter helping Gloria back to bed - she is asleep before she hits the pillow. *
 Peter tucks her in tight, the sadness returned. *
 MIX TO: *

105 INT. LIVERPOOL PLAYHOUSE THEATRE - NIGHT 105
 Peter taking his curtain call to RAPTUROUS APPLAUSE - a huge smile on his face. Curtain down, he immediately reclaims himself FROM BEING The Nurse.

106 INT. BELLA AND JOE'S HOUSE/HALLWAY - LATER 106
 Peter arriving home - opens the door. A SUITCASE sits in the hallway. An American accent emanates from the kitchen..

107 INT. BELLA AND JOE'S HOUSE/KITCHEN - MOMENTS LATER 107
 Peter finds his family gathered with TIM (28) who stands up, offers his hand, he's good looking, same age-ish as Peter.. taller maybe. *

PETER
 Tim. Hi.. we finally meet. Wish it wasn't this way. *

TIM
 Pete.. Thanks for all you've done for Mom. *

They manage a smile under the circumstances. *

PETER
 (to Bella)
 How's she been tonight?

BELLA
 She's gotten worse.

TIM
 I asked your mother to call the doctor.

107 CONTINUED:

107

Peter tries to contain himself.

PETER

That's only gonna stress her out.

TIM

I needed an official note that would allow Mom to travel.

PETER

Travel? Travel where?

TIM

There's a doctor at St. Vincent's New York who Mum trusts. I've persuaded her to let him examine her.

PETER

New York!?

TIM

It's our only chance Peter!

PETER

She can't get on a plane! The journey will kill her.

TIM

What's the alternative? *

PETER

She goes to hospital.. here. 'The Liverpool Royal'. *

TIM

You've said yourself.. she hates doctors. *

PETER

Then she stays where she is! *

TIM

Here? In your Mom's house? *

PETER

Yes! She's comfortable. She's got me. And my Ma! *

(to Bella and Joe) *

Us!

107 CONTINUED: (2)

107

TIM

Peter. With all due respect...
you're just an ex-boyfriend.

*
*

This hits Peter hard. THEN SUDDENLY AND SURPRISINGLY--

*

JOE SNR

Peter.
(pause)
Tim's here. And he's Gloria's
son.

*
*
*

(to Tim)
And if that's your decision
Tim...

*

(eyeballs Peter)
Everyone in this family will
support you.

*
*
*

Tim nods in appreciation.

PETER

Wrong move. I'm saying now..

*

JOE SNR

Lad. It's not up to you.

*

PETER EYE-BALLS EVERYONE.

TIM

So.. we need to be on the 6.20
flight to Heathrow tomorrow
morning, then on to JFK. We
need to be leaving here at 4am.

*
*
*

JOE

(beat)
I'll get the taxi. I gotta pal
that works that time..

*
*
*

TIM

Thank you.
(looks around)
All of you... For everything.
(pause)
Please can I use the phone
upstairs for final
arrangements?

*
*
*
*

Joe Snr nods. Tim leaves. The family sit in silence.

JOE SNR

(to Peter)
It's for the best lad.

*

107 CONTINUED: (3)

107

Joe Snr leaves; just Bella and Peter in the kitchen.

BELLA

I'll make some tea.

Peter slowly takes a seat.

*

108 INT. BELLA'S GUEST ROOM - LATER

108

Tim looking down on Gloria. Peter enters.

*

TIM

I have to try Peter. I gotta
try and save Mom.

(pause)

I'm just glad she had you to
call on.

*

*

*

*

*

*

Peter nods solemnly.

PETER

It's a long journey tomorrow.
Let me stay with her tonight.

*

TIM

She's my responsibility now..

*

*

PETER

Tim!

(pause)

She's still my girlfriend...

(fixes him)

Please.

*

*

*

*

*

*

Tim gets it..

*

They emotionally hug. Tim leaves, Peter closes the
bedroom door. ALONE... sits close to Gloria - her
breathing irregular; skin ghostly grey.

Suddenly Gloria moans, groans, gasps in her sleep.

PETER (CONT'D)

It's OK Glo. I'm here. Don't
fight it. Don't go on... I'm
here now... Let go.

*

A pillow falls to the floor. Peter picks it up - and
for a moment there is a flash of the unthinkable.

109 INT. BELLA'S GUEST ROOM - LATER (MONTAGE) 109

Peter watches on helpless as Gloria's deteriorates: Peter moistening her cracked lips; Gloria muttering old lines of dialogue; restlessness; crying in her sleep; her breathing now the dreaded 'DEATH RATTLE'.

110 EXT. BELLA AND JOE'S HOUSE - LATER 110

A BLACK CAB arrives for it's 4AM pick-up.

111 INT. BELLA AND JOE'S HOUSE/BACK ROOM - MOMENTS LATER 111

Peter looking at Gloria - sat in exactly the same position. Has been all night. A knock on the door. Bella comes in.

BELLA
Taxi's here.

Peter doesn't respond.

BELLA (CONT'D)
Peter?

PETER
I heard you Ma.

BELLA
I'm going to wake Tim.

Bella disappears. Peter on a motionless Gloria.

PETER
Gloria.

No answer.

PETER (CONT'D)
Gloria... time to go.

Gloria's eyes flick open; confusion then she recognises Peter and calms. The overhead light goes on. Bella, Tim, Joe and Joe Snr busy themselves. Tim and Peter help her upright.

TIM
Mom I'm going to get you back home. But you have to help me by giving one of your greatest ever performances OK? Is that a deal?

*

111 CONTINUED:

111

Gloria nods.

PETER

We can't send her out like
this! She needs make-up.

A flurry of energy as Peter applies make-up, brushes her hair, dresses her in her favourite clean cream silk pyjamas, wraps her in a head scarf, plants thick woolen socks fitted on her 'fat feet'. A white fox fur placed around her shoulders. He loads her dark sun-glasses on last.

Tim and Joe get Gloria on her feet, she takes a step then collapses.

PETER (CONT'D)

We need to carry her down.

*

112 INT. BELLA AND JOE'S HOUSE/STAIRS/HALLWAY - MOMENTS
LATER

112

Gloria perched on a wooden chair, carried down the stairs by Peter, Tim and Joe. Like removal men shifting a heavy set of drawers.

They manage to get her to the bottom. Joe Snr stops the procession - gives Gloria a kiss.. her eyes thank him.

THEN BELLA STEPS FORWARD leans in - embraces Gloria.

BELLA

May the Lord protect you Gloria
Grahame.

GLORIA

Don't forget..

BELLA

What my luv?

GLORIA

A son needs his Mom... Billy
needs you.

*

Bella grips her tight, Gloria can't see her tears.

*

113

EXT. BELLA AND JOE'S HOUSE - MOMENTS LATER

113

Gloria loaded into the cab. Peter fixes her seat belt; bends in, kisses her on the lips... trying not to cry.

GLORIA

Peter.. how do I look?

Peter laughs through his cry.

PETER

Beautiful.

(pause)

Always beautiful Gloria.

Gloria manages her SIGNATURE 'CLUCK'. THEY KISS AS PASSIONATELY AS POSSIBLE...

PETER (CONT'D)

Call me when you land.. I'll be awake.

Tim gets in the cab. Peter summons the strength.. and tears himself away from her arms.

PETER (CONT'D)

I'll be waiting! Right here!
OK??

GLORIA

(pause)

In Liverpooooool.

They somehow share a smile.

THEN

HE HAS TO CLOSE THE DOOR.

CUT TO - the Taxi sets off. It disappears.....

PETER

hoping it'll come back.. but it doesn't.

FINALLY

JOE (O.C.)

Eh, knob-head..

Peter snaps to reality. Reveal Joe at the gate. A MOMENT... then Joe walks into the street, takes Peter into his arms; hugs him with all the love he has.

113 CONTINUED: 113

PETER struggling to KEEP IT IN *

JOE (CONT'D) *

I know... I know.. *

(pause) *

Come on Lad. *

He leads Peter back inside the house. BLOOD BROTHERS. *

114 INT. BELLA AND JOE'S HOUSE - AT THE SAME TIME - DAWN 114

Bella and Joe Snr sat at the table.. no words. Lost in Gloria thoughts. Joe enters, hovering by the door. *

BELLA *

Is he OK? *

JOE *

He'll be fine, don't worry. *

I'll make sure he's OK. I'll *

make sure for you. *

Bella smiles. Joe is a 'Carlsberg' son... *probably* the BEST in the world. *

BELLA *

Joe.. *

JOE *

Yes Ma? *

BELLA *

Fetch that big suitcase from *

the basement.. me and your Dad *

need to pack... for Australia. *

Joe half smiles, relieved.. obediently heads off. *

Bella reaches for Joe Snr's hand, he readily clasps it. Life goes on.. and life is Australia, Billy and... *

BLOODY MANILA *

115 INT. BELLA'S GUEST ROOM - MOMENTS LATER - DAWN 115

Peter enters. Breathes in HER presence. Sits on the bed, it's still warm.. He's beyond crying, beyond heart break. Then he spots something by his feet. *

POV: PUBLICITY POSTCARD OF GLORIA FROM 'THE BAD AND THE BEAUTIFUL'

115 CONTINUED: 115

It must have dropped from her suitcase in the melee.
Peter picks it up... and it's true---

GLORIA GRAHAME IS TRULY BEAUTIFUL. FOREVER.

116 EXT. LIVERPOOL ROAD - AT THE SAME TIME - DAWN 116

Deserted. The TAXI driving at funeral pace,
couriering precious cargo.

Gloria somehow shines in the dull overhead cab-light,
dressed in cream silk, film-star shades, head scarf,
a white fox fur on her shoulders.. ..a tragic goddess
from the 'Silver Screen'.

CAPTION:

**GLORIA ARRIVED IN NEW YORK AND WAS ADMITTED TO ST.
VINCENT'S HOSPITAL**

FADE

CAPTION:

SHE DIED LATER THAT DAY

CUT TO BLACK:

EDMUND GWENN (V.O.)
"The winner.... Gloria Grahame
for 'The Bad and the
Beautiful!'"

APPLAUSE from a star-studded crowd.

FLASHBACK TO:

117 INT. 'RKO THEATRE'/HOLLYWOOD - REAL FOOTAGE 117

1952 OSCAR CEREMONY

GLORIA sashays (not entirely gracefully) to the
stage. Dress off the peg, hair brushed not styled.
Smile fixed. She shakes EDMUND's hand. Dazed.. as the
FAMOUS STATUETTE is placed in her palm.

THEN

Finds HER AUDIENCE with a subtle, Gloria grin.

GLORIA
(verbatim)
*"Thank you... Thank you all
very much."*

*
*
*

Gloria Grahame exits stage left.

THE END