

THE EVENING STAR

Screenplay
by
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Based on the novel
by
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THE EVENING STAR

AA1 FADE IN TO CREDIT SEQUENCE:

AA1

WE HEAR the theme from Terms of Endearment. A CHILD'S HAND colors and wreaks havoc on photos which capture decades of memories. Aurora Greenway with her daughter, Emma. Aurora and her granddaughter Melanie dressed for dance class. Aurora with grandsons Teddy and Tommy outfitted for Little League. Aurora with Garrett Breedlove and other lovers. Garrett with Tommy...

The final image is Aurora Greenway's River Oaks home of forty years in black and white. The image comes to life.

A1 OMITTED

A1

1 EXT. AURORA'S HOUSE - HOUSTON - MAY, 1988 - DAY

1

The early morning light falls gently on the ivy and wisteria covered brick.

2 OMITTED

2

3 INT. AURORA'S KITCHEN - MORNING

3

AURORA GREENWAY is folding a handwritten letter and placing it in an envelope. She picks up a box decorated with a festive bow and calls out the kitchen window to ROSIE DUNLUP, her maid for forty years.

AURORA

Rosie! Start the car and put the air conditioning on high. I don't want to wilt.

4 EXT. AURORA'S GARDEN - SIMULTANEOUSLY

4

Rosie rises up from cutting flowers around the gazebo.

ROSIE

Alright, Aurora.

5 OMITTED

5

6 EXT. AURORA'S HOUSE - BACK DOOR - DRIVEWAY

6

Aurora gets in her car. Rosie's behind the wheel.

ON ROSIE'S POV OUT THE DRIVER'S SEAT

Aurora's neighbor, ARTHUR COTTON, 60's, turns the corner of his house on his riding mower.

6 CONTINUED:

ON AURORA AND ROSIE IN THE CAR (TWO-SHOT)

Rosie waves and observes.

ROSIE

I kinda feel sorry for Arthur's
grass. It never gets a chance to
grow.

6A ON ARTHUR

6A

Always pleasant with a warm smile, he waves.

7-8 OMITTED

7-8

9 ESTABLISH SUGARLAND PRISON - LATER THAT MORNING

9

We see the main entrance as Aurora's car pulls into the NO
PARKING ZONE and Aurora gets out.

10 INT. SUGARLAND PRISON - VISITOR'S CHECKPOINT

10

Aurora is first in a LINE OF VISITORS waiting to pass through
security checkpoint. She's definitely not in the same socio-
economic group as the others waiting to get in to see prisoners.

At the checkpoint are JAMES and BILLY, the guards. Aurora hands
James the box.

AURORA

Good morning, James.

JAMES

Mrs. Greenway. Looking mighty
pretty today. Don't make them
prisoners riot, you hear?

He passes Aurora's box through the METAL DETECTOR. Aurora hands
an envelope to Billy.

AURORA

Would you give this to Warden
Littlefield, please?

BILLY

(with a glance to James)
You know how he loves your letters,
Mrs. G.

11 OMITTED

11

11A EXT. SUGARLAND PRISON VISITATION AREA - MOMENTS LATER

11A

Aurora visits with TOMMY HORTON, her grandson. He's not very communicative. He just fiddles with the unopened box of brownies.

AURORA

... and Teddy's about finished with the new porch. I know it's extravagant, but it's a good way to give your brother a little money without it seeming like a handout... you know how Jane is. Anyway. Any message for him?

TOMMY

(sullenly)

What do you think?

Aurora doesn't acknowledge his hostility. She forges ahead.

AURORA

And I'll give Melanie your love. She's still head over heels with this Bruce creature. I'm hoping it's just a teenage thing...

(nothing from Tommy)

And Rosie sends her love. She found your old G.I. Joe watch in the attic the other day. She's getting it repaired for you. Let it be a surprise...

At this point, Tommy picks up the box of brownies. He gets up from his side of the table. Without a word he exits the visitation area, dumping the box in the trash in front of her.

11B EXT. AURORA'S CAR - IN MOTION - LATER THAT MORNING

11B

Kleenex flies out the driver's window.

12 INT. AURORA'S CAR - IN MOTION

12

Tears streaming, Aurora drives like a bat out of hell. Rosie's bothered by Aurora's littering.

ROSIE

The signs say "Don't Mess With Texas".

AURORA

Texas certainly has messed with me.

There is the POP AND KER-PLUNK as Aurora's engine malfunctions.

13 EXT. 610 EXPRESSWAY - SHOULDER - A LITTLE LATER

13

Aurora watches as her other grandson, TEDDY HORTON, lifts Aurora's car into towing position behind his tow truck. He's wearing the dirty uniform of an auto mechanic.

Aurora's dress is soaked in sweat, her hair stuck to her head. It's so damn hot. She half listens to Teddy's lecture as they get in the extended cab of the tow truck.

TEDDY

Why do you do this to yourself,
Granny? Give up. Tommy's never
gonna change.

AURORA

No, Teddy. You're never going to
change. Your brother has to change.
No human being can carry that much
hostility his entire life.

IN THE TRUCK

TEDDY

It's his third possessions charge.
Face it, Tommy's a screw-up.

Teddy's son, BUMP and Rosie are in the back seat. Bump is a toddler and a holy terror.

Aurora leans over the seat to give Bump an affectionate peck.

AURORA

You're not gonna be a screw-up, are
you, Bump?

BUMP

(with toddler pride)
Shut up, butthole.

Aurora pulls away. This displeases her. Teddy laughs as he releases the break.

TEDDY

That's his new thing... calling
people "butthole".

13A EXT. SHOULDER - DAY (CONTINUOUS)

13A

Teddy's tow truck pulling out into the traffic.

13B INT. TRUCK - DAY (SIMULTANEOUSLY)

13B

BUMP
(singing loudly)
Butthole, butthole...

AURORA
(with distaste)
I sense Jane's child rearing
philosophy at work.

TEDDY
We've got some good news.

AURORA
(flatly)
Another illegitimate child?

TEDDY
(warning)
Granny...
(the news)
Jane's found a job.
(Aurora brightens)
At the Stop 'N Go.
(Aurora dims)

AURORA
Well now that she's finally embarked
on a career, perhaps you two will
consider marriage?

TEDDY
'Course not.

No reply. Aurora directs all the AC to blast on her face.

14 EXT. AURORA'S STREET - DAY

14

Teddy's truck towing Aurora's car drives slowly down the street
toward Aurora's house.

15 INT. HECTOR'S HOUSE - AT THAT MOMENT

15

HECTOR SCOTT, Aurora's neighbor and former lover, is cleaning a
gun in his underwear next to his living room window. Hector
notices the tow truck pulling Aurora's car.

15A EXT. HECTOR'S HOUSE - MOMENTS LATER

15A

A retired general, Hector heads to Aurora's house ready to help.
He buttons his shirt with all the urgency a man of his age can
muster.

16 EXT. AURORA'S HOUSE - MOMENTS LATER

16

The tow truck with Aurora, Rosie, Teddy and Bump is pulling up in front of Aurora's house.

AURORA'S POV OUT THE WINDOW OF TEDDY'S TRUCK

Aurora spies a red Ferrari parked in her driveway.

ON AURORA

She knows what that means. She exits Teddy's truck and walks up her driveway with purpose.

Rosie steps out of the truck with Bump. She knows what the Ferrari means. She sighs.

ROSIE

Oh, God...

17 INT. AURORA'S KITCHEN/HALL/STAIRS/UPSTAIRS HALL - DAY

17

Aurora charges up the back stairs and stops before the bedroom door. She doesn't knock. She opens the door.

18 INT. MELANIE'S ROOM - CONTINUOUS

18

WE SEE what Aurora expected to discover... Aurora's granddaughter, MELANIE, having sex with her grungy boyfriend, BRUCE.

MELANIE

Granny!

It's easy for Melanie to hide her nakedness in the sheets. Bruce dives to the other side of Melanie's bed. Aurora questions.

AURORA

Aren't you supposed to be in Twentieth Century Literature, young lady?

MELANIE

Virginia Woolf makes my skin crawl. Bruce wanted to go for a ride.

Bruce is crawling around trying to find his clothes.

AURORA

I can see that.

Bruce spies his clothes by the door. But Aurora sees them first. She picks them up and is holding them gingerly. Bruce approaches her with a Teddy Bear for cover.

18 CONTINUED:

18

BRUCE

It's not really my car. My friend
Tony just lets me drive it.

AURORA

I don't care who owns the
pimpmobile. I did not raise my
granddaughter to have sex with the
likes of you.

MELANIE

Granny! Get out of my room!

Aurora tosses the clothes to a grateful Bruce and turns on her
heel, heading down the hall to her room.

19 INT. AURORA'S KITCHEN - AT THAT MOMENT

19

Rosie's fixing coffee as Hector arrives. They HEAR the
yelling, Aurora's heavy footsteps and the SOUND of her
bedroom door slamming. It's disconcertingly loud.

ROSIE

Afternoon, General.

HECTOR

What's going on?

ROSIE

(pouring Hector a cup)

Life as we know it.

A half dressed Bruce dashes down the back stairs and out
the kitchen. Hector stops him.

HECTOR

Burgess! Stop right there.
Have you upset Mrs. Greenway
again?

Bruce pauses just long enough to answer Hector.

BRUCE

No, sir! I just made her day.

20 INT. AURORA'S BEDROOM - DAY

20

Aurora's put Wagner on her stereo. She brandishes pinking
shears, about to cut material for sewing.

Melanie flings open Aurora's door long enough to scream at her.

20 CONTINUED:

20

MELANIE
I love Bruce. I hate you!

Melanie slams the door. Aurora can't let that go unchallenged. She goes out her door, following Melanie down the hall.

21 INT. AURORA'S UPSTAIRS HALL/STAIRS - CONTINUOUS

21

AURORA
Why? Because I care what happens to you?

MELANIE
You're ruining my life!

22 OMITTED

22

23 EXT. AURORA'S DRIVEWAY/FRONT YARD - CONTINUOUS

23

Bump is playing in Aurora's flower beds... destructively. WE PASS Bump to reveal Teddy admiring the Ferrari. Bruce is behind the wheel.

TEDDY
Well, your buddy Tony's got great taste in cars...

Melanie hops into the Ferrari and tells Bruce...

MELANIE
Drive!

The Ferrari roars out as Aurora flings open the back door and watches the Ferrari screech down the street.

Bump presents Aurora with a bouquet of flowers he's yanked out of her immaculate flower beds, roots and all. She gives him such a look. She takes the flowers and heads to the backyard. Rosie and Hector exchange a worried look.

24 OMITTED

24

25 EXT. AURORA'S BACKYARD - LATER THAT DAY

25

Hector brings a tray of iced tea. Rosie brings a plate of cookies. They sit in the gazebo with Aurora. Aurora stares at them.

AURORA
A tea party? I have fallen through the looking glass.

Hector pours the tea. He smiles reassuringly.

HECTOR

Well, have a little of my special India blend. It always cheers me up.

AURORA

Tea, Hector? Tea will cheer me up? I have a grandson who's in prison. Another grandson who's living in sin. My granddaughter's sole purpose in life is to make me insane with her hygienically challenged boyfriend...

ROSIE

You can love 'em. But you can't live their lives.

AURORA

Neither can they... properly. All the pain the children claim they're in... it's exhausting. I've had it. I can't keep going.

Hector's observations have a military slant.

HECTOR

Nonsense. Of course you can. Life is just an uphill battle. You have to keep fighting. You must figure out why you lose the battles you lose and pray like hell you win the war.

Aurora has no patience for this.

AURORA

Go home, Hector.
(to Rosie)
What time is it?

ROSIE

'Bout three-thirty.

AURORA

I'm going to bed. This day is over.

Aurora leaves them and drags herself into the house. Rosie comments to Hector.

ROSIE

This is not good. Not good.

26 EXT. PATSY CARPENTER'S MANSION - THE NEXT MORNING

26

Rosie rings the bell of Patsy's River Oaks mansion. JIMMIE LEE, Patsy's maid, answers the door. Jimmie Lee and Rosie are old comrades.

JIMMIE LEE

Hi, baby.

ROSIE

Hi, Jimmie Lee. She here?

JIMMIE LEE

She's cleaning out that closet.

27 INT. PATSY'S CLOSET - LATER

27

Patsy's closet is larger than most homes. The racks of shoes, dresses, furs are obscene. Rosie is bejeweled and furred, sipping a drink while the beautiful PATSY CARPENTER rummages and discards.

ROSIE

I'm worried about her, Patsy. She went to bed yesterday at three-thirty and hasn't gotten up yet.

PATSY

She's probably headed for the big snap. Long overdue.

(a distinctive jacket)

Would you take this to Melly?

ROSIE

She's been crying. Alot.

This is major. Patsy thinks for a second. Her diagnosis...

PATSY

It's her guilt finally manifesting itself. You know she has to be feeling responsibility for all the problems the kids are having.

(pointed)

Problems they wouldn't have if I'd raised them... like Emma wanted.

Rosie's heard this observation for fifteen years.

ROSIE

Well you didn't... Aurora did... and we're stuck with the consequences. It's not like you did so great with your kids. You don't even know where they are half the time.

27 CONTINUED:

27

PATSY

I get the credit card bills. I can track 'em down if I have to.

ROSIE

I just wanna do something about Aurora's mood. When she's pissed off, everybody drowns.

Patsy realizes Rosie's really serious about helping Aurora.

PATSY

She needs professional help... always has.

ROSIE

Therapy?

PATSY

(tossing off a fur)
Twelve years of therapy made me the woman I am today.

ROSIE

O.K. But how do we get Aurora Greenway to a shrink?

PATSY

Got me. I've been trying to get her into analysis for fifteen years. She won't go near any of mine. She's too much of a tightwad.

ON ROSIE, THINKING WE

CUT TO:

28 OMITTED

28

29 EXT. RICE EPICUREAN MARKET - LATER THAT DAY

29

Rosie's still deep in thought as she walks out the store with a bag of groceries.

She passes a COMMUNITY KIOSK encrusted with every kind of flyer imaginable. One of them catches her eye.

THE FLYER READS:

DEPRESSED? BUMMED? NEED TO TALK?

JERRY BRUCKNER Licensed Counselor
REASONABLE RATES.

29 CONTINUED:

29

Rosie studies the badly xeroxed picture on the flyer. It's a friendly, handsome face. She reaches a verdict.

ROSIE

Not bad.

Rosie pulls off the phone number.

30- OMITTED
3230-
32

33 EXT. BEACH - GALVESTON BAY - AN HOUR LATER

33

Rosie joins Aurora who is sitting on the sand. Aurora's very casual, no makeup. Her lack of pizzazz reflects her mood. Rosie is nervous about the plot at hand. She's picked up a load of sea shells.

ROSIE

You're right. I know I'm surrounded by people who love me. I just can't seem to snap out of this.

AURORA

Even here? You love the beach.

ROSIE

I know. I know. I'm still so depressed.

AURORA

What can I do to help?

Rosie worries Aurora isn't buying her plight. She tries to lie as best she can.

ROSIE

I think I need to see a therapist.

Aurora narrows her eyes and gazes at Rosie.

AURORA

Good for you.

ROSIE

Huh?

AURORA

I'm proud of you. You're confronting your demons and wrestling with them.

33 CONTINUED:

33

ROSIE

I'm gonna make an appointment.

AURORA

Excellent.

Rosie takes Aurora's arm, looks tentatively at her with carefully contrived fear in her eyes.

ROSIE

Will you go with me?

AURORA

Of course.

Rosie breathes a sigh of relief. Her performance was convincing.

34 EXT. JERRY BRUCKNER'S HOUSE - A FEW DAYS LATER

34

It's an unimpressive house in a marginal section of Houston Heights. A half-hearted shingle hangs on the rusty fence. Aurora and Rosie drive up. Aurora is concerned.

35 INT. AURORA'S CADILLAC - DAY

35

AURORA

Rosie, this does not feel professional. Where did you find this man?

ROSIE

(a white lie)

He came highly recommended.

(beat)

I wish you'd come in with me.
Please?

AURORA

Well, alright. For a moment.

Rosie breathes a sigh of relief. So far, so good.

36 EXT. JERRY'S HOUSE - THE PORCH

36

Aurora and Rosie approach the front door unsure, but intrigued. They can hear a MAN'S VOICE, SINGING. Aurora changes her mind.

AURORA

I'll wait for you in the car.

Aurora starts off the porch. Rosie stops Aurora.

ROSIE

You can't go. You have to stay.

AURORA

I do not. And certainly not in there. You don't need me to spew out the grim little details of your childhood.

ROSIE

Not my grim little details -- yours. The appointment's not for me. It's for you. I lied.

AURORA

Excuse me?

ROSIE

You're the one who's been so depressed lately.

AURORA

I don't need therapy. The idea! I'm very angry with you, Rosie. I suggest you keep your appointment.

ROSIE

Aurora!

MAN'S VOICE (O.S.)

(calling out)

Be right there.

Hearing this, Rosie hides.

The front door opens and JERRY BRUCKNER emerges. He's young, very sexy, fresh from a shower.

JERRY

Mrs. Greenway?

Aurora turns. Jerry's good looks and charm aren't lost on her.

AURORA

Yes.

JERRY

Jerry Bruckner. Sorry I'm running late. Come on in.

Aurora stands there, looking him over. Jerry checks his mail.

Aurora can't help but saunter back towards Jerry. His charms are obvious.

AURORA

No. I must apologize. We're the victims of an elaborate ruse. I was tricked into coming here by my maid. I wasn't seeking analysis, Dr. Bruckner, nor do I want it.

JERRY

I'm not a doctor. I'm a licensed counselor.

Aurora doesn't mind a little conversation. He is cute.

AURORA

What does that mean, Mr. Bruckner?

JERRY

I listen. I try to make people feel better.

(searching for closure)

Um. Sorry for the misunderstanding.

AURORA

(avoiding closure)

Obviously my maid is the one who is disturbed.

(a light-hearted explanation)

I'm surrounded by the most taxing array of lunatics.

JERRY

Me, too. It's the job.

They laugh at his little joke. Aurora continues keeping the dialogue with Jerry alive.

AURORA

I'm just not the kind of woman to reveal my secrets... you understand.

JERRY

(stepping back to his door)

Many people feel that way. Good day.

36 CONTINUED:

36

AURORA
Do you have a card?

JERRY
Certainly.

He smiles and hands her a card.

JERRY
Goodbye, Mrs. Greenway.

AURORA
Thank you.

Aurora saunters off the porch. Jerry goes back inside. Rosie pops out from behind the tree and joins Aurora as she walks to the car. Aurora has a simple observation for Rosie.

AURORA
Rosie! ... You are so fucking fired.

ROSIE
Yeah, right.

The SOUND OF A SCHOOL BELL as we...

CUT TO:

37 INT. RICE UNIVERSITY CLASSROOM - A WEEK LATER - DAY

37

Class over. Melanie and other STUDENTS move to the front desk where PROFESSOR WARWICK has stacked the graded bluebooks.

ON THE STACK OF BLUEBOOKS

being shuffled to REVEAL...

MELANIE HORTON'S BLUEBOOK, GRADED D+

ON MELANIE, PISSED

38 OMITTED

38

38A EXT. RICE UNIVERSITY ARCADE - AFTER CLASS

38A

A distressed Melanie catches up to Professor Warwick as he walks down the arcade.

MELANIE
Professor! A D+? That sucks...

38A CONTINUED:

38A

PROFESSOR WARWICK
(witheringly condescending)
Miss Horton. Your defense of Rupert
Brooke's Georgianism was... well...
flawed.

MELANIE
(fires back at him)
What's the matter with bucking
conventional criticism? Brooke was
the pre-war representative of
cultural protest against
Victorianism. He kicked ass. I
deserve an A.

PROFESSOR WARWICK
No, Miss Horton. You don't.

He walks away, leaving a steaming Melanie.

39 INT. AURORA'S KITCHEN - LATER THAT DAY - DINNER TIME

39

Aurora seems in a better mood. She's preparing an elaborate
meal, beautifully presented. Rosie passes through. She looks
at the plate. Aurora dismisses her.

AURORA
You are on the thinnest of ice.

Rosie snatches a baby carrot and leaves. Aurora carefully puts
the plate on the table with pride just as Melanie walks in with
her books and a sack of fast food.

Aurora doesn't see Melanie gobbling the last of her MacDonald's
fries.

AURORA
Perfect timing. Duck Madagascar!

Melanie crumples the MacDonald's bag and tosses it.

MELANIE
I've eaten.

Without missing a beat, Aurora sweeps the elegant plate off the
table and dumps it in the sink with a deliberate clatter.
Melanie rolls her eyes at Aurora's overreaction.

MELANIE
Granny. I got hungry. I ate.
Jesus...

39 CONTINUED:

39

AURORA
(stiffly, very busy)
Did I say anything?

Melanie drops her backpack and heads up the stairs. Aurora can't resist one last dig.

AURORA
I suppose I should be grateful you went to class for a change.

From halfway up the stairs Melanie informs Aurora.

MELANIE (O.C.)
I'm gonna quit.

ON ROSIE'S REACTION

40 INT. MELANIE'S ROOM - MOMENTS LATER

40

Aurora appears in the doorway with a quiet, scary, intensity.

AURORA
Do you have any idea how much Rice University costs? I sold the Renoir so you could have an education...

MELANIE
Oh? I thought you sold the Renoir so Teddy could have braces. Then again, didn't you sell the Renoir to pay for Tommy's legal defense? The money from that Renoir is like splinters of the true Cross... everybody's got a piece.

AURORA
You are the only one of your mother's children who has a chance at a life, Melanie. Why are you determined to self-destruct?

MELANIE
Jesus! Why don't you get the hell off my back!

AURORA
If your mother had lived, she would be horrified at the way you've turned out.

40 CONTINUED:

40

MELANIE

If my mother had lived, I wouldn't
have turned out this way!

This is a body blow to Aurora. She can't even respond. She
bolts to her room.

DARK, SOMBER MUSIC blasts from under her door.

41 INT. BRUCE'S APARTMENT - LATER THAT NIGHT

41

Bruce opens the door to a giddy Melanie. She flies into his
arms, knocking him down. He's understandably caught off guard.

BRUCE

Mel! What?

MELANIE

I've done it. I'm free. I've moved
out.

Melanie kisses Bruce passionately. He returns the kiss. She
interrupts.

MELANIE

Help me bring in my stuff.

He's surprised by that.

BRUCE

Huh?

42 EXT. BRUCE'S APARTMENT - PARKING AREA - NIGHT

42

Bruce and Melanie struggle with her clothes, her belongings.
Melanie is very excited.

MELANIE

I feel like celebrating. Hitting
the town. Where's the Ferrari?

BRUCE

Tony needed it.

43 INT. BRUCE'S APARTMENT - NIGHT

43

Bruce and Melanie flop their loads in the middle of his floor.
Melanie's enthusiasm almost overwhelms Bruce.

43 CONTINUED:

43

MELANIE

This is so perfect. I should've
done this a long time ago. You...
me... starting our lives together.
Doesn't it feel right?

Melanie starts hanging her clothes in Bruce's closet.

BRUCE

(helping her)

Yeah. Uh... how long are you gonna
stay?

44 CLOSE ON AURORA

44

She speaks haltingly, with emotion. She wipes tears.

AURORA

Melly is my hope. She's the
smartest, the cleverest of my
grandchildren. Ever since their
mother died I have done nothing
except be there for them, love them,
try to instill in them a sense of
what's important...

A MAN'S HAND hands her a mug of tea. Aurora looks at it.

AURORA

You don't have a cup?

REVEAL Jerry. Aurora's in his office. It's a plain,
haphazardly put-together room. The decor is functional.

JERRY

Sorry.

AURORA

And now I'm losing her.

JERRY

What about the children's father?

AURORA

Flap? No. Flap wasn't father
material. He wasn't husband
material. He's not human material.
He moved to Santa Fe. He didn't
really abandon them. Flap was
just... weak.

JERRY

So there's been no father figure at all?

AURORA

Actually. There've been a few. I was involved for several years with a former general named Hector Scott. He was like a father to Melanie. He moved out years ago. But he still terrorizes me on a daily basis.

(a memory brings a smile)

And many years ago, my next door neighbor was Garrett Breedlove. The astronaut?

(means nothing to Jerry)

Garrett possessed every single quality I find repellent in a man. But it worked... for a while. The boys adored him, but he moved to Milwaukee... or Minneapolis...

(whatever)

This is a man who orbited the earth. Now he's married with a family. I can't picture that. Garrett was never comfortable around children.

(sighs)

He only liked dating them.

JERRY

Who was the great love of your life?

AURORA

I'm still looking.

JERRY

(supportive)

Mrs. Greenway. Your situation is hardly unique. You've obviously spent your life thinking only of others...

AURORA

(ennobling herself)

So true.

JERRY

You've neglected yourself...

AURORA

You're very bright.

44 CONTINUED:

44

JERRY

(shrugs)

'Just call 'em as I see 'em.

AURORA

I have neglected my life. It's all gone by so fast. It's a blur.

(getting torqued up)

What is my life? What have I done?
What will I leave behind? What does it all mean? I have to be strong and ask the hard questions.

JERRY

It's time you started taking care of you.

Aurora stands, taking out her checkbook.

AURORA

(with new purpose)

I need to start being more selfish... in the best sense of the word. Thank you.

She fills out her check. Jerry sees this. He stops her.

JERRY

You don't have to pay me now. It's easier if you do it by the month.

Aurora's taken aback. She smiles at Jerry sweetly.

AURORA

I'm afraid you've misunderstood my visit. I simply needed a quiet moment to organize my thoughts. I can't imagine requiring your services on a regular basis. I won't be returning.

He smiles back.

JERRY

Whatever you say, Mrs. Greenway.

Aurora tears off the check and gives it to Jerry.

AURORA

Aurora.

She's gone.

45 EXT. AURORA'S HOUSE - LATER THAT MORNING

45

Aurora returns. Rosie is chatting with Arthur who sits on his mower. Aurora smiles and waves to them as she goes inside.

ARTHUR

A smile and a wave. She must be in a better mood.

ROSIE

(dryly)

Lemme get out the hats and horns.

46 INT. AURORA'S HOUSE - KITCHEN - STAIRS - DAY

46

Aurora sweeps through the kitchen where Hector is eating a bowl of ice cream in madras shorts and a long sleeved shirt.

HECTOR

You had a call from somebody named "Pasqual". He wants you for dessert.

AURORA

Pascal. He wants to have me over for dessert. His English is less than perfect.

HECTOR

Are you having an affair?

Aurora continues up the stairs.

AURORA

Hector. You are in no position to be jealous or inquisitive. Go home and rethink your clothing.

Rosie has come through the door and heard this last exchange. She gives Hector a supportive look as Aurora disappears up the stairs.

ROSIE

God, she's full of herself.

HECTOR

(with a sigh of relief)

At least it's her old self.

A47 INT. AURORA'S UPSTAIRS HALL CLOSET - MOMENTS LATER

A47

The closet is jammed. Stacked on shelves are scrapbooks, boxes of clippings, letters tied in ribbons, memorabilia, and hundreds of photographs.

47 INT. AURORA'S BEDROOM (CONTINUOUS)

47

She takes a bundle of letters to her desk. She unties the ribbon holding them together. Letters and photos flood the top of her desk, spilling onto the floor.

48 LATER THAT DAY

48

Snappy, lighthearted MUSIC is playing. Aurora's room is filled with stacks of memorabilia. She's busy trying to organize it all. Rosie enters.

ROSIE

What's all this?

AURORA

Every clipping. Every diary. Every letter and photograph. Every theatre program. This represents everything that's ever happened to me. I'm going to organize it, make sense of it.

(resolute and strong)

Rosie, I'm going to chronicle every day of my life.

ROSIE

What a mess...

Aurora scans the names of cast members from a theatre playbill.

AURORA

(to herself)

These people are all dead.

CUT TO:

49 EXT. BRUCE'S APARTMENT - LATER THAT WEEK - NIGHT

49

Melanie's coming home. The Ferrari is parked in the spot underneath the apartment. Melanie is psyched. She does a "boogie" step up the stairs and bounds into Bruce's apartment.

50 INT. BRUCE'S APARTMENT - CONTINUOUS

50

Melanie blasts through the living room into...

BRUCE'S BEDROOM - CONTINUOUS

Melanie turns on the light surprising Bruce who's screwing a cheap-looking blonde girl.

BRUCE

(moaning)

Oh God...

50 CONTINUED:

50

MELANIE
(dumbstruck)
Oh God...

BRUCE
Mel, we gotta talk.
(to the blonde girl)
Get dressed, Toni.

Melanie's eyes pop as wide as saucers.

MELANIE
Toni?! That's Toni?!

BRUCE
Mel...

BLONDE GIRL
That's Mel?!

Melanie spies the keys to the Ferrari on the dresser. She snatches them and flies out.

51 EXT. BRUCE'S PARKING SPACE - MOMENTS LATER - NIGHT

51

The Ferrari, with Melanie behind the wheel, slams into reverse. Melanie CRUNCHES the rear of the car into a wall. Then she peels out, deliberately SCRAPING the side of the car on a brick column at the entrance to the apartment complex.

ON BRUCE AND TONI's agony as they watch the Ferrari zoom away.

52 INT. FERRARI - IN MOTION - NIGHT

52

Melanie sobs as she barrels through a residential neighborhood with the top down.

53 EXT. PATSY'S MANSION - NIGHT

53

The Ferrari zooms up Patsy's driveway. Melanie's managed to dent or scrape every surface but the front bumper. She brings the car to a stop by slamming into one of the columns on Patsy's front porch, thereby crushing the front bumper.

Melanie opens the car door. An empty liquor bottle falls out of the car before Melanie does. Melanie's not hurt, just drunk.

Melanie goes to Patsy's front door. She RINGS the doorbell which plays, "The Eyes of Texas". Nothing. Nobody home. She heads off the porch.

54 INT. PATSY'S HOUSE - NIGHT

54

Melanie appears at the back door, smashes a pane of glass, unlocks the door and enters the house.

55 PATSY'S BATHROOM

55

Melanie looks at herself in the mirror. She's an American Tragedy. She opens Patsy's medicine cabinet.

The cabinet resembles a pharmacy, there are so many pills... organized into categories. Melanie grabs a couple of bottles and downs them.

56 INT. AURORA'S BEDROOM - LATE THAT NIGHT

56

Aurora is working away on her memory project, a zippy MAHLER is playing. She's just pasting in a picture of a four-year-old Melanie sitting on Garrett Breedlove's shoulders. It's on the opposite page from his Time Magazine cover. The phone rings. Aurora ignores it. Her machine picks it up.

We HEAR Aurora's message.

AURORA'S MESSAGE

Please leave a message when you hear the D-sharp.

(BEEP)

PATSY (O.S. ON PHONE)

Aurora! Pick up the phone, goddammit!

CUT TO:

57 OMITTED

57

A58 INT. HOSPITAL HALLWAY - MIDDLE OF THE NIGHT

A58

WE SEE Aurora racing down a hospital corridor. Patsy, still dressed in fancy evening garb, bursts out of a side entry and joins Aurora as the two continue rushing to the ICU.

58 INT. HALL OF INTENSIVE CARE UNIT - SHORTLY AFTER

58

Aurora and Patsy listen to DR. FAULKNER, a tired, overworked resident. Aurora holds Patsy's arm.

DR. FAULKNER

We've pumped her stomach. It's almost impossible to take a lethal overdose of this family of drug. It's a muscle relaxant. She's just... very relaxed.

58 CONTINUED:

58

AURORA

(stiffly)

Is this intensive care humor? I'm
not amused.

DR. FAULKNER

Any attempted suicide is very
serious.

PATSY

When can she go home?

DR. FAULKNER

Tomorrow.

Aurora and Patsy push past Dr. Faulkner and head through the
doors clearly marked NO ADMITTANCE.

A59 INT. ICU - NIGHT

A59

Aurora and Patsy poke their heads into ICU cubicles to the
consternation of NURSE SUSAN and NURSE MARGARET at their center
desk.

NURSE SUSAN

Excuse me!

Patsy and Aurora ignore her. Patsy's found Melanie's cubicle.

59 INT. MELANIE'S ICU CUBICLE - NIGHT

59

Aurora's body blocks Patsy's access to Melanie. Aurora's
concern is for Melanie. Patsy gazes at Melanie sadly.

PATSY

Poor Melly. They say this is a
cry for help.

Aurora sits on Melanie's bed and smooths Melanie's hair.

AURORA

And I'm here to answer it.

(a look to Patsy)

Thank you, Patsy. I'll take it
from here.

Patsy has no intention of leaving.

PATSY

Well, it was my house she came to,
not yours.

59 CONTINUED:

59

Aurora doesn't take her eyes off Melanie.

AURORA

She must've assumed with your
fortieth birthday coming up you'd
have plenty of pills on hand.

Melanie opens her eyes groggily. She manages a chuckle.

MELANIE

Good one, Granny.

Aurora's calmed by this and smiles with relief.

BRUCE appears at the door. Nurse Susan tries to block his entrance.

NURSE SUSAN

Sir. There are too many people
already.

Bruce ducks in under Nurse Susan's arm. He's beyond distraught.

BRUCE

Mel, oh God. I'm so sorry.

Melanie manages to viciously croak to Bruce...

MELANIE

Where's Toni?

Nurse Susan protests.

NURSE SUSAN

O.K. Out. Everybody.

Teddy bolts into the room and joins the crowd.

TEDDY

Melanie! Jesus...

Nurse Susan storms off in exasperation.

PATSY

Why are you sorry, Bruce, what
happened?

BRUCE

Oh Mel, oh God... forgive me.

IN THE BG, WE HEAR NURSE SUSAN'S VOICE OVER THE LOUDSPEAKER.

59 CONTINUED:

59

NURSE SUSAN (V.O.)
Security to ICU. Security to ICU.

AURORA
(to the woozy Melanie)
You tried to kill yourself over
Bruce?

Rosie and Hector show up.

Nurse Susan reappears with TWO SECURITY OFFICERS. She lays down the law.

NURSE SUSAN
Alright. One. Just one. That's
all. Everybody else out.

Aurora, Patsy, Bruce, Teddy, Rosie all exchange looks. No one is about to leave. Each considers themselves to be the most important person in this situation.

Teddy breaks first. He leaves. Then Rosie and Hector. With a look from Aurora, Bruce leaves. Aurora and Patsy are left. It's a standoff.

Melanie tells Nurse Susan weakly.

MELANIE
If you don't let 'em stay you'll
have more patients on your hands.

Melanie drifts off. Patsy gets comfortable with a magazine, Aurora holds Melanie's hand.

60 INT. JERRY'S OFFICE - DAYS LATER - JUNE, 1988

60

JERRY
Why does Patsy's friendship with
Melanie bother you so much?

AURORA
Melly was three when my daughter
Emma died. Patsy was Emma's best
friend... and worst influence.
After Emma was gone, Patsy wanted to
raise Melly, but I wouldn't have it.
I know she thinks she would've done
a better job than I. But I've done
the best I could.

Aurora gets up and walks around Jerry's simple office, a converted bedroom. She sips a cup of tea.

AURORA

I've always wanted them to appreciate life. I want them to be responsible. I wanted them to understand the importance of things... even though it seems fewer and fewer things are important these days...

JERRY

You want a lot.

AURORA

Is that so bad?

JERRY

How's your chronicle coming?

AURORA

It's like composing a symphony.

(a quiet smile)

I tried to write a symphony once, when I was eighteen. I love music. I never finished it.

JERRY

You should.

AURORA

I think it's very important to leave something behind.

JERRY

So do I.

Aurora sees a framed picture of a young Las Vegas showgirl.

AURORA

Who's this?

JERRY

Her name's Lola.

AURORA

Showgirl?

JERRY

Las Vegas. She's my mom.

Aurora gives him a look. Is he putting her on? She needs more info.

60 CONTINUED:

60

JERRY

She is! And she's got the best legs on the line. She's awesome.

AURORA

How... interesting.

JERRY

You have no idea. Lola's had a really rough life. But she always comes up kicking. She's the main reason I became a therapist... I saw how much good it did her. I've tried to get her to move down here, but she won't leave Vegas. She loves her life, warts and all. She's the best mom anyone could have.

When Aurora turns to put the picture back on the shelf, Jerry sees the tears rolling down her cheeks. Jerry's concerned.

JERRY

Aurora? What?

Aurora plucks a Kleenex, picks up her purse and gets ready to leave. Her words are focused and firm.

AURORA

Make sure you say that to her. I guarantee you she needs to hear it on occasion.

Aurora opens his office door. His NEXT PATIENT sits in the waiting area. Aurora has regained her composure.

AURORA

See you next week.

Jerry watches her stride regally out his door. Aurora's something else.

61 EXT. SUGARLAND PRISON VISITATION ROOM - DAY

61

Aurora is talking to Tommy. He just sits there, sullen as ever. His hand is wrapped in a bandage.

61 CONTINUED:

61

AURORA

... and of course it was ridiculous for her to do what she did, but at least she's gotten Bruce out of her system.

(no response from Tommy)

Warden Littlefield tells me you're doing well in your computer training.

TOMMY

(adjusting his bandage)

You driving him crazy too?

AURORA

We communicate from time to time.

(looking at Tommy's hand)

You've been fighting again.

(no answer)

Is it broken?

(Tommy shakes head "no")

All you've done all your life is fight.

TOMMY

And you haven't?

He's got her there. She thinks about it.

AURORA

I fight because I'm strong. And I think the strong... sometimes must do battle to protect the weak.

She just stares at Tommy for a while.

AURORA

Would you like for me to not come here anymore? Teddy and Melly have given up on you.

TOMMY

I don't care.

AURORA

Why do you even show up?

61 CONTINUED:

61

TOMMY
If I don't, it makes me seem
uncooperative. Bad for parole.

Tommy gets up and walks back into the prison. Aurora watches him ditch the brownies once again.

62 INT. TOMMY'S AND TEDDY'S ROOM - DAY

62

Melanie and Hector sit in the "boys" room playing chess. Melanie's contemplating her next move when she looks out the window.

MELANIE'S POV OUT THE WINDOW

A Pinto has just pulled up. Bruce gets out. Melanie's conflicted, flustered, but most of all, excited. She arbitrarily moves her bishop and tells Hector...

MELANIE
(bouncing out)
Take your time.

63 OMITTED

63

64 INT. AURORA'S LIVING ROOM - MOMENTS LATER

64

Melanie enters the living room slowly, deliberately, sternly. She's decided to make him suffer. Then she gets a good look at Bruce.

Bruce looks fabulous. His hair is washed and cut. The goatee is gone. The shirt is ironed. The jeans are clean. He's a Ralph Lauren ad. Melanie fights the urge to melt.

MELANIE
Go away.

BRUCE
Mel. I... uh... sorta... well, I
wanted to think about us starting
over again, you know...

Melanie looks him up and down, still holding firm.

MELANIE
You expect me to take you back
because you got a haircut?

BRUCE
I've got an idea about you and me.
Can we talk? Anyplace but here?

64 CONTINUED:

64

MELANIE

I don't think so.

BRUCE

C'mon, Mel. Let's take a drive.
I'm in a Pinto. It's the real me.

65 OMITTED

65

66 EXT. AURORA'S HOUSE - AT BRUCE'S CAR

66

As Bruce gallantly opens the door for her, he puts his hand on her waist. She instantly recoils.

MELANIE

Don't touch me. I've been through a lot of shit because of you. But I'm wiser for it. The only reason I'm even speaking to you is that I'd be a real bitch if I didn't give you the chance to apologize properly. Hands off. Understand?

CUT TO:

67 INT. BRUCE'S APARTMENT - DAY

67

Melanie and Bruce are cuddling in the glow of their mid-afternoon love making. Bruce is full of anticipation. He's very proud of himself.

BRUCE

Wanna hear my plan?

MELANIE

Sure.

Very confident, Bruce reaches under the bed and pulls out magazines. He's dog-eared each to particular pages. He opens the magazines to those pages and spreads them on the bed in front of Melanie. They're all men's underwear ads. Melanie giggles.

BRUCE

Wait.

He slips on his underwear and hops out of bed, striking a slouchy, sexy pose. Melanie laughs out loud, throws a pillow at him. Bruce is defensive. He really has an agenda.

BRUCE

What do those guys have that I don't?

67 CONTINUED:

67

MELANIE
(suggestively)
Absolutely nothing.

BRUCE
(focused and resolute)
I'm gonna be a model. I can do it.
People look at me all the time.

Melanie's speechless.

BRUCE
I'm serious. Dead serious. Then
after I've made enough money
modeling, I'll start acting. It's
the way it's done, Mel.

Melanie rolls her eyes. Too much. She's ready to leave.

MELANIE
That's a good plan, Bruce.

Bruce pulls her back into bed.

BRUCE
Mel. I almost blew it with you. I
don't want that to happen again. I
want to take you somewhere where I
can make a life for us. There's too
much in the way here. I want to go
where there'll be no distractions...

CUT TO:

A68 AURORA

A68

AURORA
Los Angeles!?

68 INT. AURORA'S KITCHEN - DAY

68

Aurora stops in her tracks. She's baking loaves of bread.
Rosie's helping her gift wrap them in colorful foil. Hector is
eating his loaf.

Aurora isn't happy. She absorbs this. Rather than react, her
energy intensifies. There's nothing scarier than Aurora's
silence. The calm before the storm. Melanie feels compelled to
continue.

MELANIE
Bruce really loves me. And he wants
to start over... fresh, in a new
place. Somewhere we can be happy...

AURORA

(through her teeth)

There are six million happy people
in Houston.

MELANIE

(calmly, firmly)

I have no possibility of being happy
here. You spray this house with
happiness repellent. I can be happy
with Bruce. Bruce will be happy in
L.A.

Hector comments to no one in particular as he butters his bread.

HECTOR

I was stationed in L.A. after the
war. Never had so much sex in my
life...

Aurora, in her silent fury, busies herself with counting her
loaves.

AURORA

Tommy. Teddy. The loathsome Jane.
Arthur...

MELANIE

You keep saying you want me to have
a future. There's no future for me
here. I've got to go somewhere and
find whatever it is that I am.

AURORA

What will you do for money?

MELANIE

Bruce has a plan... and I have
things I can sell.

AURORA

(venomously sarcastic)

Your mother's jewelry? At last.
I've been anxious to get rid of it.

MELANIE

I can always ask Patsy.

The absolute worst thing Aurora could hear right now.

68 CONTINUED:

68

AURORA

Now there's a good idea. Ask Patsy.
Sweet, kind, loving, generous, happy
Patsy. Perfect Patsy... from whom
all blessings flow.

MELANIE

Let up on Patsy. I don't know why
you hate her so much. She doesn't
hate you.

AURORA

Don't be ridiculous. I don't hate
Patsy. I love Patsy.
(stabbing a loaf with her knife)
This is Patsy's loaf of bread.
Patsy is family.

69- OMITTED
7069-
70

71 INT. AURORA'S DINING ROOM - SHORTLY LATER

71

Rosie passes through the dining room where Aurora has out the
family silver and is polishing it.

ROSIE

What're you doing?

AURORA

(resignedly)
Generosity.

72 OMITTED

72

73 INT. AURORA'S LIVING ROOM - NIGHT

73

Aurora sits on the sofa between Hector and PASCAL FERNEY,
a Frenchman in pursuit of Aurora.

In the background Melanie, Bruce, Jerry and Arthur mingle
over cocktails in the sunroom.

Aurora laughs at one of Pascal's jokes.

AURORA

Oh, Pascal!

PASCAL

Aurora, try one of my oysters.

Pascal places the oyster shell on her lips and it slithers
down her throat. It's deliciously provocative. Hector
hates this.

73 CONTINUED:

73

AURORA

For the gods! Hector, you must
try one of Pascal's oysters.

HECTOR

Not on your life.

DOORBELL RINGS

Aurora rises to greet an arriving guest.

ANGLE ON PATSY

just closing the door, having let herself in.

AURORA

Patsy! Darling! Jimmie Lee said
you were in Mexico and couldn't make
it. I was sick about it.

PATSY

I was. I cut my trip short. Do you
think I'd miss this? Can I help?

Aurora turns toward Rosie who is coming through the
dining room with an hors d'oeuvres tray.

AURORA

Rosie! Patsy's here. Squeeze in
another plate somehow!

Aurora whisks Patsy out of the foyer into the living room as WE
HEAR...

BUMP (O.S.)

I HATE IT HERE!

The SOUND of the front door closing.

Aurora turns around to see...

TEDDY, JANE AND BUMP

who have just arrived. Aurora is not happy that Teddy and
Jane have brought Bump. She makes a beeline for Teddy.

AURORA

I told you this was a formal dinner
party. I want it to be perfect for
Melanie. I would have paid for a
babysitter.

73 CONTINUED:

73

TEDDY

I know. I know. But Jane feels we should never exclude Bump or he might be scarred by the separation.

Jane picks up on Aurora's concern.

JANE

Don't worry Mrs. Greenway. Bump should be here. He is your great grandchild. Besides, he's perfectly behaved. I promise.

ON AURORA AS WE

CUT TO:

74 LATER AT THE DINING ROOM TABLE

74

The meal is finished. Aurora clinks her glass for attention.

AURORA

(lightly)

Attention! I require silence!

WE PULL BACK DOWN THE TABLE

It is a magnificently set table. Until we reach

BUMP'S PLACE which is foul.

Food everywhere, ground into the tablecloth. Jerry, seated nearby, has a greasy baby handprint on his snappy windbreaker. Wine stains where Bump knocked Teddy's glass over. But Aurora tries to rise above it.

AURORA

(rising to speak)

Just a few words. Thank you all for coming. Thanks especially to Arthur for providing the gorgeous roses from his garden.

(Bump THROWS a spoon)

Thanks to Pascal for the delicious oysters...

(Bump SHRIEKS)

To Hector, whose knowledge of wine is unparalleled. Thanks to Jerry... who has become my bridge over shark infested waters...

(Waaa! from Bump)

My precious sweet Teddy and his... Jane.

(Aurora vs. Bump's noise)

(MORE)

74 CONTINUED:

74

AURORA (CONT'D)

And to my right hand. My right arm... my Rosie. To Patsy who is... always there no matter what. And Bruce. Oh, Bruce... You're taking our Melly away. Words fail me. And last but never least. Dearest darling Melanie. May your journey be joyful, and may your every dream come true, and may you hurry back to those who really love you...

Bump jumps up on the table and runs down the length of it towards Aurora.

BUMP

Catch me, Granny.

He hurls into Aurora's arms who sighs resignedly.

AURORA

Coffee's in the living room.

75 INT. AURORA'S ROOM - A LITTLE LATER

75

Teddy is looking through the chaotic jumble that is Aurora's chronicle. Melanie enters, coffee cup in hand.

MELANIE

Did you see what she gave me as a going away present?

(holds up an envelope)

A return ticket.

Teddy laughs.

TEDDY

(staggered by the memorabilia)
Look at all this stuff. I feel like I'm inside Aurora's head.

MELANIE

She's such a packrat.

TEDDY

It's cleaner than your room ever was.

Teddy finds a page of PHOTOGRAPHS. One is of Melanie, aged three. Tommy and Teddy are in the picture with Emma and Flap. They're beaming, adorable children.

75 CONTINUED:

75

MELANIE

Look at Tommy.

She shows the picture to Teddy. He pulls out another shot.

TEDDY

Once upon a time we were a family.
Can you believe it?

MELANIE

What was it like? Was it great?

TEDDY

It had its moments. I remember
laughs. And lots of hugs. Mom was
big on hugs. I guess she wanted to
hold us long as she could.

MELANIE

I wish I could remember it. You're
lucky.

Teddy hugs Melanie. Trapped in his hug, he gives her an order.

TEDDY

Now laugh.

Melanie giggles.

TEDDY

There ya go. Just like old times.
(the big brother)
Be careful out there.

We HEAR a PIANO being played with exuberance as we

CUT TO:

76 OMITTED

76

77 EXT. BACKYARD - GAZEBO - WARM SUMMER NIGHT

77

ON MELANIE'S AND PATSY'S POV

of AURORA in her glory, playing the piano in the sunroom
surrounded by her guests.

Melanie and Patsy sit in the gazebo watching Aurora.

MELANIE

She's playing the piano, Pats! I
can't remember the last time she
played. Something's going on.

77 CONTINUED:

77

PATSY

That Jerry could make me play the piano and I've never touched one.

Patsy hands Melanie a present. Melanie opens it. It's an elegant wallet. The wallet is fat. Melanie opens it. It's crammed with \$100 bills. Melanie gasps.

MELANIE

Patsy!

Patsy quiets Melanie.

PATSY

Put it away before Aurora sees it. She'd freak. I don't want to ruin her evening, just her life.

(Melanie gives her a look)
I'm kidding. I could never hate anybody who loves you kids as much as I do... even if hers is the kamikaze kind.

Melanie gets choked up. She hugs Patsy.

78- OMITTED
7978-
79

80 INT. AURORA'S ROOM - AFTER THE PARTY

80

Tired, Aurora slips off her dress. She looks out the window towards Arthur's.

AURORA POV OUT THE SIDE WINDOW

Arthur and Rosie chat over the fence. They laugh and laugh.

ON AURORA

She shuts those blinds. She goes to the front window to shut those blinds.

AURORA'S POV OUT HER FRONT WINDOW

Patsy and Jerry are sitting on the hood of his car, talking.

ON AURORA

Who turns out her bedroom lights so she can watch them undetected. Patsy is entertaining Jerry with an expansive story he's enjoying immensely. Aurora watches. And watches.

80 CONTINUED:

80

AURORA'S POV OF JERRY AND PATSY

Patsy and Jerry finally hop off his car and part very friendly.

ON AURORA

At fucking last! She flops on her bed. She stares at the ceiling, pissed.

81 EXT. AURORA'S HOUSE - EARLY NEXT MORNING

81

Hector attempts to help Bruce tie Melanie's car behind his Pinto. Rosie closes the trunk.

HECTOR

(to Bruce)

Are you sure this will pass muster?

Bruce yanks on the chain.

BRUCE

Yeah. 'Done it a million times.

AT THE CAR

Aurora keeps totally composed. This bothers Melanie.

MELANIE

Granny. I'm not going to leave until you say something.

Patsy's car drives up. Patsy bounds out.

AURORA

Shit.

PATSY

I just had to say goodbye.

Patsy gives big hugs to Bruce and Melanie, squeezes Aurora's hand. Aurora's tone takes an unexpected urgency.

AURORA

Better go. Traffic! Bye.

Melanie just looks at Aurora with amusement. She gets in the car. They drive off. Rosie and Hector wander off, leaving Aurora and Patsy. Patsy puts her arm through Aurora's.

Aurora and Patsy watch Melanie disappear. Lots of unspoken feeling. Patsy decides to speak.

81 CONTINUED:

81

PATSY

You've been good about this, Aurora.

AURORA

Everyone needs to experience happiness... even if it doesn't last.

PATSY

(tearing up)

She reminds me so much of Emma it hurts.

They're still watching as Bruce's car pulling Melanie's car stops at the stop sign at the end of Locke Lane. Melanie's car slams the rear of Bruce's. They drive on.

AURORA

Melanie will be fine.

Aurora leaves Patsy and walks back into her house.

82- OMITTED
8482-
84

85 INT. AURORA'S HOUSE - DINING ROOM - LATE AFTERNOON

85

Aurora is arranging flowers in a vase on the dining room table.

DOORBELL RINGS

AURORA

(shouting)

Come on in. It's open.

We HEAR the front door open and shut, footsteps... It's Jerry.

Aurora looks up at him and smiles the emptiest of smiles, then returns to her work.

JERRY

Uh... hi. I couldn't help but be curious as to why you didn't come in today.

AURORA

Slipped my mind, I guess.

JERRY

(picking up her mood)

Ah-ha.

85 CONTINUED:

85

AURORA

Now that I've let Melanie live her own life and she's out of mine for good, I can presume that I'm cured.

JERRY

(sighs with distress)

Oh boy. What happened?

AURORA

Nothing! The party was a triumph. It was a successful lab experiment.
(veiled reference to him and Patsy)
I put all the mice in one room to see if they'd eat each other.

JERRY

What is this about?

AURORA

Jerry. I am now focusing on pursuing my life. You are free to pursue whatever you want.

Jerry's getting way too confused. He's firm with her.

JERRY

O.K., Aurora. You're talking this out. I'm taking you to dinner. You choose. Tony's? Cafe Annie? Wherever. Money's no object.

86 INT. THE PIG STAND - NIGHT

86

There's tension between Aurora and Jerry as they enter the diner. Jerry looks around at the over-the-top porcine decor.

Aurora is greeted by WAITRESSES. A couple of CUSTOMERS smile at her. She takes a stool at the corner of the counter. A surprised Jerry comments on the blue collar surroundings.

JERRY

You come here?

Aurora waves at the FRY COOKS as Jerry sits.

AURORA

I eat here every Sunday on my way to visit Tommy. I find my strength in their pecan pie. Are you uncomfortable here?

86 CONTINUED:

86

JERRY

No. I... just wouldn't expect you
to come to this kind of place.

AURORA

I'm very liberal Jerry. I embrace
all humanity.

(a deliberate dig)

Just like you do.

Jerry doesn't get her edgy tone.

AURORA

Besides, I thought this would be the
safest place to bring you on a date.

JERRY

This is a date?

AURORA

(mimicking Jerry's voice)

"Aurora. I'm taking you to dinner."
Here in America we call that a date.
Not a date in the sense of us on our
way to sleeping together which is a
preposterous idea.

DOLLY, the waitress, arrives. Aurora doesn't miss a beat...

AURORA

A pig platter with french fries,
coleslaw and a double order of
beans. Iced tea with Sweet and Low.

DOLLY

And for you, young man?

JERRY

(to Dolly)

Two.

(back to Aurora)

Why is that a preposterous idea?

(being the therapist)

Let's discuss that.

AURORA

Do you want to sleep together?

86 CONTINUED:

86

JERRY

Would that be so bad?

AURORA

If I slept with you, I'd be lost on many, many levels. It would be just another empty conquest. I'd be no better than any other predatory female prowling the streets of Houston.

Jerry gets it now.

JERRY

This is about Patsy, isn't it?

AURORA

You tell me.

JERRY

Patsy's not my type.

AURORA

Stick around a couple of weeks. By then I'm sure she'll have something else surgically altered. Maybe she'll conform to your ideal then.

Dolly arrives with the platters of food. Discussion stops for a beat. Then...

AURORA

(digging into her food)

What is your type?

Jerry's not going to fall into this. He gives her sarcasm right back to her.

JERRY

Same as every other guy. Really big boobs. Dumb as a post. The younger the better...

Aurora puts down her fork, gets up, and leaves the restaurant.

Jerry shakes his head. She's a piece of work.

86A INT. AURORA'S KITCHEN - NIGHT

86A

An agitated Aurora enters. She's aware of the TV playing in the living room.. Odd. We FOLLOW her into

86A CONTINUED:

86A

HER LIVING ROOM - CONTINUOUS

where Hector is watching TV. He's stretched out, comfortable, covered with an afghan. He looks so content, Aurora's mood is actually softened.

AURORA

Don't you have a television?

HECTOR

My cable's out. It's our favorite movie. Sit down.

She could use some tenderness. She sits beside him. The movie is Bridge on the River Kwai. She's deep in thought. Hector watches her. She's beautiful in the flickering light of the TV. Eventually she's aware of him watching her.

AURORA

What?

HECTOR

Close your eyes.

AURORA

Why?

HECTOR

Just close them.

Aurora humors him and closes her eyes.

HECTOR

I want you to think about the moment you first laid eyes on me. At the River Oaks Country Club. I was in my dress blues.

AURORA

No one filled out a uniform the way you did.

They cuddle in the memory.

AURORA

You were so strong.

(she thinks)

I needed your strength. So did the children. You were wonderful, Hector.

HECTOR

I'm still wonderful, Aurora.

86A CONTINUED:

86A

AURORA

Yes, you are.

Her eyes remain closed as the memories dance in her head. She opens her eyes and looks at Hector. He's nodding off. She smiles at him warmly. She snuggles closer. She slips her hand under the afghan. Hector opens his eyes.

HECTOR

What're you doing?

AURORA

I want to hold your hand.

She grasps his hand. Something's weird. She pulls his hand out from under the covers. He's wearing a heavy glove. He explains.

HECTOR

I get cold.

Aurora lets go of his hand. Hector's heavy eyes close again.

Aurora pulls the afghan up and tucks it around Hector. She gives him a peck on the forehead and tiptoes out of the living room.

86B INT. KITCHEN/BACK STAIRS - MOMENTS LATER

86B

Aurora snares a bottle of wine as she heads up the stairs.

86C INT. AURORA'S BEDROOM - NIGHT - LATER

86C

Aurora's dressed in her peignoir ready for bed but restless. She's not sleepy. She flips through her chronicle. Pictures of FORMER SUITORS, younger Hector, etc. She thinks, refills her wine glass. She wanders out of her room.

87- OMITTED
9087-
90

91 INT. JERRY'S BEDROOM - NIGHT

91

There are few pieces of furniture. The room is basically empty except for the bed in which Jerry sleeps peacefully.

A NOISE wakes him. He snaps to a woozy consciousness. He fumbles under his bed for a baseball bat. He gets up and eases toward the direction of the noise... the office door.

He pauses at the closed office door. Yes. There is someone in there. Bat raised, he bursts into

91A INT. JERRY'S OFFICE - CONTINUOUS

91A

As he pounces inside, he YELLS. A startled Aurora, who's climbing through the window, SCREAMS. Jerry hits the lights, exasperatedly confused. Aurora's indignant.

AURORA

How rude!

JERRY

Jesus, Aurora! It's two AM.
What're you doing?

AURORA

I need to talk. I'm upset and I
want to feel better. That is your
business, is it not? You did say
"day or night".

He looks at her peignoir.

JERRY

You didn't come here to talk.

Jerry moves closer to Aurora. He decides to kiss her very lightly on the cheek.

Aurora recoils. Her reaction is out of proportion to the gentle kiss. In her rush to distance herself from Jerry, she knocks over a lamp. Jerry's about to apologize for offending Aurora when she asks breathlessly...

AURORA

Is it safe to leave my car on the
street?

92 INT. JERRY'S BEDROOM - THE NEXT MORNING

92

Aurora wakes up. She gazes at Jerry. He looks young, trim, gorgeous. She catches a glimpse of herself. She's smashed, creased, with absurd bed-head. This will not do.

She ever-so-carefully pulls her purse toward her. Her hand pulls out lipstick, etc.

CUT TO:

93 A LITTLE LATER

93

ON THE ALARM CLOCK

clicking to 6:00 AM. Soft MUSIC plays and Jerry wakes and turns to see Aurora next to him pretending to sleep. She's now picture perfect. He sits up and looks at her beside him. Jerry can't believe he slept with a patient.

94 INT. JERRY'S BATHROOM - MORNING

94

He's taking a shower. Aurora enters. Jerry immediately starts to apologize.

JERRY

Look Aurora. Please. I'm sorry. I don't know how it could've happened. I don't know how I could've...

AURORA

I'd better leave before I'm embarrassed by your flattery.

She sweeps out.

95 EXT. AURORA'S HOUSE - MORNING

95

Aurora's car pulls into the driveway.

ON TEDDY

measuring lumber. He hears the SOUND of Aurora's car and looks around the side of the house just in time to see her peignoir sweep into the kitchen door. He's stumped.

96 INT. AURORA'S KITCHEN - MORNING

96

Aurora enters the kitchen very naturally. Rosie stops flipping pancakes. Hector stops reading the paper. They just look at her when she comes in. It's a pregnant pause. Aurora rises way above it.

AURORA

I'm not hungry.

ROSIE

(with raised eyebrow)

I'm not surprised.

CUT TO:

97 A JUMBO JET ROARING CLOSE OVERHEAD

97

EXT. MELANIE'S L.A. APARTMENT - LATE AFTERNOON - SEPT. 1988

WE PAN DOWN to discover Melanie dressed in her fast food uniform lugging groceries up the stairs to her L.A. apartment.

98 INT. MELANIE'S L.A. APARTMENT - LATE AFTERNOON

98

Bruce sits amidst the clutter of their decidedly low-rent apartment. It's spartan, furnished with only a few of the cheapest essentials. He's sullen, quiet.

Melanie enters with the groceries. She's in a good mood.

98 CONTINUED:

98

MELANIE

I found some barbecue that somebody
at work said was almost as good as
Goode's. You hungry?

BRUCE

No.

Melanie doesn't pick up on his mood right away.

MELANIE

Oh! Your pictures! Did you get
'em?

BRUCE

(the source of his depression)

Yeah...

Melanie bounces over.

MELANIE

Lemme see! Lemme, lemme!

BRUCE

They suck.

Melanie reaches for the manila envelope, but he snatches them first. She grabs at them, but he keeps them away from her. She's being playful. He's not. He avoids her and ducks into the bathroom with the pictures and locks the door.

99 INT. MELANIE/BRUCE BATHROOM

99

Bruce pulls out one of the pictures. It's really bad. Melanie talks to him through the door.

MELANIE

C'mon. Bruce. How could a picture
of you be bad?

Bruce looks at his picture and shudders. He slips it under the door to Melanie.

He waits. A beat passes with no comment from Melanie.

The picture slides back under the door to Bruce.

Bruce knows Melanie agrees. He opens the door, dejectedly.

100 INT. MELANIE'S LIVING ROOM

100

Bruce is near tears.

100 CONTINUED:

100

BRUCE

This is L.A. I gotta have pictures
that say, "Fuckable".

MELANIE

(sympathizing)

I know, honey...

BRUCE

I'll never get hired with pictures
like that.

MELANIE

O.K. You just gotta get better
pictures made.

BRUCE

With what? Our disposable income's
been disposed of. You can't call
Aurora.

MELANIE

There's always Patsy Bank and Trust.

101 INT. NEIMAN-MARCUS - 2 WEEKS LATER - OCTOBER, 1988

101

Patsy and Aurora are shopping. They chat and look through racks
of clothes. Patsy is attended by a PERSONAL SHOPPER.

AURORA

... but I'm starting to get a little
annoyed with Melly. Wouldn't you
think she could pick up a phone and
say, "I've made it to Los Angeles
or... I'm alive?" It's been long
enough.

Patsy gently lobs delicious information into Aurora's court.

PATSY -

Things have been kind of crazy for
her.

A knife goes into Aurora's back.

AURORA

You've talked to her?

As innocently as possible, she revels in one-upping Aurora.

101 CONTINUED:

101

PATSY

Yeah. Bless her heart. She works like a dog. She had some kind of unexpected expense so I sent her a little loan. The kid's got spunk.

The fact that Melanie called Patsy and not her is a kick in the teeth to Aurora. However, she doesn't let it show. She changes the subject, focusing her irritation on the racks of clothes.

AURORA

You know I just can't find a thing any more. It's lucky I'm good with a needle and thread.

PATSY

(agrees from her rack)
Shopping is so frustrating these days.

AURORA

But you always seem to find great things. Look at you now.
(the smile of mischief)
So put together.

Patsy takes it as a compliment. Aurora points to Patsy's YELLOW BELT.

AURORA

I love this. It's hard to get the right yellow.

PATSY

San Francisco. On sale.

AURORA

Very good on you.

Patsy changes the subject back to Melanie... but with an agenda.

PATSY

I'll bet Melanie has tried to reach you. But Rosie says you're never home anymore. She says you're always in therapy. You must be the most well-adjusted woman in Houston by now.

AURORA

It's done wonders for me.

101 CONTINUED:

101

PATSY

Tell me about Jerry. He's very...
attractive.

AURORA

I like him.

PATSY

Is that line between doctor and
patient getting blurred?

Aurora relishes Patsy's curiosity as she finds a great dress.

AURORA

(holds the dress up for
Patsy's opinion)
What do you think?

Patsy gets it.

102 INT. JERRY'S OFFICE - NIGHT

102

Aurora's wearing one of Jerry's shirts. She's sitting behind
his desk. Jerry's in his boxers lying on his therapist couch.

Aurora spreads butter on a muffin from an elaborate basket of
goodies she's brought.

AURORA

Be honest. Doesn't the fact that
I'm older disgust you... just a
little?

JERRY

You don't seem older to me.

AURORA

I am older. And I have all the
insecurities that go with it. So if
you won't help me with them, don't
lie.

Aurora gets up and gives Jerry the muffin. She pauses and gives
the room a critical eye.

AURORA

This room doesn't serve you well.
You're a summer.
(with disdain)
The room is the dead of winter.

JERRY

You're not going to redecorate...

102 CONTINUED:

102

AURORA

Re-decorate presumes there's been
some previous attempt to decorate.
Not applicable here.

JERRY

The room is fine, Aurora.

AURORA

(au contraire)

This room says "I don't care!"
Don't you know how insulting that
is? What's the matter with an
amusing color scheme and some
unbleached muslin over those dreary
windows that say, "I, Jerry
Bruckner, have put some effort into
this. You who enter my world are
important to me. I want you to be
happy while you're here."

Aurora's depth of thought surprises Jerry.

JERRY

Paint the damn walls, then.
(genuinely amused)
You're too much.

AURORA

If I am "too much", it's not
calculated. I've just always
thought I'd better keep trying...
especially when it seems the world
around me has stopped. When you
stop trying, you fade away. I'm not
going to fade away until I have to.
(she barely whispers)
Something, somewhere must say,
"Aurora was here".

ON JERRY

He's never met anyone who can go from infuriating to moving so
fast.

103 EXT. ARTHUR'S POOLSIDE - AFTERNOON - NOVEMBER, 1988

103

Rosie and Arthur are having coffee. Rosie HEARS Aurora's car
drive up. A sour expression descends on her face.

ROSIE

Well, whatd'ya know. Herself has
come home for a change.

103 CONTINUED:

103

Arthur tries to brighten Rosie's mood.

ARTHUR

Don't be too hard on her. She's enjoying her life. It wouldn't kill you to kick up your heels every now and then.

ROSIE

Arthur, I'm doing good just to put one foot in front of the other.

104 INT. AURORA'S KITCHEN - AT THAT MOMENT

104

Hector is eating a sandwich. Aurora enters, very larky.

AURORA

Hello, Hector.

Hector's very serious. Aurora gets coffee.

HECTOR

We care about you and we think you're making a big mistake.

AURORA

I've come to the conclusion that there are no such things as mistakes. We all create what we need.

Aurora sweeps upstairs. Hector sighs, puts his bowl in the sink and leaves.

105 INT. AURORA'S BEDROOM - A LITTLE LATER

105

Aurora has the CLASSICAL MUSIC turned up LOUD. She's working on her life chronicle. She's singing along with the music when Rosie enters and snaps off the music.

AURORA

Rosie!? What in the...

ROSIE

I'm sick of this.

AURORA

Rosie? What are you sick of? You and Hector are so cranky. 'Must be something in the water.

ROSIE

You never spend time with us anymore.

105 CONTINUED:

105

AURORA

I live here.

ROSIE

Barely. You're always off with that damn Jerry or holed up in here. Instead of spending so much time on those stupid scrapbooks, you should spend time on the people in them.

Rosie stomps off. Aurora considers. Could Rosie have a point? She looks out her window.

AURORA'S POV OUT THE WINDOW

Hector shuffles down the sidewalk toward his house. He seems old. Rosie has a point.

ON AURORA

She opens her window and calls to Hector.

AURORA

Hector. What say we have some fun?

HECTOR

Huh?

AURORA

Get dressed. I'm taking us to dinner.

106 INT. PIG STAND - NIGHT

106

Aurora, Rosie, Hector and Arthur are dining.

Aurora is snapping a polaroid of Rosie, Hector and Arthur to capture the occasion.

Rosie's dark mood seems to be lightened by the idea of dinner together. Hector, dressed up in his dress blues, seems a little befuddled.

Aurora motions Dolly, the waitress, over to their table.

AURORA

Dolly! We're ready for the big finish.

DOLLY

What'll it be?

AURORA

Hector, you first. It's your night out.

Hector seems confused. He's not paying attention to the proceedings. He starts to sing softly an old World War II marching song. He's losing it.

HECTOR

(tune: Col. Bogey's March)

Hitler, has only got one ball;
Goering, has two but very small;
Himmler, has something similar;
But poor ole' Goebbels, has no balls at all.

No one knows how to react for a beat. Aurora breaks the silence.

AURORA

I'll have the pecan pie.

ROSIE

Uh... banana split for me.

DOLLY

That's it, Rosie. Live a little.

ARTHUR

Super sundae. Fudge.

AURORA

And I'm sure Hector will have the mince pie.

DOLLY

(asks Hector)

A la mode?

The general seems to have nodded off. Aurora tries to wake him.

AURORA

Hector? A la mode?

(no response)

Hector? Hector?

Aurora exchanges a look of alarm with Rosie.

107 EXT. GRAVEYARD - DAY - NOVEMBER, 1988

107

Bump is in a swing with Jane. He hops off the swing and WE FOLLOW him to Hector's gravesite where THE MOURNERS stand around Hector's grave. It's not your typical graveside "tone", however.

Melanie and Teddy are at Aurora's side. Across from them are Rosie and Jerry standing next to each other. Rosie is not fond of Jerry. She looks him over and tells him...

ROSIE

(in a side whisper)

There is something very wrong with you.

108- OMITTED

108-

109

109

110 EXT. AURORA'S DRIVEWAY - WAKE'S OVER

110

The guests have gone. Rosie's arms are loaded with garbage. The tension is palpable when Rosie and Aurora cross paths as Aurora heads to her car.

Rosie has an edge in her voice.

ROSIE

Going back to ole Jerry?

AT THE CAR/DRIVEWAY FENCE

Aurora doesn't answer. She puts her purse on the hood of the car to fish out her car keys. Rosie isn't going to let up.

ROSIE

I'm surprised you waited this long. After all, the general's been in the ground almost five hours.

Aurora sighs. There's no other way to explain it.

AURORA

I'm looking for the great love of my life, Rosie. I have to investigate all possibilities.

Aurora gets in the car.

Rosie's furious as she flings the sack into the garbage can. She jams it down. She slams the lid on the can. But that's not enough. In her rage, she slams the lid again. And again. SLAM! SLAM! SLAM! Her fury is out of proportion and scary.

She continues to bang the lid down.

Arthur's head rises from his side of the fence.

110 CONTINUED:

110

ARTHUR
Everything O.K., Rosie?

Rosie turns. She's mortified that her behavior has been witnessed. Embarrassed, she holds the lid in mid-air. Arthur comes from behind the fence, takes the lid and gently places it on the can.

ROSIE
No.

ARTHUR
Talk to me.

Rosie just bursts into tears.

Arthur isn't sure what to do. So he puts his arms around her. She sobs.

111 INT. JERRY'S BEDROOM - NIGHT

111

Jerry's bedroom is different. It has an amusing color scheme and unbleached muslin draped over the windows. Aurora and Jerry are lying together in bed. It's tender.

JERRY
I think a lot of people do it after deaths. It's very natural.

AURORA
It does feel a little unladylike, though.

JERRY
It's kind of a rush to reaffirm life, I guess. That's what the books say. It can all be over so quickly.

AURORA
Especially when you get to my age and people start dropping like flies.

JERRY
Don't do that, Aurora.

AURORA
My grasp of reality is one of my best qualities. And I've just experienced a harsh reality. I'm grasping, that's all.

111 CONTINUED:

111

JERRY

You were wonderful today. The way you handled everyone... everything.

AURORA

Yes, the chapter on Hector Scott is closed. And a very interesting chapter it was. Keeping my chronicle is one of the best things I've ever done.

JERRY

What do you think? Will I rate a whole page?

AURORA

We'll see.

JERRY

I love you.

A beat. Aurora sits up in bed and turns on the light.

JERRY

What?

AURORA

I have to think about that.

JERRY

All I said was, I love you.

AURORA

And it's flattering, I suppose.

JERRY

Flattering? You suppose? Don't you believe I love you?

AURORA

(getting dressed)

Oh, yes. You're very sweet... and I see where you could. But... I just didn't receive the information the way I thought I would. This is my problem.

JERRY

(more baffled than ever)

Aurora?

She's gone.

112 OMITTED

112

112A INT. AURORA'S KITCHEN - AFTER THANKSGIVING DINNER

112A

Melanie helps Aurora and Rosie put away leftovers, etc.

ROSIE

You don't have to go back to Los Angeles. Stay.

MELANIE

I've been here a week as it is.

ROSIE

Just stay through the weekend. There's always such good sales the day after Thanksgiving.

MELANIE

I can't. I have a boyfriend and a job.

AURORA

As a waitress?

That stings.

MELANIE

(defends herself)

Things are starting to click for Bruce. I knew they would. His acting teacher says he's an open wound. He's up for a beer commercial. I'm happy.

AURORA

I hate this. I hate it that you're leaving again. I worry so much. I never know where you are. And I can't bear having to go through Patsy to reach you.

MELANIE

(strong, but not harsh)

Please just accept the fact that life is good for me somewhere else. Just admit that every now and then you can be wrong about something. Besides. Don't you have a boyfriend you need to be driving crazy?

AURORA

I'm not so sure about Jerry anymore. It's gotten a little too "D.H. Lawrence" for me.

MELANIE

What's that supposed to mean?

112A CONTINUED:

112A

AURORA
(sinking further)
I wish you'd finish school.

Melanie sees Aurora's conflicts. She softens.

MELANIE
O.K. Alright. I'll give you my
phone number if you promise you
won't ever dial it.

AURORA
Promise.

Melanie walks out.

113 EXT. LAX AIRPORT - CURBSIDE - NIGHT

113

Melanie sits on her suitcase on the curb, waiting. It's clear she's been waiting a long time. The terminal is deserted except for a lone shuttle bus. She brightens when she sees the beam of Bruce's Pinto headlights.

He drives up and gets out, they hug.

MELANIE
You're so late. Is everything okay?

BRUCE
(a serious tone)
Mel. I got something to tell you.

Melanie looks at him. The soberness in his voice scares her.

BRUCE
I got the commercial.

Melanie explodes with joy.

114 OMITTED

114

115 INT. MELANIE'S L.A. APARTMENT - NIGHT

115

Melanie bounds into the place, chattering away. Bruce is more reserved as Melanie unzips her hanging bag.

MELANIE
So. Are you the beer drinker in the
ski parka, or the beer drinker in
the Speedo?

BRUCE
Speedo.

115 CONTINUED:

115

MELANIE

(sidles up to him sexily)

They're no fools.

She then pulls some things out of her luggage to hang in the closet. The closet is HALF-EMPTY. She's confused for a beat, then the realization devastates her.

MELANIE

Oh, God...

Bruce is forced to work up his courage and tell her. It's almost as if he has been rehearsing this in acting class.

BRUCE

Well, you know, the whole point of coming to L.A. was to make a new start...

MELANIE

Oh, God...

BRUCE

I've been wanting to talk about it for a few weeks now, but then Hector died and you were so bummed and I didn't want to upset...

MELANIE

Does "it" have a name?

BRUCE

Yeah... well... she's helped me a lot with my career.

MELANIE

(trying not to cry)

You're doing this to me again?

BRUCE

Mel. It's not aimed at you. It's just... I don't know.

MELANIE

It may not have been aimed at me. But it hit me. And it hurts, you asshole.

(a truly devastating revelation)

Shit. This means Granny was right. I could kill you.

She hurls a jar at him.

115 CONTINUED:

115

MELANIE

Get out!

BRUCE

Maybe... I shouldn't leave you alone tonight.

MELANIE

Why? Scared I'll drink the Drano?
Not this time. I may be dumb, but
I'm not crazy. Out!

BRUCE

I'll call you tomorrow. Uh... can I
ask you something?

MELANIE

What?

BRUCE

I haven't had a chance to forward my
Variety's. And I need 'em for the
audition notices. Would you hang
onto 'em for me? Thanks.

He leaves.

ON MELANIE'S ANGUISH

Melanie stands alone in the middle of the room, shaking.

116 INT. RICE EPICUREAN MARKET - DAY - NOVEMBER, 1988

116

Patsy is selecting a health drink as she sees Jerry push his
cart past her aisle. She stops. Thinks. Then decides.

She moves down the aisle in Jerry's direction.

116A WINE SECTION

116A

She catches Jerry's eye.

PATSY

Hi. Remember me? I'm Patsy.

JERRY

Hi. Of course. Hello.

PATSY

Would you like to play a game?

Her intensity almost pops the wine bottle Jerry's holding.

116A CONTINUED:

116A

JERRY

What's the game?

PATSY

It's called "Find Jerry at the grocery store".

JERRY

What are the rules?

PATSY

I'm the hunter, you're the hunted.
When I find you, I win.

JERRY

What do you win?

PATSY

Whatever I want.

Patsy saunters away from Jerry.

117- OMITTED
119117-
119

120 INT. PATSY'S LIVING ROOM - LATER

120

It's an Architectural Digest orgasm of a room. Jerry looks at an ashtray that costs more than his car. Jimmie Lee serves Patsy and Jerry drinks and hors d'oeuvres.

PATSY

That'll be all, Jimmie Lee.

JIMMIE LEE

(knowingly as she leaves)

Uh-huh.

JERRY

Yep. Never met one like you, Ms. Carpenter.

PATSY

What? A bored rich Houston divorcee? We're not exactly a rare breed.

Jerry very deliberately sits and puts his feet on the coffee table.

120 CONTINUED:

120

JERRY

I tend to stay away from upper class women. They scare me. I'm not comfortable around 'em.

PATSY

Upper class? I'm hardly upper class. I'm just a poor Texas gal who struck oil at the altar. Now Aurora, she's upper class.

JERRY

Yeah. She is.

Patsy's questions smack of double entendre.

PATSY

You comfortable with her?

JERRY

Uh... well. I don't know what's going on with Aurora right now... it's complicated.

PATSY

I'll bet. Trouble?

JERRY

I don't know. You never know what she's thinking. She disappears... you can't reach her...

PATSY

She never disappears for long enough. But I love Aurora. Whenever she gets too exasperating, I just think of all the karma I'm cleaning up by putting up with her.

JERRY

(has said too much)
Well. I can't really discuss her. She is a patient.

PATSY

Aha. The old doctor-patient brick wall. But you're not a real doctor.

JERRY

Yeah, but I try to follow the rules. Hear no evil. Speak no evil...

120 CONTINUED:

120

PATSY

Do no evil?

Jerry laughs.

JERRY

You're fascinating.

PATSY

No. You're fascinating.

(hands him his drink)

It's fascinating that a man like you
would be sleeping with a woman old
enough to be your mother.

Jerry's not about to discuss Aurora. He CLINKS Patsy's glass.

JERRY

Bottoms up.

121 OMITTED

121

121A EXT. SUGARLAND PRISON VISITATION ROOM - Dec., '88

121A

Aurora is talking to Tommy.

AURORA

(listlessly listing)

Haven't heard from Melanie.

Nothing's compelled me to return to
my therapist. Haven't seen much of
Patsy, thank God. Rosie's been very
difficult. I guess with Hector
gone...

TOMMY

That's no great loss.

AURORA

You can't mean that. Hector loved
you and you loved him.

TOMMY

If I heard "the military would
straighten Tommy out" one more time,
I'da killed him myself.

Aurora considers this.

121A CONTINUED:

121A

AURORA

Tell me how it works, Tommy. When someone you hate, like the general, dies? Does your hatred of that person dissipate? Or do you just transfer it to someone else? Like me. I wish you'd explain it to me. I don't understand hatred as a sport. How does one win?

Tommy wants none of this. He starts to get up to leave. He picks up the box of brownies.

Aurora is determined to break his ritual of ditching them. Her voice is firm.

AURORA

I want you to do me a favor. I enjoy cooking those brownies. That is my recipe, it took me many years to develop it and get it right. I believe those to be the best brownies in the world. Please. Don't throw them away in front of me. Take them. If you want to throw them away, do it after I'm gone.

(with a little smile)

But just so you know... I put a file inside.

Tommy picks up the brownies and walks through the prisoner's door.

ON AURORA watching him go. She's stunned he took the brownies. Is there hope?

WE FOLLOW TOMMY

122 OMITTED

122

123 INT. TOMMY'S CELL - SUGARLAND PRISON

123

Tommy enters with the box of brownies. His cellmate, JOEY is reading a comic book. Joey is young, slight, and vulnerable.

JOEY

Whatcha got?

TOMMY

(tosses him the box)

Merry Christmas.

123 CONTINUED:

123

Joey opens the box and wolfs down a brownie. He finds something strange.

Joey pulls a FILE FOLDER out of the box of brownies and throws it to Tommy. Tommy opens it. It is PAGES FROM AURORA'S CHRONICLE pertaining to Tommy's life.

ON THE FILE

Pictures of Emma. Flap. Tommy as a boy. Tommy as a kid.

Tommy stares at the pictures. In his eyes we see years of frozen emotion beginning to thaw.

124 EXT. JERRY'S PORCH - THAT AFTERNOON

124

Aurora tries the knob to Jerry's front door. It's open.

125 INT. JERRY'S BEDROOM - CONTINUOUS

125

Aurora enters Jerry's bedroom. She sees his sweaty running clothes tossed on the floor. She HEARS the shower running. She smiles. Like old times.

AURORA

Jerry? Tommy took the brownies.

ON JERRY IN THE SHOWER

JERRY

Aurora?! What about Tommy?

(excitedly)

I'll be out in a second.

The sound of his voice pleases Aurora. She saunters amongst his belongings. She lingers near his unmade bed. A warm glow comes over her face... THEN

WE SEE WHAT AURORA SEES:

PATSY'S YELLOW BELT ON THE FLOOR STICKING OUT UNDER THE BED

Aurora picks up the belt. On her face, a complicated look of anger and sadness.

126 INT. JERRY'S LIVING ROOM - CONTINUOUS

126

Jerry is in his robe. He's looking for Aurora.

JERRY

Aurora? Where are you? I'm so glad you're...

126 CONTINUED:

126

He stops when he notices the front door is wide open.

ON JERRY'S CONFUSION

127 OMITTED

127

128 INT. GALLERIA RESTAURANT - LUNCH - DEC., 1988

128

Patsy is waiting for someone at the entrance to the restaurant.
She sees

AURORA

walking towards her. Aurora is ebullient. Aurora waves. They embrace.

PATSY

I was so glad you called.

AURORA

Well, I decided... it's been too long.

129 AT THEIR TABLE

129

Patsy sits. Aurora couldn't be more delightful.

AURORA

Whew! I'm warm, aren't you? I hate a hot Christmas.

Before she sits, Aurora takes off her jacket. She's WEARING PATSY'S YELLOW BELT. Patsy's eyes zoom to it.

AURORA

(tells the WAITRESS)

Iced tea.

This is happening too fast for Patsy. Her mind reels.

AURORA

Patsy? Iced tea?

PATSY

Bloody Mary. Lotsa Mary.

AURORA

(bulldozing with charm)
So. Tell me everything you've been up to. Don't leave out a thing. I can't wait to catch up. Heard from the kids?

129 CONTINUED:

129

PATSY

Well, you know... not much... kinda
the same old...

Aurora's attention is diverted to

JERRY, at the indoor entrance of the restaurant. He doesn't see them.

AURORA

Jerry!
(pats Patsy's hand)
I'll get him.

Patsy whirls around and sees Jerry. She gets it.

At the door, Jerry's attention seems to be divided. It's as if he is waiting for someone. Aurora sweeps up, air kissing, etc. She takes his arm. He's trying to tell her something.

JERRY

Aurora. It's great you called.
'Cause I have a surprise...

AURORA

Good. I revel in surprise...

As Aurora glides Jerry to the table, he spots Patsy sitting there like a sitting duck. What is this?

Aurora couldn't be sweeter.

AURORA

Jerry. You remember my dear friend
Patsy?

Jerry and Patsy exchange guarded, searching looks. Jerry, confused, chooses the high road of innocence.

JERRY

Of course. We met at Melanie's
going away party. Hi Patsy. How've
you been?

PATSY

(knows they're sunk)
Hello, Jerry. Sit down.

The waitress returns with drinks. Patsy takes the Bloody Mary from the waitress and places it in front of Jerry.

PATSY

You'll be needing this.

129 CONTINUED:

129

Jerry still doesn't pick up the signals. He keeps glancing at the entrance to the restaurant. Aurora plows ahead.

AURORA

You have to try their Pasta Primavera. You will die!

JERRY

Sounds good.

Aurora squeezes lemon and stirs her iced tea with a flourish.

AURORA

So. Tell me. How long have you two been fucking?

Jerry wants the earth to swallow him.

130 EXT. GALLERIA MALL - DAY

130

Aurora rips regally out of the restaurant. Jerry is in hot pursuit trying to reason with her.

JERRY

Hey! Aurora. Let's get a coupla things straight. You walked out on me. C'mon...

(she keeps walking)

Let's talk...

They pass A WOMAN who seems confused and calls Jerry's name.

WOMAN

Jerry?

A130A EXT. GALLERIA MALL - VALET - DAY

A130A

Aurora hands her parking check to the VALET.

AURORA

I will have to talk to Patsy again because that is the wretched hand that life has dealt me. You, it's not in the cards.

THE WOMAN catches up to Aurora and Jerry. She takes Jerry's arm.

WOMAN

(to Jerry)

Hi, honey.

(to Aurora)

You must be Aurora. Jerry talks of nothing else.

A130A CONTINUED:

Aurora pauses. Who could this be?

JERRY

Uh.... Aurora. This is Lola. She's
visiting from Las Vegas.

Lola is the spitting image of Aurora. Tall, leggy, fair,
beautiful, similarly dressed. It's like Aurora's looking in the
mirror. The importance of their similarity washes over Aurora.

JERRY

Aurora? This is Lola. My mother?
Surprised?

At last, Aurora understands many, many things. She's unbearably
kind to Lola.

AURORA

Your mother? My, my. How
extraordinary to meet you. It's
obvious to me now why Jerry says the
things he says. Welcome.

The Valet drives up in Aurora's car. Aurora's gaze drifts
between Jerry and Lola. Lola's confused.

LOLA

I thought we were having lunch?

AURORA

I'm sorry... but lunch is one of
several things I don't do anymore.

A flustered Jerry holds Aurora's door open.

JERRY

Aurora?

AURORA

(with a sweet smile)
Physician. Heal thyself.

She closes her car door and speeds off.

130A-
137 OMITTED

130A-
137

138 INT. AURORA'S LIVING ROOM - MORNING

138

Aurora lies on the sofa, exquisitely nursing a headache.

Rosie consoles Aurora with a warm compress. Aurora reaches out
and takes Rosie's hand tenderly.

138 CONTINUED:

138

AURORA

Dear, sweet, Rosie. What did I ever do to deserve you?

ROSIE

I been asking myself the same thing.

AURORA

Rosie, let's take a trip. Nothing extravagant. I need a change of scene. Wouldn't you love to see some great art, maybe a symphony? Let's think...

Rosie cuts off her reverie.

ROSIE

I'm quitting, Aurora.

AURORA

(tries to sit up)

What? Don't be silly. Why would you quit?

ROSIE

I have to. Arthur asked me to marry him. If I do, he won't let me work.

Rosie goes into the kitchen. Aurora follows.

139 INT. AURORA'S KITCHEN - DAY - CONTINUOUS

139

AURORA

Marry Arthur? For what purpose?

ROSIE

Things haven't been so good around here lately. I felt you might want me to go.

Aurora looks at her in disbelief.

AURORA

You're giving me notice?

ROSIE

I've never considered you my boss, I've considered you my friend. I'm lucky. I never had kids of my own but I feel like I've raised some. Your life has been my life. Arthur says he loves me. You've heard that alot. I never have.

(MORE)

139 CONTINUED:

139

ROSIE (CONT'D)

Do you know what it's like to be my age and to never have had someone turn to you and say, "I love you"? Arthur's said that to me. I'm old. I'm tired. But he wants me as I am. I can't walk away from that.

Rosie hugs a stiff Aurora.

ROSIE

Besides, I'll be next door.

Rosie leaves. We can't figure out what Aurora's thinking.

ON AURORA IN THE KITCHEN

She goes to the counter and pours herself a cup of coffee. She sits in a chair. She's never been so low. She weeps.

140 INT. MELANIE'S L.A. APARTMENT - NIGHT - JANUARY, 1989 140

Melanie drags in, wearing her waitress uniform. She plops her stuff down, gets a beer, she examines her dumpy surroundings. The tears flow.

141 INT. AURORA'S BEDROOM - THE SAME NIGHT 141

Aurora sits on her window seat, dabbing her face, wet with tears.

142 INT. MELANIE'S L.A. BEDROOM - NIGHT 142

Melanie tearfully swills another beer, fishing the dregs out of a bag of pretzels.

143 INT. AURORA'S BEDROOM - NIGHT 143

Aurora tearfully sips white wine, then spreads a toast point with pate.

144 INT. MELANIE'S L.A. KITCHEN - NIGHT 144

The depths. Melanie can't help but eye the telephone.

145 INT. AURORA'S BEDROOM - NIGHT 145

The phone RINGS. Aurora picks it up with grace and lilt.

AURORA (ON PHONE)

Hello.

146 INT. MELANIE'S L.A. LIVING ROOM - NIGHT

146

Melanie holds for a beat, then the dam bursts.

MELANIE (ON PHONE)

Granny...

ON AURORA

This is a momentous occasion. Her floodgates open as well.

AURORA (ON PHONE)

Melly...

LATER IN THE CONVERSATION: INTERCUT AS NECESSARY

AURORA (ON PHONE)

(dabbing her eyes)

Darling, the bad experiences are just as important as the good ones. I was in Jerry's life so he could work through some dreary episode with his mother. I'm trying to figure out why we've all been blessed with Patsy.

MELANIE (ON PHONE)

But I was so blind! I devoted two years to a guy whose ambition in life is to be plastered on the side of a bus in his underwear.

AURORA (ON PHONE)

Obviously Bruce's purpose was to demonstrate to you that I'm always right. Cherish the lessons. Move on.

MELANIE (ON PHONE)

I guess I'm just disappointed in myself.

AURORA (ON PHONE)

Never allow disappointment. Disappointment ruins more people than all diseases known to man. You must get back in the saddle...

MELANIE

No way. What if this happens again? I seem to have a pattern going here.

146 CONTINUED:

146

AURORA

I'm finding the only way to break
bad behavior patterns is to break
them. Anyway... men come and go.
(dryly)

If you're lucky the good ones will
come and go several times.

Melanie laughs. She feels better.

AURORA (ON PHONE)

Come home.

MELANIE (ON PHONE)

Are you kidding?

AURORA (ON PHONE)

Then let's do something. Go
somewhere. I've always dreamed of
taking you children to New York.
New York is wonderful. The ballet,
the museums, no Bruce...

MELANIE (ON PHONE)

Someday. Not now.

AURORA (ON PHONE)

I'm so glad you called. I've never
needed anything more.

MELANIE (ON PHONE)

Maybe I'll do it again sometime.

147 INT. PATSY'S HOUSE - FOYER - DAY, LATER THAT WEEK

147

The doorbell RINGS. Patsy opens the door to Aurora. Aurora is
the last person Patsy expected.

AURORA

Did he dump you?

PATSY

Yeah.

Aurora hands Patsy the YELLOW BELT.

AURORA

Good.

Aurora leaves.

148 INT. MELANIE'S L.A. LIVING ROOM - DAY - FEB., 1989

148

Melanie is painting the place. It already looks fresher, more promising. She's tearing up Bruce's Variety's to protect the floor.

As she arranges the pages, something catches her eye...

"AUDITION -- OPEN CALL --
YOUNG WOMEN -- EARLY TWENTIES --
LOOKING FOR UNIQUE TYPES"

149 INT. CASTING WAITING ROOM - L.A. - DAY

149

The office is filled with AUDITIONING HOPEFULS.

Melanie is nervous, but ready. The door opens and the CASTING DIRECTOR sticks her head out.

CASTING DIRECTOR
Melanie Horton?

150 INT. AUDITION ROOM - DAY

150

Melanie is finishing reading her scene as Faith, the character she's auditioning for. Her reading is flat, straightforward and uninspired. No sparkle. There is one Teddy bear prop.

She holds the bear awkwardly.

MELANIE (AS FAITH)
"Selfish? How can you say I'm
selfish? All I want to do is love
something."

READER (AS BECKY FORBES)
"I guess we have to take them back."

MELANIE (AS FAITH)
"No. I want to keep them. I've
already named them. If I take them
back somebody'll change their names
and confuse them."

The THUD OF NO REACTION when she finishes the scene. THE TABLE of the WRITER, DIRECTOR, PRODUCER consider. Melanie walks out.

151 INT. CASTING WAITING ROOM - IMMEDIATELY AFTER

151

Melanie is dejected as she leaves. The Casting Director catches up to her.

CASTING DIRECTOR
Miss Horton. We'd like you to try
it again.

151 CONTINUED:

151

MELANIE

Why? I wasn't any good.

CASTING DIRECTOR

Don't worry. This is television. They love your look. They want you to read again. But this time, do something with the character. She needs to be... outrageous. Unpredictable. Faith's the kind of person you love one minute and wanna slaughter the next. Now take a minute and think about it. Come in when you're ready.

The casting director gives Melanie the "thumbs up" for luck and leaves her alone.

Melanie sits in a chair, without a clue. She looks again at her lines. She thinks. We see the light bulb go off in her head. She's got an idea. She goes back into the audition room.

152- OMITTED
153

152-
153

153A INT. AURORA'S BEDROOM - DAY - FEBRUARY, 1989

153A

Aurora's wallowing in her misery, taking it out on fabric draped on a dress dummy. The phone rings. Aurora snatches it with hostility. When she hears the voice on the other end her mood improves instantly.

AURORA

Melly. Hi! What? Really? No! Congratulations. Oh Melly, I'm so happy for you. It is a large part, isn't it, darling?

CUT TO:

153B- OMITTED
154

153B-
154

155 INT. LAX AIRPORT - BAGGAGE CLAIM - DAY

155

Aurora and Bernie wait at the luggage carousel as Aurora's distinctively tagged luggage arrives. Bernie's arranging a BIG PILE of it.

BERNIE

I can't believe you're her grandmother. When did you get married? Twelve?

155 CONTINUED:

155

Aurora laughs politely as Bernie deals with the mountain of luggage. To no one in particular...

AURORA

I love L.A.

156 INT. TV STUDIO - DAY - DURING THE TAPING

156

A scene is taking place in FAITH'S LIVING ROOM/KITCHEN SET with Melanie, Becky, and FAITH'S MOM and DAD.

Faith and her friend, Becky, enter the kitchen. On their way to a costume party, Faith is dressed as an angel. Becky, as a good fairy. Faith's Mom and Dad are having coffee.

MOM

(to DAD)

Oh, aren't the girls cute, honey?
They look so sweet and innocent!

DAD

Yeah. Nobody'll recognize 'em.

FAITH (MELANIE)

Oh, Dad.

MOM

Now girls, what time is the party over?

BECKY

Eleven o'clock, Mrs. Cunningham.

DAD

Yeah. But what time will you be home?

FAITH (MELANIE)

Hell if I know.

Faith gives Dad a peck on the cheek and the girls leave.

We HEAR LAUGHTER and APPLAUSE. ANGLE on the soundstage. The AUDIENCE stands and APPLAUDS.

We TRAVEL to Aurora. She's having a ball.

THE END OF THE TAPING.

The CAST is taking a bow to an uproarious STANDING OVATION.

156 CONTINUED:

156

ON AURORA

Proud and yelling "Brava"!

157 OMITTED

157

158 INT. MELANIE'S DRESSING ROOM DOOR - DAY

158

Aurora and Melanie are in front of Melanie's dressing room. On the door is a star with "Melanie Horton". Aurora stops and looks. She bursts into tears.

MELANIE

Granny? What's the matter? Oh, brother...

Aurora hugs Melanie so tight she almost breaks.

AURORA

Do you know how rare it is to share true moments of triumph? Of joy? In this family?

Aurora takes Melanie's face in her hands:

AURORA

Oh, my darling. You've come so far. Just think of everything you've accomplished. A few months ago you were lying in a hospital near death and now... you're on television.

Melanie starts to cry. Aurora is very moved.

AURORA

I just want to hang on to this precious moment for as long as I possibly can.

The dressing room door FLIES OPEN. It's Patsy.

PATSY

Surprise!

159 OMITTED

159

160 INT. LAX/DEPARTURE GATE - DAY

160

Aurora strides down the airport concourse. Ticket in hand, she stalks to the airline desk. Aurora STOPS. Patsy is seated in the departure lounge. Aurora hands her ticket to the YOUNG TICKET AGENT.

160 CONTINUED:

160

TICKET AGENT

How are you, today?

AURORA

(snarls)

I hate my life.

161 INT. PLANE CABIN - INFLIGHT - DAY

161

Aurora's seated in Coach. Patsy comes down the aisle to return the airphone. Patsy is surprised to see Aurora and greets her sweetly.

PATSY

Hi!

Aurora couldn't possibly be colder.

AURORA

Hello, Patsy. I didn't realize you were coming back today.

PATSY

Yeah. I've gotta get back. The Opera Benefit's in two weeks. I should've never said I'd be chairman. I even have to okay how they fold the napkins. Culture can be such a pain in the ass...

Aurora simply can't take it anymore. She says quietly to Patsy...

AURORA

Who gives a shit?

Patsy perches infuriatingly on the seat arm in front of Aurora. Patsy's smug. Aurora's rage is continuing to smolder. Patsy can't resist.

PATSY

You mad at me, Aurora?

Aurora tells Patsy with great intensity.

AURORA

No. I'm just tired of you, Patsy. Tired of your meddling in my life. I would love it if I could do something... one thing... anything, without you there trying to steal it or spoil it.

161 CONTINUED:

161

PATSY

You know. I don't think my generosity and support would bother you so much if you weren't such a miserable, unhappy bag of bile.

Patsy gets up and heads back to First Class. Aurora unbuckles and follows.

AURORA

Generosity? I am sick of your talking about your generosity. There's not a generous tuck in your entire body.

They pass the drink cart.

PATSY

It's unfortunate you see it as meddling. But I happen to think it's much healthier than your emotional terrorism.

AURORA

"Emotional terrorism"? That's very good. Where'd you pick that up? You sleeping with a reporter from CNN now?

OTHER PASSENGERS become wary as their argument intensifies.

PATSY

Oh, get off your moral high horse. You run around like activated sewage and you have the nerve to criticize what I do?

Patsy has reached her seat in First Class and sits. Aurora shoves the PASSENGER seated in front of Patsy out of the way so she can hover over her.

AURORA

At least I'm honest in my relationships. I don't backstab. I don't lie.

PATSY

This is about Jerry, isn't it?

AURORA

This isn't about Jerry. This is about Melanie.

161 CONTINUED:

161

PATSY

Oh, please, Aurora. That again?

AURORA

You didn't get to raise her so you've spent your life trying to snatch her away from me.

PATSY

Emma wanted me to raise her.

AURORA

So she could be like your kids? Absentee white slabs of flesh?

PATSY

At least they haven't gone to prison to escape me.

AURORA

Melly, Tommy and Teddy may not be perfect, but at least they're alive. They feel. And I love them and I'll keep loving them 'til the day I die.

PATSY

That's all I want. I don't know why you always have to regard me as the enemy.

Patsy gets up and starts toward the lavatory to escape Aurora who whirls on her.

AURORA

It's very important to have enemies. They keep you strong.

Patsy's attempt to get into the lavatory is foiled by a PASSENGER who has closed the door in Patsy's face. Trapped, Patsy levels Aurora.

PATSY

(with pure venom)

Maybe that's why Tommy hates you so much.

Aurora grabs Patsy and yanks her out of frame into the kitchen. PASSENGERS react. A coffee pot flies out of the kitchen. Aurora emerges, torn but triumphant, and heads back to her Coach seat. Patsy rises and hurls down the aisle in pursuit.

162 OMITTED

162

163 INT. JETWAY - HOUSTON INTERCONTINENTAL AIRPORT - DAY

163

The GROUND ATTENDANT in the jetway opens the airplane door. He's almost swamped by passengers who can't get off the plane fast enough.

ON THE FLIGHT ATTENDANT AT THE DOOR

who stops her cordial goodbyes to glare at the rumpled and stained Aurora and Patsy as they exit the plane.

163A- OMITTED
A176

163A-
A176

176 EXT. SUGARLAND PRISON - DAY - 4 DAYS LATER

176

Aurora is parked outside the security barricades. She waits by her car. The gate OPENS. Several released PRISONERS walk out. Tommy is the last. He stands there holding his bag of belongings. He looks so small and far away.

Aurora has no idea what to expect.

ON TOMMY

He takes a deep breath. His eyes reveal no emotion. He doesn't move.

ON AURORA

Who refuses to let her spirits sink.

ON TOMMY

He takes a few slow steps. His bruises make it difficult.

ON AURORA

She searches for any sign of encouragement.

ON TOMMY

He sees the fear on her face and realizes it's greater than his. He feels strong and feels compelled to help her. He smiles.

ON AURORA

There is nothing in the world at that moment but Tommy's smile. She opens her arms.

ON TOMMY

Who walks into her arms, shy, but willing to be embraced.

177 ON AURORA'S CAR SPEEDING OFF, MUSIC PLAYING

177

178 OMITTED

178

179 INT. AURORA'S KITCHEN - DAY - NOVEMBER, 1989

179

Aurora's on the phone to Arthur. She's positively lilting. Tommy is there, getting ready to leave for work. He's been out of jail for two months and his appearance reflects this. He's wearing a computer repairman's uniform. He carries the big repair box.

AURORA (ON PHONE)

Arthur? Hi. Listen. We had wonderful news today. Tommy's got a job. Yes. He's in... computers...

Tommy just rolls his eyes at her exaggeration. She smooths his collar and sends him off.

AURORA (ON PHONE)

We're very excited and I've made a wonderful gumbo to celebrate. It'll just be us, Teddy, Jane, and some dreary friend of Jane's she's insisting on dragging along. I thought maybe you and Rosie would join us for...

She hears an answer she doesn't like. Her tone drops the lilt. She's perplexed.

AURORA (ON PHONE)

Well. You know... you two have had "other plans", been "under the weather", "had houseguests" ever since you got back from France. What's going on? I want to speak to Rosie.

180 INT. ARTHUR'S HOUSE - SIMULTANEOUSLY

180

Arthur turns to Rosie and gives her a look. Rosie signals a very definite "NO".

Arthur sighs into the phone.

ARTHUR (ON PHONE)

She'll have to call you back.

INT. AURORA'S KITCHEN - SIMULTANEOUSLY

Aurora hangs up the phone, bothered and bewildered.

181- OMITTED

181-

182

182

183 EXT. AURORA'S BACKYARD - LATER

183

The gumbo party is over. Tommy and Ellen are stacking dirty dishes on the table while Teddy and Jane relax with a smoke.

Aurora brings Bump back to the table.

TEDDY

Hey, Granny, we're gonna go ice skating at the Galleria. Want to come?

AURORA

No, no, no.
(to Ellen, referring to dishes)
Just leave that.

ELLEN

No, Mrs. Greenway. After you cooked such a delicious meal? This should be our job.

This impresses Aurora.

AURORA

No. It's going to rain cats and dogs. I'll leave the dishes out and let God do them for a change.

She lovingly urges Ellen and Tommy to be on their way.

Jane puts her cigarette out in one of the dirty plates and says...

JANE

Great, let's go.

Aurora sees Ellen's sweater and hands it to Tommy. She gestures for Tommy to help Ellen put it on.

As the gang is leaving, Aurora stops Jane and Teddy in their tracks.

AURORA

Ellen is so nice, Jane.
(beat)
And she's a friend of yours?

JANE

Yeah.

Aurora and Jane face off.

Teddy breaks the tension.

183 CONTINUED:

183

TEDDY
Great gumbo, Granny.

Jane and Teddy grab Bump and they're off.

BUMP
Great gumbo, Granny.

Aurora picks up a pot of gumbo and at the same time, she HEARS the SCRAPING of a chair coming from the direction of Arthur and Rosie's pool. She can't help herself. She looks over the fence.

ON AURORA

She can't stand it. She has to go over.

184 EXT. ARTHUR'S POOL - NIGHT

184

Aurora marches up.

AURORA
Arthur? I'm running out of patience
with you two. What is this all
about?

ARTHUR
(he's had a few drinks)
Ssh. She's asleep. Or she's trying
to.

Aurora heads to Arthur's house.

ARTHUR
(stopping her)
Aurora!

AURORA
I'll wake her up. I refuse
to be treated this way.

ARTHUR
(can't hold it back)
Be quiet, Aurora! She's sick.

185 INT. AURORA'S KITCHEN - A LITTLE LATER

185

It's RAINING. Arthur has been telling the grim tale. Aurora's listening, with very little emotion.

185 CONTINUED:

185

ARTHUR

She told me when I asked her to marry me. The doctors said she had three to five years. But I guess the cancer didn't pay any attention to them... Looks more like six months.

Arthur waits for some reaction from Aurora. It isn't forthcoming. Only claps of thunder from the storm outside.

ARTHUR

I know. I know. I wanted her to tell you. But she wouldn't. She felt... you'd been through too much. She felt since lately things were starting to go well with Melanie... and Tommy... she didn't want you to have to go through...

Aurora doesn't comment. She just gets up, goes outside.

ARTHUR

(after her)

Aurora! Oh, no...

Aurora dashes through the rain to Arthur's house.

186 INT. ARTHUR'S HOUSE - ARTHUR AND ROSIE BEDROOM - CONTINUOUS 186

Aurora is wet when she blasts into Rosie's room. Rosie is in bed. She shows the effects of her illness. Aurora confronts Rosie.

AURORA

I am so angry with you.

Rosie tries to be pissed off, but she's too sick.

ROSIE

Arthur! I'm gonna kill you.

Aurora takes a good look at the room, then she takes a good look at Rosie. Rosie is uncomfortable under Aurora's gaze.

Aurora decides what's best for Rosie. She begins to wrap Rosie tightly in blankets.

ARTHUR

Aurora. What are you doing?

AURORA

I'm taking Rosie home.

186 CONTINUED:

186

ARTHUR

No you're not.

Aurora turns to Rosie.

AURORA

Rosie? Don't you want to go home?

Rosie can't bring herself to say "yes" in front of Arthur, but the look on her face leaves no doubt.

ARTHUR

Stop it, Aurora! There are some things that you can't control. You have no business doing this! SHE IS MY WIFE, GODDAMMIT!

Aurora graciously informs Arthur...

AURORA

You may visit her whenever you wish.

187 OMITTED

187

188 EXT. ARTHUR'S/AURORA'S HOUSE - NIGHT - IN RAIN (MOMENTS LATER)

188

Aurora carries Rosie into Aurora's house.

189 OMITTED

189

190 INT. AURORA'S BATHROOM - DAY - FEBRUARY, 1990

190

Aurora is scrubbing the bathroom. She's exhausted.

191 EXT. AURORA'S HOUSE/DRIVEWAY - DAY

191

Patsy pulls up in her car. She gathers her thoughts and gets out.

192 EXT. AURORA'S GARDEN - DAY

192

Patsy walks into the back yard. Aurora's cutting tulips for Rosie's room. She's gathered a basketful. She turns and sees Patsy.

Aurora and Patsy look at each other for an uncomfortable beat.

PATSY

How is she?

AURORA

Good enough to be glad to see you.

192 CONTINUED:

192

PATSY

Want me to put those in water for
you?

They struggle with so much that needs to be said, but Aurora
just hands Patsy the flowers instead.

193 INT. AURORA'S BEDROOM - DAY - MARCH, 1990

193

Rosie is propped up in bed. Aurora is on one side of her, Patsy
on the other. Aurora is showing Rosie and Patsy a volume of her
life chronicle. The bed is too cramped. Rosie's even weaker.

ROSIE

Uh... guys. There's not really
enough room for all of us here.

A pause. Aurora's look to Patsy makes her realize it is she
that has to move. Rosie manages to laugh.

A194 INT. AURORA'S BEDROOM - NIGHT

A194

Aurora watches Rosie sleep.

194 INT. AURORA'S KITCHEN - DAY

194

Aurora is ironing Rosie's bedjacket. She stops to stir
something on the stove. Then she pours some liquid medicine
into a measured dispensing cup, but can't get it right. She's
getting rather frazzled.

Tommy and Ellen enter. They've obviously become close.

Tommy sees Aurora's stress and takes her by the shoulders, stops
her and sits her down. Ellen takes over the medicine duties.
Aurora manages a smile of gratitude.

195 INT. AURORA'S BEDROOM - DAWN - LATE MARCH, 1990

195

Aurora is sewing. She looks like she's been through the
wringer. She keeps an eye on Rosie's labored BREATHING.
Arthur's sound asleep on the sofa.

The rhythm of Rosie's breathing breaks. Aurora looks. Rosie
opens her eyes halfway. Aurora pulls her chair closer.

AURORA

What's up?

ROSIE

(very, very weak)

I just wish I could have my old job
back. It's kinda scary you doing
everything.

195 CONTINUED:

195

AURORA

Well, you did everything for forty years. What's wrong with your getting some rest?

ROSIE

I'm dying. And it's pissing me off.

Aurora laughs as best she can. Her eyes rest on some bedraggled flowers.

AURORA

They've had it.

ROSIE

You're falling down on the job.

Aurora picks up the vase. Rosie winks.

196 EXT. AURORA'S BACKYARD - EARLY MORNING

196

Aurora comes out into the yard in her robe and slippers. She's got a pair of clipping shears. She's about to cut some flowers when a breeze whips through.

The breeze gives Aurora pause. She senses it was more than a breeze. She looks up. She realizes there's no need to cut flowers for Rosie.

197 EXT. AURORA'S HOUSE/ARTHUR'S HOUSE - DAY

197

Aurora, Arthur, Tommy and Ellen get out of the funeral limo.

They hug. Tommy and Ellen get in their car. Aurora goes to her house, alone. Arthur goes to his, carrying Rosie's urn.

198 OMITTED

198

199 INT. AURORA'S BEDROOM - MOMENTS LATER

199

She puts the memorial program for Rosie's service on a STACK to be chronicled.

200 INT. AURORA'S KITCHEN - THAT NIGHT

200

Aurora has barely touched the food she's prepared for herself.

There's a KNOCK. It's Arthur. He enters with a paper sack.

AURORA

Come in Arthur. Hungry?

Arthur just sits and stares, totally drained. Aurora fixes him a plate.

200 CONTINUED:

200

AURORA

Everybody gone?

ARTHUR

Yes.

AURORA

Don't you just hate that?

ARTHUR

Oh, yeah.

AURORA

(the paper sack)

What did you bring me?

Arthur pulls down the paper sack. It's Rosie's urn.

AURORA

Oh.

ARTHUR

I, uh. I can't... I don't really know... damn. I mean. I want to do something special with Rosie. And I've already got my first wife's on my mantel. It just seems... What do you think?

AURORA

You're right. Bookends would be tacky.

Arthur can't help but laugh sadly.

ARTHUR

I thought maybe we could sprinkle them in your backyard.

Aurora finds the idea inappropriate.

AURORA

Arthur. We eat out there.

ARTHUR

Then can you help me?

AURORA

Of course.

Arthur gets up. He leaves the ashes on the kitchen table.

200 CONTINUED:

200

AURORA

You're a wonderful man, Arthur. You care.

Arthur just smiles half-heartedly and leaves.

201 OMITTED

201

201A EXT. AURORA'S BACKYARD GAZEBO - NEXT DAY - MAR. '90

201A

Aurora contemplates the urn with Rosie's ashes that sits across from her in the gazebo. A beat passes.

A shadow falls across the opening of the gazebo. A MAN appears. It's GARRETT BREEDLOVE.

Aurora looks up to deal with this interruption. She's struck dumb. Then completely full of emotion.

AURORA

Garrett! Oh God. Garrett! What are you doing in Houston?

GARRETT

Apollo reunion. A bunch of old astronauts trying to squeeze into old space capsules. Not pretty.

Garrett picks up the urn to sit down.

GARRETT

What's this?

AURORA

Rosie.

Garrett considers the urn.

GARRETT

She was a great gal.
(taking in the gazebo)
She stays out here?

AURORA

I'm not sure. It's like when she was alive - I just don't know what to do with her.

202 EXT. GALVESTON CRAB RESTAURANT - LATE AFTERNOON

202

ON ROSIE'S URN

We pull back to reveal crabs, Garrett, and Aurora.

AURORA

Tommy's got a job doing something with computers... he's with a very nice girl named Ellen. And I guess you know about Melanie.

GARRETT

That's something isn't it? I turn on my TV one night and there she was. Took me a while to figure it out.

AURORA

How's your family?

Garrett reaches for his wallet. He opens it and shows Aurora a picture.

WE SEE THE PICTURE - GARRETT'S BEAUTIFUL BLONDE DAUGHTER

GARRETT

Chloe. The light of my life. Can you believe it? She's gonna be in the fourth grade.

Aurora is sincerely impressed.

AURORA

Oh, Garrett. She's gorgeous.

(a beat)

She must've been a beautiful bride.

Garrett snaps his wallet shut. He laughs.

GARRETT

Still a bitch.

(beat)

I've gotta worry about sending a good-looking daughter out into the world. If that ain't God getting back at me I don't know what is.

AURORA

What's your wife's name again?

GARRETT

Mary. She's pretty swell. You'd hate her guts.

AURORA

And how much younger is she?

GARRETT

Much.

202 CONTINUED:

202

Aurora takes Garrett's hand.

AURORA

I'm happy for you. And I'm jealous.
At least you've found the great love
of your life.

GARRETT

Don't gimme that. You've had great
loves. Or you've loved great.
Whatever.

AURORA

Yes. But the love I felt and the
love they felt never seemed to
meet... coincide. Anyway. I'm
still on the lookout.

GARRETT

Where're you gonna find him?
There's not many shopping days left
'til Christmas.

AURORA

I'll know. It'll be in his eyes.
If there's pure love it always shows
in a man's eyes. Windows to the
soul, you know.

GARRETT

God. If I'd knew you were getting
so introspective, I'da never dropped
by.

AURORA

I'm working on a memory project.
I'm trying to remember everyday of
my life.

GARRETT

Why?

AURORA

It's amazing. You know how many
times you've been to hear a favorite
symphony played. How many times
your heart's been broken. How often
you've cried with joy. I don't
know. Maybe it's just my way of
trying to figure out what it's all
for.

202 CONTINUED:

202

GARRETT

On second thought, maybe you would
hit it off with my wife. I go
through the same stuff with her.

Garrett's on a tear.

GARRETT

I mean... what is this about
examining the minutiae of your life?
It's like going through your
garbage.

AURORA

It's like going through your garbage
to find the Superbowl tickets you
accidentally threw away.

GARRETT

That I understand.

AURORA

There's hope for you yet.

A203 EXT. GALVESTON BEACH - LATE AFTERNOON

A203

Aurora spreads her shawl out. She and Garrett sit on a log
and look at the vast, evening sky.

AURORA

Do you mind aging?

GARRETT

No. 'Cause I've done it so well.

(a beat)

Nope. I don't mind getting old.
It's our greatest accomplishment.
The simple feat of surviving
everything that happens to us is
awesome. There's a perverse majesty
to it. I've had a good life. Got
some great stories to tell. I'm
gonna drink very good scotch and
enjoy my "anecdoteage".

AURORA

Careful Garrett. Your soul is
showing.

(a beat)

I don't mind it either. In fact,
somedays I look forward to not
having to drag this body around with
me wherever I go. The only thing I
want is to feel like I've done
something.

A203 CONTINUED:

A203

GARRETT

You have. Trust me.

AURORA

That's very easy for you to say.
You've done wonderful monumental
things. You've walked on the moon.

GARRETT

Yeah. But you've walked on the
earth. It's a much better place...
even if gravity does get the best of
you.

The sun is setting. Garrett points up at the dimming sky. WE
SEE one lone twinkle... the evening star.

GARRETT

There she is. Evening star. She
shines first. She shines brightest.
She shines longest.

AURORA

Make a wish.

GARRETT

What?

She takes his arm and points to the star.

AURORA

Make a wish.

GARRETT

Astronauts are trained not to wish
on stars. They'd never get anything
done.

AURORA

Do it.

GARRETT

O.K.

(holds a millisecond)

Done.

Aurora gazes at the star. She closes her eyes. She starts
wishing. She wishes. We can almost see her inner thought
process. It's an involved, complicated wish.

Garrett looks at her. Aurora's settled into one major wish.
Garrett's getting impatient.

A203 CONTINUED:

A203

GARRETT

Aurora?

Eyes closed, Aurora gestures to Garrett to be patient while she completes her wish.

GARRETT

You better be wishing I make it to my plane on time.

Aurora finishes her wish. She wipes a tear from her eye.

GARRETT

You can't possibly live long enough to see that wish come true.

AURORA

That doesn't matter.

She composes herself. She hugs Garrett with a vengeance. Then, with a deep sigh.

AURORA

Let's do it.

CUT TO:

203 THE BEACH - TWILIGHT

203

Garrett's convertible roars through the edge of the surf.

ON GARRETT, DRIVING 90 MILES AN HOUR

ON AURORA IN THE PASSENGER SEAT, WIND WHIPPING HER HAIR

She takes the lid off Rosie's urn. The ashes swirl up and out to heaven.

204 EXT. AURORA'S DRIVEWAY - NIGHT

204

Garrett and Aurora drive up.

They look at each other for a beat. Aurora starts to say something very heartfelt, but can't.

AURORA

I'd ask you in. But my parents aren't home.

Garrett laughs. One long look.

GARRETT

I love ya, Aurora.

204 CONTINUED:

204

AURORA

That would be just like you,
Garrett.

She smiles. He drives away. She watches him go. She goes
inside.

204A INT. AURORA'S BEDROOM - FEW DAYS LATER - DAY

204A

ON AURORA'S HANDS

which place a picture of Garrett with Rosie's urn on the last
page a volume of her chronicle. She closes the book. The
cover of this volume reads, 1990.

205 INT. HOSPITAL WAITING ROOM - DAY

205

A YEAR HAS PASSED. IT'S NOW APRIL, 1991

Aurora, Patsy, Teddy, Jane and Bump are waiting anxiously.
Aurora's hair is gray.

Tommy bursts in wearing scrubs.

TOMMY

Henry's here! Ten pounds, two
ounces.

AURORA

A man. Another man.

PATSY

A big man.

Aurora shoots Patsy a look and we

CUT TO:

206 INT./EXT. TOMMY AND ELLEN'S HOUSE - DAY - JUNE, 1991

206

BABY HENRY cries in his crib in the living room. Tommy carries
the crying Baby Henry through the living room and out

ONTO THE PORCH

where Aurora sits in the swing. Tommy hands the crying baby to
his great grandmother.

Baby Henry stops crying. He starts making cooing sounds and
reaching for Aurora's pearls. There is a definite connection
and communication between Aurora and Henry.

TOMMY

Henry loves you, Granny.

206 CONTINUED:

206

Aurora realizes her quest is over.

AURORA
(full of emotion)
I know. I can see it in his eyes.

This is the love that matters.

Ellen's camera flashes capturing the moment.

AURORA
That's it! That's the picture I've
been waiting for! It's the cover!

207 OMITTED

207

208 EXT. AURORA'S GARDEN - GAZEBO - NIGHT - SEPT., 1992

208

It's Tommy and Ellen's wedding. A small, intimate, candlelit affair with just family and FRIENDS. Henry, now eighteen months, sits in Aurora's lap. She's a little older. Teddy, Jane, Arthur, Patsy, Melanie and Bump are there.

Tommy and Ellen stand before a MINISTER who is reciting from a wedding liturgy.

Little Henry squirms. Aurora whispers to him.

AURORA
Pay attention, Henry. Your parents
are getting married.

Aurora catches a glimpse of Patsy out of the corner of her eye. Patsy is crying buckets. Aurora rolls her eyes at the melodrama.

A209 INT./EXT. AURORA'S SUNROOM/BACK PORCH - AFTER THE CEREMONY A209

Aurora's in the doorway watching everyone's good time as Tommy shoves wedding cake into Ellen's mouth.

The SOUND OF PIANO KEYS tinkling gets Aurora's attention. It's Henry playing the piano. Aurora's intrigued.

209 EXT. BACK PORCH - SHORTLY AFTER

209

Aurora emerges from the sun room and announces...

AURORA
It's time I taught Henry music. You
must bring him by every day.

210 MONTAGE - TIME PASSES - SEPT., 1992 TO SEPT., 1993 210

HENRY (18 months) sits on the floor in Aurora's bedroom. Aurora puts in a CD. MUSIC PLAYS. She joins him on the floor and plays with him and his toys in rhythm.

211 MARCH, 1993 211
HENRY (2 Yrs. old) plays on a xylophone with Aurora.

212 SEPTEMBER, 1993 212
HENRY (2 1/2 Yrs. old) blows on a harmonica. Aurora helps him with it.

END OF MONTAGE AND MUSIC

213 INT. AURORA'S LIVING ROOM - DAY - MARCH, 1994 213

HENRY, now almost 3 Yrs., sits at the piano with Aurora. With much assistance from her, they play the simplest of duets... a one-finger "Blue Danube". He laughs and enjoys himself.

Suddenly, Aurora can't seem to make her left hand play the right notes. She realizes a strange sensation in her hand. Her neck feels weird. Then a bolt of pain hits her head. Henry just keeps playing.

Aurora holds on to control for dear life. It's a struggle, but she makes it to her phone. She manages to make a finger hit SPEAKERPHONE and a QUICK DIAL button.

214 EXT. PATSY'S POOL - THAT MOMENT 214

Patsy is reading by the pool when the phone rings. She lets it ring a few times while she finishes a page of her book. She picks up the phone. She hears...

VOICE OF AURORA

Paat....sy...

Patsy sits up with alarm.

215 INT. HALL OF INTENSIVE CARE UNIT - THAT DAY 215

Nurse Susan and Nurse Margaret, who were on duty during Melanie's suicide attempt are still at their positions in ICU, all these years later. Patsy rushes up.

PATSY

Mrs. Greenway? Aurora Greenway?

Patsy looks familiar. Nurses Susan and Margaret exchange a suspicious look.

NURSE SUSAN

Section D.

215 CONTINUED:

215

Patsy zooms past. The Nurses resume preparing their medications. A beat passes before Teddy bursts out of the elevator.

TEDDY

Aurora Greenway?

Before the Nurses have a chance to respond, Tommy, Ellen and Little Henry rush up and spot Patsy. Tommy grabs Teddy.

TOMMY

There's Patsy.

Teddy, Tommy, Ellen, little Henry head down the hall.

NURSE MARGARET

Excuse me! What do you think... ?

Nurse Susan is trying to put down her medicines and lock her medicine drawer when Arthur, Jane and Bump run up. She gives Margaret a look and they give up.

NURSE SUSAN

Section D.

216 INT. AURORA'S HOSPITAL ROOM - DAY

216

Tommy, Teddy, Patsy, Ellen, Jane and Arthur stand around Aurora's bed. She's not conscious.

TOMMY

(to the others)
I'll take the first shift.

217 LATER THAT NIGHT

217

ON TOMMY who sits by Aurora's bed. Aurora opens her eyes woozily. She sees Tommy's smile. She's immediately brighter. She looks at her surroundings, confused.

AURORA

This isn't home.

218 INT. AURORA'S SUNROOM - AFTERNOON - OCT., 1994

218

Aurora has been made comfortable in the sunroom. She's napping. Patsy is carving a Halloween pumpkin. Aurora wakes.

AURORA

(looks at Patsy long and hard)
You really don't need to stay.
Isn't there something you should be
sleeping with?

218 CONTINUED:

218

PATSY
 (laughs and fires back)
 I want to stay.
 (she kids kindly)
 I love seeing you like this.

Aurora laughs at Patsy's joking.

PATSY
 Besides, you're so much nicer to me
 now that we're no longer enemies.

AURORA
 I told you once some time ago, there
 can be rewards to having an enemy.
 They can save your life.

This moves Patsy very much.

PATSY
 That may be true. But I did
 something that no one should ever
 do. I made an enemy of someone I
 love... and I'm very sorry. I was
 prettier, younger, richer. But you
 got everything I ever wanted. I
 hated that. That was wrong of me.

She takes Aurora's hand.

219 INT. AURORA'S SUNROOM - DECEMBER, 1994

219

Aurora wears holly earrings. She's disintegrated dramatically.
 She's quiet. An orchestration of CAROL OF THE BELLS plays on
 the stereo.

Melanie, Tommy, Teddy, are bustling around. Boxes of
 decorations are all about. They're trimming the tree. They
 "ooo and ahhh" over favorite ornaments from their childhood.

Henry's looking for something to color.

A very pregnant Jane serves the egg nog, etc.

Patsy and Ellen look through one of the volumes of Aurora's
 chronicle which is now stacked neatly within Aurora's reach.

In the midst of this activity, Aurora speaks. Everyone stops.
 It's strange. This is the first time she's been incoherent.

AURORA
 Emma... Emma... No, not just the
 pink ones. Bring me all the
 flowers.

219 CONTINUED:

219

Aurora closes her eyes and puts her head back on the pillow.
They move to Aurora's side with concern.

MELANIE

Granny?

TOMMY

Granny?

All of a sudden Aurora's very quiet. Everyone in the room holds
their breath. Is it over? The quiet becomes too unbearable.

PATSY

Aurora?

Nothing.

MELANIE

(more panicked)

Aurora?

Nothing.

MELANIE

(fearing the worst)

Oh, God!

PATSY

Aurora!

AURORA

(irritated)

What?

A universal sigh of relief.

PATSY

Where were you, honey?

Aurora thinks dreamily and smiles before answering.

AURORA

I... was in a place. I had a
daughter. And I was loved.

Aurora smiles at some unseen pleasure. Melanie takes her hand.

ON HENRY

Henry is coloring pages in Aurora's chronicle. He starts
turning pages randomly.

219 CONTINUED:

219

WE SEE EMMA, FLAP, GARRETT, HECTOR, YOUNG TOMMY, ROSIE, YOUNG MELANIE, TEDDY, BRUCE, PATSY and surprisingly enough, a PAGE devoted to JERRY BRUCKNER.

ON HENRY

He notices the BIG PEOPLE seem very busy. And some are crying. Henry picks up a loose picture from the chronicle.

He runs to a tearful Tommy with it.

HENRY

Look, Daddy! It's 'Roura.

It's a picture of Aurora, young and beautiful.

THE MUSIC SOARS AS WE

DISSOLVE FROM YOUNG HENRY:

A220 INT. LIVING ROOM - TOMMY & ELLEN'S HOUSE - DAY

A220

Three months later. Henry is playing the piano. It's Aurora's piano, now in Tommy's house. We see framed family pictures, some of Henry's toys scattered about and some chronicles stacked in the corner.

Tommy joins Henry at the piano. Tommy's impressed at how well Henry plays. He sits and watches him play for a beat.

TOMMY

Hey, Henry, you're getting pretty good at this. Granny would be so proud.

Henry smiles as he continues to play.

HENRY

I like music. It's my favorite thing.

Tommy laughs. He ruffles Henry's hair and plays along with his son.

TOMMY

Here we go...

Tommy and Henry make beautiful music on Aurora's piano as we

DISSOLVE TO:

220 EXT. BEACH - EVENING

220

The log where Aurora made her wish is empty.

The evening star shines brightly in the sky.

FADE OUT