

FADE IN:

A WOMAN'S VOICE, filled with warmth but a yearning beneath, is punctuated by an up-tempo version of "I'M YOUR ANGEL" by Celine Dion.

MONTEGE - FAMILY VIDEOS AS A GIRL GROWS UP

A) A LITTLE GIRL, 7, plays an angel in a Christmas pageant.

WOMAN'S VOICE
She's the daughter every mother dreams
of.

B) Same girl, 9, and her MOTHER, surrounded by girlfriends polishing their nails at a sleep-over.

WOMAN'S VOICE
Sweet. Pretty. Smart.

C) Same girl, 12, coos over her BABY BROTHER and holds his tiny hand on the day he was born.

WOMAN'S VOICE
Friendly. Caring. Thoughtful.

D) Same girl, 15, plays hide and seek with her toddler brother and TEENAGED BROTHER on a family camping trip.

WOMAN'S VOICE
A perfect daughter.

E) Same girl, 17, performing Ophelia in her high school play, flowers in her hair, in the poignant mad scene from "Hamlet."

WOMAN'S VOICE
She's everything her mother ever wanted
to be.

DISSOLVE TO:

INT. DINING ROOM - LOS ANGELES, CALIFORNIA - NIGHT

MUSIC CONTINUES. ROSE HAMEL, 40-something, red-hennaed hair, torn jeans, tee shirt sans bra, and hip, wire-rimmed glasses, SINGS, hands entwined, with ZOEY DALTON, 19, her free-spirited daughter, the little girl now grown. Zoey's long wavy hair compliments her unique and sweet but sexy fashion sense.

ROSE
I HEAR YOUR VOICES WHEN YOU CALL ME

ZOEY
I AM YOUR ANGEL...

INT. KITCHEN - CONTINUOUS

TWO SETS OF HANDS light candles on a cake that reads "HAPPY BIRTHDAY MOM AND ZOEY." ZANDER DALTON, 22, handsome and well-built in his firefighter academy uniform stands beside his little brother, JACK PAPPAS, 9, a sweet boy mature beyond his years.

ZANDER
Be careful, Jack.

JACK
(burning himself)
I am being careful!

INT. DINING ROOM - CONTINUOUS

Zander and Jack parade into the darkened room as the family SINGS "HAPPY BIRTHDAY." Zander places the cake in front of Rose and Zoey, then sits down beside his girlfriend, EVA SANTANA, 21, his high school sweetheart. Jack embraces his mother and sister.

JACK
Make a wish.

Rose takes Zoey's hand, fingers entwined.

ROSE AND ZOEY
One... two... three!

Rose and Zoey blow out the candles. Rose guides the knife in Zoey's hand as they slice the cake between "Mom" and "Zoey."

ROSE
So, Zoey. How's it feel to be nineteen?

ZOEY
Same as it did to be eighteen.

Rose nudges a gift towards Zoey. Zoey unwraps an antique book, "The Complete Works of William Shakespeare."

ROSE
It was your great-grandmother's. Take very good care of it.

ZOEY
(hugging her mom)
I WILL! Thanks, Mom.

Zoey reverently flips through the book, sharing it with Eva.

ROSE
I love you, angel.

ZOEY
Love you more.

JACK
Hey, Mom. What'd you wish for?

ROSE
For you kids to be happy and healthy.

ZANDER
You always say that.

ROSE
Hey, Zoe. Did you hear from your dad?

ZOEY

No.

A car HONKS. Zoey jumps up, takes a bite of cake.

ROSE

He didn't call? Nothing?

ZOEY

No, Mom. Gotta go!

Zoey dashes to her backyard apartment for her shoulder bag. She flies back into the house a moment later.

ZOEY (O. S.)

I won't be late.

ROSE

Happy birth --

Zoey runs out the front door. Door closes.

ROSE

-- day, Zoe.
(to Jack)
Come here, sweet pea.

ZANDER

She's just going out to get high.

ROSE

(stern look over her glasses)
Zander, do we have to talk about this
now?
(to Jack, wiping his face)
Finish your homework. Then to bed.

JACK

But, Mom..

With a tap on his butt, Rose sends Jack off to his room. Eva helps clear dishes.

ZANDER

She shouldn't smoke pot.

EVA

Yeah, And she does it sometimes when
Jack's around.

ROSE

No, she doesn't. Does she?

ZANDER

Come on, Ma. Get real.

ROSE

She'll grow out of it. Zander,
everybody gets a little crazy in
college. I did, you did.

Zander takes Eva's hand as they head out the back door to their guest house.

ZANDER
Open your eyes, Ma.

Rose finishes cleaning up then flips off the light.

INT. ROSE'S BEDROOM - CONTINUOUS

Rose switches on a light illuminating a stack of self-help books by her bed. Her side is unmade, while the opposite is perfect. She unbuttons her jeans, lets them drop, then flops on the bed. Cracking open a book, she stares blankly at a page, then tosses it.

INT. JACK'S BEDROOM - LATER

Rose shuts off Jack's TV. She tucks in her sleeping boy, kisses his forehead and gently closes his door.

INT. ROSE'S BATHROOM - LATER

Rose studies her reflection in the mirror as she brushes her teeth. She applies wrinkle cream and forces a smile.

ROSE
(to self in mirror)
Birthday wish? A man would be nice...
Sure, Rose. The way you pick 'em? A dog
and a vibrator, that's all you need.

INT. ROSE'S BEDROOM - LATER

Rose naps, glasses on, a "Cosmopolitan" splayed beside her, side table lamp on low. Zoey creeps in, removes Rose's glasses, pulls up the blanket and turns off the light.

ZOEY
(with kiss on cheek)
"To sleep, perchance to dream."

ROSE
Huh?

ZOEY
G'night, Mom Happy Birthday.

ROSE
You too, angel.

Zoey smiles as she gently closes the bedroom door.

INT. ROSE'S CAR - MID-MORNING

The RADIO plays Janis Joplin's "PIECE OF MY HEART" as Rose's manicured hand turns up the volume, then pounds on the steering wheel in time to the music. Rose SINGS along loudly, a bit off-key, as she winds down a West Los Angeles street.

ROSE
EACH TIME I TELL MYSELF/ THAT I THINK
I'VE HAD ENOUGH

EXT. PARKING LOT OF INDUSTRIAL COMPLEX - CONTINUOUS

Rose zips through the lot in her late model Volvo sedan.

ROSE
WHAT I'M GONNA SHOW...
(behind, fudging words)
... YOU BABY/ IS THAT A WOMAN CAN BE
TOUGH/ WON'T YOU JUST COME ON...

INT./EXT. ROSE'S CAR - BIG TIME POST PRODUCTION - CONTINUOUS

Rose pulls her car into a parking space labeled "Big Time Post."

ROSE
COME ON/ COME ON...

Radio off, Rose continues to SING as she gets out of the car grabbing her purse, laptop, and Hollywood trades, and walks towards the front door of Big Time Post Production.

ROSE
COME ON/ COME ON... TAKE ANOTHER LITTLE
PIECE OF MY HEART NOW BABY

The receptionist, Eva, Zander's girlfriend, in wireless phone headset, stands out front. She hands Rose a stack of written phone messages.

EVA
That arrogant producer guy's having a
fit again. Someone's in his parking
space.

Rose sorts through messages as they walk in the front door.

INT. LOBBY - BIG TIME POST PRODUCTION - CONTINUOUS

EVA
The guy from Fox called twice about the
Farrelly Brothers project. And Jeff has
a problem in the screening room

A WOMAN PRODUCER comes in the door followed by her huge MASTIFF DOG which nearly barrels Rose over as she crouches to pet it.

ROSE
(in doggie speak voice)
Oh, so handsome! The man of my dreams!

Rose looks up to see a MAN pushing an upright piano through the lobby. The reception desk phone RINGS.

ROSE
(to Eva, re: piano)
What's going on here?

EVA
 (into headset)
 Hello, Big Time Post Production. One
 moment, please.
 (hand over mouth piece)
 IMAX film moving in.

ROSE
 (rolling eyes)
 Oh, yeah. That guy.

INT. HALLWAY - BIG TIME POST PRODUCTION - CONTINUOUS

Rose follows the man down a hallway lined with movie posters and catches up to TOM GIBSON, 38, ruggedly handsome, clean cut in jeans and wrinkled white button down shirt, pushing the piano.

ROSE
 Excuse me. You can't bring that in
 here.

A CONFUSED EDITOR, a big guy with his TOY-SIZED DOG, hesitates, pointing at himself and the dog like "you talking to me?" Rose signals it's okay and he walks on.

TOM
 (without turning around)
 Dogs are cool, pianos not?

ROSE
 We're editing movies.

TOM
 Me, too.

Tom continues to push the piano.

ROSE
 EX-CUSE ME!

He stops and turns to Rose, extending his hand.

TOM
 Tom Gibson. I'm editing the IMAX film.

ROSE
 (hesitantly shaking hands)
 Rose Hamel.

Tom leans against the piano, hands in pockets.

TOM
 Oh, yeah. Didn't I speak to you on the
 phone? You run this place. With your
 husband, right?

ROSE
 No husband. What's with the piano?

TOM
 What piano? Oh! This old thing? Don't
 worry, I won't disturb anyone.

He turns and starts pushing the piano again.

TOM
Out of tune, anyway.

Rose watches him move down the hall, then heads towards her office. As Tom turns the corner, he glances over his shoulder at Rose as she disappears down the hallway.

EXT. DRIVEWAY - ROSE'S HOUSE - AFTERNOON

A middle-class home. Jack leaps out of Rose's Volvo, school backpack in tow. He struggles with TWO MEDIUM-SIZED DOGS past Zoey's dirty and dented car.

INT. FOYER - ROSE'S HOUSE - CONTINUOUS

Comfortable rooms in natural tones are eclectically decorated with vintage furnishings and plants throughout. The house's back wall has large paned windows revealing an adjacent guest apartment (Zoey's) and a small guest house (Zander and Eva's).

ZOEY (O.S.)
(Loudly, slightly agitated)
No, you're wrong! Reductio ad absurdum.
Self-contradiction. Don't you get it?

INT. DINING ROOM - CONTINUOUS

As Rose enters, she surveys Zoey's school books (with UCLA logos) spread around the dining room table and her Shakespearian costume carefully laid out.

INT. KITCHEN - CONTINUOUS

Zoey sits yoga style on the kitchen counter as she slaps together a peanut butter sandwich. She jumps off the counter.

ZOEY
Oh! Hi, Mom

INT. DINING ROOM/KITCHEN AREA - CONTINUOUS

Jack grabs a glass of milk and a cookie, then sits down at the table as Zoey stuffs books into her backpack.

ROSE
Zoey, who you talking to?

ZOEY
(mumbling through sandwich)
Just somebody... Nobody. Myself.

Zoey grabs her costume and backpack.

ZOEY
Gotta go. Late for rehearsal.

ROSE
Chinatown this weekend.

ZOEY (O. S.)
Cool, Mom.

Zoey gives Rose a quick peck on the cheek and rushes out.

INT. UCLA PLAYHOUSE, BACKSTAGE - NIGHT

A flurry of activity. Finishing on stage, Zoey, in her Shakespearian costume, exits while other ACTORS continue to work the scene. She is greeted backstage by her charming and good-looking Latino boyfriend, MARCO CHAVEZ, 21, a fellow student with one foot on campus and one in the hood.

MARCO
Hey, Zoey. You ready?

Zoey signals to be quiet and pulls him out the backstage door.

EXT. PLAYHOUSE - UCLA - CONTINUOUS

In the adjacent parking lot, Marco's homeboy, HECTOR, 20, and JESSICA, 19, a pretty student friend, lean against a Toyota with tinted windows and music THUMPING inside, smoking cigarettes.

MARCO
I got a guy waiting for me. Let's go.

ZOEY
I'm still rehearsing.

MARCO
You were supposed to be done hours ago!

ZOEY
Marco, this is really important to me.
The festival's only a week away.

Zoey gives Marco a quick kiss then darts in the stage door. Marco walks back to his waiting friends.

MARCO
Fucking Shakespeare.

EXT. CHINATOWN - DAY

Zoey, twirling a paper parasol, rehearses Shakespeare lines as she window shops with Rose.

ZOEY
"I am not mad; Too well I feel the
different plague of each calamity. To
England. . .

ROSE WITH ZOEY
... if you will!"

Rose hooks Zoey's arm as they laugh out loud together.

ROSE
Zoey, you're gonna kick some
Shakespeare ass at the festival!

They wander over to the Chinatown wishing well - a tacky, cement monolith with Buddhas and tin cups labeled "happiness", "love", "family", "travel", etc. Rose hands Zoey a baggie of pennies.

ROSE
Here, honey. Make some wishes.

Rose and Zoey toss pennies, one by one, into the wishing well. Zoey shares a handful with surrounding children who eagerly pitch along with them. Rose concentrates on the "love" cup.

ZOEY
Looking for romance, huh, Mom?

ROSE
Couldn't hurt.

Zoey aims at the "travel" cup. A penny RATTLES in.

ROSE
And where are you off to?

ZOEY
(with British accent)
To England, to see the queen! Globe Theater, Stratford-On-Avon, fish 'n chips.

ROSE
YES! "To England, if you will..!" Zoey, I'm so proud of you.

ZOEY
You too, Mom

Rose casts a penny that makes a direct hit in the cup labeled "love" at the same time as Zoey's hits the "travel" cup. They excitedly high-five.

EXT. BIG TIME POST PRODUCTION - DAY

Rose sits on an outdoor bench and sips coffee as ANNE WALKER, 40, statuesque, dressed in 50's style clothes, rides up on her bicycle. She parks her bike and joins Rose. Tom drives by in his vintage Jaguar, convertible top down. He smiles at the women.

ANNE
So, that's the piano guy. Nice looking. Single?

ROSE
You're not looking!

ANNE
I meant for you.

They watch Tom get out of his parked car.

ROSE
That guy? Yeah, sure. Three kids. Two dogs. Two ex's. This insane place.

(MORE)

ROSE (CONT'D)
Just the kind of excitement a handsome
single guy is looking for.

ANNE
Come on, Rose. You're a real catch.
(watching him approach)
Mmm, mmm. Yes, and so is he.

Rose and Anne giggle, then quickly compose themselves as Tom
ambles towards the entrance. Anne gives Rose a little jab.

ANNE
You never know.

INT. ROSE'S OFFICE - DAY

A small office decorated with family memorabilia - photos,
framed school artwork, kid made trinkets. Rose spears a message
slip onto a pointed spindle, one of several collected on her
desk. She searches her drawers as Tom steps into her office.

TOM
Hi.

ROSE
(startled)
OH! You scared me.

Tom saunters towards her.

TOM
Sorry. Remember me?

ROSE
Piano man. How could I forget?

TOM
Um... Can I get an extra key for my
editing room?

ROSE
You already have eighty-eight extra
keys... Well, I suppose you could have
one more. Let me ask Eva to get that.

Rose BUZZES Eva. Tom casually surveys her office.

EVA (V. O.)
(over speakerphone)
Yes?

As Tom canvasses the kid's artwork, he steps closer to Rose.
Flustered, Rose accidentally hangs up on Eva.

TOM
(reading from kid's drawing)
"My mom drives me to school and makes
sure I go to college. But the most
important thing about my mom is being
with her." Sounds like a good kid.

ROSE
My sweet pea. How 'bout you?

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For the complete script please contact Jennifer Brooks at
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