

THE TIME BETWEEN

SCREENPLAY

BY

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EXT. EDISTO ISLAND, S.C. - DAY

CLOSE ON a pair of time worn hands, dark and leathery, putting the final touches on a sweet grass basket – a “**secret keeper**”; moving in time to her song

GULLAH WOMAN (hums)
“Steal Away”

AERIAL TRACKING SHOT. Tranquil summer day on Edisto Island, S.C. Dolphins swimming off shore. A white Egret stands on the shore. The humming of the Gullah woman is replaced by the quiet sound of the water breaking on the shore. Continues from shore, moving slowly along swaying marsh grasses under brilliant sun baking the pluff mud of a hard-packed strip of country road. As camera moves, the sounds of the water diminish and the humming returns.

SUPERIMPOSED ON SCREEN: SUMMER 1995

CLOSE ON Spanish Moss hanging from a branch.

NEW ANGLE on massive, ancient Live Oak.

The Gullah woman’s humming fades into the sound of a beating heart; faint, slow.

CLOSE ON A patch of bright red. The patch becomes a pair of girl’s shorts, then the full body of 14-year-old **ELEANOR MURRAY**, broken, lying beneath the massive tree.

Eleanor’s spirit rises up, out of her body, delicate as a white satin slip; higher, higher, reaching for the sun, hanging like a rag doll in the brilliant rays, as if headed straight towards it; looking down on the carnage below.

AERIAL VIEW

ELEANOR (V.O.)

“The first time I died was the summer I turned fourteen. My older sister, Eve, was dating Glen a “knob” at The Citidel.

He was the most gorgeous man I had ever seen. I had never been jealous of my sister before. Not of her beauty or her gentle nature. But this summer, I was jealous...so jealous. Thank God Glen was with us that day."

TRACKING SHOT.

The marsh grass; crossing the road, another, equally large, majestic, ancient Live Oak. A pair of legs, twisted, broken. Revealing the full body of **EVE MURRAY** (age 16); her face turned away from the camera; her luxurious long black hair lays about her.

ELEANOR (V.O.continues)

"I remember the air being so hot you could smell the pluff mud baking in the sun, the scent sweet and strong. I had dared Eve to climb that tree. Challenging her, knowing I could climb higher, faster. Proving I was better. Wanting Glen to see – I was better. I had dared her."

FULL ON the Live Oak where Eve is perched perilously on a low branch; afraid to go higher.

EVE

Eleanor, if I get hurt, will you take care of me?

The sound of Eleanor's heartbeat has returned as we hear Eve's voice repeating these words (as if in echo):
"...will you take care of me..." over and over as they fade into a red 1990 pick-up truck coming to a screeching halt on the road between the two trees, dust billowing in its wake. **GLEN HAMILTON**, 18, dressed in blue jeans and a white tee shirt, tennis shoes, jumps out of the driver side, frantically looking around. He sees Eve and shouts

GLEN

Over here. Quick!

Glen runs towards Eve as the passenger door opens. **DIANE ALSTON MURRAY** (50s now/60s later) jumps out, panicked.

She is in a summer day dress; feet clad in sandals. She runs quickly to Eve's side, kneeling, clutching the lifeless hand of her daughter, smoothing her hair.

DIANE

Eve! Eve! Oh, my God. My baby.

AERIAL VIEW

Eleanor's body surveying the scene from above. Her heartbeat fades into the distant sound of an ambulance siren. The ambulance swiftly approaches, the volume of the siren increasing until it stops. Two Paramedics jump out; see Glen who motions to them and rush to Eve. One desperately trying to remove a wailing Diane so they can begin their work. Glen stands, looks around, runs across the road to the other Live Oak.

GLEN

Eleanor!

ELEANOR

Moans.

GLEN

(to a paramedic)

Over here

A paramedic rushes to Eleanor's side. Her eyes closed, dried blood on her lips. He puts his hand to her neck checking her pulse. It's faint. He looks up at Glen and shakes his head "yes".

PARAMEDIC 1

She's breathing, just barely.

ELEANOR

Let me go.

TRACK TO

Diane still at Eve's side; absorbed; totally unaware her second daughter lies near death across the road as the paramedics place Eve's broken body onto a stretcher and carry her towards the ambulance.

TRACK TO

Glen. standing in the middle of the road helpless.

AERIAL VIEW

Eleanor's spirit, still hanging limply in the air observing the scene.

GULLAH WOMAN. Humming the strains of **Steal Away**, as

TRACK TO

The grasses of the marsh in the hot summer sun. A bright spot of red appears which gradually blossoms into the door and white walls of what remains of the vestibule entry of a small church. Above the door are the words "**PRAISE HOUSE**". Seated on the old wooden steps is the Gullah woman. Her time worn hands weaving the sweetgrass basket – **a secret keeper**. She shimmers in the heat. She stands, holding her basket, and begins moving, as if floating, across the field towards Eleanor.

Gullah Woman
(as if calling from afar)
Eleanor

She stops beside Eleanor, looking down at her; her shadow blocks the sun beating down on Eleanor's head. She kneels; leans in. The paramedic cannot see her. The grass rustles as the woman speaks:

GULLAH WOMAN
All shut-eye ain't sleep.
All good-bye ain't gone.

Eleanor's spirit suddenly moves back into her body and the pain hits her. She gasps; opens her eyes, looking into those of the paramedic. Eleanor turns her head looking for the Gullah Woman, but she and the church have vanished.

TRACK TO

Diane, standing in the road, held up by Glen, crying, helpless.

TRACK TO

Eleanor stares up at the sky. She also hears Diane, closes her eyes, the sound too painful. A white egret flies overhead. Eleanor's body is placed into the ambulance.

GULLAH WOMAN (V.O.)

Now stands by the ambulance. No one can see her except Eleanor.

(repeating as if an echo; softer and softer)

"All shut-eye ain't sleep."

"All good-bye ain't gone."

CLOSE ON

Eve's eyes flicker – she has heard it too. She reaches a hand out for Eleanor.

Eve

Ellie

TRACK TO Diane climbs into the ambulance and a paramedic shuts the doors.

NEW ANGLE Glen is left standing alone beside his truck, looking lost. The sound of her voice fades as the siren starts

GLEN'S POV as the ambulance pulls away.

FADE into

**SUPERIMPOSE ON SCREEN: CHARLESTON, S.C.
15 YEARS LATER**

EXT. EARLY EVENING.

ESTABLISHMENT SHOT.

Late May and already hot in Charleston. **ELEANOR MURRAY**, now 29, climbs the steps of her home, dressed in office attire, a slim skirt, blouse and an ensemble jacket. She is wearing tennis shoes and we see her dress heels poking out of her brown purse, a large, structured professional designer knock off. She wears little make-up. Her long blonde hair is pulled into a pony tail. She is a beautiful woman – or she could be – but she doesn't realize it and doesn't spend a great deal of time on her looks. She has an air of resignation about her. She is carrying several bags of groceries. The house, a 60s brick rambler, is in need of repair. Glen's 1990 red pick-up is parked in the driveway, together with an older, serviceable car.

GLEN HAMILTON, now 33, is waiting for her on the porch, dressed in nice pants, a button-down shirt and tie. He moves to her. Eleanor tenses.

Glen (smiling/charming)
You're late.

Glen takes 2 of the bags, their hands touch. There is tension between them.

CLOSE ON Glen's fingers linger on her hand.

Eleanor breathes in his scent.

Eleanor
Mr. Beaufain needed me to finish
a project before I left.

Glen
How was your day? It seems we barely
have a chance to talk anymore.

Eleanor pulls her hand away; glances nervously at the window.

Eleanor
Don't.

Eleanor turns away towards the door just as it is opened by Dianne.

Diane
Where have you been? Your sister
is starving, and I can't take my
medicine on an empty stomach.

Diane takes the last grocery bag from Eleanor, turns and goes into the house. Eleanor looks at Glen, searching his face. They follow Diane.

INT. KITCHEN.

EVE MURRAY HAMILTON (31) sits in her wheelchair. The kitchen is old, original to the house. Serviceable. The house and the people in it have an air of having seen better days.

Eve

Eleanor. We were beginning
to wonder about you.

Eleanor puts her purse on the table, which has already
been set for dinner; removes her jacket and hangs it
over a chair.

Eleanor

I'm sorry. I was held up at work.

Eve

You should tell Mr. Beaufain
that you expect to be paid
overtime if he wants you to
work past five o'clock.

Eleanor

Well, the next time I arrive
late because I took you to a
doctor's appointment, I'll
just try to remember to tell
him.

SERIES OF SHOTS

Eleanor avoids making eye contact with Eve.

Glen puts the grocery bags down, goes to Eve, giving her
a kiss.

Eve's left hand bears a simple gold wedding band. She
reaches up to Glen's cheek.

Eve wears a pale purple maxi dress to hide her legs.
She is beautiful. Elegant. Not vain. Soft on the
outside, she has a steely determination within.

Glen pulls up a chair to sit beside Eve.

Diane unpacks the groceries. Pulls potatoes from oven.

Eleanor plates a package of ready-made fried chicken

Eve mixes a salad.

They form a team that we can tell has been working together for a long time.

Diane

You playing at Pete's tonight?

Eleanor

Pete hasn't called me. I guess they've found another piano player who could come more regularly. Besides, I'm really tired.

Diane (frowning)

Since when do you wait for him to call you? Just show up and play for a couple of hours. He pays good money. You can take the car.

Eleanor

(resigned. She has lost another battle)

Yes, Mama.

INT. Eleanor's room.

Eleanor turns on the overhead light. Pale blue walls. Simple white draperies on window(s). A single bed, night stand, lamp. White matelassé bedspread. All appear to have been in use for a very long time. There is a dresser, also old, dinged with a non-matching mirror above. An upholstered chair in a corner. This room is as neat as a pin. It speaks to Eleanor's understated classic style on a severely restricted budget.

CLOSE ON

The dresser a framed photograph of Eleanor at age 10 with her father on their dock on Edisto Island. A wedding photo of her parents (c.1972). A photo of Eleanor, Eve and Lucy as kids, before the accident, age 12+/, all smiles on their bicycles in front of a country store on the island with ice cream cones. There are several other photos, all **before** the accident.

Eleanor moves to the closet, hangs up her jacket. There are not a lot of clothes. She surveys the contents, sighs and pulls out a red satin sheath, holds it up before her in front of a mirror.

INT. FIRST FLOOR

TRACKING SHOT.

Eleanor in the low-cut red dress; her hair piled up on her head. She is wearing more make-up, carries an evening bag. A knock-out. She enters the family room where Glen and Eve are sitting together on the sofa watching television. Eve's wheel chair is folded nearby. They hold hands and look up as Eleanor enters. Glen jumps up

Glen

I left my jacket and wallet in the car. Let me get those before you leave.

TRACKING SHOT

Glen moves towards Eleanor, grabs the car keys from a table by the door. He follows Eleanor to the car, keeping some space between them. He unlocks the car, hands the keys to Eleanor, and reaches inside to grab his wallet and sports coat.

Glen

You don't have to go, Eleanor.

Eleanor

It's only for a few hours.
I'll be fine.

Glen

(softly, touching her arm)
You don't have to go.

Eleanor reaches for the car door, letting out the breath she has been holding. She looks up into Glen's eyes.

Glen

It won't always be this way.
I'll have my degree soon and my promotion. Things will change.

Eleanor
Will they?

She climbs into the car; starts it; pulling out onto the street.

Eleanor
(to herself – under her breath)
Not for me.

GLENN'S POV Tail lights as the car drives away.

Gullah woman (V.O.)

**All shut-eye ain't sleep.
All good-bye ain't gone.**

INT. PETE'S BAR. NIGHT. Neighborhood bar and grill. Patrons, some couples, having dinner at tables, mostly blue collar. TVs over bar showing various sports. (remember its 2010) People at the bar, some with food, others just drinks. We hear low conversation from the patrons and the sound of Beethoven's **Pathetique** above the noise.

CLOSE ON

FINN BEAUFAIN (mid 30s), seated at the bar, nursing a drink, eyes closed, enjoying a childhood memory evoked by the sounds of the **Pathetique**. He is handsome, polished; dressed in a tailored black suit, blue silk tie. He stands out from the "regular" crowd. He glances at his watch; frowns.

CLOSE ON

A tip glass on top of the piano, a few bills crumpled inside, next to two empty glasses and a third containing two-thirds of a scotch and soda.

NEW ANGLE

Eleanor at the piano. she ends The **Pathetique**, her hands raised above the keys, eyes closed. She picks up the drink, finishes it.

ELEANOR'S POV

Stubbed cigarettes in the ashtray on a table. An attractive **MIDDLE-AGED MAN** sits at the table near

Eleanor. He wears a sports jacket, slightly wrinkled; shirt open at the collar.

They make eye contact.

REVERSE ANGLE

Eleanor gives him a soft smile; then begins playing Gershwin's *Summertime*.

REVERSE ANGLE

The man smiles back, tips his glass. He has been drinking most of the evening. He picks at the label of his beer bottle, rolling up the little pieces, screwing up the courage to speak to Eleanor. He pulls a roll of mints from his pocket, takes out several and pops them in his mouth, chewing as he moves towards the piano.

ON ELEANOR

Eleanor smiles as she plays, eyes closed. As she finishes, she can feel him standing beside her. As she turns towards him, she catches a glimpse of Finn Beaufain sitting at the bar - he seems familiar - but not a regular - she cannot clearly see his face. Eleanor's attention is interrupted

Man
Hello.

Eleanor looks up, smiles

Man
(clearing his throat)
You've been playing for a while
and I was wondering if you might
be hungry. If you'd like to go
with me - to get something to eat.

Eleanor checks her watch. It's nearly midnight.

Eleanor
I'm done here. yes, I'd like that.

As she is speaking, she reaches for her purse from under the piano, stands, feeling the alcohol, working not to show it, she grabs the piano for support; covers by picking up the tip jar and emptying the contents into

her purse. She looks at the man, smiles, trying not to sway.

Eleanor
I just need to go powder my
nose, if you'll excuse me.

She touches his arm with a seductive half smile. Their eyes meet in an understanding.

TRACKING SHOT, MAN'S POV
Eleanor makes her way to the ladies' room. She stops.

CLOSE ON
A firm hand on her arm.

PULL BACK REVEAL
Finn Beaufain.

Finn
Eleanor?

Eleanor puts her hand on his arm to steady herself and looks into the eyes of her boss. She blinks; realizes who he is and that she is still holding his arm and quickly let's go.

Eleanor
Mr. Beaufain? I..what..I didn't
think you lived around here.

Finn
(Holding back a smile)
I don't. I was waiting for someone.
Business.

Finn looks to the piano. Eleanor follows his gaze. The man is still standing there, watching, waiting.

Finn
(calling out to the man)
I'm taking the lady home.

Eleanor
You...I...

Finn
(quietly, in charge)
You've had a lot to drink.

FINN/ELEANOR POV

The man heading out the door of the bar.

Finn
(softly, kindly)
I'll drive you home now.

Eleanor
(too embarrassed to meet his eyes)
I have my own car.

Finn
You're in no condition to drive.
I prefer to make sure you get home
safely.

Eleanor
But my brother-in-law will need
the car in the morning.

Finn
What time does he leave?

Eleanor
Seven.

Finn
What's the make and model?
It's in the lot here?

Eleanor
uh huh..
(she gives him the make and model)

Finn turns slightly, takes out his mobile and makes a call, speaking quietly, confidently. Hangs up. Puts phone in pocket. Eleanor doesn't listen – she is concentrating on the acrobatics in her stomach.

Finn
Done.

Finn holds out his hand for her keys, which Eleanor obediently drops into his palm. He reaches to take her elbow.

Eleanor feels the effects of the alcohol get the better of her

Eleanor
Excuse me.

FINN'S POV

Eleanor's back as she hurries off to the ladies' room.

CLOSE ON

Finn watches her, amused and appreciative of the view.

INT. LADIES ROOM

Eleanor rushes into a stall, quickly closes the door. We hear the sounds as she empties her stomach.

INT. BAR

Finn at the bar, has a conversation with Pete and gives him Eleanor's keys. Then he returns to wait for Eleanor.

INT. LADIES ROOM

Eleanor comes out of the stall, goes to the sink, rinses her mouth, takes some towels, wets them and pats her face. Staring at her reflection in the mirror, she groans, takes a deep breath, screws up her courage, and exits the ladies' room.

EXT. PARKING LOT.

TRACKING SHOT

Finn opens the door of his black Mercedes; Eleanor sits. He walks around to the driver's side, removes his jacket, gets into the car, starts it. Eleanor shivers. Finn places his jacket around her shoulders. Tail lights as the car pulls away.

INT. FINN'S MERCEDES

Eleanor
Mr. Beaufain, I'm fine. Really.
I'll be at my desk on time in the
morning. I promise.

Eleanor (con't)
(holding out her hand)
My keys.

Finn
It's all handled. Pete has your keys.
I've arranged for your car.
I just need your address.

Eleanor
Oh. Thank you.

She gives Finn her address; clutches his jacket closer
for the warmth

Eleanor
I've never seen you at Pete's.

Finn plugs the address into a Garmin. (it's 2010)

Finn
I've never been. I was doing a
favor for a family member—I was
supposed to meet somebody.

Eleanor
I go there to play. Pete gives
me fifty dollars an hour under
the table, plus tips.

Realizing how this sounds, Eleanor is profoundly
embarrassed. They drive in silence for a few minutes.

Finn
I didn't know you played the
piano. You're very good.

Eleanor stares at Finn, studying his profile. She looks
down at her hands, clutching her purse.

Eleanor
My father taught me. He wanted
me to go to Julliard.

Finn

It's never too late, you know.
To become what you want to be.
My daughter tells me that all
the time. What does your father
say now?

Eleanor

He's gone. He drowned. When I
was fourteen.

Finn

I'm sorry.

Eleanor

It was a long time ago.

Eleanor still finds it hard to talk about her father.
She turns towards the window, away from Finn, pulling
his jacket closer to her, comforted. Looks back at him,
notices a pink plaid hair ribbon on the car's console.

Eleanor

I've seen your daughter at
the office. What's her name?

Finn

Genevieve. Her mother calls her
Genevieve, but I call her Peanut.
She's 10.

They have reached Eleanor's house. Finn pulls the car
to the curb.

Eleanor

My father had a pet name for
me - called me Ellie.

Finn makes a move to open his door. Eleanor stops him:

Eleanor

I'm fine from here. Thank you.

Not wanting him to argue, she opens her door quickly,
stepping out of the car. Leaning down, looking inside.

EXT. FINN'S MERCEDES. OUTSIDE ELEANOR'S HOME

Eleanor
I really do appreciate the
ride Mr. Beaufain.

Finn
I'm glad I was there.

He gets out of the car, comes around towards her. They
meet at the front of the car.

Finn
My name is Finn. I was wondering
...do I pay you enough?

Eleanor
(startled by his question)
Sorry?

Finn
No. I'm sorry. That didn't come
out the way I intended. I wanted
to ask if you'd be interested in
some extra work - different from
what you do at the office.

Eleanor
What kind of work?

Finn
As a companion to my great-aunt.
She's 88; in the hospital now but
she'll be coming home next week.
She has a house on Edisto that
she won't leave and I don't like
her being there all by herself.

Eleanor
I don't have my own car. It's...

Finn
I'll provide one.

Eleanor
I grew up on Edisto. I might
know your great-aunt.

Finn

Yes. Well..it's late. You should go inside. We can talk about this tomorrow at the office.

Eleanor

(uncomfortable)

Sure. I'd like that. Good night, Mr. Beau...

Silence falls between them.

Finn

Good night, Eleanor. I'll see you in the morning. And don't worry about your car, it will be here.

Eleanor nods, turns and hurries to the house, embarrassed by its shabbiness.

INT. ELEANOR'S HOME.

Eleanor leans against the door, listening as Finn's car pulls away. She inhales deeply, and realizes she is still wearing Finn's jacket. Pulling it closely around her, she turns off the light.

INT ELEANOR'S ROOM.

Eleanor lies awake in her bed. Finn's jacket lays on top of her. We hear the brewing of a storm, light rain, distant thunder. As her eyes begin to close, she drifts to sleep, dreaming of her childhood on Edisto.

DREAM SEQUENCE

All dream sequences should be filmed with a soft focus; hazy.

EXT. DOCK. OUTSIDE ELEANOR'S CHILDHOOD EDISTO HOME.

CLOSE ON

back of the Blonde hair of a child blowing in the wind. The *Pathetique* plays as **TEN-YEAR-OLD ELEANOR** sits on the dock next to her father, watching the setting sun over the water, her head leaning against his chest, his arm around her, protecting.

INT. ELEANOR'S CHILDHOOD HOME.

Ten-year-old Eleanor sits in the living room, practicing the Pathetique, her **FATHER, JAMES ALEXANDER MURRAY** (30s) sits beside her. He is a handsome man. Dark hair. (Eve

looks more like him than Eleanor, who more closely resembles Diane.) As she plays, her eyes close

Father

*Don't see the notes. See the music.
See the story it is telling you.*

The music fades into

END DREAM SEQUENCE**INT. LUCY COAKLEY'S 2005 HONDA. NEXT MORNING.**

LUCY COAKLEY (early 30s) drives herself and Eleanor on their way to the office in Charleston's morning traffic. Lucy glances over at Eleanor, at the bag.

CLOSE ON plastic grocery bag in Eleanor's lap. held close, together with her faux designer bag.

POV CONTINUOUS LUCY glances at Eleanor and bag.

Lucy

You gonna tell me what's in that bag? Since when do we keep secrets from each other?

Eleanor

It's just something I borrowed and need to return.

Lucy

(gives Eleanor a sharp look.)
um-hmm.

Lucy pulls the car into an office parking lot, parks; turns to Eleanor.

Lucy

I don't know what you got going on, but you sure are keeping it

Lucy(con't)
 close! Girl, I've known you all
 our lives. You gonna tell me
 what's going on or not?

Eleanor
 Lucy, it's nothing, really.
 Let it be.

They both exit the car.

EXT. OFFICE BUILDING IN DOWNTOWN CHARLESTON

An old home converted to offices. There is a brass
 plaque beside the front door that reads:

CLOSE ON

BEAUFAIN & ASSOCIATES.

INT. ELEANOR'S OFFICE.

The Office is "old Charleston". Old hardwood floors.
 elegant, traditional, expensively furnished, polished.
 Mahogany desks. These are the assistants to the Managing
 Partner of Beaufain & Associates.

TRACKING SHOT

Eleanor enters and walks behind her desk, holding her
 purse and the grocery bag. On top of her desk, in
 addition to *in* and *out* boxes and piles of paperwork, is
 a **Geechee Girl mug** and a photo of Eleanor (around age
 10) and her father. Finn's secretary, **KAY TETLEY** (40s)
 is already at her desk.

Eleanor
 Good morning, Kay.

Kay
 Eleanor.

Eleanor sits down, and leans under the desk to place the
 grocery bag under it when she hears her name. Finn is
 standing beside her desk.

Finn
 Eleanor.

Eleanor
Yes? Good morning.

Finn
After you get settled, can you
come to my office, please?

Eleanor
Of course. I just need a
minute, please.

Finn's eyes meet hers, he gives a curt nod and returns to his office, passing his secretary, Kay Tetley on his way.

Kay shoots a look to Eleanor to ask what's up. Eleanor ignores her, opens her computer and places her purse in a desk drawer. She retrieves the bag from beneath her desk, grabs a pad and pen and walks to Finn's office, knocks on the door frame of the slightly open door and waits...

Finn
Come in.

INT. FINN BEAUFAIN'S OFFICE.

Finn's office reflects his status and the charm of an historic Charleston home. Finn's desk is a large mahogany antique. A single photo of Finn's daughter, GiGi in a silver frame, graces his desk. It is neat, tidy. A credenza holds a coffee machine and accoutrements. A brass lamp. A Mary Whyte watercolor hangs over it. There is a round table with 4 chairs for meetings.

Eleanor closes the door and waits. Finn is standing at one of the large windows, looking out, coffee mug in hand.

Finn
Beethoven's Pathetique. That's
what you were playing last night.
(He turns to face her)
Am I right?

Eleanor
I'm surprised you recognized it.
My classical repertoire's a bit
rusty.

Finn
coffee?

Eleanor
No, thank you.

Finn
(points to a chair opposite his desk.)
Please, sit down. Your brother-in-law
make it to work on time?

Confused, Eleanor takes a moment to register.

Eleanor
Yes, Thank you. For everything.

Finn
I mentioned last night about the
possibility of extra work.

Eleanor nods, slowly responds, choosing her words
carefully:

Eleanor
Yes, I'd like to hear more, but
I'm afraid my...obligations...at home
might make adding hours too
difficult..

Finn
Caring for your sister?

Eleanor
My brother-in-law works long hours
and he's finishing his Master's degree.
My mother has really bad arthritis so
it's difficult to do things for Eve.
I appreciate the flexibility you've
given me here.

Finn

(interrupts)

I don't want to add to your burdens
but I hoped we could find a
mutually beneficial arrangement.
I wouldn't have to worry about
my great-aunt. And, you'd have
an extra source of income.

Eleanor's gaze drops to her hands. Her voice barely
above a whisper:

Eleanor

Would you have thought of me
if you hadn't seen me last night?

Finn

(gently)

Let's call it serendipity. I only
became aware last night that my aunt
is ready to return home - right before
I ran into you. And then, I heard
you play.

Eleanor looks up at him

Finn

My great-aunts—my grandmother's
sisters—were accomplished musicians.
Aunt Helena will be returning to
the house they shared.
I'll have twenty-four-hour nursing
care, but I was hoping for
something...more...

I know how you care for your
sister; how responsible you are
for her well-being.

And, the work you do here. You're
dedicated. ...last night, when I
saw you..., I thought...

Finn stops, moves to the coffee stand, pours another cup

Finn (con't)

I'd pay you double the hourly rate of what you make here. We can start with Saturdays – say five hours or so. I'll pay for the time it takes to get there and back; and provide a car for your use.

Eleanor

What's your aunt's last name?

Finn

Szarka. They moved here from Hungary.

Eleanor nods. She knows the name.

Eleanor

Yes. I remember them.
And there was a boy...

Eleanor's eyes widen in recognition. She looks at Finn for confirmation. He smiles in acknowledgement, moving around the desk to lean against it just in front of her.

Finn

My mother died when I was nine.
My father sent me to Edisto during the summers. I loved the island.

Eleanor

Szarka...I'm curious...how did they end up on Edisto?

Finn

The house belonged to my father's family. He married Aunt Helena's sister, Magda – my grandmother. My grandfather gave it to my aunts to live in when they came here from Hungary near the end of the war.

Eleanor

I remember your aunts. They were always kind to us...
Helena is the surviving aunt?

Finn nods.

Eleanor (con't)
 You said that Helena was in the
 hospital following Bernadett's death.
 Were they both ill?

Finn stands up, moves away, returns to behind his desk,
 looking out the window, studying the traffic below.

Finn
 Aunt Bernadett died in her sleep.
 She was 85. Aunt Helena...
 I don't think she wanted to live
 without her sister. She didn't eat or
 drink anything – just waited to die.
 I was lucky I found them when I did.

Eleanor, not knowing how to respond, fidgets in her
 chair. As she does, she notices the bag she had placed
 on the floor when she sat down. She leans down, picks it
 up.

Eleanor
 Your jacket. Thank you.
 I need to speak with my mother
 and my sister...to see if this might
 work...

Finn
 (not turning)
 There's a grand piano. A 1926 Mason
 & Hamlin.

(the piano maker may need to be amended, depending upon
 what brand can be procured)

Finn
 You could play it as often as you'd
 like. Aunt Helena would like that.
 And I know she would enjoy your
 company.

Eleanor's interest is piqued at the mention of the
 piano.

Eleanor
 A Mason & Hamlin? I
 learned to play on one!
 Can I let you know tomorrow?
 I really do need to discuss
 this with my family.

Finn
 Of course. We'll talk tomorrow.

Eleanor
 (realizing she has been dismissed)
 Yes. Thank you.

Eleanor stands, placing his jacket on the chair, taking her pad and pen. turns, smiling...

INT. Kitchen. MURRAY HOME

Diane, Eleanor and Eve sit at the kitchen table, having just finished dinner. Eleanor folds her napkin and places it beside her plate.

Eleanor
 Mr. Beaufain has offered me another
 job; something extra. Five or so hours
 a week – to start – on Saturdays – and
 then we'll see how it goes. It pays
 twice what I make now.

Dianne
 (frowning)
 Doing what?

Eleanor
 As a companion to his great-aunt.
 She's been in the hospital and she's
 coming home. Mr. Beaufain doesn't
 want her to be alone with only the
 nurse. She lives on Edisto.

Dianne
 I don't remember any Beaufains on
 the island.

Eleanor
She's his grandmother's sister.
Szarka is the name.

Dianne
Helena and Bernadett?

Eleanor
Yes. Luna Point.

Eve
The big white house on Steamboat
Creek?

Dianne
There was an article in the paper.
It said that Bernadett died of
natural causes. And, that it's
under investigation.

Eleanor
But that's normal when someone
dies at home, isn't it?

Dianne
Maybe, but that doesn't explain
why Helena was almost dead too.
Doesn't sound right to me...

Last weekend, I ran into Mrs.
Reed -haven't seen her in years.
She told me about how people
were talking - how strange it
all was. There was more gossip,
but I don't see the need to repeat
it.

Eleanor
Mr. Beaufain explained that.
After Bernadette died, Helena
stopped eating. They had been
together their whole lives.

Dianne
Hmmm. I don't like the idea of
you being alone in that big house

Dianne (con't)
 with that old woman. Besides,
 we need you here. Eve needs you
 here. Especially now!

Eleanor
 He's giving me the use of a car.
 And they have a grand piano...

What do you mean, especially now?

Dianne
 (with a triumphant smile)
 Eve's pregnant!

Eleanor is shaken by this news but does her best to hide
 it and manages to smile.

Eleanor
 Congratulations.

Eleanor gets up and surprises Eve with a kiss on the
 cheek.

Eve
 Thank you.

Dianne
 She'll have a lot of doctor's
 appointments. With Glen's long
 hours and my arthritis...I can't
 lift Eve...you'll have to take her.

Eleanor in a daze, begins to gather their dishes. She
 stops.

Eleanor
 (defiant. decision made)
 They have a Mason & Hamlin.

Eleanor places the dishes on the sink. Dries her hands
 and walks out. We hear the door slam. Diane and Eve
 look at each other, dumbfounded.

INT. ELEANOR'S BEDROOM. LATER SAME EVENING.
 Eleanor is unable to sleep, tossing.

CLOSE ON

Clock on night stand. Midnight. 2 a.m.

Finally, she falls asleep, dreaming.

EXT. EDISTO. DAY.

DREAM sequence/soft focus

Eleanor is sitting on the same dock as her previous dream, her back to us. Her feet hanging off the dock. She is around 12-13 years old. She is looking up at the Gullah Woman seated beside her. The sun is shining brilliantly.

CLOSE ON

The hands of the Gullah woman from the opening scene weaving the same sweet grass basket. She is humming.

Gullah Woman (V.O.)

**"You must take care of de root
if you gonna heal de tree."**

END DREAM SEQUENCE

CLOSE ON, ELEANOR'S FACE, PRESENT

Eleanor wakes suddenly. Confused. It is dawn. Glen stands just inside her door.

Glen
(quietly, so as not to wake anyone)
Eleanor?

Eleanor
Glen? What are you doing?

Glen
I wanted to talk to you. Eve...
Eve wants children. It's all...
I hope you can be happy for us.

Eleanor
Of course. Congratulations.

Glen
This baby...you and me...I...

Eleanor
There's never been you and me,
Glen.

Glen
I just wanted to make sure
you're okay.

A door closes somewhere in the house. Glen slips out. Eleanor looks at her clock; 5 a.m.; turns off her alarm; curls up in a fetal position; pulling her covers close around her.

**EXT. AERIAL VIEW. EDISTO ISLAND. LUNA POINT
(ESTABLISHMENT SHOT)**

TRACKING SHOT

Saturday morning, around 10 a.m.

Finn's black Mercedes driving on Edisto, passing fields fallow, some cotton laying amid the soil. Live Oak trees draped with Spanish Moss hang over the road, creating a canopy, cutting the brilliance of the late Spring S.C. sun.

Inside the car, Finn is driving, dressed casually in shorts and a plaid shirt, tucked in, belted. Deck shoes clad his feet.

Eleanor sits in the passenger seat. She is wearing navy ankle pants and a sleeveless floral blouse. Her hair in its usual pony tail. She also has applied a soft shade of lipstick, eye liner and mascara – but just a touch. Her feet are clad in a pair of ballet slippers, navy. The two are relaxed, comfortable.

CLOSE ON A sign that reads: **LUNA POINT**. painted white, navy lettering, with a cut out of a quarter moon at the top.

Finn turns the car down the road.

EXT. LUNA POINT.

CLOSE ON a patch of red. Camera pulls back to reveal the front door of Luna Point; then the front of the house. This must be a home that dates from the 1800s up to the 1920s. It is a rambling white clapboard farmhouse. It can be columned but I prefer a farmhouse feeling with wrap around porches (underside ceiling painted "Haint Blue"). A red front door with leaded glass sidelights and a leaded glass demilune above. Black rocking chairs. Large pots containing plants. Everything is in pristine condition but we know everything has been in the same spot for years.

There's a sun porch that runs almost the width of the rear of the house. It is an addition. The red metal roof has weathered to a bronzed red over the years.

Luna Point sits on acreage on one of Edisto's creeks. There should be a large expanse of lawn behind the house; fields on the sides of the long drive leading up to it. An outbuilding, also painted white with red metal roof, like a garage.

A well-kept dock. An outbuilding where Kayaks, etc are stored.

The car pulls up next to a large, vintage white Cadillac at the rear of the house and stops.

CLOSE ON. INSIDE FINN'S CAR

Finn

Aunt Helena's. I need to get rid of it, but I don't want her to feel like I've taken away all of her independence.

Finn makes no move to exit the car. He has his fingers on the dash, drumming them..

Eleanor

She knows I'm coming, right?

Finn doesn't respond

What if she doesn't want me?

Finn

I'm her guardian, I have to decide what she needs. I have a business to run. This is the only way I can make this work...for all of us...

INT. SUN PORCH. LUNA POINT

Windows all 3 sides, large doors opening to the expanse of lawn.

Finn

(As they enter)

This is the sun porch

Big, over stuffed couches in creamy yellow cotton fabric, laden with pillows in various sizes and floral prints. A pair of comfy easy chairs with an ottoman. Dark bronze wicker rockers, seat cushions also covered in the same yellow fabric. Soft chenille throws in shades of green are draped over arms of the furniture.

One wall is lined floor to ceiling with built-in bookcases, painted white, filled with books, knick-knacks, photographs of family and friends. We should have a collection of Karen White's books (especially her novels about Charleston and S.C.) Pottery lamps on dark bronze wicker tables and painted tables. In front of one sofa a vintage Louis Vuitton trunk serves as a glass topped cocktail table. At one end of the room is a farm house style table with wooden chairs. And everywhere, sweet grass baskets are piled and scattered. It is a room well lived in and loved.

Eleanor takes it all in, picks up a secret keeper basket – **CAMERA** focuses on it – it is like the one the Gullah woman carried in the opening scene.

Finn

Aunt Bernadett collected them. She couldn't drive down Highway 17 or stop at a basket stand without buying one. Some of these are quite old.

Eleanor

My friend Lucy – she works in accounting – her mother and grandmother had a basket stand on Highway 17. I spent so many hours of my child hood with her family. I remember running to her house after my father died...I loved the sound of their voices...like music..then we moved...

TRACKING SHOT

Finn moves into the kitchen, Eleanor in his wake. Large country kitchen. Updated c.2005. White shaker-style cabinets; dark grey quartz counter tops; black iron hardware. See magazines from that time for decorating ideas. Probably a large ceramic rooster (they were big then). Sweet grass baskets. Bring in some navy blue somewhere. Perhaps curtains/window treatments in navy and white check. A large pine farm style dining table graced by red painted ladder-back chairs with rush seats.

Finn continues into the dining room. Stops.

The Dining Room is very traditional. Wallpapered in a cream/beige damask pattern. Old plank hardwood floors. Crown mouldings. A fireplace with marble surround. A large oriental carpet. Mahogany table and chairs. There are several serving pieces (china cabinet; buffet, etc.) Crystal chandelier. Large floor to ceiling windows with silk beige draperies, swags/cascades. The draperies are closed.

Eleanor takes in the poorly framed oil paintings hanging in the dining room and also notices the empty spots where paintings once hung. Eleanor walks up to one of the paintings for a closer look. It is a van der Werff. A pear tree in Winter. It is obviously a masterpiece.

Finn

My aunts brought them from Hungary. I've stopped asking to have them restored and properly framed –

or appraised. Aunt Helena moves them around. I've never been able to get either of them to talk to me about them.

TRACKING SHOT

Finn continues on into the foyer, Eleanor following. Finn stops. Eleanor is looking around.

INT. FOYER.

A large entry in the front of the house. The walls are papered in a classic striped paper in blues and creams that has been up for at least 30 years, faded. A beautiful stained wooden door dominates the front wall. A stairway on one side climbs to the second floor. The original hardwoods grace the floors, polished to a soft patina. Oriental carpets.

We can see where the infamous oil paintings once graced the walls but nothing has replaced them. Opposite the stairs is the entry to the music room, with double pocket doors, stained. These doors must slide easily and noiselessly because Helena must open them later.

To the right of the doors is an antique chest with marble top, gilded mirror above. A pair of small French arm chairs and/or a bench for seating. Crystal chandelier. Tall ceilings, elaborate mouldings. Additional furnishings as needed.

Eleanor

Didn't Bernadett have any say – about the paintings?

Finn

(Shaking his head.)

She deferred to Aunt Helena. She was so fragile. I don't know how to explain it, especially at the end – the last time I saw her. She just seemed so broken...

We hear footsteps approaching, **NURSE KESTER** (mid 30s-40s) appears in the hallway.

Nurse Kester

I thought I heard voices.
Mr. Beaufain – it's good to
see you. I'm afraid Miss Helena
isn't having a very good day.
I don't think she wants visitors.

Finn

Aunt Helena hasn't had a good day
in a while. I think it's time we
changed that.

Nurse Kester, this is Eleanor Murray.
She'll be spending time with my aunt
to assist in her convalescence.

Nurse Kester

Hello, Ms Murray. Helena's sleeping.

Eleanor

Nice to meet you.

Finn

Let her rest a bit.
I'll show Eleanor around some more.
Please let me know when she wakes up.

Nurse Kester nods, turns and goes about her business.

Finn

I've hired two full time nurses.
They work out their own schedules.
One of them is always here.
There's a room off the kitchen I've
made into a bedroom. They have some
privacy and are near Helena.

Finn's mobile rings. He answers it, motions that he
will take it and steps away.

Eleanor walks towards the music room and flips on the
overhead switch and a crystal chandelier floods the room
with light.

A large, elegantly furnished room dominated by floor to
ceiling windows on 2 sides and the piano, which takes up

an entire corner of the room. When sitting/playing, the player's back is at least partially to the entry (to fulfill story line)

Ten-foot-tall ceilings, heavy moldings painted white against soft buttery yellow walls. The room is dark, because the gold velvet draperies are closed. A Persian carpet covering the original hardwood floors. French Bergeres in damask. A sofa, porcelain oriental lamps. A few very good oil paintings, all haphazardly framed.

Hanging somewhere in the room is one particular painting
CAMERA CLOSE ON; LINGERS

"Portrait of Woman with Ruby Necklace" dated 1712 by Pieter van der Werff. It depicts a woman sitting at her dressing table leaning towards her mirror. She looks at the viewer from the reflected glass as she fastens a necklace, the color of the ruby matching her long velvet dress.

ELEANOR'S POV The Piano

Eleanor walks to the piano. The top is closed.

Finn

(having come up behind her)

When Helena's better, I know she'll
welcome the sound of music again.

Eleanor

Does she play?

Finn

She did. Both she and Bernadett.
Helena was the better pianist.
Bernadett was technically brilliant.
When Helena played, she became the music.

Eleanor understands. Picks up sheet music on the piano.

Eleanor

Why doesn't she play now?

Finn

Arthritis. She hasn't played for years. Come on, let me show you the rest of the house.

Eleanor puts down the music, follows Finn out of the room as they head upstairs.

TRACKING SHOT FINN AND ELEANOR CLIMBING THE STAIRS

Finn

(As they climb the stairs)

You probably won't have much need to be up here, unless you spend the night. Mrs. Adler, the housekeeper, comes three times a week and cooks and cleans. stocks the refrigerator. There's always fresh sheets on the beds.

INT. SECOND FLOOR. A LONG HALLWAY.

Finn has flipped on the light switch, revealing a long, wide hallway with the original hardwood floors. Oriental carpet runners muffle the sounds. The same

striped wallpaper has continued up the stair wall and throughout the hallway. Several old oil paintings and spots where others once were.

Doors to bedrooms are stained wood. Old hardware on doors throughout the house.

They continue walking to the guest room.

Finn

My daughter has a room and the guest bedroom is at the end of the hall. It was Helena's room until we moved her downstairs.

Pausing in front of a closed door

This was Bernadett's room. Helena doesn't want anyone in there.

Eleanor nods. They move to another room, the door standing ajar.

Eleanor
What's in here?

Finn
A relic.

Eleanor pushes open the door and sizes up the room. White walls. Twin-sized trundle bed covered in a navy blue quilt. Pillows in astronomical prints. One of which is used on the window(s). Star charts; framed photographs of the 1969 lunar landing; model rockets; war planes; planets; elaborately folded paper airplanes hang from fishing line from the ceiling.

Eleanor
This was your room.

Finn
Yes. Every summer from the time I was about nine until I went to college. The aunts never saw a reason to change it. I spent a lot of time looking up at the night sky. I wanted to be an astronaut.

Eleanor
Did you know I was from Edisto when I came to work for you?

Finn
No. I didn't make that connection until I saw you at Pete's. That's when I realized who you were and remembered seeing you and your sister at church years ago.

I remember meeting Eve there, when we were kids. You walked outside. I wanted to say hello.

Eve stepped in front of me and introduced herself. I didn't want to be rude but you were walking away. I just ignored her so I could catch up to you but I

Finn (con't)
 was too late. When I turned back
 to Eve, she was so angry...

After that, I didn't see any of you
 at church again.

Eleanor
 Mama stopped taking us after Daddy
 died... Staying here was too painful
 for her and Eve needed to be closer
 to her doctors..we moved to North
 Charleston...

Nurse Kester appears in the doorway.

Nurse Kester
 Miss Helena is awake, Mr. Beaufain.
 I told her you were here with Ms
 Murray. She's pretending to be
 asleep. I have her lunch waiting
 in the refrigerator.

Finn
 You ready?

Eleanor
 I guess so...

INT. HELENA'S ROOM.

This is a converted study on the main floor. The walls are panelled in pine wainscoting. Antique plank wood floors, weathered patina. Multiple carpets on the floor. Helena's bed is an antique half tester. There is a chest beside the bed with a marble top and an antique ruby glass/marble based lamp. A French wood-trimmed lounge chair with ottoman sits in a corner with a small table with a lamp. There is a smaller, cane seat chair beside the bed. Draperies in deep crimson over lace under curtains. A bronze chandelier. Originally Finn's grandfather's study, it now has a cross between Helena's femininity and his masculinity.

HELENA SZARKA (age 88) is lying in bed, eyes closed. She has an aristocratic bearing about her. White hair, softly coiffed; pale, translucent skin. Her hands are

above the coverlet, knuckles gnarled with arthritis but her nails are buffed and well cared for. She has never lost her Hungarian accent.

Nurse Kester has moved to Helena's side. Finn stands at the foot of the bed, Eleanor beside him.

Finn

Aunt Helena? Aunt Helena.

Helena

I am not dead, dear boy.

Finn

I've brought Eleanor to meet you.
I told you about her, remember?

Nurse Kester places Helena's glasses on her face, tucking a pillow behind her so she can sit up. Frowning, Helena focuses her gaze upon Eleanor, sizing her up.

Helena

Yes. You did. And I told you not to bother. I do not need anybody else in this house. I have Mrs. Adler and my nurses. The way they poke and prod me! If I have any more help, I will be dead in a month.

Helena sees she has offended Flinn. He moves closer to her, taking her hands in his.

Helena

I am fine.

Finn

But I'm not. I can't be with you all the time. Eleanor can read to you. You can talk; discuss books or movies.
She plays the piano, Aunt Helena. As well as Aunt Bernadett. She can play for you.

Helena sizes up Eleanor. Not impressed.

Helena
She does not look like a musician.

Eleanor
Neither do you.

Helena
Who is your favorite composer?

Eleanor
We can talk about that once you've eaten. I believe Nurse Kester left your lunch in the fridge. Would you like me to get it?

Helena
No. Let Finn do it. You may stay.

Finn
I'll be right back.

They watch Finn leave. He motions for Nurse Kester to join him.

Helena
I do not want you here. It would be better if you told Finn that you do not want this job.

Eleanor
I can't do that.

Helena
Have you ever known grieving that ends only when your own heart stops beating?

Eleanor
Yes.

Eleanor turns towards the door, pauses, not turning around.

Eleanor

My favorite composer was Chopin,
but his music reminds me too much
of my father so I don't play it
anymore.

Helena reacts. It was not the answer she expected. She understands. Finn and Nurse Kester return. Finn carries a food tray.

Eleanor

(to Finn)

I'll be in the foyer when
you're ready.

(to Helena)

I'll be back next Saturday.
That should give you plenty
of time to decide what you
would like to do.

Eleanor exits. Helena and Finn exchange looks.

EXT. LUNA POINT.

Eleanor and Finn walk to his Mercedes.

Finn

Would you show me the house
where you lived here on Edisto?

Eleanor

Um, yea, sure. It's not there
anymore – it was hit by lightning
about ten years ago - burned to
the ground. I thought it was
the most wonderful place in
the world...

EXT. EDISTO ISLAND

Finn's Mercedes is parked next to the burned-out shell of a house. Finn and Eleanor walk along the creek, silent for a bit.

Finn

So, first impression? I know
Aunt Helena's feisty; strong
willed.

Eleanor

I understand her pain. I have a sister. But I think there's something more. It's like she just doesn't want to be here anymore. Do you know what I mean?

Finn

Yes...I do

There are a few moments of silence before Finn finally speaks.

I really only knew a small corner of Edisto but I loved it. I always thought of it as home.

I brought my ex-wife here once, just after we got engaged. I wanted her to love it too...

Eleanor

Did she?

Finn

No. She's from Boston. I should have known better than to bring her in the summer. We were supposed to stay a week. We left after two nights.

Eleanor:

Did you show her one of our sunsets? When my father was alive, he and I would watch them together on our pier. There's nothing more beautiful than an Edisto sunset.

Finn

Yes. I did. Aunt Bernadett gave us one of her sweetgrass baskets with a bottle of wine and glasses.

Finn (con't)

The mosquitos wouldn't leave Harper alone. Before I knew it, we were back inside. The sun hadn't even begun it's descent. Are you laughing?

Eleanor, trying desperately not to laugh, shakes her head trying not to look at Finn but a snort escapes. She looks up at him, mortified and he laughs with her.

Finn

It was a good bottle of wine, too. I ended up drinking it alone.

Eleanor

I'm sorry.

Finn

Yea. Me too.

They begin walking back towards the car. Finn pauses, looks around.

Finn

It's beautiful here. I wonder sometimes how different things would be if I'd grown up here instead of Charleston. What a great place for watching the stars at night.

Eleanor also stops, shades her eyes, looking up at him..

Eleanor

And at your aunt's house too, I would guess.

Finn

I had a telescope in my bedroom. I took it to college...I don't know what happened to it.

Eleanor

Why did you want to come here?

Finn

Aunt Bernadett brought me here once. She enjoyed being among the ruins of the old Brick House that used to stand over there. There was something she had heard on one of her visits. She wanted me to hear it too.

We were standing just over there when I heard someone playing piano through open windows. I've only just realized it was you!

You were playing the Pathetique. We listened, staring up at the sky and the stars...It's one of my few childhood memories when I remember being completely happy.

Eleanor is touched. He has revealed so much to her. Finn's mobile buzzes. He takes it out, answers, talks to someone. Hangs up.

Finn

We've got to go, I'm sorry.

EXT. FRONT DOOR FINN'S CHARLESTON HOME.

Think historic, old Charleston. Old money. On or near The Battery.

Eleanor stands at the front door of Finn's house. She rings the doorbell, checks her watch. Waits. The sound of the latch. The door opens to reveal **GENEVIEVE (GiGi) BEAUFAIN** (age 10).

Genevieve

Eleanor Murray?

Eleanor

Yes. (They shake hands)
Hello Genevieve.

INT. FOYER

Large. 18th century English, French and American antiques; heirloom carpets; chairs and case pieces appropriate to the time and luxury of the home.

MRS. MCKENNA (mid 40s- 50s) Finn's housekeeper comes hurrying into the foyer.

Mrs. McKenna
Miss Murray?

Eleanor:
Yes. Mr. Beaufain is expecting me

Mrs. McKenna
It's good to meet you. I'm Mrs. McKenna. Mr. Beaufain called to say he's running a bit late. He apologizes. He has the keys! He asked if you could wait.

Eleanor glances at her watch. She really doesn't have a choice.

Eleanor
Of course. Is there somewhere...?

Genevieve
I can show you my room.

Eleanor
I'd love to see your room.

Genevieve slides her hand into Eleanor's

INT. Genevieve's room.

It's a large room dominated by the gold caned wrap around French bed along one wall. The walls and ceiling are painted pale pink. The bedcovering a down filled custom duvet in ivory with soft pink velvet cording. Draperies in ivory linen with a soft pink velvet tie backs. A pink chaise in one corner. There's a large antique walnut French armoire with mirrored doors. French impressionist paintings of ballet dancers. Next to the armoire is an old-fashioned clothes drying rack, painted in gold. (open to any ideas for this display).

Hanging on it are GiGi's out-grown ballet shoes and many scarves, all in various shades and patterns of pink.

Eleanor stops just inside, takes it all in.

Genevieve

You don't have to call me Genevieve. Madame LeFleur – my ballet teacher – calls me Genevieve. And Mother. You can call me GiGi.

Eleanor

And your father calls you Peanut.

Genevieve

He told you? Mommy won't call me anything else because she says nicknames stick to people and they forget your real name. I like GiGi better. But when mommy's around, you must call me Genevieve.

Eleanor

Of course. And you can call me Eleanor.

Eleanor walks over to a display of scarves, fingering them. All in varying shades of pink. Genevieve comes up beside her. Eleanor takes a scarf off the rack.

Genevieve

That's my collection. I don't wear them anymore but they're so pretty, I just keep them.

Eleanor

Yes, they are very pretty. Which one is your favorite?

Genevieve

(selecting one)

This one. I like pink, a lot! Mommy says I should venture into different colors.

GiGi (con't)

Last week I wore green
tights with a pink leotard.
Mommy said it didn't count
because the tights had pink
polka dots!

I think the way we dress is
as much a part of expressing
ourselves as when we dance.

Eleanor

Did you figure that out all
by yourself?

CUT TO

Finn standing in the doorway unnoticed. He's been
watching, listening, amused.

BACK TO

Genevieve

No. Madame LaFleur said it first.
But I'm pretty sure I thought it
before she said it.

Eleanor

I've no doubt.

Finn

Hey Peanut. It's time for your
vitamins. Mrs. McKenna is waiting
in the kitchen.

Genevieve

(turns. runs into his arms)
Daddy!

Finn

Say good bye to Eleanor and go
downstairs. You'll see her again
on Saturday at Edisto.

Genevieve walks back to Eleanor, extends her hand.
Performing overly polite for her father.

Genevieve

It was a pleasure to meet you,
Miss Eleanor and I look forward
to seeing you on Saturday.

(grinning up at her then looking
back at her father)

Can I call you Ellie? You look
more like an Ellie than an
Eleanor.

Don't you think so, Daddy?

Finn

I think you might be right,
Peanut.
But it's up to Eleanor.

Eleanor

I like Ellie. Yes, it's fine
with me.

Genevieve

(as she leaves the room)
Great!

Eleanor

Why does GiGi have so many
scarves?

Finn

Leukemia - when she was five.
She's in remission now - almost
four years.
We've got another year to go
before we can breathe easy again...

Eleanor

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

Finn

It's not something I talk about.
It was before you joined the firm.

Eleanor replaces the scarf.

Eleanor

I understand. It's just----I'm glad she's ok. She's a great kid.

Finn

Yes, I think so too. Let's go downstairs. All this pink makes me dizzy!

INT. FOYER.

Finn pulls the keys from his briefcase, hands them to Eleanor

Finn

I'm sorry I kept you waiting. I had the Volvo people give it a tune-up. It's good to go.

Eleanor

No problem. I appreciate it. I'm curious. Who designed GiGi's room?

Finn

Actually, I did - with the help of a designer. Why?"

Eleanor

It's a room for a princess - the kind every little girl dreams of. I thought maybe her mother had done it.

Finn

Harper? No.

Eleanor

I guess I better go, you know, before the traffic...

Finn

Would you like to stay for dinner? Mrs. McKenna always prepares plenty in case I have a client...

Eleanor

Thank you. No. I need to get home. They'll be waiting for me...dinner...

About Saturday. I'm going to shoot for around 11...

Finn

That will be fine. Peanut and I are going out Friday night.

Eleanor

O.K. Well, goodnight, then.

Eleanor turns and leaves, Finn closes the door behind her.

EXT. ELEANOR'S HOME. LATER SAME EVENING.

Eleanor pulls the Volvo SUV up to the curb. Gets out.

EXT. FRONT PORCH. CONTINUOUS.

Glen sits on the front porch. A beer and an almost empty pizza box open on a table.

Eleanor narrates:

"The first time I met Glen was on our front porch. I remember the way the sunlight hit his dark hair, bouncing light off it.

He had come to take Eve on their first date. They had met at Carolina's, the local restaurant where all the kids hung out. He was wearing his Citidel uniform and was with a group of fellow cadets.

That was the night I fell in love with Glen. I'd been instructed to answer the door and keep him entertained outside while Mama helped Eve get ready.

The first thing he did when I answered the door was take off his hat. His hair had been cut so short, he was almost bald and those eyes! I looked right into them and fell-hard!

When I told him Eve was almost ready, he winked at me!

And now, all these years later, he was still so handsome. But now, he was my sister's husband."

Glen

Nice car! New?

Eleanor

Could be - it smells new. It's for my new part-time job taking care of my boss's great aunt on Edisto.

Eleanor stops only briefly to chat; then goes inside.

INT. ELEANOR'S HOME. CONTINUOUS.

Eve sits in the dining room in her wheel chair, looking for something in the sideboard. Dance costumes, sewing things are strewn about the table. A high-end sewing machine sits on one side. There's an old, upright, serviceable piano along one wall. The room is obviously not used as a dining room anymore, but as Eve's domain.

CLOSE ON the corner of a package, white catches Eve's eye.

She begins to tug it out but it doesn't give up easily. Finally, she pulls an old VOGUE pattern package from around 1992 out of the sideboard.

Eve

(shouting, excited)

Eleanor. Eleanor!

Eleanor rushes into the room.

Eleanor
Are you all right?
Is everything O.K.?

Eve
(holding up the pattern)
Look! Look what I found!"
(hands it to Eleanor)

Eleanor
My suit! My Julliard audition
suit.
(She fingers the pattern lovingly)
I can't believe we still have this.

You might as well add it to the
pile for Good Will.

Eve
(disappointed)
Sure. O.K. I'll do that.
Since I don't see anybody in
this house who needs a lovely
suit.

Eleanor
Where would I wear it?
Look, the days that I'm on
Edisto, I'll be staying there
for dinner. Sometimes overnight.
I'll be going every Wednesday
afternoon and Saturdays.
If you need help getting to
doctor's appointments, please
schedule them on the days I'm
available. Or maybe schedule
them when Glen can take you.

Eleanor starts to leave the room.

Eve
Okay. You haven't asked when
the baby's due.

Eleanor
When?

Eve
 Next Spring, late March,
 early April.

EXT. AERIAL VIEW A ROAD ON EDISTO. ELEANOR'S SUV.
Saturday morning Mid. June.

TRACKING SHOT of Eleanor driving through the moss draped road headed to Luna Point. It is a bright sunny day. She has her windows down. Her hair is down and she is wearing the make-up she has started to feel comfortable in. She's wearing a pair of white jeans and a striped top, casual. She reaches the road to Luna Point and turns. She inhales deeply, satisfyingly. Breathing the air of the place she loves most in the world.

She parks the car behind the white Cadillac. Next to it is Finn's Mercedes. Eleanor hops out, grabs her overnight bag, looks towards the beach.

EXT. LUNA POINT-FRONT PORCH

Eleanor knocks, waits, knocks again. Waits. The door opens, revealing **TERI WEBER** (mid 30s).

Teri Weber
 I'm so sorry to keep you
 waiting! I was in the kitchen.

She pauses, catches her breath and holds out her hand

I'm Teri Weber. Just call
 me Teri.

They shake hands. Teri opens the door wide. Eleanor enters.

INT. Foyer.

Eleanor
 I'm Eleanor Murray, Miss
 Szarka's companion. I didn't
 feel comfortable just walking in.

Teri
 Don't worry 'bout it - I told Mr.
 Beaufain I'd be listening for you.

Terri (con't)

Miss Szarka's sleeping right now.
I have the tv on in the kitchen
if you want to join me.

Eleanor

Thanks. I think I'll explore the
house a little. Will you call me
when she wakes?

Teri

Absolutely. I put a baby monitor
in her room! (She winks)

INT. UPSTAIRS HALLWAY

TRACKING SHOT Eleanor walks along the hall, taking it
in once again. She peaks into Finn's room (his brown
leather duffel bag on the bed) and then GiGi's room. She
moves to the guest room. opening the door

INT. UPSTAIRS GUEST ROOM

A large room. Pale green walls. A white iron bed with
a white matelassé bedspread; an old quilt folded at the
foot. A pair of antique cabinets/tables on each side of
the bed with lamps. A comfortable lounge chair in pale
yellow linen with matching ottoman. There's a large
antique European armoire on one wall. An antique dresser
with mirror. Scatter carpets over the wood floors.

ADJOURNING BATH. Black/white vintage tile on floor.
White walls. The fixtures are old – a large porcelain
tub with custom length (to floor) white shower curtain.
pedestal sink. newer toilet. It's a big room. There's
a chest of some sort for storing linens (high end).
Pale blue fluffy towels hang. Big white fluffy bath mat
hangs over the tub.

TRACKING SHOT Eleanor drops her overnight bag onto the
bed. checks out the room, walks into the adjoining bath.
Satisfied.

She goes back into the hallway; stops outside the door
to Bernadett's room. Hesitates.

CLOSE ON Eleanor's hand on the knob. She tries it; it yields; cautiously she opens the door, standing in the threshold.

INT. FOYER

Finn at the bottom of the stairs, starts up

INT. UPPER HALLWAY

Finn at top of stairs. Sees Eleanor

Finn

Eleanor. What are you doing?

He is dressed in swim trunks, t-shirt, old deck shoes. Eleanor, surprised, whirls around. We hear the sound of the thunder storm getting closer. The rain is now pouring down.

Eleanor

I'm sorry. I was waiting for Helena to wake up. I didn't mean to pry.

Finn has walked up to her.

Finn

This was Bernadett's room. We don't go in there.

CLOSE ON

Finn's hand on the knob, shutting the door

Eleanor, embarrassed, not looking at Finn she starts to speak but he cuts her off

Finn

Aunt Helena's awake. Gigi's with her, but it's a one-way conversation.

I was hoping you could sit with Helena. You're the only person who has elicited any reaction from her.

Eleanor

Of course

There's a flash of lighting followed by a loud crash of thunder. Eleanor jumps. Finn reaches out, grabs her hand.

Finn

Don't mention that you were in
Bernadett's room. It would upset
Aunt Helena.

Eleanor nods. looks down at her hand. Finn lets go.

INT. Helena's Room.

Gigi is sitting on the bed. She is still wearing her swim suit, with a wrap over it, holding Helena's hand, jabbering on about her upcoming dance recital, her costume and Madame LaFleur...

Finn

Aunt Helena. Eleanor is here.

GiGi

(jumping down from the bed)

Ellie! I call her Ellie.

(whispering to Helena)

If you ask her nice, she might
let you call her Ellie, too!

Helena has been watching Eleanor.

Helena

You came back.

Eleanor

Yes. I said I would and I always
do what I say I will.

Helena

Do you? That is not as much a
virtue as one might think.

Finn

GiGi and I are going to change.
I'll leave you two to sort out
what you want to do today.

He motions for GiGi to join him; she does and they head out the door.

Helena
(after the door has shut)
Who called you Ellie?

Eleanor
My father.

Helena
Ah. And he died when you were a girl.

Eleanor
How do you know that?

Helena
I recognize the signs.

Eleanor
He died when I was 14.

Helena
How did he die?

Eleanor opens the draperies; fluffs Helena's pillows, busy work. She doesn't want to meet her eyes.

Eleanor
He drowned in a storm. He was
a shrimper...here...on Edisto...

Helena
And your mother?

Eleanor
She lives in North Charleston
with my sister, Eve; Eve's husband
Glen and me. Eve and Glen are
expecting their first child next
year, in the Spring.

The storm has abated. A light rain continues to fall.

Eleanor

What about you? Did your parents
move here from Hungary with you
and your sister?

Helena

No. My father shot himself when
Bernadett and I were very small.

Eleanor

And your mother?

Helena

She was ill. There wasn't enough
food...the war...she died... before
we came to America to join, Magda,
who had the good sense to marry an
American before the war.

Eleanor sits in the chair beside the bed next to Helena.
She surveys the bedside table.

CLOSE ON (CAMERA lingers) a photograph of the 3 sisters
before the war (c 1935). Magda center, red hair,
Bernadett smaller, frail, blonde and Helena on the other
side, blonde. The photograph should have the soft
coloring of hand touched photos of the day.

MOVE TO a blue and white Herend rooster with a broken
tail. (I have been unable to find Blue/white Herend
roosters; only polychrome ones!)

TRACKING Eleanor picks up the rooster, running her
fingers over the broken tail; Helena watching.

Eleanor puts it back in place, amid the clutter a box of
tissues; eyeglasses and medicines and a carafe of ice
water with a drinking glass. There are 2 Karen White
novels (hard cover) stacked on the table. She places her
hands in her lap. Helena's eyes move to Eleanor's hands.
She is amused. Eleanor begins strumming her fingers on
her knees...

Eleanor

So, what would you like to do
today?

Finn tells me you enjoy books.
 Would you like me to read? I
 know you enjoy music. Or, we
 could just talk.

She waits for Helena to respond. Silence.

Helena

I do not want you here. If you
 need the money that badly,
 I will give it to you and save
 you this bother.

Eleanor

(offended)

I work for my money, Miss Szarka.
 I don't need your charity. But
 I do need this job, so let's try
 again. What would you like to
 do today?

Helena

Your favorite composer is Chopin?

Eleanor nods in response.

Helena

Which are your favorites?

Eleanor

The nocturnes.

Helena

Ah. Yes. Passion and melancholy.
 Only Chopin can evoke such
 disparate emotions
 simultaneously.

(Helena is tiring)

I want you to play something for
 me...The Chopin Nocturne in C Minor.
 Number 21.

Eleanor

That was my father's favorite.

Helena

Some find it too sad. I want you to play it for me. Now. Unless, of course, you cannot...I will understand...I'm sure my nephew can find someone else... someone more suitable...someone who will do as I ask...

Eleanor

(leaning in close to Helena, whispering into her ear)

If you want me to play Chopin, then I will. That will mean that I'm here to stay. And while I play, you will eat your damned lunch.

Helena's eyes pop open at this unexpected response. She almost smiles but controls it. Eleanor moves to the foot of the bed; hands on the footboard.

Eleanor

I will play while you eat and then we'll discuss what you want to do the rest of the day. You don't have to like me. I sure as hell don't like you very much right now but we can at least be civil to one another.

Helena

Go. Play. I want to hear Chopin.

Eleanor moves to the door, stops, keeps her back to Helena

Eleanor

I'm sorry about your sister. There was a time when I would have felt much the same had Eve died in that accident. I do know grief. I miss my father today as much as the day he died. I suppose I always will.

Eleanor leaves the room, leaving the door open.

CLOSE ON Helena's face as she watches Eleanor leave the room. A triumphant smile touches the corners of her mouth as she closes her eyes. She likes this young woman – but of course, will not let that be known!

INT. Music room.

Eleanor stands just inside the room, flips the switch turning on the chandelier. She is deep in thought. Warring with herself. She doesn't want to play the Chopin but she needs to show Helena. She walks to the piano; the fall board is closed. She sits. Opens the fall board.

CLOSE ON

Eleanor's closed eyes; hands lifted above the keys; She opens her eyes and her gaze falls upon the windows with the closed draperies. She stands, moves to the windows and opens the draperies, flooding the room with light. Rain falls outside. Eleanor moves back to the piano, lifts the top board and props it open. She steps back and stares at the piano. She slides back onto the bench, making the adjustments for comfort

Eleanor
She wants me to play.
Well, I'll play.
But not the Nocturne.

Eleanor begins to play Mendelssohn's Andante sostenuto. After she has played a bit, we hear

Helena (V.O.) "I want to hear Chopin."

CLOSE ON

Eleanor, grinning mischievously.

Eleanor changes to Chopin's Polonaise in A Major,

CLOSE ON

Eleanor's hands as she plays; her face as she concentrates on the difficult fingering.

ANGLE ON

Finn standing in the doorway,

Finn
Eleanor.

She doesn't respond. He moves to her.

Finn
Eleanor!

Eleanor jumps. Stops in mid phrase, fingers raised.

Finn
Aunt Helena wants you to play
something else. She said you
would understand.

Eleanor
(innocently)
She asked me to play Chopin.
That was one of his polonaises.

Finn
Yes. GiGi and I liked it very
much. Aunt Helena said it
sounded like a child banging
on the keys with a wooden bat.
Nurse Weber had to give
her something for a headache.

Eleanor
Excuse me?

Finn
I didn't say I agreed with her.
She wants you to play something
she said she specifically asked
you to play.

Eleanor
She knows I can't. She's only
asking because she doesn't want
me here.

Finn
I don't know why she is being so
antagonistic but I am grateful she

Finn (con't)
is at least expressing some emotion.
We haven't seen that for quite some
time – not since.....

What I do know is that you are good
for her and that we need you here.

Eleanor
Finn, you told me you were the
one who discovered your aunts.
That Bernadett was already dead
and Helena close to death. Why
didn't Helena call for help?

Finn
She didn't want to live without
her sister.

Eleanor
Did she tell you that?

Finn
She won't speak about it.

Eleanor
When was the last time you heard
Bernadett play?

Finn
I'm not sure. I would visit
about once a week. Bernadett
always played for us after
dinner.

Finn begins to walk the room. He notices the windows,
takes them in, smiles, looks at Eleanor, who shrugs.

Finn
It was Christmas. I remember
because we sang carols with
GiGi I couldn't visit again
until near the end of January.
GiGi asked Bernadett to play
and she said that she couldn't.

Finn (cont)
 Funny, I hadn't thought about
 it. Why?

Eleanor
 I stopped playing when my father died.

A loud thumping is heard from outside the room, coming
 from Helena's room. Eleanor looks at Finn.

Finn
 I'm guessing Aunt Helena has
 coerced Nurse Weber into letting
 her have her cane. I think she's
 ready to hear something else!

Eleanor
 Does GiGi know chopsticks?
 We could do a duet.
 Do you know where Bernadett
 kept the music?

Finn
 Some of it's in the piano
 bench. There are pieces tucked
 here and there in baskets all
 over the house.

Eleanor stands, opens the bench top and carefully pulls
 out a stack of music.

CLOSE ON

Eleanor's hands as she goes through the music. She stops
 at an old piece. A paper cover has the handprinted words
 "Csardas"

She picks it up, thumbing through it

Eleanor
 (Studying the music)
 This looks like an old favorite.
 Wow, this looks hard

SERIES OF SHOTS — CUTTING BACK AND FORTH SO WE REALIZE
 HOW THE MUSIC AFFECTS EVERYONE IN THE HOUSE

Eleanor playing, Finn turning the pages.

The insistent banging of Helena's cane. As Eleanor plays,

Helena hearing the notes, reacting. It is upsetting to her. She becomes more and more agitated as Eleanor plays.

GiGi in her room. moves to the door to listen

Nurse Weber, sitting in the room knitting, must put down her work to calm Helena.

Helena will not be calmed. Her head hurts.

Nurse Weber gives her the cane, watches helplessly as Helena bangs it wherever she can.

Helena makes guttural noises. Utters a few choice Hungarian words. Her agitation rises and falls with the music.

Finn, turning the pages, watching Eleanor intently, impressed with her ability

Eleanor has "become" the music. Close up of her hands; her face; eyes closed.

Finn sees it too. He is falling in love with her.

GiGi standing in the entry to the music room, watching Eleanor and her father, entranced. Smiling.

Eleanor oblivious. Completely wrapped in the music.

Eleanor finishes. she has to take a few seconds to decompress.

Eleanor

Oh dear, that really was terrible.
If I had a cane, I'd bang it too!

Finn

Was that the first time you've
played it?

Eleanor nods yes.

Finn
That was remarkable!

The banging has stopped.

Finn
I better go see what she wants.

Eleanor
I'll come with you.

INT. Helena's Room.

Finn, Eleanor and GiGi enter. Eleanor holds GiGi's hand. Helena is in bed, Teri stands alongside; holding a bed tray with Helena's lunch.

Teri
She insisted on having her cane.

(to Helena) Have you finished?
(she could mean the soup and/or
the temper tantrum She attempts
to cajole Helena)

Teri (con't)
That's my mother's famous chicken
soup recipe. I swear it will
cure everything from depression
to toe fungus.

Helena glares at her.

Eleanor and Helena lock eyes.

Teri exits with the tray.

Helena
That was terrible.

Eleanor
I was sight reading.
I've never played...

Helena
(Interrupting)
Don't...ever...play...that...again

GiGi
I liked it! She plays as well
as Aunt Bernadett

Helena
Never! I don't...want...to...hear...it.
That song is a Hungarian national
treasure. You butchered it.

Finn
Aunt Helena...

Eleanor
(defensive)
I'm sorry. You forgot to tell
me which songs you didn't want
me to play.
I won't play it again, as long
as you never ask me to play the
Nocturne in C Minor.

Helena stubbornly does not respond.

Eleanor
I need fresh air.
I'm going for a walk.

Helena
It is raining.

Eleanor
I doubt I'll melt.

Helena
(under her breath)
The witch in The Wizard
of Oz did!

Eleanor hears her; turns; looks at Finn; smiles at
GiGi and leaves the room.

EXT. FRONT PORCH, LUNA POINT.

Eleanor, rain-soaked, sits in a rocker on the front porch. The front door opens and GiGi emerges holding a large towel in one hand and a paper napkin enclosing something in the other. She walks to Eleanor.

GiGi
(hands Eleanor the towel)
Daddy thought you might need this.

Eleanor
Thanks.

Eleanor begins drying, especially her hair. GiGi shows her hand which holds a paper towel wrapped around a large object. Eleanor looks at her "what's that"?

GiGi
Nurse Weber made brownies!

GiGi hands a paper towel wrapped brownie to Eleanor and takes the other; sits in a rocker beside Eleanor. They rock silently for a few moments, enjoying the brownies.

GiGi
You remind me a lot of
Aunt Bernadett. I think that's
why Aunt Helena likes you.

Eleanor
(practically choking on
her bite)
I don't think she likes me at all.

GiGi
Sure she does. If she didn't,
she would just ignore you.

The two sit for a bit enjoying their brownies and the quiet. Eleanor, not looking at GiGi, asks

Eleanor
How do I remind you of Bernadett?

Gigi
 The way you talk to Aunt
 Helena, mostly. Everybody else
 is afraid of her – well, not me
 or Daddy, of course!

GiGi takes a breath. Thinking before she finishes

GiGi
 And, I think she likes you
 because of the way you play.

GiGi finishes her brownie, wipes her hands on the paper
 towel. Gets up, places the towel on the rocker and
 walks over to stand in front of Eleanor. She reaches
 out her hand and with one finger, touches a button on
 Eleanor's blouse, near her heart

GiGi
 You feel the music in your heart.
 Your fingers might be doing all
 the work, but the music's in here.
 When you played, I felt it here.

GiGi places her hand over her heart then sits back down

Eleanor is stunned at the wisdom from this child.

ELEANOR'S POV

A red pick-up truck coming up the drive.

GiGi stands, walks towards the front door

GiGi
 I'll go tell Daddy we have company.

The truck pulls up. stops. Glen climbs out. Eleanor
 stands, walks down the stairs to meet him, keeping a
 respectable distance.

Eleanor
 Is everything ok? Eve?
 Is the baby...

Glen
 Everything – Everyone is fine –
 we – all thought, since I didn't

Glen (con't)
have to work today, well, we all
thought it might be a good
idea for me to make sure
everything is fine with you...

Eleanor
With me?

Glen
Well, your mama and Eve...they
were concerned...you know not
knowing much about this job.
So, I volunteered to drive over...

Eleanor
You were worried about me?

Glen
Sure. We all are. You're way out
here - where somebody died - who
knows what's going on.

CUT TO Finn
standing at the front door, leaving it open.

Eleanor and Glenn unaware at what point in the
conversation he arrived.

Finn
Hello.

BACK TO
Eleanor and Glenn turn, surprised. Finn walks to the
edge of the porch, not going down the steps, proffers
his hand, making Glenn come to him. The 2 shake hands.

Finn
Is there something I can
help you with?

Glen
No. Just checking on Eleanor.
Without a phone number, we had

Glen (con't)
no idea how to get in touch with
her – should the need arise.

Finn
Thanks for reminding me. I bought
a phone for Eleanor. It's still
in my briefcase. I'll make sure
she has it before she leaves.
(Turning to address Eleanor)
Helena's asking for you. She sent
GiGi for a book.

No one moves. Each waiting for someone else to do so.
Eleanor keeps her eyes on Glen, willing Finn will go
inside.

Eleanor
I'll call you from my cell
tonight so you'll have the
number.

Glen
(stepping towards the car)
Sounds good. We'll see you
later. Should we wait dinner?

Finn
We have dinner plans here.

Glen
OK, sure. We'll see you later then.

FINN'S POV

Rear of Glen's pick up. We see him glance in his side
mirror at Eleanor, put his arm out and wave. Eleanor
waves back, turns towards the house. Finn watches
Eleanor, waiting by the open front door. He smiles at
her and they enter.

INT. Helena's Room. Several hours later.

CLOSE ON A pile of soft blue wool laying on Nurse
Weber's lap. Her knitting needles still.

PULL BACK Her head lolling to one side. sitting in an easy chair.

MOVE TO Helena – asleep in her bed.

MOVE TO GiGi curled up at the foot of the bed, also asleep

MOVE TO an open book, Eleanor's hands holding it.

PULL BACK She closes the book

CLOSE ON The Wizard Of Oz, marking her page,

PULL BACK She glances at her watch. 4 o'clock. She is far enough to have been reading for 2 hours.

Eleanor studies Helena, puts the book down on the night table, stands, stretches and makes Helena more comfortable.

Eleanor moves to GiGi, takes an afghan and lays it over her.

She looks at Nurse Weber, smiles. She notices a **RECORD PLAYER** on a table in a corner. Old records (from the 1930s/40s) are piled next to it on the floor in another sweet grass basket.

Eleanor continues to study the room. She notices the only oil painting on the wall, walks over in front of it and studies it for a bit. It is an 11x14 painting of Moses, its artist and time period unknown. The oil hangs loosely inside the frame. Something about it gives her pause. She stretches again, turns towards the door and sniffs the air. Something is cooking and it smells wonderful.

EXT. Front Porch

Finn sits in one of the rockers; legs outstretched, relaxed; hands fashioning a paper airplane. An open beer on the table beside him. His mobile buzzes. He looks at it, ignores it. Lays it back down.

Eleanor stands in the entrance watching, seeing him not as her boss, comparing him to Glen

Eleanor
(stepping out)
Are you making a paper airplane?

Startled, but remembering his manners, he stands

Finn
Guilty.

His phone buzzes again. He picks it up, looks at it, types a response; puts it in his pocket.

Finn
Are they still asleep? You looked like you were enjoying reading, so I didn't disturb.

Eleanor finds a chair, sits, removes her shoes, wiggling her bare toes, propping her feet up, relaxing. Finn, watching her, does the same. They laugh, comfortable with one another. Eleanor looks at Finn's outstretched legs.

Eleanor
If I had my phone, I could take a photo, e-mail it to Kay at the office.

Finn
I don't think that would be a good idea. I'm the managing partner. The one whose name is on their paychecks. It's important to maintain a certain air of dignity.

They are silent for a while. Eleanor not sure if what he has said was in jest or completely serious. She studies the airplane he is working on

Eleanor
Who taught you?

Finn

My mother. She bought me my first
kit and how-to book. She always
encouraged me to follow my interests.
(He holds up the finished plane.)
Voila.

Eleanor

That's amazing! You made this
from one piece of paper?
Will it fly?

Finn

Let's find out.

EXT. Luna Point. Front yard.

They stand on the grass, side by side.

Finn

Ready?

Eleanor nods.

Finn

My mother always told me to make
a wish before setting a plane aloft.

Eleanor

Do you?

Finn

Not anymore.

He sets the plane aloft and we watch it until it falls.
Finn walks over, picks it up; looks at Eleanor; shrugs
and they laugh together. Turning, abreast but not
touching, they begin walking to the house in a
companionable silence.

CUT TO GiGi standing in the open door, watching;
waiting; smiling.

THE END EPISODE 1

EPISODE 2

ESTABLISHMENT SHOT. DRONE. EDISTO ISLAND. LUNA POINT.
Focus is on the tranquility. Water lapping at the shore of Luna Point. Dolpins off shore. Nature sounds. Camera moves up grassy lawn to the house. We hear the sounds of Chopin's Etude in C Major coming from the house.

Dissolve to

INT. LUNA POINT. MUSIC ROOM.

Eleanor sits at the piano. There is a subtle change in her; in the way she carries and holds herself with new confidence. Her hair is down and she is wearing make-up – not a lot, just enough to enhance her natural beauty.

Eleanor narrates over the above.

"Time seemed to pass so quickly as I acclimated to my new routine. Mama started to get out more; to the grocery store; cooking once again as my time with Helena grew more demanding.

Finn asked me to spend Wednesday and Friday afternoons, staying over to be there on Saturday mornings.

I readily agreed. It got me away from Mama and Eve (and yes, Glen too).

Truth be told, Helena kept me on my toes and I truly enjoyed our time together. I think she secretly thought of ways to antagonize me just so we could verbally spar!

And, there was that piano! Oh, how I loved playing it."

As Eleanor plays. GiGi dances in the center of the room. Helena sits watching, enjoying.

ESTABLISHMENT SHOT.

EXT STREETS OF CHARLESTON. ELEANOR PULLS THE SUV INTO BEAUFAIN & ASSOCIATES' PARKING LOT. EXITS VEHICLE; WALKS INTO OFFICE; SMILING BROADLY.

INT. BEAUFAIN & ASSOCIATES BREAK ROOM. (Continuous)
ALTERNATIVE: EXT. BEAUFAIN & ASSOCIATES area for employees. If the offices are in a converted older residence, then perhaps a back porch, patio or other area. Alternatively, this could also be shot in a park. It is lunch time.

ESTABLISHMENT SHOT.

Lucy sitting at a table with her bag lunch, waiting, perusing her phone.

Eleanor enters, carrying her purse and bag lunch. She sees Lucy. Lucy sees her. They wave. There are only a few other people in the space, co-workers. Eleanor crosses to the table.

Eleanor
 Hey. (a Southern "hello")
 I'm gonna get a drink.
 You need anything?

Lucy
 (She checks Eleanor out.)
 No. I'm good.

Eleanor drops her lunch and purse; heads to a refrigerator, grabs a juice, glass, ice, etc. returns to the table. Sits.

Eleanor and Lucy are eating their lunches during this conversation. This is like old times between 2 life-long friends.

Eleanor
 How's it going? Feels
 like forever since we've

Eleanor (con't)
had a chance to catch up.
How's that gorgeous husband
of yours?

Lucy
Richard is fine. Business
is good. We seem to have
weathered the worst of this
recession. It's all good.
Thanks for asking.

Eleanor
I just love that you've
managed to steer everyone,
especially *Richard*, away
from his old nickname.

Lucy
Yea, well, the thought of
going through my entire adult
life as Lucy and Ricky – un uh –
not gonna happen!

What's that on your face?

Eleanor
What? What's on my face?

She grabs her purse to fish out her compact.

Lucy
Well, for starters, I distinctly
noticed a very big smile as you
walked in. Seems I've noticed it
a lot more lately. It's nice.

Eleanor is caught off guard. She just stares at Lucy.

Lucy
And is that make up? Eleanor
Murray wearing eye make up!
And don't get me started on
your hair! What's his name?

Eleanor

Yes. I'm wearing make up.
What's wrong with that. I've
got a little extra money with
this new arrangement. Geez,
that woman keeps me on my toes!

Lucy

Uh uh. Won't work.
What's his name?

Eleanor

No name. No man. No time.
I just took a good look in
the mirror and decided I
needed to make some effort.
Don't want to turn into
Mama. Although at least she
seems to be in better spirits.

Lucy

Yeh. I noticed. I went over
last Saturday to pick up
RaShell's dance costume.

Imagine my surprise when I
learned Eve's pregnant!
Girl, how could you not tell
me?

Eleanor

Oh, gosh, I'm so sorry!
I didn't know you'd...Lucy...I
was planning to tell you today.
It's just, well it took me by
surprise and I guess I'm
still processing it. What it
all means...

Lucy

What it means is that Eve
And Glen are starting *their*
family. I think it's a good
thing for Eve and Glen and
especially for you and Glen.

Lucy (con't)
You need to be growing some
flowers *in your own garden*.

Eleanor gives her a look.

Lucy
I know. I know. I'm just
raggin on you. Haven't
had much chance to do that
lately. You know I got your
back. You okay?

Eleanor
Yea. I think I am. I really
am okay. I think being so
busy and this new job has
really helped. And, oh,
I gotta tell you, I just
adore GiGi. That child is
one very special little girl.

Lucy
(giving her a look)
You be careful, Eleanor.

Eleanor
What? Why?

Lucy
GiGi is your boss's daughter.
Don't get too involved. This
is a job. This is just a job,
right?

Eleanor
Of course. Geez Lucy.
Oh, gosh, look at the time.
I gotta get back to work.

She starts to pull her things together, stands.

Eleanor
It's all good. Really.
Thanks Lucy.

She gives Lucy a hug and heads out of the room. Lucy just looks at her, knowing trouble is brewing.

Lucy
 (knowingly, under her breath)
 uh huh

EXT. DAY. CHARLESTON SUBURB OF MT. PLEASANT.

Eleanor and Eve exit a medical building and head to the SUV. Eleanor is pushing Eve's wheelchair. Eve is ending her first trimester and has a small baby bump.

CUT TO SUV. INT. EVE SITS IN PASSENGER SEAT.

Eve buckles her seat belt. Eleanor has just lifted Eve into the passenger seat.

CUT TO ELEANOR STANDING NEXT TO EVE.

It is hot and not an easy task. Eleanor takes the wheelchair to the back and places it inside; gets in the driver's side, starts the car and turns the AC up full blast.

INT. SUV.

CLOSE ON. HANDICAPPED hangtag.

CLOSE ON. ELEANOR. She lets the air blow for a bit, trying to cool down, leans into the cool air.

Eleanor
 Three months! I can't
 keep lifting you Eve!
 Why can't you be like a
 normal person and get a
 handicapped ramp and van
 to make it easier for all
 of us?

Eve, taken aback at this new Eleanor, turns her head to look at Eleanor but doesn't speak. She realizes something has changed.

Eleanor
 I still don't understand why
 you changed doctors.

Eleanor (con't)
Especially for one in Mount
Pleasant. Your old doctor
was so close.

Eve
My old doctor referred me.
It seems I'm a high risk
pregnancy.

Eleanor
Did you know that before?

Eve
Before what? Before I had
unprotected sex with my
husband?

EXT. SUV. ELEANOR DRIVING.

Eleanor begins to move the SUV out of the parking lot.

Eleanor
Before you decided to get
pregnant. Didn't you discuss
it with your doctor? With Glen?

Eve doesn't answer right away. Eleanor pointedly glances
her way.

Eve
My doctor told me she couldn't
be my doctor anymore.

Eleanor is shocked. As she speaks next, she quickly
pulls the car into the closest parking spot she can
find.

INT. SUV.

CLOSE ON ELEANOR.

Eleanor
What? Why? Why wouldn't
she see you anymore?

CLOSE ON EVE.

Eve still doesn't answer. She stares at her hands folded in her lap.

BACK TO BOTH.

Eleanor
Why Eve?

Eve
Apparently, people with spinal cord injuries above a certain nerve point – like mine – are considered high risk.

Eleanor
Why?

Eve
Because we run the risk of developing something called autonomic dysreflexia. Dr. Wise gave me a lot of literature so I could be informed, prepared...

Eleanor
How serious is this?

Eve
In a best-case scenario, my pregnancy will be normal with no complications.

Eleanor
And worst case?

Eve
It could be fatal.

Both are silent. Finally, Eleanor speaks.

Eleanor
What did Glen say?

Eve doesn't answer, turns her face away, towards the window. Eleanor waits. Finally, Eve draws a deep breath and turns back to Eleanor.

Eve

You can't tell him. I'll have to tell him I'm high risk so he'll know what symptoms to watch for – since I won't feel them.

But he's NOT to know that I could die. Do you understand? Eleanor...everything could be fine and there's no complications at all. Or, I could have an AD episode and get through it without any harm.

Eleanor slams her palms on the steering wheel, incredulous. She takes her seat belt off, opens her door and jumps out.

EXT. SUV.

Eleanor's fists clenched she paces a few steps. Coming back to the open door...

Eleanor

Why? How? How could you be so stupid?

CLOSE ON. EVE.

Eve

Because I wanted a child. I wanted something that's mine. Something to make my life whole.

Eve is aware of the people around them, wanting to keep this private.

EXT. SUV. ELEANOR.

Eleanor could care less. She paces, gets back into the SUV, shutting the door.

INT. SUV.

Eve reaches out to Eleanor, touching her arm, pleading for understanding. Eleanor recoils as if she has been slapped.

Eve withdraws her hand, hurt.

Eleanor

You're going to have a lot of appointments over the next six months. You can't keep making excuses to Glen. You are planning to tell him eventually, right?

Eve

I haven't gotten that far yet.

Eleanor

Great. Just great. Does Mama know?

Eve

No. I thought it would be too hard for her. She and Glen are so happy about the baby.

Eleanor

How nice of you. I'm so glad you've taken *their* feelings into consideration.

Eve

I didn't think it would matter to you. I figured you might actually be happy at the news. If I die, you're free.

Eleanor is deeply shocked, hurt by Eve's words. It takes time for her to respond.

Eleanor
 You can't die Eve. Not yet.
 Not before I've had enough
 time for you to forgive me.

Eve looks at her sister, raises her chin, defiant for only a second. Then she is completely deflated, worn out from the argument...

Eve
 You can't tell them.
 Promise me.

Eleanor, deeply wounded, bewildered, angry, can only nod in agreement. She puts the car into gear

EXT. LATER, SAME DAY.

Eleanor in casual summer clothes, parks the SUV at Luna Point. Nurse Kester and Aunt Helena are standing on the front porch. Helena leans on her cane. Eleanor exits the car, slamming the door, and comes up on the porch. She has not fully cooled down from the argument with Eve.

EXT. PORCH. (CON'T)

Nurse Kester
 She insisted on being here
 to greet you.

Eleanor
 (acknowledging Nurse K)
 Good morning Miss Szarka.

Helena
 You are late.

Eleanor
 Yes. I'm sorry. I had to take
 my sister to the doctor.

Nurse Kester
 Miss Szarka, I really must
 insist you sit down.

She takes her elbow to guide her to a rocking chair,
Eleanor taking the other elbow helping.

Helena
The girl is here. You may go.

Nurse Kester
Yes m'am.

She exchanges looks with Eleanor above Helena's head and
exits. Eleanor sits in one of the rockers and waits.

Helena
You said your sister didn't
die from an accident?
What happened?

Eleanor
She climbed a tree on a dare.
She fell. Broke her back.

Helena
A dare?

Eleanor
Yes, it was my idea. All the
worst ideas were always mine.
I dared her. I dared her that
I could climb higher and faster.

Helena
Why would you do that?

Eleanor
To show off.

Helena
For a boy. So, it was your
fault.

Eleanor
Yes.

Helena
Who was the boy?

Eleanor
Glen Hamilton. Eve married
him.

Helena
Ahh. And she and her husband
live with you?

Eleanor
Yes. We all live together.
With my mother.

Helena
And you? You are still
trying to impress him?
This Greek tragedy you
are living...does he have
feelings for you?

Helena searches Eleanor's face-nothing.

Helena
But he is too much a
gentleman to act upon
his feelings. I am just
guessing, of course.
Too many novels.

Eleanor is silent.

Helena
Why do you want this job
so badly?

Eleanor
Because my sister is pregnant.
And being with you is easier
than being with her.

Helena
(softly)
*Mindenki a maga
szerencsejekekek kovacsá.*

Eleanor
What does that mean?

Helena
The relationship between
sisters is a little piece
of heaven and hell.
But we share the same soul.

Helena stands.

Eleanor
Why did Bernadett stop playing
piano?

Helena doesn't answer. Instead, she begins to walk into
the house, stops, with her back to Eleanor.

Helena
I want you to gather up all
the piano music and create
a filing system for it.

She waits for Eleanor to respond. She doesn't.

Helena
Well, are you waiting for an
engraved invitation?

Eleanor stands, goes to help her.

Eleanor
Where is the music?

Helena
All over the house, mostly
stacked in Bernadett's
sweetgrass baskets.
But you must NOT search
Bernadett's room. It is
closed to you. Do you
understand?

Eleanor
Yes M'am.

Helena puts out her cane stopping them.

Helena
I would like fresh tomatoes
for lunch. You will go to
the market. You may start
on the music after lunch.

They begin walking into the house.

Helena
(with a satisfied smile)
I'm afraid my sister was not
very neat. It may take some
time for you to organize all
the music. I would say you
have at least six-seven months.

INT. LUNA POINT. HELENA'S ROOM.

Some days later. Helena is asleep in her bed. GiGi is leaning over her, chin cradled in her hands, elbows propped on bed looking intently at Helena. Helena's eyes flutter.

GiGi
(whispers)
Aunt Helena? Are you awake?

Helena
I believe so, bogarkam.

GiGi
(laughing)
I'm not a little bug!

Helena
(smiling, happy to have
GiGi's company)
I am glad to know your father is
teaching you a little Hungarian.
Is it Saturday already?

GiGi
(laughing,
jumping up on the bed)
How can you not know what

GiGi (con't)
 day it is? I had dance camp
 all week and we had our big
 show yesterday. So that meant
 yesterday was Friday and
 Saturday always comes next!

GiGi points to a pile of pink folders at the foot of the bed.

GiGi
 We're organizing Aunt
 Bernadett's music!

Eleanor enters the room, carrying a breakfast tray.

Eleanor
 Good morning, Miss Szarka.
 I hope GiGi didn't wake you?

Helena
 (feigning indignation)
 I am quite sure I gave you
 the task of organizing the
 music.

Eleanor
 Well, you told me the job
 needed to be done. I
 assumed by whom and how
 was up to me.

GiGi picks up some folders.

GiGi
 These are the covers for
 Aunt Bernadett's music.
 Ellie says they're
 to protect the old paper.
 Ellie said I can pick the
 color.

Helena
 The music will be yours one
 day. It is good for you to
 help.

GiGi
But I don't play, Aunt
Helena.

Helena
You should learn. It is
good to have more than
one talent.

GiGi
But I dance, Aunt Helena.
Mommy said...

Eleanor goes very still.

Helena
It is summertime. Perhaps
now would be a good time
to learn, when you are not
in school.

CUT TO GIGI

does not respond. She is also very still.

CLOSE ON GIGI's fingers crossed behind her back.

BACK TO

Helena
Eleanor shall teach you.

BACK TO

GiGi smiles.

CLOSE ON she uncrosses her fingers.

Eleanor
But, I'm not a teacher....

Helena
You continually tell me
what you are not! Should
I tell Finn that you
are not suitable as my
companion?

Eleanor
But you have made it clear
that you consider my playing
sub-standard. I'm surprised
you would want me to teach
GiGi!

Helena says a silent touche, smiles slightly as Finn
enters

Finn
Is she eating?

Helena
(pushing the food away)
I have lost my appetite.
I ask a simple favor of
Eleanor and she has refused.
(She looks directly at Eleanor.)

Finn
What favor?

Helena
I thought this summer would
be a good time for GiGi to
learn to play the piano.
Music was so important to
Bernadett – and to me – I
asked Eleanor to teach her...

Finn
And Eleanor refused?

Eleanor
That is not what I said.
I said I am not a teacher.

Finn
But you could certainly teach
a beginner. Unless GiGi isn't
interested.

GiGi
I am. Yes! I am!

(She turns some pirouettes)

Eleanor
Fine. We'll start next week.

Finn
Now that we have that
settled, why don't you eat?

Finn picks up Helena's spoon, hands it to her with a look to say he knows what she's up to, turns, calls GiGi and they exit the room. Helena begins eating.

Eleanor
Did you ever go back to
Hungary?

Helena
(closing her eyes,
settling back into her pillows)
No. We were able to escape
the Nazis in 1944. And then
we came here to live with my
sister Magda and her husband.

Eleanor
Miss Szarka. All of the paintings
in the house – none have been
professionally framed. Would
you like me to have an
appraiser take a look?

Helena just pauses slightly in her eating, almost imperceptively. She catches herself quickly.

Helena
They are fine. I do not want
strangers in my house. There
will be time enough for that
after I am dead. I am tired.
You may go.

Helena closes her eyes. Eleanor, knowing she has been dismissed, takes the tray, tucks Helena's covers and leaves, gently closing the door behind her.

INT. LUNA POINT. SUN PORCH.

Eleanor sits at the table, arranging Bernadett's music. As she works, she narrates

Eleanor narrates:

"Helena said they fled Hungary in 1944. I was embarrassed at my lack of knowledge about that period of history, especially Europe. I was determined to set that right. I had seen the light fade from her eyes when she spoke of that time. When I left my home on Edisto at 15 I'd only moved a few miles away. It had taken me years to learn how to cope with the death of my father and Eve's paralysis.

I don't know when it happened, but I realized I could think of my father and smile. Something I hadn't been able to do for a very, very long time.

I wondered what had changed. Was it the pleasure of teaching GiGi; or just the passing of time?

It seemed that the time between my childhood and now was like the river I had known my whole life, heading towards the ocean, changing slowly on its way."

Eleanor realizes the light has changed. Looks at her watch; Stands; stretches; turns on a table lamp. She sees an open book, partially covered by an afghan on an ottoman. She picks it up. The Art Of Origami. She opens the back flap and we see that it is a library book. She pulls out the due card.

Eleanor
Oh, dear. This is more than
4 months past due.

Eleanor goes to the bookshelves and begins to peruse the books. There are books on Edisto, History, Charleston, Architecture and a good number of romance paperbacks; including an entire grouping of Karen White's Tradd Street series and other Southern-set novels by her. (Easter Egg!)

CUT TO FINN
comes to the entrance. Watches Eleanor for a few moments.

Finn
Can I help you find something?

Eleanor
Had enough Go Fish?

Finn
After four back-to-back
defeats, I gave up! I'm glad
you're spending time with GiGi.
She needs someone who can teach
her how to play like a child.
After all she's been through,
I have to remind myself that
she's only 10 years old.

Eleanor
She's such a great kid. I enjoy
spending time with her. And I
enjoy teaching her how to play.

I'm looking for books on Hungary.
Helena spoke about her time during
WW II. I'd like to brush up on
my history.

Finn
I doubt you'll find anything here.
They were proud of their Hungarian
roots but fiercely proud of being

Finn (con't)
American. My grandmother, my aunts,
they never really talked about
that time.

Eleanor
Do you speak Hungarian?

Finn
Only a little – learned from
my grandmother, Magda. Why?

Eleanor
Something Helena said to me.

Finn
What was it?

Eleanor
Gosh, I'm sure I'll butcher it..
It sounded something like,
"Mindankee a maga shar...?"

Finn
Ah, yes.
*"Mindenki a maga szerencsejének
kovacsa."*
I only know it because my
grandmother used to say it.
Usually whenever she and
grandfather were arguing –
about me.

Eleanor
Helena said it had something to
do with the relationship between
sisters.

Finn
I suppose. But the exact
translation is more like:
*"Everyone's the blacksmith
of their own fate."*

Eleanor's eye is caught by a flash of light outside.

Eleanor
I think I just saw a
shooting star!

EXT. LUNA POINT. NIGHT. (CON'T)

Finn and Eleanor outside on the lawn, looking up at the night sky. Standing on the grass, they listen to the marsh night on Edisto. Finn takes a step closer, inhales deeply,

Finn
If moonlight could be heard,
it would sound like this.

Eleanor turns to face him, surprised.

Eleanor
Nathaniel Hawthorne. Daddy
used to say that.
It's getting late. I need
to get going.

Finn nods and follows Eleanor back into the house.

INT. BEAUFAIN & ASSOCIATES.

Eleanor at her desk, working, head down. Finn enters with GiGi; acknowledges Kay. She smiles. They exchange greetings. They walk to Eleanor's desk.

GiGi
Hi Ellie!

Eleanor
Good morning Genevieve!
Mr. Beaufain.

Finn
Good morning Eleanor.
I have a favor to ask.

GiGi
I was supposed to be with
Mommy this week, but
camp was canceled and she
can't stay with me all day
and I don't want to stay

GiGi (con't)
with Mrs. McKenna because
she has sooo much work to
do and I need to go shopping
and Mommy says she can't
take me.

Finn
It was a French immersion camp.
Her mother's idea. Since her
mother can't take her and
GiGi insists that I not take
her, well, GiGi hoped you might?
All she will tell me is that
it's a big secret and she will
only discuss it with you!

Eleanor
Oh. Okay.

Eleanor takes GiGi's hand and they head into Finn's
office, glancing at Kay and shrugging her shoulders.
Eleanor shuts the door.

INT. FINN'S OFFICE. (CON'T)

Eleanor
Now, what's the big secret?

GiGi
Daddy's birthday is Saturday
and I need to buy him a
present!

Eleanor
And you need someone to
take you.

GiGi
Yes! Please Ellie!

INT. ELEANOR'S OFFICE (CON'T)

Eleanor leads GiGi back to her desk.

Eleanor
I'd be happy to take GiGi.
I just have a few more things
to wrap up here and...

Finn
Kay can do that. Take as
long as you need. I'm going
to try to cancel some
appointments this afternoon
so I can spend time with GiGi.

CLOSE ON KAY'S NOT TOO HAPPY REACTION

Finn
Eleanor, I'm sorry, but I
don't think GiGi has had
lunch. Have you?

CLOSE ON Eleanor shakes her head no.

Finn
Would you mind taking her
for a bite?

Finn pulls 2 twenty dollar bills from his wallet and
hands them to Eleanor.

Finn
Listen to Eleanor, Peanut.
And try not to talk her ear off!

Eleanor grabs her purse from her desk.
GiGi gives Finn a big hug and waves goodbye to Kay.

EXT. BEAUFAIN & ASSOCIATES PARKING LOT.

Eleanor's SUV.

Eleanor
So – any ideas as to what
you want to get your father?

GiGi
Aunt Helena said I should get
him a nice book about the stars.

GiGi(con't)
She said he liked looking at
them when he was a little boy.

CAMERA POV Lucy pulls in; parks; gets out of her car
eyeing the situation.

Lucy
Hey there.

Eleanor
Hey Lucy. Genevieve, I'd like
you to meet my friend, Lucy.
She works for your daddy, too.

Lucy
What are you doing?

Eleanor
I'm taking Fin..Mr. Beaufain's
daughter to buy a birthday
present for her father.

Lucy
Finn? You're calling him by
his first name?

Eleanor
Not here at the office.
But you know how things are
on Edisto, Lucy. It's a
lot more casual and just makes
sense when I'm there.

Lucy
Um-hmm.

Eleanor
It's nothing, really.

Lucy just gives Eleanor one of those "looks".

Eleanor
Lucy, come on. You know me.
This job has been a lifesaver.

Lucy
 You don't need to be hanging
 around with Mr. Beaufain!
 You're jumping right out of
 the frying pan and into the
 fire!

Eleanor
 Wow, Lucy! Really?

Lucy
 Um-hmm. Why are you being
 so defensive?

Eleanor
 I'm not being defensive.
 Look, I've got to go.
 We'll talk later.

POV ELEANOR

Lucy walking into the office

CUT TO

Lucy
 (under her breath)
 Um hmm. You can be sure of that!
 Um-hmm. You best believe we'll
 talk later.

BACK TO

Eleanor turns back to GiGi.

Eleanor
 Okay. So, a book about the
 stars? What a good idea.
 How much money do you have?

GiGi
 Aunt Helena put some money in
 my purse and said to buy
 something nice. I put my
 allowance in too.

Eleanor
 Can I see?

GiGi hands her purse to Eleanor. She opens it and counts out 10 \$50 bills; 2 \$5 Bills; 2 \$1 bills; and some change. Eleanor looks back at GiGi, surprised:

Eleanor
Did she tell you how much
you're allowed to spend?"

GiGi
No. She just said it would
be enough to get him a nice
book and something else.

Eleanor
O.K. I'm going to hold onto
this for you. Are you up to
walking?

GiGi loves this idea. They join hands and walk off.

INT. BEAUFAIN & ASSOCIATES. LATER SAME DAY.

Eleanor holding GiGi's hand, knocks on Finn's office door.

INT. FINN'S OFFICE.

Finn is on the phone at his desk.

Finn
Yes?

Eleanor opens the door, pokes her head inside.
Finn motions to enter. They do.

Finn
Listen, I'll have to call
you back. Yes. Talk soon.

GiGi climbs into Finn's lap.

Eleanor
Mission accomplished.

Finn
Thank you, Eleanor. I'm dealing
with a small crisis. GiGi is

Finn (con't)
 supposed to spend tonight with
 Harper. Could you take her?
 You can take the rest of the
 afternoon off.

Eleanor
 Sure. No problem...I can come back...

Finn
 No, I've asked enough of you
 for one day. I'll see you
 in the morning. Ask Kay for
 the address.

Peanut, Eleanor will take you
 to your mother's. I'll pick
 you up Friday to go to Luna
 Point.

GiGi tries to hide her disappointment. Gives her daddy
 a big hug and kiss and climbs down.

GiGi
 Okay Daddy. I had a good time
 today with Ellie.

Finn
 Good. Did you say thank you?

GiGi
 Thank you so much Ellie!

Finn
 Eleanor, thank you for today.
 It really means a lot. See you
 Friday, Peanut.

EXT. HARPER BEAUFAIN GIBBES HOME. HISTORIC CHARLESTON.
 Eleanor has parked the car outside the house. She helps
 GiGi out of the back seat.

GiGi
 Ellie, don't forget to call
 me Genevieve.

Eleanor
Got it!

EXT. HARPER'S front door.

Eleanor rings the doorbell and they wait. The woman who opens the door is definitely not the housekeeper. We meet **HARPER BEAUFAIN GIBBES**. She is dressed as if she has just come from an important committee meeting. She is polished, elegant and beautiful. Every hair in place. GiGi throws herself into her mother's arms.

GiGi
Mommy!

Harper
Genevieve, sweetie. Please don't wrinkle Mommy's skirt.

GiGi
Mommy, this is Eleanor. She's helping take care of Aunt Helena – and sometimes me, too.

Harper extends her well-manicured hand; they shake.

Harper
It's nice to meet you.
Genevieve talks about you all the time.

Eleanor
It's nice to meet you too.
I've enjoyed getting to know Genevieve.

Harper
I'm sure.
(to Genevieve)
Go wash your hands and face darling and change into a dress for dinner.
We're having guests.

GiGi

Yes, Mommy.

Eleanor, what about the presents?

Eleanor

No worries. The book is in my car and I'll pick up the telescope later. I'll make sure they're at Luna Point on Saturday.

GiGi

Thank you Ellie! Oh, no.

I forgot, we didn't get a card!

Eleanor

Why don't you make one?

I'm sure he'll like that even better.

GiGi

Can I Mommy?

Harper

Of course.

(To Eleanor)

Is she referring to Finn's birthday?

Eleanor nods yes.

Harper

Thank you for taking her shopping. A telescope? Wherever did Genevieve get the money for that?

Eleanor

From Helena, Miss Szarka. I have a friend who has a shop on Market. I had seen one in the window a few weeks ago.

Harper
Genevieve tells me you grew
up on Edisto?

Eleanor
Yes. I lived there until I
was 15. I live in North
Charleston.

Harper
Where did you study piano?

Eleanor
(Surprised, but putting
2 and 2 together)
Oh, yes, GiGi's lessons – my
father taught me.

Harper
I see. No actual formal
training then? Whose idea
was it to teach GiGi?

Eleanor
Actually, it was Miss
Szarka's idea.

Harper
I don't know why they think
she needs to learn piano.
Dancing is really enough.

Finn has this romantic notion
about playing the piano.
He told me once when he
was a boy – Bernadett took him
to hear someone playing.
How they listened outside,
under the stars.
They must have been eaten
alive by mosquitos!

Ridiculous really.
Nobody is that good!

Eleanor
 Yes, ridiculous.
 Well, if there's nothing else.
 I've got to run.

Harper
 Thank you for bringing Genevieve.
 And the telescope was a good idea.
 Maybe it will keep him busy and
 he'll forget about resuming
 flying lessons.

With that, Harper turns and shuts the door in Eleanor's face. Eleanor walks down off the porch to her car, smiling.

INT. ELEANOR'S HOME.

Eleanor is in the kitchen, baking a Hungarian layer cake for Finn's birthday. It is not going well.

INT. LIVING ROOM.

Eve in her wheelchair hand stitching a costume; Diane sits on the sofa watching tv. We hear a few choice words come from Eleanor in the kitchen as there is the clatter of items dropping to the floor.

Diane
 What is she doing in there?

Eve
 She's making a Dobostorta.
 (to Dianne's arched eyebrows)
 It's a surprise for Mr. Beaufain's
 birthday tomorrow. His great aunt
 is Hungarian.

Diane picks up the remote, changes the channel, settles in. Eve puts down her stitching and wheels into the kitchen.

INT. KITCHEN.

Eve
 You haven't said anything to
 Mama or Glen, have you?

Eleanor
You told me not to.

Eve
Thank you.

Eve ponders if she wants to proceed.

Eve
If I don't survive; I want you
to take care of this baby.

Eleanor
(puts down whatever she
is working on, turns Eve)
You're not going to die.

Eve
But if I should, well,
we don't always get a
second chance. I want to
make sure everything's all
right between us.
One thing I know is that
things happen that we can't
control. I need to know
you'll take care of my baby.
I need to hear you say it.

They look into each other's eyes. Eleanor stops what she is doing, walks over to Eve and takes her hand. Eleanor closes her eyes; we hear Eve's voice from the accident:

"If I get hurt, will you take care of me?"

Neither speaks for a moment.

**CUT TO
DIANE STANDING OUTSIDE THE KITCHEN. LISTENING.**

BACK TO KITCHEN

Eleanor
You know you don't need to ask.

Eve
I need to hear you say it.

Eleanor
Of course I will.
I'm your sister.

They hug.

Eve
Thank you.
(Then in almost a whisper)
But I won't give you Glen.

Eleanor reacts to this, stunned, confused. She pulls away, stands up. She struggles to speak but Eve interrupts...

Eve
He's never been yours.
He never will be.

She meets Eleanor's eyes, takes her hand

Eve (con't)
I'm not trying to be cruel.
I know nothing has happened.
You and Glen are too different;
you want different things.
He wouldn't make you happy.

This pregnancy is my second
chance.

Stop acting like a martyr.
Stop acting like you're the one
who's paralyzed.

Eleanor
How dare you?

Eve
All shut eye ain't sleep.
All good-bye ain't gone.

Eleanor's reaction is shock.

Eve

Yes. I heard her too.
 Ellie, you need to find someone
 whose dreams match your own.
 Somebody who's not afraid to
 climb with you.

Eleanor cannot respond. She stands, walks out of the kitchen.

INT. OUTSIDE KITCHEN.

Eleanor sees Diane; they exchange a look; Eleanor turns and walks away.

EXT. SATURDAY MORNING. LUNA POINT.

Eleanor in kitchen, places the birthday cake on table.

CLOSE ON a book wrapped in paper with stars, etc on it and a large item (telescope) under a blanket.

INT. HELENA'S ROOM.

Teri is there with a breakfast tray on a side table. She is helping Helena sit up. Helena has fixed her hair, is wearing a touch of make-up and a pretty bed jacket. Teri picks up the tray...

Eleanor

You look very pretty,
 Miss Szarka.

Helena

(pleased but frowning to cover)
 Hrumph. I am old.
 Nurse Weber insisted on the
 make-up since it is Finn's
 birthday. I told her it would
 be like draping tinsel
 on a dead Christmas tree.

Teri looks at Eleanor, rolls her eyes and tucks a napkin under Helena's chin.

Teri

Are you up to feeding
 yourself this morning?

Helena
I want Eleanor to do it.

Eleanor has picked up *The Wizard Of Oz*, prepared to read but she places it on a table, walks over, loads a spoon with oatmeal and gives it to Helena. Teri exits.

Eleanor
It's absolutely amazing how
you can find the strength to
bang your cane but not to
lift a spoon to your mouth.

Helena ignores her.

Eleanor
You said you never went back
to Hungary. Do you miss it?

Helena
(closing her eyes, remembering)
We lived in a small house on
the Buda side of the Danube,
on a cobblestone street,
above a bakery where my mother
worked.
On very warm days, we could
see the river.
I believe that is why my
brother-in-law thought we
would be happy here.

There are times at night that I
remember I am the only one left.
I hear my sisters' voices and I
think they are still here;
all three of us young again.

Eleanor is moved by her words.

Eleanor
I made a dobostorta for Finn.
Will he know what it is?

Helena
You made one? All by yourself?

Eleanor
Yes. I like to bake.

Helena
(She looks pointedly at Eleanor.)
You went to a lot of trouble
for my nephew's birthday.

Eleanor
Do you have a gift for Finn?
Would you like me wrap it?

Helena
I had not planned to wrap it;
but since you insist, it is under
the bed; wrapped in tissue paper.

Eleanor kneels, looks under the bed and finds the gift,
pulls off the tissue paper. It is an 8x10 photograph of
Helena, Magda and Bernadett C.1933.

Eleanor
Oh, Finn will love this.
Which one is his grandmother?"

Helena
The redhead, Magda. She was
the real beauty. Bernadett had
all the charm.

Eleanor
Then you must have been the
one with the talent.

Helena
Most of it. But not all.
Bernadett had the soul and
the heart. We could all
sing and play. Bernadett had
the most beautiful voice –
like an angel.

Helena (con't)

I remember when Magda turned 16, our mother took the three of us to lunch at The New York Palace Café. Everyone stared at Magda.

Eleanor

The New York Palace? That doesn't sound very Hungarian!

Helena

Oh, it was very Hungarian, I assure you. I believe it is still there. It was beautiful. Everywhere: marble, silk, velvet, bronze, crystal!

Eleanor

Sounds amazing.

Helena

By the time we finished luncheon, Magda had three marriage proposals! It is true! But Magda had the good sense to wait for a handsome American from Charleston before she said yes!

Finn looks a good deal like his grandfather.

He brought us here to this house believing we would be happy near the river. But it is very different from The Danube. There are times that I look out and think of my sisters, hear their voices and it is as if they have never left me.

Eleanor

(to herself; finally understanding)
All goodbyes ain't gone...

Just then Finn and GiGi enter. There are family hugs and kisses, well wishes. Eleanor tucks the photo under the napkin on the breakfast tray, picks it up to leave, heading towards the door, just as Teri enters.

Eleanor
(still uncomfortable
calling him by his first name)
Finn?

Finn looks at her.

Eleanor
Pete, from the bar, called
my house looking for you.
He lost your card. I didn't
want to give out your personal
information – he said the man
looking for your aunt came in
the night you were there.
His number is on this

She holds out a piece of paper – Finn takes it and puts it in his pocket without reading it.

Helena
Why is somebody at a bar
looking for me?

Finn
Not you, Aunt Helena.
Bernadett. Before she died,
she asked me to meet with
someone. She didn't explain
what it was about but said
that it was important to her.
The meeting was the Thursday
after she died. I have no
idea why she wanted me to
meet with him.

Helena is gasping for breath. Teri runs to her side. Eleanor puts down the tray, grabs GiGi and takes her out of the room.

Teri
 Miss Szarka, you've just had
 a little too much excitement.
 I'm going to give you
 something to settle you and
 I'll stay with you.

Teri looks at Finn, nods that all is fine. He leaves
 Helena in Teri's care.

INT. LUNA POINT. LATER THAT DAY. DINING ROOM.

ESTABLISHMENT SHOT.

The table is set with china, crystal and heirloom
 silverware. Butter on silver serving pieces. Candles
 light the table.

The buffet is laden with southern summer food: Fried
 chicken; summer squash; corn on the cobb; tomatoes;
 butter beans...

Crystal pitchers of iced tea and milk for GiGi.
 Champagne in a bucket by Finn's seat.

Eleanor and Nurse Terri are standing by their seats.

CAMERA ON DOOR.

Finn enters with Helena on his arm. GiGi with them.
 He escorts Helena to her seat. Then GiGi.

Eleanor
 Miss Szarka, may I fix a plate
 for you?

Helena
 Yes, please. I would like a
 piece of dark meat, some of
 those tomatoes. Beans. But no
 corn. It is indelicate.

Eleanor stifles a laugh and prepares a plate for Helena.

SERIES OF SHOTS

Relaxed, happy Finn and a "family" enjoying their meal,
 laughing as the evening progresses.

Finn glances at GiGi's empty plate and she has devoured
 her meal. Everyone is about finished.

Finn
Peanut, did you say there's
cake?

GiGi looks at Ellie.

Eleanor
Yes, there is.

Eleanor
Teri, will you help me clear?

Teri
Glad to. Be right back with
dessert.

SERIES OF SHOTS:

The two women begin to clear the table and exit.

Finn makes sure GiGi has milk and Helena has water, etc.

Cake plates, forks (good silver) are already on the
dining room buffet.

Terri returns carrying cake. General applause.

Finn blows out candles; singing Happy Birthday
Finn opens gifts.

First the photograph from Helena, which he is very
touched to receive;

then the telescope, which has been covered with
a table cloth. As he does so

GiGi
It's really from Aunt Helena
and me. She gave me extra
money but I put my allowance
towards it too. Aunt Helena
thought you would like a book
about the sky and stars. The
telescope was Ellie's idea.
Do you like it Daddy?

Finn

I love it, Peanut.
Thank you, Aunt Helena.
Eleanor, what a thoughtful
idea.
I'm stuffed but how about
we set up the telescope and
we can look at my book,
Peanut, while we wait for it
to get dark.

Helena

I am glad you enjoyed your
birthday Finn. It pleases me
that you came here to
celebrate it with me. But I
am tired and will retire.
Nurse Weber.

Terri gets up and helps Helena out of the room.
She kisses Finn on the cheek.

INT. SUN PORCH. LATER SAME EVENING.

GiGi is asleep, curled up in Finn's lap.

Eleanor has been reading her book about Hungary.
It is a scene of contentment.

Eleanor

Should we wake her? She was
so excited to see the stars.

Finn

It's past her bedtime.
I'll make sure she gets a
chance tomorrow night.

Finn puts GiGi down on a sofa and covers her.
Motioning to Eleanor he picks up the telescope and
they head out towards the dock.

EXT. LUNA POINT. DOCK.

Finn is setting up the telescope

Finn

We should get a good view of
Ursa Major – Big Bear.
And Ursa Minor, too.
(looking into the lens,
making adjustments...)
I'm assuming you know the
Big Dipper?

Eleanor

Of course. Wasn't he a rocker
from the 50s?

Finn

(stepping aside for her)
Good one! Here. The handle of
the Big Dipper is the Big Bear's
tail and the dipper's cup is
the bear's flank.

Eleanor moves up to the telescope.
Finn reaches out and grabs Eleanor's arms before she can
touch it. Their eyes meet for a brief time.

Finn

Try not to touch the
telescope.
It's in the right spot.

Eleanor nods in response, presses her eye against the
telescope, taking time to focus. Finn touches Eleanor's
shoulder

Finn

Step back for a minute.
I want to see if I can get
closer to the North Star.

Eleanor steps back. Finn fiddles with the telescope.

Finn

How is your sister?

Eleanor

Eve? Oh, you mean with the
pregnancy. She's doing fine.

Finn

I remember how sick Harper was.
It was exhausting for both of us.

Eleanor

No, nothing like that.
So far, anyway.

Finn

What happened to your sister?

Eleanor

There was an accident. 1995.
I was 14, Eve 16. The summer
after our father died. I was
pretty wild. It was my fault.

We were climbing trees –
you know those two old
oaks on Wescott Rd? I was
showing off. I knew I could
climb higher and she was afraid.
But I dared her...knowing she
would do it. She fell. We both
fell but Eve...she broke her back.

We didn't have cell phones back
then. If it wasn't for Glen,
she would probably have died.

Finn

Glen – your brother-in-law?

(Eleanor nods in response.)

Finn (con't)

He and Eve were together then?

Eleanor

they were dating...

Finn

It seemed to me that day he
came out here to check on
you that he was very

Finn (con't)
concerned for you – and you
didn't seem to mind...

Eleanor
(trying to make light of
the situation)
He feels he needs to be the
man of the house. You know,
3 women, his wife in a
wheelchair and just Glen.
He works really hard at a
full-time job and is completing
his Masters...

Finn has located the North Star, steps back from the
telescope, motioning for Eleanor to move.

Finn
I'm really sorry, Eleanor.
But I don't believe it's
your fault. You didn't make
her climb that tree.

Here's a better look at Polaris.
If you can spot Polaris, you
can always tell which way is
north. The sailors used
it to find their way home.

Finn's voice is gentle. Is there a double meaning to
his words?

Eleanor is confused.

Finn
Eleanor, there's something
Aunt Helena asked me.
Something she wants you to
do for her.

Eleanor
Of course...What is it?

Finn
 She asked...that if she's
 dying...she wants you to
 play the Chopin Nocturne
 in C Minor.

Eleanor gasps. Not sure whether to laugh or cry.

Eleanor
 I really need to go.
 It's late.

Eleanor begins walking to the house.

Finn
 (catching up to her)
 Thank you for the dobstorta.
 It was very thoughtful – and
 much better than Aunt
 Helena made it out to be.

Eleanor
 I'm glad you liked it.
 Good night Finn.

Finn
 Good night Eleanor.

INT. SUN ROOM. CONTINUOUS.

Eleanor softly closes the door, takes a peek at GiGi who is still sleeping.

EXT. LAWN. CONTINUOUS.

Finn dismantles the telescope and as he is walking back to the sunporch, we see Eleanor's car lights. Finn watches her go.

CLOSE ON. INT. SUV.

Eleanor's eyes. She is crying as she drives away.

EXT. A NEW DAY. NORTH CHARLESTON LATE MORNING OUTSIDE ELEANOR'S HOME

Eleanor pulls the SUV up to the curb. Glen's truck is parked in the driveway. She is obviously in a hurry, panic in her eyes. She grabs her purse, jumps out. Glen has come out the front door to meet her.

Eleanor
Why are you home?
Is Eve all right?

Glen
She's resting on the couch.
She seemed really tired this
morning. Work was slow,
so I decided to take an
extended lunch. What are
you doing home?

Eleanor
Picking up Mama.
I'm heading out to Edisto
later but I need to go to
the library for Miss Szarka.

Eleanor sinks into a chair on the porch, relieved.

Eleanor
I think its natural for a
pregnancy to zap a lot of
energy.

Glen
Yea, that's what the doctor said.

Eleanor
Her doctor?

Glen
I called Dr. Wise. Just to
make sure I didn't need to
bring her in or anything.
She had me take Eve's
temperature. It was normal.
I don't know how I'm going
to get through these next
few months!

Eleanor
You're really happy about
the baby, aren't you?

Glen

Yes. I just hope...You know
I still care for you...

Eleanor

Don't. Don't say anything
more. You and Eve have your
life together. I'm finding
my own.

Glen reaches over to tuck a strand of Eleanor's hair
behind her ear. She pulls back, not wanting him to
touch her. She stands and goes to the door.

Eleanor

Is Mama ready?

Glen

She's in the kitchen.
I wasn't aware she was a
big reader.

Eleanor

She used to be. After Daddy
died, it was hard for her
to find the time. She needs
to start again. Anything
would be better than her
sitting in front of the tv
all day.

Glen breaks into a big smile. Laughs.

Eleanor

What? What's so funny?

Glen

Remember that time you stole
Mr. Grund's television so
you and Eve could watch the
first episode of the X Files?

Eleanor

I didn't steal it.
I borrowed it! Our's
was broken and Eve didn't

Eleanor
want to miss the first
episode. We would have
gotten away with it too if
Eve hadn't taken so long
raiding his refrigerator!

Glen
You told her to raid it!

Eleanor
Yea, well, she didn't have
to do everything I said!

Glen
I'm not sure she thought
she had a choice! To say
"no" to Ellie – unthinkable!

Eleanor
Mama was livid! I'm pretty
sure it was because I had
involved Eve in another
episode of misbehavior.

Glen
I remember. Scared me!
You were always into
one thing or another and
Eve was always willing to
go along.

This memory has broken their tension.

Diane opens the door, steps out. This once perfectly
dressed and groomed woman is no longer. Diane's hair is
fixed, but it is faded and she is wearing a baggy shirt
over leggings with tennis shoes. Eleanor looks at her,
wondering where the old Diane went.

Diane
You ready? I've been
waiting all morning.

Diane looks to the curb, sees the SUV, brightens.

Diane
It will be nice to be in
a new car again.
Glen, Eve's sleeping.
I'll be back in a few hours.

INT. ELEANOR'S SUV.

Eleanor drives to library.

Eleanor
We're going to the library
in Mt. Pleasant. I have to
renew one of Miss Szarka's
books.

(Continuing as Dianne doesn't respond)

Eleanor (con't)
I'm glad it's a long drive,
Mama. We haven't spent a lot
of time together since I
started working for Miss Szarka.

Diane
I didn't want you to take
that job. I've known those
ladies for years.
There was always something
odd about those two women.

Eleanor
They're from another country,
Mama. And they're different –
not odd. Even as a child I
knew the difference.

Diane
I cleaned for them once.
Did I tell you?

Eleanor
(this is a major surprise.)
No, you didn't!

Diane

It was a long time ago.
 We needed the extra money.
 Your father sold his second
 boat. I thought it was
 to help with household expenses.
 He bought you that piano instead.
 The shrimping industry was
 just about dead.
 Eve needed new pageant gowns
 and costumes and you needed
 new school shoes – and
 Christmas was coming...

The Szarkas were throwing
 their annual Christmas party –
 not something to which
 we were ever invited – and
 they needed extra help.
 It was good money.
 I never told anyone except
 for your father...and don't
 you ever tell Eve.

Eleanor

It's okay that I know you
 cleaned someone else's house
 for money but not Eve?

Diane

Eve has always needed to be
 protected. But you... Even
 as a child, you were always
 able to take care of yourself –
 so independent – as long as
 you had your father and your
 music. I wasn't...
 (she trails off)

Eleanor cannot speak. She is concentrating on the road,
 driving with hands tightly gripping the steering wheel,
 fighting for control

Eleanor

Why didn't you mention you
 worked for the Szarkas?

Diane

I was embarrassed. I, Diane Alston Murray, cleaning someone else's house. My mama probably rolled over...

I'm only mentioning it now because I know that things aren't right in that house. All those paintings, not properly framed and the draperies always shut. They were nice paintings too, old and quite valuable. I grew up with nice art – I recognize the real thing when I see it.

Eleanor

(frustrated)

They brought the paintings with them from Hungary. That's not odd.

Diane

I didn't think so at first either but one day I had a conversation with Miss Helena. I saw a photograph of her with her two sisters and I happened to mention that they reminded me of the Gabor sisters. They were from Hungary, too. They all came to the states and became movie stars. Well, Miss Szarka didn't like that comparison! She made it very clear that she and Bernadett didn't have rich American husbands to get them out of Hungary.

Eleanor

That all makes perfect sense to me, Mama.

Diane

Well, if they didn't come from money, where did all those valuable paintings come from?

Eleanor

Oh, Mama. They could have inherited them from a relative or something. I don't know. Why does it matter?

Diane

That Helena Szarka was so secretive. And so protective of her younger sister, Bernadett, who was so frail. Like Audrey Hepburn – you know? I saw on TV – a biography – about how she never recovered from the starvation she suffered during the war. Anyway, I did enjoy hearing her play the piano. I know your father thought you were the best but I think she was better.

Eleanor

Bernadett?

Diane

No. Helena. Even I could tell she had a rare talent.

Diane prattles on. Eleanor has tuned her out, seeing in her head the vision of Helena's gnarled, arthritic hands, looking at her own, thinking how awful it would be if she could never play again.

Diane

...and I saw Mrs. Reed at the craft store yesterday and when I told her you were working for Miss Szarka, she told me something she'd read in the local paper. They didn't do

Diane (con't)
 an autopsy on Miss Bernadett.
 She said Mr. Beaufain is good
 friends with the county coroner
 and maybe a little favor was
 done for the family.

Eleanor re-focuses and realizes her mother has been
 talking

Eleanor
 Really Mama? Bernadett Szarka
 was 85 years old! It's not
 unusual for people that age to die!

Diane
 I know. It just seemed odd.
 And that Mr. Beaufain – your boss
 – he's from a good family, but
 his divorce was pretty ugly,
 and...you know I don't like gossip,
 but Mrs. Reed's cousin is a dental
 hygienist in the office where they
 go, and...

They have arrived at the library. Eleanor pulls into
 the parking lot.

Diane (con't)
 I heard that little girl was
 really sick. Cancer. Haven't
 you ever wondered why her
 father has custody? I heard
 the mother just couldn't deal
 with it. Moved out. Left
 the country with another man.
 I heard she only came back
 once she knew that little
 girl was going to survive.

Eleanor
 Mama! Really? I've met
 her mother. She loves
 GiGi. It was leukemia,
 Mama. And yes, she's a
 terrific kid. You should

see her room. It's the kind
of room I once dreamed about.

With that Eleanor has had enough and turns off the
ignition, starts to get out of the car, but stops as
Diane speaks.

Diane

I remember you telling your
father exactly what you wanted.
I'd cut pictures of little
girls' rooms out of magazines
and put them in a box thinking
one day we'd have the money
...my girls could have a special
room. Probably still have them
somewhere...

Diane pulls a lipstick out of her purse and hands it to
Eleanor

Diane

Here, take this.

Eleanor

What? Why?

Diane

You could benefit from a little
bit of color. You don't need a
lot...You're really quite lovely,
you know.

Eleanor can only stare at her mother. She takes the
lipstick looks in the mirror, puts the lipstick on,
depositing the tube in her purse. She decides she likes
the face looking back at her.

EXT. NEW DAY. DRIVEWAY TO LUNA POINT.

Eleanor is in the SUV making the final approach to the
house. She is smiling, looking forward to her day.

Eleanor narrates:

"Something changed in the days

following Finn's birthday. Maybe it was the confrontation with Eve. Somehow, we managed to find our way back to one another.

And Mama changed too. I guess it was hearing us. And then that conversation on the way to the library. She started taking care of herself again; had her hair cut and bought some new clothes. She started going back to church and joined a single's group. She seemed happier. She met a lovely man and has even gone on a few dates.

Somehow, the Murray-Hamilton household feels different. Lighter. Happier. Glenn has almost finished getting his masters and he received a promotion at work. He and Eve are totally wrapped up in one another and the coming baby.

And, for whatever reason, I stopped looking at him as something I lost and Eve had won."

Eleanor parks, exits the SUV.

INT. KITCHEN. LUNA POINT.

Eleanor enters. Nurse Kester is making cookies with GiGi. They greet each other.

Nurse Kester
Miss Szarka's resting right now.

Eleanor
Oh. I was hoping to use the piano, but I don't want to disturb her.

Nurse Kester
 Don't worry 'bout that! Those
 pocket doors are solid. She won't
 be able to hear a thing.

Eleanor
 Okay. We don't want any more
 cane banging! Would you please
 let us know when she wakes?

Nurse Kester nods

Eleanor
 GiGi

Eleanor holds out her hand for GiGi to follow her and they head to the music room.

INT. MUSIC ROOM.

The draperies now stay open, letting light flood the room.

Eleanor closes the pocket doors and moves to sit on the piano bench, motioning for GiGi to join her.

It is important to this scene that the piano bench is facing away from the entry of the room. It is also important that the doors slide quietly and easily as Helena must open them. Also important to the décor of this room is the painting by Pieter van der Werff "Portrait of Woman with Ruby Necklace, 1712 hanging on the wall. It is integral to the story. Someone will have to create a reproduction.

Eleanor
 (pointing to the M in the
 "Mason & Hamlin" with her
 index finger and sliding
 it to Middle C)
 This is middle C. You should
 always position your bench so
 that you can sit right in front
 of this key. That's a good
 starting place so that you can
 reach the entire keyboard.

GiGi
Kinda like first position in ballet!

Eleanor
Exactly. I want you to get comfortable with your fingers on the keys. Put your right hand up here with your thumb on middle C.

GiGi
When do I get to use the pedals?

Eleanor
You have to wait a while for that. Using the pedal is like putting on pointe shoes – you have to work your way up to it.

SERIES OF SHOTS

Eleanor teaching GiGi how to keep her hands in the proper position, etc. time is passing.

GiGi
I want you to play now, please.

Eleanor begins to protest. GiGi cuts her off

GiGi
Madame LaFleur always dances for us when we've worked really, really hard. Of course, if you don't think you can...Aunt Helena says that the reason you won't play for her is because you really don't know how!

Eleanor
Does she? Do you remember where we put the Debussy?

GiGi
You said you were putting any composers that weren't Chopin, Beethoven or Mozart here.

GiGi walks over to a pile of music on a table. Eleanor follows; goes through the music until she finds Claire de Lune, pulls it out.

Eleanor
I think you'll like this.
Claude Debussy was the founder
of musical Impressionism.

GiGi stares at her blankly. She sits.

SERIES OF SHOTS

Eleanor sits and to play to the end. We see her as she forgets everything around her, losing herself to the music, lifting her hands from the keyboard on the final chord, holding the notes in the air with the pedal, not wanting to let them die.

While Eleanor is playing, Helena has come into the room, unseen, unheard. She sits and listens with approval, pleasure.

The camera cuts between the three showing us how the music affects each.

When Eleanor finishes, GiGi crosses over to her and puts her left hand on Eleanor's hands. and her right hand to her heart.

GiGi
I heard it here.

Before Eleanor can respond, there is the thumping of Helena's cane on a hard surface – whatever is available. Eleanor jumps and sees her for the first time, startled.

Helena
That wasn't horrible.

Eleanor
Does that mean Debussy isn't
turning over in his grave?

Helena
Why did you stop?

Eleanor starts to answer but then realizes what Helena is really asking...

Eleanor
Because, my father died.

Helena
And he would not have wanted
you to play anymore?

Eleanor simply stares at her for a moment, determined not to cry

Eleanor
It was too painful. He taught
me to play. Without him, I
couldn't find a purpose.

Helena
And so you dishonor him by
dismissing the music he taught
you? You think you stopped
because you loved him so?
You are maybe afraid that you
really are not as good as he
said you were? It does not
matter. We all say we do
things for love. But love has
its price.
You must be careful it does
not cost more than you are
willing to pay.

Eleanor is trembling with anger. Helena's words have hit home. She lashes back, straightening her back and shoulders, chin high

Eleanor
Why did Bernadett stop?

Helena flinches ever so slightly but her expression does not change, only one eyebrow lifting as if to say "touche". Calmly she replies

Helena
 I would like to have a piece
 of the dobostorta. You and
 GiGi may have one, too.

Helena turns and leaves the music room. Eleanor and
 GiGi exchange looks.

THE END EPISODE 2

EPISODE 3

INT. ELEANOR'S HOME. NEW DAY. MORNING.

Eve is in the dining room, hand stitching a suit.
 (The fabric should be nice quality in a color that will
 accentuate Eleanor's eyes.)

CLOSE ON 1992 VOGUE suit pattern package.

BACK TO EVE.

She hears Eleanor coming and quickly puts the suit
 aside, mixing it in with the piles of costumes and
 slides the pattern package under some other items.
 She picks up one of the costumes she is working on.
 Eleanor enters dining room.

Eleanor
 You ready?

Eve
 Yes, just give me a minute
 to tidy up.

Eleanor
 Wow! That's a lot of costumes!

Eve
 Yeh. I'm really busy.
 We never know where our next
 opportunity will come from.
 Sometimes it's staring us
 right in the face and we
 still can't see it.

Eleanor does not respond to Eve's jab. Eve finishes her task. Grabs her purse. Smiles.

Eve
Ready.

Eleanor moves behind Eve's chair.

EXT. CHARLESTON STREET OUTSIDE BOUTIQUE.

Eleanor (not in the best of moods) pushes Eve towards a shop.

Bouncing Eve about. Eve raises her arm in alarm.

Eve
Stop! What's gotten into you?

Eleanor
It's that woman, Helena. She said something that really got to me.

Eve
What could she have said to upset you this much?

Eleanor
She told me that I stopped playing after Daddy died because I'm selfish. That I was afraid of failure.

Eve
I don't remember much about those days. But, come to think of it, I do remember the absence of music in the house. Why did you stop?

Eleanor
I...I don't know...

Eve
You might want to think about that.
I'd like to send Mr. Beaufain a thank you note. He's been so

Eve (con't)
generous giving you extra
time off. Do you know his
home address?

Eleanor
Yes. Actually, I'm headed there
later to pick up GiGi.
What time is Glen picking you up?

Eve
He said around noon. Would you
like to get some lunch? I could
call him...

Eleanor
I'll probably just eat at my desk.

Eve
It's been so long since I've
been downtown. I've missed our
shopping times together.

If you change your mind about
lunch, I'd love to go to
Carolina's.

Eleanor
That's where Daddy asked Mama
to marry him.

Eve
I'd forgotten that! Next time
we go, my treat!

Eleanor
Do you remember the time Mama
caught us in cousin Peggy's
dresses?

Eve
Oh, my God! Yes! I had no
idea you had raided her closet.
Mama was furious. To think, I
met my future husband in a
stolen dress!

Eleanor
Not stolen! Borrowed!

Eve
Right! You were always *borrowing*
stuff back then. It used to
drive Mama crazy the way you
dragged me into trouble!

Eleanor
I shouldn't have done it.
Relations with Mama's family
were strained after she
married daddy. That was
pretty much the last straw.

Eve
Oh, let's go in here!
They're having a sale.

Eleanor
You do know there are less
expensive places to shop,
right?

Eve
Yes. But I want to treat myself.
Glen has a thing at work coming
up and I need something nice.
Impress the boss nice.

Eleanor pushes Eve into a shop.

EXT. CHARLESTON STREET. (THEY HAVE SHOPPED)

Eleanor pushes Eve. There are a few shopping bags
hanging off the wheelchair and Eve holds one in her lap.
Eve is dialing a cell phone calling Glen when Eleanor
hears her name.

CUT TO Finn across the street.

Finn
(waving)
Eleanor!

BACK TO Eleanor sees Finn. Waves back. Finn crosses and walks towards them. He carries a bag from a high-end children's boutique.

Eleanor
Hi! Oh dear, I hope I
didn't miss GiGi's birthday!

Finn
No! It's another celebration.
It's been four years remission
today.

Eleanor
That's wonderful. Let me guess –
whatever you bought is pink!

Finn
Of course! Mrs. Hamilton.
It's good to see you again.

Eve gives Finn one of those pageant smiles, holds out her hand. But not before she has stopped the call she was dialing.

Eve
Mr. Beaufain. Please,
call me Eve.

Finn
Only if you'll call me Finn

Eleanor
We've been doing a little
maternity shopping for Eve.
We've just finished.
I'm heading to the office
as soon as Glen gets here.

Finn
I have a lunch appointment
but I'd love for you to
join me for a coffee.

Before Eleanor has a chance to say anything, Eve answers and dials Glen.

Eve

Yes. We'd like that.
Thank you.

Finn

There's a coffee shop just
down the block a bit.
City Lights. Here, let
me do the pushing.

Finn takes charge of the wheelchair. Eleanor walks
along side as Eve talks to Glen.

INT. COFFEE SHOP.

Eve, Eleanor and Finn sit at a table. Each has a coffee.

Finn

Well, here's to good news
and new life.

They toast with their coffees.

Finn

Actually, Eleanor, I'm glad
I ran into you.
I have to go to New York.
GiGi's good for Helena.
I was wondering if you could
pick her up and spend the
rest of the week at Luna Point?

Eleanor

But my work at the office

Finn

I've talked to Kay. She's
arranging for a temp a few
days a week to help
cover your time with Aunt
Helena. She enjoys your
company.

Eleanor

What? You're joking right?

Finn

Not at all. You remind her
of Bernadett.

Eleanor

I thought she liked her sister!

Finn

Well, they had their differences.
Like you, Bernadett had a way
of getting things done. Unlike
you, she always seemed to leave
a mess in the wake! Helena
likes things organized – which
you are very good at. And,
Bernadett was so giving,
always taking care of others.

Eve

(for Eleanor's benefit)

Atoning for past sins?

Finn

I don't know. They never
really talked about their
time before coming here.

Eve

Did either of them ever
marry?

Finn

No. My grandmother, their
sister – she and Granddad
were always introducing them
to friends and business
associates. But no, they
never married.

Eleanor

I've seen old photos.
They were all beautiful.

Finn

I think she also sees some of
her old self in you. GiGi
told me you played Debussy.

Eve

Did you play Claire de Lune?
You always made me cry when
you played it.

Eleanor

Really? Yes, it's one of
my favorites

Eve

And Chopin

Eleanor

How do you know that?

Eve

Because, you're my sister

This exchange has caught Eleanor off guard. She steals
a look at her watch

Eleanor

Gosh. Finn, we'd better
get going. Don't want you
to be late for your
appointment and Glen should
be here any minute.

Eve

Actually, I think I see him

EXT. CHARLESTON STREET OUTSIDE COFFEE SHOP

Finn and Glen shake hands.

Glen

I would have come in, but
I'm parked illegally.

Glen lifts Eve and places her inside his truck. Finn
folds the wheelchair, placing it in the bed.

Glen
Thank you.

Finn
No problem. You must be
excited about the baby.
Life's going to change –
for the better.
I can't imagine my life
without my daughter.

Glen
Yes, ah, sure. Absolutely.
I'm sure everything will be
good..

Finn
We all think that. Never
know what life has in store.
Well, it was good to see you
again. Take care.

With that, Finn dismisses Glen. He turns his attention to Eleanor and begins to walk off. Glen is left standing.

Eleanor
What was that all about?
Glen's got a lot on his
plate...especially with Eve's
complications...

Finn
What's complicated about
Eve's pregnancy?

Eleanor
I'm sorry. I shouldn't have
said anything. I need to get
back to the office before I
pick up GiGi...

Eleanor starts to walk away. Finn grabs hold of her elbow, stopping her

Finn

Eleanor. I'm sorry.
It's just that you're
working two jobs for me.
You're always taking care
of other people.
Someone needs to look out
for you.
Helena and I have come to
depend on you. and GiGi -
well - you're very special
to her - to all of us.

Eleanor

I've got to get back

Finn

Maybe Eve's right.
What are you atoning for,
Eleanor?

Eleanor turns and walks away. Finn watches her go.

INT. FINN'S CHARLESTON HOME. LATER AFTERNOON SAME DAY.

Eleanor stands just inside the front door with Mrs. McKenna. GiGi runs down the stairs to greet Eleanor with great enthusiasm, wearing a pair of black tap shoes with enormous pink bows.

GiGi

(hugging Eleanor)
I've grown a whole half size!

Eleanor

That's wonderful! Why are you
wearing tap shoes?

Mrs. McKenna

Her dance teacher told her that
her old shoes were too small and
she needed new ones! I can't get
her to take them off.

GiGi does a little tap on the floor to show how good her new shoes work. She pulls Eleanor towards the stairs.

GiGi

Ellie, I really need your help.
Daddy told me to pack for three
whole days. I may need two
suitcases!

INT. GiGi's BEDROOM. CONTINUOUS.

A large suitcase lays open on the bed, filled helter
skelter with clothes, shoes, etc.

Eleanor

Your Daddy said three days,
not three weeks, right?

GiGi

Silly! I just need to make
sure I have everything I need.
If we go to the beach in the
morning, I'll need a
bathing suit and if we
go again in the afternoon,
I'll need another, because
putting on a wet suit is yucky.
And, I'll need clothes to wear
in the afternoon. Every outfit
has to have the right shoes.
And pajamas, and...

Eleanor

(cutting her off)

All right! Let's start with your
p.j.s and under things first.

Eleanor begins taking things out of the suitcase and
comes across a dance costume, holds it up

Eleanor

What's this for?

GiGi

To show Aunt Helena.
She missed my recital.

Eleanor
Well, I'm sure your daddy has
a photo of you in it...

GiGi
Yes! It's on the table beside
his bed. I'll go get it!

Eleanor
(stopping her)
Not yet. Sit down, sweetheart.
This might take a while.

We see piles of clothes and shoes, etc. on the bed
and floor as Eleanor has completed the selection.
GiGi is sitting very quietly.

Eleanor
You're very quiet GiGi.
What's up?

GiGi
I've been trying to work
something out but I think
I might need your help.

Eleanor
Sure. What's up?

GiGi
Well, I have one of Aunt
Bernadett's baskets and
I'm not sure what to
do with it...

Eleanor
You have one of Bernadett's
baskets? In your room - here?

GiGi nods yes.

Eleanor
How in the world...

GiGi

You remember how Aunt Helena said we should gather up all the music? Well, I thought there might be some in Aunt Bernadett's room. I know I'm not supposed to be in there but one day I got sooo bored and I'm not supposed to leave the house by myself so I go for walks inside..

Eleanor

And you went into Bernadett's room and you saw the basket.

GiGi shakes her head yes

GiGi

Yes. I wanted to look inside, so I took it to my room but Daddy called me and...and...I got scared so I stuck it in my bag to hide it and it just wound up coming home with me.

Eleanor

Ahh...

GiGi

But then, I started feeling guilty about it. I know it wasn't right to take it. And now, I don't know how to put it back.

Eleanor

Okay. Well, it seems to me that we just need to take it back with us.

GiGi

What if there's music inside? Or what if there's something that Bernadett wanted

GiGi (cont)
 to hide from Aunt Helena?
 Something that might
 make her feel bad?
 Shouldn't we help Aunt Helena
 by looking inside?

Eleanor
 Can you get it please?

GiGi dives under the bed to retrieve the basket.
 Eleanor bends down and helps her as she wriggles
 out from under. GiGi thanks Eleanor for helping
 her get out and hands her the basket, which
 Eleanor places on the bed beside the suitcase.

Eleanor
 A secret keeper!
 This type of sweetgrass basket
 is called a "secret keeper."

(This is the same basket as the opening scene)

Eleanor lifts the lid, looking inside

Eleanor
 You didn't peak inside?

GiGi
 (nods emphatically, no)
 Is there music?

Eleanor
 No.

She picks up the lid and we see the contents:
 old photographs from the 30s and 40s, a Bible,
 and at the bottom a small silver box. Eleanor
 lifts the box out.

GiGi
 What's that?

Eleanor
 It's a keepsake box.
 There's an inscription but
 it's in Hungarian, I think.

GiGi
 (pointing to a rosary)
 Is that a necklace?

Eleanor
 (picks it up)
 No, it's a rosary. Was she
 Catholic?

GiGi
 (shrugs)
 She and Aunt Helena
 went to a different church
 for Christmas and Easter.

Eleanor replaces the rosary and box and picks up the Bible, opening it. There is an inscription inside

Eleanor
 This must have been
 Bernadett's. There's an
 inscription; this one's
 in English:

CLOSE ON

*To my sister Bernadett
 on the occasion of my wedding.
 October 12, 1940:
 Magda Katherine Beaufain*

Eleanor flips through some pages, coming to a ribbon marking a passage which she reads aloud

CLOSE ON BIBLE PAGE WITH VERSE UNDERLINED

Eleanor:

*"In Rama was there a voice heard,
 lamentation, and weeping, and
 great mourning. Rachel weeping
 for her children, and would not
 be comforted, because they are
 no more."*

Eleanor, disturbed, closes the bible and replaces it in the box. GiGi picks up a photograph of a young man in a uniform, hands it to Eleanor

GiGi
wonder who this is?

CLOSE ON a photo from the late 30s showing a blonde haired male in his late 20s wearing a Nazi uniform.

Eleanor
(turns photo over)
There's a name on the back
Gunter Richter.
That sounds more German
than Hungarian...

Eleanor checks the time on her watch, realizes they've taken too long

Eleanor
Oh gosh, look at the time.
GiGi, we need to get on the
road. If you'll carry the
basket, I'll take the suitcase.

Eleanor puts the basket on the floor; closes the suitcase.

GiGi
What about my photo?
I need to go to the bathroom.

Eleanor
Oh right – almost forgot.
I'll go get it while you go
(motioning to the bathroom)
I'll be right back, okay?

GiGi
Okay. Daddy's room is at the
end of the hall...

INT. FINN'S BEDROOM.

Finn's bedroom is decidedly masculine. The room has the same planked floors found in the rest of the house.

More oriental carpets. A king-sized carved Tudor style four poster bed dominates the room; flanked by 2 large marble-topped chests. The custom bedspread is made from a tapestry fabric of a hunting scene. Other than photos of GiGi on the nightstand by his bed, Finn's room is devoid of personal touches.

Eleanor stands by the bed looking at the framed photos on a table, searching for the one of GiGi in her recital costume. She picks up a photo.

CLOSE ON a photo of a younger GiGi in a hospital bed, surrounded by nurses, doctors and her father; all wearing pink head scarves (as is GiGi). There are pink balloons, flowers and a HAPPY BIRTHDAY banner.

CUT TO FINN

Finn
 (from the doorway)
 Can I help you find something?

Eleanor, surprised, jumps, embarrassed. As she is setting the photo down, she knocks others over, and tries to get them all back in their rightful places...

Eleanor
 I'm sorry --- GiGi asked me to get a photo of her in her recital costume - she wants to show Helena - she packed her costume but I thought a photo would suffice - and she said you had one and told me where it was...

Finn
 Stop! You're starting to sound like GiGi! It's a little unnerving.

Eleanor
 I'm sorry...

Finn
Please, stop apologizing.

He has moved into the room, standing beside her, takes the photograph from her

Finn
I don't think this is the one you are looking for.

He places it back and finds the right photograph, hands it to Eleanor

Eleanor
I'm... We weren't expecting you

Finn
Obviously.

Eleanor
No, I...we...I need to show you something.

Finn
Can it wait? My plane leaves in three hours and I haven't packed.

Eleanor
Yes, of course.
I'm...we'll be going now.

Finn
(handing Eleanor the right photograph)
Do you need help?
Eleanor
(remembering the basket)
No. No, everything's under control.

(as she starts out of the room)

Finn
Okay. If you're sure?
Thanks again. I've already said good-bye to GiGi.

Eleanor, realizing she has been dismissed, beats it out of the room...

EXT. ELEANOR'S SUV. LATER

Eleanor drives the SUV on Highway 17. GiGi is in the backseat, her head tilted back so she could watch the passing limbs of the trees, looking at the world above her through the top window.

ELEANOR'S POV A ROADSIDE sweetgrass basket stand

Eleanor slows the car.

GiGi
Can we stop?

Eleanor
Sure.

EXT. BASKET STAND

Eleanor and GiGi check out the baskets. The **WOMAN/OWNER** sits, weaving a basket, humming Take Me To The Water.

Woman
Mornin

Eleanor & GiGi
Hello. Hi!

GiGi is happily checking out all the baskets, touching each in turn.

Eleanor
GiGi, please be...

Woman
It be okay. The milk
still dry on her face.

GiGi
What does that mean?

Eleanor
It means you're young.
But you still need to
be careful.

GiGi
 I know. She has almost
 as many baskets as
 Aunt Bernadett

CLOSE ON the woman weaving a basket.

BACK TO Eleanor and GiGi admiring her work. GiGi picks up a basket with a wide bottom, no handle or lid.

GiGi
 What's this one called?

Woman
 That an old one. It be
 called Dreams of Rivers.

Eleanor takes the basket.

Eleanor
 How much?

Woman
 that one be \$ _____
 (We'll need to do some research!)

Eleanor
 I like the name, don't you?
 For Aunt Helena?

GiGi
 Yes. And Aunt Helena doesn't
 have any of her own. The ones
 at the house all belonged
 to Bernadett

Eleanor
 It's settled then.

INT. LUNA POINT. HELENA'S BEDROOM. MORNING.
 Helena asleep. She is dreaming.

DREAM SEQUENCE.

ALL OF HELENA'S FLASHBACKS/DREAM SEQUENCES SHOULD BE SHOT IN BLACK AND WHITE WITH A HAZY QUALITY

POV SOMEONE

*Walking across the Chain Bridge over the Danube. We see the lower halves of people dressed against the chilled, damp air and hear the sounds of the boats beneath. We look down into the water and a single drop of rain falls. It turns the water into a gushing torrent becoming bluer and bluer until the blue becomes the eye of **GUNTER RICHTER**. We can clearly see his face. The camera begins to pull back and we see him, full body, standing on the bridge. He holds out a hand as if waiting for someone. The camera continues to pull back and he becomes less and less focused until he disappears in the haze. We hear Helena's voice muttering in Hungarian and we hear **Gunter's voice calling/repeating***

"I will come back for you."

END DREAM SEQUENCE

MED SHOT

Helena suddenly opens her eyes, looking at the ceiling. Nurse Kester is standing next to her, holding her hand, looking down at Helena, concerned

Nurse Kester

Miss Szarka. Are you all right?
You were talking in your sleep.

Helena

What did I say?

Nurse Kester

I don't know. It wasn't English.

Helena

(closing her eyes)

Please let me go back to sleep.

Nurse Kester

You need to eat your breakfast.
Eleanor and GiGi arrived last night and they're waiting to see you.

Nurse Kester helps her sit up in bed, propping pillows, etc. she places Helena's glasses on her face.

Helena

I am tired of this room and
this house. I want to go out.

Nurse Kester

I agree, but you will have to
take it easy to start.

Helena

I am fine. I think I will ask
Eleanor to take me for a drive

Nurse Kester

(She starts to the door to
get Helena's breakfast.)

Oh, I almost forgot. You had
a visitor yesterday while
you were napping.

Nurse K pulls a business card from a pocket; hands it to
Helena.

Nurse Kester

He left a card.

CLOSE ON CARD.

JACOB B. ISAACSON

ISAACSON & SONS

EUROPEAN FINE ART – ANTIQUES

*(make up a # Peachtree Street Atlanta, GA and a phone
#)*

Helena reads the card and places it on the bedside
table. She gives nothing away.

Helena

Did he say what he wanted?

Nurse Kester

No. He said he was in Charleston
for the weekend and you could call

the cell number.

Helena does not respond. Nurse Kester leaves, as she does GiGi rushes into the room, over to Helena's bed, climbing up to give her a hug/kiss, chattering away. Eleanor is behind her, carrying three books and the Dreams Of Rivers basket.

Eleanor
 Good morning Miss Szarka.
 I hope you slept well.

No response.

GiGi
 Ellie and I brought you a gift.
 I hope you like it.

Eleanor brings a basket over to the bedside.

Eleanor
 It's called Dreams Of Rivers.
 We bought it at one
 of those sweetgrass stands
 on Highway 17. The name
 made me think of you.

GiGi
 We thought it would be nice
 to hold your glasses and things,
 Aunt Helena. Perfect! See.

GiGi gently lifts Helena's glasses and places them in the basket, along with a pad of paper and pen and a small tube of hand lotion. She sees the business card and adds it.

Helena
 Thank you. It is perfect.
 And so useful.

Nurse Kester returns with the breakfast tray which she places over Helena's legs as GiGi moves out of the way.

Eleanor
 Yum. Oatmeal. Your favorite!

Nurse Kester
 Ms. Szarka feels strong enough
 to leave the house. I think
 it's a good idea.

Eleanor
 Well, if you're strong enough
 to leave, you're strong enough
 to feed yourself.

She hands Helena her spoon.

Eleanor
 Would you like to go for a
 drive – maybe to the beach – or
 a walk along the dock. Your pick.

Helena
 Have you brought books to read
 to me?

Eleanor
 I found this book (holding up
The Art Of Origami) in the
 sunporch so I renewed it.
 They told me that Bernadett
 had ordered these.

Eleanor holds up two books.

Eleanor (con't)
 The ladies at the library
 said they were under strict
 instructions not to call
 the house.

Helena
 What are the titles?

CLOSE ON BOOKS.

Eleanor
Great Art of the Eighteenth and
 Nineteenth Centuries and
The Dutch Masters.

Helena

Bernadett always had the oddest reading tastes. Please leave them since you went to all that trouble. I might enjoy looking at the pictures.

GiGi picks up one of the books and begins to peruse it. Getting lost in the book.

Eleanor

Well, in case you want reading material, I brought another book.

Eleanor pulls a romance paperback out of her purse. The cover shows a hunky man.

Eleanor

I saw you had several of these so I thought you must enjoy her work.

Helena

How kind. Unfortunately, the print in those books is too small. You will have to read it to me. I hope certain scenes will not cause you embarrassment since you are an unmarried woman.

Eleanor

Not at all. You'll just have to let me know when you want me to skip over certain parts...seeing as you too are an unmarried woman.

Helena

I want you to play for me today. Perhaps after GiGi's lesson. After supper, I would like to go for a drive with the windows down. Then, after GiGi goes to bed, you may read to me.

Eleanor

Sounds like a plan.

Helena

Yes. I am not planning to die
today.

Eleanor

I only meant that you're
Moving forward

Helena

And you know so much about
moving forward?

Eleanor

You know nothing about me...

Helena

I know more than you think.
We are not so different.
Except I have had more years
to dwell on my mistakes.
You are still young enough
to wrongly believe that
your mistakes are permanent.

Eleanor

Why was Bernadett so secretive
about these books?
Perhaps I should ask Finn.

Helena

(Stealing a pointed look at GiGi)
Do not concern Finn.
He has enough on his plate.
I would enjoy Mendelssohn's
Songs Without Words.

Eleanor

All right. Do you know
the Venetian gondola songs?

Helena

No. My mother considered
them too foreign.

Eleanor
 Then those are the ones
 I'll play. Maybe then
 you'll be less critical!

Eleanor takes GiGi's hand to exit.

Eleanor
 I'll let Nurse Kester know
 you are ready for her.

Eleanor takes GiGi out, Helena smiles. She has enjoyed this little reparte.

EXT. LATER. SAME DAY OUTSIDE LUNA POINT.

Eleanor, Helena and GiGi stand in the driveway.
 Helena by her Cadillac. GiGi waits beside the SUV.
 Eleanor caught between the two.

Helena
 I am more than capable of
 driving my own car.

GiGi
 Aunt Helena, you get to sit
 up front. The seats have air
 conditioning in case your
 bottom gets too hot!

Helena
 I want to drive. I always
 have and see no reason why
 I should stop now.

Eleanor
 Miss Szarka. I have already
 called Finn and he has said
 under no circumstances should
 I let you drive with GiGi in
 the car.

Let's compromise. We'll take the
 Cadillac but I'll drive. And
 later, we'll get some ice cream.
 Our secret, Nurse Kester will have
 no idea you've cheated on your diet.

This compromise sits well with Helena but she makes a show of being highly offended.

Helena
Very well. We will compromise.

Eleanor
Where would you like to go?

Helena
To see Magda. I would like to visit her grave. She loved it here. She is at the Presbyterian cemetery.

Eleanor
GiGi mentioned that you and Bernadett would visit another church on the high Holy days. I assumed you were all Catholic. I'll be happy to take you to Mass Sunday.

Helena
God and I have not been on good terms for a long time.

EXT. PRESBYTERIAN CEMETARY. EDISTO. ESTABLISHMENT SHOT.

The Cadillac is parked. GiGi is tracing her fingers on an old grave marker. Behind them, we can see an old Mausoleum.

CLOSE ON The name above the door: *Legare*.

TRACKING SHOT

GiGi stares at it and then walks towards it.

Eleanor and Helena sitting on a stone bench at Magda's grave. Three tulips are engraved above the inscription which reads:

CLOSE ON INSCRIPTION

**IN MEMORY OF
MAGDA KATHERINA BEAUFAIN
1920 – 1988
BELOVED WIFE, MOTHER & SISTER**

MED SHOT

Helena and Eleanor

Eleanor
GiGi?

GiGi
Right here, Ellie.

Eleanor turns,

ELEANOR'S POV

She sees GiGi and then the mausoleum. She shivers.
She hears the words of the Gullah woman saying:

"All shut-eye ain't sleep."

"All good-bye ain't gone."

Eleanor turns back to focus on Helena.

MED SHOT

Eleanor
Is Bernadett buried here too?"

Helena
No, I have her with me.

Eleanor
She was cremated?
I didn't think Catholics...

Helena
It was my decision. Her
greatest wish was to return
to Hungary. I have hope
that one day, she will.

Eleanor
Why the tulips?

Helena
 The tulip is the national
 flower of Hungary. I am
 hoping you can discern
 why there are three?

Eleanor doesn't respond

Helena (con't)
 I always bring her flowers.
 If I cannot find tulips,
 I will bring another flower –
 as long as it is red.

Eleanor
 I can bring you back tomorrow,
 or I can bring the flowers for
 you. Why red?

Helena
 Red tulips are used to symbolize
 Hungary. Where is GiGi?

Eleanor
 GiGi

We hear GiGi respond from a distance

Are you okay to walk a
 bit further?

Helena
 (responds with a "no" nod.)
 I am ready for my ice
 cream. Please call GiGi.

Eleanor
 GiGi. Aunt Helena is
 ready to go.

GiGi joins them.

INT. BEAUFAIN & ASSOCIATES. NEW DAY. LATE MORNING.
 Eleanor sits in Finn's office. She has a package,
 wrapped in tissue paper in her lap, hands it to Finn

Eleanor

This is what I wanted to show you. GiGi and I found it in one of the sweetgrass baskets when we were looking for music.

Finn takes the package, unwraps it. It is the silver box from the sweetgrass basket. Finn looks at the inscription on the top, opens it, takes out the rosary.

Finn

The inscription's in Hungarian.

Eleanor

Do you know what it says?

Finn

Did you show this to Helena?

Eleanor

No, she's so fragile right now. There's something she's holding onto - something she's not ready to let go. I didn't know if this would dredge up hurtful memories. I thought I'd ask you first.

Finn

One of the words is daughters but I've no idea about the rest. I'll find out - without asking Helena.

INT. ELEANOR AND KAY'S OFFICES. SHORTLY AFTER.

Eleanor and Kay Tetley are working at their desks. Suddenly, there is a commotion just outside and Harper bursts through the door, GiGi in tow, in tears. Eleanor seeing GiGi, without thinking, goes to her and scoops her up in her arms. GiGi wraps her arms around Eleanor's neck, clinging for dear life. Harper stops, turns on Eleanor.

Harper

Put her down

Eleanor
No!

Harper
How dare you? I am her
mother. I said put her
down.

Finn has come out of his office and is now standing just inches from Harper

Finn
Harper! Why is GiGi so upset.?

Finn walks to Eleanor and GiGi is transferred to his arms. Harper flinches at the sound of "GiGi".

Harper
Look at this! She is my child
and...

Finn
Actually, she's our child.
And, I have full custody.
Now why are you here?

She pulls a piece of paper from her designer handbag, shoving it at Finn.

Harper
Because of this!

Finn takes the paper and looks at it.

Finn
This is what has you so upset?

CLOSE ON

It is a child's drawing of the cemetery – Magda's grave and the mausoleum. Two figures are sitting (Eleanor and Helena). However, GiGi has added another figure, behind Eleanor. A black woman, she seems to be hovering, holding a **Secret Keeper** sweetgrass basket. At the bottom of the page, GiGi has written the words:

"All goodbyes ain't gone"

Harper
It's disgusting!

Finn
There is nothing disgusting
about this! Please watch your
words.

Harper
I think it is. Apparently,
GiGi is being exposed to all
sorts of ...things... from this
rag tag crew you have set up
to watch her this summer...

Finn
(warning)
Harper...

Harper grabs the paper from Finn and shoves it in
Eleanor's face. When Eleanor sees what it is, she
goes white

Harper
It's a cemetery! A cemetery!
How does she even know about
such a place? Can you tell me
what this is all about?

Eleanor
Yes! Helena and I took her to
the cemetery to visit Magda's
grave...the mausoleum is there...

Finn
See. I think our daughter shows
a remarkable talent for drawing
and a very clever imagination.

Harper
Finn! Look at it! It's grotesque,
Who is that woman? Where would
she have met her? The language...
where did GiGi learn something
like that?

Eleanor

We stopped at one of the sweetgrass basket stands the other day to buy a present for Helena. Perhaps that's the woman she drew...

Finn

Harper, GiGi has drawn a loving tribute to my grandmother and her great aunt. This is an old Gullah expression. She probably saw these words at the basket stand.

Let's continue this in private.

Finn turns to Eleanor and gives GiGi back to her. Then he takes Harper by the elbow and goes into his office, shutting the door.

GiGi snuggles into Eleanor's lap.

Eleanor

I think your picture is lovely.

GiGi

Why is mommy mad at me?

Eleanor

Oh, sweetie, I don't think she's mad at you. I think she's just unhappy about the cemetery. Some people are just uncomfortable in places like that - it makes them very sad.

GiGi

Why is mommy sad?

Eleanor

I don't know.
GiGi, the words on your drawing?
Did you see them at the basket stand?

GiGi

No. I just heard them.
I saw her standing next to you
and I heard her say them to you.
Then she just went away.

Kay has come up to Eleanor's desk, proffers a candy.

Kay

Here sweetheart.
I know how much
you love chocolate!

GiGi's eyes light up and she reaches out a hand to take the chocolate.

GiGi

Thank you Ms Tetley.

Finn's door opens and Harper walks into the room, over to GiGi. She has cooled down and her face has softened. She kneels down beside GiGi and holds out her arms.

Harper

GiGi, Daddy has explained your drawing and I understand you meant it for Aunt Helena as a keepsake. I'm sorry I was so angry.

GiGi has gone into Harper's arms, looking lovingly up at her mother, desperately wanting her approval. Eleanor looks on, sees her past, struggles...

Harper

Daddy wants you to stay with Miss Ellie for the rest of the day. Would you like that?

GiGi nods yes. Harper gives her attention to Eleanor.

Harper

Eleanor. Finn has assured me that you are more than capable of caring for both his aunt and our daughter. Please

Harper (con't)
accept my apologies. Just...be
careful with her...she's so...

Eleanor
I know Harper.
Harper gives GiGi one last hug, gathers her dignity and
exits. Finn takes GiGi's hand and gives her to Kay.

Finn
GiGi, I need to speak with
Ellie for a minute. Please
stay with Ms. Tetley, okay?

Kay
I'll just take her to the
break room – see if we can
find something to wash down
that chocolate.

Finn
Thank you. Eleanor, could you
please come into my office?

Finn waits for Eleanor to go into his office, then shuts
the door.

INT. FINN'S OFFICE.

Eleanor enters, waits. Finn motions for her to have a
seat. She sits, waits. Finn remains standing, pacing.

Finn
Do you have anything pressing
this afternoon?

Eleanor
No. Actually, with the help
of the temp, I'm pretty caught up.
I was supposed to have lunch with
Lucy, but...

Finn
I don't want to impose on you
anymore than I already have...but
GiGi needs to have more fun.
I know she loves dance, but a

Finn (con't)
French Immersion camp?
I was hoping, maybe you and I
could take her down to Edisto;
go kayaking. She's never been.
You grew up there. You must
know the creeks really well.

Eleanor
Yeh. Sure. I'd love to, but
you only need one person to
paddle a kayak...

Finn
Well, that's the problem.
I've never been.

Eleanor
What? Never?

Finn
Not once. If you put me in a
kayak, you'd probably never see
me again.

Eleanor
Okay. I left a bathing suit
and some shorts at Luna Point.
Do you even have Kayaks?

Finn
Two. In the shed. Never been used.

Eleanor
How long have you had them?

Finn
Aunt Bernadett gave them to me
for my 12th birthday.

Eleanor
Well, if they've been stored
all that time, they should be
seaworthy. If they're not,
we can just swim to shore...

Finn
Well, ah, I...

Eleanor
No! You don't know how to swim?
You spent every summer on Edisto
and you don't know how to swim?
Finn!

Finn
No. As I got older, it was
just too embarrassing to admit.
GiGi took lessons when she was
very young but we had to stop
when...

Eleanor
Oh, Finn. I'm sorry, but I'm not
comfortable going out with 2
non swimmers. Would you mind
if I asked a friend? She's a
really experienced Kayaker.
We could each take one.

Finn
That sounds great...

Eleanor
But, I'll have to pull some
strings for her to get time
off work

She looks up at him, teasing. He just looks blank

Eleanor
Lucy Coakley, my childhood
friend. She works here, in
accounting. I'm sure she'd
love to play hooky on a
Friday afternoon!

Finn has walked around his desk, picked up the phone and
dialed human resources.

EXT. LUNA POINT DOCK. LATER THAT DAY.

Lucy and Eleanor walk down the dock at Luna Point, carrying life jackets. Finn and GiGi wait at the shore next to the two kayaks, in mint condition.

Lucy
That man is fine!

Eleanor
Lucy! He's our boss. Besides, you keep warning me away from him!

Lucy
That's before I saw how much he loves that child. Any man can love a child like that is good people. Yes. He's mighty fine.

Eleanor
Well, I'm not interested in a relationship with Finn Beaufain other than boss-employee.

Lucy
Um-hmmm

MOVE TO. GiGi jumping up and down, so excited it is hard for her to contain herself.

MOVE TO Finn watching Eleanor approach, enjoying the view.

Lucy hands a small life jacket to Finn which he puts on GiGi. Everybody puts jackets on.

Finn
Thanks Lucy. I really appreciate this.

Lucy
No need to thank me! It's not every day I get paid extra to go kayaking on Edisto.

Lucy has been watching how Finn is doing putting GiGi into the life jacket

Lucy
Here, you better let me do that!

Finn
Thanks!

Lucy
Um hmm. Eleanor, why don't
you help Mr. Beaufain?

Eleanor and Lucy exchange looks. Eleanor picks a
jacket up and holds it out to Finn

Eleanor
I'm sure you can figure out
where your arms go!

Finn
Yes, I think I can handle
that part, but I might need
help making sure it's fastened
properly.

Eleanor moves in front of Finn, pulling the jacket
tight, focusing on the jacket, not Finn's face. He
smiles broadly.

Finn
Tight enough?

Eleanor
If not, I guess we'll find out!

Lucy and Eleanor have also put jackets on.

Finn
I'd like GiGi to go with
whoever's the better swimmer...

Lucy
(quickly)
That'd be me
Finn
Okay then, let's go

EXT. LUNA POINT. GRASSY AREA ABOVE THE DOCK.

Finn, GiGi, Eleanor and Lucy are sitting on the grass. Kayaks on grass below. Life jackets, paddles on top.

Eleanor

Finn, you did really well.
Are you sure you've never
done that before?

Finn

Never. Scout's honor!

Eleanor

You were a boy scout?

Finn

Um hmm. Just for a short time.
My father wouldn't allow me to
go camping. I figured what's
the point in being a scout if I
can't participate in the camping
trip.

GiGi

Daddy, that was so much fun.
Thank you.

Finn

Thank Miss Lucy and Ellie.

GiGi

Thank you, Ellie. Thank you
Miss Lucy. Daddy. I have to
go to the bathroom.
Eleanor starts to get up.

Finn

Lucy, would you mind? It's
just inside the door, off
the kitchen.

Lucy

my pleasure

Lucy gets up, reaches out a hand to GiGi, shoots a look
at Eleanor and they head off towards the house.

Finn

You said you and Lucy
have been friends
since childhood? That's
really special

Eleanor

Yes. We grew up here.
I spent as much time with
Lucy's family as my own.
It was a time I remember
as being absolutely happy.

Finn

What changed?

Eleanor

I don't know. I guess it
was my father's death. I
was such a hellion.
It only got worse after he
died. I felt numb. I couldn't
play the piano anymore.
I was so desperate for my
mother's love...
And then I almost killed my
only sister.

Finn

The accident – did you push
her? Threaten her?

Eleanor

No, of course not.

Finn

Then, I don't see how it
was your fault.

Eleanor

You don't understand.
I knew she would climb too
high because Glen was there.
I knew she was afraid. I

Eleanor (con't)
could hear it. I'm not the
person you think I am.

Finn
Of course you are. Why else
would I allow GiGi to spend
so much time in your care?
Or my aunt? We've all made
mistakes Eleanor. You're one
of the most caring people I know.

Are you happy now?

Eleanor
(caught off guard)
Yes. No. I...I don't know...
It's been so long since I've
given happiness any thought.

Finn
I've learned that you can't
measure happiness. You just
have to learn to recognize
it. Take life's pleasures
and its gifts and enjoy it
while it lasts.

Eleanor
Sounds like something GiGi
would say.

Finn
Well, it's because of her
I figured it out.

Eleanor
Is she going to be okay?

Finn
We don't know. Four years
remission – that was really
good news. Five years will
be ever better. We just don't
know. That's why I take
each gift and hold on to it

Finn (con't)
tightly. She could be fine,
or the cancer could return.
We just don't know.

Eleanor
Does GiGi know?

Finn
Yes. She asked me and I felt
I needed to tell her the truth.

Just then, an egret takes flight from the shore.
GiGi and Lucy have returned.

GiGi
Did you see that? Wasn't
it beautiful Daddy?

Finn
Yes. I did. It was beautiful.

Lucy
It certainly was. Did you
know that sometimes they'll
perch on top of alligators?

GiGi
Really?

Lucy
Yep! And Ellie here. Well,
I wouldn't put it past her to
do the same thing!

GiGi
What?

Lucy
Oh yes. This girl was fearless.
Once, she got mad at her sister,
she hid in the water under a
kayak that her sister and
boyfriend were in! I swear,
she held her breath for five
whole minutes before she

Lucy (con't)
flipped that kayak and tossed
them both into the water.
Who knows what was swimming
with her!

Eleanor
Lucy. Stop. I was young and
not very bright!

Lucy
You got that right! Remember
the time you stole that rope
from your daddy and you
decided to make a bungee and
jump off the Dawho bridge?
Good thing I told my daddy.
He put a stop to that little
adventure!

Eleanor
Lucy! I don't think Mr.
Beaufain and GiGi need to hear
about my youthful misadventures.

Finn
Oh, I disagree! We really had
no idea about the real Eleanor
Murray! You have more stories
Lucy?

Lucy
More! Um-hmm. I could fill a book!

Eleanor
Well, as much as others might
like to hear them, I think GiGi
needs to rest.

GiGi yawns, snuggles into Finn's arm. Eleanor's cell
phone rings inside her bag. She pulls it out. It's
Diane. She stands and walks away from the group, taking
the call.

Eleanor

Hi Mom.
 What? When? Where are you?
 Is she okay?

No. Absolutely not.
 I'm on Edisto, but I'll be
 there as quickly as I can.

Eleanor hangs up the phone. Scrambles to gather her things.

Eleanor

That was my mother. Eve's in
 the hospital. She's fine, but
 I need to go. She's had an
 episode...

Finn

What do you mean, an episode?

Eleanor

Her back, it's a condition with
 spinal injuries like hers in
 pregnancy. I have to go

Finn

Of course. I'll see that Lucy
 gets home.

Eleanor gives Finn a grateful look. Turns and runs to the house. Finn scoops a sleepy GiGi up in his arms. He and Lucy follow Eleanor back to the house.

EXT. CHARLESTON HOSPITAL. SHORTLY AFTER.

INT. HOSPITAL ROOM. CONTINUOUS

Eleanor enters. Eve is in the bed, Glen holds her hand. Diane sits in a chair.

Glen

Eleanor, you really didn't have
 to come all this way from Edisto.

Eleanor

She's my sister...I was worried...

Eleanor and Eve lock eyes. Eleanor questioning:
do they know?

Diane
Eve's fine. Really.

Eve
I told them. Dr. Wise said
I had to. In case you weren't
here and I needed emergency
care. Seems he was right.

Everything's under control.
I'm glad you're here. Thank you.

Time lapse. Eleanor sits on one side of Eve's bed; Glen
on the other. Diane in a chair. Diane yawns.

Diane
I'm tired. Eve needs some rest.
We should be going. Glen's going
to stay the night. Eve will
probably be released tomorrow.

Eve
I'm afraid your room is a
bit of a mess. Glen has been
using it to assemble the baby
furniture. We didn't plan on
you being back so soon.

Eleanor
Baby furniture?

Eve
Yes! A crib, changing table.
Glen even found a second hand
rocker he's painting.

Eleanor
Oh, Okay. Can I get to my bed?

Glen
I'm sure you can. Sorry, you
may need to move some things.
The rocker should be dry by now.

Eleanor stands. She avoids Glen. Everyone says their goodbyes, hugs and kisses. She and Diane leave the hospital room.

INT. HALLWAY, OUTSIDE EVE'S ROOM

Diane
Will you be going back to
Edisto tomorrow?

Eleanor
Probably. I hadn't thought
that far...I need some time to
think

Diane
About what?

Eleanor
Happiness. Something Finn
said about learning to
recognize it when we find
it so we can enjoy it while
it lasts.

Diane
He sounds like a very smart man.

INT. LUNA POINT. NEW DAY.

Eleanor is in the sunporch, reading the book on Hungary, the doorbell rings. Eleanor puts the book down, gets up.

INT. LUNA POINT. FOYER.

Eleanor opens the door.

ELEANOR'S POV

JACOB ISAACSON, (age late 30 – late 40s) a man in an well cut suit is waiting on the porch. He holds a portfolio under one arm.

CAMERA CUTS BACK AND FORTH

Eleanor
May I help you?

He withdraws a business card from his pocket, hands it to Eleanor.

Jacob

I hope so. I'm Jacob Isaacson. My family owns an art and antique store in Atlanta. I was in town a few weeks ago and stopped by to see Ms. Bernadett Szarka. I was told she had passed. My sympathies.

Eleanor

Thank you. I never knew her. I'm Eleanor Murray. I work for Bernadett's sister, Helena Szarka, as a companion. I'll be happy to convey your sympathies.

Jacob

Actually, I left my card before hoping someone would contact me.

Eleanor

Regarding?

Jacob

Some paintings. Miss Bernadett Szarka contacted me prior to her death about one in particular. I was hoping her sister would allow me to see it.

Eleanor

I'm afraid you must be mistaken. Miss Szarka has been quite adamant that she is not interested in anyone seeing her paintings.

Jacob

After I heard from Miss Bernadett Szarka, I did some research. It seems Miss Helena Szarka has sold a number of paintings over the years.

He pulls some paperwork out of his portfolio, hands it to Eleanor, who looks through it and hands it back to him.

Eleanor

What exactly did Bernadett want to show you?

Jacob

I don't feel at liberty to discuss this with anyone other than a family member. I hope you understand. Perhaps you could let Miss Szarka know I'm here.

Eleanor holds her ground, keeping the door partially shut.

Eleanor

I'm afraid she's resting at the moment. I'll be happy to give her your card and let her know you stopped by.

Disappointed, Jacob puts his papers back into his portfolio.

Jacob

Well...yes, please. I'm staying in Charleston. That's my cell number. Please ask her to call me - day or evening. I'll be available.

Jacob attempts to peer inside. Eleanor keeps the door blocked.

Eleanor

Of course. Have a good day.

Eleanor watches until Jacob is back in his car. She closes the door and moves into the foyer, head down, studying the business card. Helena is standing at the opening to the music room.

Helena
Who was that?

Eleanor, startled, has not yet found her voice.

Helena
Was that the man about the
paintings? I am not interested.
It is because of people like
him that I have an unlisted number.

Eleanor
He said Bernadett contacted him.

Helena
Bernadett is dead. There is no
reason for him to return.

Eleanor
Don't you think you should at
least see him? What if he's
the man Finn was supposed to
meet? I could call Finn...

Eleanor sees Helena is distressed and quickly puts the
card in her pocket.

Helena
(visibly upset; breathing hard)
NO!

Eleanor
(taking her elbow)
Are you okay?

Helena
(shaking her head to
indicate she is fine)
I would like you to play for me.
Today is Bernadett's birthday.
I would like to hear Brahms.
Her favorite, particularly
the waltzes.

INT. MUSIC ROOM. CONTINUOUS.

Helena stands by a window; regains her composure;
reminisces.

Helena

She was so tiny and light on
her feet. She never lacked
partners at a dance. Magda
and I would tease her that
the reason she enjoyed the
waltz was so that everybody
would admire her..

Please play Number Four in
E Minor. It was the one she
liked the most.

Eleanor is not happy with the selection and makes a show
of looking for the music

Helena

Pretending it is not there
will not make it go away
Have you ever considered
that you remain unmarried
because there is no
risk in wanting something
you cannot have?

Eleanor

And you know so much about
those things?

Helena

I was in love once...

Eleanor

Yes. You told me

Helena

He was the great love of
my life. I remember how it
was when he looked at me,
how he made me feel. It is
not something one forgets.

Eleanor
 But you never married.
 What happened?

Helena
 He never came for me –
 after the war.

Helena's raw grief is still palpable.

Helena
 Play. Number Four.

Eleanor turns to the piano and takes her place,
 opening the music, spreading it out. As she does
 so, a photograph falls. She picks it up.

CLOSE ON PHOTO (c 1934) of a young Bernadett, sitting
 with a young man at an outdoor café, smiling broadly,
 happy.

Eleanor stands and takes it to Helena.

Eleanor
 This fell out of the music.

Helena
 (Her hand is shaking)
 This was in the music?
 It's Bernadett. And Benjamin Lantos.
 He had two left feet and could not
 dance. But Bernadett loved him
 anyway. I wish she had never met
 him.

Eleanor
 Why?

Helena
 Life would have been so much
 easier. When Magda died, her
 husband gave us all of her
 old photographs. They meant
 a great deal.

Eleanor
 Would you like me to frame this
 for your bedside table?

Helena
 Yes. Thank you. I would like
 that very much.

Eleanor
 (returning to the piano)
 The man you said was the love
 of your life...what was his name?

Helena
 His name was Gunter.
 Gunter Richter.

Eleanor begins to play, lost in the music.

MOVE TO Helena asleep; dreaming.

DREAM SEQUENCE.

BUDAPEST. In black and white; soft focus. We cannot distinctly make out faces. **HELENA SZARKA** (mid 20s) It is dark, night. There are bombs falling. She is terrified, holding onto **GUNTER RICHTER** (mid 20s). He wears his uniform as seen in the photo. They are standing beside an old farmer's truck. We can see the body of a young, ill, **BERNADETT SZARKA** (early 20s) Bernadett lies in the back bed laid with straw. She moans.

Helena
 Bernadett. I am here.
 Do not leave me Gunter.
 I am so afraid.

Gunter holds a wrapped parcel. He guides Helena towards the back of the truck.

Gunter
 Do not lose these Helena.
 This is safe passage for
 you and Bernadett.

Gunter places the parcel into the bed of the truck, covering it with some of the straw. He takes her hands; squeezes them together in his, kissing them.

Gunter
 My brave Helena. You can do
 this. You must do this.
 And when it is all over, we
 will be together again.

Helena cannot speak. She is terrified, exhausted,
 hungry

Gunter
 You are saving Bernadett's life.
 Do you understand?
 We are doing this for her.

Helena
 But Samuel...Gunter, we must
 go for Samuel.

Gunter takes her head in his hands, kissing her lips.

Gunter
 They will be safe, Helena.
 I promise. When this is over,
 I will come back for you.
 We will make our life together
 in America. Just as we planned

The focus blurs even more. We hear the sound of *Gunter's*
voice repeating the words over and over

"I will come back for you."

END DREAM SEQUENCE

INT. MUSIC ROOM. CONTINUOUS.

Eleanor stands over Helena, touches her hands.
 Concerned.

Eleanor
 Miss Szarka?
 Miss Szarka?

Eleanor's voice cuts through Helena's dream, bringing her back to the present

Helena blinks at her. Realizes where she is, looking around at the music room, getting her bearings.

Eleanor
Nurse Kester brought us a
midday snack.

Helena
Ah, yes. What is it?

Eleanor
There's a lovely slice of
cake and coffee. May I serve?

Helena
Yes, but just a little.

TRACKING SHOT

Eleanor pours a cup of coffee, adds some sugar and carries it over to her placing it on the table. Gets some for herself and sits opposite Helena.

Eleanor
I'm curious about something.

Helena just gives her one of those looks as she enjoys her cake

You told me a bit about your
life in Budapest.

Helena
(Interrupting)
Pescht! Buda Pescht!
Please Eleanor. I have
corrected you enough.

Eleanor
Budapescht. Sorry.

My mother – remember I told
you about that time she worked
for you – well, she said she

Eleanor (con't)
compared you and your sisters
to the Gabors and it upset you.

Helena
I was a very hard worker.
I played and sang in a café
at night to earn money.
My mother could no longer work,
she was too sick.
Bernadett was always teaching
orphans to play piano – for free
– what is it you are curious
about?

Eleanor
Well, I was wondering...where
did all those beautiful paintings
come from?

Helena
That man who came today, did he
tell you to ask me about my
paintings?

Eleanor
No. He asked me to extend his
sympathies about Bernadett and
if you would please call him.
I've been looking through
that book on paintings – the one
from the library – and I've
recognized some of the artists.
I'm not an art expert, but I did
some research. A Brietner sold
at auction a few years ago for
over \$100,000.00. His other works
should be just as valuable.

Helena
(not giving anything away)
Very likely.

Eleanor
I thought you'd inherited the
paintings from a relative and

Eleanor (con't)
they didn't have much value.
But they are very valuable.
Mr. Isaacson mentioned that
you have sold paintings.

Helena still does not speak, so Eleanor continues

Eleanor
I guess I'm wondering why you
won't let Finn have them
appraised. What if there's
a hurricane...or a fire?

Still nothing from Helena

Eleanor
Why did Bernadett want to keep
that book from you? It's not
like it's full of steamy love
scenes...

Helena
Perhaps we should use a Ouija
board – you can ask her. I
loved my sister, but she was
not an easy person to live with.
No. I do not know the reasons why.

INT. MUSIC ROOM. THAT NIGHT.

Eleanor sits at the piano transposing a Csardas into a
simple version for GiGi. Finn walks in

Finn
You're working hard.

Eleanor
Just transposing a Csardas into
something easy for GiGi. I
thought Helena would enjoy
hearing her play it. Is GiGi
asleep?

Finn
Yes. She wanted you to say
good night but she was so

tired, she fell asleep.

Eleanor

Well, then, I guess I'd better
be heading home.

Finn

You don't have to go.

Eleanor

I don't want to intrude on
your family time.

Finn

You're not an intrusion. We
enjoy your company, Eleanor.
And if you stay, I won't have
to bear the brunt of Helena's
sharp tongue all by myself
tomorrow!

Eleanor

Ha! As if she's ever spoken a
harsh word to you!

Finn

Yea, I know! I just said that
to make you feel better!

They laugh. There is no tension between them. They are
relaxed, comfortable together.

Finn

I brought back that silver box
you gave me — the one you found
in Bernadett's basket.

Eleanor

Did you find a translation?

Finn

Yes. The exact translation is
Daughters of the Divine Redeemer.

Eleanor

That sounds like a convent.

Finn

Exactly. The motherhouse was in Budapest before the war. All I can find now is that there's an order in Odenburg, about two and one-half hours away. They're still very active – schools, caring for the sick...

Eleanor

I wonder if they were forced to move by the Communists after the war?

Finn

You've been doing your homework!

Eleanor

I'm trying to get Helena to like me.

Finn

She likes you just fine. Actually, the last mention of the motherhouse I could find was in 1944.

Eleanor

The year of the Nazi occupation.

Finn

Right. Up until that year, Hungary was allied with Germany. Neither one of the aunts ever wanted to talk about that time. I'm pretty sketchy on that history.

Eleanor

Me too. I'm just wondering why Bernadett would have that box and why she hid it.

Finn

Bernadett? I thought it belonged to Helena.

Eleanor realizes she has let the cat out of the bag

Eleanor

To be honest, I wasn't sure
whose box it was. We found
the basket under Bernadett's
bed.

Finn

We?

Eleanor

Actually, it was GiGi.
Please don't be mad.
She was looking for music
and thought there might be
some in Bernadett's room.
She found the basket.
To her credit – she didn't
look inside until we looked
together.

There were some other items
I wanted to ask you about.
I don't know if we should
just put it all back or ask
Helena about it.

Finn is quiet for a moment, thinking, then

Finn

Thank you.

Eleanor looks at him, questioning

Finn

For your kindness.
To GiGi and my aunt.
For considering their
feelings. Is the
basket in Bernadett's room?

Eleanor

Yes.

Finn
Let's take a look.
I'll get the silver
box and meet you there.

INT. BERNADETT'S ROOM.

Finn and Eleanor sit on the floor, the basket opened before them. Finn is going through it. He takes the Bible out, looking through it and Eleanor pulls out some photographs, spreading them out on the floor.

CLOSE ON Eleanor finds a photo of a baby in a pram, turns it over, the name "**Samuel**" is written on the back

Eleanor hands it to Finn

Eleanor
Do you know who this is?

Finn takes the photo

Finn
No idea...

Eleanor picks up the photo of Gunter. Shows it to Finn.

CLOSE ON PHOTO.

Finn
Any idea?

Eleanor
Yes. A soldier named
Gunter Richter.
Helena said he was the
love of her life.

Finn takes the photo from her, staring at it

Finn
Helena told you that?

Eleanor
Yes. She told me they had
plans to marry but he never

Eleanor (con't)
came back for her after the
war.

(Off Finn's expression)

Why? What's wrong?

Finn
This is a German uniform
from WWII. If you're correct,
Aunt Helena was in love
with a German soldier.

THE END EPISODE 3

EPISODE 4

ESTABLISHMENT SHOT

**EXT. LATE AFTERNOON. LUNA POINT. CAMERA PANS HOUSE
AND GROUNDS, TAKING IN WATER, BOAT HOUSE, ETC.
SUN SHINING BRIGHTLY. BEAUTIFUL LATE SUMMER DAY
JUST BEFORE SEPTEMBER AS**

ELEANOR NARRATES:

"The summer passed quickly.
Labor Day weekend was fast
approaching.

Finn was travelling and GiGi
was staying with Harper. I
missed GiGi. And, I admit,
I missed Finn.

I spent most of my time at
Luna Point with Helena. Reading;
strolling the property and
conspiring to escape her nurses
for ice cream. We bought
red tulips and planted them at
Magda's grave.

I played piano for her often

and found that as I played;
my memories flooded back.

But somehow, they were no longer
so painful. Helena and I would
argue over what pieces I would
play. Our sparring became a game
we both enjoyed.

Finn came home to celebrate
Helena's 89th birthday."

FADE INTO

INT.LUNA POINT. SUN PORCH. CONTINUOUS.

Eleanor sits in the sunroom, studying the art book
of the 18th & 19th centuries. She is dressed for dinner.

POV ELEANOR. BOOKCASE.

Eleanor puts her book down, gets up and goes to a
stack of books on one shelf – something has caught
her eye.

CLOSE ON. BOOK.

She picks up an old book titled:

INSERT SHOT BOOK TITLE

The Catholic Church and the Holocaust in Hungary

BACK TO

She opens it, returns to her chair. Finn pops his
head in.

ANGLE ON FINN

He is wearing a gray suit, open shirt, no tie.

Finn
You ready?

Eleanor
Yes. Your suit is gray!

She closes the book. Puts it down beside her.

Finn

It is. Is that a problem?
The restaurant isn't fancy.
We'll probably be overdressed.
But I could go change into a tux...

Eleanor

No, I mean, you're usually in a
black suit.

Finn

My father and grandfather always
wore black suits and they built
a very successful business.

Eleanor

It's very nice...

Finn

Thank you for noticing

Eleanor stands. Grabs her purse.

Finn

I like your dress

Eleanor is flustered and flattered.

GiGi (O.S.)

She's ready!

Eleanor picks up a gift bag as Helena and GiGi come
into the room.

INT. WATERFRONT RESTAURANT-EDISTO ISLAND.

Finn, Eleanor and Helena sit at a table. Helena
looks elegant in a silk dress, low heeled pumps with
a touch of make-up. The mood is light, the
conversation banter, teasing, friendly. They are
over dressed.

Eleanor

Miss Szarka, you look wonderful
this evening.

Helena
Thank you, Eleanor.
(To Finn)
I am starving.

Finn
Me too. Aunt Helena,
What about me? How do I look?

Eleanor
His suit is gray! Did you notice?

Helena
Yes. I like it very much. You
do not look so much like a
funeral director!

Finn
(taking it in stride)
You've been talking to GiGi!
She said I look like Gru in
Despicable Me.

Eleanor
She's a very observant girl.

Finn
(to Eleanor)
And you look beautiful.
(gives Helena a pointed look)

CLOSE ON gift bag on table.

Helena
Do I have to wait until
dessert to open my present?

Eleanor
Of course not!

Finn picks up the bag, placing it in front of Helena,
kissing her on the cheek.

Finn
 Happy birthday, Aunt Helena.
 I confess, the gift was Eleanor's
 idea and she wrapped it.

Helena
 This should be interesting.
 Perhaps one of those romance
 novels you are so fond of reading?

CLOSE ON HELENA pulls a tissue wrapped parcel out of the bag and carefully unwraps a blue and white Herend Rooster. She is speechless for a moment.

CLOSE ON ELEANOR'S reaction – was it a bad idea?

BACK TO CLOSE UP HELENA

Helena
 (It is as if she is back in
 Budapest)
 I broke the other one the
 night of the bombing. The
 Americans - dropping bombs
 and leaflets. It was so dark;
 we could not turn on the lights.
 I bumped into a table and it
 fell. Of all nights.

A waitress returns with their drinks. They all pause for a moment while the drinks are placed on the table.

BACK TO HELENA. The spell is broken and she sighs.

Helena
 It was my mother's favorite
 possession. I was in a hurry,
 rushing, afraid. I could not
 see and I broke it.

There was no time to pick up
 the pieces.

Thank you, Finn. Thank you,
 my darling boy.

(To Eleanor)

Thank you. This was very thoughtful.

Helena reaches into the bag again and pulls out a second gift, which she unwraps. It is the photograph of Bernadett (music room) in a silver frame. Helena is visibly moved. She cannot speak and holds the frame to her heart.

Finn

What is it, Aunt Helena.

Helena

(showing Finn)

Eleanor found this photo in Bernadett's music. It is Bernadett with her Benjamin.

Finn

Who was Benjamin?

Helena

It does not matter now.
We cannot change what
happened so long ago.

Finn takes Helena's hands in his own

Finn

For GiGi. And for me.
We should know...

Helena

You are planning for me to
die soon?

Finn

No, Aunt Helena. Of course
not. But you and I know that
life has its own current and
we can't hold it back.
Who was Benjamin.

Helena

He was a Jewish resistance fighter. They were deeply in love. Back then, it was not so simple. He was a Jew in the underground resistance, smuggling medicine and food to people hidden throughout Budapest. Bernadett was Catholic...

Eleanor

Is that why you told me you wished they'd never met?

Helena

No, Eleanor. There were many, many more reasons.

Finn

And Gunter? Did he know Benjamin?

Helena

(startled)

How do you know about Gunter?

Finn

Eleanor found a photo of him. She said you told her he was the love of your life. Did Gunter and Benjamin know each other?

Helena

He was the only one for me. It is why I never married. Yes. Gunter and Benjamin met — once. Maybe twice.

Finn

Did Gunter know who, what, Benjamin was?

Helena

We did not speak of it. We did not speak of the horror around us. We spoke of the future. Gunter talked about owning a shop

Helena (con't)
in America. We spoke of our
children, their names.

I think about it sometimes.
How different life would have
been if we could have all come to
America.

I am feeling ill. I am sorry.
I must go home. Please.

Finn places a gentle hand on Helena's.

Finn
I'm sorry, Aunt Helena. I didn't
mean to upset you. We'll order
dessert and take it home. We won't
talk of it anymore tonight.

FADE TO

EXT. LUNA POINT. LATER THAT NIGHT.

Finn on the dock with his telescope. Eleanor walks out
to him. They have changed into casual clothes.

Finn
I'm sorry about tonight.
I didn't mean to upset Helena.

Eleanor doesn't respond. Finn goes back to the
telescope, fiddling

Eleanor
Why didn't you back off?
Couldn't you see she was upset?

Finn
Because. I found them!
Bernadett dead. Helena almost
dead, waiting to die!

I don't know why and nobody will
tell me! I can't just let it go.

Eleanor
I stopped playing after my
father died. Bernadett stopped a
few months before she died.
Something happened.

Why did you stop taking flying
lessons?

Finn
Because GiGi got sick.

Eleanor
Exactly. Something happened.
Do you think she heard something
about Benjamin?

Finn
I never took you for a romantic!

Eleanor
I was, a long time ago. GiGi's
better. Why aren't you taking
flying lessons?

Finn
I've forgotten why I wanted
to learn to fly

Finn takes Eleanor in his arms and kisses her and
she responds. She realizes she is passionately
kissing her boss and pulls away.

Eleanor
Oh...Oh...No.

She turns around and hurries back to the house.

POV Finn watches her walk away.

INT. ELEANOR'S HOME. AFTER WORK.

Eve is in the dining room, putting finishing touches to
the suit she is making for Eleanor. A car door closes
outside.

Eleanor in the doorway.

Eleanor
What are you doing home alone?
Where's Glen? Mama?

Eve
I knew you were on your way
and I've got the phone right here.
Mrs. Reed picked Mama up and
they're shopping for fabric
for her granddaughters. And,
thanks to an introduction from
Mr. Beaufain, we've got an
appointment next week with
Madame LaFleur.

Eleanor sits down in one of the chairs, facing Eve.

Eleanor
Mr. Beaufain?

Eve
Yes! I sent that thank you
note and he called to...

Eleanor
What? He called you?

Eve
Yes. He wanted to say he
appreciated everything you've
done for his family. He gave
me his cell number. Said if I
ever needed anything, to
call him directly!

Eleanor
I had no idea...

Eve
He's a very nice man. Not too hard
on the eyes, either.

Eleanor
He's my boss!

Eve

And you've always been so concerned
about things like that?

Eve reaches out to touch Eleanor's hand, catching her
by surprise.

Eve

I'm sorry. But sometimes
you're such an easy target!

Eleanor

Really? Thanks. I'm just trying to
make it through each day.

Eve

I remember when you were younger.
Whenever anyone asked what you wanted
to be, you always said you wanted to
go to Julliard and play in Carnegie
Hall. What happened to your dreams,
Eleanor?

I miss the old Ellie. It's my fault
you changed. What can I do to bring
her back?

Eleanor

What are you talking about?
Nothing was your fault.

Eve

After the accident...
After our accident, Mama was
half-crazed with grief and stress.
It made sense that you would take
care of me.

And we let you. I let you.
You had this tremendous sense of
guilt. I let you because I was so
angry with myself for doing something
so stupid and I needed to blame
somebody. I blamed you.

Eleanor

I wanted to help you. I needed you to get better. I wanted mama to stop crying... I was the only one...

Eve

No. Eleanor. Glen was there too. But you wanted to take responsibility and we let you.

My accident wasn't your fault, Ellie. It wasn't your fault.

I forgive you. You're forgiven. Now, you just have to learn to forgive yourself.

Eleanor

You don't know me!

Eve

Oh, Ellie! I do. Of course I do. Ever since Daddy put you in my arms as a baby. I've studied you. Wanted to be you! You were always so brave; always said what you meant.

Didn't you wonder why Lucy and I were always tagging along? We wanted to be just like you.

Maybe I still do. Do you know where Glen is now?

Eleanor

No.

Eve

He's out with a realtor. Looking for a house. For us.

Eleanor

A house? How?

Eve

Glen's boss quit. Glen's so close to getting his degree and they've been so impressed with his work that he got a another promotion.

We found out last week. It won't be a big house, just 2 bedrooms and close to Mama.

Eleanor

Last week? Nobody said anything...

Eve lets the conversation sink in, watching Eleanor process the news.

CLOSE ON Eleanor fingers the suit on the table. She notices it.

Eleanor

This is pretty.

Eve

It's your Julliard suit!
I finally made it for you.
Try it on – please

Eleanor stands, holds up the skirt to herself, puts it down, picks up the jacket, looks at it, sliding her arms into it.

Eve

What's wrong?
Don't you like it?

Eleanor

It was for Julliard.
I'm never going to Julliard.

Eve

It doesn't matter if you never go to Julliard or play in Carnegie Hall!

Eve (con't)

I hope you'll wear it. I want you to remember who you are! You're smart, strong, beautiful, brave. You're my sister. I love you.

Eleanor

I'm not that person. You don't know...The day of the accident – I knew you were scared. I knew you didn't want to climb that tree.

But Glen was there, so I egged you on, to get you to admit you were scared. But no, you wouldn't. You wouldn't back down – you never did. I hated your ability to get whatever you wanted, whenever you wanted it.

Just before you fell, Glen was looking at you, telling you to be careful. I realized he loved you, would always love you.

I hated you so much then. So much that I closed my eyes and wished with all my heart that you would fall and die.

And then you fell. And I've been living with that for 15 years.

Forgive myself? How?
How do I do that Eve?

Eleanor grabs her purse and keys; she stops at the door, listening to Eve

Eve

Because you fell too, trying to get to me. You're the one whose heart stopped. You

Eve (con't)
almost died too. Don't you
think that makes us even?

Eleanor continues out the door.

INT. BEAUFAIN & ASSOCIATES. DAY.

Eleanor working at her desk. Her cell phone rings.
She sees it is Lucy. Puzzled. Lucy would just call
through the office phones. She answers.

Eleanor
Lucy? What? Oh no. Oh Lucy.
I'm so sorry. Yes, of course.
Whatever I can do. Let me just
talk to Kay and Mr. Beaufain.
I'll be there as soon as I can..

Eleanor puts the phone down. In shock at the news.

Kay
Eleanor, what is it?
What's happened?

Eleanor
Lucy's grandmother. Her dad's mother.
She passed in her sleep last night.
Lucy was really close to her. She
lived with them...I...I need to go..

Kay
Of course. We can cover for you.

Eleanor
Thanks..

Eleanor gets up goes to Finn's office. Knocks.
Enters.

Finn (O.S.)
Come in.

INT. FINN'S OFFICE. CONTINUOUS.

Finn
Eleanor. What's wrong?

Eleanor
Mr. Beau...Finn...I..I'm sorry
It's Lucy. She just called from
home. Her grandmother passed in
her sleep last night.

I need some time off...
She was really close...

Finn
Of course. I'm so sorry.
Please express my condolences to
Lucy. And tell her not to worry
about work.

Eleanor
Thank you.

Eleanor stands. Moves to leave.

Finn
Eleanor - Please let us know
what the arrangements are - when
you can.

Eleanor
Of course. Thank you.

FADE TO

INT. LUCY'S HOME. CHARLESTON AREA. DAY.
After the funeral gathering.

SERIES OF SHOTS.

The dining room table is laden with food.

People filling plates.

Friends in the kitchen prepping, serving food.

People at a drinks station; eating; milling around.

It is a nice home, well appointed.

Kay and Finn are there; office people; family.

TRACK TO LUCY

sitting beside her father on sofa in living room, holding his hand. Eleanor sits next to Lucy. Someone is chatting with him. They pat his hand and move on.

TRACK TO Glen and Eve enter the room.

TRACK TO Eleanor stands, moves toward them. Someone stops her in the middle of the room to chat.

CLOSE ON Eve in her wheelchair out of the way, next to a piece of furniture that holds family photographs. She looks at the photographs. One in particular catches her attention. She gasps, picks it up.

CLOSE ON the photograph 5x7 framed color photograph from 1987 of a black family's gathering for a birthday celebration. In the center of the frame is the Gullah Woman She wears a birthday crown. Sitting in her lap is 6 year old Eleanor.

POV Eleanor hears, but can't get away

BACK TO

Glen
What's wrong? The baby?

Eve
No! The baby's fine. It's this photograph! Look.

She holds the photograph up; Glen takes it.

Glen
Is that Eleanor? How old was she?
Who's she with?

Eve

Yes, it's her. I'd say she was about 6 or so. Can't see a date. I don't know who that is, but I've seen her, I know I've seen her somewhere.

Eleanor comes up to Glen and Eve.

Eleanor

What's happening?
Are you all right?

Eve

Yes. Thanks. I'm fine. But...
Ellie, look at this...Who is that?

She hands the photograph to Eleanor.

CLOSE ON PHOTO.

BACK TO Eleanor.

She goes pale, knees buckling. Glen grabs hold of her.

Glen

Whoa! Steady there.

Eleanor

Sorry. It's just...I'd forgotten about this...it was so long ago...

Eve

Do you know who that is? I don't remember this photo but I swear, I know that woman...

TRACK TO Lucy has noticed what's been happening. She excuses herself from her dad and crosses the room to the three to see what has affected them so strongly.

Lucy

Eleanor. What's going on.
You look like you've seen a ghost.

Eleanor
I think I have

Eleanor hands the photo to Lucy

Lucy
Well, she's not a ghost.
That's dad's grandmother.

Lucy
You know how you were always
hanging out at my house.
This was Dah Daisy's birthday.
She turned 90.

I remember it clearly. I was
so jealous of you. Bold Ellie
just climbed right up into my Dah
Daisy's lap and you talked and
talked and talked.

Dad was so pleased that he
couldn't resist taking this
picture. She passed the next year.

Eleanor is speechless. Memories flooding back.
She reaches for Eve's hand and they acknowledge
their truth as we hear the words

*"All shut-eye ain't sleep."
"All good-bye ain't gone."*

Eleanor
Eve...I'm so sorry... so sorry...

TRACKING SHOT.

Eleanor and Eve exchange a look.

Eleanor's eyes fill with tears. She excuses herself.
Leaves the house, walking as if in a dream, past Finn.

Finn follows her outside.

EXT. LUCY'S HOUSE. FRONT LAWN. CONTINUOUS

Finn
Eleanor. Eleanor.

Eleanor stops. Turns. He catches up to her.

Finn
What's wrong? What happened?

All the years of control slip and Eleanor lets all the pent-up emotion out. She cries, deeply for the losses and pain. Finn takes her into his arms. Words are not necessary.

FADE TO

INT. LUNA POINT. SUN PORCH. AFTERNOON.

Eleanor sits in a chair, going through the art book on the 18th & 19th centuries. She is wearing red shorts and a navy/white striped top.

We see the Catholic Church book also beside her. Nurse Weber pops her head in

Nurse Weber
I just popped a casserole in the oven. Miss Szarska's sleeping. I'm gonna run to the grocery. I've set the timer. I should be back before it goes off. Can you'll listen for it?

Eleanor
Sure.

TRACKING SHOT.

Nurse Weber leaves. Eleanor continues looking through the book, coming to a particular page; looks more closely at the page; gets up and goes to a window for better light.

POV ELEANOR on a photo of a painting from the 18th century by Dutch painter Pieter van der Werff depicting a woman sitting at her dressing table, leaning toward her mirror. She looks at the viewer from the reflected glass as she fastens a

necklace, the color of the ruby matching her long velvet dress.

BACK TO Eleanor staring at the page; she marks it with a finger, closes the book.

INT. MUSIC ROOM. CONTINUOUS.

Eleanor stands in front of the painting.

CLOSE ON the painting

BACK TO Eleanor

She opens the book, fingers the brushstrokes in the painting, touches the necklace, looks down at the book, then runs her fingers along the signature.

Eleanor
Pieter van der Werff.
Oh my God.

She looks again at the book.

POV the caption below the Photograph

Eleanor
(Reading)
"Portrait of Woman with Ruby
Necklace, 1712. From the Reichmann
Family Collection. Believed lost
in the bombing of Budapest,
July 1944"

BACK TO Eleanor

Eleanor
How? Where did I leave that card?

INT. SUN PORCH. CONTINUOUS

Eleanor picks up her purse, finds Jacob Isaacson's business card. She takes out her cell and calls him. We hear it ringing.

SERIES OF SHOTS BETWEEN JACOB AND ELEANOR

Jacob
(He is in his Atlanta shop)
Jacob Isaacson.

Eleanor
Mr. Isaacson, this is Eleanor Murray.
We met a couple of weeks ago –
you came to see Miss Szarska on
Edisto.

Jacob
Yes, of course. Please, call me Jacob.
How can I help you?

Eleanor
When you were here, you mentioned a
particular painting that Bernadett
wanted you to see. I was hoping you
could give me more information...

Jacob
As eager as I am to discuss this,
I hesitate because you are not a
family member. I hope you...

Eleanor
I understand. I'm not expecting
you to give me any more details
than you feel comfortable revealing.
I just want to put my mind to rest.

Are you familiar with Pieter van der
Werff's Portrait of Woman with Ruby
Necklace?

Jacob
Yes. I am very familiar with it.
Have you seen it?

Eleanor
Yes. There's a photograph in an
art book I've been looking through.
The caption states it was lost in
Budapest in 1944.

Jacob
That is correct.

Eleanor
Who were the Reichmanns?

Jacob
They were a wealthy Jewish family who lived in Budapest before the war. Bankers. They were sent to Auschwitz – all but the youngest daughter, Sarah. She was hidden by neighbors. Sarah survived but the rest of her family perished in the camp. Sarah Reichmann was my grandmother.

Eleanor
I'm sorry.

Jacob
Eleanor, did you know the Nazis confiscated the personal property of the Jews? All across Europe – they took art, jewelry, silver... Some of it has been recovered but much has been lost, sold privately, hanging in homes of people who have no idea of the rightful owner.

Eleanor, are you there?

Eleanor
Yes. I'm here. I need to speak with Miss Szarka. Thank you, Jacob.

Jacob
Miss Murray – Eleanor – it's not about the money – it never has been.

Eleanor hangs up and sits, looking at the book. Helena bangs her cane. Eleanor slowly gets up and goes to her.

INT. LUNA POINT. HELENA'S BEDROOM. CONTINUOUS.

Eleanor enters.

Helena

Where have you been? I've been calling. The housekeeper has moved my Herend roosters. I need you to put them back here.

(she motions to the bedside table).

Eleanor looks around the room, sees the roosters on the dresser, goes to them, picks them up and carries them to the bedside table, placing them. Helena is pleased.

Eleanor

Helena, remember you told Finn and me about the night the rooster got broken?

Helena looks away. Eleanor continues

Eleanor

You told me you sang in cafes for money...is that where you met Gunter?

Helena

(smiling, remembering)
Yes. Gunter came every night he could. He would sit at one of the tables close to me. It took him nearly a month to speak to me.

Eleanor

Did it bother you that he was a German soldier?

Helena

I did not see him that way. I saw a young man who brought me flowers, food. I saw the man I would spend my future with. The war did not exist for us...

Eleanor
But I imagine it did for Bernadett...

Did Bernadett ever join you
in the café?

Helena
No. She could not.

Eleanor
Because of Benjamin?

Helena
I suppose you could say that.
Those were difficult times.
I did not care who I sang for;
who gave me money. We needed to
eat, to be safe. I did what
I had to do. We make choices
to survive.

Eleanor picks up the rooster with the broken tail.

Eleanor
I'm curious about something.

Helena
When have you not been?

Eleanor
I've been reading the history and
art books about that time. You were
there! You're a first-hand witness
to that history. To the bombings...your
escape. It couldn't have been easy
to get out of Hungary. Germany had
invaded. They were in control. I don't
think...well, I don't think they'd just
let you walk across the border.

Helena
Eleanor, you have a most strange
way of asking a question.

Eleanor
I'm just trying to help refresh
your memory.

Helena locks eyes now. Eleanor does not flinch.

Eleanor
Help you to picture that night
that you and Bernadett escaped.
And how you and Bernadett made
it out of a Nazi occupied
country with a broken china
rooster and a collection of
valuable paintings.

Helena remains silent.

Eleanor
Did you escape before or after
the bombing? Somehow, I can't
picture you walking across the
border with a bundle of rolled
up paintings stuffed under your
coats.
Who helped you? Gunter?
Benjamin?"

Helena
I would like some water, please.

Eleanor pours water from the bedside carafe, hands
it to Helena. She drinks, holds the glass.

Eleanor
So? How did you get out?

Helena
By vegetable truck.

Eleanor
A vegetable truck?

Helena
Yes. I do not know what Gunter
promised the farmer. We could

Helena (con't)

not leave on foot. Bernadett was ill – too ill to walk. She did not eat enough. She would give her food to the orphans at the convent. She had Typhus. She needed penicillin, so Gunter and I made plans for the escape.

We would come to America - to Magda. But first, we had to make it to Switzerland for medical care.

Eleanor

How did Bernadett feel about this?

Helena

She did not know. She was delirious with fever. If she had known, she would not have left.

Eleanor

Because of Benjamin?

Helena

Benjamin? She would not have wanted to leave him, just as he would never have left her. No. She would not leave the children in the convent.

Eleanor

The Motherhouse of the Daughters of the Divine Redeemer?

Helena

(surprised)
Yes, that was it.

Eleanor

Did Gunter drive you to Switzerland?

Helena

No, it was too dangerous.
I had to do it. He got us
passes, papers, train tickets.
But he could not go with us.

Eleanor

Helena, have you ever told Finn
your story?

Helena

No. I have never spoken of it.
Bernadett and I did not speak
of it. We did not wish to
remember.

Eleanor

But you made it. You made it
out. With a broken rooster and
a collection of valuable
paintings.
Helena, you were very brave.
I don't know that I could have
done it.

Finn should know your story;
your history; legacy.

Did you know the Reichmanns?
In Budapest?

Helena

No. I did not.

Eleanor

I want to show you a picture in
the art book. I'll be right back.

Eleanor leaves. Helena reaches for the carafe and
pours more water.

CLOSE ON Her hands shaking.

INT. SUN PORCH. CONTINUOUS

Eleanor picks up the book; hears her cell ding.

She picks it up sees she has a message and listens to it. As she does,

Nurse Weber enters through the Sun Porch door. She sees Eleanor is listening to her phone. They acknowledge each other.

Finn (V.O.)

"Eleanor. Sorry I missed you. GiGi is with her mother and says she's bored and desperately wants to be with Aunt Helena. I've spoken with Harper and she has no objections. I'm hoping you won't mind too much but I would like you to go and get her. Please call me when you get this. Thanks Eleanor."

Eleanor puts the book down and calls Finn.

CUT TO

INT. HELENA'S ROOM.

Helena is lying back, her hands folded over her chest, holding the rooster, eyes closed. She turns her face away from Eleanor who walks over to the bed. We hear the rumble of thunder in the distance.

Eleanor

Change of plans. Finn called. He's in New York. He wants me to pick up GiGi and bring her out to the island. Nurse Weber is back. I'm going to head out right away.

We haven't finished our conversation yet, Helena. And you can't sleep forever.

EXT. CHARLESTON. HARPER'S FRONT PORCH. DUSK.

September. It is pouring. A very bad thunder storm. Eleanor is wet. The door is opened by Harper and Eleanor enters.

INT. HARPER'S FOYER. CONTINUOUS.

GiGi is waiting wearing a pink rain coat; her pink suitcase on the floor.

Harper
Eleanor. That's a bad storm.
Thank you so much for doing this.
Finn's finished early and should
be on a flight back. He said he
would go straight to Edisto.
I'll never understand his love
for that place.

Eleanor
It's not a problem. It's always
more fun when Genevieve's around.

GiGi beams up at Eleanor, turns to Harper, throws her arms around her mother and squeezes. Harper smiles, leans down and kisses GiGi

GiGi
I love you Mommy.

Harper
I love you too.
Behave and don't talk
everyone's ear off.

Eleanor smiles, picks up the suitcase; takes GiGi's hand.

Eleanor
You have my cell if you need me.

Harper
Yes. Thanks. Drive carefully.

Eleanor
I always do.

INT. SUV. CONTINUOUS

Eleanor driving. It is difficult to see in the downpour. GiGi in backseat, chattering away

GiGi

I got a birthday invitation from my best friend, Teensy Olsen.

People always get our names mixed up because she's really tall. They still call her Teensy, though, probably because she was so little when she was born....but aren't all babies little?

Anyway, she's been my best friend since kindergarten...there was that time in 2nd grade, though when she didn't invite me to her ice-skating party...I don't know why...

CUT BACK AND FORTH BETWEEN GIGI AND ELEANOR'S EYES IN THE REAR VIEW MIRROR

Eleanor occasionally nodding, making a few short answers, trying to put her full concentration on the road

GiGi

I just have no idea what to wear to a boy-girl birthday party since I go to an all girl's school! I don't get to hang out with boys very much...unless you count Daddy... but he's not really a boy...

It is not necessary to hear all of GiGi's speech. It can fade in and out to indicate the time passing, or can pick up at a new spot, totally unrelated, a series of cuts

POV Eleanor SUV stopped at a red stop light, preparing to turn onto Highway 17, blinker on

GiGi

...since you're so good at picking out birthday presents, I was hoping you could go with Mommy and me when

we go shopping....

POV Eleanor Traffic light turns green.

CLOSE ON Eleanor looks right, then left,

EXT. SUV. CONTINUOUS

Eleanor pulls out into the intersection.

A horn blasts; tires screech; the beams of the on-coming car's headlights; then a loud sickening crash.

Eleanor's car spins; GiGi screams.

Sound of the metal of cars crunching.

Eleanor screams GiGi's name; tries to turn to her. then blackness as she passes out.

EXT. AERIAL SHOT CONTINUOUS

The accident scene. Eleanor's body hanging above, seeing the scene, watching (as it did in opening scene)

FLASHBACK. 1995 ACCIDENT.

Eleanor, age 14, up in the oak tree. She looks across at Eve in the other tree but Eve morphs into their father, wearing overalls, bearded.

CLOSE ON Father, a disappointed look in his eyes

POV FATHER he looks back at Eleanor in tree

BACK TO PRESENT

POV Eleanor looks down from above, she sees the asphalt wet with rain still falling.

TRACK TO vehicle lights shimmering in the rain; the red lights of the emergency vehicles.

POV Eleanor above. AMBULANCES. The 2 vehicles. EMT's working on someone from the other vehicle.

Then Eleanor sees more EMTs working to save her and GiGi. The rain is slowing.

Eleanor (v.o.)
I've been here before.

Workers pry open the door of the Volvo, the responder leans inside. GiGi's lifeless body slumped in the backseat, her head and clothes stained with blood. The responder gently lifts GiGi out of the car

CLOSE ON the red blood runs pink, down her body.

BACK TO ELEANOR'S POV ABOVE

Two winged figures appear, in white gowns, hovering at the SUV. **MAGDA** and **BERNADETT** GiGi's Guardian angels. They are surrounded by a glow.

GiGi is placed into an ambulance and it speeds away.

Eleanor: (v.o.)
She had cancer

POV Eleanor still above viewing her own body on a gurney. There is a long gash on her forehead, oozing blood. A paramedic is working on her chest. He looks at the 2nd paramedic, shakes his head "no". Eleanor is not responding.

FLASHBACK. EXT. MURRAY DOCK. DAY.

Eleanor age 14 stands at the point where the dock meets the land; her father at the other end, he looks at her, holds his arms out to her. He seems to be floating away from her, disappearing over the water. Gullah Woman's words repeat through the "Back To Present" below

***All shut eye ain't sleep;
 All good-bye ain't gone.
 (repeat multiple times to fade)***

BACK TO PRESENT

UP ANGLE FROM ASPHALT

Eleanor hanging in the air; turns her head looking for the Gullah woman.

POV Paramedics working on Eleanor.
Her heart has stopped.

The Gullah Woman is visible only to Eleanor. She floats next to Eleanor's body on the gurney.

Gullah woman
You ready?

POV Eleanor from above.
She looks around for Magda and Bernadett. They have disappeared. The Gullah woman floats beside Eleanor's body on the gurney, holding the same **secret keeper basket**, lid on. Eleanor reaches for the basket and as she does, her spirit returns to her body.

CLOSE ON Eleanor on gurney; opens her mouth, sucking in a gulp of air. The paramedic gives a shout. The pain as it hits her body. She is placed into the ambulance.

POV Tail lights, siren, as it pulls away.

FADE TO

INT. HOSPITAL ROOM. AFTERNOON.

CLOSE ON a thick bandage covering Eleanor's forehead.

PULL BACK TO REVEAL ELEANOR in the bed, hooked up to monitors, tubes, etc.

CONTINUE PULL BACK TO GLEN in a chair next to bed. Reading phone.

Eleanor opens her eyes, gets her bearings, remembers, struggles to sit up.

Glen gets up and gently makes her stay down.

Glen
It's okay, Eleanor. You're okay.

Eleanor
GiGi...where's GiGi?

Glen
At Children's Hospital.

Eleanor
Finn?

Glen
He's with her. She's hurt
pretty bad.

Eleanor
How bad? Tell me, Glen. Tell me.

Glen
You need to keep calm. GiGi has
a severe head trauma. She's in a
medically induced coma. They need
to get the swelling down.

Eleanor
Oh no. Oh God no. I was driving,
Glen. I was driving and we got hit...

Glen
I know, Eleanor. It wasn't your
fault. Some idiot ran the red
light. Finn said to make sure
you understand. It wasn't your
fault.

GiGi's hanging in there. She's
stable.

Finn said he'd keep me posted.
He'll be happy to hear you're
awake.

Eleanor
How long has it been?

Glen

About a day. It's almost
4 o'clock. They gave you
pain killers that made
you sleep.
You need to rest.

Eleanor struggles to sit up. Glen holds her back

Eleanor

I've got to see her.

Glen

You can't do anything for
her except get better.

Eleanor

(closing her eyes)
How soon can I get out of here?

Glen

Probably tomorrow. Your vitals
are fine and you don't have any
broken bones. Just a nasty cut
on your forehead from the air
bag. They want to keep you
for observation.

Your heart stopped, Eleanor.
Like before, when you fell
from the tree. We were all
pretty scared.

Eleanor

I remember. Where's Mama and Eve?

Glen

They wanted to be here but Eve's
doctor said no and someone had to
stay with her. Eve sent me. I can
drive you home when you're ready.

Glen points to a hanging bag

Glen
Eve sent that.

Eleanor
What is it?

Glen
Don't know. Eve said to be sure
to give it to you.

Glen hands the bag to her. Eleanor looks inside,
knowing what it is – the Julliard suit. She
fingers the fabric.

Eleanor
Eve made this for me. It's to
remind me who I am...

Can you push the nurses' button,
please? I need to get out of
here.

Glen
Eleanor, it's too soon.

Eleanor
Glen, are you going to help
me or not?

Glen
If I can't convince you to
stay, I guess I am.

Eleanor
Good. And you can drive me to
Children's Hospital and then go
home to Eve.

Glen
I'll wait with you.

Eleanor
No. Eve needs you. I can take
a taxi...

Glen
Don't even think about it.
Call me.

Glen pushes the nurses' button.

EXT. ESTABLISHMENT SHOT. CHARLESTON CHILDREN'S HOSPITAL.

INT. HOSPITAL. CONTINUOUS.

Elevator doors open. Glen helps Eleanor, holding her arm as they exit.

Glen
I can stay.

Eleanor
No. I appreciate it, Glen,
but I'll be fine. Eve needs you
and I have my phone.

They walk to the waiting lounge. It is empty except for two other women and Finn.

MED SHOT. FINN SITTING IN CHAIR. HEAD IN HANDS.

Eleanor
Finn?

He rises when he sees Eleanor

Finn
Eleanor?

Finn stands. Eleanor quickly walks to him. He opens his arms and she goes into them. He buries his face into her neck, wrapping her in a deep, needing embrace.

Glen sees. Understands.

Eleanor looks around.

Glen waves as he leaves, an understanding smile.

Finn holds Eleanor for a long time before he takes her hand and they sit.

Eleanor
How is she?

Finn:
(touching the bandage on her forehead)
You shouldn't be here.
You're hurt.

Eleanor
How can I not be here? It was
my fault. It was raining so
hard. I should have pulled

Finn
Stop. You did nothing wrong.
It was an accident. The other
guy ran a red light. I don't
want to hear you ever say that
again.

Eleanor
How is she? Can I see her?

Finn
She's still in ICU; only
immediate family...Harper's
with her...her husband's in
London...

She's so small...even with
the side air bag...

Finn is unable to continue. Eleanor holds him.
They move to chairs and sit together. Eleanor
gently wipes his face as he regains control.

Eleanor
She is small, but she has the
strongest spirit of anybody I've
ever met. I think she inherited
it from Helena. If anybody can
pull through this, it's GiGi.

Finn

Don't say that Eleanor. Don't say she's like Helena.

There are things about Helena... things you don't know. Something dark...

Eleanor...Helena doesn't know. I've only told her that you decided to stay in town because of the storm. I don't want to tell her about GiGi over the phone.

Eleanor

You want me to tell her? Do you think that's wise? The whole reason I'm in her life is because she broke down after Bernadett's death. Is she strong enough to know about GiGi.

Finn

Yes. She should know. I'll have a driver pick you up. If you need to, go home first for some things and then he'll take you to Edisto.

Eleanor, there's more...you don't... Bernadett killed herself.

Eleanor

Why?

Finn

I don't know. I wish I did.

Eleanor

I'll tell Helena. For you.

Finn pulls Eleanor once again into his arms. Kisses the top of her head.

Finn
Thank you.

Harper comes into the waiting room, sees them.
She has been crying, eyes haunted.

Harper
She had her seat belt on, right?

Eleanor
Always.

Harper closes her eyes, takes a shuddering breath.
Pulls another drawing out of her purse.

Harper
GiGi gave me this, just before you
picked her up. Do you know what it
means?

CLOSE ON a drawing by GiGi

Eleanor in red shorts and navy/white striped shirt
against a dark sky. There are 2 angels hovering
above her, one with red hair, one blonde. Stars
above them and a moon. Eleanor also has a pair
of large white wings. A bunch of red tulips in
the foreground.

CLOSE ON Eleanor's reaction

Eleanor
That's Magda and Bernadett.
I think it means saying goodbye
doesn't mean they're gone
from your life forever.

Thank you for showing this to me.

Harper
Keep it. Please.

Eleanor
 If you'll call that car, Finn,
 I'll go to Helena.
 Please, keep me posted on GiGi.

Harper breaks down and Finn gathers her in his arms.
 Eleanor heads to the elevator.

FADE TO

INT. LUNA POINT. SUN PORCH. LATER THAT NIGHT.

Eleanor stands at the open door, looking out at
 the night and heavens, holding a glass of whiskey,
 taking an occasional sip

Eleanor Narrates:

"It was after midnight by the
 time I arrived at Luna Point.
 I stood in the open door of
 the sun porch, listening to
 the sounds of the island,
 inhaling deeply the place
 I loved most in all the world,
 seeking comfort, peace; letting
 my childhood memories flood into
 me; trying to find the old Ellie.

 I was going to need her more
 than ever if I was going to be
 any use to Finn and GiGi now.
 I needed to find her strength.

The old woman's words finally
 made sense.

All shut eye aint sleep – indeed.
 I realized I'd been sleeping
 through my life for the past
 15 years.

I felt ashamed of my behavior.
 Ashamed that my father had
 risked his life because of his
 dreams of a better life for his

family – of a daughter who could
go to Julliard. All because he
loved us.”

Eleanor pulls GiGi's drawing from her bag, studies it again. She sinks into a comfortable chair and pulls a cover up around her.

Eleanor
Come back to us GiGi. Come home.
Please God, bring her home to us.

FADE TO

INT. LUNA POINT. SUN PORCH. NEXT MORNING. DAWN.

The sun is coming up. Eleanor awakens; gets her bearings, grabs her phone, checks the time and messages. None.

She gets up. As she does, she knocks over the book, The Catholic Church and The Holocaust in Hungary. She picks it up, puts it on the chair and starts out of the room, picking up her bag. She turns back, grabs the book and exits.

INT. LUNA POINT. ELEANOR'S BEDROOM. CONTINUOUS.

Eleanor drops her bag on the bed, together with the book, which has fallen open to a page about the Motherhouse.

CLOSE ON page

She doesn't notice it.
She goes into the bathroom and starts a shower,
closes the door.

INT. LUNA POINT. SUN PORCH LATER

Eleanor is sitting in the chair, book in her lap, a mug of coffee. Her hair still wet from the shower. She flips through the book, something catches her eye.

CLOSE ON The words:

*Divine Redeemer Motherhouse of the
Daughters of the Divine Redeemer.*

BACK TO

Eleanor
(reading)
"The motherhouse sheltered 150
children in secret, mostly Jewish
but many physically and mentally
handicapped, relying mostly on the
underground resistance for food
and medicine"

Eleanor
Oh my...Bernadett

(reading)
"In July, 1944, after receiving
information from an informant,
the Nazis took all the children
and many of the Sisters to
Auschwitz. All believe to have
perished."

Eleanor
Auschwitz...oh no, no. no. no.
An informant – Gunter? No.
Oh, Helena. What happened...

Eleanor closes the book, reaches into her purse.
She finds a bottle of extra strength Advil and
takes 2. Closing her eyes, she sighs and lays back.

LATER

Eleanor is awakened by the sound of Helena banging
her cane.

Eleanor
Helena

INT. HELENA'S ROOM. CONTINUOUS

Eleanor enters. Helena is in bed, breakfast tray
over her lap.

Helena
Where is GiGi? What has happened?

Eleanor
(moving over to Helena)
We were in an accident.
Someone ran a red light...GiGi's
at Children's Hospital, in a
coma. Harper and Finn are with her.

Helena does not respond. She is very quiet, very still. Eleanor thinks she is in shock, reaches out to her.

Eleanor
Helena. Did you hear me?
There was an accident.
GiGi's in a coma.

Helena
I heard you. I am not deaf.
God giveth and God taketh away.

Eleanor
What?

Helena
I want you to go. Please ask
the nurse to remove my breakfast.

Eleanor
Helena, I know how much you love
GiGi. I don't understand ...

Helena does not respond.

Eleanor
Helena, I'm frightened. I'm afraid
that fifty years from now I'll be
just like you – guilt ridden and
lonely.

Helena
How dare you? I am an old woman.

Eleanor

That's true. You are 89. That's why I would think you would not want to die with whatever guilt is hanging over you. All these months we've been together, all my digging into your past...you've never once told me to stop. Not once.

I know that Bernadett killed herself. I know that you wanted to die; but not because you couldn't live without her. It was because you couldn't live with the knowledge of knowing why.

Helena

It is not your business.

Eleanor

Yes, it is. I was driving. It wasn't my fault but... I feel... I love GiGi as if she was my own And I care about you, too.

Helena

And you have feelings for Finn. Do not deny it. Do you still want your sister to die?

Eleanor

I never said that!

Helena

You did not need to. I had two sisters. I understand guilt, grief, anger, jealousy. Love and hate are merely two sides of the same coin.

Eleanor

What happened to you is part of your family's legacy. Something to pass on to Finn and GiGi.

Eleanor (con't)

You survived Helena, when so many did not. I don't know what it is to have my country invaded by a foreign enemy; to have bombs falling all around me while I'm saving my dying sister.

You survived. It's not for me to judge you for the choices you made.

Maybe you just need to be forgiven.

Helena

Did your sister forgive you?

Eleanor

Yes.

Helena

But have you forgiven your sister?

Forgiveness works both ways. It will not be finished between you two until you both are at peace with the choices you've made that hurt the other, regardless of your intent.

Neither speaks for a time.

Helena

Veritas vos liberabit.

Eleanor

What?

Helena

The truth shall set you free.

I will tell you my story but what will you give me in return? You wish me to share all my secrets with you but you wish to keep yours.

Eleanor
I don't have any secrets.

Helena
We all have secrets.
Will you play the Chopin for me?
The Nocturne in C Minor that was
your father's favorite?

Everything has its price, Eleanor.
Is what you want worth the price
you will pay?
Perhaps you will find that there
are things you need to let go.

INT. LUNA POINT. MUSIC ROOM. LATER.

Helena, dressed in slax and a light sweater,
sits in the music room. Eleanor is at the piano,

CLOSE ON the sheet music Chopin's Nocturne in C Minor
open before Eleanor on the piano.

PULL BACK TO ELEANOR

She studies the music; lifts her hands, closing her
eyes and plays the first few notes. She stops.
Shakes her head.

FLASHBACK

INT. MURRAY HOME. DAY.

10-year-old Eleanor sits at their piano, her father
beside her. The Chopin Nocturne in C Minor open
before her. She has faltered, grimacing, hands
hovering over the keys

Father
(gently)
Don't see the notes. See the
music. See the story it is
telling you. Allow the music
to change you...

10-year-old Eleanor begins to play. She does not need the music. Her eyes are closed. As she plays,

FADE INTO

PRESENT

Eleanor playing the Nocturne, completely absorbed in the music.

CLOSE ON Eleanor's hands as she finishes, playing the last note. As the music fades, her hands fall to her sides. Tears flowing. She waits.

CLOSE ON HELENA.

she sits very still, hands in her lap.

Helena

They killed the children first.

Eleanor

(Eleanor is shocked out of her reverie)

Sorry?

Helena

Our agreement. You played the Nocturne. Thank you. It was beautiful.

Now, I will tell you my story. I will start where it starts with Bernadett and the children. With Samuel, Bernadett's son.

FADE TO ELEANOR NARRATING

Eleanor

"Helena and I existed in a kind of limbo, a truce of sorts. I didn't press her to tell her full story. I knew she would – eventually. I stayed at Luna Point. We waited. I began to worry for her. She seemed to have lost her fight.

It took four days for GiGi to respond, for the swelling on her

brain to go down. It felt as if we held our breath waiting.

Glen brought Eve out to Luna Point and we had a long talk. She was so excited. They were moving soon into their own home. They would be close to Mama so she can help with the baby but they would be a family all to themselves.

Finn stayed in Charleston, close to GiGi. He kept me informed of her progress and we had long talks about our future – the 3 of us.

I missed GiGi so much and as soon as I could, I went to see her.

Finally, after six weeks, just before Thanksgiving, Finn brought GiGi home, to Luna Point.”

SERIES OF SHOTS AS ELEANOR NARRATES THE ABOVE

Helena in bed.

Eleanor playing piano.

Helena and Eleanor walking at Luna Point, Helena with her cane, Eleanor holding her.

Eve and Eleanor outside Luna Point, talking, laughing, smiling. Eleanor’s hands on Eve’s very pregnant belly. They have renewed their closeness.

Eleanor on cell phone talking to Finn.
Finn on cell phone talking to Eleanor

As Eleanor’s narration ends

On the last line

EXT. LUNA POINT. AFTERNOON.

POV Eleanor on porch. Finn's Mercedes pulling up to the house. Followed by a White Lincoln Navigator driven by **HARPER'S HUSBAND (no lines)** Harper in passenger seat.

Helena, Nurse Teri Weber and Eleanor wait on porch.

INT. LUNA POINT. MUSIC ROOM. CONTINUOUS

Finn places GiGi gently in a chair. She has a pink teddy bear snuggled in her arms. Nurse Teri brings her cookies and a glass of milk, the adults have drinks.

SERIES OF SHOTS

People come to GiGi and sit with her, chat.

Adults conversing.

Helena oversees it all.

GiGi is tiring; she yawns.

Harper sees it too and goes to Finn.

Harper

I think GiGi is tiring, Finn.
We'll take our leave. Why don't
you take her up for some rest?

Finn

You're right. Thank you both for
everything.

TRACKING SHOT

Finn shakes Harper's husband's hand.

Harper and her husband give hugs, kisses.

Harper and Eleanor warmly embrace.

Finn walks them to the door, sees them off

Finn walks back to GiGi.

Finn
Well Peanut, it's been quite
a day and I think it's time
for you to get some rest.

GiGi doesn't argue. She picks up her bear and looks up at Finn, yawning.

POV An empty music room.

FADE TO

INT. GIGI'S ROOM. CONTINUOUS.

GiGi sleeping in bed. Pink teddy in arms. Eleanor and Finn standing by her bed, Eleanor in Finn's arm, her arm around him. She looks up to him and he kisses her, deeply. Then she takes his hand and leads him out of the room.

INT. HALLWAY, OUTSIDE ELEANOR'S ROOM. CONTINUOUS

Eleanor opens the door and they step inside. She turns to him. He takes her in his arms and kisses her. She begins to unbutton his shirt, moving her hands over his chest. Finn takes hold of her hands, brings them to his mouth and kisses them. Eleanor pushes the door shut with a leg.

FADE TO

INT. LUNA POINT. CRISP FALL MORNING. SUN PORCH.

Helena sits with GiGi at a table. There are old photographs, bottles of glue, etc. They are working together on Helena's legacy book.

Eleanor narrates

"Helena began working with GiGi on what came to be known as The Legacy Book and she shared her memories. As GiGi spent time with Helena they formed an even closer bond.

It's odd how we don't realize the depth of a child's affection or the emotions they bottle up. GiGi had experienced so much in her life: being stricken with Leukemia at 5 and fighting that battle; her mother's partial abandonment; her parents' divorce; the loss of her beloved Great Aunt Bernadett and then the accident – another life-threatening experience.

One day, she opened up to Helena and let everything out; how scared she had been; how much she missed Bernadett and how happy she was that she was learning to play the piano. The tears flowed. Helena held her and they cried together. It helped them both to heal.

A few weeks later, just before Christmas, Finn announced that he wanted to take me to dinner and that GiGi would be spending the night in Charleston with Harper."

SERIES OF SHOTS

As Eleanor narrates, there should be a series of shots depicting what she is describing.

Eleanor narrates:

"I assumed Finn was taking me to one of Charleston's fine restaurants, but he had his own agenda."

ESTABLISHMENT SHOT.

EXT. FINN'S MERCEDES. 7 P.M. FINN'S CHARLESTON HOME. (It will be dark at that time of year)

INT. FINN'S AUTOMOBILE.

Finn

Can you come in? There's something I need to do.

INT. FINN'S DINING ROOM. CONTINUOUS

The dining room in Finn's home should be as elegant as the home and foyer. Antique furniture and/or fine reproductions. White panel wainscotting below chair rail with St. Antoine wallpaper (BP 947) by Farrow & Ball. Oriental carpets. Irish crystal chandelier. Ornamental crown mouldings and ceiling medallion. Table set with elegant china, crystal, flatware.

The elegant dining room table is set for a romantic dinner for two. Mrs. McKenna is putting finishing touches on the table, lighting candles.

Mrs. McKenna

Mr. Beaufain, Miss Murray.
Everything's ready, just as you requested. If there's nothing else, I'll be off now.

How's our girl?

Finn

Thank you Mrs. McKenna.
Everything looks beautiful.
GiGi's doing great.

Have a good evening.

Finn turns to Eleanor.

Finn

Hope you don't mind if we eat here. We haven't had much time together lately.

Eleanor

No. I'm just happy to have some time alone. Everything looks beautiful and I'm sure Mrs. McKenna's food rivals any of Charleston's finest restaurants!

**SERIES OF SHOTS
AS ELEANOR NARRATES BELOW**

Finn and Eleanor enjoying dinner; champagne

Finn walking into the room bearing dessert:

CLOSE ON a large cupcake on a china plate, pale pink frosting and at its center, standing proudly an heirloom ring. (Think Art Deco. Could be only diamonds or could have a sapphire center.)

Eleanor's reaction. Finn on his knee; hugging, kissing

Eleanor narrating

*"Finn proposed that night.
He offered me his grandmother
Magda's ring. Of course, I said
yes. The next day, we picked
GiGi up drove out to Luna Point."*

INT. LUNA POINT. HELENA'S BEDROOM.

Door ajar. Nurse Teri is sitting with Helena, who has just finished her lunch. GiGi pokes her head around the door, sees that Helena is awake, bursts through, the old GiGi is almost back, she runs to Helena's bed and hops up. Nurse Teri picks up the tray and exits.

GiGi

Aunt Helena. He did it! Daddy did it! He finally asked Ellie to marry him and she said yes!

Finn and Eleanor have followed GiGi into the room, standing at the foot of the bed. Eleanor holds a pot of red tulips.

Helena

Well, it is about time. I thought you would never get around to it, Finn. I am pleased. I could not have chosen better my dear.

Finn moves to Helena and gives her a kiss.

Helena
Come here, Eleanor.
Let me see the ring.

Eleanor moves to Helena's side, holds out her hand.
Helena takes her hand, holds it, as she sees and
recognizes the ring, she is moved

Helena
Magda's ring. Oh Finn, I am so
glad you held onto it until now.
It is where it belongs.

You have my Blessing.

Helena tugs at Eleanor and she leans in to receive
and give Helena a kiss.

Helena
GiGi. This is indeed wonderful
news. I would very much enjoy
it if you play something for me.
Would you do that, please?

GiGi
Sure. Ellie's been making some
of Chopin's music easier.
Is that okay?

Helena
That would be wonderful,
bogarkam.

GiGi scrambles off the bed and leaves the room.
Helena waits for her to leave.

Helena
Finn. It is time for me to tell
my story. I promised Eleanor.
She has been waiting patiently.
Would you take me to see Magda?
We will take the tulips.

Finn

Yes. Aunt Helena, of course.
When do you want to go?

Helena

In about an hour. Will you ask
Nurse Weber to attend me, please?

Finn

Of course. We'll be in the
music room until you're ready.

Finn and Eleanor prepare to leave the room, before
they leave, Helena stops them

Helena

Finn. Please bring Bernadett's
basket. And, Eleanor, I want
you to join us. I promised you
my story. You should hear it
with Finn.

THE CEMETERY. LATER SAME DAY.

Helena sits on a cushion on the stone bench at
Magda's memorial stone, holding the potted red
tulips. The Secret Keeper basket lays open on
the ground before Helena. She has a blanket
draped over her legs to help ward off the chill.

Finn has dug a hole in front of the stone, takes
the tulips from Helena and places them in the hole,
opens a bottle of water and pours it on the flowers.

Helena

Thank you Finn, Eleanor.

Finn and Eleanor join Helena on the bench, one on
each side of her. She reaches out and takes their
hands. She clears her throat. Finn reaches down
for another bottle of water, offers it to her,
she declines.

Helena

It has taken me too long to tell
my story. I have lived with the

Helena (con't)
 fear of anyone learning it for so
 long...

Finn, I want you to know that I
 have loved you as if you were my
 own. I could not have been prouder
 of you and the man you have become.

Eleanor. You won my heart that first
 day. I am very pleased that my Finn
 has finally come to his senses.

(she takes a deep breath, closes her eyes)

Now, where...how to begin...

As Helena talks, we are transported back to Budapest,
 1944, the night of Helena and Bernadett's escape.

**FLASHBACK SEQUENCE FILMED IN BLACK & WHITE,
 WITH A HAZY QUALITY**

It is pitch dark. Bombs are falling around the city.

There are screams amid the chaos. The sound of
 people running.

BERNADETT in the bed of the truck amidst the hay.
 A blanket draped over her frail body.

Helena and Gunter stand beside the truck

Helena narrates over FLASHBACK

*"I did not know then. How could
 I know? Gunter had procured a
 truck for us. Our plan was that
 we would go to the orphanage, to
 save Samuel. But we could not.
 The bridge had been bombed.*

*Bernadett was sick with Typhus.
 She was feverish, delirious.
 It was best. If she had been awake,*

she would have insisted that we go for him..."

BERNADETT

(moans she tries to sit up)
..where are we?

Young Helena
Do not worry, I will take care
of you. Take this, you will sleep.

She presses a pill onto Bernadett's tongue and gives her water.

Bernadett
Samuel. Where is my son?

Helena
He is safe, at the convent.
Gunter has promised to keep him
and the rest of the children safe.

Bernadett
You must take me there.

Helena
They have bombed the bridges,
we cannot make it. We will come
back for him. We will come back
when it is safe.

BACK TO PRESENT

Helena holds the photo of baby Samuel.

Helena continues the narration:

"Samuel was the child of Benjamin and Bernadett. No one knew but me and Gunter. No one could know that Bernadett had an illegitimate child with a Jew. It was why she spent so much time at the convent. It was the only way she could be with him.

The night we escaped, it all happened so suddenly. Our plan was to make it to the convent, to take Samuel with us.

Gunter told me that the Nazis were flooding the city, shooting innocent civilians. There was no time to save Samuel. I tried to argue but I knew he was right. The Nazis knew about Bernadett and Benjamin and were looking for her."

BACK TO 1944

Helena wipes Bernadett's hair from her face.

Helena

It is better this way. He will be safe. He is only a baby.

Helena takes Bernadett's rosary from the small silver box the one from the basket and places it in Bernadett's hands. She slides from the truck bed, embracing Gunter.

Gunter

Do not be afraid my love.
When we are old, we will look back and remember this night.

(He kisses her)

I have wrapped the paintings inside maps, just in case. If anyone should get close enough, tell them the paintings are from St. Stephen's Basilica and you are taking them to hide them from the Russians. The paintings are our insurance. My commanding officer ordered me to get them out of Hungary. We cannot question this gift.

Helena

Gunter, when this is over, you will
find me and you will bring Samuel
to us.

Gunter

I promise.

Gunter leads Helena to the driver's side of the truck,
kisses her

Gunter (con't)

God speed my love.
I will find you.
When all of this is over,
I will come to you.

SERIES OF SHOTS

The top half of the truck's headlights have been
covered.

Helena is in the driver's seat; a map lays on the
seat beside her with a flashlight.

Gunter's stricken face.

The truck driving away until we can see it no more.

BACK TO PRESENT

Helena

Benjamin was dead. The Nazis had
caught him. Gunter told me. It was
another reason why we could not
take the time to go for Samuel.

The Nazis knew about Bernadett.
They knew she had been helping
the underground. If they found
her — she would not have survived.
I had to save her. I had no choice.

Finn

(holding Helena)
They took all the children to Auschwitz.

Helena

Yes.

Finn

They were all believed to have perished.

Helena

Yes.

Eleanor

***In Rama was there a voice heard,
lamentation, and weeping, and great
mourning, Rachel weeping for her
children, and would not be comforted
because they were no more.***

Helena

Where did you see that?

Eleanor

In Bernadett's bible. I didn't understand it at the time. Now I do. Gunter?

Helena

I learned many years later that he had been killed. He risked his life to save us. His officer did not command him to save the paintings. Gunter stole them. If he had been caught, they would have shot him. He loved me enough to risk his life for us.

In my heart, I know with all certainty that Gunter would have tried to save the children. He was a good man. He loved children. He would have saved them.

I was able to make it to a farm in Bern. A brave man and his wife nursed us for a few days until

Helena (con't)
Bernadett could travel.

Once in America, she got stronger but she was always frail. She never stopped thinking about Benjamin or Samuel.

I wrote so many letters but in those first years after the war there was no stable government in Hungary. It was impossible to get information.

It took me years to learn what had happened. I could not bring myself to tell her the truth. I told another lie.

I wanted her to have some hope that Samuel was alive. I made up a story that I had heard from the Hungarian government in a phone call from the embassy in Washington.

I told her that Samuel had been taken to a family in the Austrian Alps. I made her believe that it would be cruel to remove him from all he had known.

Finn
Aunt Helena. Do you need to stop?
Is this too much?

Helena
No. I need to do this.

Eleanor
How did Bernadett take the news?
Was she happy?

Helena
Happy? No. Content perhaps.
To know he had a good life.
But she always grieved his loss.

Helena (con't)

That is when she began again to do charity work. She believed if she worked hard enough, if she did enough for others...penance...she would see them again.

Finn

Atoning for her sins...

Helena

Yes. She was always ashamed of having a child out of wedlock. Nobody would have married them. But they had a great love and it produced Samuel.

I should have loved my sister enough to tell her the truth.

Eleanor

No Helena. No. You loved your sister enough to risk your life to save her and to carry the burden of the truth alone.

Finn

Aunt Helena. What happened? Why did Bernadett kill herself?

Helena

It was the paintings. They unraveled my story in the end.

Eleanor

You knew where the paintings came from. Why did you decide to sell some of them?

Helena

When we first arrived, I kept them rolled up but I was afraid they would get damaged so I decided to frame them myself and hang them throughout the house. I was waiting for Gunter to come, to tell me what to do. I

Helena (con't)

believed they had come from the Basilica. I allowed myself to believe that I was doing something noble.

One day, there was an exhibit of Dutch Masters at the Gibbes Museum. Magda, Bernadett and I all made a day of it. There was an exhibit of van der Werff, including three scenes of a pear tree in summer, spring and fall. A sign said they belonged to the Reichmann family and a fourth painting – winter – was believed to have been lost during the war.

Magda and I read it. We knew where the fourth painting was – on the dining room wall here at Luna Point.

Finn

Where was Bernadett? Didn't she see it too?

Helena

No. Bernadett was a room behind us. She always took more time. I made up a story that I was not feeling well and we needed to go. It helped that I felt so sick I threw up on the way home.

I did not sell the paintings. Magda took care of it. She tried to find the Reichmann family – to see if she could return the painting – but she told me that the entire family had died in Auschwitz. There were rumors about a daughter surviving but she could not substantiate the story.

Eleanor

She did survive, Helena. Her name was Sarah. She was Jacob Isaacson's grandmother.

Helena

Ahh...Magda made sure the sales were kept out of the papers...every single penny has gone anonymously to children's and Jewish charities. It is a small thing, but it was what I could do.

Helena reaches into the basket and lifts out Bernadett's bible.

Helena

It all worked until Bernadett learned the truth about Samuel.

Helena pauses here. Shifts a bit. Finn offers her water and she drinks. As she hands it back to him, she takes his hand and continues

Helena

In 1989, after the iron curtain fell, I wrote to the Hungarian government. The reply was quick.

They never had a chance. At the camps, they took the children off the trains, along with the sisters and marched them straight to the gas chambers with promises of water.

I killed my own nephew and other innocent children. I could not tell Bernadett. I could not. I do not know why I did not destroy that letter.

Helena picks up the lid of the basket. With her fingernail, she begins plucking out a thick strand

of woven grass. Finn takes the basket from her and pulls a pocket knife from his pocket and completes the task, revealing a hidden pouch inside the lid. A small brass key is revealed.

Eleanor

The locked door in Bernadett's armoire?

Helena

Yes. The armoire was in my room until I moved downstairs. Bernadett must have searched it. I do not know.

Finn

And she found the letter from the Hungarian government about Samuel and the convent children?

Helena

Yes. She confronted me. That is when she made me underline the passage in her bible. She told me she had been researching the paintings at the library and knew they were valuable. She insisted we return them. Once that was said, she lost her heart and soul, her will to live.

Knowing Benjamin and Samuel were dead was too much to bear. She never allowed me to explain. I did not know she had the pills. When I found her, she was gone.

Helena is depleted. Her will and strength gone. She appears frail. Something in her has been lost. She leans her head on Finn, reaches for Eleanor's hand.

Helena

(To Eleanor)

I wish you could have known Magda.
She was the smartest and most
compassionate person I have ever
known. Finn is much like her.

Helena stands. Finn and Eleanor also. Finn supports her. Helena lifts her fingers to her lips and then presses them to Magda's headstone

Helena

There is how we were before
and how we are now and the time
between is spent choosing which
doors to open and which to close.

FADE TO

INT. LUNA POINT A NEW MORNING.

SERIES OF SHOTS

The house is decked out for the Holidays.

If using artificial greenery, it needs to be high quality. Natural is preferred. No "over-the-top" tacky decorations. There should be a beautiful creche on the marble topped foyer table.

Helena and GiGi in the Sun Porch working on The Memory Book. Helena is putting in the photo of Samuel, explaining to GiGi that he was lost as a baby, together with the photo of Bernadett and Benjamin.

Helena warmly wrapped, lying on the sunporch. She appears frailer than ever before.

Christmas Day dinner. Everyone around the dining table at Luna Point.

Finn and Eleanor; Helena and GiGi; Harper and her husband; Glen and a very pregnant Eve; and Diane with an attractive gentleman friend.

Champagne toast. Crackers popping.

Eleanor narrates over scene below:

"In the days following Christmas, we watched as Helena seemed to slip away. It was almost as if having the burden of her secrets lifted, she had at last found peace.

Finn quietly met with Jacob Isaacson and the painting, Portrait of Woman With Ruby Necklace, was returned to him. Through Jacob, Finn was able to find the rightful homes of the remaining paintings.

Helena continued to work with GiGi on the legacy book and listening to GiGi learning to play gave her great joy.

One day, in late February, the weather turned surprisingly warm. Helena was in the sunporch, enjoying the warmth of the afternoon sun. I sat with her, watching as Finn and GiGi walked out to the dock. She smiled, waved and blew GiGi a kiss. She told me she was very tired, kissed my cheek and asked me to play the Chopin Nocturne while she slept. I couldn't refuse. I didn't want to leave her but I had promised. And this promise would cost me dearly."

INT. MUSIC ROOM.

The Sound of the Chopin Nocturne in the background. Eleanor plays, tears are streaming down her face.

SERIES OF SHOTS to Eleanor's narration

Finn and GiGi return, Finn sees Helena, realizes

she is gone, motions "shh" with his finger to GiGi to indicate not to wake Helena.

He hears the music. They enter the music room.

Finn and Eleanor exchange glances. Finn nods, "yes". Eleanor stops playing and comes to take GiGi.

Finn exits, holding his phone.

Eleanor Narrates:

"Helena passed as I played.
At peace finally. She lived to be 89. What a life she had lived. Finn and I broke the news to GiGi and I drove her into Charleston to Harper's while Finn waited for the funeral people to come.

A few weeks after Helena passed, Eleanor Dianne Hamilton was born to Eve and Glen. She weighed 6 pounds, 10 ounces and she was absolutely the most beautiful baby in the world."

FADE INTO

**EXTERIOR LUNA POINT. AERIAL VIEW. EARLY JUNE DAY
FINN & ELEANOR'S WEDDING**

CLOSE ON The face of **ELEANOR DIANE HAMILTON**,
(3 months old +/-) a beautiful baby,

PULL BACK TO REVEAL her nestled in the arms of a radiant Diane, the handsome gentleman seated beside her.

AERIAL SHOT

A marquise set up on the lawn.

ESTABLISHMENT SHOT. A wedding. chairs, an arbor covered in white roses, white hydrangeas and red tulips.

A harpist plays classical music.

Eleanor narrates:

"Finn and I were married on a glorious spring day at our favorite place in the world – Luna Point.

Eve was my Matron of Honor and GiGi my maid of honor – in a magnificent pink gown made by Eve.

We celebrated the lives of our lost loved ones and our love for one another and those still with us."

POV A table at the front, next to the arbor. A photo of the three Szarka sisters, another of Eleanor's father, a wedding photo of Finn's parents and grandparents. Also a wedding photo of Diane and James Murray.

A large silver epergne of roses, red tulips and white hydrangeas graces the table. Snuggled beneath it are Helena's Herend roosters.

Harper and her husband, Lucy and her husband, Kay Tetley and her husband and assorted guests including Nurses Weber and Kester and Mrs. McKenna are seated in the rows of chairs.

Finn is standing at the front beaming. He wears a grey suit with a red tulip in his lapel and a pink silk tie. His **BEST MAN** is standing beside him also in grey and there is a **MINISTER** in Presbyterian robes waiting with them.

CLOSE ON GIGI's smiling face,

PULL BACK POV from the arbor looking down the aisle

Bridesmaid GiGi in a magical pink dress walks down the aisle. She carries a spray of white roses

with a 2 red tulips in the center. She is followed by Glen pushing Eve in her wheel chair.

Eve wears a deep crimson, elegantly simple silk gown, reminiscent of the woman in the painting by van der Werff. She wears a ruby necklace like the one in the painting.

Then Eleanor, in an understated, elegant ivory wedding dress walks alone down the aisle to Chopin's E Flat Nocturne or the A Major Op 28 No. 7 played by the harpist. She carries a simple bouquet of red tulips tied with pink satin ribbons

FADE TO

Eleanor Narrates over scene below:

**"We honeymooned in Budapest.
We carried Bernadett and Helena
home. We visited the American
Café and the street where
they had lived and finally,
we gave them back to Hungary."**

BUDAPEST. DAY.

The waters of the Danube flowing. Finn and Eleanor stand on the bank of the river. They each hold an urn, lids on the ground, upturned to show that they have been emptied.

Finn takes Eleanor into his arms and they kiss as the ending credits start to roll.

THE END