

JOAN AND SADIE

inspired by the life
of Joan Morrissey

by
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FADE IN:

1 INT. SADIE OFFICE - DAY

ON SCREEN: ST. JOHN'S, 1975

JOAN (40) looks at her accolades up close, Juno Nomination, Gold Record: *Home Brew*. Her reflection shimmers off the glass. SADIE (42) scurries into her office, interrupts Joan deep in thought.

SADIE

The launch was a great success.

JOAN

Sure was.

SADIE

You were the first from here nominated for a Juno.

JOAN

I was, indeed.

SADIE

We've put in more miles to cross this island.

JOAN

Where's this headed?

Sadie passes Joan an envelope. Joan opens the envelope and the cheque is made out to her for \$38.00.

SADIE

They said they had a lot of expenses.

JOAN

And I make 38 dollars.

SADIE

If we were men, they would never pull this stunt.

JOAN
I guess that's what they mean by
fleeting success.

Sadie slams her wrist on the desk.

SADIE
Damn!

JOAN
I had to do it Sadie, otherwise
we'd be singing to ourselves for
the rest of our lives. You can
only *Thank God We're Surrounded
By Water* so many times.

SADIE
These folks aren't in it for the
songs.

JOAN
They're crooks. Outright crooks.

SADIE
Our first lady of song is going
to topple a big city record
company. Careful.

JOAN
Careful, I am certainly *not*. But
I could land us in court.

SADIE
Court?

JOAN
What odds. It'll be an adventure.
(Joan lets out a
raucous laugh)

TITLE CARD: JOAN AND SADIE

OVER OPENING CREDITS:

2 INT. MOLLY & ME LOUNGE - NIGHT

ON SCREEN: MOLLY & ME, TORONTO, 1975

JOAN MORRISSEY (40), sings to a crowded house. As she walks off stage into the bar she signs autographs, walking past cabaret tables she greets the audience.

JOAN
*The sea, oh the sea, oh the
 wonderful sea, long may she roll
 between people and me/ and
 everyone here should get down on
 one knee, thank god we're
 surrounded by water.*

3 INSERT: TV NEWS CLIP - MASSEY HALL- TORONTO, 1975

Joan receives a Gold Record for *Home Brew*.

ANNOUNCER
 50,000 copies sold.

4 INSERT: JOAN'S ALBUMS AND PHOTOS, 1975

Joan Morrissey albums and photos spiral center screen. A banner fills the frame: Joan Morrissey FIRST Newfoundlander to be NOMINATED FOR A JUNO.

5 INT. LEGION CLUB - NIGHT

ON SCREEN: LEGION CLUB - ST. JOHN'S, 1975

Cocktail party is in full swing. Gals in stylish dresses, men in tailored suits, martini glasses clink.

AUDIENCE
 To JOAN.

AUDIENCE (CONT'D)
 Our Joan.

END OPENING CREDITS:

FLASHBACK:

6 INT. KNIGHTVILLE LOUNGE - NIGHT

ON SCREEN: KNIGHTVILLE LOUNGE, ST. JOHN'S, NL, 1953

JOAN(18) and SADIE(20) are waitresses, slinging sodas and beers. The place is packed with guys in uniforms and girls dress in chic outfits to impress the military men. Sadie glares at the young girls, as she struggles to balance a tray that topples over with glasses.

SADIE

To think that's all I ever
wanted.

JOAN

A man in a uniform.

SADIE

Brush your hair, keep your mouth
shut, and you'll get a good man,
mother would say.

JOAN

I never saw you with a hair out
of place, until you ended up
with that good for nothing
husband of yours, going at you.

SADIE

Ex-husband. Mother can't say Ex.
I'm such a disgrace.

JOAN

You're here. Alive. And that's
all that matters. She'll come
around.

Bunch of girls scurry after the Navy men and try to
squeeze between Joan and Sadie. One of the marines,
TOM (21), puts his hand too low on Sadie's butt.

Sadie is quick to remove his hand with force and he gets the message. He looks to Joan for a warm response, a little tipsy.

TOM

You're cute.

JOAN

Cute doesn't put bread on the table. You need some manners.

TOM

Tom. Tom Morrissey. I'm sorry. You're right. Miss ...

JOAN

Joan.

TOM

Joan. I see a Joan Morrissey in my future.

JOAN

I hope you're a better marine than a fortune teller.

Joan gives a raucous laugh and Sadie shoots a glare.

FLASHBACK ENDS:

7 EXT. AERIAL SHOT, ST. JOHN'S, NEWFOUNDLAND - DAY

Over the coast there's an island set apart from the mainland, isolated in the North Atlantic. CAMERA PANS down a suburban middle class street.

8 INT. JOAN AND TOM'S HOUSE - MORNING

ON SCREEN: ST.JOHN'S, NL, 1970

JOAN (35) sits in front of the TV, folds clothes and watches Sing-Along Jubilee. She wears a 1950's style skirt and beehive hairstyle. Her makeup pops, and reveals her as a classic beauty, like a movie star.

TOM (38), Joan's husband, and SAMMY(7), their youngest son, comes out of their rooms ready for work and school. The five older daughters run through the door and trip over each other.

Joan looks up to the timer on the stove as it sounds and in one fell swoop Joan pulls the cake from the oven and swirls to grab the lunch bags on the counter.

Tom makes his way to the door and Joan passes Tom the lunches. Sammy lags behind.

SAMMY

Karen's Mom says you're a floozy
'cause you sing in a bar.

JOAN

A floozy?

Joan catches Tom's smirk, and Sammy's nervous grin.

SAMMY

What's a floozy?

Joan tenderly buttons up Sammy's coat.

JOAN

Karen's mom singing wouldn't put
spare change in the Church plate
on Sunday.

Joan kisses Sammy on the forehead.

JOAN (CONT'D)

We don't call women names in our
house. Now get to school.

Tom turns back and grabs a silver hip flask off the counter, holds it like a trophy. Joan catches him out of the corner of her eye.

Tom saunters behind Joan with his hand on her lower back. He presses his hand to get past her skirt.

TOM
Floozy? You're my floozy.

He leans into Joan as if he's necking with her. Joan allows the embrace and then turns away. Door closes on Tom, and Joan returns to fold laundry.

9 EXT. JOAN AND TOM'S HOUSE - MORNING

SADIE (37) walks past Tom in the front garden. They look at each other with contempt. Sadie can read Tom a mile away and he takes another swig from his mickey of whisky in front of Sadie to fuel her rage.

10 INT. JOAN AND TOM'S HOUSE - MORNING

Sadie buries her anger, giddy at the thought to be with Joan.

She saunters in and dances across the room, grabs the towel from Joan's hand, before she has a chance to fold it into the laundry basket.

JOAN
Any news?

Sadie pitch perfect like a cheerleader.

SADIE
Sinbad Hotel say they are ready
to go.

Joan lets out a laugh and Sadie joins in.

JOAN
We'll hit the road tomorrow. You
know I really need this gig.

SADIE
You can do this.

JOAN
I can do this.

SADIE
What does Tom think about it
all?

JOAN
Tom is Tom.

SADIE
Likes the money.

JOAN
Loves the money.

11 EXT. JOAN AND TOM'S HOUSE - DRIVEWAY - MORNING, 1970

Joan and Sadie pack up the car, ball gowns thrown over their arms covered in dry cleaner wrap. Joan still has her hair in rollers.

Tom watches the women from the living room window as he finishes his drink. He waits and then exits to the driveway.

TOM
Sure you're not going to
Nashville?

SADIE
What if we were?

TOM
Never know with this one.
(nods his head to
Sadie)

Tom slurs, drunk.

SADIE
Just to Gander for the night.
You'll be alright, my love.

TOM
Right as rain.

SADIE
Joan's a household name, after
all.

TOM
Don't forget to take out your
rollers. Rock and
Rooooollllllers...

Tom laughs. Joan brushes by Tom with a kiss on his
cheek and gets in to drive.

SADIE
Don't give up your day job.

12 INT. CAR - DAY

Joan and Sadie start to drive away. Sadie looks in
the mirror and checks her makeup.

JOAN
Tom thinks I sing old-timers'
songs. I told him, just you
watch, I'll make a go of it.

SADIE
Old-timers. What does he know?
You sing what you sing.

JOAN
I want our songs to matter. Is
that so wrong?

Up on the highway, Sadie starts to take Joan's rollers
out of her hair. Joan chuckles.

SADIE
You're better than some old-
timer in a fisherman knit
sweater. Look at you.

Sadie grabs another roller. Joan squints, as Sadie
fusses over her.

JOAN

The legion wasn't really packed
for my last show.

SADIE

You've had lots of radio play
since.

JOAN

Tom says it takes a lot more for
a woman to fill a legion. For
her singing that is.

SADIE

He knows about women in the
legion, I won't argue with Tom
on that.

JOAN

I could stay home every night
and it'd be the same.

SADIE

He could love you a little less
and help out.

JOAN

He's with the kids. As long as
he let's me sing, that's all
that matters.

SADIE

Men. They drive you into
marriage.

JOAN

You no sooner say the words 'I
do', and then your wedding dress
is turned into a table cloth.

SADIE

Joan, don't turn your wedding
dress into a table cloth!

JOAN
Too late. That table cloth was
made and set for our first Sunday
dinner.

SADIE
(laughs)

JOAN
Of course, it started out as a
table cloth, before it was my
wedding dress.

Sadie and Joan laugh even harder.

SADIE
There's a song in there,
somewhere.

JOAN
Hope that crowd shows up tonight.
Tom ...

SADIE
Tom. Tom. Tom. Enough already.
He thinks he's your agent?

JOAN
He's as bad as an agent. Money
falls through his hands like
water.

SADIE
It's all you, tonight. No more
Tom, you hear.

Joan and Sadie pull up towards the front of the Hotel,
a few fans hang around the door.

13 INT CAR - PARKING LOT - EVENING

ON SCREEN: SINBAD HOTEL, GANDER, 1970

Sinbad Hotel SIGN: *Welcome Joan. Tonight's Show Sold
Out.*

Joan and Sadie have a look of shock in their eyes, when they see the sign, 'SOLD OUT'.

Joan and Sadie park in the rear of the Hotel, and get out of the car. Sadie putters over Joan's hair, doing final touches. Joan pulls off her house robe, to reveal a stunning evening gown.

Joan looks at her reflection, between the exterior car window and side view mirror.

JOAN

Great job on the hair.

Sadie smiles.

SADIE

Ready?

They race around the car and Sadie takes the driver's seat, now acting as a chauffeur.

Joan is radiant, a celebrity, and takes the passenger seat.

They drive around the Hotel to the front main entrance, get out and give the keys to the VALET.

VALET

Mrs. Morrissey.

JOAN

Joan. Just Joan, my love.

14 INT. SINBAD HOTEL - LOBBY - NIGHT

Joan walks into the Hotel Lobby, signs autographs for her fans.

Joan and Sadie, nervous at first, then switch gears and with gusto push open the DOUBLE DOORS to the HOTEL LOUNGE and bustle through the crowd.

15 INT. SINBAD HOTEL - LOUNGE - NIGHT

Joan shakes hands along the way and then rushes up the stairs and takes center stage.

There are couples standing at hightop cabaret tables, Some face and eyes into each other, and others face and eyes into their drinks.

There is the usual Air Force crowd in uniform, and some pilots back from their last shift at the Gander Airport.

Fans clap and it fills the room, but in Joan's mind the applause is thunderous, as if she is in a big city with thousands in the room.

Joan skips up onto the stage.

JOAN

I hear Elvis blew through this town...

A few laughs, some of the men jeer and taunt.

JOAN (CONT'D)

Now there's a man who knows how to shake. Hey ladies.

MAN IN AUDIENCE

We love you, Joan.

Sadie to the side of the stage, embraces the enthusiasm.

SADIE

(mimics the crowd)

We love you, Joan.

JOAN

As Mae West would say, "Too much of a good thing can be wonderful!"...

DRUNKEN MAN

Give me a rum and I'll shake ...

JOAN

Hold on tight to your rum, sir.

Joan starts to sing 'Boarding House on Federation Square.'

JOAN (CONT'D)

*I took the bus from Carbonear
and landed in St John's/*

DRUNKEN MAN

I'll shake your bootie so
friggin' hard, Joanie...

Joan shaken by the drunken man's hollering, keeps with her song, but is off her game.

JOAN

*I took the bus from Carbonear
and landed in St John's/
To buy a shirt for Uncle Dick
and myself some new put-ons/
I thought I'd stay a day or two
as long as I was there/So I took
the room at the boarding house
on Federation Square/*

Sadie looks on from the side of the stage, mouths the words, as if to help Joan sing.

Audience applause.

16 INT. SINBAD HOTEL - ROOM - NIGHT

Joan dashes through the door. Sadie on her heels, closes the hotel room door and pulls across the chain latch. Barely in the door and they grab a drink.

SADIE

You okay?

JOAN

Not exactly what I hoped for.

SADIE

It wasn't bad. Stop being hard on yourself.

JOAN

Well not bad, isn't really good enough. I need to shine out there. I can own that room, and I need to own that room.

SADIE

What's holding you back?

JOAN

Not sure. I fight to be here. I try to run with it. It's hard to command a room that size.

SADIE

And some of those men are not the best.

JOAN

It's a lounge. If I can't stand up to the worst of them. I shouldn't be here. I'll get it. I just need to push harder.

SADIE

I could push a couple of those guys right back onto to the highway. That guy in the back hollering.

JOAN

I kept my eye on him.

SADIE

They don't know what you're made of. They'll see.

Joan goes to the washroom to remove her makeup. Sadie lays out her nightgown.

Hard knock at the door. BANG. Sadie rushes to it, but keeps the chain across and opens it slightly.

DRUNKEN MAN

Joan in here?

SADIE

Get the hell out of here. You drunk.

DRUNKEN MAN

I know Joan is in there. I've been watching her all night.

Sylvia pushes hard on the door against the weight of the DRUNKEN MAN. She just barely gets it locked. Joan rushes from the bathroom.

JOAN

What the hell? Who's that?

SADIE

A drunkard. That's who.

JOAN

It's him. That man screaming at me all night.

SADIE

He came to *our* room. He's got some nerve.

JOAN

I've had a couple of calls at home, too.

SADIE

Oh, Joan.

JOAN

Tom will have a fit.

SADIE
Should we call the front desk?

JOAN
No. I don't want there to be a
fuss. People will talk.

SADIE
You're scared.

JOAN
Me? Look at you pushing that
door on him. He'd be in here
only for you. Doing God knows
what.

Joan looks at Sadie's hand raw from pushing the door.
She gets a face cloth from the bathroom and wraps ice
in it from the ice bucket.

JOAN (CONT'D)
You didn't sign up for this.

Joan presses the cold cloth lightly on her hand.

SADIE
I'm alright.

JOAN
And after what that bastard ex
husband of yours has done to
you. I'm sorry.

They share a look, Sadie pulls her hand away, and
holds onto the cloth.

SADIE
You can't go it alone.

Joan reaches for more ice and fills 2 glasses with
whisky.

JOAN
Drink?

SADIE
I'll check the door ... again.

JOAN
Here, something to calm our
nerves.

Sadie grabs her glass and they clink cheers, and both
take a quick shot.

Joan sits on the edge of her bed, distraught.

Sadie tucks into bed. Joan lays down, but still looks
distressed.

Sadie wraps her hand tighter in the cloth and clasps
her hands under her face on the pillow.

17 INT. SINBAD HOTEL - ROOM - MORNING

Joan wakes first. And Sadie is still fast asleep.

JOAN
Sadie did we see a pool on the
way in?

SADIE
It's 5 a.m.

JOAN
I'd love to go for a swim. How's
your hand?

SADIE
My hand is fine. My eyes are
shut.

JOAN
Come on, the sun is up.

SADIE
But, I'm not up.

JOAN
C'mon, how many sunny days do we
get?

SADIE
True.

Sadie and Joan leap from bed.

18 EXT. SWIMMING POOL - MORNING

Joan and Sadie try the gate and it's locked. They
find an opening at the back fence, just big enough
for them to slip through.

Joan and Sadie laugh as they sneak in, they can't
stop themselves.

JOAN
(finger to her
lips)
Hush... We'll get caught.

They are on the pool deck, removing their hotel robes.

SADIE
Did you sleep?

JOAN
I'm not a great sleeper.

SADIE
Frightened?

JOAN
I can't let a drunken man keep
me down ... You?

SADIE
I'm good. Swelling is gone down.

JOAN
Let's swim.

Joan jumps in and Sadie eases into the pool. They swim on their side like bathing beauties.

SADIE

That suit's a perfect fit.

JOAN

I'm surprised it can get around me at all, after having six youngsters.

Joan lies flat on her back in the water, absorbs the moment to feel her body close and be in her own skin.

SADIE

You're lucky to have the girls.

JOAN

They are my everything.

SADIE

Tom's another story. I guess that's what you signed up for.

JOAN

To honour and obey ...

SADIE

Til death do us part.

Sadie floats gracefully.

JOAN

What about you? Anyone special.

SADIE

Who'd look after you. I've no room to spare.

Joan starts to sing the song Bye Bye Blackbird.

JOAN

*No one here can love or
understand me/Oh, what hard luck
stories they all hand me/*

(MORE)

JOAN (CONT'D)

*Pack up all my cares and woe,
here I go, winging low
Bye, bye, blackbird.*

Sadie and Joan twirl each other in the pool. Joan puts Sadie up on her knees so they can spin and make waves in the water.

SADIE

Grab my waist, my dear, not my arm.

JOAN/SADIE

*Where somebody waits for me/
Sugar's sweet, so is she
Bye, bye, blackbird ...*

Joan and Sadie frolic in the pool without a care in the world. They hear the guard come and both jump from the pool and run for the opening in the gate, with a loud laugh they squeeze through the fence just in time.

19 INT. SINBAD'S HOTEL - RESTAURANT - MORNING

Joan and Sadie sit for breakfast. Joan, wears a dress suit, and matching hat, she stands out in the restaurant.

She eyes the hotel guests as they pass by in outfits that are very modern and stylish.

SADIE

You did it, Joan.

Sadie passes Joan the cheque. Joan opens it up and looks pleased.

JOAN

This'll help, for sure.

SADIE

I think the line-up went out to
the highway.

Joan cuts ham on her plate and her fake nails get in
the way. One breaks and flies over the table and Joan
and Sadie chuckle.

JOAN

I can never get used to all this
being gussied up.

SADIE

Get used to it, cause it is who
you are.

JOAN

It's who I am when I'm on stage.
Give me a rifle and a tin can on
a fence post at the cabin, that's
me.

SADIE

From ball gowns to plinking
cans.

JOAN

You know me more than anyone.

SADIE

True.

A mother from Joan's kids school, MRS. HALLEY (42),
walks over to Joan and Sadie's table, sporting her
best formal wear for the school concert.

Her two CHILDREN follow in single file, with tartan
uniforms pressed, matching buckles in their hair, and
music song books held close to their chest.

MRS. HALLEY

Saw your name out front Joan.
You sing in so many lounges
these days.

JOAN

We had a sold out show.

SADIE

Standing room only.

MRS. HALLEY

Thought you might be here with
your girls in the Kiwanis Music
Festival.

JOAN

My girls are more into sports. I
almost have a softball team in
the living room.

A bigger group of young girls in their tartan choral
uniforms walk by.

There is a sign on an easel with the Kiwanis Music
Festival on it.

MRS. HALLEY

All your talent and it's just
for the men in the barroom.
Shame.

JOAN

It's a lounge. Kind of like a
cabaret really.

MRS. HALLEY

Will you help our choral group
at school then. Or is cabaret a
bit different.

JOAN

If choral group started to sing
something traditional from our
home, I would gladly spend time
with the school kids.

MRS. HALLEY

Nothing wrong with Royal
Conservatory of Music, I believe.

SADIE

That's the school's program. Not really our music, now is it?

JOAN

Have you heard my version of *Surrounded By Water*. That'll be on the radio soon, then I'm sure you'll ask me to sing along.

MRS. HALLEY

I don't get out to the lounges as often as you ladies.

JOAN

You ladies always have your ear to the ground for the latest news. Who knows, you may even catch me on TV.

MRS. HALLEY

I'll be sure to look that up.

Two young waitresses interrupt.

WAITRESSES

Joan, can we get your autograph, please?

JOAN

Happy to.

Joan signs the photo.

MRS. HALLEY

The young girls call you by your first name.

JOAN

I've been Joan as long as I can remember, whether I'm baking bread or singing my heart out.

Mrs. Halley ignores the comment, and gathers her kids.

MRS. HALLEY

Come along. We must get going.

JOAN

I make a mean loaf Mrs. Halley,
if you need a recipe.

Joan hollers out to the back of Mrs. Halley as she walks away.

Mrs. Halley waves her hand halfway in the air, she doesn't look back, as if she's not bothered.

20 EXT. HOTEL - PARKING LOT - MORNING

Joan and Sadie get in their car and peel out of the parking lot.

LATER SAME DAY:

21 EXT. JOAN AND TOM'S HOUSE - DAY

Joan and Sadie pull up in the driveway and start to unpack the car and bring in all of the clothes.

We hear music from inside, Tom is playing records.

JOAN

Girls, help bring in your
Mother's dresses.

TEENAGERS run to the car. They carry the dresses, slung over their arms, into the house. DEBBIE (18), looks with admiration to her Mom, she is a big deal.

DEBBIE

How was it Mom? Was there a
crowd?

SADIE

Line up out through the door.
Your mother was the show.

JOAN

You would've loved it, Debbie.

DEBBIE

Maybe I can go on tour with you someday.

JOAN

That someday comes after your secretarial diploma. You're talented, that's for sure.

Debbie blushes.

SADIE

Your Mother is right. It's not always the place for a young lady. But it's worth it if you have what it takes.

DEBBIE

Does Mom?

JOAN

Sadie, stop filling her head with foolishness.

SADIE

Your Mom does have what it takes.

22 INT. JOAN AND TOM'S HOUSE - MOMENTS LATER

Joan blusters in through the door and lays her dresses across the couch.

She playfully waves the cheque in the air and smiles at Tom. Tom lights up.

TEENAGERS go back outside in the yard to play. Sadie sees their moment from the back door, smiles, and heads back to the car.

JOAN

The show sold out, Tom. I did it.

TOM
I knew you could do it. I told
you as much.

Tom slyly takes the cheque for himself.

JOAN
Come on now, you know where
that'll end up, if it's left in
your hands.

Tom ignores Joan and twirls her around as if they are
in a movie.

He dances with her in slow motion, it's romantic.

23 INT. CAR - DRIVEWAY - MOMENTS LATER

Sadie sits inside her car, and looks towards their
living room window, she smiles first.

Tom twirls Joan and then pulls her close, intense,
and presses her against the window with force.

He glares over Joan's shoulder makes eye contact with
Sadie in the car, and shows her who's boss.

Sadie sits and watches and catches his eye from the
car, her smile shifts to deep concern.

NEXT DAY:

24 EXT. DRIVE-THRU - DAY

Joan and the TEENAGERS go by the drive-thru Ice Cream
Shop BERGS. The last of the girls is just given her
ice cream.

25 EXT. PINK POODLE PUB - DAY

Joan drives past the Pink Poodle Pub with the kids
crammed in the car.

She sees Tom in the distance hanging out the side door of the bar with a couple of women hanging off of him.

She drives past the bar, looks straight ahead to the road, to distract the kids from their father.

Joan eats her ice cream. She looks deep in thought and turns on the radio, it's her song playing *Surrounded By Water*. The teenagers blare out in unison.

SAMMY

That's Mom. It's Mom. She's on the radio.

JOAN

(smiles)

I'm on the radio.

COLLEEN

Maybe TV next.

JOAN

Maybe. Maybe.

FIVE YEARS LATER:

26 INT. CBC TV STATION - DAY

ON SCREEN: TV STATION, ST. JOHN'S, 1975

Joan (40) is on the set of her own TV show, *Morrissey's Medley*. She is a natural and leans against a high wooden stool, centre stage she holds a large mic effortlessly in front of her.

JOAN

It was a cold winter's night and
not a star was in sight/
As we rolled down the hill to
Random West/On the CNR bus that
had caused quite a fuss/

(MORE)

JOAN (CONT'D)
For replacing our Newfoundland
express.

Archival footage of CN Bus film plays on the TV
monitor over Joan as she sings.

Joan stops in her tracks.

JOAN (CONT'D)
I have to see this. Are you sure
I'm natural? I don't want to be
made a fool.

Sadie(42) pipes up, expecting Joan's hesitation.

SADIE
This stage was born on you. Come
see.

Joan scoots behind the playback monitor with Sadie.
There's a camera crew behind them and a TV studio
show set up.

Joan looks on feeling better.

JOAN
Yes, my dear, I think we're
getting the hang of this.

SADIE
I hope we are. It's your fourth
TV show, not including the
Christmas special.

JOAN
It's starting to add up isn't
it. The kids are watching all
the time. They're putting my
ratings through the roof.

SADIE

One more take and I think we're
ready for the live studio
audience.

JOAN

That's where we take the bar
crowd into the TV station and
tell them they can't drink.

They laugh.

SADIE

Your audience loves you.

JOAN

The grocer at Belbins says I'm
blocking the aisles with people
chatting me up.

SADIE

These TV shows will have them
lining up out through the door
and around the block.

JOAN

Okay, lets get back at it.
There's nothing like a dozen
rehearsals to bore a live studio
audience.

SADIE

What could go wrong?

JOAN

I'm perfectly imperfect, as I
like to say.

27 INT. BELLA VISTA LOUNGE - EVENING

ON SCREEN: BELLA VISTA LOUNGE, ST. JOHN'S, 1975

Joan sings Don't Come Where We're To. Tom(43) is in
the audience and he doesn't take his eyes off Joan.
He's fixated.

JOAN

*Oh, don't come where we're to,
stay where you're at/
On our front porch, there ain't
no welcome mat/We're sick of
taking sauce from the mainland
crew/So, don't come where we're
at, stay where you're to.*

Joan walks off the stage and toward the audience on the main floor. Tom gets ready to go.

JOAN (CONT'D)

They've asked me to play another set.

TOM

I'll get another drink then.

JOAN

You should look in on the kids.

TOM

I should?

Two women, DARLENE (18) and BRENDA (18), walk up as Tom is grilling Joan.

Tom changes his tune, and twirls the young women sharing a waltz. The young women laugh, charmed.

TOM (CONT'D)

I can't leave these two young
beauties here to dance alone.
Can I ladies?

Darlene and Brenda are smitten with the attention.

JOAN

It's a paying gig, Tom.

TOM

I better see that money in the
jar tonight.

JOAN
You know you will.

Tom tilts the last of his drink to the ladies,
'cheers', and takes his hat off to bid good evening.

Tom plays to the crowd, and blows a kiss to Joan.

TOM
I'll see you at home.

Men in the bar cheer Tom on, as if he's a lucky man.
Joan plays along and blows a kiss goodbye to Tom.

Sadie waltzes through the crowd after she gets a
drink.

DARLENE
Hardly seems fair to send your
husband home alone while you're
left with a room of handsome
men.

JOAN
There's work and play, ladies.
I'm here to sing ...

BRENDA
And we're here to play. You do
this every night?

JOAN
I have to sing. It's who *I am*.

Sadie walks up, overhears the conversation.

SADIE
You're allowed to have a
profession now, ladies, and be a
housewife.

DARLENE
Just seems like double the work.
(MORE)

DARLENE (CONT'D)

I'm here to find a husband and
that'll be my job.

JOAN

You're still young. Maybe you'll
have a dream and take a chance
someday.

BRENDA

Maybe.

JOAN

It's worth it.

BRENDA

No matter what the cost.

DARLENE

Who knows what your man could
get up to.

JOAN

I'll take my chances. My singing
comes first.

SADIE

It's a small town, but you can
make a name for yourself in
showbiz, like Joan.

BRENDA

We're just trying to find a nice
guy. That's all.

JOAN

Well, you're way more ambitious
than I'll ever be.

SADIE

Keep an open mind.

BRENDA

I see some guys from the Harbour
Fleet.

Brenda and Darlene scurry over to catch up with the young men. Sadie hollers out after them.

SADIE
Don't settle.

Joan heads to the stage and the women go over to the bar eyeing a group of navy officers.

28 INT. SADIE'S CAR - NIGHT (LATER)

Joan and Sadie drive away from the bar.

JOAN
Great night.

SADIE
Those young gals. Something else, hey.

JOAN
It's pretty simple. Get a man and it's all grand. Even *my* man.

SADIE
Tom?

JOAN
They seemed pretty familiar with him and not just from tonight.

SADIE
I guess he's always in the bars, whether you're singing or not.

JOAN
You see him?

SADIE
You must know how Tom is? With the young ones, I mean.

JOAN
That's enough now, Sadie. Pull straight up ahead. There you are.

Sadie pulls up to the curb and parks. Joan gets out, still with the car door open.

Sadie takes a chance, to speak her mind.

SADIE

Don't end up like me, Joan.
He'll ruin you.

JOAN

I'm home, now. Drive safe, my
dear.

Joan closes the car door and walks towards the house.
Sadie drives away in silence.

29 INT. JOAN AND TOM'S HOUSE - NIGHT (LATER)

Joan comes through the door. She glances at the couch where Tom is passed out.

30 INT. JOAN AND TOM'S BEDROOM - NIGHT

She tiptoes to their bedroom, and lays down on her bed curled up like a little girl on her side with her hands clasped under her chin.

She sits up and reaches for a notebook in her bedside table, and grabs her guitar from the corner. She practices a song written out in her book.

JOAN

*Make the world go away/ And get
it off my shoulders/Say the
things you used to say/ And make
the world go away/Do you remember
when you loved me/ Before the
world took me astray/ If you do
then forgive me/ And make the
world go away/*

She lays the guitar down and looks at her notebook where she has the days of the week written out, and a list alongside updated.

Joan's Journal:

-- *Tuesday; played the Legion, felt good.*

-- *Thursday; sadness came over me. Felt dark. Carried on with my day.*

-- *Friday; very dark feelings.*

-- *Tonight ... dark thoughts after the show.*

Joan grabs a dictionary that she has by the side of her bed and looks up the word depression.

Depression De·pres·sion: a common and serious medical illness that negatively affects how you feel, the way you think and how you act.

Joan lays the dictionary down.

JOAN (CONT'D)

That's not me. It can't be.

NEXT MORNING:

31 INT. JOAN AND TOM'S - KITCHEN - MORNING

Joan is up early, house is tidy, lots of baking lines the counter. Tom groggily gets coffee.

TOM

I didn't hear you come in.

JOAN

You must've been beat. You were asleep when I got in.

JOAN (CONT'D)

I have a meeting. Here.

TOM
This early? Who with this time?

JOAN
Sadie.

TOM
What's she got to offer, now?

JOAN
I'll fill you in.

TOM
If anyone's your agent - it's
me. Got that?

Tom grabs a few dollars from Joan's jar of bar money
she keeps up in the cupboard.

JOAN
We might need one soon.

Tom, annoyed, heads to the door.

32 INT. JOAN AND TOM'S HOUSE - MORNING

Joan sits in front of the TV, with the volume low,
she folds clothes.

There's an ad for ladies stockings, pantyhose: a
modern invention with support and you don't have to
wear a girdle. Joan looks on attentively.

Sadie walks in without knocking. She carries
champagne. Joan is on the phone with a VOWR reporter,
in mid conversation.

VOWR REPORTER
I heard you're a celebrity,
signing autographs. What's it
like?

JOAN

I said I can do it and that's why I can. It's no more than folding laundry or baking bread. I always knew I could do it. And so I do.

VOWR REPORTER

Nothing more to it than that. We'll be by for a photo.

JOAN

Thanks, again.

Sadie comes closer as Joan hangs up. They look at each other for a moment, a hush in the air from their chat in the car last night about Tom.

Joan awkwardly breaks the silence.

JOAN (CONT'D)

Sadie, see those stockings on TV I told you about, pantyhose with support built right in? You don't even need a girdle. Imagine.

Joan looks up and sees the Champagne.

SADIE

Stop folding clothes and your chatter about pantyhose. Joan, you've been invited to sing at the *Molly and Me Lounge* in Toronto.

JOAN

Toronto!

SADIE

And to star on Canada AM. This is big.

Joan stops folding clothes.

JOAN
I should also meet with Decagon
Records. The first album is
selling.

SADIE
Like hotcakes ...

JOAN
So, I can get the family out of
this rental.

SADIE
And build your own home?

JOAN
Turning the sod as we speak.
Any luck, I'll be on this side
of the sod when we move in.

Joan twirls with excitement singing a verse of *Heading Eastbound*.

JOAN (CONT'D)
*I came here to the city
to see all those pretty lights/
The buildings and the people
were exciting to my mind/*

Sadie and Joan gleefully waltz.

33 EXT. AIRPORT - DAY

ON SCREEN: TORONTO, 1975

Joan and Sadie exit the airport and see a car waiting
for them.

JOAN
I wasn't scared at all. Can you
believe it, my first time on a
plane.

SADIE
It's not really old hat for me.
I've only had several rides now.

34 EXT. TORONTO CITY STREET - DAY

Joan and Sadie get out of the car and walk onto a bustling city street.

They both look high up to the SKYSCRAPERS. Spin their heads to the designer clothes in the storefront windows.

CLOSE UP: Window display shows stockings being sold like the ones Joan saw on TV.

Joan points to the window, they both giggle.

Joan and Sadie walk until they see the *Molly and Me Lounge*.

35 EXT. MOLLY & ME LOUNGE - DAY

SIGNAGE: *Molly & Me Lounge* ... Joan Morrissey has come to town! Playing This Weekend.

Joan looks glamorous. Sadie has an appointment book and carries a briefcase, ready for meetings.

SADIE
You have performances at Molly & Me. A meeting with Decagon records. And I'm the producer of your Canada AM Live special...

JOAN
I can't believe I'm here.

SADIE
I can.

They laugh.

SADIE (CONT'D)
I knew you'd be perfect.

JOAN
Anything I should know?

SADIE
It's live to air. I think that's
all.

JOAN
I'll try to forget that!

Joan and Sadie share a laugh and enter the Lounge.

36 INT. MOLLY & ME LOUNGE - DAY

The manager, DOUG (52), meets Joan and Sadie.

DOUG
I'm Doug. Owner and manager.

JOAN
This is my good friend Sadie.

SADIE
Hey, Doug.

DOUG
Sadie. You must have some
gumption to get you gals up
here. First time on a plane?

JOAN
'Gumption'. You're not long left
home then.

DOUG
There's a few of us around.

SADIE
Transplants. Huh?

DOUG
Sadie, you got Joan the gig with
Canada AM?

JOAN
She's the producer.

DOUG
Lot of viewers. Canada AM has
almost 300,000.

JOAN
That's close to the population
of Newfoundland.

DOUG
You and Sadie settle in. Need
anything?

JOAN
I'm meeting with a record
company. That alright?

DOUG
Sure, there's a table by the
stage. I know the boys.

SADIE
I bet.

JOAN
Thanks.

Joan and Sadie sit at a table at the back.

37 INT. MOLLY & ME LOUNGE - CONTINUOUS

RICHARD QUINN(56), Decagon Record Company executive,
shows up in a business suit, carries a briefcase and
makes his way to the back table where Joan and Sadie
sit.

He nods his head to Doug along the way. He is matter-
of-fact.

RICHARD
I'm with Decagon.

JOAN
Richard.

RICHARD

We're very keen on your singing.
We have the recording you sent.

JOAN

Sadie sent it.

RICHARD

Now that I see you in the flesh,
I can see what all the fuss is
about.

JOAN

I've a bit of a following at
home.

RICHARD

Those recordings are good. I'd
say you could have many more
fans if you're willing to put
the time in.

JOAN

What do you have in mind?

RICHARD

There's 4 albums, for sure. For
someone as talented as you.

JOAN

You think there are that many?
I'm one of the first ones from
home to record an album up here.

RICHARD

We would take care of all the
studio costs, recordings...

Joan looks at Sadie with excitement. Sadie is still
playing it cool.

RICHARD (CONT'D)

We would have exclusive
performance rights and include
(MORE)

RICHARD (CONT'D)
your recordings from the past
two years, which is a good thing.

JOAN
So, all my songs.

RICHARD
In perpetuity, of course. Because
we'd be the ones who'd promote
you.

JOAN
You know best. And you think the
records would sell?

RICHARD
We'd have a big launch in
St. John's and we'd all attend.

JOAN
You'd all come to town?

RICHARD
And the good news is we'd start
right away. Only six days to
record the whole thing.

JOAN
Six days is a long time to be
away from my kids. Tom is on his
way up.

RICHARD
Who is Tom?

JOAN
My husband. I guess our neighbour
would look after the kids, again.

RICHARD
Tom, your husband, is fine.
There's no agent, right?

JOAN
No. No, agent.

RICHARD
Good. Works better that way.

Richard gets up. Joan and Sadie follow Richard and start to whisper as they walk.

JOAN
What should I do Sadie?

SADIE
We'll take a look at it.

RICHARD
You're something special, Joan.
But you know that.

JOAN
(devilish smile)
Thank you, Richard.

RICHARD
We'll drop the paperwork by your hotel.

JOAN
National broadcast makes me nervous.

RICHARD
That's good promotion. It'll help our record sales.

Richard turns to walk away as he finishes his sentence.

RICHARD (CONT'D)
You should both be proud of yourselves. Young ladies taking on this big city.

Joan and Sadie are overwhelmed and giddy.

38 INT. WINCHESTER HOTEL LOBBY - DAY

ON SCREEN: TORONTO, 1975

Joan and Sadie sit in the HOTEL LOBBY with the big stack of paperwork from Decagon, company name and logo showing on the front.

Other musicians are there, mainly from rural areas across Canada.

SADIE

It says we record up front.
There is a per unit stipend
delivered upon cash earned on
each album sold.

JOAN

Makes sense. I think it makes
sense.

Joan sees some musicians sit across from her, they eye their paperwork and hold a stack of contracts themselves.

There are 5 of them with guitar cases that lean against their chairs. MARGIE (30) and ROY (38) turn to Joan and Sadie.

MARGIE

You got the same stack of
paperwork as us, looks like.

ROY

Pretty heavy reading, hey? Where
you from?

JOAN

Newfoundland. You?

ROY

Winnipeg.

Joan turns to Margie.

JOAN

Singing long?

MARGIE

They say, since before I could talk. You?

JOAN

I won a contest as a child. Last couple of years it's been taking off. Decagon says it's worth a shot.

Sadie looks out from under the paperwork.

SADIE

There's a lot to it. Do you think they're on the up and up?

ROY

We've had quite a few successes with them. Thousands of records sold.

JOAN

Thousands? Some men, you just don't know. They'd piss on your leg and tell you it's raining.

Roy taken aback, laughs out loud. Sadie looks up with a keen ear.

MARGIE

Records sold is everything.

JOAN

It's all new to us. I guess it's meant to be...

Sadie still looks down at the contract with a serious look on her face.

39 INT. MOLLY & ME LOUNGE - NIGHT

Joan is on stage singing. Decagon Records agents, Sadie, and TOM (42), are in the bar. The place is packed.

JOAN

*I came here to the city
to see all those pretty lights/
The buildings and the people
were exciting to my mind/
I've seen it all and had a ball
but now at last I find/ I'm
going back to the good life that
I left long ago/ Heading
eastbound out of this big town
that they all call Toronto...*

Joan walks off the stage to applause and up to the gentlemen in suits. Richard introduces Joan to his Nashville associate, KIRK MOLLOY (46).

Tom stands alongside, dapper, and could be taken for a Toronto businessman.

RICHARD

Kirk, this is our Canadian Patsy Cline, rest her soul.

KIRK

Mrs. Morrissey, Joan is it? You certainly have a voice for Nashville.

JOAN

You've met my husband, Tom, I see?

TOM

Came straight to the bar from the airport. Wouldn't miss my Joan taking on the big city.

RICHARD

It's good timing to have Kirk here. We've just got Joan's record deal in place and maybe a little TV.

TOM

Her shows are sold out almost every night.

JOAN

I signed the papers Richard, they arrived when we got back.

SADIE

We looked over it. It was all there. Ready to sign.

RICHARD

Great. Good to get this housekeeping done.

TOM

You signed already? Hope we don't lose our new house. Just bought...

JOAN

I have a feeling they're in order. As long as we get those LP's going.

SADIE

It was detailed, for sure.

RICHARD

Oh, your album will sell, Joan. I think Kirk would also like to see you perform in Nashville.

KIRK

You're a natural on TV. The Grand Old Opry is a pretty good place to showcase that talent.

Joan and Sadie's ears perk.

JOAN

Gentlemen, this is more than an honour.

(MORE)

JOAN (CONT'D)
Singing here tonight is just one
of my jobs. I have six youngsters
to raise.

Tom is sidetracked, beer in hand. Tom nudges Sadie to
the bar to give her an earful.

40 INT. MOLLY & ME - BAR COUNTER - NIGHT

Tom and Sadie lean against the bar, as Tom raises his
voice to Sadie, customers start to look.

TOM
And just what the hell do you
think you're doing? Paperwork
with my wife, gets signed by me -
no other. You hear me?

SADIE
We signed because of the TV
show, Tom. And that's my
business. I have everything on
the line with Joan's show at
home and up here. This is it.

TOM
And you're going to handle that,
are you? A woman? Sign a record
deal. Fat chance.

SADIE
It's done. I've been signing
talent for Canada AM for years.
I'll be damned if the likes of
you will stand in our way.

TOM
And what's this *our*? It's me
and Joan. That's how it is. My
say is what Joan does.

SADIE

I can't stop who you are with
her. But I'll see to it she can
get by without your say.

Sadie storms off back to where Joan and the Record
Executives stand.

Tom stays by the bar and continues to drink.

41 INSERT: CANADA AM, ANNIE GET YOUR GUN FILM - DAY, 1975

Joan performs 1950's style of Annie get your gun.
Super 8 film footage.

JOAN

*There's no business like show
business/ Like no business I
know/ There's no people like
show people/ They smile when
they are low/ Yesterday they
told you, you would not go far/
That night you open and there
you are next day on your dressing
room they've hung a star/ Let's
go on with the show/*

42 INT. MOLLY & ME LOUNGE - NIGHT

Richard Quinn and Kirk Molloy and Joan and Sadie
continue to iron out the record contract.

KIRK

You said six youngsters. Six is
a lot, for sure.

SADIE

You don't have to convince me.
That's why I don't have a wedding
band.

JOAN

I already missed Girl Guides
this week.

KIRK

They're lucky to have you. But
the Opry is quite something.

JOAN

The Opry would be a dream come
true. Recording these albums
here also seems worth it. I'll
stick to that.

Joan walks back to the stage. Sadie goes to the side
of the stage to watch over her.

RICHARD

Isn't she something. Gorgeous as
a New York model and talent
beyond.

KIRK

It's a first. A singer gives up
the Grand Ole Opry for 'Girl
Guides'.

43 EXT. HOLLOWAY PRIMARY SCHOOL - DAY

ON SCREEN: ST. JOHN'S, 1975

Joan pulls up and lets Sammy out in front of the
school. She parks and walks up behind Sammy (12),
just out of sight of a couple of other Mothers,
MARJORIE (36) and TRUDY (38). Sammy carries a can of
cookies with pride.

SAMMY

My Mom made cookies.

MOTHERS snickering by the gymnasium school door. Joan
and Sammy can overhear the women.

MARJORIE

Wow, she must have made those
after last call.

TRUDY
For alcohol...

The women giggle, gossiping at Joan's expense.

MARJORIE
And who knows what else.

TRUDY
She's out every night.

MARJORIE
No wonder she can't tie her
husband down.

TRUDY
He's a charmer.

Joan rounds the corner in plain sight catches their
mischievous tone and gossip.

JOAN
Ladies.

MARJORIE
So nice of you to bring cookies.
I don't know how you do it.

JOAN
I'll have to give you my recipe.
They're fresh.

Sammy runs back out to get his Mom, Joan.

SAMMY
Will you stay for the first
song?

MARJORIE
How sweet, my Emily never wants
me to go inside.

JOAN
Of course, I will Sammy. Let's
get in. Have a good day, ladies.

MARJORIE

Poor thing, he never sees her.

TRUDY

No wonder he asks her to go in.

MARJORIE

Wonder what's it like?

TRUDY

What, what's like?

MARJORIE

To be the center of attention.
Have the eyes of a full barroom
on you.

TRUDY

And all those men, too.

MARJORIE

Who knows. My man doesn't know
I'm in this world.

Women walk away to their cars, feeling smug.

44 INT. JOAN AND TOM'S HOUSE - KITCHEN - MORNING

Joan is sewing at the kitchen table, as she puts the collar on a very modern straight cut dress with flowers. The dress echoes the fashion Joan saw in the store windows in Toronto.

She also has a dress ready for SHERRY (14), and a tie made for Sammy (12).

The family scatter out from their various rooms. Tom looks respectable, ready to go. Not even a drink in hand.

It's SUNDAY MORNING CHURCH, and everyone is on their best behaviour.

JOAN

There. My first dress from
Toronto ... Well, made in *my*
kitchen. As good as the one in
that fancy department store.

Joan puts the tie on Sammy with pride, and passes
Sherry the dress. They look put out to get dressed in
the kitchen, at an age when their privacy is key.
Joan straightens their outfits and they warm with a
smile, as something new is an event.

*

Joan shimmies out of her housecoat wearing a full
slip, jumps into her new dress, and twirls around,
she is trendy and modern.

Tom pipes up with a jovial response.

TOM

Best looking woman in town.

Tom pulls Joan close, it's a warm and respectful
kiss, and Joan responds tenderly. For a brief moment
she feels the reason she fell into Tom's arms all
those years ago.

Joan starts to do up her dress and takes a pain trying
to reach for her zipper down her back. She turns
around to gesture for Tom to zip her up. He behaves
in front of the kids, a family man.

JOAN

I can hardly reach to do myself
up anymore. I feel a pain across
my chest, so odd.

TOM

All that traveling. You have too
many suitcases to carry.

They laugh and share a beautiful moment. Tom leaps
into father mode and grabs his Polaroid camera.

He takes a snap.

TOM (CONT'D)

Line up. Let's get a photo of
the *Morrisseys*.

Tom passes Colleen(17) the camera.

TOM (CONT'D)

And one of your Mother and I.

Colleen fidgets, easily finds the button, and is in
awe of the magic of a photo that prints before her
eyes.

TOM (CONT'D)

Tonight's a special night. Your
Mom has the big launch of her
albums at the Centre. The place
will be packed.

JOAN

No need to add to my nerves,
now. Let's get to church first
before we're made to sit in the
parking lot.

CLOSE UP on the polaroid photos. CUT TO Joan and the
kids as they stand in the church pew.

45 INT. CORPUS CHRISTI CHURCH - MORNING

The Morrissey family fill out a full church pew. All
eyes are peeled, fixated on Joan's new outfit, as
they sing with zest, amid an otherwise banal group of
parishioners.

JOAN

*And I thank God, for making it
come true ...*

DREAM SEQUENCE:

46 INT. GRAND OLE OPRY - STAGE - EVENING

The Grand Ole Opry stage fills the screen. Joan wears the same dress she has on in church.

Joan and Sadie are pushed in all directions in the balcony and hold hands not to lose each other. They round the corner of the Grand Ole Opry to a big reveal of an enormous stage. Like two school girls, but actually middle aged women, they giggle.

They're awestruck by the grandeur of the Opry and we PAN to the audience to reveal as many country singers who sit in the seats as on stage.

47 INT. GRAND OLE OPRY - STAGE - EVENING

Sadie pushes Joan onto the stage with both her hands on the small of Joan's back. She looks on enamored as Joan takes CENTER STAGE. Joan is stylish and her hair is in an up do. She starts slow and sings... God's a Woman Too.

JOAN

*I have a dream of my own. And
it's mine all mine alone/It's
been my friend since I was just
a girl/It has a life it has a
heart/It has a soul and it's a
part. Of everything this woman
gives the world/And it's a big
dream/Big enough to share/Like a
rainbow, hanging in the air/And
I thank God, for making it come
true/Makes me think maybe God's
a woman too/ Makes me think
maybe God's a woman too...*

DREAM SEQUENCE ENDS:

48 INT. JOAN AND TOM'S HOUSE - BEDROOM - NIGHT

ON SCREEN: ST. JOHN'S, 1975

Joan is in her bathrobe and looks at all her glamorous outfits. There are photos of her on stage laid on her bureau, a wedding photo of Tom and Joan when they were young, and the polaroids they took that morning. There is a stack of paper photos (not framed) with Joan's autographs on them.

Joan walks around the room and tries on many dresses and long gloves. Glancing at her photos as she goes.

She finally picks out the perfect dress. Joan starts to put on the long ball gown with a long zipper in back. She pulls her arms back to do the dress up halfway, and inch the zipper up. She reaches further to get the zipper, and takes a sudden pain in her chest and collapses to sit on the bed, short of breath.

She looks startled and scared as she gazes into the mirror of her vanity table with her photos posted around the table.

Joan puts her face into her hands and weeps uncontrollably. She looks back into the mirror. Her makeup is smudged.

JOAN

I can't go on.

Pause. Music underneath.

JOAN (CONT'D)

I just want to do one thing
right. Just one. Just one.

Music underneath.

JOAN (CONT'D)
Silly girl. How could a girl
from here make it, anyway?
(laughs, as if
play acting)

Joan pats her face to remove the makeup smudges and then freshens up her face as she holds up a blush and compact.

She tosses her stained gloves and reaches into the vanity drawer for a new pair. She lays the dress on the bed flat, and does the zipper up first, and then shimmies into it with ease.

Joan transforms from housewife to a starlet, wears a sequined beaded gown and long gloves. She sits back down in front of the mirror, looks straight ahead.

JOAN (CONT'D)
Okay girl. Get up, dress up,
show up and don't you never,
ever, give up.

Joan stands tall with elongated posture. She's ready.

SAME NIGHT:

49 ARTS & CULTURE CENTER- NIGHT

Joan is greeted as a celebrity as soon as she walks through the door of the Center for her album launch.

CLOSE UP: Details of Joan's body, neck, shoulders, legs and back. Men's eyes fixate on her.

Men in business suits navigate her through the crowd holding her arm. Tom moves close and has his hand on her lower back.

She moves through the crowd to Richard and Doug who give her kisses on the cheek as she is escorted to the stage linked arm in arm.

Joan's eyes flutter, accepting the embrace, but appears slightly fragile.

RICHARD
The one, the only Joan
Morrissey...

Applause.

There's champagne flowing and hors d'oeuvres, looks like a big club in downtown Toronto.

There are life size posters of Joan and as promised Decagon has a half dozen executives in town. More men surround Joan and put their arms on her as she walks up to the stage.

She pushes herself away from the man on the edge of the platform, and takes a deep breath.

50 INT. SADIE'S OFFICE - DAY

ON SCREEN: ST. JOHN'S, 1975

Sadie's office is lined with several photos of TV show specials on the wall that highlights Joan's career: Juno Nomination, Home Brew Gold Album.

JOAN (40) looks at her accolades up close. Her reflection shimmers off the glass. SADIE (42) scurries into her office, interrupts Joan deep in thought.

Sadie passes Joan an envelope with a cheque from the record company. Joan opens the envelope and the cheque is made out to her for \$38.00. Joan looks down at the cheque.

She turns on her heels and rushes from Sadie's office. Sadie looks after her with deep concern.

51 INT. HERALD NEWSPAPER OFFICE - DAY

Joan walks up to the receptionist. There is a newspaper on the desk with 1975 on the banner.

JOAN

I'll speak to your editor, news reporter. Who takes care of the front page for tomorrow?

Joan huddles in a corner while a reporter who holds a steno notebook. Joan tells her story to the reporter, who dictates frantically.

52 INT. COCHRANE HOTEL ROOM - DAY

Sadie is in a Hotel Room and is looking at the newspaper in a rage. There's a knock to the door and in walks Joan. Newspaper in front of Sadie reads, '*Joan Morrissey calls out Decagon Records; Die Hard Crooks.*'

SADIE

Have you seen the paper?

Sadie holds up the newspaper.

JOAN

I called the reporter myself.

SADIE

"Decagon Records crooked as sin?" Are those your fighting words?

JOAN

They are!

SADIE

I just got off the phone with Decagon. They're suing you.

JOAN
For WHAT?

SADIE
Slander and libel.

JOAN
That company sent me a measly
cheque for my album Headin'
Eastbound.

SADIE
They're the bigwigs!

JOAN
That record sold 50,000 copies.

SADIE
I know.

JOAN
Bunch of old cronies?

SADIE
We'll see them in court, then?

Joan and Sadie look at each other and Joan realizes
the seriousness of the case.

JOAN
You can count on it.

53 INT. COURTHOUSE - COURTROOM - DAY

Joan takes the stand and JUDGE DAWE (58) presides in
court.

JOAN
Does this sales executive think
records get sold on their own?
That's a lot of miles traveled
to become a household name.

JUDGE DAWE

Decagon Records contract clearly states that the sales of a record may offset any recordings by the company that have not turned a profit. Were you aware Mrs. Morrissey?

JOAN

Does it take a housewife to pay the bills for this Record Label? In Toronto, all the expenses came out of my pay. I flew the whole crowd down here. Hotels, dinners, musicians, recording studios, were all paid by me.

JUDGE DAWE

All expenses?

JOAN

I was sent not a cheque but a bill.

Judge brings the court to order and makes a statement.

JUDGE DAWE

(he reads)

It will be seen that the artist is purportedly bound for a long period of time during which her royalty cheque receipts are in the hands of the production company which can manipulate them by incurring and setting production costs and arranging release dates to suit the best interest of the company. All costs involved in recording your performance shall be constituted as an advance and be charged against your royalties, if and
(MORE)

JUDGE DAWE (CONT'D)
when earned, under this or any
other agreement between us.

JOAN
Is there another way for you to
sing that tune your Honour? What
will I do with this bill?

JUDGE DAWE
Mrs. Morrissey, in accordance to
the above stated verdict by the
Law Society of NL the lawsuit by
Decagon Records Toronto will be
dismissed with costs.

JOAN
Costs?

JUDGE DAWE
There will be a \$500 fee for the
court case. Nothing more.
Dismissed.

JOAN
And whose bill is that?

JUDGE DAWE
We will return to court tomorrow
to finalize the verdict.

Joan walks down from the stand past Decagon Records
Executive salesman. Joan sees Sadie and Tom at the
back of the courtroom and walks briskly toward them.

Tom scowls at Sadie and bolts for the door.

Joan walks out and there is a reporter from VOWR.

54 EXT. COURTHOUSE STEPS - DAY

Joan walks onto the courthouse step to a VOWR
Reporter, MIKE(28).

MIKE

Your thoughts, Mrs. Morrissey?

JOAN

It's not just about me, you hear.

MIKE

What do you mean?

JOAN

This town doesn't always treat its performers in the best kind of way. How are we going to get others to take us seriously, if we keep cutting ourselves down. They give you the royal treatment if you come from across the pond, and all of a sudden the traditional Newfoundland is too quirky or too something. We won't have a pot left to piss in if we keep giving it *all* away.

MIKE

Any suggestions?

JOAN

Artists can no longer be taken for a ride.

MIKE

What's next for you then, Joan? Do you have trouble keeping up with the new talent?

JOAN

Have you seen these legs young man. They crushed this island's music scene before you could walk.

Joan points to her very sexy legs to the surprise of the reporter.

JOAN (CONT'D)

And mind your manners. Who raised you?

MIKE

I look forward to hearing more from you, Joan. We'll have a full page on you this weekend.

JOAN

I'll make sure to pick up a copy.

Joan walks down the courthouse steps. Sadie scurries behind her, in awe of Joan's brash tongue.

55 INT. JOAN AND TOM'S HOUSE - DAY

Joan returns home after the court case. There's tension. Tom is fixated on the local TV News with coverage of Joan's trial.

TOM

I told you I should've been there.

JOAN

You were there Tom. All I remember you handling was another beer, just like the one in your hand now.

TOM

And you signed that contract in Toronto. Sadie put you up to it.

JOAN

Sadie won't even be paid.

TOM

And you aren't paid.

JOAN

And that means you don't get your money. Right?

TOM
You don't listen. You never
listen!

NEXT DAY:

56 INT. COURTHOUSE - COURTROOM - DAY

Joan is on the stand. Judge Dawe presides. Sadie looks on eagerly. Tom is home in front of the TV.

JUDGE DAWE (O.S.)
Mrs. Morrissey, your contract says the sales of a record offset any recordings by the company that have not turned a profit.

JOAN
I did my job. Make them do theirs, your Honour.

JUDGE DAWE
Mrs. Morrissey, the verdict states, the case of Decagon Records Company will be dismissed with costs, as previously stated.

JOAN
Yes, whose costs?

JUDGE DAWE
The costs will be paid in full by Decagon.

Sadie makes a yell of glee and leaps over the bannister from the courthouse seating. Joan steps out from behind her lawyer's table and walks past Decagon Records Sales Executive.

SADIE
We won... we won.

JOAN
See, wasn't it worth it?

Sadie and Joan start to walk down the courtroom aisle arm in arm. Sadie and Joan give a raucous laugh.

MONTAGE:

57 EXT. NEWSSTAND - EVENING

ON SCREEN: TORONTO

Group of musicians pick up the newspaper. Headline:
"Decagon Records takes Musicians for a Ride."

58 INT. MOLLY AND ME LOUNGE - NIGHT

MARGIE and ROY sit up to the bar amidst a gathering of musicians, and watch TV highlights on Joan's case.

NEWS REPORTER

Decagon took music legend Joan Morrissey to court citing defamation and libel as grounds for the case. Joan Morrissey counter sued and spearheaded a lawsuit against Decagon records for inadequate division of sales on her recent album Home Brew, calling the company scoundrels. They spent this week in court and the Judge dismissed the case. Court costs of \$500 will be paid by Decagon. In this court room, the housewife who can sing up a storm, wins.

Margie and Roy, and the room full of musicians, cheer Joan on.

MARGIE

She did it! She showed them.

DOUG

Like I say that gal's got gumption.

ROY

Bold and brazen. She's not the
first musician in this country
to be taken for a ride.

MARGIE

But she's the first to fight
back and win. That a way, Joan.

They clink their glasses, cheers.

59 EXT. HOLLOWAY SCHOOL - DAY

ON SCREEN: ST. JOHN'S, 1976

MRS. HALLEY, MARJORIE, and TRUDY and the other school
mothers gather around their cars, VOWR RADIO announces
the court case update.

RADIO REPORT

Mrs. Morrissey put the boots to
the Toronto Record company
Decagon. Judge Dawe dismissed
their case with costs, \$500 to
be paid by Decagon Records.

MRS HALLEY, MARJORIE, and TRUDY can't help themselves
but to have a smile come over their faces.

MRS. HALLEY

She won.

60 INT. JOAN AND TOM'S HOUSE - DAY

Joan comes into the house after the court case. Tom
sits in front of the TV, drink in hand. She can feel
the tension. Joan gleeful, but sheepish.

JOAN

We won.

TOM

Won. Who won? You? You and Sadie?

JOAN
She made the case happen.

Tom leaps to his feet.

TOM
And how good is your name, now?
Can Sadie answer that, with her
producer crap?

JOAN
Sadie has a lot at stake, too.

TOM
And will she sell records. Sell
you?

JOAN
Sadie ...

TOM
Sadie. Sadie. You're the star!

Tom smacks a can off the counter with cash in it,
where Joan keeps her money from playing in bars.

Joan falls to the floor, scrambles to pick up the
money, as she looks up to Tom who stands tall and
looks down on her as if she is a child or a pet on
the floor.

JOAN
No need to toss my hard-earned
cash on the floor. There's less
of yours coming in.

TOM
So, I don't work now? Who's
going to book you, after you
pull a stunt like this. Suing a
record label.

Joan starts to get up from the floor.

JOAN
It'll be fine. We'll be fine.

TOM
You're a housewife. Just a
housewife. And don't you forget
it.

Joan tries again to get up from the floor. She collapses and holds her chest, drapes her arms around herself, and holds her sides. She is wheezing and falls back and breaks her fall and leans onto the table. Tom rushes to her side.

TOM (CONT'D)
Joan! Joan!
(seats her down
gently)
I'll call a doctor. I'll call a
doctor. You'll be fine.

61 INT. HOSPITAL - DAY, DECEMBER

Joan has returned from the Post Operation room. Her radiant smile has hardened. She is visibly in pain. Sadie comes in and speaks softly.

SADIE
Joan. How are you my love?

JOAN
I guess I'm still here. I'm
good. Good to go.

SADIE
Good to go. You'll go nowhere.
First triple heart bypass in
this province, my dear.

JOAN
(gasps)
What? No.

SADIE
Scared me to death.

JOAN
I'm tired of *all* these firsts.
Make it stop, Sadie.

Joan holds her chest.

SADIE
Is it pain? Do you want me to
get the doctor?

JOAN
It's... it's tight. No. No my
dear.

SADIE
You hungry? Hospital food. I get
it.

JOAN
Tom's coming in.

SADIE
Is he? How are the kids doing?

JOAN
Just go by the house there. Make
sure they're doing good.

SADIE
I will, when I leave here. Maybe
I'll bring them some supper.

Sadie passes her hand softly over Joan's forehead,
then stands up and leans over her and gives her a
kiss on the forehead. Joan smiles.

SADIE (CONT'D)
Still as beautiful as ever.

JOAN
(laughs)
Best looking woman this side of
town.

NEXT DAY:

62 INT. HOSPITAL JOAN'S ROOM - DAY

Tom comes in to see Joan. He stands at the foot of Joan's bed with his arms on his waist. He declares his plan, as if making a sermon at the pulpit.

TOM

Just talked to the doctor. The surgery went well. You're good to go, as you would say. I'll sign the release form, and get your things.

Joan caves deeper inside of herself than seems possible, beyond the physical pain of surgery, she suffers the affliction of an animal who has been captured.

Her head and eyes roll to the side, back into the pillow with despair and resignation.

NEXT DAY:

63 INT. HOSPITAL - DAY

Sadie returns with soup and greets the nurse PAM (56).

SADIE

Hi, there. I would forget my head, honestly. I had soup for Joan. I'm just going to pop it into her. Is she asleep?

PAM

Joan. Joan Morrissey. She's been released. Her husband showed up and said he needed her home.

SADIE

That's impossible. She just had surgery.

Sadie motions to Joan's hospital room. She walks into the room and the bed is empty.

SADIE (CONT'D)

She's gone.

(to the empty room)

She's not there.

Sadie returns to the hallway to hear Pam.

PAM

Honestly, her husband came in and talked to the doctor in charge and that was it. They would've kept her longer, for sure.

SADIE

What Tom wants Tom gets.

Sadie walks away. The nurses continue their chatter, confused.

64 INT. JOAN AND TOM'S HOUSE- BEDROOM - DAY

Tom gets up from sitting on the end of the bed. He is back on, and does up his belt.

He walks out of the room and grabs a glass of scotch off the bureau, he takes a swig, as he walks out.

The phone rings. Joan picks up and is on the phone, it's Sadie.

Joan is by her bedside and puts a clean sheet on the bed, while still on the phone. Joan compensates for the pain and covers up for her sudden return from hospital, she still wears bandages underneath her robe.

65 INT. SADIE'S HOUSE - BEDROOM - DAY

Sadie sits in her lounge chair in her bedroom on the phone.

INTERCUT - PHONE CONVERSATION

SADIE

Joan, what in God's name would take you home from hospital that quick.

JOAN

I believe God named him Tom.

SADIE

That would be it. The devil himself.

JOAN

It's done now. I'm here.

SADIE

Indeed you are. Not by your own doing.

JOAN

Tom needed sex.

SADIE

(silence)

JOAN

(tosses a sheet
flat)

As they say... I've made my own bed...

JOAN/SADIE

(together)

And now you must lie in it.

Joan walks over to the mirror and lays the phone on its side so she can hear Sadie. Joan lifts a tiny bit of the BANDAGE.

There are several shots with Joan as she looks down at her SCARS. A close-up pans down over the scars on Joan's chest. She moves her hand down her cleavage and feels the rough SCAR TISSUE on her body.

Joan picks the phone up again.

SADIE

That man's lot in life is coming
to a close.

JOAN

He'll be here long after I'm
gone. Mark my words.

SADIE

A man like him is already gone.
You can have anyone, Joan. Be
done with him.

JOAN

I'm a household name Sadie, but
not much has changed for women
in our time.

SADIE

Godspeed my love. Stay close.

Sadie and Joan hang up. Both stare straight ahead with blank distraught expressions on their face.

WEEKS LATER:

66 EXT. CABIN - DAY

Joan grabs a clothes bag and a lunch from the car and heads to the veranda of the cabin. She takes her time and walks through the woods.

She heads back to the cabin steps, eyes the rifle they have on the step and picks it up.

She sets a can on the fence post and hits it on her second shot.

Gently, she places the gun back in its place and opens her lunch bag and then tosses the food back in and pours herself a glass of whisky.

Joan watches the birds fly from the trees and sings under her breath.

JOAN
Bye bye black bird ...

Joan feels the breeze come up as if it whispers to her, and she shudders. She collects her things and starts down the steps.

She looks back and does a double take toward the rifle and then grabs it and continues toward the car, tosses the clothes bag and rifle in the trunk.

67 INT. JOAN AND TOM'S HOUSE - DAY, 1976

Joan and Sadie sit in the living room. Sadie shows Joan fan mail from her special on Canada AM.

SADIE
I have fan mail from the Canada
AM studio for you. Can you
believe it?

JOAN
It's something isn't it.

SADIE
They adore you.

JOAN
My own fan club. The children
will laugh.

SADIE
Life certainly can turn on a
dime. You've earned it.

Joan laughs and then takes a pause.

JOAN
... Sadie?

SADIE
Yes. Joan.

JOAN
I don't know what to do. I feel
so down.

SADIE
Heart surgery does cause
depression. Did they tell you
that?

JOAN
The Doctor says the surgery may
have some side effects.

SADIE
Yes. Side effects is their way
to hide the word depression.

JOAN
You suffered from depression?

SADIE
When I was a teenager.

JOAN
I'm having an awful time trying
to hide this.

Sadie reaches out her hand.

SADIE
I had to take medication.

JOAN
It's like I'm under water. Like
I'm drowning.

SADIE
Oh, Joan. Depression can hang
on. Careful.

JOAN
We just finished our dream home.

SADIE
Depression is...
(blurts it out)
Let's not forget who you share
your dream home with, my dear.

JOAN
No one wants to hear about a
woman my age who suffers from
depression.

SADIE
I don't know how you keep going.

JOAN
Sometimes when I sing on stage
my heart breaks.

SADIE
Joan, you have to see someone.

JOAN
And how would that go over? Joan
Morrissey seeing a shrink.

SADIE
I'm only worried about you. You
got that.

Joan stares blank ahead.

68 INT. DR. CLARKE'S OFFICE - DAY

ON SCREEN: ST. JOHN'S. 1977

Joan sits on the doctor's examining table, her legs
hang down over the side of the bed; she wears a
hospital gown.

DR. CLARKE
You're going to need another
heart surgery and I want to
schedule it immediately.

JOAN
(in a firm voice)
That won't happen.

DR. CLARKE
Joan, you have to have this
surgery. It was a triple heart
bypass. You need to follow up.

JOAN
What if I don't?

DR. CLARKE
I'm sorry. You won't last the
year.

JOAN
I'm not going to die?

DR. CLARKE
It's that serious. Yes.

Pause.

JOAN
I'll talk it over
(stammers)
... Speak it over with Tom.

69 EXT. DRIVEWAY - DAY

Joan shovels snow in the driveway and Sadie walks up
and picks up a shovel from the snowbank to help.

Tom watches from the window. Joan cripples over in
pain and Sadie reaches over to give Joan a hand.

SADIE
Joan, stop. You're keeling over!
Are you alright?

JOAN
I shouldn't be at it, I know,
but we have rehearsal tonight.

SADIE
You think that one would give a
hand.

Sadie eyes Tom who looks on from the window with a
drink in his hand.

Joan looks up to the window and storms to the house.

70 INT. JOAN AND TOM'S HOUSE - DAY

Joan(43) comes in from shoveling. She shifts gears
from her usual gleeful self and is in a fit of rage.

JOAN
I finally know why my heart gave
out, Tom.

TOM
Why is *that*?

JOAN
You haven't told me the truth
since the day we were married.

TOM
Truth. What's the truth, Joan?
Are your fans telling you the
truth?

JOAN
I perform to feed this family.

TOM
You do? There's fewer people
lining up all the time.

JOAN
And what if I did want it? What
if performing is who I am?

TOM

It's who you were. Did you think
a court case would help?

JOAN

I had to fight, the artists here
need to be protected.

TOM

You're fighting for the artists
now, are you? Well, where are
they when you need to pay the
bills.

JOAN

Where are you when I need to pay
the bills? And who are you with
every second night?

TOM

(furious)

Don't start. You're not here!

JOAN

I have an audience, a show each
night.

TOM

They're not here for you now,
are they?

JOAN

The scene has changed. You don't
think I know that. It hurts me
more than you.

TOM

It hurts you? There's no money,
Joan. It's over.

Tom storms out the door.

71 EXT. JOAN AND TOM'S HOUSE - DAY, 1977

Tom storms from the house and scowls at Sadie.

SADIE
If I loose that woman, Tom.
It's on you. And you'll have to
answer for it.

TOM
She's not going anywhere. It's
over. Joan is over. Finished.

Tom screeches away from the driveway, in the car they
just shoveled out.

72 INT. JOAN AND TOM'S HOUSE - DAY, 1977

Sadie creeps in to the kitchen, easily detects the
tension.

JOAN
I'm sorry I didn't believe you
all those years ago. I know it's
true about Tom fooling around. I
should've known better.

SADIE
He's got the guts to stray. But
too much of a coward to leave.
Good riddance, I'd say.

Sadie and Joan hug. Sadie goes over to the chair and
starts to strum the guitar.

SADIE (CONT'D)
How's that going?

JOAN
Took me ages up late at night.
Would you like me to show you?

Sadie smiles and they sit down and Joan plays the
guitar. *I had a dream ...*

SADIE
Joan?

JOAN

Yeah.

SADIE

You need to go back to the doctor.

JOAN

I know. I know my dear.

73 INT. JOAN AND TOM'S HOME - DAY, 1977

PHONE CALL comes in. It's Doctor Clarke. Joan listens, dead air. SILENCE.

DOCTOR CLARKE

Joan, I just wanted to follow up with you. You know time is running out. You need a second surgery. You know that right? Tell your family or a friend the truth. It's not about you performing. You won't live if you don't get help.

Joan looks straight ahead. She is in a trance.

74 INT. JOAN AND TOM'S HOUSE - BEDROOM - DAY, 1977

Joan is on the phone with Sadie, she wears her bathrobe.

75 INT. SADIE'S HOUSE - BEDROOM - DAY

Sadie sitting at her desk, takes the call.

INTERCUT - PHONE CONVERSATION

JOAN

Sadie, I have something to tell you. The Doctor says this is not going away. I still have heart problems.

SADIE

Didn't you ask the Doctor to
give you something for the pain?

JOAN

I'm sick and I'm scarred.

SADIE

Please. Please Joan. You're
beautiful.

JOAN

I'm ugly and scared.

SADIE

Joan...

JOAN

I'm a cut up old rag doll.

SADIE

You'll get through, you will.

JOAN

I'll never never allow them to
cut me open again.

SADIE

You had the surgery, Joan. You
don't have to have a second one?

JOAN

If ...

SADIE

Joan. Joan.

Sadie and Joan stay on the phone in a heavy silence.

76 INT. JOAN AND TOM'S HOUSE - BEDROOM - DAY, 1977

Joan walks over to her vanity table.

CLOSE UP: PAN over Joan's chest, DETAIL of the SCAR.
She moves her hand down her cleavage, feels the rough
scar tissue on her body.

Joan still sitting at the vanity looks towards the closet, and in the back of the closet is the rifle revealed, a few dresses hang in front of it. Joan glares at the gun.

CLOSE UP: Of the GUN.

CUT TO:

77 INT. JOAN AND TOM'S HOUSE - NIGHT, 1977

Family sits around the table to eat, and scoffs down their meal. It's eerily quiet between the kids and Tom and Joan. Joan pipes up.

JOAN
Let's drive around and look at
the Christmas lights.

KIDS look up kind of dismayed, now older teenagers. One by one they muster up their childhood giddiness.

78 INT. CAR - NIGHT, 1977

The family piles into the car.

SLOW MOTION: Family drives around and looks at the lights. Christmas music is faint in the background, the kids laughter is lyrical and low, as they talk over each other.

KIDS
I get the front seat. No, I do.

*

JOAN
Let's just pile in.

TOM
The front seat is your mother's,
always has been.

Joan plays over in her mind the talk she had with Sadie about being sick.

JOAN (V.O.)
I'll never never be cut open
again. Never.

Music comes up.

NEXT MORNING:

79 INT. SADIE'S OFFICE - MORNING

Sadie picks up the phone for her daily chat.

80 INT. JOAN AND TOM'S HOUSE - MORNING

Joan sits at her mirror with photos and ball gowns
around her. Joan thumbs through a stack of signed
photos.

INTERCUT - PHONE CONVERSATION

SADIE
You're there? Finished caroling,
yet? I was worried about you.

JOAN
Caroling? Twelve days of
Christmas, my arse. Not in
Newfoundland.

SADIE
Here's to the new year, Joan.
Many road trips ahead.

JOAN
It's not like when we first
started. This town's got modern
ideas of culture now.

SADIE
You are this town, my dear.

JOAN
I gave it my best shot.

SADIE
Others will follow, but you were
the first.

JOAN
They'll remember that, I suppose.

SADIE
You better believe it. I'll be
by later, for rehearsal.

JOAN
We're rehearsed to death, my
dear. It can't get any more real
than this.

SADIE
Oh, my love.

JOAN
I couldn't have done it without
you.

SADIE
And I wouldn't let you. It's not
over yet. We're just getting
started.

JOAN
Putting the place up at the
Bella Vista.

SADIE
Sure we're the talk of the town.

JOAN
And the bell of the ball...

SADIE
I love you.

JOAN
And I love you way, way, more.

DISSOLVE TO:

81 INT. BALLROOM - NEW YEAR'S EVE NIGHT

ON SCREEN: ST. JOHN'S, 1978

Party is in full swing. Tom, Sadie, family and friends are gathered around. The atmosphere is festive with plenty of food and drinks pouring.

Crowd gathers and cheer Joan on to sing. Joan embraces the crowd, and sings *How Great Thou Art*. Tears fall down her cheeks and she makes direct eye contact with everyone in the room.

JOAN

*O Lord my God, when I in awesome
wonder, Consider all the worlds
Thy hands have made/ I see the
stars, I hear the rolling
thunder/ Thy power throughout
the universe displayed Then
sings my soul, my Savior God, to
Thee/ How great Thou art! How
great Thou art! Then sings my
soul, My Savior God, to Thee/
How great Thou art. How great
Thou art.*

82 EXT. JOAN AND TOM'S HOUSE - MORNING

PAN exterior front of the family home.

83 INTERCUT: JOAN COMES BACK FROM THE HOSPITAL. DETAIL OF HER SCAR ON HER CHEST AND HER HAND RUNS OVER IT.

84 INTERCUT: CLOSE UP OF COURT CASE DRAMA.

85 INTERCUT: JOAN GIVES TOM MONEY. TOM SMASHES THE CAN OFF THE COUNTER AS JOAN FALLS TO THE FLOOR.

86 INT. JOAN AND TOM'S BEDROOM - MORNING

ON SCREEN: JANUARY 10th, 1978

CLOSE UP of Joan's awards and photos.

PAN: Across the bedroom.

CLOSE UP: Closet where the rifle is stored. The rifle is gone.

CUT TO: Joan's hand hangs off the side of the bed. Joan is fallen. She is dead.

We hear the sound of a GUNSHOT and then the rifle drops to the bedroom floor.

CLOSE UP: On the floor, detail of the rifle.

PAN exterior front of the family home. Sound of gunshot echos.

The song *How Great Thou Art* rises from their home.

87 INTERCUT: SINBAD HOTEL SWIMMING POOL - DAY

Joan and Sadie take each other's hand and jump in the swimming pool. They swim and swim.

CLOSE UP: Joan with a big raucous laugh.

Music underneath: Joan sings *Big Dream, Makes Me Think Gods a Woman too*.

JOAN

*There's a full moon tonight/And
I'm bathing in its light/Naked
as the day that I was born/
There is no shame beneath this
sky/I have kissed the past good
bye/And mended up my broken
heart so torn.*

88 EXT/INT. CAR ON HIGHWAY - DAY

Joan and Sadie drive with the roof down on the highway. Dressed like stars, their scarves blow in the wind and they share a big laugh.

Kindred spirits as they hit the road.

Joan sings and it plays underneath until the screen goes to credits.

JOAN

*With a sweet sound/Only I can
make/And it gets stronger with
every breath I take/And it's all
a part of making me feel new/
makes me think maybe God's a
woman too/Makes me think maybe
God's a woman too.*

FADE OUT:

THE END.