

# THE TASTE OF RAIN

Written by

Larry Gene Fortin

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[larrygeneauthor@roadrunner.com](mailto:larrygeneauthor@roadrunner.com)

INT. ROMAN BARKLEY'S DRESSING ROOM - SPOTLIGHT CASINO - EARLY EVENING

Camera slowly pans throughout dressing room revealing a pair of blue glitter shoes on the floor by a well worn chair, socks and briefs underwear on the seat of the chair, a filled trash can by the wall, a sink with shaving utensils on a small counter next to it, a make-up counter beneath a mirror surrounded by lights with 3 burned out bulbs, make-up containers with brushes and powder, several pill bottles behind the make-up, and a black tuxedo, worn with age, with blue glitter lapels and matching thin stripe down each leg hanging on a hook on the old wall.

SFX: A KNOCK AT THE DOOR.

BRADLEY FITZ, 50, STAGE MANAGER pushes the door open.

BRADLEY FITZ  
Roman? Roman.

Bradley looks around, frustrated, shakes his head and closes door.

INT. BACKSTAGE

Bradley walks down the hall, past the stage entrance to the rear stage entrance leading outside.

He pushes the door open that leads to a small garden next to the building.

EXT. REAR OF THEATRE

IT'S RAINING STEADY.

ROMAN BARKLEY, 37, IS SHIRTLESS, STANDING WITH HIS ARMS SPREAD OPEN LOOKING UP, MOUTH OPEN, THEN SLOWLY SPINS AROUND LIKE A TOP, SINGING AND HUMMING IN THE RAIN.

BRADLEY FITZ  
Roman? Roman. ROMAN!

ROMAN BARKLEY  
(suddenly hearing him)  
It's raining.

BRADLEY FITZ  
I know. You got thirty minutes till you go on.

ROMAN BARKLEY  
(with a huge smile)  
It's raining.

BRADLEY FITZ  
ROMAN!! I ain't coming out there to  
get you again. I'm cancelling the  
show. Yah got five minutes to be in  
your dressing room.

Bradley disappears back into the club.

Roman is concerned not wanting to leave his rain session then  
finally darts into the door of the club.

INT. ROMAN BARKLEY'S DRESSING ROOM

Roman darts into the door soaking wet but smiling, pulls all  
his wet clothes off, grabbing towel, drying off and finally  
grabs underwear on chair and puts them on.

Roman sits at his make-up mirror looking at himself.

ROMAN BARKLEY  
What a day. It's raining.

POV: FROM BEHIND ROMAN, FOCUSED ON MIRROR REFLECTION, CAMERA  
SLIDES SLIGHTLY TO ONE SIDE REVEALING A RED-HEADED VERY  
ATTRACTIVE WOMAN, VOLETA, BEHIND ROMAN WEARING A BLUE VELVET  
GOWN WITH A RHINESTONE LINE FROM HER LEFT SHOULDER DOWN TO  
HER RIGHT WAIST.

ROMAN BARKLEY (CONT'D)  
It's raining again. Did you see?

VOLETA, (NAME MEANING VEILED), 30'S, HAS A SOFT FRENCH  
ACCENT.

VOLETA  
I did. The drops are soft and cool.

ROMAN BARKLEY  
Yes.  
(putting on make-up)  
I didn't think I would see you  
today.

VOLETA  
Why? I always see you when you are  
singing those wonderful songs.

ROMAN BARKLEY  
They are wonderful, aren't they?

VOLETA

They speak of the heart and often  
of another time.

ROMAN BARKLEY

They do. Recorded by the best: Dean  
Martin, Mel Torme, Frank Sinatra,  
Michael Buble. Oh and the top,  
Anthony Dominick Benedetto.

VOLETA

Monsieur Tony Bennett. I know his  
music well. You know that.

ROMAN BARKLEY

I do. He knows the heart and love.

VOLETA

Ah love. That is very hard to know.  
It is complex and difficult but  
beautiful.

ROMAN BARKLEY

Do you think love comes to  
everyone?

VOLETA

That depends on what you are  
looking for in love. Love can be  
very distracting. But it can also  
be a reward if it is right.

ROMAN BARKLEY

Right? How can love not be right?

VOLETA

When one loves another that does  
not hold the same love in return.

Roman begins to get dressed as they speak.

Voleta now sitting on arm of chair.

ROMAN AND VOLETA NEVER TOUCH ALTHOUGH THEY MAY BE IN  
PROXIMITY OF EACH OTHER.

ROMAN BARKLEY

But it's sheer joy for the one that  
loves.

VOLETA

Unrequited love, while still love,  
cannot come to fruition in one's  
heart and soul.

ROMAN BARKLEY  
Does that matter?

VOLETA  
It does. You know that.

ROMAN BARKLEY  
I do, but maybe it doesn't matter.  
Maybe it's all we need.

VOLETA  
Maybe. You are being silly now.

ROMAN BARKLEY  
Now I'm silly?

VOLETA  
No, well, maybe.

They laugh together softly as he puts on his blue sequin clip on bow tie that is a little worse for wear.

ROMAN BARKLEY  
This was my first bow tie I ever  
wore. There. Ready.

Voleta looks down, grinning.

VOLETA  
You may want some pants.

ROMAN BARKLEY  
Oh, I thought I'd give them a real  
show.

VOLETA  
You might end up in jail.

ROMAN BARKLEY  
Que sera on that shit. Been in  
worse places.

Roman puts on his pants.

Knock at door.

BRADLEY FITZ (O.C.)  
You ready Roman?

ROMAN BARKLEY  
On my way out.

VOLETA  
Don't forget your pills.

Roman picks up the two bottles then puts them down.

ROMAN BARKLEY  
I'm good. You staying for the show?

VOLETA  
As always.

Roman takes a deep breath then goes out the door.

CUT TO:

INT. CASINO SHOWROOM

The room is sparse with customers.

BRADLEY FITZ (O.C.)  
Ladies and gentlemen. Please, put  
your hands together and welcome to  
the stage Roman Barkley.

CUE: "I GET A KICK OUT OF YOU" RECORDED MUSIC

ROMAN BARKLEY  
Good evening ladies and gents and  
welcome to the show lounge at the  
Spotlight Casino and yah know . . .

*I GET NO KICK FROM CHAMPAGNE  
MERE ALCOHOL DOESN'T THRILL ME AT ALL  
SO TELL ME WHY SHOULD IT BE TRUE  
THAT I GET A KICK OUT OF YOU*

*SOME GET A KICK FROM COCAINE  
I'M SURE THAT IF I TOOK EVEN ONE SNIFF  
THAT WOULD BORE ME TERRIFICALLY TOO  
YET I GET A KICK OUT OF YOU*

*I GET A KICK EVERY TIME I SEE  
YOU STANDING THERE BEFORE ME  
I GET A KICK THOUGH IT'S CLEAR TO SEE  
YOU OBVIOUSLY DON'T ADORE ME  
I GET NO KICK IN A PLANE  
FLYING TOO HIGH  
WITH SOME GIRL IN THE SKY IS MY IDEA OF NOTHING TO DO  
BUT I GET A KICK OUT OF YOU*

(spoken towards bartender)  
It's a night for good drinks Sam.

Sam, bartender, waves, bored, then camera pans to a back corner revealing Voleta in a golden sequin gown alone at a small table, smiling.

Roman smiles at her from stage and sings to her.

ROMAN BARKLEY (CONT'D)

(singing)

*I GET A KICK EVERY TIME I SEE  
YOU STANDING THERE BEFORE ME  
I GET A KICK THOUGH IT'S CLEAR TO SEE  
YOU OBVIOUSLY DON'T ADORE ME  
I GET NO KICK IN A PLANE  
FLYING TOO HIGH  
WITH SOME GIRL IN THE SKY IS MY IDEA OF NOTHING TO DO  
BUT I GET A KICK  
YOU GIVE ME A BOOT  
BUT I GET A KICK OUT OF YOU*

Sparse applause other than Sam and the waitress, IRENE.

ROMAN BARKLEY (CONT'D)

Thank you, thank you.

CUT TO:

EXT. ROMAN'S APARTMENT BUILDING - AFTER SHOW - 3:00 AM

It's still misting.

Roman is walking slowly up the side walk between the apartments towards the rear carrying a tote bag with his dinner, lasagna, and a few groceries.

The light is flickering next to his door.

A scraggly cat steps out of the bushes to greet him.

ROMAN BARKLEY

What are you doing out so late  
Percy? Come here. I may have a few  
crunchies left for you.

Roman digs for his keys in his pocket then opens the door and Percy runs in before him.

INT. ROMAN BARKLEY'S LIVING ROOM/KITCHEN

Percy has jumped on the counter between the living room and kitchen.

Roman empties the groceries and places his lasagna in the microwave then pulls a small bag of kitty kibble out and pours some in a bowl.

ROMAN BARKLEY

Hasn't Miss Albert been feeding you?

(Percy looks up at him)

Okay, you can spend the night but no pooping in the bath tub. Okay?

Roman turns on a small iPod that sits in a player with speakers.

A mix of Tony Bennett music plays as he hums & sings along getting his lasagna out of the microwave, sitting at the counter on a stool next to Percy eating the lasagna.

CUT TO:

INT. ROMAN'S BEDROOM - NEXT MORNING - LATE

Percy jumps up on the bed, nudging Roman's face.

Roman starts awake, almost afraid, then realizes where he is with Percy sitting staring at him.

ROMAN BARKLEY

Don't you ever sleep? What time is it?

Percy meows and Roman looks at the clock and then gets up.

CUT TO:

INT. ROMAN BARKLEY'S LIVING ROOM/KITCHEN

Roman is cleaning up the counter from his dinner the night before.

Percy meows sitting and scratching at the door.

ROMAN BARKLEY

Oh sure, now you want to go home.

Roman opens the door and Percy steps just outside, stops, then looks back at Roman, meowing.

ROMAN BARKLEY (CONT'D)

You know your way. Go on.

Percy takes a couple steps, turns back and meows again.

ROMAN BARKLEY (CONT'D)

What is with you? Okay, I'll walk you home.

EXT. ROMAN'S APARTMENT BUILDING

Roman walks out front door following Percy as he darts to Miss Albert's front door.

Percy is scratching the door.

Roman looks around and knocks at the door but there is no answer.

ROMAN BARKLEY  
Miss Albert? Miss Albert? You home?

Percy jumps up on the window sill.

Roman leans over to the window to look in.

ROMAN BARKLEY (CONT'D)  
What's up boy?

CAMERA FOCUS BEYOND ROMAN THROUGH WINDOW INTO MISS ALBERT'S APARTMENT REVEALING MISS ALBERT, 82, LYING ON THE FLOOR.

Roman knocks on window.

ROMAN BARKLEY (CONT'D)  
Oh no. MISS ALBERT! MISS ALBERT.

Roman runs around to the front door, can't get in, then runs to the side door and kicks it open.

INT. MISS ALBERT'S APARTMENT

Roman checks for a pulse as he pulls out his cell phone and dials 911.

CUT TO:

EXT. ROMAN'S FRONT PORCH - 2 HOURS LATER

Roman is seated on porch stairs clearly distraught.

Fire and police responders are wrapping up at Miss Albert's apartment. EMT's are carrying Miss Albert's body out of her house.

VOLETA  
I am so sorry for your friend.

ROMAN BARKLEY  
I didn't know her that well but . .

VOLETA

It is always sad to lose a friend  
no matter how well you know them.

Roman begins to weep.

ROMAN BARKLEY

She's dead.

VOLETA

Yes. I know.

A POLICE OFFICER walks up.

POLICE OFFICER

Mr Barkley, are you okay? Is there  
anyone you'd like me to call for  
you?

ROMAN BARKLEY

No, no. We're okay.

POLICE OFFICER

Do you know any of her family  
members?

ROMAN BARKLEY

(crying)

Oh, I think she had a son or a  
daughter in Pahrump or Vegas. I'm  
not sure.

POLICE OFFICER

If you get any other information,  
please let us know.

Roman nods and the officer leaves.

Percy meows from behind him.

Shot reveals Percy lying next to the door then back to  
Roman's face as Roman's world begins to crash in on him.

Roman gets up, slightly unsteady, opening the door and Percy  
runs in as Roman enters the house.

CUT TO:

INT. ROMAN BARKLEY'S LIVING ROOM/KITCHEN

Percy is on the counter watching Roman as he enters.

Roman crosses to the sofa, sits and leans back, eyes closed.

ROMAN BARKLEY  
I need to get away.

VOLETA (V.O.)  
You can go anytime my love.

CLOSE-UP ON ROMAN'S FACE.

ROMAN BARKLEY  
I need to fly.

VOLETA (V.O.)  
And where do you wish to go?

ROMAN BARKLEY  
Away from death and people dying.

VOLETA (V.O.)  
You cannot run away from death when  
it comes.

THE SCENE MORPHS TO ANOTHER TIME AS THE CAMERA PULLS BACK TO  
REVEAL:

INT. HOTEL LUNE ROUGE (RED MOON) PARIS - 10 YEARS PRIOR

FLASHBACK TO PARIS, THE HOTEL LUNE ROUGE 10 YEARS PRIOR

CAMERA PULLS BACK FROM ROMAN'S FACE REVEALING HIM LYING NAKED  
ON A BED IN A QUAIN, NOT FANCY, HOTEL ROOM WITH VOLETA LYING  
AGAINST HIM WITH HER HEAD ON HIS CHEST AT THE END OF  
PASSIONATE SEX.

ROMAN BARKLEY  
(smiling)  
And while I'm with you, it is . . .  
(kissing her)  
How about we go to that cute little  
French cafe'. I am famished.

VOLETA  
All of the cafe's are French in  
Paris.

ROMAN BARKLEY  
The one with the tables and chairs  
out front. Oh, and the waiter that  
speaks French.

VOLETA  
That would be all of them.

ROMAN BARKLEY  
Then you chose. Any one.

Voleta kisses him quickly then gets up, naked, getting dressed.

VOLETA  
Then come. I know just where we should go.

ROMAN BARKLEY  
It better be French.

VOLETA  
It is very French.

FADE TO:

EXT. CAFE' LES SAISONS - HOUR LATER

Cafe' is small and quaint on a small side street in Montmartre.

Roman and Voleta are just finishing brunch.

SERVER comes out.

SERVER  
Would you like an espresso?

ROMAN BARKLEY  
I don't think so. I am stuffed from that second chocolate croissant. Would you like something?

VOLETA  
I am absolutely filled. I need a walk.

ROMAN BARKLEY  
The lady has spoken.

Server leaves.

CUT TO:

EXT. STREET OF SHOPS IN MONTMARTRE

Roman and Voleta are walking down the sidewalk of shops towards a small park.

ROMAN BARKLEY  
How long have you lived in Paris?

VOLETA  
Only a year.

ROMAN BARKLEY  
And at the wine shop?

VOLETA  
I came here to work at the shop. My family owns it.

ROMAN BARKLEY  
You know wine?

VOLETA  
I do. My family has a small winery in the Haute-Savoie region of France.

ROMAN BARKLEY  
The Haute what?

VOLETA  
Haute-Savoie, it is in Eastern France in the Alps.

ROMAN BARKLEY  
I've always like French wines.

VOLETA  
We also make the cheeses of the region, like Reblochon, Raclette de Savoie, Abondance, Chevrotin and Brezain.

ROMAN BARKLEY  
I've always liked French cheeses with French wines.

He stops walking and leans her against the wall of a building.

VOLETA  
(smiling)  
French wine and French cheese make a culinary love match.

Roman kisses her.

ROMAN BARKLEY  
I think I like that love match.

They begin walking again.

VOLETA  
It is not an easy match.

ROMAN BARKLEY  
Then I'll make sure it works.

VOLETA  
How?

Roman looks around then stops, focusing on the distant Eiffel Tower.

ROMAN BARKLEY  
Take me to the love tower.

VOLETA  
The what? You have not been to the Eiffel Tower?

ROMAN BARKLEY  
Nope. I've been too busy doing shows then darting off to somewhere else to do more shows.

VOLETA  
I have a shop to run.

ROMAN BARKLEY  
Come on, Bridgett can handle the shop for a day.

VOLETA  
You are such a bad influence on me.

ROMAN BARKLEY  
Yes I am. Come on.

Roman takes her hand and they run towards the Eiffel Tower.

CUT TO:

EXT. EIFFEL TOWER

Roman & Voleta are running up to the base of the Eiffel Tower as it starts to rain.

CUT TO:

INT/EXT: EIFFEL TOWER LIFT

MONTAGE:

ROMAN & VOLETA ARE BOTH LAUGHING AS THE LIFT TAKES THEM TO THE TOP, BOTH HAVE WET HAIR FROM THE RAIN.

SHOTS OF LIFT GOING UP EIFFEL TOWER.

LIFT STOPS AT TOP AND ROMAN & VOLETA GET OFF ON THE TOP LEVEL INTO THE LIGHT RAIN.

ROMAN BARKLEY  
Look. Perfect.

Roman points to the champagne bar.

ROMAN BARKLEY (CONT'D)  
Just what we need in the sky.

Roman leads Voleta into the bar.

INT. CHAMPAGNE BAR

They approach the bar and the BARTENDER approaches.

ROMAN BARKLEY  
Deux champagne gendarme.

Voleta is laughing.

ROMAN BARKLEY (CONT'D)  
What?

VOLETA  
You just asked for two champagne from a policeman.

ROMAN BARKLEY  
My French is rusty. Was I close?

VOLETA  
Deux champagnes s'il vous plaît.

Bartender opens a split of champagne by twisting off the muselet and lying it on the bar.

Roman picks up the muselet, twisting it in his hands.

ROMAN BARKLEY  
That's what I meant. You see, I need you around all the time.

VOLETA

Yes, I see. If not you'll have many policeman around you. You sing in French. Do you know what you are singing?

ROMAN BARKLEY

I learn the words phonetically so it sounds like I know what I'm singing. It works, doesn't it?

VOLETA

It does.

ROMAN BARKLEY

I am very glad my agent booked me in Paris.

VOLETA

(smiling seductively)  
Why?

ROMAN BARKLEY

If he hadn't, I would have never met the love of my life.

VOLETA

Oh, life is a long time.

ROMAN BARKLEY

Not long enough.

Roman starts to embrace her but she gently steps away.

VOLETA

Life can be unpredictable. You come to Paris for a short time to sing and then you go to where?

ROMAN BARKLEY

Berlin, Copenhagen, Geneva and about ten other cities I can't think of off hand because you blind me.

VOLETA

You will probably meet a girl in each of those cities and say the same thing to them.

ROMAN BARKLEY

No. I couldn't after meeting you. Here.

Roman twists the muselet into a long metal piece then wraps it on her finger like a ring.

VOLETA

No? American men fall in love so easy it seems, especially in Paris, The City of Love. You see, it's like every other city, you can fall in love in any of them.

ROMAN BARKLEY

Only if Voleta is there.

VOLETA

But I am here though and you will be there.

ROMAN BARKLEY

You could come with me.

VOLETA

I have a shop to run. I can not just walk away and run to other cities around Europe and forget all of my responsibilities.

The rain begins spritzing again.

ROMAN BARKLEY

I would give up all of my schedule just to stand in the rain with you.

VOLETA

Rain only nourishes the flowers to grow.

ROMAN BARKLEY

From this moment on rain will always remind me of standing on the Eiffel Tower drinking champagne with you.

Roman steps back, spreads his arms, while still holding his glass of champagne, pointing his face towards the sky and the rain, sticking his tongue out.

ROMAN BARKLEY (CONT'D)

(smiling)

The rain will always feed me with love for you.

VOLETA

And what does it taste like? Champagne maybe?

ROMAN BARKLEY

It . . . it tastes like, I don't  
know but it's wonderful when it's  
on your lips.

Roman grabs her and kisses her passionately in the rain.

FADE TO:

INT. CLUB ANNIE - THAT NIGHT

CLUB ANNIE is an American style jazz club with a formal motif  
with patrons dressed for the evening, waiters in white coats  
and black ties with the feel of the 1940's.

A small band is playing on stage as patrons are seated,  
served drinks and enjoying the music.

CAMERA PANS THROUGH THE CLUB AS THE BAND PLAYS AND THEN COMES  
TO REST ON VOLETA ENTERING IN A DAZZLING GOLD EVENING GOWN,  
THE SAME GOWN SHE IS WEARING IN FIRST SCENE AT THE SPOTLIGHT  
CASINO, APPROACHING THE MAITRE'D.

MAITRE'D

Ah, Miss Voleta. I have a table for  
you up front.

VOLETA

I would prefer something in the  
rear if you have one.

MAITRE'D

Certainly, are you sure?

VOLETA

I will be more comfortable in the  
rear.

MAITRE'D

Of course.

The Maitre'd gestures and then leads her to a small table in  
the rear to one side.

VOLETA

This is perfect, thank you.

MAITRE'D

You are most welcome.

A WAITER approaches.

VOLETA  
Evian please, chilled but no ice.

The band finishes their song with audience applause.

DAVID TREMBELL  
Ladies and gentlemen, my name is  
David Trembell and this is the  
Trembell Jazz Tones.

David holds up the Bataan and the band plays a synchronized note.

The audience applauds.

DAVID TREMBELL (CONT'D)  
We would all like to welcome you to  
Club Annie where jazz and blues  
rule and to start the evening off  
with a smooth tone, straight from  
New York's Jazz scene, please  
welcome Roman Barkley.

The audience applauds and cheers as band plays intro music.

*CUE: COME FLY WITH ME*

Roman enters the stage wearing the same outfit from the opening scene, a BLACK TUXEDO WITH BLUE GLITTER LAPELS AND MATCHING THIN STRIPE DOWN EACH LEG but BRAND NEW AND SHARP FITTING.

He looks every bit the star he is.

ROMAN BARKLEY  
(singing)  
*COME FLY WITH ME  
LET'S FLY, LET'S FLY AWAY  
IF YOU CAN USE SOME EXOTIC BOOZE  
THERE'S A BAR IN FAR BOMBAY  
COME FLY WITH ME  
LET'S FLY, LET'S FLY AWAY  
COME FLY WITH ME  
LET'S FLOAT DOWN TO PERU  
IN LAMA LAND  
THERE'S A ONE MAN BAND  
AND HE'LL TOOT HIS FLUTE FOR YOU  
COME FLY WITH ME  
LET'S TAKE OFF IN THE BLUE*

CUT TO:

WAITER SERVING VOLETA HER EVIAN.

VOLETA

Merci.

CUT BACK TO:

ROMAN BARKLEY

(singing)

ONCE I GET YOU UP THERE  
 WHERE THE AIR IS RAREFIED  
 WE'LL JUST GLIDE  
 STARRY-EYED  
 ONCE I GET YOU UP THERE  
 I'LL BE HOLDING YOU SO NEAR  
 YOU MAY HEAR THE ANGELS CHEER  
 BECAUSE WE'RE TOGETHER

WEATHER-WISE, IT'S SUCH A LOVELY DAY  
 JUST SAY THE WORDS, AND WE'LL BEAT THOSE BIRDS  
 DOWN TO ACAPULCO BAY  
 IT'S PERFECT FOR A FLYING HONEYMOON, THEY SAY  
 SO COME FLY WITH ME, LET'S FLY, LET'S FLY AWAY

ONCE I GET YOU UP THERE  
 WHERE THE AIR IS RAREFIED  
 WE'LL JUST GLIDE  
 STARRY-EYED  
 ONCE I GET YOU UP THERE  
 I'LL BE HOLDING YOU SO NEAR  
 YOU MAY HEAR THE ANGELS CHEER  
 BECAUSE WE'RE TOGETHER

WEATHER-WISE, IT'S SUCH A LOVELY DAY  
 JUST SAY THE WORDS, AND WE'LL BEAT THOSE BIRDS  
 DOWN TO ACAPULCO BAY  
 IT'S PERFECT FOR A FLYING HONEYMOON, THEY SAY  
 SO COME FLY WITH ME, LET'S FLY, LET'S FLY  
 PACK UP, LET'S FLY AWAY

Audience applauds widely.

ROMAN BARKLEY (CONT'D)

THANK YOU, THANK YOU!! You're too nice, or already drunk. Maybe a little of both. I've been here three weeks and you have been so nice. So nice that I just might stay here for the rest of my life with the new love of my life drinking champagne in the rain atop the Eiffel Tower. What d'ya think?

*CUE: THE BEST IS YET TO COME*

ROMAN BARKLEY (CONT'D)

(singing)

*OUT OF THE TREE OF LIFE  
I JUST PICKED ME A PLUM  
YOU CAME ALONG,  
EVERYTHING STARTED TO HUM  
STILL IT'S A REAL GOOD BET  
THE BEST IS YET TO COME*

*THE BEST IS YET TO COME  
AND BABE WON'T IT BE FINE?  
YOU THINK YOU'VE SEEN THE SUN  
BUT YOU AIN'T SEEN IT SHINE*

*WAIT TIL THE WARM-UP'S UNDERWAY  
WAIT TIL OUR LIPS HAVE MET  
WAIT TIL YOU SEE THAT SUNSHINE DAY  
YOU AIN'T SEEN NOTHING' YET*

*THE BEST IS YET TO COME  
AND BABE WON'T IT BE FINE?  
THE BEST IS YET TO COME  
COME THE DAY YOU'RE MINE*

*COME THE DAY YOU'RE MINE  
I'M GONNA TEACH YOU TO FLY  
WE'RE GONNA TASTE OF THE WINE  
WE'RE GONNA DRAIN THE CUP DRY*

*WAIT TIL YOUR CHARMS  
ARE RIGHT FOR THESE ARMS TO SURROUND  
YOU THINK YOU'VE FLOWN BEFORE  
BUT YOU AIN'T LEFT THE GROUND*

*VOLTA'S TABLE: VOLETA IS GONE.*

*CAMERA ZOOMS UP TO SEE VOLETA LEAVING THE CLUB IN A HURRY.*

ROMAN BARKLEY (O.C.) (CONT'D)

(singing)

*WAIT TIL YOU'RE LOCKED IN MY EMBRACE  
WAIT TIL I DRAW YOU NEAR  
WAIT TIL YOU SEE THAT SUNSHINE PLACE  
AIN'T NOTHING LIKE IT HERE*

*EXT. CLUB ANNIE*

*Voleta exits the club clearly upset.*

*Valet hails a cab and Voleta gets in.*

INT. CAB

CLOSE-UP OF VOLETA'S FACE, TEARS RUNNING DOWN HER CHEEKS.

CUT TO:

EXT. CLUB ANNIE

ARIEL SHOT, PULLING UP, AS CAB DRIVES OFF.

FADE TO:

INT. ROMAN BARKLEY'S DRESSING ROOM - SPOTLIGHT CASINO -  
PRESENT

Roman enters from the bathroom in just his underwear,  
toweling off his head but looking disheveled.

SPFX: KNOCK ON HIS DOOR.

ROMAN BARKLEY

WHAT?

BRADLEY FITZ (O.C.)

You doing a sound check today?

ROMAN BARKLEY

Why the fuck would I need to do a  
sound check to sing with a karaoke  
recording?

CUT TO:

INT. OUTSIDE DRESSING ROOM DOOR

Bradley is shaking his head afraid of Roman's mood.

BRADLEY FITZ

You okay in there Roman? You have a  
visitor.

CAMERA PULLS BACK REVEALING PATTIE, ROMAN'S SISTER.

BRADLEY FITZ (CONT'D)

ROMAN!

The door flies open with Roman standing there in his  
underwear holding a towel.

PATTIE BARKLEY  
 (uncertain)  
 Hi Roman. How yah doing?

ROMAN BARKLEY  
 Oh my god. Pattie Pinkle returns.  
 It's been what, ten years?

PATTIE BARKLEY  
 It's not Pinkle anymore. Divorced  
 his ass two years ago after he  
 punched me in the face.

ROMAN BARKLEY  
 Hope you hit him back.

PATTIE BARKLEY  
 I shot him in the leg.

BRADLEY FITZ  
 You okay here?

ROMAN BARKLEY  
 Bradley, meet my long lost sister.

BRADLEY FITZ  
 You okay?

ROMAN BARKLEY  
 Yeah, it's okay. For now.

Bradley walks away.

Pattie moves into Roman's dressing room.

INT. ROMAN BARKLEY'S DRESSING ROOM - SPOTLIGHT CASINO

Roman, nervous and shaky, puts on pants then starts doing his  
 stage make-up, what there is of it, sitting at his vanity.

Pattie looks around.

PATTIE BARKLEY  
 You're hard to find. How long you  
 been here?

ROMAN BARKLEY  
 Not too long. On and off for a  
 couple years.

PATTIE BARKLEY  
 You like it here?

ROMAN BARKLEY

Eight shows a week, pays the bills.

He looks at her in the mirror.

ROMAN BARKLEY (CONT'D)

What do you want Pattie? I haven't seen you in almost 10 years then you suddenly turn up.

PATTIE BARKLEY

Roman, you cut us all out of your life when you returned from that European singing tour early. Then you disappeared . . .

ROMAN BARKLEY

You got married and ran off with Mr Pickle.

PATTIE BARKLEY

Pinkle.

ROMAN BARKLEY

Whatever.

POV: CAMERA ANGLE FROM BEHIND ROMAN WITH MIRROR IN VIEW AND PATTIE VISIBLE IN MIRROR.

ROMAN BARKLEY (CONT'D)

(frustrated)

I have a career. I came back from Paris and continued my career. I had things to do.

Roman is looking directly at Pattie's reflection in the mirror and Pattie's image changes for less than a split second, a blink, to that of Voleta and back to Pattie.

Roman reacts for a second.

PATTIE BARKLEY

You have two nephews.

ROMAN BARKLEY

Ah, little gherkins? I suppose you haven't mention their singing uncle.

PATTIE BARKLEY

As a matter of fact, I have. They ask why they haven't met you.

ROMAN BARKLEY  
 Because he's famous and all over  
 the world on tour, living in Paris.

PATTIE BARKLEY  
 Roman, you haven't been in Paris in  
 ten years.

Turns to look at her.

ROMAN BARKLEY  
 I have Paris with me every day and  
 that's something no one can take  
 away.

PATTIE BARKLEY  
 No, I suppose not. It's quite a  
 colorful city. It leaves an  
 impression. But it's a long way  
 away.

ROMAN BARKLEY  
 (curt)  
 You have to leave now. I have to  
 finish getting ready. I have a show  
 to do.

PATTIE BARKLEY  
 You doing okay?

ROMAN BARKLEY  
 Fine. You're welcome to stay for  
 the show, but don't do it on my  
 account.

Roman opens the door and shows her out, his mood changing as  
 he closes the door.

ROMAN BARKLEY (CONT'D)  
 How did she find me? I don't want  
 her around.

Roman sits back down to finish his make-up.

Voleta appears in mirror, Roman sees her.

CUT TO:

INT. BACKSTAGE

PATTIE BARKLEY  
 Thank you Mr Fitz.

BRADLEY FITZ

Bradley.

PATTIE BARKLEY

Bradley, thank you for getting in touch with me.

BRADLEY FITZ

He's a good guy. Been here a couple a years and he doesn't have anyone, yah know?

PATTIE BARKLEY

I know. He's been running for ten years now and at some time he's gonna run into the proverbial wall. Tell me, how on earth did you find me?

BRADLEY FITZ

Oh, that wasn't hard. My wife works in HR here at the casino and he listed you as his next of kin on his paperwork.

PATTIE BARKLEY

Really?

BRADLEY FITZ

I was more surprised the information was current.

PATTIE BARKLEY

Old habits die hard. I've lived in Santa Monica for twenty years.

BRADLEY FITZ

Welcome to Palm Springs.

Bradley steps to Roman's dressing room door, stopping before he knocks waving Pattie to listen at door.

ROMAN BARKLEY (O.S.)

I know. It'll be okay. I don't know how she knew.

BRADLEY FITZ

(whispers)

Sometimes for an hour before the show he does that.

(knocks on door)

Roman, ten minutes Roman.

Pause.

BRADLEY FITZ (CONT'D)  
 Roman, yah hear me? Ten minutes to  
 curtain.

ROMAN BARKLEY (O.S.)  
 (yells)  
 Got yah. Ten minutes. I'll be  
 there.

FADE TO:

INT. CASINO SHOWROOM

Backstage Roman walks up into the wings holding a microphone  
 with a disheveled look to him.

CUE: ENTRY MUSIC STARTS "ALL I DO IS DREAM OF YOU"

ROMAN BARKLEY  
*ALL I DO IS DREAM OF YOU  
 THE WHOLE NIGHT THROUGH  
 WITH THE DAWN I STILL GO ON  
 DREAMING OF YOU  
 YOU'RE EVERY THOUGHT  
 YOU'RE EVERYTHING  
 YOU'RE EVERY SONG I EVER SING  
 SUMMER, WINTER, (SCAT) AND SPRING*

Roman looks to the rear table for Voleta and sees Pattie  
 sitting at the table which causes him to stumble in his  
 lyrics.

ROMAN BARKLEY (CONT'D)  
*AND WERE THERE . . .  
 THAT'S BE SPENT . . .  
 DREAMING AWAY . . .*

Roman looks back at the table with Pattie and sees Voleta  
 standing behind her and then turning and running out of the  
 casino.

ROMAN BARKLEY (CONT'D)  
 WAIT, DON'T LEAVE YET. WHY ARE YOU  
 LEAVING?

Roman steps to the end of the stage.

ROMAN BARKLEY (CONT'D)  
 Wait. Just wait.

Roman steps off the end of the stage to chase her.

THE SCENE SUDDENLY SHIFTS TO PARIS.

INT. CLUB ANNIE - 10 YEARS PRIOR

Voleta is darting towards the exit.

Roman is on stage finishing the same song and sees her exit.

ROMAN BARKLEY

*WHEN SKIES ARE GREY  
WHEN SKIES ARE BLUE  
IN THE MORNING, NIGHT-TIME TOO  
ALL I DO THE WHOLE DAY THROUGH  
IS DREAM  
I'M DREAMING, DREAMING, DREAMING A DREAM  
OF JUST DREAMING DREAMING A LITTLE DREAM  
OF YOU*

CUT TO:

INT. CLUB ANNIE - LATER

ROMAN BARKLEY

But did she say where she was going?

MAITRE'D

I am sorry sir. She did not explain her actions to me. She just left. She got a strange look on her face, and just left. Perhaps she was not feeling well sir.

ROMAN BARKLEY

Yeah, maybe.

PIERRE MONTRANEAU, 30's, very handsome, approaches.

PIERRE

Pardon, I saw the young lady who left. She looked at her phone then left. She got in a car out front of the club.

ROMAN BARKLEY

Did you see the name on the taxi?

PIERRE

Oh, it was not a taxi. It was a private car, driven by a man. It seemed she knew the man.

ROMAN BARKLEY

Really? I wonder who it was.

PIERRE  
You are the American singer, yes?

ROMAN BARKLEY  
I am.

PIERRE  
I came in late but enjoyed part of  
your performance quite a lot.

ROMAN BARKLEY  
Thank you.

PIERRE  
Was the young lady special?

ROMAN BARKLEY  
Very special. And you are?

PIERRE  
I am sorry. I am Pierre Montraneau.

ROMAN BARKLEY  
Montraneau. Why do I know that  
name?

Pierre reaches to the bar and grabs a bottle of champagne  
with the label of MONTRANEAU CHAMPAGNE OF THE FRENCH ALPS.

PIERRE  
I make champagne. Perhaps you have  
indulged?

ROMAN BARKLEY  
Montraneau Champagne. They serve  
this on top of the Eiffel Tower, in  
the rain.

PIERRE  
And when it doesn't rain, I hope.

Pierre pours a glass for Roman.

ROMAN BARKLEY  
I really need to go find her.

PIERRE  
Please, some champagne to celebrate  
your wonderful show. Women always  
come back.

ROMAN BARKLEY

I hope so.

FADE TO:

INT. CLUB ANNIE - LATER THAT EVENING

TIME PASSES

Roman is at the bar and clearly has been drinking a lot with Pierre pouring the champagne as they laugh.

FADE TO:

EXT. PARIS STREET - LATER SAME NIGHT

A light rain is falling.

Roman is drunk, walking back to his hotel, singing to himself on the dimly lit street.

A man comes out of the shadows of a building, grabs him and mugs him, robbing him and pushing Roman's head against the building. Roman falls to the street, face up, as the man walks away calmly.

WE NEVER SEE THE IDENTITY OF THE MUGGER.

CLOSE-UP OF ROMAN'S FACE, HEAD CUT OPEN BLEEDING.

MORPH TO:

INT. EMERGENCY ROOM - PRESENT

Doctor begins to stitch Roman's open head wound from him falling off stage.

Roman is delirious from the fall and his psychotic episode.

FADE TO:

INT. HOSPITAL ROOM - NEXT MORNING

Roman is sedated, large bandage on his forehead, broken nose, black eyes, as Patty speaks with doctor outside large viewing window.

PATTIE BARKLEY

How long until you know?

DOCTOR ZACHARY

It could be tomorrow, it could be next week, it could be a month from now. We'll do an MRI today and see what there is now. I'm thinking there's a fracture and concussion.

PATTIE BARKLEY

Really?

DOCTOR ZACHARY

He was quite delirious when I first saw him, rambling on. Do you know someone by the name of Voleta? I'm assuming it's a person.

PATTIE BARKLEY

(worried)

It's someone in his mind.

DOCTOR ZACHARY

He's had psychiatric issues before?

PATTIE BARKLEY

It's what caused him to walk off the end of the stage. About ten years ago he returned from Paris where he was on tour. He had been mugged and suffered a head injury several weeks before returning. You saw the scar on his head.

DOCTOR ZACHARY

Yes and this new injury is practically identical to that scar.

PATTIE BARKLEY

That's when his episodes seemed to begin.

DOCTOR ZACHARY

You know, he is of the age when schizophrenia commonly begins to show in adult men and a severe brain injury like that can often trigger the event.

PATTIE BARKLEY

There are some differences that lead me to question the actual diagnosis.

(MORE)

PATTIE BARKLEY (CONT'D)

I work with schizophrenia patients, mostly in-patient level, and there's something in the presentation of his symptoms.

DOCTOR ZACHARY

Are you sure your sibling attachment isn't maybe, coloring your objectivity towards him?

PATTIE BARKLEY

I've had that same thought many times. So much that I've stood back and brought in other professionals. They felt there was something more to what he was experiencing that is blocked in his controlled thinking.

DOCTOR ZACHARY

If therapy didn't reveal anything then I would be remised at suggesting anything other than possible pre-schizophrenic episodes brought on by the initial brain injury.

PATTIE BARKLEY

That's just it, the original brain scan and MRI showed no tissue damage.

DOCTOR ZACHARY

You know there doesn't need to be actual visible damage to bring on a genetic mental health issue. Could be just coincidental timing.

PATTIE BARKLEY

I know. I know.

DOCTOR ZACHARY

I'll call you with the results of the MRI. In the meantime we need to keep him closely monitored and move him to a psychiatric facility for his own safety.

PATTIE BARKLEY

Agreed. I'll make arrangements to have him transferred to Barkley-Finn Care Center.

DOCTOR ZACHARY

Barkley, as in Patricia Barkley?

PATTIE BARKLEY

Yes, but it was started by my father's parents who were both neuroscientists in the field of Schizophrenia. I just followed in their footsteps.

DOCTOR ZACHARY

Ah, family history?

PATTIE BARKLEY

Yes, two of their eight children developed early onset schizophrenia and that's when they decided to open the center.

DOCTOR ZACHARY

Have you tried a low dose anti-psychotic?

PATTIE BARKLEY

Yes, several and he doesn't like them because it makes him groggy at times and he can't sing, forgets words.

DOCTOR ZACHARY

Common side-effect but there's no sign of any in his blood from his chem panels.

PATTIE BARKLEY

(frustrated)

I was afraid of that, when he disappeared and I had problems tracking him down. Singing is his life and taking that away was the worse decision I had to make.

DOCTOR ZACHARY

Some of the newer anti-psychotics don't have those side-effects.

PATTIE BARKLEY

He disappeared before I could try them.

DOCTOR ZACHARY

Also common when they stop their meds. I'll call you when the MRI results are in and then you can make the arrangements to move him to another facility.

PATTIE BARKLEY  
Thank you Doctor.

DOCTOR ZACHARY  
Oh, and doctor, I implore you to  
make sure he gets therapy along  
with those newer meds. Can have  
amazing results.

PATTIE BARKLEY  
(smiles)  
I hear you.

Dr Zachary walks away as Pattie turns, looking at Roman  
through the observation window.

PATTIE BARKLEY (CONT'D)  
I wish I knew what was going on in  
your head little brother.

ZOOM TO CLOSE-UP OF ROMAN'S FACE.

MORPH TO:

INT. CLUB ANNIE - ROMAN'S DRESSING ROOM - 10 YEARS PRIOR

Roman has just finished getting dressing and made up for his  
show, looking in the mirror.

SFX: KNOCK AT DOOR.

ROMAN BARKLEY  
It's open Kevin.

KEVIN, STAGE MANAGER, opens door, seen through the reflection  
in the mirror.

KEVIN  
Ten minutes Roman.

ROMAN BARKLEY  
Thanks Kevin. I'm ready.

KEVIN  
You have a guest. I figured it  
would be okay?

Voleta steps into the room.

ROMAN BARKLEY  
It's okay Kevin.

Kevin leaves, closing door.

Roman gets up and hugs her.

ROMAN BARKLEY (CONT'D)

Voleta. What happened. You just disappeared. I was gonna go to the shop tomorrow to find you.

VOLETA

I'm sorry. Something came up and you were on stage and I couldn't leave word.

ROMAN BARKLEY

Are you okay?

VOLETA

Yes, I'm fine. But I must return to my home.

ROMAN BARKLEY

For how long?

VOLETA

I don't think I will return. Please, let's lunch at the Cafe' Le Saisons. Okay? I'll explain then.

ROMAN BARKLEY

Stay for the show and come back with me and explain then.

VOLETA

I can not. Please.

She kisses him passionately then starts to leave.

VOLETA (CONT'D)

Tomorrow, one o'clock.

She quickly leaves.

Roman, frustrated takes a final look in the mirror, pauses at view, then leaves dressing room with the sound of his opening cue music starting.

MUSIC CUE: "I'VE GOT YOU UNDER MY SKIN" UPBEAT

INT. CLUB ANNIE - BACKSTAGE

Roman walks to the stage wings, waits a moment then steps on stage in full performance mode.

INT. CLUB ANNIE - SHOWROOM

ROMAN BARKLEY

Good evening and welcome to Club  
Annie! Yah know what?

(singing)

*I'VE GOT YOU, UNDER MY SKIN  
I'VE GOT YOU, DEEP IN THE HEART OF ME  
YOU'RE SO DEEP IN MY HEART  
THAT YOU'RE REALLY A PART OF ME  
I'VE GOT YOU, UNDER MY SKIN*

*I'VE TRIED SO NOT TO GIVE IN  
YOU KNOW I'VE SAID TO MYSELF THIS  
AFFAIR AIN'T GONNA GO SO WELL  
BUT WHY SHOULD I TRY TO RESIST  
WHEN BABY I KNOW SO WELL  
THAT I'VE GOT YOU UNDER MY SKIN*

THIS SONG CONTINUES AS A (V.O.) AS THE SCENE CHANGES.

ROMAN BARKLEY (V.O.)

*I'D SACRIFICE ANYTHING COME WHAT MIGHT  
FOR THE SAKE OF HAVING YOU NEAR  
IN SPITE OF A WARNING VOICE THAT COMES IN THE NIGHT  
AND REPEATS IN MY EAR*

*DON'T YOU KNOW, YOU FOOL, YOU NEVER CAN WIN  
USE YOUR MENTALITY, STEP UP TO REALITY  
BUT EACH TIME I DO, JUST THE THOUGHT OF YOU  
MAKES ME STOP BEFORE I BEGIN  
'CAUSE I GOT YOU, UNDER MY SKIN*

*I'D SACRIFICE ANYTHING COME WHAT MIGHT  
FOR THE SAKE OF HAVING YOU NEAR  
IN SPITE OF A WARNING VOICE THAT COMES IN THE NIGHT  
AND REPEATS IN MY EAR*

*DON'T YOU KNOW, YOU FOOL, YOU NEVER CAN WIN  
USE YOUR MENTALITY, STEP UP TO REALITY  
BUT EACH TIME I DO, JUST THE THOUGHT OF YOU  
MAKES ME STOP BEFORE I BEGIN  
'CAUSE I GOT YOU, UNDER MY SKIN  
AND I LOVE YOU UNDER MY SKIN*

EXT. CLUB ANNIE

Voleta exits the rear shadowed door.

Voleta hands Kevin something then gets into a car, driving  
away quickly onto the main road.

A second nondescript person exits the club in shadows, gets into a vehicle further down then follows Voleta.

INT. CLUB ANNIE - ROMAN'S DRESSING ROOM - AFTER SHOW

Roman enters, grabbing towel to wipe sweat from his brow, sitting at make-up mirror.

SFX: KNOCK AT DOOR.

ROMAN BARKLEY

It's open.

Kevin enters.

KEVIN

Roman, she gave me this to give to you after the show.

Kevin holds up the muselet that Voleta gave him as she left.

Kevin lies it on the dressing table.

Roman doesn't move.

ROMAN BARKLEY

Thank you. Thank you Kevin.

KEVIN

You okay?

ROMAN BARKLEY

(faking)  
Yes, quite.

KEVIN

You sure?

ROMAN BARKLEY

Yes, it's just a little joke we have.

Kevin pauses then leaves.

Roman slowly picks up the muselet as a tear forms in his eye.

CLOSE-UP OF ROMAN'S FACE AS HE CLOSES HIS EYES IN THE MIRROR.

MORPH TO:

INT. ROMAN'S PSYCH-CENTER ROOM - TWO DAYS LATER

CLOSE-UP: ROMAN'S BRUISED, BANDAGED FACE.

VOLETA (V.O.)  
Roman? Roman? Can you hear me?

ROMAN BARKLEY  
(groggy)  
Yes. Where are you?

VOLETA (V.O.)  
I am here Roman. Roman?

ROMAN BARKLEY  
Yes.

The voice changes to Pattie.

PATTIE BARKLEY  
Do you know where you are? Roman?

Roman slowly opens his eyes, peering around the room trying to focus on where he is.

ROMAN BARKLEY  
No.  
(he sees Pattie)  
Pickles.

DR LOUISE KENNEDY is with Pattie Barkley.

DR LOUISE KENNEDY  
(to Pattie)  
Pickles? He wants pickles?

Roman closes his eyes.

PATTIE BARKLEY  
That's his nickname for me. Long story.

DR LOUISE KENNEDY  
I get it. At least he recognizes you.

PATTIE BARKLEY  
Roman, you're at the center. Do you remember what happened?

ROMAN BARKLEY  
Mrs Albert is on the floor. She's dead.

DR LOUISE KENNEDY  
Who's Mrs Albert?

PATTIE BARKLEY  
I haven't the faintest.

ROMAN BARKLEY  
Percy! Love Percy.

DR LOUISE KENNEDY  
Who's Percy? His partner?

PATTIE BARKLEY  
Cat. He was at Roman's house when I  
went there.

Roman drifts off.

PATTIE BARKLEY (CONT'D)  
Roman, this is Dr Kennedy. She's  
gonna be helping you.

ROMAN BARKLEY  
Helping me. Percy.

PATTIE BARKLEY  
Percy's fine. He misses you.

Pattie gestures to Dr Kennedy for them to exit room.

INT. CENTER'S HALLWAY

PATTIE BARKLEY  
I've moved down here during his  
treatment and staying at his house  
so feel free to call me at any  
hour.

DR LOUISE KENNEDY  
He'll be stable for a while after  
his sedation and he'll probably  
have a concussion once he regains  
full consciousness when the  
sedatives wear off.

PATTIE BARKLEY  
I'm gonna get some sleep. And  
thanks for getting him into the  
center.

DR LOUISE KENNEDY  
Pattie, it's your center. Who am I  
to argue.

They both laugh a bit.

PATTIE BARKLEY  
This location is under your  
supervision.

DR LOUISE KENNEDY  
Don't worry, I'll keep you in line.

PATTIE BARKLEY  
(smiling, walking away)  
I'm sure you will.

CUT TO:

INT. ROMAN BARKLEY'S LIVING ROOM/KITCHEN - THAT NIGHT

Percy is sitting on the counter staring at the door as Pattie opens the front door and enters, looking around, setting her suitcases down by the door.

SFX: PERCY LETS OUT A LOUD MEOW, STARTLING PATTIE.

PATTIE BARKLEY  
Well, How are you?

Percy meows then sits by his empty bowl on the wall side of the counter.

Pattie reads Percy's collar tag.

PATTIE BARKLEY (CONT'D)  
Percy, this says you belong next  
door.

Pattie looks in the cabinet and pulls out a bag of kitty crunchies and puts some in his bowl then walks back out on the porch, looking next door.

EXT. ROMAN'S FRONT PORCH

There is already a for rent sign in front of Miss Albert's apartment.

An OLDER NEIGHBOR WOMAN approaches with groceries.

PATTIE BARKLEY  
Excuse me. Do you know where I can  
find a Miss Albert? I've found her  
cat.

NEIGHBOR WOMAN

Oh, Miss Albert passed away last week. I think Roman took her cat in when he found her.

PATTIE BARKLEY

What do you mean found her?

NEIGHBOR WOMAN

He was the one who called the ambulance when he found Miss Albert on the floor dead. He was real broken up about it.

Pattie begins putting the pieces together on what happened with Roman.

PATTIE BARKLEY

Oh, I'm so sorry about Miss Albert.

NEIGHBOR WOMAN

She'd been here for forty years.

PATTIE BARKLEY

That's a long time. Thank you.

Pattie pauses for a minute then walks back into the apartment.

INT. ROMAN BARKLEY'S LIVING ROOM/KITCHEN

Pattie walks around the apartment, soaking in who her brother really is, or isn't.

It is sparsely furnished, neat with a couple small posters of clubs in Paris Roman has performed.

A PAINTING with A "SEPIA TONE" WATER COLOR OF THE EIFFEL TOWER AND A COUPLE WALKING TOWARDS IT ON A TREE LINED STREET IN A LIGHT RAIN WITH A RED UMBRELLA OVER THEIR SHOULDERS HIDING THEIR HEAD is above a small table.

On the table is a champagne glass from the bar on the viewing platform of the Eiffel Tower, etched with the Eiffel Tower and inside is the twisted "muselet."

Pattie picks up the glass, looking at it and the poster.

PATTIE BARKLEY

What the hell happened in Paris?

FADE TO:

INT. ROMAN'S PSYCH-CENTER ROOM - TWO DAYS LATER

Roman is seated in a chair staring at the window as a light drizzle wets the glass, basically catatonic/unresponsive and Dr Louise Kennedy is seated across from him, quietly.

Roman's face is still bandaged and bruised etc, eyes glassy.

DR LOUISE KENNEDY

Roman? Roman. Maybe you'll want to eat something today?

(no response)

Where are you Roman? You seem fixated today on the rain. Where are your thoughts?

MORPH TO:

EXT. VINS DE HAUTE-SAVOIE - TEN YEARS PRIOR - AFTERNOON

Roman is walking slowly to the front of the shop, hoping to see Voleta, then peers into the window, seeing BRIDGETT, 30, inside.

INT. VINS DE HAUTE-SAVOIE

Roman enters, looking around, then selecting a piece of cheese and a bottle of wine, taking them to the counter.

BRIDGETT

Bonjour, voulez-vous autre chose?

ROMAN BARKLEY

Ah, maybe?

BRIDGETT

Ah, you don't speak French.

ROMAN BARKLEY

No, I sing in French but I can't speak it.

BRIDGETT

If you sing it why do you not understand and speak it?

ROMAN BARKLEY

(smiling, embarrassed)

Well, that's a long story.

BRIDGETT

It must be. That will be sixty-six Euro.

ROMAN BARKLEY

(pauses)

Must be a fancy wine.

BRIDGETT

Only the best from the Haute-Savoie.

ROMAN BARKLEY

That's what I've been told.

Bridgette bags the items and hands them to Roman.

Roman pauses.

BRIDGETT

Would you like something else?

ROMAN BARKLEY

Actually, is Voleta here?

BRIDGETT

Ah, you are the American singer.

ROMAN BARKLEY

She's mention me?

BRIDGETT

She is out back on the patio checking todays shipment. Just out the door and to the right down the walkway.

ROMAN BARKLEY

Thanks.

Roman exits the front door.

EXT. VINS DE HAUTE-SAVOIE

It starts to mist.

Roman walks down the garden lined walkway to the rear of the shop where there is a covered patio and an outdoor seating area.

Voleta is tabulating & verifying stacked boxes of wine and cheese on the patio but as she picks up one box of cheeses it splits and scatters the cheeses onto the ground and into the uncovered area.

ROMAN BARKLEY (O.S.)  
Is it easier to count them that way?

Voleta looks up perturbed then sees Roman.

VOLETA  
Why is it you American men don't know to come in from the rain?

ROMAN BARKLEY  
(spreading his arms)  
Maybe because they don't know if they're welcome to come in.

Voleta turns and goes into the back door of the shop and quickly returns with two champagne glasses and a bottle of champagne.

VOLETA  
Maybe this will give help to the invitation to come in.

Roman steps up onto the porch out of the rain as Voleta opens the champagne and pours two glasses.

They are face to face.

ROMAN BARKLEY  
I will always come in out of the rain for you.

VOLETA  
You are wet.

Roman kisses her.

Voleta drops the champagne glasses wrapping her arms around Roman in a passionate kiss.

They break their kiss and Voleta takes his hand and starts to lead him to an outside stairway that leads above the shop.

VOLETA (CONT'D)  
Come.

ROMAN BARKLEY  
What about the shop?

VOLETA  
Bridgett can handle it.

They run up the stairs.

FADE TO:

INT. VOLETA'S APT

Roman and Voleta enter still in the heat of passion and begin pulling at each other's clothing.

Once they are naked on the bed Roman reaches down between her legs, she throws her head back in passion and moans.

ROMAN BARKLEY  
(softly)  
Now you are wet.

MONTAGE: OF THEM MAKING LOVE UNTIL THE LIGHT FROM THE WINDOWS FADE.

INT. VOLETA'S APT - LATER THAT EVENING

Roman and Voleta lie in her bed kissing softly after sex.

ROMAN BARKLEY  
You left when my show started. Why?

Voleta sits up.

VOLETA  
I . . . I didn't feel well.

ROMAN BARKLEY  
But you didn't leave me word. I saw you run from the table.

VOLETA  
I needed to get fresh air. There were so many people and, and my stomach . . .

ROMAN BARKLEY  
Are you okay?

She turns and they are face to face.

She reaches down between his legs, and he becomes aroused again.

VOLETA

Am I okay?

They kiss and fall back on the bed beginning another love making session.

FADE TO BLACK.

INT. ROMAN'S PSYCH-CENTER ROOM - PRESENT - THAT NIGHT

Roman is still seated in the chair facing the window.

The rain has stopped.

Pattie and Dr Kennedy are outside the observation window in the hallway watching Roman.

INT. PSYCH-CENTER HALLWAY

DR LOUISE KENNEDY

It's gonna take time. He's totally shut down.

PATTIE BARKLEY

Has he eaten anything?

DR LOUISE KENNEDY

No, that's why I've kept him on the IV. He responds to commands, like moving him to a chair or back to the bed so I'm hopeful.

Pattie pulls out her cell phone to show Dr Kennedy a photo.

PATTIE BARKLEY

I took this photo at his apartment. It's like a shrine of when he was in Paris ten years ago.

DR LOUISE KENNEDY

Could be just fond memories.

PATTIE BARKLEY

Or more. When he returned from Paris after quitting his tour is when he first disappeared, shut out everyone in his family and friends circle.

Dr Kennedy is looking at the photo.

DR LOUISE KENNEDY  
 Or maybe a memorial. I need a  
 favor. It's just a thought but it  
 might help.

CUT TO:

INT. ROMAN'S PSYCH-CENTER ROOM

POV: FROM INSIDE ROMAN'S ROOM BY HIS BEDSIDE LOOKING AT THE  
 OBSERVATION WINDOW AS DR KENNEDY EXPLAINS WHAT SHE WANTS.

FADE TO:

INT. ROMAN'S PSYCH-CENTER ROOM - NEXT DAY

SAME POV AS THE CAMERA STARTS TO PAN ROOM REVEALING THE  
 PAINTING OF PARIS FROM ROMAN'S APARTMENT, THE TABLE AND ALL  
 THE ITEMS ON THE TABLE IN HIS PSYCH-CENTER, SET UP  
 REPLICATING HOW THEY WERE IN ROMAN'S APARTMENT.

A small MP3 PLAYER is also on the table.

Dr Kennedy slips a thumb drive into the player and pushes  
 play.

Roman is apparently still asleep on the bed as a recoding of  
 him singing begins to softly playing.

SFX CUE: KISSING A FOOL

ROMAN BARKLEY (V.O.)  
 (singing)

*YOU ARE FAR  
 WHEN I COULD HAVE BEEN YOUR STAR  
 YOU LISTENED TO PEOPLE  
 WHO SCARED YOU TO DEATH  
 AND FROM MY HEART*

Dr Kennedy leaves the room and appears in the observation  
 window, watching with Pattie.

ROMAN BARKLEY (V.O.)  
 (singing)

*STRANGE THAT YOU WERE STRONG ENOUGH  
 TO EVEN MAKE A START  
 YOU'LL NEVER FIND PEACE OF MIND  
 TILL YOU LISTEN TO YOUR HEART*

SFX CUE: MUSIC CONTINUES BUT SOFTENS DURING CONVERSATION.

Roman opens his eyes, seeing the poster on the wall at the foot of his bed.

He shifts his gaze slightly to the left revealing Voleta sitting in the chair.

VOLETA  
You sang this to me in Paris  
the last time I saw you. It  
was so beautiful. It rained  
and we got wet.

ROMAN BARKLEY (V.O.)  
(singing)  
PEOPLE, YOU CAN NEVER CHANGE  
THE WAY THEY FEEL  
BETTER LET THEM DO JUST WHAT  
THEY WILL  
FOR THEY WILL, IF YOU LET  
THEM  
STEAL YOUR HEART FROM YOU  
PEOPLE WILL ALWAYS MAKE A  
LOVER FEEL A FOOL

ROMAN BARKLEY  
(spoken, whispered)  
It seemed to always rain in Paris.

VOLETA  
I never noticed the rain when  
I was with you. Was it the  
champagne?

ROMAN BARKLEY (V.O.)  
(singing)  
BUT YOU KNEW I LOVED YOU  
WE COULD HAVE SHOWN THEM ALL  
WE SHOULD'VE SEEN LOVE  
THROUGH  
FOOLED ME WITH TEARS IN YOUR  
EYES  
COVERED ME WITH KISSES AND  
LIES  
SO BYE  
BUT PLEASE DON'T TAKE MY  
HEART

ROMAN BARKLEY  
I miss you.

VOLETA  
 But I am right here with you  
 always, where ever you are.

ROMAN BARKLEY (V.O.)  
 (singing)  
 YOU ARE FAR  
 I'M NEVER GONNA BE A STAR  
 I'LL PICK UP THE PIECES  
 AND MEND MY HEART  
 STRANGE THAT I WAS WRONG  
 ENOUGH  
 TO THINK YOU'D LOVE ME TOO  
 YOU MUST HAVE BEEN KISSIN' A  
 FOOL  
 I SAID YOU MUST HAVE BEEN  
 KISSING A FOOL

CUT TO:

INT. PSYCH-CENTER HALLWAY

CAMERA LOOKS BACK INTO ROOM AND VOLETA IS NOT THERE AS SCENE  
 CONTINUES.

PATTIE BARKLEY  
 Who's he talking to?

DR LOUISE KENNEDY  
 Be glad he's talking at all.

PATTIE BARKLEY  
 Your little idea seems to have  
 worked.

DR LOUISE KENNEDY  
 Don't be so quick. He's talking to  
 someone who's not there and holding  
 a full conversation. It could be a  
 sign of complete involuntary  
 emotional detachment.

PATTIE BARKLEY  
 I'm praying it's a breakthrough and  
 he'll let you in.

DR LOUISE KENNEDY  
 We'll see, but at least we can  
 assume that Paris is the key.

CUT BACK TO:

INT. ROMAN'S PSYCH-CENTER ROOM

VOLETA  
 Roman, Paris is the city of  
 love. It doesn't go away.  
 Love remains in one's heart  
 for their entire life.

ROMAN BARKLEY (V.O.)  
 (singing)  
 BUT REMEMBER THIS: EVERY  
 OTHER KISS  
 THAT YOU'LL EVER GIVE AS WE  
 BOTH LIVED  
 WHEN YOU NEED THE HAND OF  
 ANOTHER MAN  
 ONE YOU REALLY CAN SURRENDER  
 WITH  
 I WILL WAIT FOR YOU, LIKE I  
 ALWAYS DO  
 THERE'S SOMETHING THERE  
 THAT CAN'T COMPARE  
 WITH ANY OTHER

ROMAN BARKLEY  
 And so does the pain of losing  
 love. Why did you go Voleta?

VOLETA  
 Roman, my love, you were  
 there. You know why I had to  
 leave.

ROMAN BARKLEY (V.O.)  
 (singing)  
 YOU ARE FAR  
 WHEN I COULD HAVE BEEN YOUR  
 STAR  
 YOU LISTENED TO PEOPLE  
 WHO SCARED YOU TO DEATH  
 AND FROM MY HEART  
 STRANGE THAT I WAS WRONG  
 ENOUGH  
 TO THINK YOU'D LOVE ME TOO  
 YOU MUST HAVE BEEN KISSIN' A  
 FOOL  
 YOU MUST HAVE BEEN KISSIN' A  
 FOOL  
 YOU MUST HAVE BEEN KISSIN' A  
 FOOL

As the song is ending Dr Kennedy enters the room, turning off  
 the music player.

DR LOUISE KENNEDY  
 Well, good morning Roman. How are  
 you feeling?

VOLETA  
 Don't tell her Roman. She'll laugh  
 at you and make me go away.

Roman goes blank in the face with a tear running down his  
 face.

DR LOUISE KENNEDY  
Roman? Do you still remember Paris?

Roman sinks back on the bed.

DR LOUISE KENNEDY (CONT'D)  
Roman, Paris must be very lovely.  
This poster makes it so romantic  
looking. Did you get it in Paris  
while you were singing there?

Roman turns his head away from Dr Kennedy and closes his eyes.

MORPH TO:

INT. VOLETA'S APT - 10 YEARS PRIOR - NIGHT

Voleta is in the shower while Roman, naked, is looking around her apartment.

To one side by a large window there is an easel with a cover over a canvas.

Roman stands by the window and can see the night skyline of Paris and the top portion of the Eiffel Tower lit up.

Roman pulls the cover from the canvas on the easel and it is the completed water color that Roman had in his apartment now hanging in his psych-hospital room.

He backs up and sits on the arm of the sofa staring and admiring the painting.

Voleta, wrapped in a towel, wet hair, comes out of the bedroom behind him, wraps her arm around Roman from behind.

ROMAN BARKLEY  
Absolutely stunning piece. Did you do this?

VOLETA  
In my spare time I like to paint things like this.

ROMAN BARKLEY  
This should be hanging in a gallery.

VOLETA  
(giggling)  
I don't think so. That is silly.

ROMAN BARKLEY

What?

VOLETA

It is just something I do to stop thinking about other things.

ROMAN BARKLEY

Other things? Like what?

VOLETA

Like the mountains and my family where I grew up. I sometimes feel I want to go home but . . . But I know I shouldn't.

ROMAN BARKLEY

Why not? If you want to go home, you should.

VOLETA

(pulling away from him)  
It is not that easy.

ROMAN BARKLEY

Why not? Bridgett can run the shop.

VOLETA

Look, it's stopped raining. Let's go for a walk.

Voleta pulls Roman to the bedroom to get dressed.

ROMAN BARKLEY

Okay.

CUT TO:

EXT. STREETS OF PARIS - SHORT TIME LATER - NIGHT

The street is lined with little cafe's and shops all lit up with people enjoying the night.

Walking holding hands they approach a larger cafe' with a larger outdoor seating area and a small FIVE PIECE BAND playing music.

ROMAN BARKLEY

How come you aren't married?

VOLETA

If I were married, I wouldn't be here with you, would I?

ROMAN BARKLEY

No, I mean, someone as wonderful as you and as beautiful as you should have men all over them.

VOLETA

I don't think I like the idea of having men all over me. Is this an American custom?

ROMAN BARKLEY

That didn't come out right. I mean.

VOLETA

(grinning)  
What do you mean?

ROMAN BARKLEY

You're making fun of me now.

VOLETA

Yes. Do you have women all over you?

ROMAN BARKLEY

No. I, I've never found anyone, you know, who was everything that I could share with. It's all been in my music. I could say it all with a song. Love is easy on stage but in person, not so much.

MUSIC CUE: "NEVERTHELESS (I'M IN LOVE WITH YOU)"

VOLETA

Then how will you know if you fall in love?

ROMAN BARKLEY

I have to trust I'll know, and I think I do. Look at all these people. They're in love and it shows. For me . . .

ROMAN BARKLEY (CONT'D)

(SINGING)

*MAYBE I'M RIGHT AND MAYBE I'M WRONG  
WELL MAYBE I'M WEAK AND MAYBE I'M STRONG  
BUT NEVERTHELESS I'M IN LOVE WITH YOU*

*NOW MAYBE I'LL WIN AND MAYBE I'LL LOSE  
WELL, MAYBE I'M IN FOR CRYING THE BLUES  
BUT NEVERTHELESS I'M IN LOVE WITH YOU*

*SOMEHOW I KNOW AT A GLANCE THE TERRIBLE CHANCES I'M  
TAKING  
FINE AT THE START THAT LEFT WITH A HEART THAT IS  
BREAKING  
MAYBE I'LL LIVE A LIFE OF REGRET  
AND MAYBE I'LL GIVE SO MUCH MORE THAN I GET  
BUT NEVERTHELESS I'M IN LOVE WITH YOU*

*SOMEHOW I KNOW AT A GLANCE THE TERRIBLE CHANCES I'M  
TAKING  
FINE AT THE START THAT LEFT WITH A HEART THAT IS  
BREAKING  
MAYBE I'LL LIVE A LIFE OF REGRET  
AND MAYBE I'LL GIVE SO MUCH MORE THAN I GET  
BUT NEVERTHELESS I'M IN LOVE WITH YOU*

He gently kisses her and the customers in the cafe' laugh and applaud.

It starts to lightly rain and a woman in the cafe' hands Voleta a red umbrella.

Roman takes a short bow and they walk off down the street towards the Eiffel Tower, as in the painting, hugging with the umbrella behind their heads.

CAMERA PULLS BACK, REVEALING, A HIGH-END SPORTS CAR PARKED AT THE CURB ACROSS THE STREET WITH THE LICENSE PLATE READING: "PIERRE."

A hand puts out a cigarette in the ash tray.

The car drives off.

FADE TO:

INT. CLUB ANNIE - ROMAN'S DRESSING ROOM - SHORT TIME LATER

Roman is getting dressed for his show.

Pierre pushes open the door, champagne bottle and glasses in hand, joyous.

PIERRE

Roman! I have the perfect toast.

ROMAN BARKLEY

No champagne before the show. It dries out my throat.

PIERRE

We can't have that. Then I shall  
toast you.

Pierre opens bottle as Roman finishes dressing and touching  
up his make-up.

ROMAN BARKLEY

Pierre, you are a bad influence.

PIERRE

(bragging)

I hope so. After the show we go out  
and have some fun. I know some  
women.

ROMAN BARKLEY

I can't.

PIERRE

You must. Paris is the city of love  
and we need to make love.

ROMAN BARKLEY

I have a date.

PIERRE

Oh, and who is this woman? Is she  
beautiful?

ROMAN BARKLEY

She is more beautiful than Paris  
itself.

PIERRE

My, I think you are smitten on the  
kitten.

ROMAN BARKLEY

I am.

PIERRE

Love in Paris can be very dangerous  
my friend.

ROMAN BARKLEY

Love in Paris is beautiful.

PIERRE

How well do you know this  
"beautiful?"

ROMAN BARKLEY

When I sing on stage, she sings in my heart.

PIERRE

Oh, in your heart. You must be in love then.

ROMAN BARKLEY

Maybe I am. That's not so bad.

PIERRE

But how does the "beautiful" feel?

ROMAN BARKLEY

(pausing)

I'm not sure, but I think she feels the same way. Yeah, I'm sure she does.

MORPH TO:

INT. DR KENNEDY'S OFFICE - AFTERNOON

Dr Kennedy is at her desk on her laptop.

Pattie Barkley taps on the partially open door.

DR LOUISE KENNEDY

It's open. Pattie, I'm glad you're here. I want you to see something.

(picks up phone)

Vivian, can you come in now.

VIVIAN enters.

VIVIAN

Yes doctor?

DR LOUISE KENNEDY

Pattie, this is my assistant Vivian. Vivian, Pattie Barkley, roman Barkley's sister.

VIVIAN

My pleasure.

Dr Kennedy turns her laptop around for Pattie to see a video she plays.

DR LOUISE KENNEDY

Now, this is the video from Roman's room when we were watching him and he appeared to be talking to someone. It's short but interesting. Vivian can read lips.

PATTIE BARKLEY

Now that's a talent I wish I had.

CAMERA ZOOMS TO LAPTOP SCREEN OF ROMAN SITTING UP IN HIS BED AND SPEAKING TO VOLETA WHILE THE MUSIC WAS PLAYING.

VIVIAN (V.O.)

*"It seemed to always rain in Paris."*

*"I miss you."*

*"And so does the pain of losing love. Why did you go Voleta?"*

And that's all.

PATTIE BARKLEY

Who's Voleta?

DR LOUISE KENNEDY

Thank's Vivian.

VIVIAN

Anytime.

Vivian leaves.

DR LOUISE KENNEDY

It seems Voleta, whoever she is, may be the key to why Roman is shutting down.

PATTIE BARKLEY

Paris and Voleta are they keys together. Lost love?

DR LOUISE KENNEDY

But why this one?

PATTIE BARKLEY

Roman's never been one to have relationships. For a long time I thought he might be Gay because I never saw him with any girls.

DR LOUISE KENNEDY

Are you sure he's not?

PATTIE BARKLEY

Gut feeling. He's always thrown himself into music. I think he's had some infatuations but nothing serious. I couldn't tell what happened once he went to Europe and then I really didn't know he had come back. He just disappeared.

DR LOUISE KENNEDY

That painting and the name Voleta are going to help me reach in to his thoughts.

CUT TO:

INT. ROMAN'S PSYCH-CENTER ROOM - 2 DAYS LATER

Roman is in a chair with Dr Kennedy seated across from him.

DR LOUISE KENNEDY

Roman, do you know where you are and who I am?

(quiet)

Do you remember being in Paris and that painting?

Roman very slowly shifts his eyes to the painting.

A tear rolls down his cheek.

MORPH TO:

INT. CLUB ANNIE - 10 YEARS PRIOR

The club is full with the show beginning.

MUSIC CUE: "COME DANCE WITH ME"

The band is playing a fast tempo opening and the audience is applauding as Roman comes on stage.

ROMAN BARKLEY

(singing)

HEY THERE CUTIES  
PUT ON YOUR DANCING BOOTS  
AND COME DANCE WITH ME  
WHAT AN EVENING FOR  
SOME TERPSICHORE

PRETTY FACE  
I KNOW A SWINGING PLACE

## ROMAN BARKLEY (CONT'D)

(singing)

COME ON DANCE WITH ME  
ROMANCE WITH ME ON A CROOKED FLOOR

AND WHILE THE RHYTHM SWINGS  
WHAT LOVELY THINGS WE'LL BE SAYING  
AND WHAT IS DANCING BUT MAKING LOVE  
SET THE MUSIC PLAYING

WHEN THE BAND  
BEGINS TO LEAVE THE STAND  
AND FOLKS START TO ROAM  
AS WE WING HOME  
CHEEK TO CHEEK WE'LL BE  
SO COME ON, COME ON, COME ON AND DANCE WITH ME

HEY THERE SWEETS  
THROW ON THOSE LATIN CLEATS  
AND COME DANCE WITH ME  
WHAT I MEAN IS COME ON AND MY LET'S CHA-CHA-CHA

AND LEAVE YOUR SWEAT  
AND DO THE BONGO BIT  
COME ON DANCE WITH ME  
ROMANCE WITH ME OOH, LA, LA, LA

I DON'T CARE WHAT IT HAS  
'CAUSE THAT JABON JAZZ MAKES ME MOVE IT  
AND WE CHARADE WHEN THE BAND STARTS TO GROOVE  
THEY GROOVE IT

COME ON BY  
CAUSE WE'RE ALL SET TO FLY  
AND I'LL LET YOU LEAD  
IF THAT'S AGREED  
YOU KNOW WHERE I'LL BE  
SO COME ON, COME ON, COME ON  
COME ON, COME ON, COME ON  
COME ON, COME ON, COME ON  
COME ON, COME ON, COME ON  
COME DANCE WITH ME

I'LL DO THE CHA-CHA-CHA  
OOH, THE MERENGUE  
WE'LL GROW THE TANGO  
COME ON AND DANCE WITH ME

The song ends and as the audience is reacting, Roman looks back and sees Voleta, WEARING THE BLUE GOWN FROM THE BEGINNING IN ROMAN'S DRESSING ROOM, standing by the rear corner table and she's having words with Pierre.

Voleta starts to leave and Pierre grabs her arm, she pulls away, slapping Pierre in the face and leaves the club.

CUT TO:

INT. ROMAN BARKLEY'S DRESSING ROOM - AFTER SHOW

Roman is seated in front of his mirrors wiping off his make-up, thinking about the incident he saw with Voleta & Pierre.

SFX: SOFT KNOCK AT DOOR

Roman ignores it until there is another knock.

ROMAN BARKLEY

YAH?

DAVID TREMBELL (O.C.)

Roman, it's David.

ROMAN BARKLEY

It's open, come on in David.

David enters.

DAVID TREMBELL

Great show tonight, as usual.

ROMAN BARKLEY

Yeah, what's up?

DAVID TREMBELL

This is gonna look crazy but, a woman gave this to me and said to give it to you and you'd know what it meant.

David hands the twisted muselet to Roman.

ROMAN BARKLEY

(hurt)

Did she say anything else?  
Anything?

DAVID TREMBELL

Oh yeah, she said she'll be there tomorrow at noon.

ROMAN BARKLEY

Okay, okay. Thanks.

DAVID TREMBELL

You okay Roman?

ROMAN BARKLEY  
Yeah, sure, thanks.

David leaves while Roman stares at the muselet.

CUT TO:

INT. ROMAN'S PSYCH-CENTER ROOM - PRESENT

Roman is in a chair with Dr Kennedy seated across from him.

Roman has begun to open up.

Dr Kennedy retrieves the muselet from the champagne glass sitting below the painting, knowing what it is.

DR LOUISE KENNEDY  
Roman, what is this.

ROMAN BARKLEY  
I didn't know what to do.

DR LOUISE KENNEDY  
Roman, what is this?

He finally focuses on the muselet.

ROMAN BARKLEY  
I gave her that the first time we had champagne at the Eiffel Tower.

DR LOUISE KENNEDY  
(pushing a bit)  
What does it mean? What is it?

ROMAN BARKLEY  
It was silly.

DR LOUISE KENNEDY  
Not silly enough for you to throw it away. You've kept this a very long time. What is it?

Roman takes the muselet from her, his face changing.

ROMAN BARKLEY  
This was from the first bottle of champagne we shared. We were on top of the Eiffel Tower, on top of the world. I gave it to her to keep until . . .

MORPH TO:

EXT. CHAMPAGNE BAR EIFFEL TOWER - NEXT DAY

It is raining.

Roman is leaning against the wall waiting.

Voleta approaches with a red umbrella.

VOLETA

I did not think you would come.

ROMAN BARKLEY

What were you and Pierre arguing about?

VOLETA

You saw?

ROMAN BARKLEY

It's amazing what I can see from the stage?

Voleta walks away from Roman and Roman starts to grab her but thinks, not.

VOLETA

Pierre is from my home. He is very important because of his family.

ROMAN BARKLEY

Why?

VOLETA

My father did not do well with the business and Pierre's family made a partnership with him to keep his business under their companies and give him the monies to expand shops all over France and Switzerland.

ROMAN BARKLEY

But what does that have to do with Pierre?

VOLETA

At first Pierre was very nice. I thought it would be a good business arrangement to keep the two businesses in the family.

ROMAN BARKLEY

Oh my god. You're married to him.

VOLETA

That is why I came to Paris, to get away from him.

ROMAN BARKLEY

You used me. Am I just a pawn in this whole business deal?

VOLETA

No, I never told him about you. I couldn't. Until now. My father's conseiller juridique has filled papers of divorce.

ROMAN BARKLEY

(mad)

I don't believe you. Why would you do that now? Don't you lose the company you so covet? GOD!! I WAS SUCH A FOOL!

VOLETA

You are the reason I filed for divorce. I never loved Pierre. I was afraid of losing everything and would have done anything to save my family. They are safe now and it's time for me to leave.

ROMAN BARKLEY

I'm just a pawn. The American that gets suckered by the Parisian atmosphere.

VOLETA

(grabbing him)

Roman, stop. Didn't you hear me? I want to be with you. I love you. Don't you feel the same.

Roman grabs her, looks at her then kisses her passionately.

ROMAN BARKLEY

It seems like every time I kiss you, Paris is raining on your lips.

CUT TO:

INT. VOLETA'S APT

MONTAGE:

Roman and Voleta are in the throws of passion.

Time passes with the light from the window on the Eiffel Tower painting.

INT. VOLETA'S APT - EARLY EVENING

Roman and Voleta are seated in a loveseat, naked, wrapped in a soft blanket facing the window and the Paris dusk coated skyline.

The Eiffel Tower watercolor is next to the window which now has the two people walking away covered by the red umbrella.

ROMAN BARKLEY

Paris is so beautiful at sunset.  
You captured it so well on canvas.

VOLETA

I've only seen it through that window until I met you. I was always busy at the shop. Then I met you and I see Paris different.

ROMAN BARKLEY

Paris has brought me much. Besides the greatest job at Club Annie, I found you. You give me something to sing about.

VOLETA

You would sing anyway. You sang in America, didn't you?

ROMAN BARKLEY

I did.

VOLETA

Who did you sing to?

ROMAN BARKLEY

I sang to everyone. Oh, you mean anyone special? No, there was no one special.

VOLETA

No?

ROMAN BARKLEY

The last time I really had anyone "special" was just after high school. Julia Budman.

VOLETA

This Julia, was she pretty?

ROMAN BARKLEY

Yes, she was pretty.

Roman gets up, crosses to a table and pours them both champagne and returns.

VOLETA

Did you love her?

ROMAN BARKLEY

(pauses)

Yes.

VOLETA

But you did not marry her?

ROMAN BARKLEY

No. Oh, I asked but she didn't.

VOLETA

(coy)

I am glad she said no, or maybe you would not be here with me now.

Roman moves to the window looking at the painting, his mood changing.

ROMAN BARKLEY

(back to Voleta)

She didn't say no. Three months before the wedding she discovered she had stage four breast cancer. I did everything but I couldn't wake her up that morning.

Voleta crosses behind him putting her arms around him.

VOLETA

I'm sorry. I didn't mean . . .

ROMAN BARKLEY

I know. It's a long time ago. It's getting late.

VOLETA

I don't want you to go.

ROMAN BARKLEY

I have a show to do.

VOLETA

Stay with me.

ROMAN BARKLEY  
I wish I could. I don't want to let  
go of you.

VOLETA  
Then lunch tomorrow?

ROMAN BARKLEY  
Yes, that would be nice.

VOLETA  
You know, I love you my American  
singer.

ROMAN BARKLEY  
Your American singer loves the  
champagne lady even more.

They kiss with great emotion & love.

MUSIC CUE: "SUCH A NIGHT"

CUT TO:

INT. CLUB ANNIE - THAT NIGHT

Roman is on stage.

ROMAN BARKLEY  
(singing)  
*IT WAS A NIGHT, OH WHAT A NIGHT  
IT WAS A REALLY WAS SUCH A NIGHT  
OH THE MOON WAS BRIGHT  
OH HOW BRIGHT IT WAS IT WAS REALLY WAS SUCH A NIGHT  
OH THE NIGHT WAS ALIVE WITH STARS ABOVE  
MHM WHEN SHE KISSED ME  
I HAD TO FALL IN LOVE  
  
MHM IT WAS A KISS  
OH IT WAS A KISS IT WAS REALLY WAS SUCH A KISS  
OH HOW SHE COULD KISS  
OH WHAT A KISS IT WAS IT WAS REALLY WAS SUCH A KISS  
JUST THE THOUGHT OF HER LIPS SET ME AFIRE  
I REMINISCE  
I'M FILLED WITH DESIRE  
  
BUT I GAVE MY HEART TO HER IN SWEET SURRENDER  
HOW WILL I REMEMBER?  
I'LL ALWAYS REMEMBER  
OH WHAT A NIGHT  
  
OH IT WAS A NIGHT IT WAS REALLY WAS SUCH A NIGHT*

ROMAN BARKLEY (CONT'D)

(singing)

CAME TO DAWN AND MY HEART AND THE LOVE AND THE NIGHT  
WAS GONE  
OH WILL I EVER FORGET, FORGET A KISS IN THE MOONLIGHT  
OH SUCH A KISS  
AH SUCH A NIGHT

OH IT WAS A NIGHT  
OH WHAT A NIGHT IT WAS REALLY WAS SUCH A NIGHT  
OH THE MOON WAS BRIGHT OH HOW BRIGHT IT WAS  
IT WAS REALLY SUCH A NIGHT  
BUT I'LL NEVER FORGET, FORGET A KISS IN THE MOONLIGHT  
HOW WILL I REMEMBER  
I'LL ALWAYS REMEMBER

THAT I GIVE MY HEART TO HER IN SWEET SURRENDER  
HOW WILL I REMEMBER?  
I'LL ALWAYS REMEMBER  
OH WHAT A NIGHT OH WHAT A NIGHT  
IT WAS REALLY SUCH A NIGHT  
AND WHEN WE KISSED I HAD TO FALL IN LOVE  
WHEN SHE'S GONE, GONE, GONE YET SHE'S GONE, GONE,  
GONE  
AND THE DAWN, DAWN, DAWN AND MY LOVE WAS GONE  
BUT BEFORE THE DAWN YES BEFORE THE DAWN  
OH BEFORE THE DAWN OOH MHM OH SUCH A NIGHT

CUT TO:

INT. ROMAN BARKLEY'S DRESSING ROOM CLUB ANNIE - AFTER SHOW

Roman enters, wiping his face with a towel then suddenly sees something at his make-up table and freezes.

CAMERA PANS REVEALING VOLETA'S EIFFEL TOWER PAINTING STANDING ON HIS MAKE-UP TABLE WITH THE SURROUNDING LIGHTS ON.

MORPH TO:

INT. ROMAN'S PSYCH-CENTER ROOM - PRESENT

POV: ON EIFFEL TOWER PAINTING.

Roman is in a chair looking at the painting.

DR LOUISE KENNEDY (O.C.)  
Losing Julia must have been very  
painful for you.

ROMAN BARKLEY  
 (smirking)  
 You have no idea about loss.

DR LOUISE KENNEDY  
 We all have loss and we all deal  
 with it in different ways.

ROMAN BARKLEY  
 Or not.

DR LOUISE KENNEDY  
 You shut down your heart.

ROMAN BARKLEY  
 I put it into my music. That  
 couldn't bite back.

DR LOUISE KENNEDY  
 But it's not real. It's a fantasy  
 world, a wall to guard your heart  
 from being hurt again. This  
 painting means a lot to you doesn't  
 it? Did you let your heart open to  
 Voleta? This painting reminds you  
 of her?

ROMAN BARKLEY  
 She painted it, while looking out  
 the window of her apartment in  
 Paris. It was raining all the time.  
 She left it in my dressing room  
 while I was on stage.

DR LOUISE KENNEDY  
 You must have meant a great deal to  
 her for her to give you that.

ROMAN BARKLEY  
 I'll never know.

MORPH TO:

EXT. CAFE' MERLOT - 2 DAYS LATER

Cafe Merlot is next to Club Annie.

Roman and Voleta are having lunch on the outdoor front patio  
 and don't see Pierre come out of Club Annie.

Pierre approaches their table.

PIERRE

Well, you two look so, how you say,  
romantically involved.

Pierre leans down to kiss Voleta on the cheek.

Voleta quickly pulls away.

PIERRE (CONT'D)

My dear wife, it's not nice to be  
so . . .

VOLETA

I am not your wife.

PIERRE

Ah, there you are wrong my dear.  
You are still mine.

ROMAN BARKLEY

(standing)

Back off, Pierre.

PIERRE

Who are you to tell me to back off?  
You are fucking my wife and that  
will set fine in the courts of  
divorce.

ROMAN BARKLEY

Maybe you're not worth fucking.

Pierre punches Roman in the face and they begin to fight.

WAITERS and MANAGEMENT run out of the restaurant and stop the  
fight as Voleta gets pushed off her chair in the brawl.

PIERRE

This will not be the last you see  
from me.

ROMAN BARKLEY

Stay away from her.

PIERRE

I shall say the same to you.

Pierre pulls himself loose from those holding him back and  
walks back towards Club Annie as the Waiters have helped  
Voleta up and rearranged the table etc.

CUT TO:

INT: DR KENNEDY'S OFFICE - PRESENT

Dr Kennedy is in a chair across from Roman.

Roman has begun twisting in the lounge under hypnosis.

DR LOUISE KENNEDY  
Roman? Roman? Can you hear me?  
You're safe Roman. Relax.

Roman begins to calm.

ROMAN BARKLEY  
Hit her. He hit her.

DR LOUISE KENNEDY  
You're safe Roman. She is safe for  
now. When I count from one to five  
you'll begin to fully be awake at  
five and you will remember  
everything you've just seen and  
told me. Do you understand me  
Roman?

ROMAN BARKLEY  
(softly)  
Yees.

DR LOUISE KENNEDY  
(slowly)  
One . . . Two . . . Three . . .  
You're beginning to feel fresh  
again . . . Four . . . Feel  
yourself back in that soft chair,  
relaxed . . . And five . . . You  
can slowly open your eyes and feel  
safe and rested.

Roman opens his eyes and slowly begins to comprehend and  
waken from hypnosis.

DR LOUISE KENNEDY (CONT'D)  
How are you feeling Roman?

ROMAN BARKLEY  
Uhm, funny.

DR LOUISE KENNEDY  
How so?

ROMAN BARKLEY  
Like I'm lost. Things are jumbling  
in my head.

DR LOUISE KENNEDY

What things? Can you see one and  
grab it with your thoughts and try  
to describe it to me?

Roman's eye are bouncing around in their sockets as though  
looking at hundreds of things whizzing past then they  
suddenly stop and Roman stops his breathing.

SUDDEN FLASHBACK IS SUPER-IMPOSED AT "INCREASED SPEED," "NO  
SOUND" OVER ROMAN IN CHAIR AND DR KENNEDY'S OFFICE.

EXT. PARIS STREET NEAR EIFFEL TOWER - AFTERNOON - TEN YEARS  
AGO

Roman and Voleta are walking next to a busy street, laughing  
and talking. Roman takes her and they dance arm & arm then he  
lets go of her and she dances near the curb, laughing.

A SPEEDING CAR SLAMS INTO VOLETA, KILLING HER.

INT. DR KENNEDY'S OFFICE - PRESENT

Roman's head is twisting.

Dr Kennedy realizes Roman has not fully come out of hypnosis  
but does not want to stop what he is seeing.

ROMAN BARKLEY

It was him. He did it.

DR LOUISE KENNEDY

Roman, tell me what you're seeing.

EXT. PARIS STREET NEAR EIFFEL TOWER - TEN YEARS AGO

SUPER-IMPOSED FLASHBACK

Roman is screaming in silence, running to Voleta's broken  
body, grabbing her, blood flowing on his clothing.

SCENE SWITCHES TO SLOW MOTION:

Roman turns his head to look at the vehicle that has slowed  
down a bit down the road and just before the car speeds off  
again - ROMAN FOCUSES ON THE LICENSE PLATE.

"PIERRE"

ROMAN'S SCREAM IN THE FLASHBACK IS AUDIBLE.

The flashback evaporates in a flush.

INT. DR KENNEDY'S OFFICE - PRESENT

Roman is losing control, screaming.

ROMAN BARKLEY  
IT WAS HIM! HE KILLED HER! IT WAS  
HIM! HE KILLED HER! I SAW IT!

Dr Kennedy jumps up from her chair and crosses to Roman, holding him in an attempt to calm him.

Roman lashes out, hitting her, knocking her to the floor.

DR LOUISE KENNEDY  
ROMAN! ROMAN! WAKE UP!!

Roman jumps up, grabs a heavy statuette off of the desk.

ROMAN BARKLEY  
HE KILLED HER!

DR LOUISE KENNEDY  
WHO ROMAN, WHO KILLED HER!!

ROMAN LIFTS THE STATUE ABOVE HIS HEAD TO STRIKE DOWN ON DR KENNEDY THEN SWINGS AROUND AND THROWS IT AT THE BARRED WINDOW, SMASHING THE GLASS.

DR KENNEDY'S NURSE RUSHES INTO THE ROOM WITH A TRANQUILIZER PEN READY TO PLUNGE IT INTO ROMAN WHO IS NOW HUDDLED IN THE CORNER OF THE OFFICE BY THE SHATTERED WINDOW.

DR LOUISE KENNEDY (CONT'D)  
Wait. Don't. But don't leave just  
yet.

Dr Kennedy gets up from the floor and slowly crosses to Roman knowing a dangerous breakthrough has come.

DR LOUISE KENNEDY (CONT'D)  
(softly)  
Roman? Roman? Who did you see?

Roman takes a minute in his fearful tears then slowly turns to look at DR Kennedy.

ROMAN BARKLEY  
It was him. It was Pierre.

FADE TO:

INT. PSYCH-CENTER HALLWAY

Dr Kennedy and Pattie Barkley are looking in on Roman, through the glass viewing pane, who is sedated.

PATTIE BARKLEY

You're lucky on this one.

DR LOUISE KENNEDY

Oh, I've had worse. Got a broken wrist once. Now I sit on the other side of the desk.

PATTIE BARKLEY

I spent years looking for him, then I just stopped. Figured if he wanted to be found, well, you know.

DR LOUISE KENNEDY

What made you start again?

PATTIE BARKLEY

An old girlfriend of mine, from way back, was on a gambling rut and one of the places was the Spotlight Casino where she won tickets to the nightclub show. Surprise, surprise, it was Roman's show. She actually called me from the showroom during one of his numbers.

DR LOUISE KENNEDY

See, she was good for something.

PATTIE BARKLEY

Her gambling ruts are why we aren't together anymore. But, yes, this one time it did pay off.

DR LOUISE KENNEDY

My last three were because of my work schedule, or lack there of. I have priorities.

PATTIE BARKLEY

I've been a therapist for too many years and maybe I need to slow down. I'm thinking of spending some time here getting to know my brother again.

DR LOUISE KENNEDY

He's gonna need the support. He witnessed the woman he loved murdered by a man he was friends with. That's a big lump of coal for Christmas.

PATTIE BARKLEY

I'm gonna need to keep the therapist in me locked down. It's never good for a doctor to treat their own family.

DR LOUISE KENNEDY

He's going to need to understand that his hallucinations he's been talking to are just memories that he is needing to recreate to fill in for the loss. I think he's on his way to doing that.

PATTIE BARKLEY

He's been seeing her as she was and not what he saw of her at the crime scene.

DR LOUISE KENNEDY

I think we've cracked that visual now.

POV: CAMERA ZOOMS THROUGH OBSERVATION WINDOW, PAST THE PAINTING THEN ONTO ROMAN'S FACE REVEALING HIS EYES IN RAPID EYE MOVEMENT.

MUSIC CUE: "I ONLY HAVE EYES FOR YOU"

FADE TO:

INT. ON STAGE SPOTLIGHT CASINO - EVENING SHOW

POV: ROMAN BARKLEY'S MENTAL CREATION

Roman is on stage.

Roman is dressed in a different outfit, CLASSY BLACK TUXEDO WITH A RED RHINESTONE ROSE ON ONE LAPEL.

There is a small orchestra on stage with Bradley Fitz as conductor.

ROMAN BARKLEY

(singing)

*ARE THE STARS OUT TONIGHT?*

ROMAN BARKLEY (CONT'D)

(singing)

*I DON'T CARE IF IT'S CLOUDY OR BRIGHT  
CAUSE I ONLY HAVE EYES FOR YOU, DEAR  
NOW THE MOON MAY BE HIGH  
BUT I CAN'T SEE A THING IN THE SKY  
CAUSE I ONLY HAVE EYES FOR YOU*

*I DON'T KNOW IF WE'RE IN A GARDEN  
OR ON A CROWDED AVENUE  
YOU ARE HERE, SO AM I*

Camera pans audience with a full house.

In the back corner table is Voleta wearing a BLACK SATIN LONG SLEEVED GOWN WITH A RED RHINESTONE ROSE ABOVE ONE BREAST.

ROMAN BARKLEY (CONT'D)

(singing)

*MAYBE MILLIONS OF PEOPLE GO BY  
BUT THEY ALL DISAPPEAR FROM VIEW  
AND ONLY I HAVE EYES FOR YOU*

*HOW CAN I LIVE A DAY WITHOUT YOU?  
I NEED YOUR LOVE TO SEE ME THROUGH  
YOU'RE NOT HERE BY MY SIDE  
MAYBE MILLIONS OF PEOPLE GO BY  
BUT THEY ALL DISAPPEAR FROM VIEW  
AND I ONLY HAVE EYES  
I ONLY HAVE EYES  
ONLY HAVE EYES FOR YOU*

*I ONLY HAVE EYES FOR YOU  
ARE THE STARS OUT TONIGHT?  
COULD BE CLOUDY OR BRIGHT THERE  
EYES SO BLUE, KISSES TRUE  
I NEVER KNEW . . .*

Music fades and the scene changes in time to after the show.

FADE TO:

INT. ROMAN BARKLEY'S DRESSING ROOM - SPOTLIGHT CASINO - AFTER SHOW

POV: FROM BEHIND ROMAN

Roman has removed his jacket and is seated at his make-up table with the lights on, when he looks up and sports a large smile.

CAMERA SHIFTS TO REVEAL VOLETA IN THE MIRROR.

ROMAN BARKLEY  
I was afraid you wouldn't come.

VOLETA  
Roman, I am always here with you.

ROMAN BARKLEY  
But you're gone. I saw you die.

VOLETA  
You did, but I'm always with you.  
You will always remember our days  
and nights in Paris. No one can  
take that from us no matter what  
they do.

ROMAN BARKLEY  
Real love does last forever.

They make eye contact in the mirror, smiling with love in  
their eyes.

FADE TO:

INT. ROMAN'S PSYCH-CENTER ROOM - PRESENT

Roman is waking up as NURSE is bringing in BREAKFAST TRAY and  
setting it up on his room table.

Roman's injuries and bruising are healing on his head and  
face.

NURSE  
Well, good morning Mr Barkley. How  
yah doing today.

ROMAN BARKLEY  
I'm doing great.

NURSE  
Well, that's what I always love to  
hear.

Pattie enters carrying a PET CARRIER.

PATTIE BARKLEY  
You're awake early.

ROMAN BARKLEY  
The hired help got me up.

NURSE

Now you know you were awake when I came in with your breakfast.

PATTIE BARKLEY

You have a visitor.

Pattie places the carrier on Roman's bed.

Percy meows, loud.

NURSE

I better close this door. You have a great day Mr. Barkley.

ROMAN BARKLEY

Roman.

NURSE

Yes sir.

The Nurse exits room.

Pattie opens the carrier door and Percy immediately comes out and climbs on Roman's chest, purring loudly and butting his head on Roman's face for attention.

Roman returns the affection, with emotion welling.

PATTIE BARKLEY

Seems like someone's been missing you.

ROMAN BARKLEY

We hardly know each other. He didn't move in until Miss Albert, well . . .

PATTIE BARKLEY

That's the thing about cats, they choose their person, not the other way around. It appears to me you've been chosen.

ROMAN BARKLEY

He just knows I have the best crunchies now.

PATTIE BARKLEY

He knows you need his love and affection. Cats give it without strings, except for a bowl of crunchies every day.

ROMAN BARKLEY

And a toy mouse.

Pause.

PATTIE BARKLEY

You don't mind if I stay with you for a while? I mean, I can get my own place if you do, no problem.

ROMAN BARKLEY

I think the question is, do you mind staying with me for awhile? It's not far from your job?

PATTIE BARKLEY

That it isn't.

ROMAN BARKLEY

But you'll have to get Percy's approval, which I think is okay.

PATTIE BARKLEY

We've been bonding while you're gone.

A gentle knock at the door and Dr Kennedy enters.

DR LOUISE KENNEDY

Well, who do we have here?

ROMAN BARKLEY

This is Mr Percy, a cat that needed a place to stay when the love of his life left him.

DR LOUISE KENNEDY

Then you have something in common.

ROMAN BARKLEY

I suppose so. Maybe not.

Pattie senses a therapy session starting.

PATTIE BARKLEY

I'm gonna get some breakfast. I think Percy will be okay here.

Percy has curled up against Roman's chest and neck, very happy.

Pattie leaves the room.

DR LOUISE KENNEDY  
Seems you have someone that cares a lot for you there. You up to the task?

ROMAN BARKLEY  
I guess so.

DR LOUISE KENNEDY  
Do you understand the term PTSD, Post Traumatic Stress Disorder?

ROMAN BARKLEY  
I'm sure you'll make sure I do.

DR LOUISE KENNEDY  
You're the one that needs to understand it. I can't force you to. Things like why it happened to you and what to do when it does.

ROMAN BARKLEY  
Is there really a why me?

DR LOUISE KENNEDY  
I think that question is always in everyone's thoughts no matter what happens. Especially after what you witnessed and experienced, not once but twice.

ROMAN BARKLEY  
(questioning look)  
What?

DR LOUISE KENNEDY  
Roman, this isn't just about Paris. It's also about Julia, isn't it?

Roman cuddles Percy, thinking and starting to realize the death of Julia was the beginning.

DR LOUISE KENNEDY (CONT'D)  
Paris was the brick wall that you slammed into and everything behind you that lead up to Paris, piled on with nowhere to go but you shutting down.

Roman starts to tear up.

ROMAN BARKLEY

Julia was so sweet. I wanted to hold her until she got better, but she didn't.

Percy jumps to the windowsill, lying down looking at Roman.

DR LOUISE KENNEDY

There was nothing you could do. We all fall into that mind set when someone close gets ill. We want to just take it away from them and then the truth hits hard that we couldn't save them. Sometimes we blame ourselves for not being able to save them.

ROMAN BARKLEY

But I should have seen it coming. I should have protected her from him. I knew what he was.

DR LOUISE KENNEDY

You're talking about Voleta. How could you have known what he would do?

ROMAN BARKLEY

I should have been more aware of my surroundings and seen him coming.

DR LOUISE KENNEDY

And what would you have done?

ROMAN BARKLEY

Taken a different street or warned her.

DR LOUISE KENNEDY

Really?

ROMAN BARKLEY

(realizing)

It sounds pretty stupid doesn't it?

DR LOUISE KENNEDY

No, it doesn't. It's just that people handle the after differently. Many use guilt and blame themselves when there is no blame on them at all.

ROMAN BARKLEY

I blame Pierre.

DR LOUISE KENNEDY  
As you should. Not yourself. And  
he'll spend the rest of his life in  
prison in Paris, where he belongs.  
You no longer need to stand behind  
the bars you've built around  
yourself.

Percy jumps back onto Roman's lap.

ROMAN BARKLEY  
Love is funny.

DR LOUISE KENNEDY  
How so?

ROMAN BARKLEY  
It's not suppose to hurt so much.

FADE TO BLACK.

INT. ROMAN BARKLEY'S LIVING ROOM/KITCHEN - WEEKS LATER

POV: ON THE EIFFEL TOWER WATER COLOR

Camera pulls back revealing Roman adjusting the painting on  
the wall in his apartment it was originally on and the other  
items on the table below.

He stands mesmerized by the painting.

SFX: PERCY MEOWING

Percy is on the counter begging for his crunchies.

ROMAN BARKLEY  
I'm coming, I'm coming.

Roman pulls out the bag of cat crunchies and fills Percy's  
bowl.

Pattie comes from the hallway.

PATTIE BARKLEY  
You ready?

ROMAN BARKLEY  
I guess so.

PATTIE BARKLEY  
I think you got this.

ROMAN BARKLEY  
I hope you're right.

PATTIE BARKLEY  
You've been rehearsing and you got  
it right. Now let's go. They're  
waiting for us and studio time is  
expensive these days.

ROMAN BARKLEY  
It's always been expensive.

They exit house.

CUT TO:

INT. RECORDING BOOTH

Roman is recording his first song since going through  
therapy.

MUSIC CUE: GOD ONLY KNOWS

ROMAN BARKLEY  
(singing)  
*I MAY NOT ALWAYS LOVE YOU  
BUT LONG AS THERE ARE STARS ABOVE YOU  
YOU NEVER NEED TO DOUBT IT  
I'LL MAKE YOU SO SURE ABOUT IT*

*GOD ONLY KNOWS WHAT I'D BE WITHOUT YOU*

*IF YOU SHOULD EVER LEAVE ME  
THOUGH LIFE WOULD STILL GO ON BELIEVE ME  
THE WORLD COULD SHOW NOTHING TO ME  
SO WHAT GOOD WOULD LIVING DO ME?*

*GOD ONLY KNOWS WHAT I'D BE WITHOUT YOU  
GOD ONLY KNOWS WHAT I'D BE WITHOUT YOU  
GOD ONLY KNOWS WHAT I'D BE WITHOUT YOU*

*IF YOU SHOULD EVER LEAVE ME  
WELL LIFE WOULD STILL GO ON BELIEVE ME  
THE WORLD COULD SHOW NOTHING TO ME  
SO WHAT GOOD WOULD LIVING DO ME*

*GOD ONLY KNOWS WHAT I'D BE WITHOUT YOU  
GOD ONLY KNOWS WHAT I'D BE WITHOUT YOU  
GOD ONLY KNOWS WHAT I'D BE WITHOUT YOU*

CUT TO:

INT. RECORDING STUDIO CONTROL ROOM

Roman, Pattie and SOUND ENGINEER, RUBIN, are seated at the massive sound control panel as Rubin plays back portions of the recording.

RUBIN  
It's got a good balance.

PATTIE BARKLEY  
It's got more than that.

RUBIN  
What's next?

ROMAN BARKLEY  
I've got ten more back-up tracks.

PATTIE BARKLEY  
Let's do this next.

She hands Rubin the disc she's looking at.

RUBIN  
Perfect.

CUT TO:

INT. RECORDING STUDIO CONTROL ROOM

POV: LOOKING AT ROMAN IN THE BOOTH FROM THE CONTROL BOARD.

MUSIC CUE: "FEELING GOOD" MICHAEL BUBLE' VERSION.

ROMAN BARKLEY  
(singing)  
*BIRDS FLYING HIGH  
YOU KNOW HOW I FEEL  
SUN IN THE SKY  
YOU KNOW HOW I FEEL  
BREEZE DRIFTIN' ON BY  
YOU KNOW HOW I FEEL  
IT'S A NEW DAWN  
IT'S A NEW DAY  
IT'S A NEW LIFE FOR ME  
AND I'M FEELING GOOD  
I'M FEELING GOOD*

Roman suddenly lets loose and feels the song.

ROMAN BARKLEY (CONT'D)  
(singing)  
*FISH IN THE SEA*

ROMAN BARKLEY (CONT'D)

(singing)

*YOU KNOW HOW I FEEL  
RIVER RUNNING FREE  
YOU KNOW HOW I FEEL  
BLOSSOM ON A TREE  
YOU KNOW HOW I FEEL  
IT'S A NEW DAWN  
IT'S A NEW DAY  
IT'S A NEW LIFE FOR ME  
AND I'M FEELING GOOD  
I'M FEELING GOOD*

*DRAGONFLY OUT IN THE SUN  
YOU KNOW WHAT I MEAN  
DON'T YOU KNOW  
BUTTERFLIES ALL HAVIN' FUN  
YOU KNOW WHAT I MEAN  
SLEEP IN PEACE WHEN DAY IS DONE  
THAT'S WHAT I MEAN  
AND THIS OLD WORLD IS A NEW WORLD  
AND A BOLD WORLD  
FOR ME  
FOR ME*

During instrumental break there is a SCENE CHANGE.

CUT TO:

INT. ROMAN BARKLEY'S DRESSING ROOM - SPOTLIGHT CASINO

SHORT MONTAGE OF ROMAN GETTING DRESSED IN HIS DRESSING ROOM.

PATTIE & DR KENNEDY COMING IN AND WISHING HIM WELL.

ROMAN DOES FINAL LOOK IN MIRROR THEN STARTS TO LEAVE DRESSING ROOM.

CUT TO:

INT. ON STAGE - SPOTLIGHT CASINO

POV: SIDE STAGE - CAMERA MOVES ONTO STAGE AND BEHIND ROMAN AS HE IS SINGING REVEALING A BAND BEHIND HIM THEN PIVOTS REVEALING A PACKED HOUSE.

ROMAN BARKLEY

(continuing song)

*STARS WHEN YOU SHINE  
YOU KNOW HOW I FEEL  
SCENT IN THE PINE  
YOU KNOW WHAT I MEAN*

ROMAN BARKLEY (CONT'D)

(singing)

*OH FREEDOM IS MINE  
AND YOU KNOW HOW I FEEL  
IT'S A NEW DAWN  
IT'S A NEW DAY  
IT'S A NEW LIFE*

*IT'S A NEW DAWN  
IT'S A NEW DAY  
IT'S A NEW LIFE*

*IT'S A NEW DAWN  
IT'S A NEW DAY  
IT'S A NEW LIFE  
IT'S A NEW LIFE  
FOR ME  
AND I'M FEELING SO GOOD  
I'M FEELING SO GOOD  
I FEEL SO GOOD  
I FEEL SO GOOD*

Audiences reacts wildly with standing ovation.

CUE: "WE'LL MEET AGAIN" ENGELBERT HUMPERDINCK JAZZ VERSION

ROMAN BARKLEY (CONT'D)

(choked up)

This is our last night here at the Spotlight Casino and it's been a ride. I leave you with my heart and the music of the great crooners of several decades. Frank Sinatra, Mel Torme', Dean Martin, Michael Buble' and of course the greatest, Anthony Dominick Benedetto. None other than Tony Bennett. We leave on tour to Europe with our first stop, Paris France. I've been there before as possibly have some of you, and it holds memories, good and bad. We all have our own private wars to fight and some of us may not be strong enough to win. For me, I think of Paris. It is the city of love. Found loves, lost loves, imagined loves and with that, I promise I will come back because it has been all of you that has brought me love and sent out your best wishes when I most needed it and . . .

(singing love to audience)

*WE'LL MEET AGAIN*

ROMAN BARKLEY (CONT'D)

(singing)

DON'T KNOW WHERE, DON'T KNOW WHEN  
BUT I KNOW WE'LL MEET AGAIN  
SOME SUNNY DAY

KEEP SMILING THROUGH  
JUST LIKE YOU ALWAYS DO  
TIL THE BLUE SKIES DRIVE THE DARK CLOUDS FAR AWAY

SO WILL YOU PLEASE SAY HELLO  
TO THE FOLKS THAT I KNOW  
TELL THEM I WON'T BE LONG  
THEY'LL BE HAPPY TO KNOW  
THAT AS YOU SAW ME GO  
I WAS SINGING THIS SONG

WE'LL MEET AGAIN  
DON'T KNOW WHERE, DON'T KNOW WHEN  
BUT I KNOW WE'LL MEET AGAIN  
SOME SUNNY DAY

Roman encourages audience to sing along.

ROMAN BARKLEY & AUDIENCE

WE'LL MEET AGAIN  
DON'T KNOW WHERE, DON'T KNOW WHEN  
BUT I KNOW WE'LL MEET AGAIN  
SOME SUNNY DAY

KEEP SMILING THROUGH  
JUST LIKE YOU ALWAYS DO  
TIL THE BLUE SKIES DRIVE THE DARK CLOUDS FAR AWAY

SO WILL YOU PLEASE SAY HELLO  
TO THE FOLKS THAT I KNOW  
TELL THEM I WON'T BE LONG  
THEY'LL BE HAPPY TO KNOW  
THAT AS YOU SAW ME GO  
I WAS SINGING THIS SONG

ROMAN BARKLEY

(singing alone)

WE'LL MEET AGAIN  
DON'T KNOW WHERE, DON'T KNOW WHEN  
BUT I KNOW WE'LL MEET AGAIN  
SOME SUNNY DAY

ROMAN BARKLEY (CONT'D)

(shouted as band play out)

THANK YOU! THANK ALL OF YOU! EACH  
AND EVERY ONE OF YOU. I LOVE YOU!!  
AND GOODNIGHT VOLETA!

(MORE)

ROMAN BARKLEY (CONT'D)  
(Blows kiss skyward to  
her)

Roman takes a final bow and runs off stage as audience continues to cheer.

INT. BACKSTAGE - SPOTLIGHT CASINO - AFTER SHOW

Roman wipes his brow with a towel that Bradley Fitz hands him.

BRADLEY FITZ  
I never thought I'd say this but  
I'm gonna miss your ass.

ROMAN BARKLEY  
And here I thought it was my  
singing you loved.

There is a pause and a new found friendship in their looks.

Roman suddenly grabs Bradley in an emotional hug.

ROMAN BARKLEY (CONT'D)  
Couldn't have done it without you.

BRADLEY FITZ  
Yes you could. It was your time,  
again. Yah notice, it's raining.

Roman looks towards the stage door then walks to it, pushing it open.

Roman steps out, looking up then opens his mouth with a smile.

ROMAN BARKLEY  
(ecstatic, yelling)  
VOLETA, I KNOW WHAT RAIN TASTES  
LIKE. IT'S REFRESHING. IT'S COLD.

CLOSE-UP ON ROMAN'S FACE.

ROMAN BARKLEY (CONT'D)  
IT'S DIFFERENT FOR EVERYONE. NO ONE  
IS THE SAME AND . . . IT'S, IT'S  
WONDERFUL!

POV: CLOSE-UP ARIEL OF ROMAN'S SMILING FACE WITH HIS MOUTH OPEN THEN PULLS UP REVEALING HIM SPREADING HIS ARMS, STILL LOOKING UP AND THEN SLOWLY TURNING IN A CIRCLE.

ROMAN BARKLEY (V.O.)

(singing)

WHEN YOU'RE SMILING  
WHEN YOU'RE SMILING  
OH, THE WHOLE WORLD SMILES WITH YOU

WHEN YOU'RE LAUGHING  
BABE, WHEN YOU'RE LAUGHING  
WELL THE SUN COMES SHINING THROUGH  
BUT WHEN YOU'RE CRYING  
YOU KNOW YOU BRING ON THE RAIN  
STOP THAT SIGHING  
BE HAPPY AGAIN

KEEP ON SMILING  
'CAUSE WHEN YOU'RE SMILING  
OH, THE WHOLE WORLD SMILES WITH YOU

CAUSE WHEN YOU'RE CRYING  
YOU KNOW YOU BRING ON THE RAIN  
STOP THAT SIGHING  
BE HAPPY AGAIN

KEEP ON SMILING  
'CAUSE WHEN YOU'RE SMILING  
OH, THE WHOLE WORLD SMILES WITH YOU

WHEN YOU'RE SMILING (WHEN YOU'RE SMILING)  
WHEN YOU'RE SMILING (KEEP ON SMILING)  
OH, THE WHOLE WORLD SMILES WITH YOU  
WHEN YOU'RE LAUGHING (KEEP ON SMILING NOW)  
WHEN YOU'RE LAUGHING (YOU'LL GET THROUGH SOMEHOW)  
OH, THE SUN COMES SHINING THROUGH (WHEN I'M WITH YOU)  
BUT WHEN YOU'RE CRYING  
YOU KNOW YOU BRING ON THE RAIN  
STOP THAT SIGHING  
COME ON AND BE HAPPY AGAIN

KEEP SMILING  
WHEN YOU'RE SMILING BABY  
THE WHOLE WORLD SMILES WITH YOU  
THE WHOLE WORLD SMILES WITH YOU

ROMAN SINGS THEME SONG(V.O.) AS ARIEL CAMERA ZOOMS OUT THEN FADES TO BLACK AND CREDITS.

FADE TO BLACK.