

TRACK 7: ABOUT A GIRL

Written by

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FADE IN:

INT. CONCERT STADIUM - DRESSING ROOM - NIGHT - PRESENT

SUZANNE WILLIAMS, 25, is busy performing her usual regimen of vocal runs. She sings up and down scales.

SUZANNE

(singing)

*One, two, three, four, five, four,  
three, two, one! La, la, la, la,  
la, la, la, la, la!*

An ASSISTANT offers her a drink of vodka. She takes a swig. She's pacing while shaking her hands, trying to calm her nerves.

SUZANNE (CONT'D)

Christ! When will this ever go  
away?

ASSISTANT

You need to stay still!

Her assistant directs Suzanne toward the makeup chair and plops her down.

A MAKEUP ARTIST works on her look while she sits in front of a mirror. Suzanne's phone RINGS and she answers. It's her girlfriend CARMEN.

SUZANNE

Carmen, what's the matter? I'm two  
seconds away from the stage.

CARMEN (O.S.)

Are you sitting down?

Suzanne adjusts herself, feeling anxious.

SUZANNE

Yes, Jesus, I'm sitting down! Just  
tell me what the hell is going on!

CARMEN (O.S.)

He's dead, Suzanne. Libertine is  
dead!

Suzanne's in a state of shock. She's no longer fidgeting.

SUZANNE

What?! How?!

CARMEN (O.S.)  
 He was found in his bathtub.  
 Underwater. Turn on the news!

Suzanne jolts up from the chair, then turns on a TV screen and flips channels to find the news. A graphic of LIBERTINE, 64, graces the screen. He's androgynous and confident, with a healthy dose of sex appeal to match. A rock star in every sense of the word.

ON SCREEN

INT. CBS STUDIO - SAME TIME - PRESENT

CBS new anchor KARA RILEY narrates.

KARA RILEY  
 We're coming on the air with breaking news about an American music icon. Libertine, considered a trailblazer and musical genius by many, was found dead in his home, Indigo Ranch. The cause of death has not been released, but we'll have all the latest developments on our website, and will continue our coverage of the events.

Suzanne's in a daze. WITHOUT SOUND, life around her continues in a blur. Her assistant drags her out of the room.

INT. BACKSTAGE - NIGHT - MOMENTS LATER - PRESENT

Suzanne stares ahead at the crowd. She's blank as her assistant finishes touching her up. Thousands of fans, all screaming.

Suzanne continues to stare ahead. She faces her assistant, who's talking to her, trying to get through. Suzanne stares back at the crowd, then runs back to the dressing room. SOUND RESUMES.

ASSISTANT  
 Suzanne! Where the hell are you going? Come back here! Suzanne!

EXT. INDIGO RANCH - DAY - PRESENT

Early morning. FANS linger outside the front gate of a 100-acre fenced-off ranch. The driveway gate is covered with fan letters, photos, posters, balloons, and various trinkets.

Suzanne's SUV pulls into the drive. Suzanne gets out of the car, shades on, and carrying a medallion necklace in hand.

SECURITY

Alright, everybody get back!

Chatter among the fans. Phones are out. Suzanne's SECURITY pushes the crowd back, leaving space for Suzanne at the gate.

Suzanne goes up to the gate and rests on it for a moment. Mascara tears are streaming down her face. One fan can't help but lash out.

FAN

Bitch! You did this! You did this to him!

Suzanne stares at the fan for a moment. She turns to walk back to the car.

FAN (CONT'D)

Look at her, she acts like we don't know who she is!

Suzanne stops dead in her tracks. She takes off her sunglasses, turns around, and walks up to the fan. Her security is still holding the crowd back.

SUZANNE

You're right, you don't know who I am.

The fan is taken aback, speechless. She puts on her sunglasses and storms off to the SUV. The fans jeer after her.

OVER BLACK

SUPERIMPOSE: Track 7: About a Girl

INT. BAR - LOS ANGELES, CA - NIGHT - 2014

SUPERIMPOSE: SPRING 2014

A seedy atmosphere filled with mostly young PATRONS. Libertine walks in with his entourage of FRIENDS and his beautiful girlfriend NIKKI, who's less than half his age. She's decked out in gold jewelry: rings, necklaces, hoop earrings and all.

The sound of ambient ELECTRONIC-POP MUSIC permeates the room. Libertine looks suave in his Italian suit. It's night, but he keeps his shades on anyway.

LIBERTINE  
 (to Nikki)  
 I hate this place already.

NIKKI  
 Just give it a chance, babe.

The bar HOST recognizes who he is. Libertine puts his hand up to his mouth to shush them, signaling to the host he wants to keep things mum.

LIBERTINE  
 A table in the back will do.

The host shows Libertine and his entourage to their seats and hands out menus.

LIBERTINE (CONT'D)  
 (to the host)  
 A round of virgin margaritas.

NIKKI  
 (to Libertine)  
 You have the worst taste.  
 (to the host)  
 Water is fine.

DAN, (50s), a typical hanger-on, laughs.

DAN  
 The guys and I will have Bud.

The server disappears with the order.

A charismatic singer, Suzanne, finishes her song. Her beauty, glamour, and bravado can be seen from a mile away.

SUZANNE  
 (singing)  
*And I would be nothing without you!*

The ambient music fades out. The crowd applauds. She curtsies in response.

SUZANNE (CONT'D)  
 I'm out of songs. My songwriter, my ex-girlfriend, ditched me for another bitch.

Libertine laughs along with the crowd, amused. She pulls out a book of poetry and opens it.

SUZANNE (CONT'D)  
 So, I'm reading from this.

She cues ambient ELECTRONIC MUSIC on her phone that plays through the speakers.

SUZANNE (CONT'D)  
 (spoken word)  
*Running through the meadow,  
 Into a dried-up pond,  
 Feels like the nights and days,  
 When you're gone.  
 I'd give anything to hear you  
 speak,  
 Anything to hear you breathe,  
 Now I settle for being alone.*

The music comes to an end.

SUZANNE (CONT'D)  
 How'd we like that little  
 pretentious poem?

The audience laughs.

SUZANNE (CONT'D)  
 I need some more inspiration. Get  
 out your phones, I wanna sing some  
 texts!

A few patrons comply.

SUZANNE (CONT'D)  
 C'mon! Don't be shy! I won't read  
 nothin' personal.

Intrigued, Libertine gets out his notepad instead. He's jotting down lyrics on the spur of the moment.

Suzanne takes a phone from a patron and reads out a text.

SUZANNE (CONT'D)  
 Grocery list. Okay, see how this  
 goes.

She plays another ELECTRONIC MUSIC selection.

SUZANNE (CONT'D)  
 (singing)  
*Remember to get milk and butter at  
 the store. Not the discount stuff,  
 but the butter that comes in a tub.*

The audience laughs.

SUZANNE (CONT'D)  
 Okay, give me another.

A patron hands her their phone. Suzanne reads the text and laughs.

SUZANNE (CONT'D)  
 (singing)  
*Don't get the extra-spicy wings,  
 they're too hot and they make me  
 wanna cry when I'm drunk.*

The crowd laughs. She hands back the phone. The host brings Suzanne Libertine's notepad.

SUZANNE (CONT'D)  
 (whispers to the host)  
 Who's this from?

HOST  
 A gentleman in the back, he doesn't  
 want to draw attention.

Suzanne looks over the lyrics, impressed.

SUZANNE  
 Okay, gentleman writer, I'll sing  
 your lyrics.

She clears her throat and plays another ambient ELECTRONIC BEAT.

SUZANNE (CONT'D)  
 (singing)  
*All that glitters ain't gold,  
 So I'm told,  
 I went to Hollywood,  
 But I came back broke.*

Suzanne hesitates to sing the rest, but she continues.

SUZANNE (CONT'D)  
 (singing)  
*All that glitters ain't gold,  
 Another dream packaged,  
 Another scheme sold,  
 Just as it was in the days of old.*

The music fades out and the audience claps. Suzanne holds up the notepad while scanning the crowd.

SUZANNE (CONT'D)  
 Who wrote this?

Libertine raises his hand. Suzanne scans the crowd, looking for a face. She spots Libertine's raised hand, recognizing him instantly. The crowd looks over to find him, star-struck.

Her hand covers her mouth, trying to cover her shock. Still, she stands her ground.

SUZANNE (CONT'D)  
Insightful lyrics.

She hands back the notepad to the host.

SUZANNE (CONT'D)  
I'm Suzanne Williams, follow me on  
all the socials. You've been a  
lovely audience, thank you and  
goodnight.

The audience claps. Libertine gets up from the table.

NIKKI  
Where are you going?

Libertine ignores Nikki and makes his way to the stage. His presence is felt every step of the way. He extends his hand to lead Suzanne off the stairs. She takes his hand like she's royalty.

SUZANNE  
Enchanté.

LIBERTINE  
The honor is mine.

She laughs.

SUZANNE  
As it should be.

He laughs too, smitten and surprised by her spunk.

LIBERTINE  
I'm at the table in the back. Would  
you like to join us?

Suzanne ponders for a moment.

SUZANNE  
Fine. I'll spare you some of my  
time.

Libertine smirks.



LATER

The group is drinking alcohol and laughing at war stories from the old days. All drinking except for Libertine. Nikki's bored, looking at her phone while Dan finishes his story.

DAN

The stage was a smorgasbord of drugs after each show. We didn't have to pay for drugs; it was a free for all.

The entourage laughs except for Libertine.

LIBERTINE

Kids threw shit onstage for the band, not for the roadies.

DAN

They didn't know that. Not like you guys didn't get your fair share.

Dan elbows Libertine, who takes it begrudgingly.

SUZANNE

Why did Xtract break up anyway?

Libertine plays with his water glass, noticeably disturbed.

LIBERTINE

Jimmy, our drummer, he died. Overdose. We couldn't replace him, and we didn't want to. What about you... Suzanne? You used to playing clubs like this?

SUZANNE

I sang backup for Timberlake on his last tour. I play clubs downtown for my own pleasure. That's until I get signed.

LIBERTINE

What about your songs? Where can I listen to them?

SUZANNE

I've got my tracks on SoundCloud and Spotify. Haven't posted anything new.

LIBERTINE

Why not?

SUZANNE

My girlfriend, my ex-girlfriend,  
used to write my songs. I create  
the music on my phone.

Libertine's floored.

LIBERTINE

You mean you don't write lyrics at  
all?

She shakes her head.

SUZANNE

I only produce the music.

LIBERTINE

Any record deals your way?

Suzanne hesitates to answer. She waves down a SERVER.

SUZANNE

I've sent a few demos out. A few  
promising bites here and there.

(to the server)

Johnnie Walker neat.

(to Libertine)

Anything for you?

NIKKI

He doesn't drink.

LIBERTINE

Not a drop in five years.

The server leaves with the order.

SUZANNE

Why'd you stop?

LIBERTINE

My last D.U.I. was rock bottom.

SUZANNE

Oh, yeah! I've seen the mugshot.  
Smiling, looking plastered as hell!

The group laughs and Libertine fidgets.

LIBERTINE

I was more embarrassed about that  
photo than my arrest. I've left all  
the booze and drugs in the past.

(MORE)

LIBERTINE (CONT'D)

Don't want to end up as some cliché  
in a bathtub.

Nikki grabs his hand and squeezes it tight. Suzanne notices a ring on her finger.

NIKKI

I'm running off to the ladies'  
room.

She kisses Libertine a little too long before she heads off.

LIBERTINE

Kid, I like your voice. I like your  
presence. You're green, but there's  
something there. If you had more  
guidance, you could have potential.

Suzanne scoffs.

SUZANNE

My voice is okay at best, and I  
don't like being called kid.

Libertine puts his hands up jokingly.

LIBERTINE

My sincerest apologies.

The server drops off her drink.

LIBERTINE (CONT'D)

I don't mean to offend, but you  
don't look old enough to drink  
that.

She sips, knowing she's breaking the rules.

SUZANNE

I'm not.

Libertine smirks, amused.

LIBERTINE

Looks like you don't have a hard  
time getting what you want.

SUZANNE

We have an understanding. I gave  
the server backstage passes when I  
toured with Bruno Mars. They repay  
the favor when I play here.

Libertine laughs.

LIBERTINE

I used to sneak drinks with the guys at dives we were too young to play at.

SUZANNE

My dad saw you play in one of those dives when he was in high school.

Libertine feigns being shot, the entourage plays along.

DAN

You've got him now, sweetheart.

LIBERTINE

I'm ancient, don't remind me. I'm surprised your father's from Nebraska.

Suzanne nods.

SUZANNE

Both my parents are. Born and raised there.

LIBERTINE

Really? Where?

SUZANNE

Some hick-town named Hickman.

LIBERTINE

Not too far from Lincoln.

SUZANNE

Your hometown. I've heard of Indigo Ranch. I haven't been to the city often though.

Suzanne downs her drink and flags down the server for another.

SUZANNE (CONT'D)

It's far enough where nothing ever happens. Learned to sing 'cause there was nothing better to do. Got my start in the school choir. Then, I started booking gigs around. Mainly birthday parties.

Nikki returns to the table. She kisses Libertine long and hard as if to prove something.

NIKKI  
Babe, I'm bored, let's go.

LIBERTINE  
'kay, we'll go.

His entourage begins to leave, Libertine finishes his water.

LIBERTINE (CONT'D)  
It's been nice meeting you.

He extends his hand for her to take. She thinks better of it and reaches into her bag to pull out a demo CD.

SUZANNE  
I'd prefer it if you'd take this  
instead. My contact info is inside.

He takes the CD and gives it a once-over. The gang files out. Nikki's pulling at Libertine's arm, but he takes a moment to take his shades off and reaches out his hand. Suzanne takes it this time, feeling nervous. He senses her urgency and clasps both his hands around hers.

LIBERTINE  
I'll keep in touch.

He kisses her hand. Nikki desperately pulls on Libertine's arm again. They leave. Suzanne finishes her second drink alone.

INT. BAR - LOS ANGELES, CA - DAY - 2014

Suzanne's cleaning tables off in her section in the back. She's dressed down in server attire, the polar opposite of the glamorous image we saw the night before.

Libertine strides into the bar, wearing sunglasses, looking for staff. He meets a MANAGER, who recognizes him. He puts a finger to his mouth to shush any attention.

MANAGER  
(whispering)  
The servers said you came in last  
night. I was off. I can't believe  
you're back!

LIBERTINE  
(sarcastic)  
I can't believe it either.

He holds out the demo CD.

LIBERTINE (CONT'D)  
I'm wondering about this girl,  
Suzanne, the singer you had on last  
night. Will you have her back  
anytime soon?

MANAGER  
What do you mean? She's right here!  
Hey, Suzanne!

Suzanne's carrying a tray of empty glasses on her way to the bar. She sees Libertine, the color fades from her face. She turns an about-face toward the kitchen in the back. Libertine hauls ass her way to stop her from leaving.

LIBERTINE  
Nuh-uh-uh. Not so fast. I wasn't  
expecting to see you this soon.

SUZANNE  
That makes two of us.

She heads back toward the bar. Libertine follows.

LIBERTINE  
I wouldn't have put you on the spot  
like this, but your phone number  
doesn't work.

Suzanne checks her phone.

SUZANNE  
(sarcastic)  
It would've helped if I paid my  
phone bill.

LIBERTINE  
Your manager, Edith Goldman, sounds  
like an actor trying out a terrible  
New York accent.

SUZANNE  
That would be Becky, my roommate.  
Well, one of my roommates. She is  
an actor, trying out her best New  
York accent.

Libertine's becoming more intrigued. She cleans off the bar counter.

LIBERTINE  
Why do I get this odd feeling that  
you've never even sang backup?

She's defeated.

SUZANNE  
You've pegged it.

Libertine jumps over the bar counter, then mixes a drink.

SUZANNE (CONT'D)  
Hey!

LIBERTINE  
I want you to sing backup with me.

SUZANNE  
You could get me fired!

LIBERTINE  
Your manager seems like a fan. I  
could make a change of heart.

SUZANNE  
Thanks, but I didn't move to L.A.  
to sing backup. I only do solo  
gigs.

LIBERTINE  
You didn't move to L.A. to live  
with five roommates either.

He sips his drink devilishly.

SUZANNE  
Four roommates.

LIBERTINE  
I don't like your music. Electro-  
pop trash. But your voice is a  
rarity.

Suzanne rolls her eyes. She's heard this before.

SUZANNE  
If my voice is so great, why can't  
I get signed?

LIBERTINE  
You're green. You need to learn how  
to produce music the right way.

SUZANNE  
I can't change my sound. It's the  
only way I know how to produce.

LIBERTINE

Of course you can. And you can change your name while you're at it. Suzanne is too...

Suzanne shoots him a look.

SUZANNE

Too what?

LIBERTINE

Common. You need a better name. A name like Zizi.

She laughs while putting the empty glasses away.

SUZANNE

You're insane.

LIBERTINE

Madness is close to genius.

SUZANNE

(sarcastic)

Which one are you?

MANAGER

Suzanne, I need you at table ten!

Suzanne looks over at a large and needy group of frat boys who keep wanting favors from her. Libertine grabs her server notepad and pen to write down an address.

SUZANNE

Hey! Stop that!

LIBERTINE

I'm heading back home tonight and I want you to record with me.

She laughs in his face.

SUZANNE

Yeah right. Where would I stay?

LIBERTINE

You'll stay with me, at my home. I have a guestroom that could use your company.

SUZANNE

Indigo Ranch? Why can't we record here?



LIBERTINE

L.A. is fake. I only feel inspired  
by what's real.

Libertine hops over the bar and he hands Suzanne her notepad  
back.

LIBERTINE (CONT'D)

I'm leaving at six o'clock sharp,  
and we'll arrive later tonight.

MANAGER

Suzanne! Table eight's seated!

LIBERTINE

Unless you'd rather get refills for  
a living.

SUZANNE

But I --

LIBERTINE

(interrupting)

I'll see you tonight. Don't be  
late.

He leaves the bar. She stares at the busy table and then back  
at her notepad.

EXT. AIR BASE - NIGHT - 2014

A cab drops Suzanne off in the lot. She spots his private jet  
with Libertine's insignia on the side. Suzanne retrieves her  
suitcase from the trunk. The cab drives off. Libertine waits  
for her on the steps. He's wearing a different Italian suit  
and decked out with a luxurious fur coat.

LIBERTINE

You travel light.

SUZANNE

It's economy. Where's your  
entourage? And Nikki?

LIBERTINE

The guys are old friends, in town  
only for the night. Nikki took a  
flight home this morning. I stayed  
to find you.

Suzanne's flattered and embarrassed.

SUZANNE

I'll renew my phone plan when I get  
the chance.

Libertine's CONCIERGE loads her suitcase onto the plane.  
Libertine extends his hand.

LIBERTINE

Ready to make your dreams come  
true, Zizi?

She takes his hand once again, he leads her up the steps.

INT. SUV - NIGHT - MOVING - 2014

A DRIVER escorts the group as they arrive outside Indigo  
Ranch. Indigo lights surround the premise of his facility.

SUZANNE

Why Waverly instead of where you  
grew up?

LIBERTINE

It's close to the city, without  
being the city, if you know what I  
mean.

They stop outside at the security gate. The driver rolls down  
the window revealing an intercom. The voice of RUE, answers  
the call.

RUE

How was your trip Libertine?

LIBERTINE

Better than expected, see you  
inside.

The driver swipes a passkey card and the gates open. Suzanne  
observes the vast landscape. Horse stables in the background.

SUZANNE

All this, but no bodyguards?

Libertine smirks.

LIBERTINE

We don't need it. I'm my own  
security.

As the car pulls in closer, we see an imposing oak tree by  
the side of his house. RUE, (40s), Libertine's well-dressed,  
no-nonsense, estate manager, waits by the front entrance.

EXT. INDIGO RANCH - CONTINUOUS - 2014

The car comes to a stop, the group unloads their belongings from the car.

RUE  
Welcome home.

Rue looks over Suzanne for the first time, observing her every move. STAFF carries Libertine's belongings inside and Suzanne chooses to wheel in her own suitcase.

RUE (CONT'D)  
You must be Miss Suzanne.

LIBERTINE  
She goes by Zizi.

SUZANNE  
And you are?

RUE  
You can call me Rue. I'm  
Libertine's right-hand man. Let's  
get you settled in.

INT. INDIGO RANCH - LIVING ROOM - NIGHT - 2014

The inside contrasts its pristine exterior. A cozy cabin atmosphere that's littered with Libertine paraphernalia: posters, gold records, fan paintings, and magazine covers graced with Libertine's image. Erotic sculptures and paintings adorn the fireplace. Suzanne scoffs.

SUZANNE  
It's like a shrine of glory.

LIBERTINE  
I prefer to think of it as an  
homage.

Libertine hugs Suzanne, catching her off guard.

LIBERTINE (CONT'D)  
Ready to create real music?

SUZANNE  
Can't wait.

Rue intervenes and breaks the two.

RUE

Miss Zizi, we'll have to settle you in.

(to Libertine)

G'night. Keep yourself steady.

Libertine laughs.

LIBERTINE

Oh, I will.

(to Suzanne)

See you in the morning.

Rue escorts her down the hall. He swipes a passkey card and they enter the...

GUEST ROOM

Rue turns on the light and showcases the cozy, decent-sized room. It's decorated with basic furniture, a small closet, and a personal bathroom.

RUE

Nothing too fancy. You have plenty of room to keep your things...

(looking her over)

Evidently.

He shows her two passkey cards.

RUE (CONT'D)

One is for gate and house entry, the other for your room.

Suzanne takes them, then walks around the room, taking it all in.

RUE (CONT'D)

I'll escort you to breakfast at eight-thirty. Libertine expects you in the studio by nine. He has a personal chef that'll cook whatever you request.

SUZANNE

(sarcastic)

How regal.

She looks out the window and sees the horse stables in the distance.

RUE

He doesn't let a lot of people in his quarters. You must be special.

SUZANNE

I'd like to think so.

Rue smirks ever-so-slightly.

RUE

I'll see you in the morning. Be ready when I come by.

He exits.

She unpacks her things from her suitcase. Putting clothes into the chest of drawers. She finds a familiar gold hoop earring and sets it on top of the furniture. Anxious, Suzanne opens all the drawers, looking for a match to no avail.

INT. SUZANNE'S HOME - LIVING ROOM - DAY - PRESENT

A lovely Hollywood-type home fit for a renowned pop star. CARMEN VASQUEZ, (30), lies her head down on Suzanne's lap while they watch television. Carmen's 20 weeks into her pregnancy, and it shows. Suzanne flips through channels of the news cycle from their couch.

CARMEN

How long do you think this circus will last?

SUZANNE

At least another week.

The house phone RINGS. Suzanne picks up and hangs up the phone immediately. Carmen sits up.

CARMEN

That could've been someone important.

SUZANNE

The last twenty calls beg to differ.

Carmen makes her way over to look out the window. MEDIA surrounds the place. Suzanne stops on one media news channel.

KARA RILEY

Recent developments have emerged regarding the details of rock icon Libertine's death.

(MORE)

KARA RILEY (CONT'D)

According to the coroner who had examined his body, Libertine drowned while under the influence. The forensic toxicologist report shows that there were ten different substances in his body at the time of death. Among those found were oxycodone, Xanax, Lexapro, and cocaine.

Suzanne mutes the television, then leans forward, resting her elbows on her knees. She's trying to keep it together.

CARMEN

Now they're camping outside.

SUZANNE

Let 'em.

CARMEN

C'mon, I wanna hear the rest.

She unmutes the television, and the report continues.

KARA RILEY

Libertine's ex-wife, Suzanne Williams, canceled her concert the same day of the late musician's death, angering thousands of fans who attended the event. Ticketmaster has refunded tickets purchased for the canceled concert. C.B.S. had reached out to Williams, but our request has been denied.

Suzanne shuts off the television and throws the remote on the coffee table.

SUZANNE

Nice to know I'm just the ex-wife.

CARMEN

We're going to have to deal with the media sooner or later.

SUZANNE

I know you're right.

Carmen peaks outside. The media swarm continues.

CARMEN

Sooner rather than later.

Carmen gathers her coat and things together.

SUZANNE

Where are you going?

CARMEN

We've got an appointment with the  
O.B.G.Y.N..

SUZANNE

Ugh! You still want to go, even if  
we're gonna be mobbed?

CARMEN

We're not going to break our  
commitment because of a dead rock  
star.

She grabs pulls Suzanne up from the couch. They hug.  
Suzanne's still in a state of shock from the news.

CARMEN (CONT'D)

C'mon, you can run over paparazzi  
with your Jaguar.

Suzanne laughs as Carmen drags her out of the house.

INT. INDIGO RANCH - GUEST ROOM - DAY - 2014

An ALARM buzzes Suzanne awake.

Excited and anxious, she gets ready in a panic. She packs a  
few goodies into a small purse when Rue knocks on the door.  
She opens it.

RUE

Good morning, Miss Zizi.

He looks her over, noticing another scantily clad outfit he  
doesn't approve of.

SUZANNE

Morning Rue.

RUE

Morning Miss Zizi. Off to  
breakfast.

INT. INDIGO RANCH - KITCHEN - DAY - 2014

Suzanne's breakfast is already set up on the kitchen counter  
in a vast kitchen. The personal chef, ANDRE, (40s), is  
cooking a meal for Rue.

RUE  
 Libertine's personal chef, Andre.

Andre waves hello to Suzanne and she waves back.

RUE (CONT'D)  
 Your request for orange juice, egg whites, whole grain toast, and a side of mixed nuts has already been made for you.

SUZANNE  
 Thanks a bunch, Andre!

RUE  
 Libertine expects you in the studio at nine sharp. I'll escort you there when you've finished breakfast.

SUZANNE  
 'kay. Guess I'll dig in.

Rue stifles his amusement and resides at the opposite end of the counter, drinking coffee. Suzanne pulls out eyeliner from her bag and applies makeup while practicing vocal exercises in between bites.

SUZANNE (CONT'D)  
 (singing)  
*Na, na, na, na, na, na, na, na, na!*

She hums a scale while sipping her orange juice. Rue can't help but shake his head while continuing to drink his coffee and read the local newspaper.

INT. INDIGO RANCH - KITCHEN - DAY - LATER - 2014

Suzanne finishes her meal.

RUE  
 We'd best get to the studio, Miss Zizi. Libertine doesn't tolerate tardiness.

She takes a few snacks from the goodie bowls that were laid out. Rue grabs her hand.

RUE (CONT'D)  
 Best put that back. Strict rules against food and drinks in the studio.



SUZANNE  
But it's just --

RUE  
(interrupting)  
You can hear it from me, or you can  
hear it from him.

She thinks better of it and puts the snacks back into the bowl.

INT. INDIGO RANCH - HALLWAY - DAY - 2014

Rue escorts Suzanne to a steel door. He swipes a passkey, and the door unlocks. Rue opens the door.

LIVE ROOM

Libertine tunes instruments by ear as his SESSION MUSICIANS play them for him. When he sees Suzanne, he stops what he's doing to greet her.

LIBERTINE  
Morning Zizi. I've got the studio  
all set up for us to record.

She feigns being flattered.

SUZANNE  
(sarcastic)  
All this for me?

Libertine laughs.

LIBERTINE  
The guys were just getting ready.  
I'll join you in the booth in a  
sec.

Libertine heads off to the control room. She heads off to a sound booth while overhearing a musician.

SESSION MUSICIAN #1  
(whispering)  
Welcome to recording hell.

The rest of the musicians laugh.

INT. INDIGO RANCH - SOUND BOOTH - DAY - 2014

Suzanne reads off lyrics from sheets on a music stand  
Libertine has written in neat, cursive writing. Libertine  
calls out chords to the session musicians.

LIBERTINE

No, let's keep this one simple. G,  
E minor, C, D.

STUDIO MUSICIAN #2

You want it to be old school.

LIBERTINE

Exactly. Nothing too fussy about  
this one.

Libertine shuts the door.

SUZANNE

How long did it take you to write  
this song?

LIBERTINE

I don't know. I wrote part of it  
when I was dreaming.

SUZANNE

You even dream music. That's some  
extra level shit.

Libertine laughs. His engineer NATHAN signals for them to  
start.

NATHAN

Ready?

Libertine gives a thumbs up.

LIBERTINE

(singing)

*That's the way love is played,  
Two broken hearts at the end of the  
game.*

SUZANNE

(singing)

*That won't happen this time no,  
I've got my eyes set on you.*

BOTH

(singing)

*I won't let you slip through my  
fingers,*

(MORE)

BOTH (CONT'D)  
*I won't let you go.*

LATER

They've finished recording their first song.

SUZANNE  
Haha! First song in the can!

LIBERTINE  
Not bad. You're getting stronger  
each take.

SUZANNE  
I certainly hope so.

Libertine opens the door to call out to the session  
musicians.

LIBERTINE  
Good work. Everyone take ten.

The musicians disperse. Suzanne reaches into her bag and  
pulls out a mini bottle of brandy from her bag and takes a  
sip.

LIBERTINE (CONT'D)  
Naughty girl. Bringing drinks into  
the studio.

She's frozen in fear but tries to keep calm.

SUZANNE  
Rue told me not to, but I don't  
listen. Why do you have to be so  
uptight anyway?

LIBERTINE  
Uptight? I was playing clubs and  
using smack when your parents were  
getting their driver's licenses.

SUZANNE  
When were you born?

LIBERTINE  
Fifty-eight.

Suzanne laughs.

SUZANNE

My parents were born in sixty. That makes you older than both.

Libertine feigns being wounded.

LIBERTINE

Don't remind me.

Suzanne takes another sip and offers him the bottle.

LIBERTINE (CONT'D)

Not a drop, remember?

Suzanne scoffs.

SUZANNE

So one drink makes you a full-blown alcoholic? Sobriety shouldn't make you into a total dweeb.

She undoes the first couple of buttons on his shirt.

SUZANNE (CONT'D)

You used to have style, now you're so stiff!

LIBERTINE

Giorgio Armani isn't style? What about you Zizi?

He gestures at her look.

SUZANNE

What? You don't like my thrift store chic? Sorry, I don't have designers on-call like you do.

She shoves the drink down his throat. He gulps.

SUZANNE (CONT'D)

(sarcastic)

One drink and you didn't die.

She feigns fainting, and he laughs. He takes the bottle and finishes it.

SUZANNE (CONT'D)

Hey!

LIBERTINE

That's what you get for bringing it in here in the first place.

(MORE)

LIBERTINE (CONT'D)  
I'll let it slide this once, but  
that's it.

She flips him the finger. He notices a drawing of the Taurus zodiac sign. He grabs her hand.

LIBERTINE (CONT'D)  
You're Taurus. I'm Capricorn.

She looks at her hand.

SUZANNE  
Oh, yeah, this. I was thinkin'  
about gettin' a tattoo. Is  
Capricorn a good thing?

LIBERTINE  
We're supposed to be compatible, so  
I guess it is.

Libertine steps out of the sound booth while Suzanne follows.

LIVE ROOM

The back wall is adorned with classic guitars, both electric and acoustic: Stratocaster, Les Paul, Hagstrom, Gibson, Harptone, and Telecaster. He picks up a 1976 Fender Stratocaster, plugs it in, and plays a few chords.

SUZANNE  
I'm planning to get my spouse's  
sign tattooed instead of a ring  
when I get hitched.

He smirks.

LIBERTINE  
Ridiculous.

SUZANNE  
What? The tattoo?

LIBERTINE  
Marriage.

SUZANNE  
I thought you and Nikki were  
engaged? What about the rock on her  
finger?

LIBERTINE

That's more of a promise ring. Been together since before I was sober. She's been through a lot with me.

SUZANNE

You don't believe in marriage? Don't believe in getting together in a church, in front of family, and exchanging vows?

LIBERTINE

None of that crap. I grew up religious, but I'm not anymore. My father was a priest before he decided he wanted a family.

Libertine switches guitars to an acoustic Martin D-28. He sits on a stool and plays one of his songs.

SUZANNE

Sounds like a strict childhood.

He laughs sardonically.

LIBERTINE

I would skip school, but I could never skip church without my old man beating my hide.

(mimicking his father's voice)

Lewis John Marshall put on a decent pair of pants. We're going to church!

Suzanne laughs.

LIBERTINE (CONT'D)

Were your folks the same?

SUZANNE

I had to go to church too, but I wouldn't call them strict. Just the usual passive-aggressive repression.

Libertine's smile flattens.

LIBERTINE

I'm familiar.

Libertine strums away at a new song.

LIBERTINE (CONT'D)

You still believe in those silly  
Christian stories then?

She shakes her head.

SUZANNE

I'm not that religious either. I  
stopped going to church when I came  
out as bisexual. My parents didn't  
take it well. We didn't talk much  
before, then we didn't talk at all  
after.

Libertine smirks.

LIBERTINE

Nothing like sexuality to scare the  
masses. I should know.

SUZANNE

Where's your dad now? I only heard  
about your mother's passing.

LIBERTINE

She died a few years back. My  
father still lives in Lincoln. They  
divorced a long time ago, despite  
their beliefs. You?

SUZANNE

They're both still alive and still  
married... unfortunately. They  
didn't think I'd make it as a  
singer, so I stopped contact  
completely after I moved to Cali.

LIBERTINE

If it's any consolation, I believe  
you can make it.

He gets up from the stool for her to sit on, then hands the  
guitar to her. He moves her arms and hands in the right  
position.

LIBERTINE (CONT'D)

You've got a great voice, and  
you've got what it takes to make  
it.

She looks down, embarrassed. She strums the guitar.

SUZANNE

It's mediocre at best.

He lifts her head up, and they lock eyes. For a moment, it looks as though Libertine could kiss her.

LIBERTINE

You need to stop saying that, Zizi.  
Your voice is unique. You need to  
remember that.

He moves her hands to a different chord position. She strums.

SUZANNE

I still believe in marriage, and  
kids, and all that crap. I want the  
whole thing.

LIBERTINE

That doesn't really exist with this  
lifestyle.

SUZANNE

(sarcastic)  
Sex, drugs, and rock 'n' roll.

He laughs.

LIBERTINE

More or less. The road demands too  
much of you. It's hard to produce  
good work when you're in love. It's  
better to be heartbroken for  
inspiration.

She scoffs.

SUZANNE

What?! You put out an album last  
year when you were with Nikki.  
Lincoln Bound. I saw a bunch of  
posters for the promo.

LIBERTINE

I haven't put out a good album in  
years. I never liked critics, but  
for the first time, I agreed with  
them. What's worse, my fans didn't  
like it either.

SUZANNE

Doesn't seem fair to blame being in  
love as the reason --

Nikki barges into the studio, interrupting their jam session.  
Suzanne jolts up from the stool in a state of panic.



NIKKI

Oh, so you let this bitch into the studio!

LIBERTINE

Nikki! How the hell did you get in?

NIKKI

I swiped Rue's card.

Libertine strides over to Nikki, trying to hold her back from charging Suzanne. Nikki breaks free of his hold.

NIKKI (CONT'D)

I'm not doing this again.

LIBERTINE

Jesus Christ! Nikki, what the hell!

NIKKI

I won't tolerate another slut in this house!

SUZANNE

Hey! I don't know you!

NIKKI

But I know you! He thinks I can't tell what's goin' on, but I can!

Distraught, she storms off toward the exit.

LIBERTINE

Nikki wait!

Nikki turns around for a moment to throw her ring at him.

NIKKI

I'm done!

She leaves. They look at each other, still stunned at what just happened.

EXT. INDIGO RANCH - HORSE STABLES - DAY - 2014

Libertine's staff helps Suzanne mount a horse. The instructor helps Suzanne with the reins, while Libertine mounts his own horse. Neither of the two are dressed appropriately for horseback riding.

INSTRUCTOR

Make sure to hold on to the reins at this length and pull back when you want her to stop.

SUZANNE

Thanks, but I've ridden horses before.

LIBERTINE

Old Josephine isn't too rowdy. You'll be fine.

SUZANNE

That's her name?  
 (to the horse)  
 Well, hello Josephine.  
 (to Libertine)  
 What's your horse's name?

LIBERTINE

Julius.

SUZANNE

A name fit for royalty.

LIBERTINE

That's the idea.

They leave the stables.

HORSE ARENA

Staff assists FAMILIES who patron Indigo Ranch.

SUZANNE

You let all the locals take rides?

LIBERTINE

Yep. Something to do for the whole family. Rescue old horses from slaughterhouses. Employ local kids, get them good experience with the animals.

SUZANNE

Pretty generous. For a rock star.

Libertine smirks.

SUZANNE (CONT'D)

Why are we out here again?

LIBERTINE

It breaks the monotony. We recorded a couple of songs yesterday, we can use some fresh air.

Their horses strut side by side. Libertine gestures to the back road leading to the house.

LIBERTINE (CONT'D)

They want to name this road after me.

SUZANNE

No way! Really? I'd like that. "Libertine Road." Doesn't sound so bad after all. Wouldn't mind a road named after me.

LIBERTINE

That's not the reason you should be an artist, Zizi. It's not about climbing your way to the top.

She scoffs.

SUZANNE

Isn't it?

LIBERTINE

You have to respect the craft. It's all about the music.

SUZANNE

You care about being famous too. Why else would you go to red carpets?

LIBERTINE

It's not about that --

SUZANNE

(interrupting)

Award shows, photo shoots, magazine covers. You wouldn't do those things if you didn't care about being famous.

LIBERTINE

It's all about the music. Everything else is just fluff.

Suzanne rolls her eyes.

SUZANNE  
Suit yourself.

She kicks the sides of Josephine. Josephine gallops and heads onto the...

BACK ROAD

Libertine notices a cop car in the distance flash its lights and SIRENS.

LIBERTINE  
(to himself)  
Here we go.

Suzanne catches up with the cop car. An older officer, GERRY, speaks with Suzanne.

GERRY  
Howdy, little lady.

SUZANNE  
(curt)  
Officer.

Libertine catches up with them.

LIBERTINE  
Hey Gerry.

GERRY  
We've had this discussion before.

LIBERTINE  
I was just showing Zizi the ranch.  
Get some riding experience.

GERRY  
Zizi? Boy, you move on fast.

Gerry chuckles to himself. Suzanne is unamused.

LIBERTINE  
We'll head on back, Gerry.

GERRY  
Don't let it happen again.

LIBERTINE  
I won't.  
(to Suzanne)  
C'mon. Let's get back.

SUZANNE  
(sarcastic)  
We'll get off Libertine Road.

They direct their horses back to the ranch.

INT. INDIGO RANCH - LIVING ROOM - NIGHT - 2014

Suzanne and Libertine are lying down on a bearskin rug next to the fireplace. LPs are scattered over the floor. Records from the '60s and '70s.

SUZANNE  
How long until we get back to the studio?

LIBERTINE  
We'll be in the studio all day tomorrow. Today, I want to acquaint you with real music.

She rolls her eyes.

SUZANNE  
(sarcastic)  
Please do.

LIBERTINE  
I'm serious, Zizi. Real music made by real musicians.

SUZANNE  
Because that doesn't exist today?

LIBERTINE  
I'm talking about the true greats. Hendrix knew how to shred. James Brown knew how to perform, and how to conduct his band.

SUZANNE  
Artists don't have to do that now.

LIBERTINE  
Exactly. I'm talking about real music. Not this computerized bullshit. Back when if you wanted to write a song, you had to learn an instrument.

SUZANNE  
Back in the olden days before electricity. Horse and buggy.

Libertine laughs. He opens up a notepad filled with song ideas. Various song titles are numbered only, "Track 1", "Track 2", and so on.

SUZANNE (CONT'D)

Why do you do that?

LIBERTINE

Do what?

SUZANNE

Whenever a radio D.J. plays your music, they read out "track four" or something from whatever album the song's on.

LIBERTINE

Titles are convenient to sell singles. Convenient for record companies. I don't like to give my songs names unless there's an incredibly solid concept behind them.

SUZANNE

Like the song you wrote when your mom died. "Track one, Anne's Funeral."

Libertine nods.

LIBERTINE

Exactly like that.

Suzanne sits up and then digs up a lighter and a blunt from her bag. She lights it. She puffs and gestures to Libertine to take it.

SUZANNE

C'mon, it ain't gonna kill you.

Libertine leans up too, then takes the blunt.

SUZANNE (CONT'D)

It'll be just like the old days.

She winks and he takes a puff. They continue to lie down and listen to music.

INT. INDIGO RANCH - CONTROL ROOM - NIGHT - 2014

After a long day of recording, Libertine shows Suzanne a few modules on the mixing board. Suzanne's busy drawing.

LIBERTINE

The mic goes through the pre-amplifier at the top...

He points to the pre-amplifier section at the top.

LIBERTINE (CONT'D)

It goes through the fader...

He points to the fader.

LIBERTINE (CONT'D)

Then it goes through the bus.

He points to the bus section of the board.

LIBERTINE (CONT'D)

Then it goes to the recorder. The recorder plays back through the monitor section.

Suzanne giggles while drawing.

LIBERTINE (CONT'D)

Zizi, pay attention!

SUZANNE

I was paying attention. Now, I'm drawing!

LIBERTINE

I want you to take this seriously. You don't want some stranger controlling the finished product. You want to be in control.

SUZANNE

What about Nathan?

LIBERTINE

Nathan is an old friend. He helps co-produce. I still have the final say in everything I make.

SUZANNE

I can do all this on my laptop. Why do I need to know this crap?

She gets out her iPhone.

SUZANNE (CONT'D)

I can even do it on my phone.

LIBERTINE  
I'm talking about real music.

She rolls her eyes.

LIBERTINE (CONT'D)  
Don't do that. It's childish.

SUZANNE  
Childish like this?

She flips over her drawing pad. It reveals a caricature drawing of Libertine with his shades on and smoking a blunt. He subdues a smirk.

LIBERTINE  
Not funny.

SUZANNE  
Really? 'Cause I think it's hilarious!

He jolts up from his chair. He grabs his fur coat and her hand.

SUZANNE (CONT'D)  
Wait! Where are we going?

LIBERTINE  
Out!

INT. LANCASTER BAR - NIGHT - 2014

Libertine and Suzanne enter a music-filled bar. A BLUEGRASS BAND entertains the PATRONS who eat and drink while they enjoy the show. Suzanne is not amused.

SUZANNE  
We drove to Lincoln for this?

LIBERTINE  
This is the bar Xtract got its start. All kinds of bands play here.

SUZANNE  
Looks like it's white trash night.

LIBERTINE  
C'mon.

He pulls her to an empty seat in the back. The band continues to play. Libertine recognizes the chords as his own.



SUZANNE

They're playing your song.

LIBERTINE

Let's see if they play it well.

BLUEGRASS SINGER

(singing)

*I can't help wishful thinkin',  
For the day you'll come back to me,  
But you won't catch me prayin',  
Because I just don't believe.*

Libertine shakes his head.

LIBERTINE

The banjo's out of tune.

Libertine gets up from the seat. The crowd takes notice as Libertine reaches the stage. The bluegrass band is starstruck like the rest of them.

LIBERTINE (CONT'D)

Let me get on the banjo for a sec.

BLUEGRASS SINGER

Go right ahead. It's your song.

Libertine jumps onstage and takes the banjo from the musician.

LIBERTINE

I'll take it from here.

He tunes the instrument then plays.

LIBERTINE (CONT'D)

Pick up where you left off.

The bluegrass band continues where they left off. Libertine plays along, adding his own personal flair. Suzanne looks on in embarrassment.

LIBERTINE (CONT'D)

I'd like to invite a rising star  
onto the stage, my protégé, Zizi.

The patrons look back at her. Suzanne's unsure how to respond.

LIBERTINE (CONT'D)

C'mon Zizi, get your ass up here! I  
won't take you on tour if you can't  
play this bar!

She laughs to herself and makes her way to the stage. She joins Libertine at his microphone.

LIBERTINE (CONT'D)  
You know this one?

SUZANNE  
"Track six" from your album  
"Quest."

Libertine nods.

LIBERTINE  
Finish the song.

SUZANNE  
(singing)  
*There ain't nothing to it,  
We've spun this around,  
More times than I can count.*

BOTH  
(singing)  
*There's nothing left for us now,  
What turned to dust,  
Was once hallowed ground.*

The music comes to an end and the crowd cheers. Suzanne laughs and then tries to leave the stage.

LIBERTINE  
Just wait, Zizi. You didn't think  
I'd forget, did you?

A SERVER brings a slice of birthday cake on stage and hands it to Libertine. A single candle reads "18." Suzanne's embarrassed but tries to hide it.

LIBERTINE (CONT'D)  
Now, I want everybody to sing  
along.

ALL  
(singing)  
*Happy birthday to you, happy  
birthday to you, happy birthday  
dear Zizi, happy birthday to you!*

Suzanne's flattered and flustered by the attention as the crowd continues to cheer. She blows out the candle. Libertine kisses her.

INT. INDIGO RANCH - GUEST ROOM - NIGHT - 2014

Suzanne and Libertine break into the room while kissing.

They're ripping each other's clothes off. It all feels passionate, sexy, and intense.

INT. INDIGO RANCH - DAY - 2014

The ALARM finally wakes Suzanne. She jolts up and looks around her to find that she's alone. She looks at her phone.

ON PHONE: 8:25 A.M.

SUZANNE

Shit!

She jumps out of bed and grabs an outfit from her closet. She throws it on. A KNOCK on the door as she fixes her hair.

RUE (O.S.)

Miss Zizi!

SUZANNE

Coming!

Suzanne opens the door. Rue looks her over knowing what a walk of shame looks like.

SUZANNE (CONT'D)

Late night in the studio.

RUE

(sarcastic)

Mmm-hmm. I'm sure it was.

INT. INDIGO RANCH - LIVE ROOM - DAY - 2014

Suzanne's escorted into the studio. Libertine is tuning the instruments with the band. His look has changed. He's dressed in retro-chic designer clothing, similar to what he wore in his early years: open shirt, multiple rings on his fingers, and eyeliner. She rushes toward him.

SUZANNE

I missed you this morning.

Libertine puts his hand up to stop her. He looks her over, then yells to Rue.

LIBERTINE

(to Rue)

I thought you got my text.

Rue checks his phone.

RUE

I didn't receive any notifications from you.

LIBERTINE

(to himself)

Can't work a damn phone.

(to Suzanne)

Your wardrobe came in last night. I had my guys put your new clothes in the closet across the hall.

SUZANNE

But I just came in --

LIBERTINE

(interrupting)

I don't need an argument, Zizi. Come back when you're dressed.

She opens her mouth to object but thinks better of it.

INT. INDIGO RANCH - HALLWAY - DAY - 2014

Suzanne opens the large closet across the hall from her room. The clothes are designer, the same retro-chic look Libertine has. She's in awe of the clothes, sifting through the selection.

INT. INDIGO RANCH - LIVE ROOM - DAY - 2014

Rue admits Suzanne into the studio. She's still fixing her makeup. Libertine stops playing the guitar to get a look at her.

LIBERTINE

Walk it for me.

Aiming to please, Suzanne twirls around, modeling her new look. She basks in the admiration.

LIBERTINE (CONT'D)

I want us on the same page. Every day you should come into the studio looking done up like I do.

(MORE)

LIBERTINE (CONT'D)

The same goes for any time we're  
out in public.

SUZANNE

'kay. Whatever you say.

LIBERTINE

That's my girl.

He kisses her passionately.

LIBERTINE (CONT'D)

Let's get to work.

MONTAGE - VARIOUS

INT. INDIGO RANCH - SOUND BOOTH - DAY - 2014

Suzanne and Libertine sing a duet.

LIBERTINE

(singing)

*Depravity to your innocence I  
crave,  
How can two people make it in this  
world,  
In this godforsaken game?*

BOTH

(singing)

*So teach me,  
Haunt me,  
Show me the love I was lookin' for,  
When I went astray.*

INT. INDIGO RANCH - KITCHEN - DAY - 2014

Another morning. Suzanne's eating her minimal breakfast while applying her makeup and practicing her vocal warm-up trills. Rue shakes his head and sips his coffee.

INT. INDIGO RANCH - LIVE ROOM - DAY - 2014

Another morning recording session. Suzanne and Libertine duet on an up-tempo rock song. Libertine plays his Gibson Melody Maker guitar.

BOTH

(singing)

*Spare me kisses,  
Look around you,*

(MORE)

BOTH (CONT'D)  
*The fame and fortune,  
 Is what you asked for!*

Libertine shreds a guitar solo while Suzanne dances around.

INT. INDIGO RANCH - SOUND BOOTH - DAY - 2014

They're recording a ballad. The wear and tear of routine recording shows in everyone's demeanor. Suzanne's reading off new lyrics. The old lyrics are violently crossed out.

SUZANNE  
 (singing)  
*I never said it would be easy to go  
 on without you,  
 But I'll leave you behind,  
 If that's what it takes for me to  
 survive.*

ISOLATED SOUND BOOTH - SAME TIME

A PIANIST plays a riff of their own, straying from Libertine's sheet music laid out for them.

SOUND BOOTH - SAME TIME

They stop singing. Suzanne watches through the glass window as Libertine bursts out of the room and barges into the isolated sound booth.

LIBERTINE  
 What the hell was that?

PIANIST  
 I thought I'd add a few flourishes.

LIBERTINE  
 Don't add flourishes. I don't pay  
 you to stray from the sheet music.  
 Play it as written.

PIANIST  
 I didn't think it would be a  
 problem --

LIBERTINE  
 (interrupting)  
 It is. You're fucking with my  
 composition!

Libertine spots a water bottle on top of the piano. He grabs it and throws it, aiming at the pianist's head. The pianist ducks just in time.

LIBERTINE (CONT'D)  
No food or drinks in the studio.  
Get out!

PIANIST  
But --

LIBERTINE  
(interrupting)  
Get the fuck out!

The pianist grabs their things and leaves the booth in a hurry. Libertine shouts to Suzanne who's both shocked and uncomfortable at what she just witnessed.

LIBERTINE (CONT'D)  
You can sing this part solo. We'll  
take it from the top.

He sits at the piano and plays his piano melody. Suzanne stares at Nathan in the control room, who seems unconcerned with Libertine's antics.

LIBERTINE (CONT'D)  
Zizi, from the top!

She snaps out of it.

SUZANNE  
Sorry.

LIBERTINE  
Pay attention!

She nods her head, trying to be a team player. He plays his piano melody again and she listens along. She's fingering nervously at the lyric sheet.

END MONTAGE

INT. INDIGO RANCH - CONTROL ROOM - NIGHT - 2014

Nathan is taking stock of their songs while transferring them onto discs. Suzanne watches as he puts the final touches on some tracks.

Libertine comes into the room carrying a champagne bottle and two glasses.

LIBERTINE

I got it from here Nathan. Thanks a lot.

NATHAN

It's been a pleasure working with you again.

LIBERTINE

Same.

Nathan leaves. Libertine sets the glasses on a nearby table.

SUZANNE

(sarcastic)

Thought we weren't allowed to have that in here.

LIBERTINE

It's a special occasion.

He POPS the cork and pours out two glasses.

LIBERTINE (CONT'D)

We recorded just about every day for two months straight. Now I get to choose what goes on the album.

Suzanne looks at the computer screen monitor that lists all their songs.

SUZANNE

You didn't choose any of my favorites.

LIBERTINE

We'll get to those another time. I'm keeping everything logged for future notice.

SUZANNE

In the storage room? I heard you've got hundreds of songs.

LIBERTINE

Over a thousand, I'd guess.

She looks at the screen.

SUZANNE

I don't remember this one. "Track seven, About a Girl."



LIBERTINE  
I recorded it solo.

SUZANNE  
Who's the girl?

LIBERTINE  
You.

He plays a snippet of the song from the computer. It's a simple ballad.

LIBERTINE (O.S.) (CONT'D)  
(recorded singing)  
*Another dreamer from the cornhusk  
state,  
This song's about a girl,  
Finding her way to fame,  
Finding a way to make her name,  
Welcome to California, the land of  
schemes,  
Welcome to Nebraska, the land of  
dreams,  
We'll make them greater than you've  
imagined.*

Suzanne cries while Libertine wipes away her tears. Libertine hands her a drink.

LIBERTINE (CONT'D)  
To my new beginning. Our new  
beginning. We'll start out the  
right way.

Suzanne rolls her eyes.

SUZANNE  
What's so important about playing  
in front of a bunch of drunk  
assholes who are gonna vomit on the  
floor?

LIBERTINE  
That's how I started with Xtract.  
We cut our teeth playing bars and  
dives. I need to know you can  
handle small venues before  
stadiums.

Suzanne sighs in defeat.

SUZANNE  
You're right.

They link and twist their arms with their glasses.

LIBERTINE

It's only up from here.

They down their glasses.

INT. INDIGO RANCH - GUEST ROOM - DAY - 2014

Suzanne's getting dressed. A shirt of hers no longer fits as she tries to pull it down.

SUZANNE

What the hell?

She pinches her sides. They feel fuller than before.

BATHROOM

Suzanne flips the light on and takes in her figure in the mirror. She's still slender, but there's a visible difference. Her breasts are bigger and her hips are fuller. She looks straight at her face in the mirror.

SUZANNE

Shit.

INT. INDIGO RANCH - GUEST ROOM - LATER - 2014

She's back from the drugstore carrying a grocery bag with two pregnancy tests. She opens them with fervor.

BATHROOM - LATER

She's sitting on the side of the bathtub while waiting for the tests to develop. Unable to wait, she brings the tests with her back into the...

GUEST ROOM

Suzanne puts on Libertine's fur coat and a decent pair of boots. She paces, trying to calm down her nerves. She looks at the two tests. The moment of truth.

ON TESTS: Two pink lines.

Suzanne's anxious and elated. She takes stock of her messy room.

Her nightstand is littered with both empty and full alcohol bottles. In a panic, she grabs her trash can and dumps them in.

Suzanne checks outside her window and sees the horse stables.

INT. INDIGO RANCH - HORSE STABLES - 2014

Susanne enters the stables looking for Libertine. She hears him talking to a HORSE BREEDER in one of the stables. She gets closer to seeing the action but doesn't interrupt.

A pregnant mare, Onyx, is lying down in the hay, giving birth. Libertine and the horse breeder pull the legs of the foal, helping them find their way out. Libertine's dressed in jeans and a sweater. It's the first time we've seen him dressed down.

HORSE BREEDER

It's coming out now!

The foal comes out along with the mare's placenta, getting the two men wet. They're too excited to notice. They hug each other.

LIBERTINE

You did it, girl!

He notices Suzanne standing in the background and rushes to her.

LIBERTINE (CONT'D)

Did you see that? Onyx just gave birth! It's incredible!

Suzanne holds out the two tests.

SUZANNE

How'd you like your own foal?

Libertine's in a state of shock.

LIBERTINE

Really?

She nods, but can't quite gauge his reaction.

INT. EXAM ROOM - DAY - PRESENT

Suzanne's by Carmen's side as the SONOGRAPHER performs an ultrasound. They both look optimistic and in love.

BACK TO HORSE STABLES - 2014

Libertine picks Suzanne up and twirls her around. She giggles and he laughs.

LIBERTINE  
I'm gonna be a dad!

INT. INDIGO RANCH - LIVING ROOM - DAY

Suzanne and Libertine are seated together while holding hands across from an Oprah-type television personality, JASMINE UNION, (40s), for an interview. The décor of his space has been toned down. Salacious artwork has been removed. Suzanne's decked out in looser-fitting retro clothing. Libertine wears the same plus his shades.

JASMINE  
It's an honor to be here. I know you don't grant too many interviews. Your home, Indigo Ranch, is such a beautiful place.

LIBERTINE  
Happy to have you here.

JASMINE  
Tell us about your new album, "Golden Age."

A poster of the album cover for "Golden Age" featuring Libertine on a throne with Suzanne next to him holding a golden royal scepter is displayed beside them.

LIBERTINE  
Zizi and I spent a couple of months in the studio recording. I was inspired to create its classic feel from our greatest age of music. I've selected fourteen of the best tracks that I'm releasing on my website, "Libertine's music dot com."

SUZANNE  
Says you. Some of the best tracks didn't make it on.

Libertine jokingly holds up his hand to cover Suzanne's mouth.

LIBERTINE

I picked the songs that I think will work best on the road. Songs I think the fans will relate to the most.

JASMINE

How did you two meet?

LIBERTINE

I saw her performing in some bar in L.A.. She was singing along to some really bad electronic crap, but she had a unique voice.

Suzanne opens her mouth to object but thinks better of it.

JASMINE

You discovered her.

LIBERTINE

Yes, I'll take the credit!

He laughs.

JASMINE

Wow, you've really changed, Libertine. You have a new album and a new wife. No one would've guessed you'd settle down.

He laughs.

LIBERTINE

We're not married. We're living in sin.

They laugh, minus Suzanne.

JASMINE

Sorry, that must've been an error in my notes. What does the album title mean?

LIBERTINE

It's a return to the past. A return to our golden age of music. Real instruments, real musicians, real music!

JASMINE

Oh, I don't know about that!  
There's some electronic stuff going  
on in the songs. "Track nine"  
sounds more contemporary than the  
rest of your work.

Libertine nods begrudgingly.

LIBERTINE

There's some experimentation, but  
not a lot.

JASMINE

Your critics have taken notice. The  
Rolling Stone review states that  
you are quote "Riding the coattails  
of today's talent, but ironically  
sounding more irrelevant than  
ever."

Libertine tries to conceal his contempt.

LIBERTINE

I've never received entirely  
positive reviews. Even in my days  
in Xtract.

JASMINE

Really? I wouldn't have thought  
that.

He nods.

LIBERTINE

We got terrible reviews from  
everyone. That's not why I make  
music. I'm not chasing trends. I  
make music for myself first and  
foremost. That's what I tell all  
the young artists trying to make  
it. Make art that makes you happy,  
the rest is secondary.

JASMINE

It's surprising your fans that  
you've decided to release this  
album solely online, despite your  
criticism of the internet.

LIBERTINE

As you know, I've had an ugly split  
with my record company a while  
back.

JASMINE

I sure do. I wore a shirt that read  
"Team Libertine."

He laughs.

LIBERTINE

That's sweet.

SUZANNE

I wasn't even alive when it  
happened.

Suzanne laughs, but she's awkwardly alone.

LIBERTINE

I'm not a Luddite, Jasmine. I was  
one of the first artists to release  
songs online. My main critique is  
illegal downloads. That's in  
addition to streaming platforms  
like Spotify, which rip off artists  
and don't compensate properly.

JASMINE

You don't have your albums on  
iTunes.

LIBERTINE

They won't pay me in advance, so I  
won't let them have my music,  
simple as that.

JASMINE

That's why you testified before  
Congress for the music  
modernization act.

LIBERTINE

Yes, that's exactly why, but  
there's always work to be done.

SUZANNE

A roommate of mine had her songs  
trending online, but she still  
drove an Uber because songwriters  
aren't being paid right.

LIBERTINE

Exactly. Artists are always ripped  
off by contracts and by the  
business in general. Nothing's  
changed that way.

INT. INDIGO RANCH - HALLWAY - DAY - SOMETIME LATER - 2014

Libertine's showcasing the hallway to Jasmine, still keeping close to Suzanne. It's decked out with gold records, artwork, posters of Xtract, and posters of Libertine solo. Jasmine recognizes a familiar poster of Libertine. It's strikingly sexual.

JASMINE

I had this one on my wall in high school.

Libertine takes off his glasses.

LIBERTINE

Really? That photo is one of my favorites. Taken by Helmut Newton.

JASMINE

He's shot the best. I remember this!

Jasmine spots another poster of a different album cover down the hall. She runs toward it.

JASMINE (CONT'D)

I bought the album and hid it from my parents.

ON POSTER: Members of Xtract fully naked in their younger days. Toned and greased up, highlighting their muscles.

Libertine drops Suzanne's hand to meet up with Jasmine. Suzanne's getting more irritated by the second.

LIBERTINE

Pissed off the record company. They would only sell the album with a plastic cover.

JASMINE

You can see why!

They laugh.

Suzanne's in the background, reaching her boiling point.

SUZANNE

Sorry to interrupt. I have that thing to go to.

She holds her belly, showcasing that's she pregnant. Jasmine's elated.



JASMINE

Looks like we have one on the way!

Libertine meets back up with Suzanne.

LIBERTINE

She's leaving for pregnant yoga.

Jasmine and Libertine laugh. Suzanne's annoyed.

SUZANNE

Prenatal yoga.

JASMINE

After our break, Libertine will  
show us his horses.

The SHOW DIRECTOR calls cut. Suzanne kisses Libertine  
goodbye, lingering for a little too long.

SUZANNE

See you soon.

She leaves while Libertine continues to talk to Jasmine about  
his records.

INT. SUV - DAY - MOVING - 2014

The driver escorts Suzanne out of the gate of Indigo Ranch.  
Suzanne sees Libertine and Jasmine riding horses side by side  
as the car drives away.

INT. LANCASTER BAR - NIGHT - 2014

Suzanne and Libertine perform their new songs along with his  
session musicians. Suzanne duets along with Libertine with an  
up-tempo rock song while Libertine plays an electric Hohner  
guitar.

BOTH

*(singing)*

*Life between you and the road,  
I've never had a place to belong  
to,  
With you by my side,  
I've got a place to call home.*

Libertine finishes off the song with a guitar solo. AARON,  
(50s), Libertine's step-brother, wheels in RICHARD, (80s),  
Libertine's father. Suzanne and Libertine both notice as the  
two are situated at a back table. The crowd applauds as the  
song finishes.

Thinking quick, Suzanne sings a gospel song in a cappella.

SUZANNE

(singing)

*Great is Thy faithfulness,  
Great is Thy faithfulness,  
Morning by morning new mercies I  
see,  
All I have needed, Thy hand hath  
provided.  
Great is Thy faithfulness, Lord,  
unto me!*

Libertine begrudgingly joins in on the piano.

LIBERTINE

(singing)

*Pardon for sin and a peace that  
endureth,  
Thine own dear presence to cheer  
and to guide,  
Strength for today and bright hope  
for tomorrow,  
Blessings all mine, with ten  
thousand beside!*

Richard's nodding his head along with the song.

BOTH

(singing)

*Great is Thy faithfulness,  
Great is Thy faithfulness,  
Morning by morning new mercies I  
see,  
All I have needed Thy hand hath  
provided,  
Great is Thy faithfulness, Lord,  
unto me,  
Great is Thy faithfulness, O God my  
Father!*

The song ends and they're met with polite applause. Libertine addresses the crowd.

LIBERTINE

*This is the place where it all  
began, and we've come back before  
we hit the road. Thank you all for  
coming out!*

The crowd applauds. Aaron wheels Richard to the stage as the crowd disperses. Libertine pulls along Suzanne offstage to meet Richard.

RICHARD

A beautiful rendition of "Great is Thy Faithfulness." You were at your best when you sang hymns.

LIBERTINE

(sarcastic)

The ones I was forced to sing.

RICHARD

The ones you were responsible for singing, Lewis. Not that secular drivel.

LIBERTINE

(sarcastic)

I thought you liked my music.

Suzanne bends down to extend her hand.

SUZANNE

It's nice to meet you, Richard. I'm Zizi.

Richard doesn't shake her hand.

RICHARD

I can see you fine from here. Zizi? What kind of name is that?

Suzanne stands upright.

SUZANNE

The name Libertine gave me.

Richard laughs.

RICHARD

He's always been good at coming up with amusing nicknames. I can only imagine what you're naming the child.

Libertine laughs.

LIBERTINE

Nothing too crazy.

RICHARD

I'd best be heading out. It's nice to see you again, Lewis.

LIBERTINE

I'm glad you came, dad.  
 (to Aaron)  
 You too, Aaron.

Libertine shakes Aaron's hand, and Suzanne does the same.

RICHARD

Stop by Saint Christopher's  
 sometime. We could use your  
 company.

Libertine hugs Richard who's warm toward him.

RICHARD (CONT'D)

Don't be a stranger.

Aaron wheels Richard out of the bar.

INT. INDIGO RANCH - NURSERY ROOM - DAY - 2014

Rue flips on the light in the room. A blue room that's adorned with a fancy new baby crib. A baby mobile with music icons hangs from the ceiling.

RUE

It's still a work in progress. He  
 used this for storage.

SUZANNE

No door?

RUE

He wants easy access in case an  
 emergency.

She nods.

SUZANNE

Thank you, Rue.

He leaves. The room's adorned with all the essentials of a typical nursery. Suzanne looks around, noticing petals on the floor: irises, lilies, tulips, and lavender.

Various photos of a young Libertine and his family adorn the back wall. This is along with photos of Suzanne when she was in her school choir.

She steps toward the crib and notices a necklace on the bed. It's the medallion combining both their Taurus and Capricorn signs. She holds it up close.

LIBERTINE (O.S.)  
I know you think roses and rings  
are cliché.

She turns around to face him, still unsure of what's  
happening.

LIBERTINE (CONT'D)  
But we can get tattoos instead.

Suzanne pieces things together while fighting back tears.

SUZANNE  
I can't believe you're doing this.

LIBERTINE  
After the interview, after seeing  
my father, I see things  
differently.

He grabs her hand, clasping it in between his. She's shaking  
with excitement.

LIBERTINE (CONT'D)  
I want the whole thing, Zizi. A  
wife, kids, exchanging vows in a  
church in front of family.

SUZANNE  
You've renounced God. You don't  
believe in marriage or any of this!

LIBERTINE  
With you in my life, I can believe  
in anything.

Tears are flowing down her face. He wipes them away. He holds  
her belly. She giggles.

SUZANNE  
Blue's presumptuous, don't ya  
think?

He laughs.

LIBERTINE  
I know it's a boy. I can feel it.

They kiss.

INT. SAINT CHRISTOPHER'S CHURCH - DAY - 2014

The wedding ceremony begins. A PRIEST officiates their impromptu, low-key wedding. Richard, Aaron, and Libertine's stepmother MAGGIE, (80s), are in attendance. A PRIEST conducts the ceremony.

PRIEST

Since you intend to join the covenant of Holy Matrimony, please join your right hands and declare your consent before God.

They do as told.

PRIEST (CONT'D)

Repeat after me, I, Lewis John Marshall.

LIBERTINE

I, Lewis John Marshall.

PRIEST

Take Suzanne May Williams, to be my lawful wife. I promise to be true to you in good times and in bad, in sickness and in health. I will love you and honor you all the days of my life.

LIBERTINE

Take Suzanne May Williams, to be my lawful wife. I promise to be true to you in good times and in bad, in sickness and in health. I will love you and honor you all the days of my life.

PRIEST

(to Suzanne)

I, Suzanne May Williams, take Lewis John Marshall, to be my lawful husband. I promise to be true to you in good times and in bad, in sickness and in health. I will love and honor you all the days of my life.

SUZANNE

Yeah, what he said.

They laugh.

## PRIEST

I now pronounce you husband and  
wife.

Libertine kisses Suzanne a little too passionately for church. His family claps politely. They hold their left hands together, revealing tattoos of their respective signs.

## MONTAGE

INT. DIVE BAR - NEW YORK CITY, NY - NIGHT - 2014

Libertine performs a guitar solo while Suzanne performs a dance routine with DANCERS to an up-tempo rock song. They're all dressed in retro-chic clothing to match. The house is packed.

INT. DIVE BAR - PHILADELPHIA, PA - NIGHT - 2014

Suzanne and Libertine duet together on a ballad version of their rock song. Their performance is more assured this time around. The AUDIENCE is quiet.

## LIBERTINE

(singing)

*That's the way love is played,  
Two broken hearts at the end of the  
game.*

## SUZANNE

(singing)

*That won't happen this time no,  
I've got my eyes set on you.*

## BOTH

(singing)

*I won't let you slip through my  
fingers,  
I won't let you go.*

INT. TOUR BUS - LOUISVILLE, KY - DAY - DRIVING - 2014

The band hangs out on the bus, trying to stay occupied amidst the boredom of the road. Libertine's drinking, smoking, and cracking jokes with the rest of the musicians. Suzanne tries to read but can't keep focus.

She opens her bag and grabs a tiny bottle of gin. She takes a couple of sips, trying to remain inconspicuous behind her book.

INT. DIVE BAR - NASHVILLE, TN - NIGHT - 2014

A country-themed dive bar with the culture and dress to match. All PATRONS hold shots in their hands.

LIBERTINE

Thank you for coming out tonight.

PATRON #1

Thank you for the round of whiskey!

The crowd laughs.

LIBERTINE

This is the best audience yet!

A YOUNG BEAUTIFUL WOMAN rushes to the stage to kiss Libertine. He obliges at first, kissing her passionately, then remembers the better of it. She leaves the stage as fast as she went. Libertine laughs to himself.

PATRON #2

Drink up, cowboy!

LIBERTINE

Alright then!

They all down their shots. That includes Suzanne, who steals one from the band.

END MONTAGE

INT. TOUR BUS - ST. LOUIS, MO - DAY - DRIVING - 2014

The band's keeping busy with their usual antics. The wear of the road shows in their appearance and demeanor.

Suzanne gets up from fiddling with her phone and enters the...

TOUR BUS BATHROOM

Suzanne checks her makeup in the mirror. While she undoes her white pants, she notices a red stain that has tracked down her pant leg. Sheer terror.

INT. EXAM ROOM - DAY - 2014

Suzanne's lying down on an exam bed, looking vulnerable in a medical gown. Libertine waits beside her, his head between his legs. The obstetrician, DR. LEE, assists Suzanne.



DR. LEE

Because you were so early in the pregnancy, your body bled out all the pregnancy-related tissue, so there's no health risk of left over tissue. I'm prescribing you antibiotics to prevent infection.

SUZANNE

Why me? Why now?

LIBERTINE

I don't get it. How could this have happened?

Dr. Lee senses the tension in the room.

DR. LEE

There are any number of reasons why miscarriages occur. Genes play a role. Chronic conditions play a role, like diabetes.

SUZANNE

I don't have those.

DR. LEE

Then there are lifestyle factors. Women who don't gain a sufficient weight are at higher risk. Smoking, drinking, the use of illicit drugs. Those all put women at higher risk.

Suzanne makes eye contact with Libertine, knowing where his mind is going.

Libertine bows his head down in between his knees. Suzanne wipes away her tears.

INT. TOUR BUS - BEDROOM - ST. LOUIS, MO - NIGHT - 2014

Suzanne is lying on the bed, still crying. She hears muffled arguing in the front of the bus.

LIBERTINE (O.S.)

I've gone onstage blackout drunk.  
I've never cancelled a show!

MUSICIAN (O.S.)

Have you lost your mind?! She doesn't need to go on. We'll just play your old hits.

LIBERTINE (O.S.)  
No old songs. That's my number one  
rule!

MUSICIAN (O.S.)  
We're already late for the gig.  
Let's just go on!

A door SLAMS shut. The bedroom door opens, Libertine enters.

LIBERTINE  
How're you feeling Zizi?

Suzanne groans.

SUZANNE  
Don't ask me to do this. Dr. Lee  
said I need bedrest.

Libertine sits on the bed with her. He pulls her up from  
lying down and holds her in his arms.

LIBERTINE  
I know you better than that. I know  
you're not a quitter. I know you  
won't let the audience or me down.

She shakes her head.

SUZANNE  
Dr. Lee recommends bedrest. Don't  
force me to go on. Go on without  
me.

Libertines wipes hair away from her face, squeezes her tight  
in his arms.

LIBERTINE  
I can't do this without you. I need  
you. I know you can do it.

He pulls a bottle of oxycodone from his jacket pocket.

LIBERTINE (CONT'D)  
These have helped me for years. I  
want you to take one. It'll make  
you feel better.

SUZANNE  
Opiates? Are you insane? I've never  
done those.

LIBERTINE

Nah. They're just heavy-duty  
painkillers.

He pops one in his mouth and swallows.

LIBERTINE (CONT'D)

See? It's safe. I've been using  
these for years. You'd trust me  
when I say that it's safe, right?

He holds her head in his hands.

LIBERTINE (CONT'D)

You can be strong for me? Right?

She nods, feeling the need to please. He pops a pill into her  
mouth. She swallows.

LIBERTINE (CONT'D)

Good girl. We're going to go on,  
and finish this tour together.

SUZANNE

But --

LIBERTINE

(interrupting)

I don't want any complaining, Zizi.  
We'll finish this tour together, no  
matter what.

She nods, feeling the effect of the pill. He kisses her and  
lifts her up from the bed.

LIBERTINE (CONT'D)

Let's go. We're already late.

INT. SUZANNE'S HOME - NURSERY ROOM - DAY - PRESENT

Suzanne's finishing laying down sheets on the floor, while  
Carmen rolls green paint on a wall. Carmen's now 30 weeks  
along.

CARMEN

I still think we should've gone  
with pink.

SUZANNE

Don't start this again. Shouldn't I  
be rolling paint?

CARMEN

We both know you can't roll for  
shit. Stop deflecting. We already  
know it's gonna be a girl.

Suzanne's phone BUZZES. She checks it and scrolls through her  
media feed of articles.

SUZANNE

A girl for now. She could turn out  
to be a transgender boy for all we  
know.

Carmen stops rolling for a moment.

CARMEN

Didn't think of that. Will you stop  
checking that damn thing?

ON PHONE: "LIBERTINE'S FAMILY HEADS TO COURT TO SETTLE THE  
LATE ICON'S ESTATE."

Suzanne puts her phone back in her pocket.

SUZANNE

The bloodhounds are coming out now.  
Every last cousin, three times  
removed, is lookin' for a piece.

CARMEN

This is why you always leave a  
will. Bunch of fakers coming out  
the woodwork.

SUZANNE

Selfish. Everyone wants a piece of  
the pie.

CARMEN

Where's your slice?

SUZANNE

With the prenup I signed.

CARMEN

Estúpida.

SUZANNE

I didn't exactly have a choice...  
or a good lawyer.

Suzanne sits down, looking defeated. She lets out a big sigh.

CARMEN

What now?

SUZANNE

Do you think I did it? Were his fans right when they said it was my fault?

Carmen laughs.

CARMEN

Libertine abused drugs before we were even born. You didn't shove the cocaine up his nose.

SUZANNE

The pills?

CARMEN

I saw him using those when I sang backup for years. Even when he was "sober." Didn't he give you some?

Suzanne nods. Another BUZZ from her phone. She can't resist checking, so she scrolls to another article.

ON PHONE: "VICTIMS SEEK JUSTICE AGAINST LATE ROCK ICON."

Suzanne reads the article and scoffs.

CARMEN (CONT'D)

What now?

SUZANNE

Just some article that says women are accusing Libertine of abusing them. Bunch of whores lookin' for a payout.

CARMEN

They said the same about you when you married him.

Suzanne flicks paint from the can onto Carmen.

CARMEN (CONT'D)

Hey! Not me!

The house phone RINGS again. Suzanne groans.

SUZANNE

Thought we disconnected the home phone.

CARMEN

You're gonna have to deal with them  
sometime.

Suzanne gets up to kiss Carmen. Carmen smears some paint on  
Suzanne's hair for revenge.

CARMEN (CONT'D)

Good luck washing this out.

Carmen giggles. Suzanne flattens out the rest of the sheets.

INT. STUDIO - DAY - PRESENT

Jasmine Union addresses her STUDIO AUDIENCE.

JASMINE

We have a very special guest  
speaking with us today. This is the  
first interview she's granted since  
Libertine's death. We'll be talking  
to Suzanne Williams!

The audience cheers. The studio dials, Suzanne answers.

JASMINE (CONT'D)

Hello? Suzanne, are you there?

SUZANNE (O.S.)

Yeah, hi. It's me. It's Suzanne.

JASMINE

I'm so happy you've agreed to this  
interview. So, let's get into it.  
What do you make of the news of  
Libertine's family fighting over  
his two hundred million dollar  
estate?

SUZANNE (O.S.)

It's all kinda sad and tragic. He  
didn't have a formal last will for  
his death. I don't think that it  
will be resolved any time soon,  
unfortunately.

JASMINE

We're all still in a state of  
shock. You, more so than anyone  
else. It's only been a couple  
months since his passing. How're  
you holding up?

SUZANNE (O.S.)

I doin' fine for now. I cancelled a few concerts, as you all know.

Jasmine laughs along with the audience.

SUZANNE (O.S.) (CONT'D)

I've refunded the tickets. It's hard some days, it's easier other days.

JASMINE

Libertine was nominated for the Rock and Roll Hall of Fame shortly before his untimely passing. There's a rumor you're supposed to speak. Any truth to that?

SUZANNE (O.S.)

I'm afraid not. I was not invited. Period.

JASMINE

His estate has already put out unreleased songs from his storage. He has hundreds unreleased. I've heard a rumor that you're remastering your recordings from the sessions you had with him.

SUZANNE (O.S.)

Jasmine, you've always had your ear to the ground.

They laugh.

SUZANNE (O.S.) (CONT'D)

I'm in talks with his estate to remaster them, yes. I want to oversee the project and make sure it's done right.

JASMINE

One final question before you have to go. I have to ask. There are allegations made against Libertine by women who've said they had relations with him when they were minors. Do you have a comment on that?

SUZANNE (O.S.)  
 I can't speak to that, Jasmine.  
 Libertine was an incorrigible flirt  
 as we both know.

Jasmine giggles.

JASMINE  
 Oh yeah.

SUZANNE (O.S.)  
 He was a very sexy, very sexual  
 man, and that rubbed people the  
 wrong way. He was complicated. He  
 had his faults, but I think the  
 accusations are opportunistic.  
 That's just my opinion.

JASMINE  
 Thanks for speaking with us,  
 Suzanne.

SUZANNE (O.S.)  
 Thanks for having me, Jasmine.

INT. INDIGO RANCH - MASTER BEDROOM - DAY - 2014

SUPERIMPOSE: FALL 2014

Suzanne's ALARM buzzes. Suzanne looks around their shared  
 bedroom. It's stylish and immaculate aside from alcohol  
 bottles on her nightstand. Cigarettes and blunts grace his.

INT. INDIGO RANCH - KITCHEN - DAY - 2014

Suzanne's eating her usual simple breakfast. Rue's reading  
 his usual newspaper. She practices her usual vocal runs up  
 and down scales. By now, Rue has invested in earplugs.

SUZANNE  
 (singing)  
*One, two, three, four, five, four,  
 three, two, one.*

INT. INDIGO RANCH - LIVE ROOM - DAY

Rue admits Suzanne into the studio. Members of Libertine's  
 band Xtract are sitting and sharing a laugh minus Libertine  
 himself. They're smoking and drinking in the studio, much to  
 her surprise.



Guitarist MITCH BANKS, (50s), shares a joke while strumming away at his guitar. He looks like what a weathered rock star should look like and speaks with a thick English accent.

BANKS

That's when I said to him, if you don't wanna get fucked in the ass, stop bending over!

They laugh. Especially the bassist, TEX MEX, (50s,) who grabs another beer from the several packs littered on the floor. Tex Mex is Mexican pride and doesn't give two fucks about what you think.

TEX MEX

Cabrón. Fuck him. Didn't learn his lesson the first time.

The two notice Suzanne. They stand up to greet and charm Suzanne.

BANKS

Hello love, you must be Zizi. Aren't you a beauty! Young enough to be his daughter.

TEX MEX

That's not a surprise. Libertine's always had a thing for jailbait!

They both laugh, much to the chagrin of Suzanne.

SUZANNE

I'm eighteen.

TEX MEX

You'd have to be otherwise he'd have the fuzz at his door.

More laughter. Banks extends his hand to her.

BANKS

Let me introduce myself. I'm Mitch Banks, but everyone just calls me Banks.

They shake hands. Tex Mex extends his own hand.

TEX MEX

Call me Tex Mex. The best bassist this side of the border.

SUZANNE

Where's Libertine?

BANKS

Comin' back with breakfast.

Libertine walks in with HERSHEL, (20s), who's carrying a bag of breakfast burritos.

BANKS (CONT'D)

Speak of the devil.

Hershel throws everyone a couple of burritos each of them.

LIBERTINE

Good morning, beautiful.

Libertine kisses her.

LIBERTINE (CONT'D)

You want one?

SUZANNE

I already ate. What's all this?  
We're supposed to be recording  
songs for my album.

LIBERTINE

Shit! I totally forgot. The guys  
came in really last night, and we  
got carried away.

SUZANNE

I can see that. We can record now  
that you're here.

Libertine opens his burrito, trying to stall.

LIBERTINE

I was just laying down a track with  
the guys. Hershel still has to  
prove he can dig into the drums  
like his grandpa.  
(to Hershel)  
Show me how it's done.

Hershel puts down his burrito and sits at the drum throne. He  
BANGS away on the set, performing an elaborate drum fill.

Everyone's impressed, including Suzanne, who applauds.

LIBERTINE (CONT'D)

As good as your grandad.

BANKS

No, no, no. He's not as good.

TEX MEX

What the hell do you mean? He's great!

BANKS

I'll say what no one else has the balls to say. He's better than Jimmy!

Banks laughs along with Tex Mex. Hershel's flattered and embarrassed. Suzanne pulls Libertine aside, trying to talk out of earshot.

SUZANNE

Can we get started?

LIBERTINE

Zizi, c'mon. Just let me catch up with the guys, okay? We'll record tomorrow.

SUZANNE

You've been sayin' that for weeks. When the pub tour ended, you promised we'd get straight to work on my album.

BANKS

Is everything alright?

Suzanne looks at Banks, then at Libertine, unable to contain her frustration. Libertine grabs her hand.

LIBERTINE

Just one more day. Take today off, go shopping in the city. I'll be ready for you in the morning.

SUZANNE

Promise?

LIBERTINE

I promise.

He attempts to hug her, but she pulls away. Still enraged, she grabs a bottle of beer from a pack and pops it open.

SUZANNE

(sarcastic)

No drinks in the studio.

She takes a big gulp and storms out.

INT. INDIGO RANCH - MASTER BEDROOM - DAY - 2014

Her ALARM sounds. She gets ready for a big day in the studio.

INT. INDIGO RANCH - KITCHEN - DAY - 2014

She's eating her usual minimal breakfast. This time in dead silence. Rue drinks his coffee without earplugs for a change.

INT. INDIGO RANCH - LIVE ROOM - DAY - 2014

Rue admits Suzanne into the studio.

The place is a mess. Disappointment seeps into Suzanne. Alcohol bottles litter the floor. Blunts and lines of cocaine lay scattered on a poster of Xtract in their early days. It's all scattered on a table in the middle of the room. The band is asleep on futons that surround the table. It's a make-shift drug-fueled sleepover.

Disappointment turns to rage. Suzanne grabs a bottle from a pack, walks over to the drum set, and BANGS the bottle on the hi-hat cymbals. The band wakes up in a panic. Tex Mex jolts up in a karate move.

TEX MEX

What's that? Who's there?

Libertine rolls over to see Suzanne.

SUZANNE

Did you have fun last night? 'Cause it sure seems like you did!

Hershel remains sound asleep, but Banks plugs his ears.

BANKS

No loud noises. My head can't take it like it used to!

Libertine rolls out the futon, still waking up.

LIBERTINE

Zizi, what is this?

SUZANNE

You promised we would record today. So what the hell is all this?

Libertine rubs his eyes, trying to recall yesterday.

LIBERTINE

Shit. You're right. We pulled an all-nighter recording a few tracks. I completely forgot.

SUZANNE

I wake up early to get to the studio and find everyone hungover and high as a kite!

She picks up drumsticks on the floor and BANGS the hi-hat cymbals.

BANKS

Bloody Christ! You don't have to bang the drums! We can all hear you!

She throws the sticks at Banks.

BANKS (CONT'D)

What the bloody hell did I do?

LIBERTINE

That's enough Zizi!

Libertine gets up from the futon and forcefully grabs Suzanne by her arm. He escorts her out of the studio into the...

HALLWAY

She yanks her arm from his grip.

SUZANNE

You don't have to manhandle me!

LIBERTINE

You do not come into my studio and chastise me, Zizi!

Suzanne tries to restrain herself.

SUZANNE

You promised we would record Libertine. You know I can't write without you, so what am I supposed to do?

LIBERTINE

Do not chastise me in front of the guys. This is not a battle. I decide what I want to write and when!

SUZANNE

Why did I have to get ready early  
in the morning then? So you can  
break your promise on a whim?

LIBERTINE

We will discuss this when I'm in  
the mood.

She opens her mouth to object but stays silent instead.

He swipes a passkey and enters the studio, the door SLAMS.  
Suzanne SLAMS her fist against the door. The gravity of being  
alone sets in. She storms off.

INT. INDIGO RANCH - MASTER BEDROOM - DAY - 2014

Libertine wakes Suzanne up from sleeping, nudging her gently.

LIBERTINE

Hey, wake up sleepy.

Suzanne groans.

LIBERTINE (CONT'D)

I'm sorry about yesterday. I want  
to make it up to you.

She gives him a sinister look.

EXT. INDIGO RANCH - MOMENTS LATER - 2014

Libertine coaxes her outside. She's wearing his fur coat over  
her nightgown. A 2014 red Jaguar F-type R Coupe sports car  
with a huge ribbon greets her view. She feigns amusement.

LIBERTINE

Let's forget about the past and  
focus on today. Let's get into the  
studio.

He kisses her on the lips, but she doesn't kiss him back. She  
heads into the house.

INT. INDIGO RANCH - SOUND BOOTH - DAY - 2014

Suzanne's finishing singing a song Libertine wrote. She reads  
off a lyric sheet while he plays along with the session  
musicians in the live room.

SUZANNE

(singing)

*It's lonely at the top,  
It was lonely at the bottom too,  
I chased paper,  
I've climbed the mountain,  
All thanks to you.*

The song fades out.

LIBERTINE

Good. We've got a couple in the bag.

Suzanne watches as the guys from Xtract enter, each member carrying in packs of beer. A backup singer MELODY, (20s) enters along with them. Suzanne's heart sinks.

BANKS

A good morning to you, sir.

Banks performs a humorous bow to Libertine.

LIBERTINE

(to the session musicians)

That's all for today. Thanks for coming in.

The musicians leave.

BANKS

(to Libertine)

So, when are we gonna have this in the can?

Suzanne gestures to Libertine, not sure what trick he's trying to pull. Libertine pulls Melody along with him and they enter the sound booth.

LIBERTINE

We're gonna lay down a couple of tracks with your voices as backing vocals. Is that okay?

Suzanne's pissed but defeated.

SUZANNE

Yeah, sure.

LIBERTINE

(to Melody)

Where's Carmen?

MELODY  
 You know how she likes to be  
 fashionably late.

Libertine smirks.

LIBERTINE  
 Okay, we'll set up and I'll get you  
 the lyric sheets.

Libertine leaves the sound booth and sets up with the band in  
 the live room. Suzanne extends her hand, but Melody doesn't  
 take it.

MELODY  
 Sorry, can't shake your hand.  
 O.C.D.. Can't afford the germs.

SUZANNE  
 I'm Zizi.

MELODY  
 Nice to meet you. I'm Melody.

Carmen bursts into the live room. She's carrying a satchel, a  
 notepad, and a large soda.

CARMEN  
 (yelling to Rue)  
 Thanks Rue!

LIBERTINE  
 Look who finally showed up! And  
 with a beverage.

She looks around the room, noticing the beer packs and liquor  
 bottles.

CARMEN  
 (in Spanish)  
 Looks like we're both assholes.

He laughs, she kisses him on the cheek. She hastens to the  
 sound booth.

CARMEN (CONT'D)  
 Morning you guys!

MELODY  
 It's noon.

CARMEN  
 You know what I mean.



Carmen extends her hand to Suzanne.

CARMEN (CONT'D)  
Suzanne -- Zizi, I finally get to  
meet you! Libertine's told me so  
much about you.

She shakes her hand.

CARMEN (CONT'D)  
You look parched. Want a sip?

SUZANNE  
Yes, please.

She sips Carmen's soda. Carmen flips through her notepad.  
Suzanne notices her songwriting on every page.

CARMEN  
Finish this later.

Libertine pops in and hands them the lyric sheets. Carmen  
looks it over, with a red pen ready in her hand.

CARMEN (CONT'D)  
Let's cut the second verse. It  
doesn't fit in with the rest of the  
song.

Libertine looks it over.

LIBERTINE  
Hate to admit it, but you've got a  
point. It's on the long side.

She strikes out the verse on all of their sheets.

LIBERTINE (CONT'D)  
Let's get started.

Melody sprays throat coat spray to prepare her voice.  
Defeated, Suzanne takes in a deep breath. We're in for a long  
day.

INT. INDIGO RANCH - LIVE ROOM - NIGHT - 2014

The band's finished recording for the day. Exhausted and  
inebriated, everyone's spent. Suzanne's finishing a bottle of  
vodka. Melody waves everyone goodbye and leaves. Carmen's  
more engaged. She hugs Libertine.

LIBERTINE  
I'll keep in touch for the tour.

CARMEN  
An Xtract reunion tour?

TEX MEX  
Long overdue, if I say so myself.

Tex Mex clutches Hershel in a stronghold and gives him a noogie.

HERSHEL  
Ahh!

TEX MEX  
It's all thanks to this fucker!

Banks hugs Hershel.

BANKS  
Jimmy would be proud!

Annoyed, Suzanne sets the vodka bottle down hard on the table.

SUZANNE  
(to Libertine)  
When are we gonna finish songs for  
my album?

Libertine pretends not to hear this and gives Hershel a noogie himself.

LIBERTINE  
You did good, kid.

Exhausted and annoyed, Suzanne picks up a bottle of gin and heads for the door. Carmen stops her in her tracks and hugs her.

CARMEN  
I'm so grateful we finally got to  
sing together! Your voice is  
unique.

SUZANNE  
Likewise. I'm making martinis,  
wanna join?

CARMEN  
That's a rhetorical question.

They laugh, then leave the studio together. Banks passes the blunt he's been smoking to Libertine.

LIBERTINE

More potent than I remember it.

BANKS

Never thought I'd hear a junkie who went on a three-day coke bender, mind you, complain about dope being too strong.

LIBERTINE

That was a long time ago. I don't touch blow or smack, and I don't overdo it.

Banks looks around the room: liquor bottles, cocaine lines, and blunts to the contrary.

BANKS

We're well past that point, mate.

Banks laughs. Libertine's phone RINGS from the control room.

LIBERTINE

Better get that.

BANKS

Make it quick!

Libertine hands the blunt to Tex Mex and enters the...

CONTROL ROOM

LIBERTINE

Hello?

AARON (O.S.)

Lewis, I have bad news.

LIBERTINE

What's wrong?

AARON

Dad's dead. He had a stroke a month ago. Things went downhill from there. Dad died peacefully in his sleep, so he didn't die in pain.

Libertine sits down and takes it all in.

LIBERTINE

Jesus, I just saw him a couple of months ago!

Banks jokingly taps on the glass window.

BANKS

Come on, tosser! We're supposed to go out!

Enraged, Libertine gets up and SLAMS the control room door.

EXT. CEMETERY - DAY - 2014

Immediate family gathers around Richard's casket before it's laid to rest. Libertine stands linking arms with Maggie on one side, and Aaron and Suzanne on the other. Members of Xtract are right behind them.

A PRIEST blesses the casket.

PRIEST

Lewis would like to say a few words in Richard's honor.

Libertine stands in front of the casket.

LEWIS

I didn't have an easy relationship with dad. We never seemed to agree on anything. Didn't like the same sports or hobbies. Didn't like the same music. He never supported the music I played which is why I played it.

The family laughs.

LIBERTINE

We didn't get along most of the time. But he taught me right from wrong. He taught me the power of gospel and made sure I knew the word of the Lord.

Getting more emotional, Libertine rests his hand on the casket.

LIBERTINE (CONT'D)

Goodbye dad, thank you for everything you taught me.

The casket descends into the ground. Suzanne breaks free from the group and holds his hand. He kisses her hand before storming off.

INT. INDIGO RANCH - DINING ROOM - DAY - 2014

The family's eating dinner at the dining room table, still dressed in funeral black. They've joined hands in prayer. Heads all bowed down except for Suzanne who's gauging everyone's reaction.

LIBERTINE

Lord, we thank you for sending off Richard peacefully. He's dedicated his life in your name, and you've repaid the favor. He lived a life in your glory, and I plan to do the same!

ALL

Amen.

Heads up, they eat.

INT. INDIGO RANCH - LIVING ROOM - DAY - SOMETIME LATER - 2014

Maggie and Suzanne share drinks while looking outside toward the horse stables. Libertine and Aaron are hands-on with kids riding the horses. Libertine assists one kid who's guiding the foal.

MAGGIE

You know, Lewis was always so good with children.

SUZANNE

Yeah, he's really hands-on with the kids who come here.

MAGGIE

He was always like that, even when he was young.

SUZANNE

How long have you known Libertine?

MAGGIE

Since Lewis was a boy. Since I was his father's woman on the side.

Suzanne spits up her wine.

SUZANNE

Sorry. Caught me off-guard.

She pours more out for the both of them.

MAGGIE

Richard was a kind man. A good man.  
Faithful he was not. Men never are.

SUZANNE

You think?

Maggie laughs.

MAGGIE

I know. But that doesn't matter.  
Richard was faithful when it  
counted. A good father. His kids  
never went hungry. He was always  
there when you needed him.

SUZANNE

Libertine is the same.

Maggie holds Suzanne's hand.

MAGGIE

He'll be a good father when the  
time comes. I know it.

INT. STUDIO - DAY - 2015

Nebraska LOCAL ANCHOR reads off the news, a graphic of  
Libertine beside them.

LOCAL ANCHOR

Nebraska native, Libertine, kicks  
off his reunion tour with Xtract  
this summer. This is the band's  
first tour together in over forty  
years.

EXT. AIR BASE - DAY - 2015

SUPERIMPOSE: SUMMER 2015

Libertine, Suzanne, and the gang load onto his private plane,  
which now dons both Xtract's insignia and Libertine's own.

LOCAL ANCHOR (O.S.)

Libertine says he plans to play old  
hits as well as new music from  
Libertine's album "Golden Age" and  
Xtract's new album "Xtra."

MONTAGE - VARIOUS

INT. UNITED CENTER - CHICAGO, IL - NIGHT - 2015

Libertine's duetting with Suzanne in front of a sold-out audience of screaming FANS. The band's decked out in their usual retro-chic along with the backup singers. Libertine now wears an ornate cross with his usual unbuttoned shirt.

LIBERTINE

(singing)

*That's the way love is played,  
Two broken hearts at the end of the  
game.*

SUZANNE

(singing)

*That won't happen this time no,  
I've got my eyes set on you.*

BOTH

(singing)

*I won't let you slip through my  
fingers,  
I won't let you go.*

INT. FORD FIELD - DETROIT, MI - NIGHT - 2015

Libertine's playing Xtract songs, with Suzanne dancing around him proactively with other scantily clad DANCERS. Another audience of screaming FANS.

LIBERTINE

(singing)

*Use your own delusion,  
This is ain't a death wish,  
This ain't suicide,  
It's our only solution!*

Banks plays a high-energy guitar solo. Suzanne and the dancers keep pace with the music.

INT. BALL ARENA - DENVER, CO - NIGHT - 2015

Libertine plays a grand piano while Suzanne sits on top. They're performing a ballad together.

BOTH

(singing)

*Together, through thick and thin,  
We're not worse for wear,  
But getting better with time.*

Suzanne puts out her microphone for the audience to participate.

ALL  
 (singing)  
*That's the way our love goes,  
 That's the way our love will grow.  
 That's the way our love goes,  
 That's the way our love will grow.*

Libertine plays out the rest of the song. They're soaking in the love and the atmosphere of this moment.

INT. PRIVATE PLANE - DAY - 2015

The band's staving off boredom. Dancers accompany Tex Mex, Banks, and Hershel, who're indulging in their usual substance use while playing a card game. Suzanne busies herself, lounging in her sunglasses and Libertine's fur coat, reading a magazine.

Libertine's tucked away in his seat playing a 1971 Guild 12-string acoustic guitar, writing lyrics to another song in his notepad.

One of the dancers snorts cocaine from a small spoon. Bored, Libertine gets up.

LIBERTINE  
 Tex Mex, throw me another beer.

TEX MEX  
 I can't, you're too far away.

The dancer grabs a beer, then gets up and meets Libertine.

DANCER  
 Want some?

She snorts from the spoon, then she holds it up to Libertine's nose. He snorts and rubs his nose. She giggles and kisses him, then hands him a beer.

Suzanne locks eyes with Libertine, then pushes her sunglasses up and continues to read.

END MONTAGE



INT. HOTEL - BEDROOM - DAY - 2015

It's early morning before the sun comes up, but Suzanne wakes up anyway. She's anxious and exhausted. Libertine's still asleep. She sneaks into the...

BATHROOM

Suzanne flips on the light and fixes her bedhead. Feeling nauseous, she rests her hands on the sink counter, taking deep breaths. Her shirt rides up, and she pulls it down. She feels her belly, her sides, her thighs. She looks at her face in the mirror.

INT. HOTEL - HALLWAY - LATER - 2015

Suzanne peaks out the door, waiting for Carmen to arrive. Carmen hands Suzanne a grocery bag. They whisper to avoid waking anyone.

SUZANNE

You're a lifesaver.

CARMEN

No problem. I couldn't sleep anyway. Spent the entire night writing songs.

SUZANNE

Hey, I read some off of your notebook. You're really good.

CARMEN

Thank you. I've just been signed to a label. I'm writing for Ciara on her new album. I'm writing full time after we finish the tour.

SUZANNE

Wow, congratulations!

CARMEN

I'm more of a songwriter than a singer anyway.

SUZANNE

Don't say that! You're a talented singer.

CARMEN

Not as good as you.

SUZANNE  
I'm okay at best.

CARMEN  
No. You're really good, Suzanne.

Suzanne flinches.

CARMEN (CONT'D)  
What?

SUZANNE  
I haven't heard that name in a  
while. Sorry to see you go, but I'm  
happy for you!

They lock eyes. Suzanne kisses her in the heat of the moment.  
Carmen's flushed.

CARMEN  
Best of luck.

SUZANNE  
See you tonight.

INT. HOTEL - BATHROOM - DAY - 2015

Suzanne's waiting for tests while sitting on top of the  
toilet. She checks the results. She hastens into the...

BEDROOM

Suzanne opens the blinds, letting the sun come in. It catches  
Libertine's eyes.

LIBERTINE  
Christ! It's too early!

SUZANNE  
No, I'm late again.

She holds up the two pregnancy positive tests. He jumps out  
of bed.

LIBERTINE  
My God!

He takes the pregnancy tests into his own hands, getting a  
closer look. He throws them on the nightstand, picks Suzanne  
up, and twirls her around.

LIBERTINE (CONT'D)  
I can't believe it!

SUZANNE  
Fuckin' believe it! Believe my big  
tits. Believe my fat ass. Imma need  
new clothes.

He's holding her, soaking it all in.

LIBERTINE  
Everything must change. No more  
drugs, no more alcohol, no more  
revealing clothing, no more  
swearing --

SUZANNE  
(interrupting)  
Wait? How do clothes, how does  
swearing have anything to do with --

LIBERTINE  
(interrupting)  
We can't repeat the same mistakes.  
No more dancing either. I want you  
strictly for singing.

SUZANNE  
Dr. Lee said exercise doesn't cause  
problems with pregnancy.

LIBERTINE  
We can't make mistakes this time,  
Zizi. God has given us a second  
chance. We have to change.

She takes a deep breath in and nods in agreement.

SUZANNE  
Okay. You're right. I won't screw  
this up.

He hugs her tight.

INT. THE COLOSSEUM AT CAESARS PALACE - LAS VEGAS, NV - NIGHT -  
2015

Libertine's singing front and center. He's shirtless,  
revealing his toned chest while still wearing his ornate  
cross. The surrounding dancers are scantily clad as well.  
Suzanne's singing in the background with Melody and Carmen.  
She's now a couple of weeks along and looking matronly as  
ever.

One of the dancers kneels down in front of Libertine and pretends to perform fellatio on his guitar. The FANS go wild.

LIBERTINE  
 (to the audience)  
 Sing it with me!  
 (singing)  
*Hey, Hey!*

ALL  
 (singing)  
*Hey, Hey!*

LIBERTINE  
 Get up onstage! I want a party!

He gestures to STAFF to pick people out of the audience, and join Libertine onstage for a dance party, while they continue to sing.

LIBERTINE (CONT'D)  
*Hey! Hey!*  
 Sing it with me!  
*Hey! Hey!*

ALL  
 (singing)  
*Hey! Hey!*

The fans get out of hand and crowd the backup singers. One audience member bumps into Suzanne. She almost falls but Carmen catches her. Melody gets claustrophobic and panics.

CARMEN  
 (to the audience member)  
 Watch out asshole, you almost tripped her!

The crowd leaves space for them. Suzanne locks eyes with Carmen. They laugh.

CARMEN (CONT'D)  
 Let's get out of here!  
 (to the fans)  
 C'mon let us through!

Carmen grabs Melody by her hand, and Suzanne by her arm. She escorts them offstage. Libertine takes notice.

INT. OB-GYN CLINIC - EXAM ROOM - DAY - 2015

Suzanne's being prepped for her ultrasound as DR. JOHNSON applies ultrasound gel to her belly. Libertine holds Suzanne's hand.

SUZANNE  
Nervous?

LIBERTINE  
(sarcastic)  
Never.

SUZANNE  
Me too.

She playfully sticks her tongue out at him.

DR. JOHNSON  
Let's see what we have here.

Dr. Johnson places the transducer on her belly, but there's no reaction on the ultrasound machine. Dr. Johnson takes a closer look.

DR. JOHNSON (CONT'D)  
Hmmm.

SUZANNE  
What is it? What's going on?

Dr. Johnson moves the transducer around making sure to cover every inch of her belly. Nothing.

DR. JOHNSON  
I'm afraid there is no fetal  
heartbeat. There is no sign of a  
baby, Mrs. Marshall.

They both look confused.

LIBERTINE  
No baby?

Dr. Johnson sets the transducer aside.

DR. JOHNSON  
You have what's called  
pseudocyesis, or phantom pregnancy.

Suzanne's still in a state of shock.

SUZANNE  
I'm not pregnant?!

DR. JOHNSON

Sometimes, when there's a strong desire to get pregnant, that can trick the body into releasing hormones. That causes women to feel all the symptoms of pregnancy, but no baby. It's not uncommon for women with fertility issues or a history of miscarriages.

Suzanne's still taking this all in.

SUZANNE

I can't believe this!

DR. JOHNSON

The good news is that we caught it early in your first trimester. The bad news is, we're going to have to perform a D. and C..

LIBERTINE

A what?

DR. JOHNSON

Dilation and curettage. We'll have to remove her uterine lining.

LIBERTINE

No, I'm against this! Let God handle this the natural way.

Dr. Johnson attempts to remain calm.

DR. JOHNSON

Mr. Marshall, if we don't remove the endometrium, your wife can die from hemorrhaging.

LIBERTINE

This is unnatural. I won't allow this!

SUZANNE

What do you mean you won't allow it? It's my body!

DR. JOHNSON

(stern)

Mr. Marshall, Mrs. Marshall is without child.

SUZANNE

I'm getting the D. and C.!

LIBERTINE  
No Zizi, I forbid it!

DR. JOHNSON  
We'll be moving Mrs. Marshall to an operating room. I'll have security escort you out if you attempt to stand in my way.

Dr. Johnson shuts off the monitor and prepares Suzanne to leave.

EXT. OB-GYN CLINIC - LATER - 2015

Libertine's waiting by a cab for the both of them. Suzanne comes out of the clinic.

LIBERTINE  
We'll discuss this later.

SUZANNE  
I have nothing to say to you.

Carmen pulls up in a rental car and HONKS the horn. She rolls down a window and yells out.

CARMEN  
C'mon Suzanne, I've already packed your shit!

LIBERTINE  
Where are you going Zizi?

SUZANNE  
I'm going home. I booked a flight, Carmen's taking me to the airport.

LIBERTINE  
We have to finish the tour!

SUZANNE  
Finish the tour with the band. You can play your old songs.

LIBERTINE  
Zizi, I can't do this without you!

Suzanne wants to object, but can't. She loads into the car and they drive off.

EXT. INDIGO RANCH - NIGHT - 2015

A taxi cab drops off Suzanne. She pays the fine, takes her luggage, then the cab drives off.

She walks toward the gate then swipes the card toward the security scanner. Access denied. She swipes the card again. Access denied. She presses the button on the intercom.

SUZANNE

Rue, I know you're in there.  
Whatever this is, it's not funny.  
Let me in!

She swipes the card again. Access denied. She hits the intercom box. This means war.

Suzanne throws her luggage over the fence, then climbs over.

EXT. INDIGO RANCH - NIGHT - LATER - 2015

Suzanne hauls her luggage to the front door. She desperately swipes her card in front of the house security scanner. Access denied.

SUZANNE

Fuck!

Desperate, she SLAMS a fist on the door, tears streaming down her face.

SUZANNE (CONT'D)

Let me in!

She calls Libertine, no answer.

She calls the house phone, hearing the RINGING from outside, no answer. She hangs up in disgust. Defeated, she checks her coat pocket for keys to her red Jaguar F-type R Coupe and gets in.

INT. JAGUAR F-TYPE R COUPE - DAY - 2015

After spending the night, Suzanne wakes up to the sound of a car pulling into the driveway. Libertine hastens out of the car and into the house.

SUZANNE

What the hell?



She calls Libertine, no answer. She calls the house, RINGING inside, but no answer. Suzanne checks her phone, scrolling through news updates.

ON PHONE: "ROCK ICON POSTPONES TOUR DATES INDEFINITELY."

Suzanne shoves her phone back into her pocket and gets out of the car.

She sprints to the front door and SLAMS her fists against it.

SUZANNE (CONT'D)

Let me in Libertine! I saw you come in!

No answer. Suzanne runs away from the door and moves to the side of the house. She cases the large oak tree next to the house. She notices a window at the top.

EXT. INDIGO RANCH - DAY - LATER - 2015

Suzanne has climbed to the top of the tree and inched her way across a branch. She kicks in the window, SMASHING the glass. She's bloodied her leg. An ALARM sounds.

INT. INDIGO RANCH - ATTIC - CONTINUOUS - 2015

Suzanne's in a panic. She runs through storage boxes toward the door. She runs out of the room and into a...

HALLWAY

Suzanne's looking around for any sign of life, keys in between her fingers. She turns the corner into another...

HALLWAY

She runs into Rue and holds up her keys to his throat like a weapon.

SUZANNE

Where's Libertine, Rue? Where's Lewis?

RUE

You've got another thing comin' to you, Miss Suzanne!

SUZANNE  
(to herself)  
Don't I know it.

Rue attempts to contain her, but she trips him.

RUE  
Jesus!

Suzanne runs down a flight of stairs into another...

HALLWAY

Suzanne's running through, keeping an eye out for Libertine. She comes across the nursery room and flips on the light.

The room is wrecked. Photos are smashed on the floor, the baby mobile has been torn down, and the fancy crib is flipped over and broken into pieces.

Suzanne covers her mouth in horror, but she has no time to dwell. She continues to run through the hallway.

SUZANNE  
Lewis! Lewis! Where the hell are  
you?!

She enters the...

LIVING ROOM

Libertine comes from the other end to meet her.

SUZANNE  
What the fuck is wrong with you!  
How dare you do that to me! After  
what I just went through!

He saunters closer to her, trying to calm her down.

LIBERTINE  
I had no other choice. You're  
acting like a disobedient wife.

SUZANNE  
I'm not here to take orders!

LIBERTINE  
You were acting hysterical. I  
needed you to calm down.

He continues to gain ground on her, trying to coax her.

LIBERTINE (CONT'D)

You refused to listen to me. I need  
to be listened to.

Suzanne has her guard down. He holds her tight in his  
clutches.

LIBERTINE (CONT'D)

I love you, Zizi. You know that.

Tears stream down her face. He kisses her passionately, and  
for a moment, she kisses him back.

She shakes her head and breaks free from the kiss.

SUZANNE

No! No, Lewis! It's not right!

She tries to break free from his arms, but he holds her  
tight. She frees one arm and scratches his face.

LIBERTINE

Ahh!

He releases her and SLAPS her hard.

She holds her face in shock and pain.

He charges her. She kicks him in the groin. He groans in  
pain. Suzanne runs to a...

HALLWAY

She swipes her passkey in front of the security scanner.  
Access approved.

SUZANNE

Yes!

MASTER BEDROOM

Wasting no time, she grabs necessary papers from multiple  
drawers. Her birth certificate, social security card, and  
passport.

She finds the medallion and takes it. She looks toward the  
closet full of beautiful dresses, but she doesn't have time  
to pack them.

Grabbing a carry-on bag, she stuffs the papers, some jewelry,  
and a couple of stacks of cash into it.

One more longing look at the closet. She steals Libertine's fur coat and runs out the door.

INT. SUV - BACK ROAD - MOVING - DAY - PRESENT

Suzanne's security staff escorts her to Indigo Ranch. A TRAFFIC SIGN INSTALLER installs the "LIBERTINE ROAD" street sign as they drive past.

EXT. INDIGO RANCH - DAY - MOMENTS LATER - PRESENT

An SUV pulls up into the driveway and parks. Rue waits outside the house, arms crossed. SECURITY GUARDS keep watch outside the perimeter. Suzanne gets out of the car and is met with Rue's typical disapproving gaze.

SUZANNE

Long time no see.

RUE

Likewise Miss Suzanne.

He admits them into the house.

INT. INDIGO RANCH - LIVING ROOM - DAY - MOMENTS LATER - PRESENT

The place has been roped off with crowd control posts. Libertine paraphernalia and his records still grace the walls. A collection of his old guitars are on display.

SUZANNE

(sarcastic)

Ready for your close up?

Rue laughs, amused.

RUE

We're opening the ranch for rides and tours again.

SUZANNE

So soon?

RUE

It's what Libertine would've wanted. He didn't like to dwell on anything for too long.

INT. INDIGO RANCH - HALLWAY - DAY - CONTINUOUS - PRESENT

Rue enters a passcode into a keypad, it unlocks the big steel door. Suzanne enters the...

STORAGE ROOM

Boxes upon boxes on the floor filled with tapes, CDs, and more Libertine paraphernalia. There are two bookshelves, one on the far end and one against the back wall. They're both filled with even more boxes. Suzanne rubs her arms as she's greeted with the cold air.

RUE

All of his projects are labeled, however, the boxes are not. I'm giving you one hour to find the recordings or we won't be releasing them indefinitely.

Suzanne nods. He shuts the door. She looks at the task at hand.

MONTAGE

1) Suzanne digs through boxes on the floor, giving a quick dig and trying not to linger too long. Tapes, discs, and paraphernalia galore.

2) She's digging through boxes on the first bookshelf. Nothing comes up. More paraphernalia. She's feeling the pressure.

3) Suzanne's digging through the second bookshelf. She's midway through when she finds the box.

END MONTAGE

Suzanne's looking through and sees the label "Golden Age" on a set of discs. She finds the zodiac medallion she left on the gate. She smears away the grime on the medallion, but it slips from her hand and falls into another box.

SUZANNE

Shit!

She grabs the right box off the shelf and sets it beside her, then looks into the box where the necklace fell.

She grabs the necklace and wears it around her neck. She rummages through the box, finding mostly glamour photos from Libertine's younger days. Next to those is a tin box.

She opens the tin box. Photos of NAKED GIRLS. They'd have to be 13 or 14 years old at the most. Some photos with Libertine, some without. A chill is sent down Suzanne's spine. Her phone BUZZES, this shocks her.

SUZANNE (CONT'D)  
 (to herself)  
 Christ! Five minutes.

Panicked, Suzanne stuffs the photos into her blouse and buttons up her blazer. She puts the box full of photos back in place, then grabs the box with the discs beside her and leaves.

INT. INDIGO RANCH - LIVING ROOM - MOMENTS LATER - PRESENT

Suzanne sets the box down on the table. Rue looks her up and down.

RUE  
 You look like you've just seen a ghost. You're shaking!

SUZANNE  
 It's freezing in there!

RUE  
 Temperature controlled.

He checks over the contents of the box. She's trying to keep her cool.

He reaches toward her chest. Her heart stops. He grabs the medallion from her neck, lifting it over her head.

RUE (CONT'D)  
 I'll be keeping this.

SUZANNE  
 But I want it back!

RUE  
 You should've thought about that before you tied it onto the gate.

He pushes a release form toward her.

RUE (CONT'D)  
 Sign, please.

Suzanne signs her signature.

SUZANNE

Thank you Rue.

Rue hums his approval.

RUE

Mmm-hmm.

Suzanne takes the box and leaves.

INT. LANCASTER COUNTRY COURTROOM - DAY - 2015

SUPERIMPOSE: FALL 2015

A JUDGE presides over the issue of the divorce settlement.  
Libertine is not present.

JUDGE

Mr. Marshall, based on his religious beliefs has refused to cooperate, however, the proceedings will go on without him... Mrs. Marshall, did you live in Lancaster county for at least thirty days, and in the state of Nebraska for at least one year, before you filed the petition for divorce?

SUZANNE

Yes.

JUDGE.

Is your marriage to Lewis John Marshall irretrievably broken?

SUZANNE

Yes.

JUDGE

Mrs. Marshall, are there any minor children involved in this case, or are you currently pregnant?

Suzanne hesitates, if only for a moment.

SUZANNE

No. No, there are no children.

JUDGE

Do you wish to have your maiden name restored?

SUZANNE

Yes.

JUDGE

As stipulated per the prenuptial agreement you signed, you will be afforded no assets in your divorce.

Suzanne nods. Proceedings are closed.

INT. CARMEN'S APARTMENT - BEDROOM - DAY - 2015

Carmen and Suzanne are producing ELECTRONIC BEATS in Carmen's makeshift studio. Carmen has her notepad out, while Suzanne nuzzles her ear.

CARMEN

C'mon, knock it off! You have to be serious.

Suzanne nuzzles more. Carmen giggles.

SUZANNE

I am serious.

Suzanne sits down, exasperated.

SUZANNE (CONT'D)

I don't know what to say about it that the media doesn't already know.

CARMEN

We need something honest. Don't sugarcoat the truth.

SUZANNE

I had someone call me a gold digger the other day. They don't know I left with the money I was paid to sing, that's it. Nobody cares what the trophy wife has to say.

Carmen jots that down then writes lyrics.

CARMEN

That's the name of your song.

SUZANNE

What? You want me to rap my own diss track?



CARMEN

It'll be tongue in cheek. Trust me.

INT. STUDIO - DAY - 2015

Suzanne's filming her music video for the song "Trophy Wife." She stands perfectly still, topless, and on a pedestal with pristine makeup and hair to match.

SUZANNE

(rapping)

*Handsome, well-dressed,  
Problematic and oversexed,  
Pop your pills, but you're still  
depressed,  
But it's all less tragic,  
When you're charismatic and self-  
obsessed.*

Next, she's lounging on a gold throne wearing, a t-shirt with his DUI mugshot on it.

SUZANNE (CONT'D)

(rapping)

*You said you got that scar in a bar  
fight,  
You know who gave it to you,  
Your trophy wife!*

She's back on the pedestal, taking a different pose, choosing to be sardonic.

SUZANNE (CONT'D)

(rapping)

*I'm movin' on and leavin' your ass  
behind,  
What should you expect,  
When you cradle robbed a child  
bride?  
You scratched your way in my life,  
I scratched my way out,  
Ten years from now,  
You'll still be on the prowl for  
your next trophy wife.*

INT. STUDIO - DAY - 2015

Jasmine Union addresses the audience.

JASMINE

Her controversial video for her new single "Trophy Wife" went viral.

(MORE)

JASMINE (CONT'D)  
 (to the audience)  
 I'm sure y'all have seen it.

The audience applauds.

JASMINE (CONT'D)  
 "Trophy Wife" is the first single  
 from her upcoming album of the same  
 name. Please welcome Suzanne  
 Williams!

Suzanne comes onto the set. The audience applauds. She hugs  
 Jasmine before they take their seats.

JASMINE.  
 Last time I interviewed you, I had  
 to call you Zizi. Which name is it  
 now?

SUZANNE  
 Suzanne Williams. That's my real  
 name.

JASMINE  
 Suzanne, I love the song. I love  
 the video. It's generated a lot of  
 buzz, mostly for the nudity.

SUZANNE  
 (sarcastic)  
 That's a surprise.

The audience laughs.

JASMINE  
 Critics accuse you of selling sex  
 and catering to the male gaze --  
 that you're objectifying yourself  
 to sell your music, when the music  
 should come first. What's your  
 reaction to all this?

Suzanne's taken aback for a moment.

SUZANNE  
 When men do the same thing, they  
 don't have to explain themselves.  
 So, by the same standard, neither  
 will I!

The audience cheers.

JASMINE

The lyrics have also garnered controversy. "You said you got that scar in a bar fight. You know who gave it to you, your trophy wife." Libertine's been seen in public with a scratch on his left cheek.

Suzanne nods.

SUZANNE

I'll call it an act of self-defense and leave it at that.

JASMINE

Have you heard anything from Libertine about the song?

Suzanne shakes her head.

JASMINE (CONT'D)

I'm going to have to read a statement. He called it "Electronic-pop trash that fits in with the landscape of fake music today." What are your thoughts on that?

Suzanne takes a deep breath, trying not to explode.

SUZANNE

I'm producing music that I want to make with my beautiful girlfriend, Carmen. That's her right there.

She points to Carmen in the audience, Carmen's blushing.

SUZANNE (CONT'D)

Libertine once said, "Make art that makes you happy, the rest is secondary." I believed him when he said that.

The audience cheers.

INT. STUDIO - DAY - PRESENT

The local news anchor narrates the news. A graphic of Libertine is beside her.

## LOCAL ANCHOR

Photos have been released from an anonymous source that shows underage girls with the late musician Libertine. Earlier this year, some of the same women shown in the released photos came forward with allegations of misconduct against the late icon after his death.

INT. CBS STUDIO - NIGHT - PRESENT

Kara Riley sits across THREE WOMEN, all middle-aged, who've accused Libertine.

## KARA RILEY

This is my exclusive interview with three of the many women who've accused Libertine of performing lewd acts with them when they were minors. I will warn the audience, some may find the stories of their sexual encounters disturbing.

Kara speaks with ANDREA.

## KARA RILEY (CONT'D)

Andrea, describe your encounter with Libertine.

## ANDREA

He picked me out at one of his concerts. This would be back in 1979. One of his dancers gave me a wristband.

## KARA RILEY

Were all of you given wristbands?

They nod.

## ANDREA

After the show, he invited me back to his hotel room, and he...

She starts to tear up.

## KARA RILEY

Do you want to continue?

Andrea nods.

ANDREA

I was very young. Very naïve. He showed me his guitars and played songs for me. It was like my own private concert.

A woman TANYA concurs.

TANYA

That's what he did with me.

ANDREA

I was naïve and impressionable, so when he told me to take my shorts off, then my shirt, I didn't think about it.

KARA RILEY

Were you afraid that he would punish you if you didn't? That he would hurt you?

ANDREA

No, just that he would kick me out. So when he touched me, I didn't want to upset him.

Another woman, LACY, joins in.

LACY

I have the same story.

KARA RILEY

Did any of you tell anyone else? Did you not tell anyone because you feared something bad would happen if you did?

LACY

I didn't tell anyone because I snuck into the concert. My parents thought I was over at a friend's house because I lied to them. I didn't want to be grounded.

KARA RILEY

Tanya, you were one of the first to come forward prior to Libertine's death. What has the reaction been?

LACY

In my own personal experience, not good.

(MORE)

LACY (CONT'D)

I've gotten a lot of hateful messages online and in person. It hasn't been easy.

KARA RILEY

Has it been the same for you?

They all agree.

INT. SUZANNE'S HOUSE - EXERCISE ROOM - SAME TIME - PRESENT

32 weeks pregnant, Carmen watches the special on a flat-screen while practicing prenatal yoga. Suzanne's looking at the paparazzi outside the gate from the window.

SUZANNE

We're prisoners in here.

CARMEN

What did you expect? You dropped a bombshell. Of course they want your comment.

Carmen grabs the remote and flips the channel. Suzanne joins Carmen with a downward dog pose on a mat beside her.

SUZANNE

But they don't know I released those photos. Did I do the right thing?

Carmen laughs.

CARMEN

If you didn't release those photos, I would've. I'm actually surprised that you released them at all.

SUZANNE

What's that supposed to mean? You'd think I'd cover for him?

Carmen grabs Suzanne's left hand, revealing that she still has Libertine's Capricorn tattoo. They share a tense look before Suzanne retreats her hand.

SUZANNE (CONT'D)

Evidently, no one cares anyway. The family's opening up the ranch again to the public. Made his house a museum.

They shift to a cat position.

CARMEN

What about the music? You still want to release it?

SUZANNE

We recorded every day for two months. Yes, I want to release it. The public deserves to hear it. We never finished the solo album he was supposed to write for me. Might as well release this.

Carmen smirks.

CARMEN

You just want to release the song he wrote about you.

SUZANNE

He scrapped that one for a different track.

CARMEN

(sarcastic)

Whatever you say, narcissist.

Suzanne playfully sticks her tongue out. Carmen feels the baby kicking. She grabs her belly. Suzanne's in a panic.

CARMEN (CONT'D)

(in Spanish)

Relax.

They take a breather from exercising. Carmen grabs Suzanne's hand and holds it on her belly. The baby kicks again. Suzanne laughs nervously.

Cheers are heard from outside. Suzanne gets up to check through the window. A paparazzo climbed over the gate.

SUZANNE

Some asshole has climbed over the gate!

Furious, she grabs the fur coat and puts it on.

CARMEN

Want me to call security?

SUZANNE

We don't need it. I'm my own security.

EXT. SUZANNE'S HOME - DRIVEWAY - DAY - MOMENTS LATER -  
PRESENT

Suzanne's hurries to the gate, carrying a fire extinguisher. She calls out to the paparazzo who has climbed over.

SUZANNE  
Hey, asshole!

She sprays him.

PAPARAZZI  
Ahh!

They climb back over the gate. She sprays the rest of the crowd through the gate. They shriek.

SUZANNE  
There's your comment.

She throws the extinguisher on the ground.

INT. MICROSOFT THEATER - NIGHT - PRESENT

Members of Xtract accept the Rock and Roll Hall of Fame award on behalf of Libertine. Banks takes the stand.

BANKS  
To all of you critics, saying  
Libertine doesn't deserve this  
award, grow up!

Chatter among the AUDIENCE. Tex Mex chimes in.

TEX MEX  
He's one of the few artists to be  
inducted twice. Once with us, once  
by himself. He was a genius, and he  
brought attention to how artists  
are treated by the corporate greed  
of this shitty industry!

Some cheers, some jeers.

BANKS  
Who among us isn't flawed? Who are  
you to cast the first stone?

Banks holds up the award like he's won a victory lap. Some people stand up to cheer, some people stand up in outrage.



INT. STUDIO - DAY - PRESENT

Jasmine Union addresses her STUDIO AUDIENCE.

JASMINE

We're joined here today by pop sensation Suzanne Williams, who is releasing new music -- well, old music technically, from her collaboration with late rock musician Libertine. Please welcome Suzanne Williams!

The crowd cheers as Suzanne walks on the set. Jasmine hugs her and they settle into their seats. Several discs, along with the boxed set itself, are on display.

JASMINE (CONT'D)

Thank you for coming on Suzanne!

SUZANNE

Thank you for having me.

JASMINE

Tell us about the boxed set you're releasing.

SUZANNE

I've remastered songs I recorded with Libertine back in 2014. We recorded from dawn to dusk, just about every day, and I want his fans to hear it.

JASMINE

As much as two or even three songs each day, is that right?

SUZANNE

Yes. Some days were more prolific than others. Libertine's creativity was dripping from the faucet.

JASMINE

Some fans and critics would attribute that to you. He went through a creativity drought before his marriage to you.

Suzanne blushes.

SUZANNE

He would deny it if he were here,  
but being in love inspired him. It  
was a happy time until it wasn't.

JASMINE

You're releasing the album online  
as well as the CD format. Why both,  
as opposed to just his website?

SUZANNE

The first time we recorded,  
Libertine wanted to get the album  
out so fast he couldn't wait for  
C.D. distribution.  
Now we have more time for both.

JASMINE

It's more convenient.  
(to the audience)  
Don't ya think?

A few heads nod in agreement.

JASMINE (CONT'D)

I like to chill in my car with the  
music on.  
(to the audience)  
So do you. Which is why everyone in  
the audience is getting a free  
boxed set!

Applause from the audience.

JASMINE (CONT'D)

Now, we can't talk about releasing  
new music without acknowledging the  
elephant in the room. There have  
been several women who've come  
forward alleging various kinds of  
sexual misconduct against  
Libertine.

(to the audience)  
We all saw the special with Kara  
Riley, right?

The audience concurs.

JASMINE (CONT'D)

(to Suzanne)  
What are your comments?

Suzanne fidgets, trying to stay calm.

SUZANNE

I've seen the photos like we all have. I'm saddened. I'm Angry. I'm disheartened to see that the allegations are all true. I wish they weren't, but they are.

JASMINE

I don't want to overstep or anything, but did you witness anything like that when you were married?

SUZANNE

I always suspected that he had been with other women. Libertine was a very sexually open man -- for better and for worse, but I never saw anything fishy myself.

JASMINE

You were a minor when you first met him, is that correct?

Suzanne fidgets again.

SUZANNE

I was seventeen when we first met. I turned eighteen when we were first intimate.

JASMINE

That's pretty young, considering he was fifty-six when you were married.

Suzanne nods, trying to conceal embarrassment.

SUZANNE

Yes, yes I was.

JASMINE

Let's take a mic to the audience and get some of your thoughts. Have the allegations changed the way you see Libertine and his music?

Jasmine's STAFF holds up a mic to an audience member. They stand up to answer.

AUDIENCE MEMBER #1

Not really. There have been a bunch of really bad people who've done really bad things who've made great art. I can separate the art from the artist.

They sit down.

JASMINE

Okay, we'll move on to another.

Her staff picks out another audience member. They stand up to answer.

AUDIENCE MEMBER #2

Not me. I know you're giving the new albums away, but you can keep mine.

Another person raises their hand.

JASMINE

How about you?

Her staff puts a microphone on a third person. They stand up to answer.

AUDIENCE MEMBER #3

I think we can all agree that Libertine was a prodigy. He composed and produced all of his material. Most people can't even write nowadays. That doesn't mean he should get a free pass -- there should be consequences.

JASMINE

What do you think the consequences should be?

AUDIENCE MEMBER #3

You're asking me?

Some laughs from the audience.

JASMINE

Not to put you on the spot, but what should the consequence be in your opinion?

AUDIENCE MEMBER #3

If he were alive, he should be arrested. But, we obviously can't do that now.

The audience member sits down.

JASMINE

No, we can't.

(to Suzanne)

Did you see his induction for the Hall of Fame?

Suzanne nods.

SUZANNE

I saw what Banks had to say. I can't say that I agree entirely with what he said -- it's complicated.

JASMINE

Downloads for his music have increased after the allegations surfaced.

Suzanne laughs sardonically.

SUZANNE

Goes to show how people don't seem to care.

JASMINE

Critics would argue that you're doing the same thing. By releasing his old material, you're benefitting his estate.

Suzanne's caught off-guard.

SUZANNE

I honestly don't know what I'm supposed to say to that.

JASMINE

I should note to our viewers that Libertine's estate has pledged to donate a portion of the proceeds to survivors of sexual violence.

SUZANNE

Yes, they have.

JASMINE

That doesn't make up for what he  
did --

SUZANNE

(interrupting)

No, of course it doesn't. It  
doesn't excuse it either.

Jasmine reaches out her hand to Suzanne. She shakes it.

JASMINE

Thank you for joining us today!

SUZANNE

Thanks for having me, Jasmine.

INT. GREEN ROOM - DAY - MOMENTS LATER - PRESENT

Suzanne's packing her things in her bag. Her phone RINGS. She  
answers.

SUZANNE

Hey, what's up?

CARMEN

My water just broke.

Suzanne stops in her tracks.

SUZANNE

You're early!

CARMEN

Tell that to the baby. Catch the  
first flight home, there's no time  
to panic.

INT. HOSPITAL - LABOR ROOM - DAY - PRESENT

Carmen's amidst labor with Suzanne holding her hand by her  
side. Carmen screams in pain, Suzanne clears away hair from  
Carmen's sweaty face.

SUZANNE

We'll get through this!

Carmen screams in pain again.

INT. HOSPITAL - NEONATAL INTENSIVE CARE UNIT - NIGHT -  
PRESENT

Carmen's holding their CHILD while the baby is attached to a ventilator. She lets Suzanne take her turn handling the baby. Suzanne tears up, laughing with joy.

SUZANNE

(singing)

*Rock-a-bye baby on the treetops,  
When the wind blows, the cradle  
will rock --*

The baby gets flustered and makes noises. Suzanne passes the baby back to Carmen.

SUZANNE (CONT'D)

Everyone's a critic.

Carmen laughs. She grabs Suzanne's left hand while looking over her ring finger. A black square tattoo covers up the Capricorn sign. They interlock hands.

FADE OUT.