

Rome in Love

Written by

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Based on the novel
by Anita Hughes

BLUE PRODUCTION DRAFT
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REVISED SCENES

8, 60, 79, 81, 93, 94, 100, 103, 103A, 121

AMELIA

I'd expect nothing less.

KATHRYN

I've been dying for you to get home. I wanna read you this article.

AMELIA

Are you just trying to get out of putting away groceries?

KATHRYN

Maybe a little. Listen.

(reading from phone)

"Director Dominic D'Andrea has announced plans for a remake of Roman Holiday, starring Jonathan Lyman."

AMELIA

Oh, I love him.

KATHRYN

I do too, but this isn't about Jonathan Lyman. It's about the woman starring alongside him.

AMELIA

Who is it?

KATHRYN

I don't know. That's my point.

AMELIA

I don't understand.

KATHRYN

But I suspect you would if you let me finish reading this article.

Amelia gestures for Kathryn to continue, and returns to her groceries.

KATHRYN (CONT'D)

"Roman Holiday famously introduced audiences to Audrey Hepburn, and in keeping with the spirit of the original, producers of the remake are conducting a worldwide search for an unknown actress to play the female lead."

(CONTINUED)

AMELIA

Well that's pretty cool.

KATHRYN

There's a link to the website. You just download the script pages and submit a video.

AMELIA

Can you picture the thousands of women who are going to audition for that movie?

KATHRYN

I know, right? You should change clothes.

AMELIA

What? Why?

KATHRYN

Because you look like you've been serving coffee all day.

AMELIA

Kathryn, come on.

KATHRYN

Let's film it in the living room, the light's better.

AMELIA

I'm not auditioning.

KATHRYN

Why?

AMELIA

Because I'm not an actress.

KATHRYN

You did Barefoot in the Park last year.

AMELIA

Community theatre. Maybe two hundred people saw that.

KATHRYN

So this would be an improvement.

AMELIA

This is a silly conversation.

(CONTINUED)

KATHRYN

Amelia, you majored in theatre in college, you did that web series. You wanted to be an actress. You *planned* to be an actress.

AMELIA

And then life took me in a different direction.

KATHRYN

Well, what if life's taking you in another direction again? There was a time when you wanted this, more than anything in the world. I remember.

AMELIA

Doing shows in Bend, Oregon is one thing, but a film audition? I could really embarrass myself here.

KATHRYN

Or you could be brilliant. Let's find out. Come on, sis. It's ten minutes out of your day. What've you really got to lose?

AMELIA

You're not gonna let this go, are you?

KATHRYN

I am not.

AMELIA

Fine.

Amelia places a gallon of milk in the fridge. Kathryn smiles, congratulating herself on a job well done.

With the refrigerator door blocking her from view, Amelia smiles as well.

FADE TO:

In the living room, Kathryn has improvised a setup for filming. She positions a floor lamp, tilting the shade to light Amelia, who has changed into a sweater set and skirt, her hair styled. She reviews the printed script pages in her hand.

(CONTINUED)

3

AMELIA (CONT'D)
How did I let you talk me into
this?

KATHRYN
Just relax. Have fun with it.

Amelia breathes. Assumes a neutral, professional demeanor.

AMELIA
Okay. Let's do this.

Kathryn holds up her phone.

ON SCREEN

Amelia, looking into the phone's camera.

KATHRYN (O.S.)
Aaand...
(hits record)
Go.

AMELIA
My name is Amelia Tate, from Bend,
Oregon. And I'm submitting for
Princess Anna.

She brushes her hair away from her face and sheepishly grins.
The image freezes. We pull away from the screen to reveal we
are now in-

4 **OMITTED** 4

5 **OMITTED** 5

6 **INT. PINNACOLO PRODUCTIONS, CONFERENCE ROOM - DAY** 6

The image of Amelia is on a large monitor.

A group of **EXECUTIVES** is gathered around a conference table.
DOMINIC D'ANDREA (60s), bombastic, a legend in his own time,
points at the screen. His associate producer, **SOFIA LOMBARDI**
(30s), is at hand, taking copious notes.

DOMINIC
That! Do you see it? She is wise,
but demure. Regal, but without
pretention. Bellissimo.

(CONTINUED)

BRITISH EXECUTIVE

Yes, Dominic, we've watched it four times now.

DOMINIC

You would deny me the joy of discovering this hidden treasure?

SOFIA

She's a little green, but with direction-

DOMINIC

No no no. The raw talent is exactly what I need. Not someone who will *perform* as Princess Anna- someone who will simply *be*.

Dominic moves closer to the screen, studying the image with care.

BRITISH EXECUTIVE

Absolutely, Dominic. When you go to America, we will fly her to Los Angeles for a screen test.

SOFIA

Amelia Tate. Got it. On the list.

DOMINIC

My instincts are never wrong, Sofia. Mark my word. That will be our princess.

His face illuminated by the screen, Dominic smirks, quite pleased with himself, as we close in on the image of Amelia's smiling face.

FADE TO:

INT. AMELIA'S HOUSE - DAY

Kathryn is sitting on the kitchen counter, a toolbox beside her. Amelia lies under the kitchen sink, repairing a pipe.

KATHRYN

You really should've called a plumber.

AMELIA

(from under sink)
Have a little faith.
(MORE)

(CONTINUED)

7

AMELIA (CONT'D)

I watched several YouTube tutorials. Now, hand me that c-wrench.

Kathryn passes a crescent wrench to Amelia as a cell phone on the counter rings. Kathryn checks the screen.

AMELIA (CONT'D)

Who is it?

KATHRYN

Unknown caller.
(she answers)
Hello?

8

INT. PINNACOLO PRODUCTIONS, CONFERENCE ROOM - NIGHT

8 *

Sofia is at the conference table, on the phone.

SOFIA

Hello, I'm trying to reach Amelia Tate?

The conversation continues, intercut.

KATHRYN

She's in the middle of something right now, could I take a message?

SOFIA

My name is Sofia Lombardi, I work with Pinnacolo Productions in Rome-

Kathryn jumps to her feet.

KATHRYN

Hold on!
(covers the phone)
Amelia!

Amelia emerges from under the sink, her hair in a bandana.

AMELIA

What?

Kathryn offers the phone.

KATHRYN

You're gonna want to take this.

FADE TO:

9 **EXT. ROMAN SKYLINE - DAY - STOCK FOOTAGE** 9

Our first glimpse of Rome- a curious blend of contemporary and classical, gleaming in the afternoon sunlight.

SUPER: Three months later.

10 **INT. MERCEDES - DAY** 10

In the back seat of a sedan, Amelia looks out the window. She beams with excitement as they navigate the city streets. She leans back, a bit overwhelmed.

From the front seat, the CHAUFFEUR (30s) observes her in the rearview mirror.

CHAUFFEUR

Is this your first time in Italy,
Signorina Tate?

AMELIA

Yes it is.

CHAUFFEUR

And what brings you?

She grins, hardly believing her response.

AMELIA

I'm... here to make a movie.

FADE TO:

11 **EXT. VISTOSO MAGAZINE OFFICES - DAY - ESTABLISHING** 11

A vibrantly-hued classic building in the Coppede District.

Closer: A sign over the main entrance bears the masthead for "VISTOSO MAGAZINE."

12 **INT. VIVIEN'S OFFICE - DAY** 12

VIVIEN DANIELS (50s) the editor of Vistoso, is at her desk. British, impeccably styled, possessing the imperious warmth of a woman whose authority is rarely questioned. Framed covers of Vistoso line the walls of her well-appointed neoclassical office. She reads from a printed document, silently.

(CONTINUED)

Across from her, waiting, is **PHILIP HAMILTON** (31), an American writer, Midwestern handsome and lightly disheveled in an Oxford and tie. He was the camp counselor everybody had a crush on when they were twelve. His megawatt smile doesn't open doors quite as easily as it once did, but he's still got charm to spare.

PHILIP

I can come back if you-

Vivien holds up a finger, silencing him. He sits. She finishes reading and sets the paper down.

VIVIEN

Well, Philip. This is fabulous.

He brightens.

VIVIEN (CONT'D)

Your description of the cuisine, the atmosphere, all the little details. Makes me want to close up shop for the day and tour these cafes immediately.

PHILIP

Thank you, Vivien.

VIVIEN

I can run it in our online edition. That pays one hundred Euro.

PHILIP

I spent more than that on the food.

VIVIEN

Then you must have had a lovely meal.

PHILIP

Vivien, to be honest... money's a little tight right now.

VIVIEN

Yes, isn't it? Philip, you know I adore your writing, but there's simply no room in my budget for travelogues and short stories. These days, magazines have to mind our purse strings.

(CONTINUED)

PHILIP

Then give me an assignment. I'll take anything.

She regards him a moment. An idea.

VIVIEN

Have you ever seen Roman Holiday? Audrey Hepburn, Gregory Peck?

PHILIP

No.

VIVIEN

Well, first of all, you absolutely must. Secondly, Dominic D'Andrea is directing a remake with Jonathan Lyman and some mysterious new discovery. They're keeping her under wraps until the big reveal at a press conference next week. Find me that actress, secure her first interview, and you might have a cover story.

PHILIP

A movie star profile? That's not really Vistoso's thing, is it?

VIVIEN

Correct. That's why we're losing readers, and Celebrita Magazine is picking them up. So we adapt. Don't think of it as profiling a celebrity. Think of it as investigative reporting.

PHILIP

I really wouldn't know where to begin with something like that.

VIVIEN

You already have an in. All of Dominic's stars stay at The Hassler Hotel. Isn't that where you're bartending these days?

PHILIP

Actually, I'm a porter. Sometimes a waiter, when they're short-staffed.

(CONTINUED)

12

VIVIEN

Fabulous. Use your connections in the hotel. Go find that actress.

PHILIP

The Hassler is very protective of their guests' privacy. I couldn't do that even if I wanted to.

VIVIEN

Oh, terribly sorry. Forgive the offense. I was under the impression you wanted to be paid for writing something.

Philip sighs. She's got a point.

FADE TO:

13

EXT. HASSLER HOTEL - DAY - ESTABLISHING

13

The Mercedes arrives at the front entrance of a luxury hotel, where a uniformed DOORMAN awaits. He opens the car door for Amelia, who emerges and looks up at the hotel, awestruck.

14

INT. HASSLER HOTEL, LOBBY - DAY

14

AMELIA enters through the revolving door, taking in the hotel's exquisite marble lobby. Clearly, she isn't in Oregon anymore. Sofia, seated in the lounge, notices her and approaches.

SOFIA

Amelia Tate. Sofia Lombardi, associate producer? We met at your audition in Los Angeles.

AMELIA

Oh, of course, hello! Wonderful to see you again.

SOFIA

Benvenuto!

AMELIA

Grazie mille!

SOFIA

Oh! She speaks Italian!

(CONTINUED)

AMELIA

Un poco. I spent the last three months learning as much as I could.

SOFIA

Dominic sends his regrets, there were obligations at the studio. Let's get you settled, yes?

Sofia leads her away.

FADE TO:

INT. AMELIA'S HOTEL SUITE - DAY

Amelia's executive suite is sumptuously appointed, decorated in cheerful florals. Amelia reads the card on a bottle of iced Prosecco as Sofia gives her the rundown.

SOFIA

You have dinner with Dominic tonight at eight, here in the hotel at Imago. I left the remainder of the day free for you to recover from the flight.

AMELIA

I know I should, but I can't resist a little sightseeing.

SOFIA

What would you like to see?

AMELIA

Everything.

SOFIA

I must stress the importance of keeping a low profile. No social media, no conversations about the film.

AMELIA

You got it.

SOFIA

Just for the next week, until you're introduced at the press conference with Dominic and Mr. Lyman.

(CONTINUED)

AMELIA

I'm making a movie with Jonathan Lyman.

SOFIA

Yes you are. And you will be fantastic.

(a knock at the door)

Ah! Perfect timing.

Sofia opens the suite door, revealing **SR. PETRUZZI** (50s). He is followed by Philip, now in a porter's uniform, pushing a room service cart with a scintillating selection of pastries, cheeses, and fruit.

PETRUZZI

Buon pomeriggio, Sofia.

SOFIA

Amelia, this is Signor Petruzzi, your personal butler.

PETRUZZI

A pleasure, signorina.

AMELIA

This can't all be just for me.

PETRUZZI

The Hassler Hotel wanted to extend a proper welcome. Filippo, the prosecco.

PHILIP

Si, signore.

Philip goes to the ice bucket to retrieve the bottle, deftly wrapping it in a towel and popping the cork.

SOFIA

Signor Petruzzi will be on hand for anything you require.

AMELIA

Well, sounds like you're a good person to know.

PETRUZZI

I certainly try to be.

(CONTINUED)

AMELIA

Well, for the moment, I'd just like to get settled in. Maybe soak in the tub for a bit.

PETRUZZI

Shall I draw you a bath, signorina?

AMELIA

You know, I'm actually pretty used to doing that on my own, but thank you so much for offering.

Philip steals a glance at Amelia as he pours a glass of prosecco.

PETRUZZI

Of course. Ring the front desk if I can be of assistance.

AMELIA

I will.

Philip steals another glance. This time Amelia catches him looking. Abashed, he busies himself with arranging items on the cart.

SOFIA

And I'll see you for your Vespa driving lesson tomorrow afternoon.

AMELIA

Thank you for everything.

Sofia and Petruzzi start to depart. Philip is entirely engrossed in his tasks.

PETRUZZI

Filippo?

PHILIP

Ah. Mi dispiace.

He departs, followed by Sofia and Petruzzi. The door closes. Amelia- alone at last- slowly turns, processes her surroundings, and leaps with joy.

CUT TO:

EXT. AMELIA'S HOUSE- NIGHT- STOCK FOOTAGE

All the lights are out. A starry sky.

(CONTINUED)

16

16

PRELAP: A cell phone rings.

16A

INT. AMELIA'S HOUSE, KATHRYN'S BEDROOM - NIGHT

16A

Kathryn is asleep in her bed. The phone on her bedside table is ringing. Without opening her eyes, she reaches over and grabs the phone. Amelia's face appears on screen.

AMELIA (ON SCREEN)

You're not going to believe this hotel suite!

KATHRYN

That's great. That's amazing.

AMELIA

You're not looking!

KATHRYN

(squinting slightly)

Amelia, it's five thirty in the morning.

17

INT. AMELIA'S HOTEL SUITE, BEDROOM - CONTINUOUS

17

AMELIA

I know, I know. Sorry. I can play it cool as long as I can call you periodically and freak out. I have a *butler*, Kathryn!

KATHRYN (ON SCREEN)

(struggling to awaken)

Fancy. Have you unpacked yet?

AMELIA

I've been too busy raiding this tray from room service.

KATHRYN (ON SCREEN)

Side pocket of your suitcase.

Amelia goes to the luggage rack, and unzips the side pocket of her suitcase. She finds a handwritten list.

AMELIA

What is this?

KATHRYN (ON SCREEN)

It's a checklist of Roman landmarks.

(MORE)

(CONTINUED)

17

KATHRYN (ON SCREEN) (CONT'D)

Sort of a photo scavenger hunt.
This way it'll be like we're
experiencing them together.

AMELIA

Kathryn, that's so sweet! I'm gonna
get started on this today. Right
after I take a bath. You wanna see
the tub? It's Italian marble.

18

INT. AMELIA'S HOUSE, KATHRYN'S BEDROOM - CONTINUOUS

18

KATHRYN

Yeah, I'll bet they've got a lot of
that there.

(she sits up, giving in)

Okay, show me the bathtub.

FADE TO:

19

EXT. HASSLER HOTEL, LOBBY - DAY

19

Philip walks through the lobby. Another uniformed porter,
ENZO (20s), pushes a luggage cart out of the elevator
vestibule.

PHILIP

Enzo. I was looking for you.

ENZO

Filippo! I thought you were off
today.

PHILIP

I'm just covering for a few hours.

They continue through the lobby.

ENZO

How was your meeting? Did you sell
your story?

PHILIP

Sort of. Not really. Hey. Dominic
D'Andrea, the director? Would you
know him if you saw him?

(CONTINUED)

ENZO

Of course. He likes to wear sunglasses indoors, as though he's saying, "Don't look at me," when really he is saying, "Everyone. Look at me."

PHILIP

Have you seen him lately?

ENZO

No. Why?

PHILIP

A story I might be working on. If you see him around, let me know, okay?

CUT TO:

20 INT. AMELIA'S HOTEL SUITE - DAY

20

Amelia, now in a plush bathrobe, is in the suite's luxurious bathroom. She checks the temperature of bath water as the tub fills. She walks back out into the living room and helps herself to a slice of cheese from the platter. She regards the remaining bounty.

AMELIA

Okay, you're just dangerous.

21 OMITTED

21

22 INT. HASSLER HOTEL, 5TH FLOOR CORRIDOR - DAY

22

The door to Amelia's room opens, and she pushes the room service cart out into the hall as the door closes behind her. She parks the cart, turns around, tries the knob.

It's locked. Of course it is.

A flash of panic. She looks down the hall, and spots a courtesy phone. She dashes out of frame.

23 INT. HASSLER HOTEL, FRONT DESK - DAY

23

Sr. Petruzzi is on the telephone.

(CONTINUED)

PETRUZZI

Of course, signorina. Right away,
signorina.

He hangs up just as Enzo passes, pushing the luggage cart,
followed by Philip. Petruzzi snaps his fingers.

PETRUZZI (CONT'D)

(urgently, quietly)

Enzo! Filippo! A guest on the fifth
floor has locked herself out with
the bathtub running.

Enzo looks at Philip.

PHILIP

Race you upstairs.

INT. AMELIA'S HOTEL SUITE - DAY

The bathroom door flies open, revealing Enzo and Philip, both
wielding mops and buckets. Amelia peers over their shoulders,
looking acutely humbled by this experience.

REVERSE ANGLE: Everything is in perfect order. The tub is
nearly filled. Philip walks over and turns off the tap.

PHILIP

(amused)

Signorina, it was our pleasure
drawing your bath today.

AMELIA

Please, this is already so
embarrassing.

PHILIP

If you plan on leaving your room
again today, please turn off all
faucets before you go.

AMELIA

Wait. Are you American?

PHILIP

Shh. Don't tell. It's amazing what
the guests will say in front of me
when they think I don't speak
English.

Petruzzi enters.

(CONTINUED)

PETRUZZI

That will be all, Filippo. Enzo.

Enzo and Philip depart with courteous nods to Amelia, barely containing their amusement.

ENZO

Signorina.

PHILIP

Ma'am.

They depart.

PETRUZZI

In the future, I would be very happy to draw your bath, signorina.

AMELIA

Despite evidence to the contrary, I really think I've got it.

Petruzzi gives her a warm smile. Amelia finally relents and laughs at herself.

FADE TO:

25 **EXT. PIAZZA NAVONA - DAY**

25

Amelia, now in a sundress and sunglasses, looking every inch the proper European tourist, approaches the fountain and obelisk. She reaches into her purse and produces a 20 cent coin.

Amelia makes a wish, and tosses the coin in the fountain.

She then pulls the list from her purse, checks off an item, and takes a photo. She looks around, admiring her surroundings as we pull back to see the splendor around her.

26 **EXT. PHILIP'S APARTMENT - DAY - ESTABLISHING**

26

A narrow apartment house in the heart of the city.

27 **EXT. PHILIP'S APARTMENT, COURTYARD - DAY**

27

Philip steps into the courtyard, looking through his mail. **BETTY RICHICHI** (70s), is on the ground, weeding an impressive flower garden. She's a compact woman, spry and effervescent. She finds joy in every unexpected place.

(CONTINUED)

RICHICHI
Ciao Filippo!

PHILIP
Signora Richichi.

RICHICHI
Beautiful day, no?

PHILIP
It is.

He continues to his door.

INT. PHILIP'S APARTMENT - DAY

Philip enters his apartment, a studio with an efficiency kitchen and a small attached terrace. A bed, a small sofa and television, a large writing desk. It might be reminiscent in layout and style to the home Gregory Peck had in a movie we won't specifically name here.

Philip sets his bag down as a black cat, **DANTE**, leaps onto the bed, demanding an audience. Philip scratches the cat's head, and Dante purrs in appreciation.

FADE TO:

SEVERAL HOURS LATER: The sun is setting. Philip is at his desk, staring at his laptop, silently begging for an attendant muse to arrive. Dante casually strolls across the keyboard, his tail brushing Philip's face.

ON THE SCREEN: The random assortment of characters from Dante's walkabout.

Philip looks at the cat.

PHILIP
Well, Dante. That's better than anything I came up with today.

A knock at the door catches both of their attention.

ON THE DOOR: It opens, revealing Signora Richichi, holding a plate of biscotti.

RICHICHI
I hate to interrupt the genius at work, but if you have espresso, I have biscotti fresh from the iron.

(CONTINUED)

28

PHILIP
I'll be right out.

FADE TO:

29 **OMITTED**

29

30 **EXT. PHILIP'S APARTMENT, COURTYARD - NIGHT**

30

Philip and Richichi are seated at a garden table, sipping espresso and enjoying the golden light of the setting sun.

PHILIP
It's just frustrating, Signora...
I've been in Italy over a year. I
guess I expected to have more to
show for it by now.

RICHICHI
You are always at work on your
novel.

PHILIP
I'm hopelessly blocked. I haven't
made any real progress in months.
And I enjoy the people at the
Hassler, but I didn't come to Rome
to work at a hotel.

RICHICHI
I see.

PHILIP
The only writing job I've been
offered lately is a pointless
profile of an actress no one has
ever heard of.
(he grabs a biscotti)
Maybe it's time to think about
going home to America.

He bites into the biscotti. Signora Richichi considers this.

RICHICHI
The anguish of youth. I do not miss
it. Shall I tell you what I think,
Filippo?

PHILIP
Please.

(CONTINUED)

RICHICHI

Each day you awaken, and you say,
'These are the things I must have,
or I will never be happy!' Trust me-
this is no way to live. Why not
rise and say, "I wonder what the
day will bring?" Embrace
possibility. Like this story you
mention, about the actress. It will
not be pointless if you write it,
because you are my favorite writer.

PHILIP

Signora Richichi, you've never read
anything I've written.

RICHICHI

This is true. I know nothing of
your writing. But I have known many
writers, and you are my favorite.

He raises his espresso cup, and she does the same. They
toast.

FADE TO:

31 **INT. AMELIA'S HOTEL SUITE, BATHROOM - NIGHT** 31

Amelia, back in a bathrobe with a towel around her head, goes
to plug in her hair dryer, and sees the plug is the wrong
size for the outlet. Ever prepared, she pulls an adapter from
her makeup bag and tries again. It's the wrong size.

AMELIA

Oh *come on!*

CUT TO:

32 **EXT. PHILIP'S APARTMENT, TERRACE - NIGHT** 32

Philip's phone rings. He answers. Signora Richichi, with
Dante in her lap, looks on.

PHILIP

Pronto?

33 **INT. HASSLER HOTEL, IMAGO TERRACE - CONTINUOUS** 33

Enzo stands at the entrance, looking out at the dining room.

(CONTINUED)

ENZO
Filippo. As you know, I cannot give
any information about our patrons.

ENZO'S POV: Dominic is walking through the restaurant, as a
HOSTESS (20s) leads him to a table. The other diners take
notice. He enjoys the attention.

ENZO (CONT'D)
But I can tell you that *right now*
would be a very good time to stop
by the restaurant.

34 **INT. PHILIP'S APARTMENT - CONTINUOUS**

34

PHILIP
Enzo, thank you!
(ends the call and rises)
Signora Richichi, please excuse me.
I need to go meet a famous film
director.

RICHICHI
(applauding, excited)
Oh, Filippo! I wonder what the day
will bring!

CUT TO:

35 **INT. AMELIA'S HOTEL SUITE - NIGHT**

35

The door opens, revealing PETRUZZI. He offers the proper
adapter and follows her in.

PETRUZZI
The European adapters don't work in
Italy. Because we Italians must
always do things in our own unique
manner.

AMELIA
(a bit frazzled)
Thank you, Signor Petruzzi.

PETRUZZI
Do you require anything else?

AMELIA
No, I'm fine. Really.

Petruzzi starts for the door.

(CONTINUED)

AMELIA (CONT'D)
I'm pretty sure this is just
nerves.

Petruzzi returns. Amelia sits, agitated.

AMELIA (CONT'D)
The thing they don't tell you about
getting the opportunity of a
lifetime? You're always afraid of
making a mistake, because a chance
like this won't happen twice.

Petruzzi smiles.

PETRUZZI
I know nothing of making films,
signorina. But Dominic D'Andrea
does, and he has excellent taste.
If he believes you are the perfect
actress for this role, what do you
lose in presuming he's right?

AMELIA
Why not assume everything will be
wonderful?

PETRUZZI
Precisely.

AMELIA
You, sir, would get along very well
with my sister.

PETRUZZI
She must be very wise.

AMELIA
(laughing)
She would say so, yes. Thank you.
Very much.

FADE TO:

INT. HASSLER HOTEL, IMAGO TERRACE - NIGHT

Dominic is enjoying a glass of wine and a plate of caprese.
Slowly, he becomes aware that he is being observed. He looks
up to find-

Philip, now in a jacket and tie.

(CONTINUED)

PHILIP
Buonasera, Signor D'Andrea.

Dominic arches an eyebrow in reply. Philip soldiers on.

PHILIP (CONT'D)
My name is Philip Hamilton, I'm a reporter for Vistoso Magazine, Italy's largest English language publication.

DOMINIC
I am familiar.

PHILIP
Yes. I mean, of course you are. Do you mind if I sit for a moment?

DOMINIC
I do mind.

PHILIP
Right. Forgive me. Sir, I am very interested in writing the profile introducing your star of Roman Holiday to the world. I've lived in Rome for about a year, and feel a writer who also recently experienced the city for the first time would be a natural fit for-

DOMINIC
(gesturing to the chair)
Siedeti.

Philip does as instructed, sitting across from him.

PHILIP
I would appreciate your consideration. I'm happy to send writing samples if you like-

DOMINIC
Young man. Don't negotiate past a closed deal. I spoke with Vivien this afternoon. We are giving the exclusive to Vistoso, and from what I've been told, to you.

PHILIP
Really? Oh, wow, that's great news.

(CONTINUED)

DOMINIC

My actress- Amelia Tate- she is American, like yourself. Vivien suggested you could help put her at ease. She has never faced the press before.

PHILIP

I will do my best.

Dominic looks over Philip's shoulder.

DOMINIC

Ah! Here comes my discovery now.
(rising)
Amelia!

Amelia approaches, dressed for evening. She looks quite striking.

AMELIA

Signor D'Andrea.

Philip rises and turns to see Amelia. They both register surprise.

AMELIA (CONT'D)

Oh. Hello.

Philip recovers quickly.

PHILIP

Miss Tate. Philip Hamilton with Vistoso Magazine.

He steps in for a handshake.

AMELIA

(quietly)
So you're a porter and a reporter?

PHILIP

(equally quiet)
And if you don't mention that in front of Dominic, I promise not to tell your bathtub story.

AMELIA

You've got a deal.

They both turn back to Dominic, with bright smiles.

(CONTINUED)

DOMINIC
Look at that! You're already
hitting it off.

END OF ACT ONE

ACT TWO

37 **EXT. ROMAN SKYLINE - DAY - ESTABLISHING - STOCK FOOTAGE** 37

The Eternal City gleams in the morning sun.

38 **INT. AMELIA'S HOTEL SUITE - DAY** 38

In the living room, Amelia is already dressed in a blouse and skirt, having a cup of espresso. She's once again on a call with Kathryn.

 AMELIA

-so, my introduction to this writer was as the woman who locked herself out of her room and tried to flood the hotel.

 KATHRYN (ON SCREEN)

Mm-hmm.

 AMELIA

Dominic's on his way to give me a crash course in dealing with the press- Oh! And speaking of crash courses, I'm learning to ride a Vespa this afternoon.

 KATHRYN (ON SCREEN)

Neat.

 AMELIA

Kathryn, are you even listening?

 KATHRYN (ON SCREEN)

Amelia, I'm sorry, it's almost midnight here. You've really got to start considering time zones.

 AMELIA

You're right. I apologize. Get some rest. I miss you.

 KATHRYN (ON SCREEN)

I miss you too. You'll be great today. Just be yourself.

A knock at the door.

(CONTINUED)

AMELIA
Thanks, sis. Love you.

KATHRYN (ON SCREEN)
Love you too.

Amelia ends the call and opens the door, revealing Dominic and Sofia.

DOMINIC
Buongiorno, Amelia!

AMELIA
Buongiorno! Please, come in.

Dominic and Sofia follow her into the room.

SOFIA
Don't you look lovely?

AMELIA
Oh, thank you very much. Can I offer you anything? Juice, espresso?

DOMINIC
We can only stay a moment. So. Your first interview.

AMELIA
Yes.

DOMINIC
The reporter will be spending the next few days with you, in order to get to know you properly.

AMELIA
Sounds great.

DOMINIC
Remember, anything you say- about yourself, your friends, your family- will be read by the entire world. You should exercise care.

SOFIA
Without appearing to be guarded.

DOMINIC
Because then he might think you're hiding something.

(CONTINUED)

SOFIA
Just be your own natural,
delightful self.

DOMINIC
But also vigilant. And charming.

SOFIA
Prepared.

DOMINIC
But not over-rehearsed.

SOFIA
And you'll be great.

Amelia gives a strained smile. This pep talk has had the opposite of its intended effect.

FADE TO:

39 **INT. HASSLER HOTEL, LOBBY - DAY**

39

Philip is seated in the lounge, making notes in a journal. **VINCENT VEVERITO** (30s), a hip Italian journalist, slaps him on the shoulder.

VINCENT
Filippo!

PHILIP
Vincent, hi. How rare to see you in daylight.

VINCENT
Celebrita Magazine sent me. I'm supposed to find Dominic D'Andrea's new leading lady.

PHILIP
Oh. Interesting.

VINCENT
Are you on assignment?

PHILIP
No, just making some notes for my novel. I worked the overnight shift, about to head home.

Vincent settles into a nearby chair, watching the lobby.

(CONTINUED)

PHILIP (CONT'D)

You know... Dominic was here earlier, with a beautiful woman. They took a car to Tiberino Ristorante.

VINCENT

On Tiber Island?

PHILIP

That's the one.

VINCENT

The traffic will be impossible at this hour.

PHILIP

Then you'd better hurry.

VINCENT

(rising)

Yes. Grazie, Filippo!

PHILIP

(with a smirk)

Prego.

Vincent departs just as Amelia steps off the elevator, joining Philip.

AMELIA

Good morning, Mister Hamilton.

PHILIP

Please, it's Philip.

AMELIA

Amelia.

PHILIP

Shall I get us a table?

AMELIA

Sorry, Philip. This is my first time in Rome, and I've got places to see. Come on.

She strides for the door. Philip scrambles for his bag and follows.

FADE TO:

40

EXT. THE SPANISH STEPS - DAY

40

Even at the early hour, the steps are crowded with tourists. Philip and Amelia walk down, each with cups of gelato.

PHILIP

Gelato for breakfast. I like your style.

AMELIA

It's a special occasion. My first big interview. Wait, that's not true. I was interviewed by the local paper in Bend when our softball team won regionals.

PHILIP

Well then, I'm honored to land your second big interview. Are you originally from Oregon?

AMELIA

Born in North Bend, then we moved to Bend. Which is, fun fact, north of North Bend.

PHILIP

And what do your parents do for a living?

AMELIA

Dad was Coast Guard, Mom worked in Human Resources.

PHILIP

Is that what they still do?

AMELIA

If it's all right, I'd like to keep them out of the story as much as we can. To let my family maintain their privacy.

PHILIP

I see.

AMELIA

Do you really pretend you don't speak English when you're working at the hotel?

PHILIP

Only around Americans.

(CONTINUED)

AMELIA
(amused)
Why?

PHILIP
I am a collector of stories. When people think you don't understand, you'd be amazed what they say.

AMELIA
Well, aren't you clever?

PHILIP
I am. I'm very clever.

AMELIA
Where's home?

PHILIP
Franklin, Indiana.

AMELIA
And how does a boy from Franklin, Indiana end up in Rome?

PHILIP
Same as you, I imagine. Took a chance, got on a plane. Have you traveled much?

AMELIA
Not really.

She smiles. That's all she's saying about that.

PHILIP
So... you perform with a community theatre in Oregon?

Amelia relaxes a little. Finally, a safe area.

AMELIA
Yes I do.

PHILIP
Any favorite roles?

AMELIA
About five years ago I played Meg in Little Women. I always loved that story. Meg's the cautious sister, the one who makes a home.
(MORE)

(CONTINUED)

AMELIA (CONT'D)

I wanted to play Jo, the scrappy one who craves adventure. But I think all Megs secretly want to be Jos.

PHILIP

And look at you now. You've found your adventure.

AMELIA

It appears I have. That's what I'm hoping to bring to Princess Anna in Roman Holiday. That desire for new possibilities. Do you have a favorite scene?

PHILIP

Of the original film?

AMELIA

Yes.

PHILIP

Oh, you know. When the princess runs away from home and meets the journalist. And has a brief... holiday. In Rome.

AMELIA

(laughing)

You've never seen it, have you?

PHILIP

No, but I intend to. When did you first see it?

AMELIA

I was home with the flu. Maybe ten, eleven years old? My mom made me chicken soup and we watched it together. Then, years later, my mother got sick, and I did the same for her. Audrey Hepburn movies and chicken soup.

PHILIP

So this must be pretty special for you two.

Amelia stiffens, her smile fading slightly.

(CONTINUED)

40

AMELIA
Well, what parent wouldn't be
proud?

She continues down the steps. Philip watches her go, curious.

FADE TO:

41 **OMITTED**

41

42 **EXT. AVENTINO CLOISTER - DAY**

42

Amelia and Philip walk through the courtyard. St. Peter's is visible in the distance. Amelia takes a photo.

AMELIA
For my little sister. She gave me a
list.
(she takes in her
surroundings)
It's really incredible, isn't it?
So much beauty and history,
everywhere you look. No wonder
Shakespeare loved Italy.

PHILIP
Ever done any Shakespeare?

AMELIA
We did The Merchant of Venice in
college. I played the Prince of
Morocco.
(Philip gives a quizzical
look)
We were short on guys.

PHILIP
So you have experience playing
royalty.

AMELIA
(laughing)
Yes, I suppose I do.

PHILIP
And you were in college for three
years, correct?

AMELIA
I think that's right.

(CONTINUED)

She starts to walk again, heading for the Temple of Antonio E Faustina. Philip sighs, frustrated.

PHILIP

Okay. Look. If you'd prefer not doing this interview, I wish you'd just say so.

AMELIA

I'm sorry?

PHILIP

You're dodging and evading- I can't get a straight answer out of you on anything but the roles you've played on stage.

AMELIA

Is that so?

PHILIP

See? You're even being evasive about being evasive!

AMELIA

I've been cast in a movie, Philip. The conversation should really be about my prior work experience.

PHILIP

Actually, no. This is one of those fluff pieces about an actress, where you talk about how proud Mom and Dad are, and some happy little unexpected detail like your stamp collection.

AMELIA

Well I'm not talking about my parents, and I don't collect stamps.

PHILIP

Then I don't know what I'm supposed to do here.

AMELIA

It sounds like you don't really wanna be here anyway, writing a fluff piece about an actress.

(CONTINUED)

PHILIP
Maybe I don't, but that's no reason
to treat me like the enemy.

AMELIA
They told me you were!

PHILIP
Who did?

AMELIA
Dominic and Sofia, this morning. I
mean, they didn't say it
specifically. I'm new at this,
okay? I don't know how to be
careful and unguarded and vigilant
and delightful.

PHILIP
(smiling)
Well, yes. I think that'd be a
challenge for anyone.

They arrive at-

EXT. GIARDINO DEGLI ARANCI - CONTINUOUS

Amelia sits, frustrated.

AMELIA
Philip, I have a life, and people,
back in Oregon. *I'm* in the movie,
not them, and I'm trying very hard
not to disrupt their lives any more
than necessary. Can you appreciate
that?

PHILIP
Of course I can.

AMELIA
I want this to be a good interview,
I'm just not sure...

She trails off, not knowing what to say. Philip sits next to
her.

(CONTINUED)

PHILIP

How about this? Just be candid and honest, I'll write the story, and before I turn it in you can read it. Anything you're not comfortable with, we can discuss.

AMELIA

You'd do that for me?

PHILIP

Sooner than you'd like, you'll have very little control over what's written about you. I'm here to help you introduce yourself. If you'll allow me.

Amelia carefully contemplates this for a moment.

AMELIA

Okay. What would you like to know?

PHILIP

What would you like to tell?

AMELIA

We did travel a lot, when I was a kid. Dad loved new places, new people. And he had this endless supply of energy... He was killed in the line of duty when I was twelve. My sister Kathryn was only four, so she doesn't... But she is *so much* like him. Impulsive, bold.

PHILIP

Who are you like?

AMELIA

I'm more like my Mom. Thoughtful, on my good days. Focused. Not much of a risk-taker. For the last eight years, I've been very happy managing a coffee shop and doing theatre in my hometown. I'd forgotten what it feels like to reach for-

PHILIP

Something more?

(CONTINUED)

AMELIA
Not something more, just something unfamiliar. It's scary, stepping into the unknown.

PHILIP
Maybe it's time.

AMELIA
Maybe.
(suddenly aware)
Time. What time is it?

PHILIP
(checking his watch)
Almost one.

AMELIA
(jumping up)
We gotta go! I'll be late for my lesson!

PHILIP
What lesson?

CUT TO:

EXT. A SQUARE IN TRASTAVERE - DAY

CLOSE ON: Amelia, in a scooter helmet.

DRIVING INSTRUCTOR (O.S.)
Okay Amelia, your kickstart is on your right, just give it a push.

CLOSE ON: Amelia's foot, engaging the kickstart on a Vespa scooter. The motor sputters to life.

We pull back to reveal Amelia, mounted on a Vespa. The square is quiet, closed off for her training session. Her DRIVING INSTRUCTOR (male, 50s) stands behind her. He steps back.

DRIVING INSTRUCTOR (CONT'D)
Alright, give it a go.

The scooter propels forward. Amelia lets out a yelp of delight as she drives around the fountain at the center of the square. The instructor runs alongside her.

At a distance, Sofia and Phillip cheer her on.

(CONTINUED)

SOFIA
Quite the discovery, isn't she?

PHILIP
Yes she is.

Amelia comes to a stop in front of them. The instructor arrives as well. Amelia is smiling broadly.

AMELIA
I did it!

SOFIA
Yes you did!

DRIVING INSTRUCTOR
Shall we try it with a passenger?

AMELIA
You bet. Hop on, Philip.

PHILIP
Me? Oh, no, you should probably-

AMELIA
You told me to trust you. Aren't you going to return the favor?

The driving instructor hands Philip his helmet.

CUT TO:

Philip seated behind Amelia on the Vespa.

PHILIP
Okay, nice and easy, you're still new at this.

AMELIA
Nice and easy.

And they're off. Philip holds on tight as Amelia zips around the fountain, then heads for the end of the closed street-

Philip leans in to Amelia, shouting-

PHILIP
Don't even think about it!

AMELIA
Hold on tight!

Sofia is alarmed. The driving instructor is amused.

(CONTINUED)

SOFIA

Amelia!

Amelia smiles and shouts as the Vespa reaches the intersection, rounding the corner and disappearing.

END OF ACT TWO

ACT THREE

46 **EXT. HASSLER HOTEL - NIGHT - ESTABLISHING - STOCK FOOTAGE** 46

The hotel is handsomely lit on a clear evening.

47 **INT. HASSLER HOTEL, LOBBY - NIGHT** 47

Amelia and Philip enter through the revolving door, laughing.

AMELIA

You were perfectly safe the entire ride! I'm a very good driver!

PHILIP

Well, sure, you say that now, but you didn't know that at the time! You lured me under false pretenses, saying you weren't much of a risk-taker.

AMELIA

I didn't think I was.

VINCENT (O.S.)

Filippo!

PHILIP

(stricken)

Oh brother. Just follow my lead, okay?

AMELIA

Why, what's up?

Vincent joins them.

VINCENT

I spent all day searching for Dominic and this mystery woman. No luck. You haven't seen him, have you?

PHILIP

Sorry, I was out most of the day. I have a friend from college visiting. Vincent Veverito of Celebrita Magazine, this is... Jo March.

(CONTINUED)

AMELIA

Jo March. From Massachusetts.

VINCENT

A pleasure to meet you, Signorina March. Welcome to Roma.

AMELIA

Grazie.

VINCENT

Filippo, you see Dominic, you call me, okay?

PHILIP

Will do.

Vincent departs. Amelia jabs Philip's arm.

AMELIA

Jo March, really?

PHILIP

You're not a Meg. You're a Jo. See you tomorrow.

He shakes her hand and departs. She watches him go, then heads for the elevators. She walks past the front desk, where Petruzzi has been watching with amusement.

FADE TO:

EXT. AMELIA'S HOTEL SUITE, BALCONY - NIGHT

On her balcony overlooking the Spanish Steps, Amelia is on the phone with Kathryn.

AMELIA

...and I really don't know what came over me, Kathryn. I just had this instinct to keep driving, so I did.

KATHRYN (ON SCREEN)

My sister the daredevil.

AMELIA

You should've heard Philip. I think his life flashed before his eyes. Philip's the reporter.

(CONTINUED)

KATHRYN (ON SCREEN)
Yes. You mentioned him. Several
times.

AMELIA
Tomorrow I meet my stylist-

49 **INT. AMELIA'S HOUSE - DAY**

49

Kathryn is seated in the living room.

KATHRYN
You're getting a stylist?

AMELIA (ON SCREEN)
You've seen my wardrobe. Of course
I'm getting a stylist. Did you
remember to register for your fall
classes? It's due Friday.

KATHRYN
Stop right there. This is the
beginning of a new chapter for both
of us, remember? You're on a grand
adventure, and I'm finally going to
be treated like an adult.

AMELIA (ON SCREEN)
Sorry. Old habits.

KATHRYN
Get some sleep. And say hi to that
handsome reporter for me.

AMELIA (ON SCREEN)
I will. I mean, he's not-

Kathryn ends the call, laughing.

50 **INT. PHILIP'S APARTMENT - NIGHT**

50

Philip is at his desk working on his laptop computer, with
Dante gently snoring nearby.

ON LAPTOP SCREEN

"AMELIA TATE, BEND, OREGON" is typed into a search bar.

The first few results are for Bend Community Players.

Further down, an obituary notice for "DIANA TATE."

(CONTINUED)

50

The cursor moves to the result.

ON PHILIP

As he reads.

PHILIP
...survived by her daughters,
Amelia and Kathryn.

He sits back, putting the pieces together in his mind.

FADE TO:

51 **EXT. HASSLER HOTEL- DAY - ESTABLISHING** 51

The hotel and the nearby Trinità dei Monti gleam in the glorious morning sun.

52 **INT. AMELIA'S HOTEL SUITE - DAY** 52

Petruzzi serves an espresso to Sofia, who sits on the sofa with Amelia. A **STYLIST** (male, 30s) pulls a dress from a rack of clothing.

STYLIST
...and something for evening?

AMELIA
It's beautiful. Everything is. I'm really not sure what I'm supposed to say here. Should I be rejecting things?

SOFIA
Look for what speaks to your personal style.

AMELIA
Oh, you don't want that. I'm a t-shirt and jeans kinda gal. Pretty low-maintenance.

SOFIA
Low-maintenance is one thing a princess decidedly is not.

AMELIA
Well then, I guess it's time for a change.

(CONTINUED)

STYLIST

No, signorina. The goal of fashion is not to change you. It is to *celebrate* you.

FADE TO:

EXT. VIVIEN'S CAFE - DAY

Vivien and Philip are having breakfast.

VIVIEN

I received a call from the editor of *Celebrita Magazine*. Fit to be tied over us landing the exclusive. It was quite satisfying.

PHILIP

I'm sure it was.

VIVIEN

So I hope you can assure me she's a compelling interview.

PHILIP

I strongly suspect she will be.

VIVIEN

Marvelous. Tell me something exciting.

PHILIP

Exciting isn't the right word. She's... intriguing. Engaging.

VIVIEN

Those aren't words that sell magazines, Philip. Give me *drama*. Foes vanquished, heartache, that sort of thing.

PHILIP

I think all of that's there. I'm earning her trust. She's new to this.

VIVIEN

Well, I am not, and I expect something more than intrigue.

(CONTINUED)

Philip sips his espresso, his eyes flashing a moment of concern.

FADE TO:

54 **EXT. PINNACOLO PRODUCTIONS - DAY - ESTABLISHING** 54

A modern office building in Rome's EUR district. The production company logo is prominently featured.

54A **INT. PINNACOLO PRODUCTIONS, PHOTO STUDIO - DAY** 54A

A PHOTOGRAPHER (male, 50s) directs his ASSISTANTS to adjust lighting, as Sofia and Dominic look on from a dark corner. Philip joins them.

DOMINIC

Ah, our American reporter. You're just in time for the big reveal.

PHILIP

Are things going smoothly, Signor D'Andrea?

DOMINIC

Assolutamente perfetto. The script is exquisite, the production will be favoloso... but do you know the secret ingredient? The element that truly determines a classic?

PHILIP

What's that?

All activity in the room comes to a halt. Amelia has entered, in costume as Princess Anna on holiday. The laid-back style of a Northwestern girl has been given a polish. Her hair has been substantially restyled, affording a new air of sophistication. She looks like a movie star. Amelia, unaware of this, glances around for someone to tell her what she's supposed to do next.

Philip is momentarily speechless. Sofia and Dominic look over his shoulder, very satisfied.

DOMINIC

Casting. It all comes down to casting.

55 **EXT. THE COLOSSEUM - DAY - ESTABLISHING (STOCK FOOTAGE)** 55

In all its majestic glory. Tourists milling about.

55A **EXT. COLOSSEUM - DAY** 55A

Philip and Amelia walk down the street alongside the Colosseum. Amelia is looking up at the structure, amazed. Philip's eyes, however, are trained on her.

AMELIA

This is just astounding, isn't it?

She looks to him, catching his eye. He looks away.

PHILIP

Yes, it really is.

AMELIA

(looking ahead)

Looks like there's a pretty long line to get in.

PHILIP

There always is. You can see more of the Colosseum if you reserve a guided tour. Signor Petruzzi can take care of that for you.

AMELIA

Then where to?

PHILIP

There's a park not far from here, if you don't mind a walk.

AMELIA

Lead the way.

He leads, she follows.

FADE TO:

56 **EXT. AN OLD ROMAN ROAD - DAY** 56

They stroll along a quiet street.

AMELIA

So, seriously, how does a guy from Franklin, Indiana wind up in Rome?

(CONTINUED)

PHILIP

My grandfather was Italian. Which qualified me for dual citizenship. It seemed like a waste not to put that to use, you know? And I'd been trying to write a novel, I was hopelessly blocked. So I thought I'd come here, see if it lit a creative spark.

AMELIA

Did it work?

PHILIP

Not in the slightest, but Rome is a beautiful place to have writer's block.

AMELIA

(laughing)

Well that's something, isn't it?

PHILIP

I did some research on you last night.

AMELIA

And what did you find?

PHILIP

Rave reviews for your performance in *The Man Who Came to Dinner*.

AMELIA

(laughing)

Oh, well yeah, that was one of my triumphs.

PHILIP

And I read about your mother.

Amelia receives this. She was expecting it, just not at this moment.

AMELIA

Right.

PHILIP

You were twenty?

(CONTINUED)

AMELIA

Twenty-one. I took a semester off to help out, take Mom to radiation, get Kathryn to school. And then... when it became clear I needed to stay, I stayed.

PHILIP

And that's why you never pursued an acting career.

AMELIA

I had a thirteen year-old sister who'd lost both parents. I needed to show up for her. And now she's twenty-one. Same age I was when I became her guardian, which is—well, mind-boggling. Kathryn's ready to be her own person, find her own way. And I want that for her, of course. But I also want to protect her.

PHILIP

From what?

AMELIA

Literally everything.

PHILIP

Is she asking you to?

AMELIA

See, now you sound like her.
(a realization)
I'm not sure how much of that I want in the story.

PHILIP

We don't have to decide today.

AMELIA

Thank you, Philip.

Amelia looks at him, impressed with his decency. Maybe just impressed in general. But Philip's attention lies further ahead.

PHILIP

Is that...?
(he calls out)
Ciao! Signor Petruzzi!

(CONTINUED)

Philip and Amelia approach Petruzzi- dressed casually for once- strolling with his wife, **GINA** (40s). Both are carrying bags of groceries.

AMELIA
Signor Petruzzi!

PETRUZZI
Signorina Tate! And Filippo! What a surprise! This is my wife, Gina.

GINA
A pleasure.

PETRUZZI
Where are you headed?

AMELIA
Philip was just walking me back to the hotel. I have a script to study.

PETRUZZI
Have you eaten?

GINA
Look at them, Paolo. Clearly they have not eaten.

PETRUZZI
You must come to the house. A small gathering, just family.

PHILIP
We wouldn't want to impose.

Gina hands her groceries to Petruzzi, placing herself between Amelia and Philip.

GINA
It is no imposition if you are invited! Come, we insist!

She leads them off and Petruzzi follows, quite charmed by his wife as usual.

58 **EXT. PETRUZZI HOUSE, COURTYARD - NIGHT**

58

Amelia is seated on a bench at a very long table, with ten members of the Petruzzi extended family. So much food- bowls of pasta, risotto, panzanella, boards of bread- is being passed around with gusto. And all the while, a dozen different conversations in Italian are happening simultaneously.

She looks across the table at Philip, who is conversing with two **PETRUZZI AUNTS** (80s), seated on either side of him, pinching his cheeks, blushing at his attention.

FADE TO:

The children have pulled Philip and Amelia into a game. Amelia and Philip are only marginally aware of what's happening, but they're having a delightful time.

Petruzzi and Gina watch from the table.

GINA

Oh, Paolo, don't they make a lovely couple?

FADE TO:

59 **EXT. HASSLER HOTEL, FRONT ENTRANCE - NIGHT**

59

Philip walks Amelia to the door.

PHILIP

Thank you for another fine day.

AMELIA

We didn't get much work done, did we?

PHILIP

I picked up a few things.

AMELIA

Will I see you tomorrow?

PHILIP

Nope, you're off the hook.

AMELIA

Oh? I mean, sure. Of course.

(CONTINUED)

PHILIP

I gotta work my other job, at the restaurant.

AMELIA

I have choreography rehearsal most of the day anyway. I'm learning to waltz.

PHILIP

Well, best of luck. I'm sure you'll wow them all.

MUSIC UP: An Italian ballad, sung by a torch singer.

AMELIA

Good night, Philip.

PHILIP

Good night Amelia.

Amelia walks into the hotel. Philip watches her go, and the flash of a thought ignites, at once familiar and strange.

He needs to write.

60 **EXT. PHILIP'S APARTMENT, COURTYARD - NIGHT**

60 *

Signora Richichi is reading a book, enjoying a glass of wine. Philip rushes past, on a mission.

RICHICHI

Filippo! What is the hurry?

He stops at his door.

PHILIP

Signora Richichi! My muse has returned!

RICHICHI

Bravo!

He dashes inside.

61 **INT. AMELIA'S HOTEL SUITE, BEDROOM - NIGHT**

61

Amelia, in a long pajama top, lies on the couch reviewing the script for Roman Holiday. She stops, distracted, gazing out the window.

62

INT. PHILIP'S APARTMENT- NIGHT

62

Philip sits at his desk, an untouched cup of espresso nearby. Dante sleeping on the desktop. Philip continues typing, his expression one of determination and possibility.

We pass by him, to the window over his shoulder, where a bright golden moon shines on the city.

END OF ACT THREE

ACT FOUR

63

EXT. PHILIP'S APARTMENT, COURTYARD - DAY

63

Signora Richichi is once again tending her flowers. Philip emerges from his apartment in yesterday's clothes, bleary-eyed but invigorated. He holds up pages, triumphant.

PHILIP

Signora! I am a writer! I have written!

RICHICHI

Bravo ragazzo, Filippo!

Philip bounds over, joining her.

PHILIP

I stayed up all night long. I haven't done that in over a year, I just... I could see all these new details, twists and turns. It was *thrilling*, Signora!

(he exhales)

I have had so much espresso.

RICHICHI

I'm so proud of you, caro. What inspired the change?

He blushes.

PHILIP

I just- I had a really good day.

RICHICHI

(a knowing smirk)

I am very glad. How is your magazine story coming? The actress?

PHILIP

I feel like I can turn it into something. I mean, it's a paycheck.

RICHICHI

Si, si.

PHILIP

I need a shower. And a nap.
(starts for door, stops)
Signora?

(CONTINUED)

RICHICHI

Filippo?

PHILIP

What's the appropriate flower for wishing someone good luck?

This is her absolute favorite topic in the whole world.

RICHICHI

Oh, *Filippo*. Where to begin? Gardenias. No. Jonquils! Everyone loves- no, no, *daffodils*! They represent new beginnings. Or-

PHILIP

New beginnings. That's the one.

FADE TO:

EXT. AMELIA'S HOTEL SUITE - DAY

Amelia is at a table, studying her script. Petruzzi is pouring her a glass of juice from a carafe at the breakfast cart.

AMELIA

Thank you again for a wonderful evening. Your family was so gracious.

PETRUZZI

It was our pleasure. How are things progressing?

AMELIA

Well, we start shooting at the end of next week. I've read the script at least a hundred times, learned to ride a Vespa, got my fancy new wardrobe-

PETRUZZI

Which becomes you.

AMELIA

Thank you. Today I rehearse the waltz for the opening scene. And thanks to Philip, I've had a very positive first experience with a reporter.

(CONTINUED)

PETRUZZI

He is a fine young man.

AMELIA

Is he? I mean, you've worked with him, I'm just curious.

PETRUZZI

Filippo is a hard worker. He's personable, has a good attitude, and can lift objects weighing twenty-five kilograms without assistance.

AMELIA

That's... an oddly specific detail.

PETRUZZI

It is required of our porters. I only know so much. I do often wonder if he will ever finish his novel. His labor of love.

AMELIA

He mentioned that. Said he's still waiting for inspiration to strike.

PETRUZZI

And so it will. Inspiration tends to emerge from the most unexpected of circumstances.

FADE TO:

INT. HASSLER HOTEL, BALLROOM - DAY

Philip enters, bearing a bouquet of daffodils. A waltz is playing. On the polished dance floor, Amelia- in a leotard and rehearsal skirt- is working with the **CHOREOGRAPHER** (female, 60s) and a **DANCER** (male, 20s), gliding gracefully. For a moment, Philip stands and watches, until she spots him and gestures him closer. He does, and she brings him onto the dance floor. They waltz. He's still holding the flowers.

AMELIA

I thought I wouldn't see you today.

PHILIP

On my way in to work the lunch shift. Just stopped by to say hello.

(CONTINUED)

AMELIA
Are those for me?

PHILIP
They are. Daffodils. New
beginnings.

AMELIA
They're very pretty.

PHILIP
I brought them to wish you good
luck, but clearly you don't need
it. You've got skill on your side.

AMELIA
And for that be sure to credit
Darla Smith's Dance Academy in
Bend, Oregon. She'll appreciate the
free advertising.

PHILIP
I'll make a note.

AMELIA
And you're not so bad yourself.

PHILIP
My grandmother made me take classes
so she'd have a proper dance
partner at my sister's wedding.

AMELIA
You learned to waltz for your
grandmother?

PHILIP
I did.

AMELIA
That is the sweetest thing I've
ever heard.

PHILIP
That's how Grandma sold me on the
idea. She said girls would love it.
(Amelia laughs)
By the way, you're leading.

AMELIA
I know. You're welcome.

(CONTINUED)

She twirls away to another partner, taking the flowers with her. He laughs, watching her go.

FADE TO:

EXT. LUNGOTEVERE AVENTINO- DAY

Amelia walks along the boulevard by the Tiber River, on the phone.

AMELIA

The story will run on Tuesday. Philip says it'll get picked up by other outlets pretty quickly.

KATHRYN (V.O.)

This is so exciting.

AMELIA

Yes and no. That means we only have four more days of privacy. I'm doing everything I can to keep your name out of it, but it's possible you'll have to deal with reporters.

KATHRYN (V.O.)

Amelia, will you chill out?

INT. AMELIA'S HOUSE, KATHRYN'S BEDROOM - NIGHT, CONTINUOUS 67

Kathryn is in bed.

KATHRYN

You're *playing* a princess, not becoming one. And even if people want to find out more about you, why shouldn't they? You're a fascinating person. I think we've still got the video of you doing that medley from Little Mermaid in show choir...

AMELIA (V.O.)

I will fly home and destroy that DVD right now!

KATHRYN

Just stop worrying so much. You're a smart cookie.

(MORE)

(CONTINUED)

67

KATHRYN (CONT'D)

And this Philip character you constantly mention sounds like he's looking out for you.

68

EXT. TIBER RIVER - CONTINUOUS

68

AMELIA

Yeah, I think he is.
(catches herself)
And I do not constantly mention him! He's just always around, *working!* Stop laughing!

69

INT. HASSLER HOTEL, IMAGO RESTAURANT - DAY

69

Philip, dressed in his waiter's uniform, is at the bar, waiting for an order from the bartender. Enzo is leaning on the bar, watching him work.

ENZO

Did I see you outside last night with the American woman? The one who tried to flood the fifth floor?

PHILIP

I ran into her, yeah.

ENZO

Out on the town?

PHILIP

We were out. In town.

ENZO

She is very beautiful, yes?

PHILIP

I haven't noticed.

ENZO

You are a terrible liar.

PHILIP

And you should be working.

Philip takes a glass of red wine from the bartender and delivers it to a table as Enzo heads for the front of the restaurant. He is intercepted by Vincent.

VINCENT

Enzo, si?

(CONTINUED)

ENZO

Si.

VINCENT

Mio amico, sto cercando
informazioni su un ospite in questo
hotel.

SUPER: My friend, I'm looking for information about a guest
in this hotel.

Vincent produces a fistful of 100 Euro banknotes, offering it
to Enzo.

EXT. STREET NEAR ROMAN FORUM - DAY

Amelia walks down the street, stopping to admire a STATUE OF
HERMES. She takes a photo. The statue opens his eyes and
holds out his hand. She jumps back, startled, then laughs and
hands him a Euro coin. He tips his helmet to her in salute,
then returns to his pose.

There's a more confident bounce in Amelia's step as she walks
through the ancient ruins. She's growing accustomed to doing
things on her own again, and remembering what it felt like to
enjoy it.

FADE TO:

INT. HASSLER HOTEL, IMAGO RESTAURANT - DAY

Philip steps into a service area with his phone and dials.
Enzo is right behind him.

PHILIP

Hi Vivien, it's Philip. I thought
you should know a writer from
Celebrita Magazine is lurking
around the hotel offering five
hundred Euro to any employee
willing to give him Amelia's name.
So... call me?

INT. CAFE - DAY

Dominic is at a table, engrossed in his phone, an untouched
cannoli and an espresso in front of him. Over his shoulder,
Amelia enters and stops to speak to the HOST, who points her
in Bernardo's direction.

(CONTINUED)

AMELIA
Il mio direttore!

DOMINIC
La mia attrice. Sit, sit.
(as she does)
I am told you were as graceful as a
swan in today's rehearsal.

AMELIA
Well, that's lovely to hear. I had
a very patient choreographer.

A **WAITRESS** (20s) approaches.

DOMINIC
My friend will have the almond
granita.

The waitress departs before Amelia can respond.

DOMINIC (CONT'D)
It is delicious. You will love it.

AMELIA
Signor D'Andrea-

DOMINIC
Dominic.

AMELIA
Dominic. I just want to thank you
again for this opportunity. I
intend to make you proud.

DOMINIC
It was the unexpected benefit from
a delicate situation.

AMELIA
In what way?

DOMINIC
We brought many names, established
names, to Jonathan Lyman, but he
would approve none of them as his
costar. He did not want an actress
whose fame would eclipse his own.
Actors. With brilliance? *Ego*.

AMELIA
I didn't realize.

(CONTINUED)

The waitress returns, placing the dish of almond granita before her.

DOMINIC

I am being ungenerous. Jonathan Lyman has earned the right to make demands. And Roman Holiday is more Joe's story than the princess, yes? Why, you're asleep on his sofa for a quarter of the film!

AMELIA

(cowed)

That's very true.

Dominic senses he has offended her, but misjudges precisely how.

DOMINIC

But the audience- they will adore you! Everyone loves a princess. You will be beautiful on screen.

AMELIA

I... appreciate you saying so.

She takes a bite of the granita. It brings her no pleasure.

FADE TO:

INT. PHILIP'S APARTMENT - DAY

Philip is on the sofa, reading a magazine, Dante on his lap. His phone rings. He answers.

PHILIP

Hi Vivien.

VIVIEN (V.O.)

Vincent Veverito can flit about town throwing cash at whomever he wishes. We have the interview.

PHILIP

This is true.

VIVIEN (V.O.)

Your story goes live in four days, immediately after the press conference.

(CONTINUED)

PHILIP
Yes, I'm aware.

VIVIEN (V.O.)
And I have yet to see a single
word.

PHILIP
Yes, I'm just sorting out what we
can include and what we can't.

INT. VIVIEN'S OFFICE, STAIRCASE - CONTINUOUS

Vivien descends the stairs with her purse and portfolio,
heading for the lobby.

VIVIEN
What do you mean, *what we can't*?

INTERCUT BETWEEN PHILIP AND VIVIEN

PHILIP
I just mean, you know, what makes
the most interesting story.

VIVIEN
Philip. You're not giving her
approval, are you?

PHILIP
Of course not.

VIVIEN
Because we don't do that.

PHILIP
Right.

VIVIEN
If I found out one of my writers
did that, I would-

PHILIP
I understand.

VIVIEN
No no. Let me finish. Fire them. I
would fire that writer. As you
know.

PHILIP
Of course.

(CONTINUED)

VIVIEN

So. A draft tomorrow?

PHILIP

Not by tomorrow, no. I'm interviewing Dominic this afternoon.

VIVIEN

Then you will bring me your notes. I want some sort of proof that I'll have a story ready to run on Monday. And Philip? It would behoove you not to arrive empty-handed.

Vivien ends the call. Philip is left holding his phone. He looks at Dante.

PHILIP

Well, Dante. This is a bit of a mess.

Dante meows in agreement.

END OF ACT FOUR

ACT FIVE

75 **EXT. PINNACOLO PRODUCTIONS - DAY - ESTABLISHING** 75

A modern office building in Rome's EUR district. The production company logo is prominently featured.

76 **INT. PINNACOLO PRODUCTIONS, LOBBY - DAY** 76

Amelia enters through the front door, and finds Philip sitting in the waiting area.

 AMELIA

Philip!

 PHILIP

Oh, Amelia, hi!

 AMELIA

I didn't have an appointment with you, did I?

 PHILIP

No, I'm here to interview Sofia and Dominic. What brings you in?

 AMELIA

A wardrobe fitting. They're making something special for the press conference on Monday.

 PHILIP

Custom couture. Impressive.

 AMELIA

Thank you, I'm impressed by it too.

 PHILIP

You will be pleased to know that a DVD of the original Roman Holiday arrived in yesterday's mail. I'll be viewing the film tonight.

 AMELIA

I would love to see your reaction to it.

 PHILIP

You're more than welcome to join me.

(CONTINUED)

She brightens, as does he. Then they realize they're too excited about this possibility and try to play it chill.

AMELIA

Well, that'd be a fun detail in your story, right? Watching it together?

PHILIP

So good for my story.

AMELIA

Leave your address with the receptionist. I'll see you around seven?

PHILIP

Sure. I'll pick up a few things at the market. You know, feed you.

AMELIA

You don't have to go to any trouble.

PHILIP

It's no big deal. I can whip something up.

AMELIA

Well, I look forward to that. See you tonight.

She continues down the corridor. Philip's eyes grow wide.

CUT TO:

INT. PHILIP'S APARTMENT, COURTYARD - DAY

Philip rushes in, carrying three large grocery bags. Signora Richichi bursts from her apartment, giving chase.

RICHICHI

Did you get everything on the list?

PHILIP

Si, signora!

RICHICHI

The chianti?

PHILIP

Si, signora!

(CONTINUED)

Now they're running to his door, Philip struggling with the bags and his keys.

RICHICHI
The fresh basil?

PHILIP
Si, signora!

RICHICHI
If it's the dried basil, you go right back to the market!

PHILIP
It's fresh, it's fresh!

CUT TO:

INT. PHILIP'S APARTMENT - DAY

In the tiny kitchen, Signora Richichi provides Philip with impatient instruction on the preparation of the meal. We see the dough rolled out for ravioli, ripe tomatoes sliced, fresh basil chopped, salting the water... a fantasy Italian dinner. Philip sets a table for two on the terrace, with fresh flowers.

By the time the task is complete, the sun has set. Signora Richichi removes her apron.

RICHICHI
One more thing, most important. Is the Chianti open and breathing?

PHILIP
Yes, it's right here.

Signora Richichi takes the bottle, and a glass, and heads for the front door.

RICHICHI
Grazie, Filippo.

PHILIP
Signora, she'll be here any minute!

The oven timer dings.

RICHICHI
(as she sits)
That's your bread!

(CONTINUED)

78

Philip grabs a pot holder and goes to the oven.

79

INT. PHILIP'S APARTMENT- NIGHT

79 *

Amelia seated at the table next to Philip, tastes a ravioli. *
She's in heaven.

AMELIA

That might be the best ravioli I've
ever tasted.

PHILIP

I'm glad you like it.

REVERSE: Signora Richichi, beaming with pride.

RICHICHI

It's the fresh tomato.

Dante jumps onto the table and meows.

PHILIP

Dante, get down!

Amelia laughs. Philip picks up the cat and places him on the
ground.

RICHICHI

Come here, little gattino.

Dante goes to Signora Richichi, who gives him the attention
he deserves.

AMELIA

Where did you find Dante?

PHILIP

Right after I moved in, I heard him
meowing outside. I opened the front
door, and he just walked right in.
I put up signs in the neighborhood,
because clearly this is a quality
cat. But no one claimed him.

RICHICHI

Because he had claimed *you*.

PHILIP

Yeah, I guess he did.

(CONTINUED)

RICHICHI

So, Amelia, you say your father was a sailor?

AMELIA

In a manner of speaking. He was in the Coast Guard.

RICHICHI

My first great love was a sailor.

PHILIP

You said your husband was a butcher.

RICHICHI

Signor Richichi was my *third* great love. My fourth... time will tell.

AMELIA

Who was the second?

RICHICHI

Well, now *there's* a story.

She reaches for the wine as Amelia and Philip laugh.

FADE TO:

INT. PHILIP'S APARTMENT - LATER

Amelia and Philip- with Signora Richichi and Dante between them- on the sofa, their faces illuminated by the television. Amelia smiles wistfully as the movie ends. Signora Richichi and Dante are sleeping. Philip wipes away a tear- he didn't expect to be moved. Amelia observes this.

AMELIA

What'd you think?

PHILIP

That was... you know, a pretty good movie.

(he grabs a popcorn bowl)

Can I make you an espresso? I'd offer a cappuccino, but I'm not very skilled, so-

AMELIA

(rising)

Well, luckily, you know a professional.

(CONTINUED)

IN THE KITCHEN: A milk pot meets the steamer wand of a home espresso machine.

AMELIA (CONT'D)

And then, when the sides start to get warm, you lower the pitcher-
(she does, producing the crackling sound of milk frothing)
And it starts to froth.

Philip watches, duly impressed.

Amelia pours two perfect cappuccinos, creating a heart design in the milk foam.

AMELIA (CONT'D)

Ecco.

EXT. PHILIP'S APARTMENT, COURTYARD - NIGHT

Philip and Amelia exit his apartment with their cups.

AMELIA

Signora Richichi is delightful.

PHILIP

I look after Dante, she looks after me. We've got a good system.

AMELIA

I can see that.

PHILIP

She's lived here almost forty years. Every flower you see was planted by her.

AMELIA

It's beautiful.

PHILIP

She says if you find yourself in a place without beauty, you bring it in.

AMELIA

That's a really solid philosophy.
(sits on a garden wall)
So, I'm still waiting for your review of Roman Holiday.

(CONTINUED)

PHILIP

There's much to recommend it. I wasn't expecting it to have such a downer ending, though.

AMELIA

But that's what makes Anna's holiday so rare and precious- it wasn't meant to last. They could never really be together.

PHILIP

I get it. But still, kind of a bummer, right?

AMELIA

When I first signed on, Dominic was considering changing it- giving audiences an unexpected happy ending. But thankfully, we're staying true to the original.

PHILIP

That's your preference?

AMELIA

In this case, yes. Just because it ends doesn't mean it wasn't a love story.

PHILIP

I like that.

AMELIA

So, that book of yours. Is there romance?

PHILIP

There is.

AMELIA

Does it end happily?

PHILIP

Time will tell. Until recently I was pretty stuck.

AMELIA

What do you think was holding you back?

(CONTINUED)

PHILIP

I'm not sure. They say you should write what you know, and that's what I've been trying to do.

AMELIA

Maybe consider a different approach. In my favorite books, the author is writing what they *don't* know. Some unanswered question, considering a new perspective. The search is what keeps you going.

PHILIP

Where were you when I needed that advice six months ago?

AMELIA

In Oregon, managing a coffee shop.

PHILIP

Making very good cappuccinos.

AMELIA

Oh yeah, I'm a sensational barista. It's good to have something to fall back on, in case the movie star thing doesn't work out.

PHILIP

You've gotta let me use that quote.

AMELIA

Honestly? I'm worried it's exactly what'll happen. Yesterday my director basically told me I'm a well-dressed extra in a Jonathan Lyman movie.

PHILIP

What? Is he nuts? Nobody watches Roman Holiday for *the guy*. They watch it for Princess Anna.

AMELIA

You think so?

PHILIP

You're the heart of the whole story. When a character grabs us by the heart, we feel everything they do- joy, fear, loss, love.

(MORE)

(CONTINUED)

PHILIP (CONT'D)

And feeling all those things makes us better when the story is done. You might be pretending, but it creates something real.

Amelia was not expecting this. She is a bit speechless.

AMELIA

Philip. I strongly suspect your book is much better than you think it is.

PHILIP

What makes you say so?

AMELIA

You have a way with words.

PHILIP

Well, lately there's been a marked improvement.

AMELIA

What changed?

PHILIP

I sort of... gave myself permission to see what the day would bring. To be open to unexpected possibility. And then things just started to happen. Apparently it can be quite useful to deviate from the plan.

AMELIA

I know what you mean. You know, before I left school, I was accepted into a training program in London. That was the exact path I would have chosen for myself. But then, well, everything happened. And I spent so many years thinking, 'If only...' But then everything would've been different. I wouldn't have the relationship I have with my sister. I wouldn't be here right now.

*

PHILIP

And you're happy with where you are?

(CONTINUED)

81

AMELIA

Right now I'm very happy. And I'm looking forward to reading your story.

PHILIP

Follow me.

They walk back inside to-

82

INT. PHILIP'S APARTMENT - NIGHT

82

Philip goes to his desk and opens a drawer, produces a stack of paper held with a binder clip. He offers it.

PHILIP

The first seventy-three pages.

She reaches for it. He pulls it back.

PHILIP (CONT'D)

You're my first audience. Be forgiving.

AMELIA

I've got a pretty good idea of what that feels like.

(takes the pages, reads the cover)
"Rome In Love."

PHILIP

Working title.

AMELIA

It works.

FADE TO:

83

INT. AMELIA'S HOTEL SUITE, LIVING ROOM - NIGHT

83

Amelia, in her bathrobe, is curled up on the couch with a cup of tea, reading the pages. She is thoroughly engrossed.

84

OMITTED

84

85

EXT. HASSLER HOTEL, FRONT ENTRANCE - NIGHT

85

Vincent approaches a line of drivers, including the chauffeur we met at the airport.

VINCENT
Good evening, gentlemen.

DRIVER #1
Do you need a car, signore?

VINCENT
No, thank you. Do you work for the hotel?

DRIVER #1
No, sir. All private companies.

VINCENT
You collect your own fares?

DRIVER #1
Si.

Vincent produces a hundred Euro from his pocket, offers it up.

VINCENT
Have any of you recently had a fare that was charged to Pinnacolo Productions?

The Chauffeur steps forward.

CHAUFFEUR
Si, signore. An American woman.

Vincent smiles, satisfied.

VINCENT
Tell me everything you remember.

END OF ACT FIVE

ACT SIX

86

INT. AMELIA'S HOTEL SUITE - DAY

86

Amelia is still in her pajama top and bathrobe, curled up on the sofa, reading from Philip's manuscript. Petruzzi is seated on the edge of a chair, rapt with attention.

AMELIA

"Tito knew he should answer the knock. The life he'd prayed for was waiting on his doorstep. All he had to do was open the door. And yet..."

PETRUZZI

And yet what?

AMELIA

That's all he wrote.

PETRUZZI

Does Tito open the door?

AMELIA

I don't know.

PETRUZZI

Get Filippo on the phone, ask him!

AMELIA

See? This is why I got no sleep last night.

PETRUZZI

Filippo must finish this book. You will see him today?

AMELIA

Tomorrow. Today, I have more publicity photos. I get to see myself as a princess.

PETRUZZI

You will be beautiful.

AMELIA

Yes, that's what I've been told.

FADE TO:

87

EXT. VIVIEN'S CAFE - DAY - ESTABLISHING

87

A charming bistro on a quiet street.

EXT. VIVIEN'S CAFE, PATIO - DAY

Vivien has summoned Philip to breakfast. She is reviewing typed pages.

VIVIEN

Alright. We can work with this.
You're far from finished.

PHILIP

I'm aware.

VIVIEN

Who have you interviewed on
background?

PHILIP

Dominic, of course. And Sofia, the
associate producer.

VIVIEN

Alright. Who have you interviewed
who's known Amelia Tate longer than
three months?

PHILIP

I've been focusing on building
rapport with my subject.

VIVIEN

Philip. I'm not sure what you've
been doing all week, but I need
some actual reporting here. The
editor of Celebrita is ready to
serve me on toast for grabbing this
interview. I need brilliance, and I
need it yesterday.

PHILIP

Of course.

VIVIEN

Talk to her coworkers in Oregon,
her family. I shouldn't have to
tell you this.

PHILIP

You don't. I'll make a few calls.

88 **INT. PHILIP'S APARTMENT - DAY** 88

Philip is at his desk, again doing a search on his laptop.

ON SCREEN

In the search bar, he types "KATHRYN TATE, BEND OREGON"

The search results show her social media profiles.

89 **INT. AMELIA'S HOUSE, LIVING ROOM - NIGHT** 89

Kathryn is on the sofa, watching a movie. Her phone is on the coffee table.

ON THE PHONE: A Facebook message alert from Philip Hamilton.

Kathryn picks up the phone and reads.

90 **INT. PHILIP'S APARTMENT - DAY** 90

Philip is still at his desk, writing. His phone rings. He answers.

PHILIP

Pronto?

KATHRYN (V.O.)

Well, well, well. The infamous Philip, at last. This is Kathryn Tate.

PHILIP

Oh, wow. That was really fast.

91 **INT. AMELIA'S HOUSE, LIVING ROOM - CONTINUOUS** 91

KATHRYN

Yeah, I'm up way too late. You ever accidentally start binge-watching a series?

PHILIP (V.O.)

All the time.

KATHRYN

So, you want some Amelia stories. My friend, you have come to the right place.

92 **INT. PINNACOLO PRODUCTIONS, DRESSING ROOM - DAY** 92

A WARDROBE ASSISTANT brings a ballgown and sash into the room, hanging it on a rack as Amelia is revealed in the makeup chair. Her hair is in curlers. A MAKEUP ARTIST (female, 40s) puts the finishing touches on her lips.

MAKEUP ARTIST
Alright, Amelia. Are you ready for
your royal makeover?

AMELIA
(a weak smile)
Everybody loves a princess, right?

93 **INT. PHILIP'S APARTMENT - DAY** 93

Philip, still on the phone with Kathryn, having taken copious notes.

KATHRYN (V.O.)
But that's the thing you have to
understand about Amelia. Even her
dream of being an actress- it comes
from this desire to bring people
together. That's just who she is.

PHILIP
So when she had to leave school,
turn down the move to Europe-

KATHRYN (V.O.)
I don't know what you mean.

PHILIP
The training program in London.

94 **INT. AMELIA'S HOUSE, LIVING ROOM - CONTINUOUS** 94

Kathryn sits up, concerned.

KATHRYN
Amelia was accepted to school in
London?

Silence.

PHILIP (V.O.)
I might have a detail wrong here.

(CONTINUED)

KATHRYN

No. I don't think you do.

INT. GRAND STAIRCASE, ESTABLISHING - DAY

A classic Roman marble staircase gleaming in the morning sunlight.

INT. GRAND STAIRCASE - DAY

A photo shoot has been set up at the base of the stairs. A PHOTOGRAPHER (male, 50s), is moving around snapping photos. Amelia, now in the ballgown and sash, her hair in an elaborate updo topped with a tiara, poses in an archway. Lightboxes all around. She's attempting to rally, but she appears stiff and uncomfortable.

PHOTOGRAPHER

I'm seeing tension in your jaw. Can you relax your face, please?

Amelia tries. Her smile is still taut. This is not going well.

PHOTOGRAPHER (CONT'D)

My dear, you're squinting.

Amelia opens her eyes a little too wide. Sofia and Dominic watch the results on a monitor. Neither looks pleased.

SOFIA

Could we stop for a moment? I'd like to see another option for jewelry.

Amelia exits to a curtained area, where the makeup and wardrobe team have set up a station. Sofia raises a hand to Dominic. She's got this.

INT. WARDROBE STATION - DAY

Amelia sits in front of the mirror. An array of necklaces and earrings before her. Sofia enters through the curtain.

SOFIA

How are we today?

(CONTINUED)

AMELIA

I'm so sorry, I have a bit of a headache. I took an aspirin, I'm sure I'll be fine.

SOFIA

Ah. What else?

AMELIA

Nerves, probably.

SOFIA

And what else?

AMELIA

Nothing.

SOFIA

Oh, I see. This is a little game we are playing. Will you be giving me a series of clues?

Amelia sighs.

AMELIA

Look. I'm sure he meant no offense...

SOFIA

What did Dominic say?

INT. GRAND STAIRCASE - DAY

Sofia pulls the curtain aside. Her expression is stern.

SOFIA

Signor D'Andrea.
(she snaps her fingers)
A word.

Amelia emerges from the curtain, approaching Dominic. Sofia is close at hand.

DOMINIC

Si?

SOFIA

Amelia.

(CONTINUED)

AMELIA

I've been thinking over what you said the other day, but I didn't want to say anything out of fear that you'd think I was just another actor with a big ego.

DOMINIC

Not at all, I-

AMELIA

(gently silencing him)

Signor, I would ask you to consider the fact that we are making a love story. And my understanding of love stories is that they involve two people. Standing on equal footing.

DOMINIC

I agree.

AMELIA

Princess Anna is the heart of this film. And I intend to do that justice. I'm sorry if you feel I'm speaking out of turn-

SOFIA

Amelia. We do not apologize for insisting that our work be respected.

Dominic steps away. He's humbled. An unusual experience for him. He looks around the chapel as he ruminates.

DOMINIC

Thank you for your candor, Signorina Tate. Shall we return to work?

99 **EXT. AMELIA'S HOUSE - NIGHT - ESTABLISHING**

99

All is dark and quiet.

99A **INT. AMELIA'S HOUSE, KATHRYN'S BEDROOM - NIGHT**

99A

Kathryn tosses and turns in bed. She can't sleep. She turns on her bedside lamp, looking at-

FRAMED PHOTO: Kathryn in cap and gown, at her high school graduation. Amelia hugging her tightly, ecstatic.

100 INT. AMELIA'S HOUSE, LIVING ROOM - NIGHT 100

Kathryn enters with a cardboard box labeled "KEEPSAKES." She opens it at the coffee table, pulling old theatre programmes, scripts, photographs, until she finds-

CLOSE ON ENVELOPE: The return address is the Royal Institute of Acting, London. *

Kathryn opens it and pulls the letter.

ON LETTER:

Dear Miss Tate,

It is our pleasure to offer you admission as a student in our two-year programme, beginning 8 September.

Kathryn sets the letter down and sighs.

101 EXT. PHILIP'S APARTMENT, COURTYARD - DAY 101

Signora Richichi is weeding her plants. Amelia enters, back in her own clothes, carrying a potted cyclamen.

AMELIA
Signora Richichi?

RICHICHI
Amelia! Welcome! Filippo is not here. I presume he's off pursuing stories.

AMELIA
Actually, I came to see you. To thank you for the wonderful dinner.

RICHICHI
Aren't you a dear girl?

AMELIA
(offering the plant)
I was told that cyclamen symbolize deep affection.

RICHICHI
They do. And they're able to withstand the most difficult conditions. Beautiful and sturdy. We should all be so blessed, yes?

(CONTINUED)

AMELIA

Yes.

RICHICHI

You have brought a bit of magic with you, signorina. Reignited Filippo's creative fire. All night, he stays up, writing.

AMELIA

He gave me part of his book to read.

RICHICHI

Noooo. Really?

AMELIA

It's very good. I'm a fan.

RICHICHI

As am I. He is my favorite writer.

AMELIA

I think he inspired me as well. I stood up for myself at work today. I can't say it went particularly well, but it didn't go badly.

RICHICHI

Look at you. Beautiful and sturdy.

Amelia grins.

AMELIA

I think I'm getting there.

FADE TO:

INT. VIVIEN'S OFFICE - DAY

Vivien is at her desk. Philip enters, with his messenger bag. He produces the pages.

VIVIEN

Be still my heart. Word count?

PHILIP

Just shy of sixteen hundred words.

VIVIEN

Sourced?

(CONTINUED)

PHILIP

Sister, two coworkers, a college classmate, and her high school drama teacher. And a digital copy is already in your email.

VIVIEN

Fabulous.

(she reaches for the pages, but he doesn't offer)

It's not a sacred relic, Philip.

He relinquishes the pages.

PHILIP

I have an appointment with her tomorrow, just for some fact-checking. If you'll hold off on the final edit until then.

VIVIEN

Is it awful?

PHILIP

What? No.

VIVIEN

Because your behavior suggests that it's quite terrible.

PHILIP

It's thoroughly researched, thoughtfully considered. It's a good piece of writing.

VIVIEN

Then why are you so... morose? Are your sensibilities really this offended by writing a celebrity profile?

PHILIP

No, it's been a very good experience. But I know she values her privacy. I feel like we're the people putting an end to that.

VIVIEN

No, dear boy. We're the people helping to promote a major theatrical release in which she chose to take a starring role.

(CONTINUED)

PHILIP

Right.

VIVIEN

But your sensitivity is encouraging. Empathy can be in short supply in our line of work. That will make you quite valuable as a reporter, if you choose to pursue it.

PHILIP

That's kind of you to say.

VIVIEN

It's the truth. I do not give unearned praise. I'm British.
(dismissing him with a wave)
Final draft by tomorrow at six, then?

PHILIP

Sure thing.

103 **EXT. HASSLER HOTEL - DAY - ESTABLISHING (STOCK FOOTAGE)** 103 *

The hotel facade is beautifully illuminated under a clear night sky.

103A **INT. HASSLER HOTEL, LOBBY - DAY** 103A *

Amelia enters, carrying her script. She passes by the lounge. Dominic stands.

DOMINIC

Amelia.

AMELIA

Signor D'Andrea! Did I forget an appointment?

DOMINIC

As I was returning home, I was thinking about our opening titles. In the original Roman Holiday the credits said, 'Introducing Audrey Hepburn.' She was unknown to audiences at that time, and it was the beginning of a legendary career.

(MORE)

(CONTINUED)

DOMINIC (CONT'D)

She even won an Oscar for the film.
There is no question she was the
leading lady.

AMELIA

Really, I don't-

DOMINIC

No, when an old man is foolish,
it's best to let him face it. I
fear I have led you to believe I
think your performance- your
abilities, your craft- are less
than essential. Forgive me. We need
you. This film needs you.

AMELIA

Thank you, Signor.

Dominic takes Amelia's hands in his own. Across the lobby,
Vincent and the chauffeur are seated, watching. The chauffeur
subtly nods.

CHAUFFEUR

There she is, signor. That's the
actress.

VINCENT

Her?

CHAUFFEUR

Si, signor.

VINCENT

The star of Roman Holiday is... Jo
March?

END OF ACT SIX

ACT SEVEN

104 **EXT. PHILIP'S APARTMENT, COURTYARD - DAY** 104

Signora Richichi's flowers look beautiful in the morning light. We pan past them, toward Philip's apartment.

PRELAP: A phone ringing.

104A **INT. PHILIP'S APARTMENT - DAY** 104A

Philip is in bed, asleep. Dante curled up at his feet. He awakens to his ringing phone, searches under the sheets until he finds it. He answers.

PHILIP
Good morning, Vivien.

VIVIEN (V.O.)
It's fantastic.

PHILIP
What is?

105 **EXT. PIAZZA NAVONA - DAY** 105

Vivien walks along the piazza, on her phone.

VIVIEN
The Amelia Tate story! You've crafted a hero's journey! No, better. A *heroine's* journey. You were right, she's intriguing, engaging... giving everything up for her sister, slinging coffee just to make ends meet...

PHILIP (V.O.)
Yes, she's something else.

VIVIEN
As are you. You have a tendency to write as an outside observer- which you do quite well- but you really connected with this one, Philip. You're refining your style.

PHILIP (V.O.)
Thank you, Vivien.

(CONTINUED)

VIVIEN

So, enjoy your Sunday, celebrate your success. I'll put an intern on fact-checking.

PHILIP (V.O.)

No!

INT. PHILIP'S APARTMENT - DAY

PHILIP

I mean, no need. I already have an appointment to go over everything in a few hours.

VIVIEN (V.O.)

That's all well and good, Philip, but we still need to confirm through a third party.

PHILIP

Of course. Why don't you have them check with her sister and her drama teacher, and I'll arrange for Amelia to call in tonight.

CUT TO:

Philip, now dressed, dropping a large envelope into his messenger bag. Dante observes.

PHILIP (CONT'D)

I'm going to show it to her tonight. When she reads it, she'll understand. Sign off on the whole thing.

Dante walks away from him. Philip feels judged.

EXT. HASSLER HOTEL, FRONT ENTRANCE - DAY

Amelia is standing outside. A Fiat 500 pulls to a stop in front of her. Philip raises himself out of the driver's side.

AMELIA

When did you get an adorable tiny car?

PHILIP

It's a rental. How about we get out of the city today?

(CONTINUED)

AMELIA
(approaching the car)
Where are we headed?

PHILIP
First stop? The best view in the
city.

EXT. GIANICOLO - DAY

Amelia and Philip walk along a path, a little out of breath.

PHILIP
This is one of the tallest hills in
Rome.

AMELIA
They call this a hill?

PHILIP
So, I've been hesitant to ask...

AMELIA
I kept expecting you to bring it up
in the car.

PHILIP
I didn't want to say anything until
you did.

AMELIA
Your book is wonderful. I read it
all in one sitting, and then
yesterday I re-read my favorite
parts to Signor Petruzzi.
(a realization)
Which I did not ask permission to
do. And for that I apologize.

PHILIP
No, it's okay. I'm just surprised.
You really liked it that much?

AMELIA
I did. And so did he.

PHILIP
Wow. How about that?

AMELIA
We had a suspenseful moment at the
publicity shoot yesterday.

(CONTINUED)

PHILIP

Really? What?

AMELIA

I basically told Dominic to stop treating me like window dressing.

PHILIP

No way! How'd that go?

AMELIA

In the end, shockingly well. I think I earned his respect.

PHILIP

Which you completely deserve.

AMELIA

This week, I really started to remember that I'm good at this job. The only difference between Jonathan Lyman and me is that more people know he's good at his job.

PHILIP

And soon a whole lot more people are gonna know you're good at it.

AMELIA

Which is the part I'm ready for. Doing the work, doing it well. What comes after that, we'll see. But this part? I've got it.

PHILIP

I think that's a very healthy attitude.

AMELIA

You're good at your job, too.

PHILIP

Thank you.

AMELIA

Go on and say it.

PHILIP

I am good at my job.

AMELIA

Feels good, doesn't it?

(CONTINUED)

PHILIP

Yes it does.

Amelia is struck silent. They've arrived at the overlook with the best view of Rome. We see the vista before them, and it is indeed most impressive.

AMELIA

Oh... my.

PHILIP

Told you. Best view in town.

AMELIA

It's incredible.

PHILIP

Amelia, listen. Could we talk for a minute about the story?

AMELIA

Your story about me, you mean?

PHILIP

Yeah.

AMELIA

Could we save the work for later?
Just 'til we get back to the city?
It's nice being able to just hang
out with a friend for a while.

PHILIP

Sure.
(he turns back to the
view)
So, I'm your friend?

AMELIA

Yes, Philip. Of course you're my
friend.

She extends her hand. He takes it.

PHILIP

Ready for the next stop?

FADE TO:

109 **EXT. VIVIEN'S CAFE - DAY**

109

Vivien is at a table, enjoying a glass of wine. **VIVIEN'S FRIENDS**, three very stylish and aspirational people, are with her. Vincent approaches, smug as a cat with a mouthful of feathers.

VINCENT
Signora Daniels.

VIVIEN
Vincent Veverito. How much did you
bribe the maitre d' to let you in?

He leans in, savoring this moment.

VINCENT
Amelia. Tate.
(Vivien's face betrays
nothing)
Works in a little coffee shop, does
amateur theatre.

VIVIEN
Well. Someone learned to Google.

VINCENT
Your story runs tomorrow. Mine will
be online in the next hour.

VIVIEN
My my, look at you.

VINCENT
Enjoy your meal.

Vincent heads for the exit.

VIVIEN
Vincent. She doesn't work in a
little coffee shop. She's a *movie*
star.
(she watches him go, then
rises)
Excuse me for just one moment.

Vivien whips out her phone, her agitation now evident.

(CONTINUED)

VIVIEN (CONT'D)
 Dominic. Vivien Daniels. If you want our exclusive on Amelia Tate to remain exclusive, we've got to run *right now*.

FADE TO:

EXT. OUTDOOR CAFE, TRATTORIA MORLUPO - NIGHT

The **RESTAURANT OWNER** (female, 50s), brings a bottle of wine and a plate of meat and cheese outside to Amelia and Philip's table. They're the only customers.

RESTAURANT OWNER
 Un momento por favore.

She goes inside.

AMELIA
 So there's no menu?

PHILIP
 No menu. Whatever the family made for dinner tonight is what you're having.

He checks his phone. She does the same.

AMELIA
 You have a signal yet?

PHILIP
 Not even one bar. We won't get service 'til we're back in the city.

AMELIA
 How did you even know about this place?

PHILIP
 For the first few months I was in Italy, I would go to villages and ask people to tell me their favorite place to eat.

AMELIA
 That's really smart.

(CONTINUED)

PHILIP

Every travel piece I ever wrote could be summed up as, "Ask a local."

AMELIA

That's really true. If you ever come see me in Bend, there's a great place that does peanut butter tacos. They're better than they sound.

PHILIP

I will defer to the local on this. You see yourself going back to Oregon?

AMELIA

As opposed to what?

PHILIP

Hollywood, I guess. That's where movie stars live. Did no one tell you that?

AMELIA

If I'm lucky enough to become a working actress, that would be great. But I'll never be a movie star.

PHILIP

What's the difference, in your mind?

AMELIA

I think of movie stars as really having to plan what they wear. Even just to go to the grocery store.

PHILIP

I think they have people for that.

AMELIA

I don't want people for that. I like being able to go to the grocery store.

PHILIP

Then you absolutely should.

(CONTINUED)

AMELIA

What about you? You think you'll stay in Rome if your book becomes a bestseller?

PHILIP

This idea of seeing what the day will bring? I'm gonna keep going with that for a while. It's given me a lot to be grateful for.

AMELIA

Right now, I'm grateful for a moment of peace with you.

PHILIP

Listen, Amelia, when you read the article-

A **GUITAR PLAYER** approaches, playing a plaintive tune.

AMELIA

We've got the whole drive back to Rome. Save it.

PHILIP

Have you practiced your waltz today?

AMELIA

As a matter of fact, I have not.

He rises, takes her hand, and they waltz on the cobblestone street.

PHILIP

Are you gonna let me lead this time?

AMELIA

I'm really trying, I swear.

They continue to dance in the moonlight.

FADE TO:

INT. FIAT, HASSLER ENTRANCE - NIGHT

Philip brings the car to a stop. Amelia gazes out the window.

(CONTINUED)

AMELIA

Will I still see you? After the story is published?

PHILIP

I hope so. I know how busy you'll be, but you're welcome to come by and make a perfect cappuccino whenever you please.

AMELIA

I'd like that.

PHILIP

Okay, now that we're back in Rome... I brought a copy of the story for you to read.

AMELIA

Should I be worried?

PHILIP

No. It's just- in the same way that you find out about the best restaurants by talking to a local, you find out about a person by-

AMELIA

What's going on out there?

PHILIP

I'm... not sure.

AMELIA'S POV: Through the windshield, we see a throng of photographers, crowded around the Hassler entrance.

AMELIA

Oh, you know what it is? I'll bet Jonathan Lyman is here. My costar has arrived in Rome.

PHILIP

That could be it. I'll drive you around back, just to be safe.

AMELIA

No, I'll just hop out here. It's okay. They're not waiting for me. I'll get us a table while you park, and we'll take a look at the story.

PHILIP

Amelia, wait-

112 **EXT. HASSLER HOTEL, ENTRANCE - NIGHT**

112

Amelia climbs out of the passenger seat.

 PHOTOGRAPHER (O.S.)
 There she is!

Suddenly, Amelia is spotlit by a barrage of camera flashes. Sounds of paparazzi fill the air. "Amelia, look over here!" "Amelia! Up here!" "Who's your friend?" "How does it feel to be the next Audrey Hepburn?"

 AMELIA
 Oh no.

END OF ACT SEVEN

ACT EIGHT

113 **EXT. HASSLER HOTEL, ENTRANCE - NIGHT** 113

Amelia stands in the flashing lights, under siege. The swarm approaches, shouting requests. Philip rushes around the car to her side, attempting to guide her to the door.

PHOTOGRAPHER

Signorina Tate! Give us a smile!

REPORTER

Miss Tate, did your sister travel with you to Rome?

AMELIA

My sister?

Before she can process this, Petruzzi pushes his way through the throng, shielding Amelia and guiding her to the door, leaving Philip behind.

PETRUZZI

Conosci le regole! Sei metri dalla porta! Andate Dietro!

SUPER: You know the rules! Six meters from the door! Back up!

Amelia and Petruzzi enter the hotel. Philip pushes past the photographers to the door, and through to-

114 **INT. HASSLER HOTEL, LOBBY - CONTINUOUS** 114

Philip rushes in, finding Amelia seated in the lounge.

AMELIA

I promise, I'm fine. I was just startled. I don't understand how this happened.

PHILIP

Celebrita Magazine. It had to be. They were offering bribes to the hotel staff.

AMELIA

Is this really what it's going to be like?

(CONTINUED)

PHILIP

The best thing you can do is refuse to engage them.

Petruzzi brings Amelia a glass of water.

PETRUZZI

Well, Filippo. Your story certainly found an enthusiastic audience. Next time, a little warning, yes? There are protocols for this.

PHILIP

It wasn't me, Signor. My article doesn't run until tomorrow.

PETRUZZI

I read it hours ago. And may I say, I-

AMELIA

(rising)

You released your story?

PHILIP

No. I was with you. I have no idea what's happening.

AMELIA

You said I'd read it first, that we'd discuss it.

PHILIP

Yes, and-

AMELIA

You said I could trust you.

PHILIP

You could, and you can.

AMELIA

What did you say? What did *I* say? When we talked at your apartment, was that... How could you do this?

PHILIP

Amelia, I am so sorry. Let me find out what happened, and-

AMELIA

(her worst fears realized)

They knew I have a sister.

(MORE)

(CONTINUED)

114

114

AMELIA (CONT'D)

I don't even know what they know. I have to call Kathryn.

PHILIP

Amelia!

Amelia dashes for the elevator, escorted by Petruzzi. She's already on her phone. Philip is left alone and heartsick.

115

EXT. HASSLER HOTEL, LOUNGE - NIGHT

115

Philip and Vivien are seated at the bar.

VIVIEN

I didn't hesitate. Our rival publication was about to scoop us, and I had an excellent, thoughtful story at the ready.

PHILIP

The thing is, I'd promised to go over the story with her before I turned it in.

VIVIEN

Philip, of course I knew you'd done that. Just as you knew you were in no position to make that offer.

PHILIP

I did know that.

VIVIEN

If you're interested in cutting deals or bribing for stories, you can go work with Vincent and those dubious characters at Celebrita.

PHILIP

No thank you.

VIVIEN

There is nothing in your story that wasn't sourced, particularly from her own sister. You did good work, congratulations.

PHILIP

Wow. That does not always sound satisfying.

(CONTINUED)

115

VIVIEN

It will be good for her career, and yours as well.

PHILIP

That's not my concern right now.

VIVIEN

That much is clear. I'm reminding you it should be. For good or for ill, this is the job.

116

INT. AMELIA'S HOTEL SUITE - NIGHT

116

Amelia opens the door, finding Petruzzi, holding tea service on a tray.

PETRUZZI

Chamomile. It soothes the nerves.

117

INT. AMELIA'S HOTEL SUITE, LIVING ROOM - NIGHT

117

The hot water is poured into a teacup, which Petruzzi hands to Amelia.

PETRUZZI

Signorina. This may be a small consolation, but he truly captured your essence in this profile. It is written with admiration and affection.

AMELIA

That is a small consolation, Signor. We were supposed to agree on what information would be shared. It's been a very long time since I've trusted anyone that completely, and he... Right now, it just hurts.

PETRUZZI

Understood. Can I get you anything else?

AMELIA

No. Thank you. You're very kind.

Petruzzi departs. Amelia makes a call.

ON PHONE SCREEN: Calling KATHRYN

(CONTINUED)

PRODUCTION DRAFT (BLUE) 3/12/2019

117

117

It rings, and rings.

118

EXT. ROMAN SKYLINE - NIGHT - STOCK FOOTAGE

118

The moonlit sky brightens as the sun quickly rises on a new day.

119

EXT. PHILIP'S APARTMENT - DAY

119

Philip, in jersey shorts and a t-shirt, answers his door. Signora Richichi stands before him, weeping.

RICHICHI

Ohhh Filippo. I had no idea.

PHILIP

Signora Richichi, what's the matter? What's happened?

RICHICHI

Your words. Her life. Such beauty and tragedy. So much love.

PHILIP

The article. You read the article.

RICHICHI

Yes, and I am very moved.

PHILIP

How could it already be in print?

This stops her tears.

RICHICHI

It isn't. I read it on my iPad. You know, sometimes I think you see me as some old peasant woman.

FADE TO:

120

EXT. PHILIP'S APARTMENT, COURTYARD - DAY

120

Signora Richichi and Philip sit, having coffee.

PHILIP

I betrayed her trust.

(CONTINUED)

RICHICHI

There were events beyond your control.

PHILIP

They were never in my control, and I should have told her so.

RICHICHI

She will forgive.

PHILIP

What if she can't?

RICHICHI

I saw the little looks and gestures between the two of you at dinner. Should a man ever look at me that way again, I'll have found my fourth great love. Amelia's heart is hurting, but hearts can heal.

PHILIP

So, give her time.

RICHICHI

No. Give her flowers. You will need blue hyacinths and lily of the valley.

PHILIP

Noted.

INT. AMELIA'S HOTEL SUITE, BEDROOM - DAY

Amelia's alarm clock rings. She rolls over. Her eyes take a moment to adjust to the image of Kathryn laying beside her.

KATHRYN

Your butler's kinda cute.

Amelia leaps out of the bed, and nearly out of her skin.

AMELIA

What is happening?

KATHRYN

You should know I could only afford a one-way ticket. So I have no idea how I'm getting back home.

(CONTINUED)

Amelia rushes to her sister, embracing her and bursting into tears.

AMELIA

Oh Kathryn. I've missed you.

KATHRYN

(a bit tearful herself)
I gotta tell you, I love what
you've done with your hair.

AMELIA

(through tears)
Thanks, it's really easy to style.
(sniff)
What are you doing here?

KATHRYN perches on the bed.

KATHRYN

I answered questions for Philip's
profile, and it seemed like it
might be a little intense. So I
figured I'd be here for you, lend
some support. But then it dropped
early. I got off a fifteen-hour
flight and discovered you're
internet famous. My taxi driver
said you're an inspiration.

AMELIA

So Philip contacted you?

KATHRYN

He did. I'm pretty easy to find.
Facebook, Insta, Twitter.

AMELIA

He never asked permission.

KATHRYN

Amelia, I *wanted* to talk about you.
About our relationship, our family.
I'm proud of our story. Are you?

AMELIA

Of course I am. Why would you even
ask that?

KATHRYN

Why did you never tell me you were
offered the chance to study in
London?

*
*

(CONTINUED)

Amelia feels a fresh sting. Of course he told her.

AMELIA

Because... I never wanted you to feel I gave something up to come home.

KATHRYN

Amelia, of course you did. You gave up everything.

AMELIA

No, those were things that weren't meant to happen. Being there for you, helping you find your way in the world, is the most important thing I've done in my life. And nothing, not one thing, could have been better or made me happier.

KATHRYN

Oh man, I'm gonna cry again.

AMELIA

I'm gonna be such a mess for this press conference. I've got like two hours to get ready.

KATHRYN

Before you do, I need you to hear this.

(she takes Amelia's hands)

What you did for me? It's extraordinary, but it isn't unique. There are so many people out there who've had to show up for their families when the worst happened. And they aren't celebrated like they should be. When they read our story- the story I know you're super mad about right now- they're going to feel seen, and realize that wonderful things can happen for them too. That's why I wanted people to know all about you.

AMELIA

How'd you get so wise?

KATHRYN

I was raised by good people.

FADE TO:

122 **INT. PHILIP'S APARTMENT - DAY**

122

Signora Richichi straightens Philip's tie. Dante sits on the dresser, watching with interest.

PHILIP

There's no guarantee she'll even talk to me.

RICHICHI

There are no guarantees of anything in this life. What a silly thing to expect.

PHILIP

This is true.

RICHICHI

Filippo. You go to her. You tell her she is beautiful. No no. Tell her she is *magnificent*. And then, you tell her the three words every woman longs to hear from a man.

PHILIP

And those would be?

RICHICHI

I. Was. Wrong.

She hands him the bouquet and sends him out the door. She looks at Dante.

RICHICHI (CONT'D)

He's a good boy.

Dante meows, either in agreement or objection. Who can say?

123 **INT. AMELIA'S HOTEL SUITE, LIVING ROOM - DAY**

123

Amelia is kneeling at the coffee table in a bathrobe, applying a fresh coat of polish to her nails. A knock at the door. Kathryn pokes her head out of the bedroom. She's also in a bathrobe, her hair wrapped in a towel.

KATHRYN

I ordered room service while you were in the shower.

Amelia goes to the door and opens it. It's Sofia, with a full team.

(CONTINUED)

SOFIA

Buongiorno, Amelia! Your glam squad has arrived!

Amelia steps aside to allow entry for the stylist, makeup artist, hairdresser, and wardrobe assistant, bearing cases and garment bags. They immediately take over the room. Sofia follows. Kathryn steps out of the bedroom, fascinated.

KATHRYN

This is so cool.

AMELIA

Um, Sofia Lombardi, associate producer, this is my sister, Kathryn Tate. She just flew in to surprise me.

SOFIA

Oh, Kathryn. A beautiful girl with a beautiful soul. Your comments about Amelia in Vistoso. So heartfelt.

AMELIA

Maybe I should read this thing.

KATHRYN

Wait, you haven't read it?

SOFIA

Amelia darling, we really must get you into makeup.

Amelia is steered into the bedroom. There is another knock at the door.

KATHRYN

I've got it.

Kathryn goes to the door and opens it, revealing **JONATHAN LYMAN** (30s). Hollywood gorgeous. Great teeth. Shockingly charismatic. Kathryn's jaw drops.

JONATHAN

Hi, I was looking for Amelia Tate.

(Kathryn is speechless.)

I'm sorry. My manners. Hi. I'm Jonathan Lyman.

KATHRYN

Uh-huh.

(CONTINUED)

AMELIA (O.S.)
Kathryn, who is it?

JONATHAN
Your costar!

Amelia joins them.

AMELIA
Jonathan! So good to see you again!

She offers her hand. He takes it in both hands, warmly.

JONATHAN
Amelia. Looks like a lot has
changed for you since our screen
test.

AMELIA
That is an understatement.

JONATHAN
I've just been reading all about
you.

AMELIA
Yes, I'm getting that a lot today.

END OF ACT EIGHT

ACT NINE

124 **EXT. HASSLER HOTEL - DAY - ESTABLISHING** 124

We travel up the lustrous facade to the upper floors.

125 **INT. AMELIA'S HOTEL SUITE, LIVING ROOM - DAY** 125

Amelia, now on the sofa, is having her makeup done. Kathryn and Sofia are enjoying breakfast items from a room service cart. In the background, the wardrobe assistant is steaming Amelia's dress. Jonathan sweetens a latte.

JONATHAN

Now I understand what people mean when they say they feel like they know me already. Let me be clear: I know I have a lot more to learn, but the Vistoso story was a really great preview.

AMELIA

Well, thank you, Jonathan. I can't wait to work with you too.

JONATHAN

You really stole the Vespa from your lesson and took it on a joyride?

AMELIA

I didn't *steal* it. I just- expanded the training course.

KATHRYN

My sister rocks.

JONATHAN

You see, Sofia? This is exactly why I told Dominic my costar had to be an undiscovered talent. I want the audience to feel the same way they did seeing Audrey Hepburn for the first time. Witnessing the arrival of someone new and amazing.

SOFIA

And that's you, Amelia.

(CONTINUED)

KATHRYN

Sure is.

EXT. PRESS CONFERENCE, ROOFTOP - DAY

A rooftop terrace with a spectacular view of the city. A dais has been set up, with the Pinnacolo insignia. We pan across the table, reading nameplates:

DOMINIC D'ANDREA, DIRECTOR

JONATHAN LYMAN, "JOE"

AMELIA TATE, "PRINCESS ANNA"

Reporters have begun gathering. Philip arrives, flowers in hand. He spots Vivien.

PHILIP

Good morning.

VIVIEN

I've been fielding emails and calls since last night. They've been quite complimentary.

PHILIP

That's nice to hear.

VIVIEN

Is she speaking to you yet?

PHILIP

Like you said, that's not what's important.

VIVIEN

(a heavy sigh)

Yes, of course I said that, but now I'm invested.

INT. AMELIA'S HOTEL SUITE, LIVING ROOM - DAY

The glam squad has cleared out. Amelia is in her dress and jewelry, and looks quite stunning. Jonathan is headed for the door. He takes her hand.

JONATHAN

Amelia, I know all of this is a lot. I was in the same position ten years ago.

(MORE)

(CONTINUED)

JONATHAN (CONT'D)

The trick, as much as there is one, is to surround yourself with people who see past it all. To the person you are, and have always been. That's what's real, what matters. The rest is just playing pretend.

AMELIA

And when we play pretend, it creates something real.

JONATHAN

That's a good line.

AMELIA

It's not mine.

JONATHAN

Are you ready?

AMELIA

One last check. I'm right behind you.

Jonathan departs. Amelia closes the door and looks to Kathryn.

AMELIA (CONT'D)

That man is ridiculously charming.

KATHRYN

Right?

Amelia laughs and heads for-

INT. AMELIA'S HOTEL SUITE, BATHROOM - CONTINUOUS

Amelia checks herself in the mirror, using a cotton swab to repair a smudge under her eye. The bathroom door closes. Amelia turns around, goes to the door. The knob turns, but the door won't budge.

AMELIA

Kathryn?

INT. AMELIA'S HOTEL SUITE, BEDROOM - CONTINUOUS

Kathryn has positioned a chair in front of the bathroom door, and is calmly sitting.

(CONTINUED)

KATHRYN

Yeah?

AMELIA (O.S.)

Something's wrong with the door.

KATHRYN

Nothing's wrong, I just put a chair
in front of it.

A brief silence.

AMELIA (O.S.)

Why?

KATHRYN

You're going to get questions about
that article at the press
conference. So I left a copy of it
on the vanity. And I'm not letting
you out until you've read it.

AMELIA (O.S.)

Kathryn!

KATHRYN

If you insist on being furious with
him, you should at least be
properly informed on what you're so
mad about.Another brief silence. Kathryn leans toward the door,
curious.

AMELIA (O.S.)

*Kathryn!***EXT. PRESS CONFERENCE, ROOFTOP - DAY**

Sofia takes to the stage with a handheld microphone.

SOFIA

Good afternoon, ladies and
gentlemen. Thank you for joining us
for today's event. We will be
welcoming the creative team
momentarily.In the group of reporters, Vincent passes by Vivien and
Philip. Vivien gives Vincent a cheerful wave. He scowls.

Signora Richichi approaches, escorted by Enzo.

(CONTINUED)

130

PHILIP
Signora Richichi, what are you
doing here?

RICHICHI
Oh, Filippo. I just had to see how
the story ends.

PHILIP
How did you get in?

RICHICHI
Charm.

131

INT. AMELIA'S HOTEL SUITE, BATHROOM - DAY

131

Amelia is sitting on the edge of the bathtub, reading the printed copy of Philip's article. Tears well in her eyes, and she tilts her head back and dabs with a tissue. This is how Kathryn finds her.

AMELIA
I'm trying to dry my tears without
touching my makeup.

KATHRYN
So you get it?

Amelia looks at her sister. She relents.

AMELIA
I get it.

KATHRYN
Good, because they sent your butler
to retrieve you.

Petruzzi steps into the room, wearing a suit.

PETRUZZI
Signorina. Your public awaits.

FADE TO:

132

EXT. PRESS CONFERENCE, ROOFTOP - DAY

132

The press conference is in full swing. Dominic, Jonathan, and Amelia seated on the dais.

Vivien, Richichi, Kathryn, Enzo, Vincent, Petruzzi, and Philip are all scattered throughout the crowd.

(CONTINUED)

JONATHAN

What drew me to Roman Holiday? I love that it's unabashedly romantic. Those are the movies I grew up on, that taught me how to be a gentleman, the ritual of courtship. I think there's still a place for those stories.

DOMINIC

(pointing)

Down front.

An AMERICAN REPORTER (female, 40s) in the front row has her hand up.

AMERICAN REPORTER

Jennifer Leeds for Sunrise USA. Amelia, what's been your favorite thing about Rome thus far?

AMELIA

Well, the food, for one.

(laughter)

But the people of Rome are among the kindest I've ever met. I'm really overwhelmed. So, do as the Romans do, because they're doing it right.

DOMINIC

Ah, in the back.

Toward the rear of the group, his hand in the air, is Philip.

PHILIP

Philip Hamilton, for Vistoso.

DOMINIC

Filippo!

PHILIP

Dominic. I was wondering if there was any truth to the rumor that you'd considered changing the ending. Let the couple end up together?

DOMINIC

Oh no. We would never.

(CONTINUED)

AMELIA

If I could add to that? The story we're telling is about two people who meet in extraordinary circumstances.

(she hesitates, slightly)
They feel the spark of something wonderful and bring out the best in each other. But ultimately... it's not meant to be.

PHILIP

Oh.

Philip keeps a brave face. Signora Richichi, observing, feels the hurt for him.

DOMINIC

We have time for one more...

FADE TO:

AFTER THE PRESS CONFERENCE: The terrace has cleared. Philip stands alone, holding the flowers, looking out at the city. He starts to depart-

AMELIA (O.S.)

Alright, you're the writer.

He turns around. Amelia is on the other side of the terrace.

AMELIA (CONT'D)

How would you change the ending?

PHILIP

Well. This journalist character. He made promises he couldn't keep. So he should begin with an apology.

AMELIA

That'd be a good start.

PHILIP

Amelia. I just... I wanted people to see you the way I do. To know how remarkable you are, the sacrifices you've made. I think you're brave, and funny. Stunning. Kind. And I agree that there is beauty in a story about two people who aren't meant to be, but in life...

(MORE)

(CONTINUED)

PHILIP (CONT'D)

you make me want to fight for a happy ending. I want to be the happy ending you deserve.

She steps closer to him. He remembers a key detail.

PHILIP (CONT'D)

You are magnificent and I was wrong.

AMELIA

How were you wrong?

PHILIP

I'm not entirely sure, but I was specifically advised to tell you I was wrong.

This makes her laugh.

AMELIA

It's not your fault. You didn't know it was being published. You tried to look out for me and I'm grateful. Your story is beautifully written.

PHILIP

I got to tell the world about Amelia Tate. That'd inspire the best in anyone.

(He realizes he's still holding the bouquet.)

Oh! These are for you.

She takes the flowers.

AMELIA

What's happening right now, it feels like a once in a lifetime chance. It came out of nowhere, I can't believe it happened, and I'm not sure I know what I'm doing.

PHILIP

Amelia, you're going to be amazing in this movie.

AMELIA

Philip. I'm not talking about the movie.

(CONTINUED)

PHILIP

Oh. Well then. Shall we see what
the day brings?

AMELIA

I can't wait to find out.

She steps closer still. They kiss on the terrace, as we pull
back to reveal a day filled with possibility in the Eternal
City.

THE END