

# **MIDNIGHT IN PARIS**

Written by Woody Allen

MONTAGE - POV SHOTS OF PARIS SET TO MUSIC

We hear voices over - GIL and INEZ, a young couple of Americans, engaged to be married as we shall learn. (Standard locations are listed here but they will be determined later when we location scout. Music.

1

EXT. MONET'S GARDENS - DAY

1

GIL (V.O.)

This is unbelievable - look at this. There's no city like this in the world. There never was.

INEZ (V.O.)

It's become so touristy.

GIL (V.O.)

Well that's just the awful era we live in but can you just imagine what this was like before - but even with all the fast food joints and the traffic - god, you just can't imagine what it was like years ago.

INEZ (V.O.)

Well you like cities.

GIL (V.O.)

I really do - I love cities - I love big cities with all the crowds and all the action.

(Having seen a panoramic view of let us say the Champs Elysee we embark on a montage of the city. The comments offered above and following are an approximation of what the actors feel.)

CUT TO:

2

EXT. TBD - DAY

2

GIL (V.O.)

Look at these places - the streets - the boulevards.

INEZ (V.O.)

You act like you've never been here before.

GIL (V.O.)  
I don't get here often enough is  
the problem. Every once in a while  
for a few days is nothing - my  
biggest regret is that I didn't  
settle here the first time I came.  
I should have gone with my  
instincts.

INEZ (V.O.)  
I admit it's pretty but so are so  
many other places I've visited.

GIL  
If I'd have stayed the first time I  
came by now I'd be a Parisian.

INEZ (V.O.)  
Starving.

CUT TO:

(Pause here for third dialogue exchange)

GIL (V.O.)  
I'm thinking of a painting by  
Pissarro I've seen of Paris in the  
rain. Can you picture how drop  
dead gorgeous this city is in the  
rain? Imagine this town in the  
twenties - Paris in the twenties -  
in the rain - the artists and  
writers - I was born too late. Why  
did God deliver me into the world  
in the 1970's and in Pasadena yet.

INEZ (V.O.)  
Why does every city have to be in  
the rain? What's wonderful about  
getting wet?

GIL (V.O.)  
It's romantic.

INEZ (V.O.)  
It's annoying.

GIL (V.O.)  
Or Paris when it's just getting  
dark - the lights go on - or at  
night - it's great at night - or  
no, sunset on the Champs Elysées -

GIL (V.O.)  
Could you ever think of us moving  
here after we're married?

CUT TO:

INEZ (V.O.)  
Oh god, no. I could never live out  
of the United States. And if I  
could it would be someplace totally  
different.

GIL (V.O.)  
Like?

INEZ (V.O.)  
I don't know, Hawaii.

GIL (V.O.)  
Hawaii is America.

INEZ (V.O.)  
Yes but it's - Hawaiian.

GIL (V.O.)  
If I had stayed here and written  
novels and not gotten into grinding  
out movie scripts.

INEZ (V.O.)  
Right, and becoming rich and  
successful. Tell me the sad story.

GIL (V.O.)  
But this is where all the artists  
came to live, to work - the  
writers, the painters.

INEZ (V.O.)  
That was ninety years ago.

4           CONTD:

GIL (V.O.)

Boy, I'd drop the house in Beverly Hills, the pool, everything - in a heartbeat. Look - this is where Monet lived and painted - we're thirty minutes from town. Imagine the two of us settling here. If my book turns out we could do it - you could just as easily make jewelry here.

CUT TO:

5           EXT. MONET'S GARDENS - DAY

5

INEZ (V.O.)

You're in love with a fantasy.

Now we CUT AROUND and see Gil and Inez live.

GIL

I'm in love with you.  
(kiss)

CUT TO:

6           INT/EXT. HOTEL LOBBY - DAY

6

Gil and Inez enter lobby of hotel they are all at. In the lobby they are awaited by her parents, JOHN and HELEN BLAIR.

JOHN

There are our sight-seers.

INEZ

If I never see another charming boulevard or bistro -

GIL

What a town.

HELEN

To visit.

GIL

I could easily see myself as a Parisien - strolling the Left Bank - a baguette under my arm - finishing my novel - at a table at the Café Flore. A Moveable Feast - Hemingway called it.

HELEN  
In this traffic nothing moves.

                 GIL  
Well yes it was different then.

                 JOHN  
Can we continue this talk of  
moveable feasts at Grand Vefour  
because I'm starved.

                 GIL  
Americans eat dinner so early.

                 JOHN  
And I'm proud of it.

CUT TO:

                 HELEN  
                 (lifting wine glass)  
A toast to John's new business  
venture here.

                 JOHN  
Well I'll be perfectly frank - I'm  
excited over this corporate merger  
between our people and the French  
company but otherwise I'm not a big  
Francophile.

                 HELEN  
John hates their politics.

                 JOHN  
They've certainly been no friend to  
the United States.

                 GIL  
                 (amiably)  
You can't say they weren't right in  
not backing Bush's moronic war in  
Iraq.

                 INEZ  
Please let's not get into that  
discussion yet again?

GIL

There's nothing wrong with your father and I disagreeing. That's what democracy is. Your father defends the right wing of the Republican party and I happen to think they represent sub-mental Neanderthals. But we respect each other's views - am I right?

(this last directed at  
John gets no enthusiasm  
but a cold look from him)

HELEN

Can we discuss the wedding plans? Your father's used his good offices with the opera to get some of the singers to attend and sing. I thought Puccini would be nice.

INEZ

Isn't that great Gil?

GIL

Just no Wagner. When she walks down the aisle not The Ride of the Valkyries. Hey look, I just want to say that I am politically bipartisan in that, in my view, to be a politician of any party one must of necessity be a whore.

INEZ

Gil.

Just then another young couple pass the table and recognize Inez. PAUL and CAROL BATES.

PAUL

Inez.

INEZ

Paul! Carol -  
(ad-lib introductions)  
Paul and Carol Bates - Mom, Dad,  
you know Gil - you didn't mention  
you'd be here.

CAROL

It was sudden. Paul got invited to  
lecture at the Sorbonne.

INEZ

Oh - how terrific. Dad's here on business and we free-loaded along.

PAUL

It's great. We can spend some time together.

GIL

Don't we have a lot of commitments?

INEZ

What?

CAROL

What are you doing tomorrow? We're driving to Versailles.

INEZ

I'm dying to see Versailles.

GIL

Don't we have something tomorrow? We were going to have lunch at the Brasserie Lipp. My old professor once actually saw James Joyce there. He said Joyce was eating sauerkraut and frankfurters.

(silent pause)

INEZ

Is that the end of the story?

GIL

It is actually -

INEZ

We'd love to go with you guys. Versailles is beautiful - I have to see it Gil - it's perfect for you with your obsession with "les temps perdus".

GIL

Yes - but -

PAUL

It's such a lovely treat running into you here. A demain.

CUT TO:



INEZ

(as they do their  
nocturnal ablutions)

I hope you're not going to be as  
anti-social tomorrow when we go to  
Versailles.

GIL

How was I anti-social?

INEZ

It was so clear you didn't want to  
go.

GIL

Well they're your friends and I  
can't say I'm as taken with him as  
you are.

INEZ

He's brilliant. I used to have  
such a crush on him at college. And  
Carol's very bright.

GIL

I find him a pseudo-intellectual.

INEZ

I hardly think the Sorbonne would  
have him lecturing if he's a pseudo-  
intellectual. You should give him  
your novel to read. I'm sure he'd  
be able to critique your writing  
and show you why you're having so  
much trouble.

GIL

I'm having trouble because I'm a  
Hollywood hack who never gave  
actual literature a real shot.

INEZ

(said with her usual  
seductiveness)

Gil, promise me if this book  
doesn't come off you'll give up  
beating your brains out and get  
back to what you do best.

(MORE)

8 CONTD:

8

INEZ (cont'd)

The studios adore you - you're in demand - I don't think you want to trade everything just to struggle.

CUT TO:

9 EXT. VERSAILLES - DAY

9

Next day. The two couples are there and Paul waxes pedantically as they tour the grounds or inside.

PAUL

I believe Louis moved his court here in about 1682 - originally this was all swamp land - in fact, if I'm not mistaken, in old French the word Versailles means something like "terrain where the weeds have been pulled". The main structure is French classical style at its height - the work, I believe of Louis Le Vau, I think Mansart and Charles LeBrun I believe...

CUT TO:

10 EXT. VERSAILLES/PICTURESQUE SPOT/GARDEN - DAY

10

INEZ

I think I could get used to a summer home like this.

PAUL

Me too except, remember, in those days they only had baths and I'm definitely a shower man.

CAROL

Where are you two planning to live after the wedding?

INEZ

We're looking in Malibu. We love where you live.

GIL

I keep trying to talk her into a little attic with a skylight in Paris -

CAROL

La Bohème.

PAUL

All that's missing is tuberculosis.

INEZ

He doesn't even know if he can write a novel. So far your track record's - you know - whereas, everyone likes your movies -

GIL

Yes movie scripts are easier.

INEZ

Tell them about the lead character in the book you're working on.

GIL

I don't like to discuss my work.

INEZ

Not the plot, just the lead character. He works in a nostalgia shop.

CAROL

What's a nostalgia shop?

PAUL

Not one of those stores that sells Shirley Temple dolls and old radios? I never know who buys that stuff - who'd want it.

INEZ

(pointedly)

People who live in the past. Who think their lives would have been happier if they lived in an earlier time.

PAUL

And just what era would you have preferred to live in, Miniver Cheevy?

INEZ

(teasing Gil)

Paris in the twenties - in the rain - when the rain wasn't acid rain.

PAUL

I see. And no global warming, no TV or suicide bombing, nuclear weapons, drug cartels.

CAROL

The usual menu of cliched horror stories.

PAUL

Nostalgia is denial. Denial of the painful present.

INEZ

He's a romantic. Gil would be just fine living in a perpetual state of denial.

PAUL

The name for this fallacy is called, Golden Age thinking.

INEZ

Touché.

PAUL

The erroneous notion that a different time period was better than the one, one's living in. It's a flaw in the romantic imagination of those who find coping with the present too difficult.

CUT TO:

HELEN

It's definitely the nicest ring we've seen.

INEZ

I love a diamond wedding band. The way it sparkled they'll see it in the last row when he puts it on my finger.

HELEN

This is going to be such an event, Inez. I only wish -

INEZ  
                  (cutting her off)  
I don't want to keep going over it,  
Mom.

                  HELEN  
Look, he's your choice. What can I  
say?

                  INEZ  
Gil's smart and successful.

                  HELEN  
And yet he talks of giving it up  
and moving here. That frightens  
me.

                  INEZ  
The world is full of people who  
dream of writing the great American  
novel. Let me handle him.

                  HELEN  
You're father thinks you're  
comfortable with Gil because you  
can control him.

                  INEZ  
He likes to please me - is that so  
terrible? Oh gosh - I have to go -  
Paul arranged a private tour of the  
Rodin Museum.

CUT TO:

Paul, Carol, Gil and Inez getting guided tour. Guide speaks  
French and mostly English - as she feels.

                  GUIDE  
This is, of course, Rodin's most  
famous statue. A cast of this work  
was placed next to his tomb. Rodin  
wished for it to serve as his  
headstone and epitaph.

PAUL

That would be in Meudon. He died of the flu if I'm not mistaken - 1917 I believe.

GUIDE

Exactly correct. You know your art history, monsieur. The design -

PAUL

(cutting her off)

The Thinker is so powerful because he thinks not just with his brain - he thinks with every limb and muscle - you feel the concentration.

INEZ

(to Gil)

He's so knowledgeable, isn't he?

PAUL

So much of Rodin's work was influenced by his wife, Camille.

GUIDE

Yes, she was an influence - though Camille was not the wife but his mistress.

PAUL

Camille? No.

GUIDE

Yes. Rose was the wife.

PAUL

He never married Rose.

GUIDE

Yes, in the last year of their lives.

PAUL

I think you're mistaken.

CAROL

Are you arguing with the guide?

PAUL

I am.

GUIDE

Ah, non, non, je suis certaine.

GIL

I'm afraid she's right. I just read the recent two volume biography of Rodin - Rose was definitely the wife, Camille the mistress.

PAUL

You read that? Where did you read that?

GIL

I did - no question. Camille - Rose.

INEZ

Don't forget, Dad invited you to join us at a wine tasting tonight.

CAROL

It'll be so fun. Paul's an expert on French wines.

INEZ

(walking with Gil)

When did you read the biography of Rodin?

GIL

Me? Why would I read a biography of Rodin?

CUT TO:

Inez already a little high. Her parents having fun. Gil is also feeling it by now.

INEZ

(tasting)

I can't tell the difference. They're both delicious.

JOHN

Take it easy Inez. Those little sips add up.

HELEN

You should talk, John - especially for someone who once advocated the boycott of french wines.

JOHN

I'll always take a California wine but the Napa Valley is six thousand miles away.

They laugh and drink.

INEZ

(to Gil)

Which do you prefer?

GIL

To me they're all great. What the hell do I know?

INEZ

I don't think I've ever seen your cheeks so red.

GIL

Pheromones, it's your pheromones.

Paul and Carol have ambled over, having heard Gil's last amorous remark.

PAUL

Ah yes - sex and alcohol - It fuels the desire but kills the performance - according to the Bard.

CAROL

Have you tasted the '61? It's divine - though Paul found it - what?

PAUL

Slightly more tannic than the '59. I prefer a smoky feeling to a fruity feeling, don't you agree?

GIL

You will admit she's a sexy woman.

PAUL

This I have known for many years. You're a very lucky man.

(toast)

(MORE)



14           CONTD: (2)

                  PAUL (cont'd)  
May you make the transition from  
movies to literature and may your  
book glorify all the Shirley Temple  
dolls and Charlie Chaplin  
wristwatches that make us nostalgic  
for an allegedly once simpler, more  
charming world.

                  GIL  
                  (a bit high)  
To the little green Heinz pickle  
pin.

CUT TO:

15           EXT. WINE TASTING/STREET - NIGHT

15

                  PAUL  
Carol and I are going to go dancing  
- we heard of a great place.  
Interested?

                  INEZ  
Sure.

                  GIL  
I don't want to be a party pooper  
but I just want fresh air.

                  INEZ  
Oh come on - although if you're  
just going to sit there and obsess  
over where the fire exits are.

                  CAROL  
If Gil doesn't want to go, I'll  
share Paul with you. I'm very  
democratic. And he's a marvelous  
dancer.

                  GIL  
If it's okay with you, I'd really  
just like a little walk and go to  
bed. We can do it another night.

                  INEZ  
Well I can go, right?

                  GIL  
You go?

INEZ  
I'm not tired and I'm dying to  
dance. I'll just meet you back at  
the hotel.

                  PAUL  
I'll take good care of her.

                  GIL  
I - I - guess so...

CUT TO:

The three are having a fine time.

                  INEZ  
Isn't it great we're all on holiday  
at the same time.

                  CAROL  
Back home we just joined a  
marvelous tennis club and Paul says  
you play. Does Gil?

                  INEZ  
I can't introduce him to tennis -  
Daddy's having the damndest time  
pressuring him to learn golf.

                  PAUL  
Is he a good writer? Have you read  
his prose?

                  INEZ  
He won't let anybody -

                  PAUL  
If he wants I'd be glad to go over  
his novel and critique it for him.

                  INEZ  
That's what he needs, to have it  
read by someone who really knows  
and wouldn't pull any punches. The  
problem is - when it comes to his  
writing he has no respect for  
anyone's opinion.

CUT TO:

17 EXT. STREET - NIGHT 17

Gil walks street, obviously lost.

18 EXT. LOVELY SPOT - NIGHT 18

Gil wanders. Eventually he is at a lovely spot. Perhaps by the river, the bridge - or somewhere else but he's just wandering lost. Finally he looks at his watch.

Either by his watch or a nearby building clock, the hands move to exactly midnight. Perhaps midnight chimes somewhere.

At precisely that moment a car happens to pull up along side him. Inside are TWO MEN and TWO WOMAN - elegant - they have champagne and glasses and they pour from the open bottle and drink happily.

DOUG

Come on - get in.

GIL

Huh?

DENISE

(speaking with French  
accent)

Let's go, we're late.

GIL

You have the wrong person.

DENISE

Mais non, pas de tout - allez  
montez -

GIL

Look, I'm a little drunk -

DOUG

C'mon - for god's sake - we can't  
sit here all night.

GIL

This is a great old Peugeot. I have  
a friend in Beverly Hills who has  
the same one - he collects -

DENISE

Let's go.

(dragging him in)

We have so many parties to go to.

GIL  
What parties?

DOUG  
Venez - la prochain à gauche.

DENISE  
Here - you need some champagne -  
Gil gets in. They shut door and pull off.

CUT TO:

GIL  
Where are we going?

PHIL  
36 rue de (tbd address) and lets  
hurry.

GIL  
It's not fair - my head is swimming  
from wine.

DENISE  
(refilling glass of  
champagne)  
Prenez du champagne - détendez-vous  
un peu.

GIL  
I do like champagne.

DENISE  
The night is young - drink up,  
drink up, drink up.

GIL  
I'm drinking up.

He drinks, befuddled.

CUT TO:

20 EXT. LEFT BANK STREET - NIGHT 20

Car pulling up at some great old street. They all get out and take him inside to a party in progress.

CUT TO:

21 INT. PARTY - NIGHT 21

There is a mixture of elegant plus bohemian types. In the background a MAN sits at the piano singing a Cole Porter tune. Gil looks at the revelers. A few CUTS. Music plays. Finally A WOMAN comes over to Gil.

ZELDA

(glass in hand drinking)  
You look lost.

GIL

You're American.

ZELDA

If you count Alabama as America which I do. I miss the bathtub gin. What do you do?

GIL

Oh I - I'm a writer.

ZELDA

What do you write?

GIL

Right now I'm working on a novel.

ZELDA

Oh yes? I'm Zelda by the way. Oh Scott - Scott come over here. Here's a writer from, where?

GIL

California.

SCOTT

(Scott joins)  
Scott Fitzgerald, and who are you old sport?

GIL

I'm Gil Pen - oh you two have the same names as -

SCOTT

As what?

GIL

Scott Fitzgerald and -

SCOTT

(drinking)

Scott and Zelda Fitzgerald. The Fitzgeralds. Isn't she beautiful?

GIL

Yes - its a coincidence. I mean it is a funny coincidence.

ZELDA

You have a glazed look in your eye. Stunned, stupefied, anesthetized, lobotomized -

GIL

I - I - I keep thinking that man at the piano - believe it or not I recognize his face from some old sheet music - what am I talking about here?

ZELDA

I know if I put my mind to it I could be one of the great writers of musical lyrics not that I can write melodies - and I try - and then I hear the songs he writes and I realize I'll never write a great lyric and that my talent really lies in drinking.

GIL

Yes but - he didn't write that song - did he? That's not possible -

SCOTT

What kind of books do you write?

GIL

I - I - I - I'm - I'm working on a - exactly where am I?

SCOTT

I'm sorry - Don't you know the host? Some friends have gotten together a little party for Jean Cocteau.



SCOTT

(stops at another table)  
Greetings and salutations. You'll  
forgive me - I've been mixing grain  
and grappa... This is Gil - Gil?  
Yes, Gil.

GIL

Gil Pender.

HEMINGWAY

Hemingway.

GIL

Hemingway? Hey, is this some kind  
of a -

HEMINGWAY

You liked my book?

GIL

Liked - I loved - everything you  
wrote -

HEMINGWAY

Yes it was a good book because it  
was an honest book and that's what  
war does to men and there's nothing  
fine and noble about dying in the  
mud unless you die gracefully and  
then it's not only noble but brave.

GIL

Ernest Hemingway - this is - I -

HEMINGWAY

(introduces his drinking  
partner)

Say hello to Pender - the bulls in  
the ring don't frighten Belmonte -  
he's killed many brave ones. Fine  
brave bulls.

GIL

I'm sure - good bulls, true  
bulls...

HEMINGWAY

Why are you smiling?



SCOTT

(drinks)

In New York you can't buy this - it can only be made in a bathtub - and some of the bathtub mixtures are damn good -

(to Zelda)

Isn't that so? She prefers her hootch from a homemade still - more kick.

ZELDA

(to Hemingway)

Did you read my story? What did you think?

HEMINGWAY

It began well - really well - then it became weak.

ZELDA

I might've known you'd hate it.

SCOTT

Darling you're too sensitive.

ZELDA

You liked the story but he hates me.

HEMINGWAY

There was some fine writing but it was not fulfilled.

SCOTT

Please old sport - you make matters extremely difficult.

ZELDA

I'm jumpy - suddenly I don't like the atmosphere here anymore.

(to Belmonte)

Where are you going?

JUAN BELMONTE

Para reunirse con amigos en el St. Germain...

ZELDA

He's going to St. Germain. I'm going with him.

SCOTT

Zelda -

ZELDA

If you're going to stay and drink  
with him I'm going with the  
toreador.

SCOTT

(to a polite Belmonte)

Get her back at a reasonable time.

They go.

HEMINGWAY

She'll drive you crazy, this woman.

SCOTT

She's exciting - and she has  
talent.

HEMINGWAY

This month it's writing, last month  
it was something else. You're a  
writer - you need time to write -  
not all this playing around - she's  
wasting you - because she's really  
a competitor - don't you agree?

GIL

Me? I just met -

HEMINGWAY

Speak up for Christ's sake. I'm  
asking you if you think my friend  
is making a tragic mistake.

GIL

Actually I don't know the  
Fitzgeralds that well -

HEMINGWAY

You're a writer - you make  
observations - you were with them  
all night.

SCOTT

Can we not discuss my personal life  
in public?

HEMINGWAY

She has him on yachts, at parties,  
jumping into swimming pools -  
you're wasting your talent.

SCOTT

You don't understand her.

HEMINGWAY

(to Gil)

She's jealous of his gift and it's  
a damn fine gift. It's rare. You  
like his work? You can speak  
freely.

SCOTT

Stop it.

HEMINGWAY

You like Mark Twain?

GIL

I do - very much.

SCOTT

I'm going to find Zelda. I don't  
like the thought of her with the  
Spaniard.

(stumbles out)

HEMINGWAY

He's a fine writer, Fitzgerald.  
You box?

GIL

No.

HEMINGWAY

What are you writing?

GIL

A novel.

HEMINGWAY

About what?

GIL

A man who works in a nostalgia  
shop.

HEMINGWAY

What the hell's a nostalgia shop?

GIL

Where they sell old things -  
memorabilia. Does that sound  
terrible to you?

HEMINGWAY

No subject is terrible if the story  
is true. If the prose is clean and  
honest and if it affirms courage  
and grace under pressure.

GIL

Would you do me the biggest favor  
in the world - I can't even ask...

HEMINGWAY

What?

GIL

Would you read it?

HEMINGWAY

Your novel?

GIL

It's only about four hundred pages -  
if you could just give me your  
opinion.

HEMINGWAY

My opinion is I hate it.

GIL

You do?

HEMINGWAY

If it's bad I'll hate it because I  
hate bad writing and if it's good  
I'll be envious and hate it all the  
more. You don't want the opinion  
of another writer.

GIL

But there's no one I really trust  
to evaluate it -

HEMINGWAY

Writers are competitive.

GIL

I could never compete with you -

HEMINGWAY

You're too self-effacing - it's not manly. If you're a writer, declare yourself the best writer - but you're not the best as long as I'm around. Unless you want to put the gloves on and settle it.

GIL

No - no - that's okay -

HEMINGWAY

I won't read your novel but I'll tell you what I'll do.

GIL

Yes?

HEMINGWAY

I'll bring it over to Gertrude Stein. She's the only one I trust to read my work. No one discovers new talent like Gert - whether it's poetry, painting, music - She'll tell you if you have a book or not.

GIL

You could have Gertrude Stein read my novel?

HEMINGWAY

Give it to me.

GIL

I have to get it. It's at the hotel.

HEMINGWAY

She gets back from Spain tomorrow.

GIL

(rises)

I'm so thrilled - my heart is beating. I'll go home and get it - I'll give it to you - I can't tell you what this means to me. To have Gertrude Stein read my novel - thank you, thank you -

He exits the place.

25 EXT. CAFE #3 - NIGHT

25

GIL  
 Calm yourself - get a grip, Gil -  
 deep breaths - been quite a night -  
 Fitzgerald - Hemingway - the  
 Hemingway - Papa - where do I meet  
 him - he never said.

Gil goes to return to the cafe - he can't find the door, nor  
 the club facade. It's gone.

We are in the present and he searches the wall of a facade  
 where he came out but he is in despair over the fact he can't  
 find it.

CUT TO:

26 INT. HOTEL SUITE - DAY

26

Next morning. Gil and Inez probably dressing.

INEZ  
 Lucky you didn't go last night.  
 You'd have hated the music and the  
 crowd - but I had fun.

GIL  
 Uh-huh.

INEZ  
 What are you thinking? You seem in  
 a daze.

GIL  
 If I told you I was with Ernest  
 Hemingway and Scott Fitzgerald last  
 night, what would you say?

INEZ  
 Is that what you were dreaming  
 about? Your literary idols.

GIL  
 But if I wasn't dreaming -

INEZ  
 What does that mean?

GIL

If I told you I spent time with Hemingway and Fitzgerald and Cole Porter -

INEZ

I'd be thinking brain tumor.

GIL

Can I tell you Zelda Fitzgerald is exactly as we've come to know her from articles and books - she's mercurial and moody and she does not get along with Hemingway - and Scott knows Hemingway's right about it but you can see how conflicted he is because he loves her -

INEZ

Right, right - er where's my cold cream - we should knock off the idle chatter because we're going to be late.

GIL

Actually I wanted to stay and work on my novel - it needs a little polishing.

INEZ

You can work on it later. And we can use Mom's decorator's discount.

CUT TO:

Helen, Inez and Gil in antique store.

HELEN

Come look at this Inez - wouldn't this be charming for a Malibu beach house?

OWNER

Dix-huit mille.

HELEN

(to Inez)

It's a steal at eighteen thousand dollars.

GIL

Eighteen thousand dollars?

HELEN

Oh wait, that's Euros so it's more -

INEZ

That's over twenty thousand dollars, Mom.

HELEN

Yes but it's very hard to find anything like this at home.

INEZ

She's right, Gil.

GIL

Yes but we haven't even found a house yet and I'm trying to keep expenses down so I can turn down jobs.

HELEN

You get what you pay for. Cheap is cheap.

GIL

I know you love Malibu but -

INEZ

(sotto seductively)

Did you ever make love in a chaise like this? Imagine the possibilities.

GIL

Er - of course when you think of it that way it does help amortize the eighteen grand.

HELEN

And don't forget - we're taking you to dinner tonight at (\*tbd).

INEZ

Great.

GIL

(sotto to Inez)

And after I have a terrific surprise for you.



27           CONTD: (2)

                  INEZ  
What? I'm not big on surprises.

                  GIL  
You will be. Believe me.

                  HELEN  
Look at these marvelous  
Blackamoors. I see them in your  
living room.

CUT TO:1

28           EXT. LOVELY SPOT - NIGHT

28

Gil and Inez arriving at the spot he was picked up by car.  
He waits nervously.

                  INEZ  
Where are you taking me? You made  
me rush through dinner. Dad wasn't  
finished with his profiteroles.

                  GIL  
You're going on one of the most  
amazing adventures of your life.

                  INEZ  
Where? And why are you carrying  
around your manuscript.

                  GIL  
You'll see - you'll see - and your  
jaw will drop.

DISSOLVE TO:

29           EXT. LOVELY SPOT - NIGHT

29

They're still waiting with nothing happening. Cars pass but  
no action.

                  INEZ  
I don't know what it is you're  
carrying on about but this is not  
my idea of an amazing adventure.  
I'm exhausted from the gym and the  
massage.

                  GIL  
Inez.

INEZ

Look - you want to walk the streets and "drink in Paris by night" - go ahead. I'm in the middle of a great book Carol lent me and if I'm asleep when you get in, don't wake me.

(she gets in cab)

GIL

(to himself)

What am I doing wrong? Unless she's right and I need to see a neurologist. Left the wine tasting - a little high yes - right here.

The clock begins to chime midnight.

GIL (CONT'D)

I remember the river - the clock struck midnight - I - the clock struck midnight! Yes - On the dot of midnight!

He looks at his watch which obviously confirms the chimes he hears.

The period car comes - the door opens. We hear Hemingway's voice:

HEMINGWAY (V.O.)

Get in.

Gil gets in, car pulls off

CUT TO:

Only Gil and Hemingway.

HEMINGWAY

The assignment was to take the hill. There were four of us.

(MORE)

HEMINGWAY (cont'd)

Five if you counted Vincente but he had lost his hand when a grenade went off and he couldn't fight as he could when I first met him and he was young and brave and the hill was soggy from days of rain and sloped down toward a road and there were many German soldiers on the road and the idea was to aim at the first group and if our aim was true we could delay them.

GIL

Weren't you scared?

HEMINGWAY

Of what?

GIL

Getting killed.

HEMINGWAY

You'll never write well if you fear dying. Do you?

GIL

It's my biggest fear.

HEMINGWAY

But it's something all men before you have done and all men will do.

GIL

Yes but -

HEMINGWAY

Have you ever made love to a truly great woman?

GIL

My fiancé is very sexy.

HEMINGWAY

And when you make love to her you feel true and beautiful passion and you at least for that moment lose your fear of death.

GIL

I don't know about that -

## HEMINGWAY

I believe that love that's true and real creates a respite from death. All cowardice comes from not loving or not loving well which is the same thing and when the man who is brave and true looks death squarely in the face like some rhino hunters I know or Belmonte who is truly brave, it is because they love with sufficient passion to push death out of their minds till it returns as it does to all men and then you must make really good love again. Think about it.

CUT TO:

A31 EXT. GERTRUDE STEIN'S PLACE - NIGHT A31  
Shot of them arriving at Gertrude Stein's.

31 INT. GERTRUDE STEIN'S PLACE - NIGHT 31  
They enter.

## HEMINGWAY

This is Gil Pender. He's a young American writer. I thought you two should know each other.

## STEIN

I'm glad you're here. You can help decide which of us is right and which of us is wrong.

She leads them into other room, introduces Gil.

## STEIN (CONT'D)

This is Gil -

## GIL

Pender.

## STEIN

Pablo Picasso.

They ad-lib greetings. Picasso speaks French and is with a beautiful girl - Adriana.

STEIN

I was just telling Pablo that this portrait doesn't capture Adriana. It has universality but no objectivity.

PABLO

Vous ne le comprenez pas correctment. Vous ne connaissez pas Adriana mais c'est tout ce qui la représente.

STEIN

No tu n'a pas raison. Look how he's done her - dripping with sexual innuendo. Carnal to the point of smoldering and yes she's beautiful but it's a subtle beauty - an implied sensuality.

(to Gil)

What is your first impression of Adriana?

GIL

(very taken)

..... Exceptionally lovely.

STEIN

Belle, mais plus subtil plus implicite, Pablo.

HEMINGWAY

You're right Gertrude - of course you can see why he's lost his objectivity.

(flirting with her)

STEIN

You've made a creation of Place Pigalle, a whore with volcanic appetites.

PABLO

Mais c'est comme elle est, si vous la connaissez.

STEIN

Yes - avec vous en prive - because she's your lover - but we don't know her that way - so you make a petit bourgeoisie judgment and turn her into an object of pleasure.

(MORE)

STEIN (cont'd)

C'est plus comme une nature morte  
qu'on portrait. It's more like a  
still life than a portrait.

PABLO

(waves her off and goes to  
get a drink)  
Je ne suis pas d'accord.

STEIN

(turning to Gil)  
And what about this book of yours  
I've been hearing about?  
(to Hemingway)  
Have you read it?

HEMINGWAY

No, this I leave to you. You've  
always been the best judge of my  
work.

STEIN

(thumbing first page, she  
reads)  
"Out of the Past was the name of  
the store and its products  
consisted of memories. What was  
prosaic and even vulgar to one  
generation had been transmuted by  
the mere passing of years to a  
status at once magical and also  
camp."

ADRIANA

I love it. I'm already - hooked?  
Hooked.

STEIN

I'll start it tonight. But first  
we have something to talk about.

She collars Hemingway and they huddle to one side. Picasso  
has busied himself at a distant spot with a drink, sulking.  
This leaves Gil off with Adriana to chat.

GIL

Did my opening lines really get to  
you that strongly?

ADRIANA

The past has always had a great  
charisma for me.

GIL

Me too. I was born too late.

ADRIANA

Oui, exactement. For me Belle Époque Paris would have been perfect. The whole sensibility, the street lamps, the kiosks - the horse and carriages. And Maxims - then.

GIL

You speak very good English.

ADRIANA

No, not really.

GIL

Yes - and how long have you been dating Picasso? My god, did I say that?

ADRIANA

Pardon.

GIL

Oh - I - no, I didn't mean anything - you know - to pry... born in Paris?

ADRIANA

I was born in Bordeaux - I moved here to study fashion and - you don't want to hear this -

GIL

No, I do.

ADRIANA

I came here - to study with Coco Chanel - and I fell in love with Paris and also a very dark eyed, haunted, Jewish-Italian painter - and I knew Amedeo had another woman but still I couldn't resist moving into his apartment when he asked and it was a beautiful six months.

GIL

Not Modigliani? Was it Modigliani? You lived with Modigliani?

ADRIANA

You asked me so I'm telling you my sad story. With Braque also there was another woman - many - and now with Pablo - I mean Pablo is married but every day it's on again, off again - I don't know how any woman can stay with him - he's so difficult.

GIL

My god you are a whole different level of art groupie.

ADRIANA

Pardon.

GIL

Nothing - I'm -

ADRIANA

But tell me about yourself. Have you come to Paris to write because these days so many Americans feel the need to move here. Isn't Hemingway attractive? I love his writing.

GIL

Actually I'm visiting.

ADRIANA

Oh you must stay here. It's a wonderful city for artists and writers.

GIL

Believe me, I want to but it's not that simple.

ADRIANA

And I did fall madly in love with the start of your book so I want to hear the rest of it.

Hemingway and Stein return.

HEMINGWAY

Come, let's all go for a drink up at Montmartre.



31        CONTD: (5)

31

STEIN

We'll discuss your book as soon as I finish it. Where can I reach you?

GIL

Oh that's okay - I'll drop by - it'll be easier for you - if that's okay.

STEIN

We run an open house.

ADRIANA

You sure you won't come?

GIL

(checks watch)

I only wish I could but I can't - but hopefully I'll see you again -

ADRIANA

That would be nice.

Hemingway, Picasso and Adriana are going off - Hemingway flirtatious with her.

HEMINGWAY

(teasing Picasso)

One of these days I plan to steal you away from this genius who's great but no Miró.

CUT TO:

32        EXT. HOTEL - NIGHT

32

Gil returning.

CUT TO:

33        INT. HOTEL SUITE - NIGHT

33

Gil gets into bed with Inez. She's asleep and he lies awake thinking. He pinches himself to make sure he's awake.

GIL

(to himself)

I'm Gil Pender - I was with Hemingway and Picasso - Pablo Picasso - Ernest Hemingway - I'm Gil Pender from Pasadena - the Cub Scouts - I failed freshman English - I'm Gil Pender and my novel is with Gertrude Stein - I once worked at The House of Pies. I'm little Gil Pender. And that girl was so lovely.

CUT TO:

Gil, Inez and Helen.

HELEN

It's a shame you two didn't come to the movies last night. We saw a wonderfully funny American film. I forget the name.

GIL

Wonderful but forgettable. I've seen that picture.

HELEN

I know it was moronic and infantile and lacking any wit or believability but John and I laughed in spite of ourselves.

INEZ

What time did you get in? I was dead asleep.

GIL

Not late. I find these midnight strolls are very good for me creatively - without the distractions of the day - I'll probably take another long walk tonight.

INEZ

We'll see. Oh how about this?

HELEN

Oh look at these wonderful glass figures.

As they're preoccupied, Gil is caught up by a woman who plays some old 78 records on an old phonograph and she's playing the Cole Porter tune Cole was playing the other night.

GABRIELLE

C'est jolie, no.

GIL

Yes - very beautiful.

GABRIELLE

Cole Porter. Vous aimez - you like Cole Porter?

GIL

Love his music - we're very close - Cole, Linda and I.

She gives him a look.

GABRIELLE

Very pretty and très amusant.

He listens. Inez comes over.

INEZ

Gil - Gil - Gil?

GIL

(coming out if, realizing she's been talking to him)

Huh?

INEZ

We should go. We're meeting Paul and Carol for a private showing at the museum.

GIL

With the same sharp guide?

INEZ

It's a different museum and we don't need a guide. Paul's an expert on Monet.

(MORE)

34 CONTD: (2)

34

INEZ (cont'd)  
 We can see all those beautiful  
 water lilies at his home.

CUT TO:

35 INT. L'ORANGERIE MUSEUM - DAY

35

Paul, Carol, Inez and Gil in circular room with huge Monets.

PAUL

The juxtaposition of color is  
 amazing. This man was the real  
 father of abstract expressionism.  
 I take that back, maybe Turner.

INEZ

I prefer Monet. I mean I love  
 Turner but this is overwhelming.

PAUL

If I'm not mistaken it took him two  
 years to complete this. And he  
 worked out at Giverny - where he  
 frequently -

GIL

They say Monet used to -

INEZ

Shhh. I want to hear what Paul's  
 saying.

PAUL

He was frequently visited by  
 Caillebotte - an artist I  
 personally feel was underrated.

CAROL

I find Monet almost too pretty -  
 like Renoir - sometimes it's  
 cloying.

DISSOLVE TO:

A36 INT. ANOTHER FLOOR OF THE MUSEUM - DAY

A36

PAUL

(coming to Picasso's  
 portrait of Adriana)  
 Ah - now here's a superb Picasso.

Gil is stunned.

PAUL (CONT'D)

If I'm not mistaken he painted this marvelous portrait of his French mistress Madeline Brissou in the twenties.

GIL

Er - I have to differ with you on this one.

PAUL

Really?

INEZ

Gil pay attention and you'll learn something.

GIL

If I'm not mistaken this was a failed attempt to capture a young French girl named Adriana - from Bordeaux - if my art history serves me - came to Paris to study costume design for the theatre. Believe she had a brief affair with Modigliani - then Braque - that's where Pablo met her - er Picasso. You'd never know it from this portrait but she's quite subtly beautiful.

INEZ

What have you been smoking?

GIL

And I'd hardly call the picture superb. It's more of a petit bourgeoisie statement of how Pablo er Picasso sees her, saw her - he's distracted by the fact she was a volcano in the sack.

CUT TO:

John, Helen and Inez finishing fancy dinner.

JOHN

Too rich for me.

HELEN

Where did Gil run off to?

INEZ

Work - he likes to walk around  
Paris - the way the city is all lit  
up at night allegedly inspires him -  
It's okay. Paul and I are going  
dancing.

HELEN

Where's Carol?

INEZ

In bed with a bad oyster.  
(rising)  
See you later. Thanks for dinner  
Dad.

She exits.

JOHN

Where does Gil go every night?

HELEN

You heard her. He walks and gets  
ideas.

JOHN

Uh-huh.

HELEN

You sound skeptical.

JOHN

I don't know. I see what he earns  
but sometimes I think he's got a  
part missing. And I didn't like  
his remark about tea party  
Republicans. They're decent people  
who want to take back the country -  
they're not crypto-fascist, airhead  
zombies. Did you hear him say  
that?

HELEN

Nevertheless I hardly think your  
idea of having him followed is  
practical.

36 CONTD: (2)

JOHN

No? I'd like to know where he goes every night.

HELEN

Well we know one thing - he doesn't go dancing.

CUT TO:

37 INT. FITZGERALD'S PARTY - NIGHT

37

Gil dancing with a woman at Fitzgerald's party. He stops finally and Adriana wanders over.

ADRIANA

Hello again? How nice you're here.

GIL

I was at Gertrude Stein's - she's almost finished with my novel. And the Fitzgeralds invited me over and said you'd be here - you and Pablo.

ADRIANA

Pablo's home - we had a bit of a quarrel. But you looked like you were having fun dancing with Djuna Barnes.

GIL

That was Djuna Barnes? No wonder she wanted to lead.

ADRIANA

Isn't this a wonderful place to throw a party - only the Fitzgeralds would think of it. Look - this is from the turn of the century. Everything was so beautiful then.

Hemingway coming over now. He squeezes Adriana playfully flirtatious.

HEMINGWAY

Isn't this little Parisienne dream a movable feast? Mark my words - I'm going to steal you from that fugitive from Malaga one way or the other.

(MORE)

HEMINGWAY (cont'd)  
(referring to his  
companion of the moment)  
Between Belmonte and myself - which  
of us would you choose?

ADRIANA  
Vous êtes tous deux très  
impressionants.

HEMINGWAY  
But he has more courage. He faces  
death more directly and more often  
and if you chose him I would be  
disappointed but understand.

JUAN BELMONTE  
Por desgracia para ambos ella ha  
elegido Pablo.

HEMINGWAY  
Yes, she's chosen Picasso - But  
Pablo thinks women are only to  
paint or sleep with.

ADRIANA  
And you?

HEMINGWAY  
I think women are the equal of men  
in courage. Have you ever shot a  
charging lion?

ADRIANA  
Never.

HEMINGWAY  
Have you ever hunted?  
(to Gil)  
Have you?

GIL  
Only for bargains.

BELMONTE  
(to Hemingway)  
Venga - tomemos otra copa.

GIL  
(to Adriana)  
Would you like to maybe take a  
walk?

CUT TO:



38 EXT. PLACE DAUPHINE - NIGHT

38

Gil and Adriana walk.

GIL

I hope it was nothing serious with you and Pablo?

ADRIANA

He's moody and possessive. Artists are all like children.

GIL

I understand why they all want to paint you - you're so damn interesting to look at in a lovely way.

ADRIANA

And you're interesting in a lost way. Tell me more about your book.

GIL

I don't want to talk about my book. I want to enjoy Paris by night.

ADRIANA

I keep forgetting, you're only a tourist.

GIL

That's putting it mildly.

CUT TO:

39 EXT. MONTAGE/PARIS - NIGHT

39

Adriana is showing him around.

ADRIANA

I can never decide whether Paris is more beautiful by day or by night.

GIL

There's no book or painting, or symphony or sculpture that can rival a great city. All these streets and boulevards as a special art form.

(MORE)

GIL (cont'd)

When you think in the cold,  
violent, meaningless universe Paris  
exists - these lights - I mean  
nothing's happening on Jupiter or  
Neptune or out beyond - but from  
way out in space you can see these  
lights in the whole dark void - the  
cafes, people drinking and dancing -  
I mean for all we know this town is  
the hottest spot in the entire  
universe -

ADRIANA

Vous avez l'ame d'un poète.

GIL

You're very kind. I would not call  
my babbling poetic.

CUT TO:

Gil and Adriana are here with the street lined with  
prostitutes.

ADRIANA

See anything you like?

GIL

I'm ashamed to admit I'm attracted  
to all of them. I like cheap-sexy.  
I know it's shallow.

ADRIANA

When I was in Catholic school, one  
weekend, my roommate and I paid one  
of the girls of Pigalle to come  
teach us all her tricks.

GIL

Well, that's the most interesting  
thing I've ever heard in my life -  
I'd like to think about that for  
awhile.

CUT TO:

42

EXT. RIVER - NIGHT

42

Gil and Adriana walking by the river.

ADRIANA

I love that the main character in  
your book sells memories.

GIL

Because he believes in his soul  
that progress is not automatically  
for the better.

ADRIANA

Often quite the opposite.

GIL

Say - is that who I think it is?

ADRIANA

What is she doing here? And why is  
she staring into the river.

They see a distraught woman contemplating jumping into the  
river. Upon running to her, it's Zelda.

ADRIANA

Oh gosh! My god - what are you  
doing?

ZELDA

Please leave me alone. I don't  
want to live.

ADRIANA

What is it? What's going on?

ZELDA

It all became clear to me tonight.  
Scott and that beautiful Countess -  
it was so obvious they were  
whispering about me and the more  
they drank the more he fell in love  
with her.

GIL

Scott loves only you. I can tell  
you with absolute certainty.

ZELDA

No, he's tired of me.

GIL

No you're wrong. I know.

ZELDA

How? How?

GIL

Trust me. I know.

ZELDA

But you just met us. How can you know anything. My skin hurts. I hate the way I look.

GIL

Take this.  
(pill)

ZELDA

What is this?

GIL

A Valium - it'll calm you down.

ADRIANA

You carry medicine?

GIL

Only since Inez and I became engaged. I've had these anxiety attacks - I'm sure after the wedding they'll subside.

ZELDA

I never heard of Valium. What is this?

GIL

Er - it's the pill of the future.

ZELDA

But pills wear off - and then it all comes back. No, I won't kill myself. I'll write and I'll write more passionately than Scott. I'll work harder.

ADRIANA

He loves you. He's not with that woman. She's already on her way back to Rome.

GIL  
I'll try and score some more for  
you. And I have some Xanax at the  
hotel - it's another one you'll  
like.

ADRIANA  
Come on, we'll find a taxi. We'll  
see you home - things will be  
better in the morning.

CUT TO:

ADRIANA  
You never said you were getting  
married.

GIL  
Yes - I - I mean it's in the  
future.

ADRIANA  
Well good luck with your book and  
your wedding.

GIL  
You'd like Inez - she has a sharp  
sense of humor - and she's sexy -  
not that we agree on everything.

ADRIANA  
But the important things.

GIL  
Actually the small things - the  
important things we don't - she'd  
like to live in Malibu and that I'd  
work in Hollywood - but I will say  
we both like - er - er Indian food -  
not all Indian food - pita bread -  
we both like pita bread -

ADRIANA  
(rising)  
I should go. Pablo will be missing  
me.

GIL  
I'll walk you home -

ADRIANA

No, no... Finish your drink. I live just around the corner.

GIL

No, I wouldn't think -

ADRIANA

I'd prefer to be by myself for awhile. Thank you for this evening.

And she goes. He's stressed, thinks. Presently Salvador Dalí comes to table.

DALÍ

We met earlier tonight. At the party.

GIL

Yes - I remember -

DALÍ

Dalí - si? Dalí! Dalí! Une bouteille de vin rouge!

Waiter scurries for one.

DALÍ (CONT'D)

You like the shape of the rhinoceros?

GIL

A rhinoceros? I never thought about it.

DALÍ

I paint rhinoceros. I paint you - sad eyes - big lips - melting over hot sand - with one tear - yes - and in your tear - Christ's face. And rhinoceros.

GIL

I'm sure I look sad. I'm in a very perplexing situation.

DALÍ

Everyone is in perplexing situation - to be or not to be - this is ultimate perplexing question - you agree? Ah - here they are -

Buñuel, Man Ray enter and the table enlarges as they sit.

Dali introduces them to Gil.

GIL

My god, I own a surrealist print -  
only a print by Magritte.

DALÍ

Pender - Pen-der - Pen-derrr - and  
I am Da-lí. Pender is in  
perplexing situation.

GIL

It sounds so crazy when I say it  
and you'll think I'm drunk but I've  
got to tell someone I'm from a  
different time - a whole other era -  
the future - and I pass from the  
two thousandth millennium to here -  
a car picks me up - I slide through  
time -

MAN RAY

Exactly correct - you inhabit two  
worlds - so far I see nothing  
strange.

GIL

Look, you're sur-realists - but I'm  
a normal guy - See, in one life I'm  
engaged to marry a woman I love -  
at least I think I love her.  
Christ, I'm supposed to love her if  
I'm marrying her.

DALÍ

Love - the word love - love - the  
word love - same as the word  
rhinoceros - the rhinoceros makes  
love by mounting the female - but  
is there difference in beauty  
between two rhinoceroses?

MAN RAY

But there is nothing more sur-real  
than the human heart.

DALÍ

Past is also present.

GIL

In a dream - which is fine for you because you guys dabble in dreams.

MAN RAY

There is another woman?

GIL

Adriana is her name. And I felt drawn to her - but it wouldn't matter - men much greater than me, profound artists - she's drawn to geniuses - and they to her.

DALÍ

I see you with Christ - he is smiling while you are crucified on the heavy wooden cross of self-doubt.

GIL

Of course my biggest problem is reality.

BUÑUEL

Reality is nothing more than a dream - we all exist in the dream of a dog.

GIL

I was born in the wrong time.

DALÍ

Time is all the mind. Time melts - the watches melt - the hands of the clock melt...

MAN RAY

A man in love with a woman from a different era. I see a photograph.

BUÑUEL

I see a movie.

GIL

I see an insurmountable problem.

DALÍ

I see - a rhinoceros.



44 INT. HOTEL SUITE - DAY

44

Next morning. Room service breakfast.

INEZ

Did you get much work done last night?

GIL

Er - some - yes - I'm beginning to think my book may be too realistic - that I've missed some chances to let my imagination run wild and not be so damn logical...

INEZ

Shouldn't we be getting dressed?

GIL

C'mere - you always look great in the morning.

INEZ

(she does)  
We'll be late.

GIL

I have to work. I'm working like a demon but I can't resist you half dressed like that.

INEZ

Paul says we have to see the countryside. He's taking us for lunch at this beautiful little inn. I know you like making love in the morning but I find it much sexier late afternoon - just before we go out to dinner. Except I always have to explain to my parents why your cheeks look radiant. Hey - I'm not going to force you. I know you're hot on your writing. I'll be happy when you finish this book and move on.

CUT TO:

45 EXT. RODIN MUSEUM GARDEN - DAY

45

Gil is near The Kiss. He has tracked down the guide.

GIL

Hello - Bonjour - I'd like to ask you a question about Rodin.

GUIDE

Yes?

GIL

He loved his wife, he also loved his mistress - is it really possible to be in love with two women?

GUIDE

He loved both in different ways.

GIL

God it's so French. Er - you remember me?

GUIDE

I do. Oui - you were with the group, the pedantic gentleman.

GIL

Yeah, pedantic - perfect word. You're very observant. I need some advice. I'd like a woman's take. A French woman - an observant French woman. I met some woman that I very quickly became smitten with. Smitten?

GUIDE

Uh-huh.

GIL

I'm engaged to be married. I know Rodin had a wife and a mistress but I'm American - we can't handle that - we're monogamous.

GUIDE

You're engaged and you met a new woman -

GIL

Yes. Her name's Adriana. Right now she's living with Picas-- with a Spaniard - er he paints - fairly well...



JOHN

He's engaged to my daughter - to marry and I want to be certain she's making a wise decision. Naturally discretion is paramount.

DUBOIS

You've come to the right place, monsieur. Monsieur Tisserant - will personally keep track of the gentleman and report back on his whereabouts at night.

CUT TO:

Gil getting into the car as usual at the same spot at midnight. Another man is in there. Tisserant is observing from his car.

TOM

Come.

GIL

(gets in)

Thanks for stopping. Gil Pender.

TOM

Tom Eliot.

GIL

Tom Eliot? Tom - Stearns - T.S. Eliot? T.S. Eliot?

SHOT of Gil entering car.

GIL (CONT'D)

I'm stunned, stunned - Prufrock - my mantra -

As the car pulls off, we hear Gil speaking.

GIL (CONT'D)(V.O)

May I tell you where I come from they measure out their lives in coke spoons.

CUT TO:

51 INT. GERTRUDE STEIN'S PLACE - NIGHT

51

Picasso present - dour.

STEIN

Oh Pender - I'll get to your book in a moment. I finished it. We're just in the middle of a little personal crisis.

GIL

I didn't mean to intrude.

STEIN

No, it's no secret. Adriana has left Pablo and has flown to Africa with Ernest Hemingway.

GIL

What?

PABLO

Sabía que tenía una obsesión con este fanfarrón. Sobre esto discutimos.

STEIN

Estoy seguro que regresará muy devoto.

(English to Gil)

He took her hunting kudu but she'll be back to him - the sound of hyenas every night when you're trying to sleep in a tent gets on your nerves pretty quickly. Mt. Kilimanjaro is not Paris.

GIL

They're on Mt. Kilimanjaro?

STEIN

Now about your book. Very unusual indeed. In a way it's almost science fiction - fiction with all the futuristic devices - television sets, supersonic flight - and yet it's not typical science fiction - it's unique.

(MORE)

51        CONTD:

                  STEIN (cont'd)  
Nevertheless you have to get rid of  
all that technology - what's good  
about your book are the characters -  
the human questions - love -  
mortality - nobody cares about the  
technology, they care about the  
human heart. We all fear death and  
question our place in the universe.  
Unfortunately your book lapses into  
easy pessimism. I was having this  
conversation with Giacometti the  
other day - he's such a gloom  
monger.

                  GIL  
Still, those sculptures -

                  STEIN  
It's the artist's job not to  
succumb to despair but to find an  
antidote to the emptiness of  
existence. I find your voice clear  
and lively - don't be such a  
defeatist.

CUT TO:

52        OMITTED

52

53        EXT. FRONT OF HOTEL - DAY

53

Inez, her mother and father loading into car.

                  HELEN  
Tell Gil to bring a suit because  
tomorrow night we'll be dining  
formal. Where's Gil.

                  INEZ  
I forgot to tell you. Gil is not  
going with us to Mont St. Michel.

                  JOHN  
Why not? I don't understand it.

                  INEZ  
He writes, he rewrites, he rewrites  
his rewrites. He says Picasso  
never left his studio.

(MORE)

53        CONTD:

              INEZ (cont'd)  
I said, Gil, you have absolutely  
nothing in common with Picasso...  
He just looks at me.

              HELEN  
Well he's going to miss a great  
weekend.

CUT TO:

54        OMITTED

54

55        EXT. FLEA MARKET - DAY

55

Gil browsing. He listens to the old phonograph recordings.

              GIL  
Any Cole Porter?

              GABRIELLE  
Oh yes - I remember - he was your  
friend.

              GIL  
I was kidding you realize.

              GABRIELLE  
I did realize. You're a bit young.

              GIL  
I'm surprised you're so familiar  
with his work.

              GABRIELLE  
He wrote many songs about Paris -  
very beautiful.

              GIL  
Yes - he was in love with your  
hometown. You're a Parisienne?

              GABRIELLE  
Oui monsieur.

              GIL  
How much.

              GABRIELLE  
Dix-huit euro.

55        CONTD:

55

He pays. Takes album.

CUT TO:

56        OMITTED

56

57        EXT. BOOK MARKET - DAY

57

Gil at a place that has a bin of various old books more pretty than great - the kind people buy for the binding or plates.

He picks up a pretty bound but totally wrecked book in the inside. It is slim, leather, torn up.

He reads the title page in hand writing. It reads: "This diary belongs to Adriana Dupree."

GIL

(to customer)

Can you translate this? Speak English?

Customer shrugs. Moves off.

CUT TO:

58        EXT. NOTRE DAME GARDEN - DAY

58

Gil with Museum Guide. She's translating the diary into English.

GUIDE

(reading)

That Paris exists and anyone could choose to live anywhere else in the world will always be a mystery to me.

Turns pages.

GUIDE

(continuing)

Dinner with Pablo and Henri Matisse. Pablo is the greater artist although Matisse is the greater painter.



## GUIDE

(continuing)

Paris in the summer - what it must have been like to sit opposite one's lover at Maxim's in it's heyday.

Pages are torn and text cuts off.

## GUIDE

(continuing)

I am in love with an American writer I just met named Gil Pender.

His eyes widen.

## GUIDE

(continuing)

That immediate magic one hears about happened to me. I know that both Picasso and Hemingway are in love with me but for whatever inexplicable reasons the heart has, I am drawn to Gil. Perhaps because he seems naive and unassuming.

## GUIDE

(continuing)

As always in this sad life he is about to marry a woman named Inez. I had a dream where he came to me and brought me a little gift - earrings they were - and we made love. Perhaps it is just as well I accept Hemingway's offer to go to Africa. Life with Pablo is too full of conflict and I am suffocating under his genius. Why I need to go from one brilliant man to another is my weakness. Gil is different, perhaps not a genius but not moody and selfish like Pablo or Amedeo was. I think a trip to Africa with Hemingway would help get these feelings for Gil off my mind.

## GUIDE

(finished reading)

I don't understand. What is this?

GIL

It's a little complicated to explain. Thanks for translating -

GUIDE

The writer clearly has feelings for this man Gil. That's your name, no?

GIL

She finds him no genius - naive and unassuming - that's not exactly dazzling.

GUIDE

To some women naiveté is endearing. And she's romantic. She dreams of Belle Epoque Paris and a gift of earrings and making love with this man.

Gil stares, thinking.

CUT TO:

Gil is sprucing up. He douses himself with aftershave, checks clock. It's eleven PM.

GIL

(to himself)

Eleven - let's see - where the hell am I going to get earrings at this hour?

(thinks)

I must improvise.

He goes to Inez's jewelry box and picks out art nouveau earrings he knows Adriana would like. He grabs a box and gift wraps it quickly.

Maybe it comes in a blue velvet box and he finds some colored paper. Gil writes card: To Adriana with love. He crosses it out - To Adriana avec amour.

He gives a final check to himself and opens door to leave, running smack into Inez and both her parents, home from their trip prematurely.

GIL

Ohmigod! What are you doing back?

INEZ  
Daddy got chest pains.

GIL  
Really?

JOHN  
I'm sure it's indigestion.

HELEN  
Well we can't take a chance.

INEZ  
Daddy had an angioplasty three  
years ago.

JOHN  
They put a balloon in me. Big  
deal.

HELEN  
(phone)  
Yes - I want the hotel doctor -  
suite 818.  
(she trails off)

INEZ  
Why are you so dressed up?

GIL  
Me? No - I was just writing.

INEZ  
You dress and put on cologne to  
write?

GIL  
I took a break and showered. I  
think better in the shower. All  
those positive ions.

INEZ  
We were halfway to Mont. St.  
Michele and Daddy started to look  
pale.

GIL  
That's terrible.

INEZ  
We turned right around.

GIL

No - sure - is there anything I can get you, John?

JOHN

I'm fine. I'm sure it's the beef bourguignon.

INEZ

What's this.  
(picking up gift)

GIL

(grabs it from her)  
It's nothing - nothing -

INEZ

What is that? It's a present.

GIL

Yes - yes... it is. Because it's gift wrapped... but er - you're not supposed to see that - it's a surprise.

INEZ

You got me something?

GIL

It's nothing great - from the flea market.

INEZ

Let me open it.

GIL

No! No - not now... I got it for - I mean to give it to you at a special dinner - just leave it...

INEZ

Now I'm dying of curiosity. If it's jewelry I hope it's my taste - not like the moonstone necklace.

GIL

You didn't like the moonstones? They're understated yet elegant -  
(to Helen)  
Don't you always say that, ha, ha...

HELEN

Cheap is cheap is what I always say.

INEZ

You never saw the necklace he got me. I've never actually worn it. You'll see why immediately.

Opens her jewelry box, holds up moonstones.

GIL

I thought you'd like their simplicity.

INEZ

That's just it, they're too simple.

HELEN

I agree.

INEZ

Hey - where are my art nouveau earrings?

GIL

You probably didn't pack them.

INEZ

I've worn them here.

GIL

I guess you lost them. They probably dropped off.

INEZ

Both of them? My ears are pierced.

HELEN

I told you to keep everything in the hotel safe.

INEZ

You think it was the maid?

HELEN

It's always the maid.

INEZ

I remember seeing them there this morning.

HELEN

I would report the theft right away.

INEZ

I'll bet it was that maid. She was so snotty yesterday about turning out the beds.

She goes to phone.

GIL

Gee I wouldn't jump to any conclusions. I mean an accusation of theft.

INEZ

(phone)

I want to report a theft. I'd like the house detective to please come to room 818.

GIL

Oh god -

INEZ

(hangs up)

I didn't like that maid from the first day, didn't I say that?

Door rings.

GIL

The maid was very sweet.

INEZ

(opening door, doctor is there)

Right. Take the side of the help as usual. That's why Dad calls you a Communist.

DOCTOR

I'm Dr. Gerard.

HELEN

Come in - he's right there...

JOHN

I'm fine.

HELEN

He's had an angioplasty.

Amidst the ad-lib moment, Gil has managed to secure a private spot and has swiped the box. He's torn it open and removing earrings, runs into the room with them.

GIL

Look! Look! Are these what you're missing?

INEZ

Where did you find them?

GIL

They were in the bathroom.

INEZ

The bathroom?

GIL

Right out on the sink.

HELEN

I was in the bathroom, I didn't see them.

GIL

Well you're under stress...

INEZ

Why the hell would they be in the bathroom?

GIL

Maybe you thought you put them away and left them out or dropped them, and the maid found them and left them out where you could see them easily.

INEZ

I didn't drop them or leave them out...

GIL

The main thing is they're not stolen.

DOCTOR

I'm going to send you for some tests but I think that you are right and this is only indigestion.





GIL (cont'd)

Gee, why don't I pick up half a dozen? I could clean up - but how's all this possible - I should have paid more attention in my physics class...

STEIN

Well?

GIL

Oh er - I brought a rewrite of the first few chapters of my book and was hoping you would tell me if you thought I was on the right track.

STEIN

Leave it with me.

GIL

Er - have you heard from Hemingway?

STEIN

Oh yes, they've been back for days. The trip didn't work out. I knew they wouldn't hit it off. That's over. With Picasso too. She's at Deyrolles - by herself.

GIL

By herself?

STEIN

On of those surrealist painters is getting married and they did it up there. She'll be glad to see you.

CUT TO:

Wedding in progress. Informal, non-traditional wedding with artist type guests.

Gil finds Adriana.

ADRIANA

Oh - what are you doing here?

GIL

I came to find you.

ADRIANA

You did?

GIL

Let's just say as a writer I see into women's souls and I sense that you have very complicated feelings towards me.

ADRIANA

But you're going to be married.

GIL

I'm not so sure about anything anymore - can we just go where it's quiet?

They are almost out the door when they run into Luis Buñuel.

GIL (CONT'D)

Oh, Mr. Buñuel, I had a nice idea for a movie for you.

BUÑUEL

Yes?

GIL

A group of people are at a formal dinner party and after dinner when they try to leave the room, they can't.

BUÑUEL

Why not?

GIL

They just can't seem to exit the door.

BUÑUEL

But why?

GIL

And because they're all forced to stay together the veneer of civilization quickly comes off them and they behave as who they really are - animals.

BUÑUEL

But I don't get it - why don't they just walk out of the room?

GIL  
Just think about it - that's all  
I'm saying - maybe one day you'll  
be shaving and it'll tickle your  
fancy.

They go off as Buñuel gets in last line.

BUÑUEL  
I don't understand - what's holding  
them in the room?

CUT TO:

Gil and Adriana at romantic locale. He kisses her.

ADRIANA  
What are you doing?

GIL  
I don't know but I do know that for  
a brief moment, when I was doing  
it, I felt - immortal.

ADRIANA  
But - you look so sad.

GIL  
Because life is too mysterious for  
me.

ADRIANA  
It's the time we live in.  
Everything moves so fast - life is  
noisy and complicated - not like  
the Belle Epoque. In those years  
Paris lived only for beauty.

GIL  
I've always been a logical person.  
I never took chances - did anything  
crazy - like move here when I first  
came or take a shot at being a real  
writer, not a Hollywood hired hand -  
but I feel like letting everything  
go.

Gil gives her earrings.

GIL  
Here.

ADRIANA  
How remarkable - they're beautiful.

A horse and carriage pulls up.

DIDIER  
Monsieur, mademoiselle - on y vas.

ADRIANA  
What? Who are you?

CHLOE  
Montez. On y vas. Nous allons  
être en retard.

GIL  
What's going on?

They get in.

ADRIANA  
Where are we going?

DIDIER  
To drink champagne.

DISSOLVE TO:

They pull up at Maxims. People from the Belle Epoque enter  
and exit.

ADRIANA  
This is so beautiful.

ADRIANA (CONT'D)  
All those pictures I've seen of  
Belle Epoque Paris. We're here! -

GIL  
I don't know what it is about this  
city but I must write a thank you  
note to the chamber of commerce.

67 INT. MAXIMS - NIGHT

67

Inside.

MARIE

Welcome - and oh what marvelous outfits. So avant garde - please have some champagne.

ADRIANA

I can't believe this is happening to me.

DISSOLVE TO:

68 INT. MAXIMS - NIGHT

68

Gil and Adriana are dancing romantically.

ADRIANA

I never want to go back to the present. Never.

GIL

The present - Yes, the present always seems worse than the past but it can't be - to always think this generation is stupider and coarser than the last - and yet - here we are at Maxims tonight and yes, it's fabulous.

ADRIANA

And I know just where I want to go after.

CUT TO:

69 INT. MOULIN ROUGE/STAGE - NIGHT

69

The girls dance.

CUT TO:

70 INT. MOULIN ROUGE/AUDIENCE - NIGHT

70

Gil and Adriana sit and hold hands. Dance ends and girls run off.

ADRIANA

(to waiter)

Encore du vin. Le même chose.

(to Gil)

Isn't this something. Look! Look!

She points out Lautrec sketching.

ADRIANA

Pablo worships him. I have to say  
hello. Come with me, I'm nervous.

GIL

We shouldn't bother him.

ADRIANA

But we know he's a lonely man... he  
longs for company.

They go over. She speaks to Lautrec.

ADRIANA

We're both great admirers of your  
work. Nous sommes tout les deux de  
grands admirateurs de votre  
travail.

LAUTREC

Merci madame.

ADRIANA

Pouvons nous vous offrir un verre?

LAUTREC

J'en serai enchanté mademoiselle.  
Prenez un siège je vous en prie.

ADRIANA

He's asking us to sit down with  
him.

GIL

This much French I know.

LAUTREC

Êtes vous Américain?

GIL

I'm American. Oui -

LAUTREC

Je l'ai devine a votre accent.

ADRIANA

Nous aimons, tous les vos dessins  
et peintures, en réalité tout ce  
que vous faites.

GIL

Yes, I love your pictures too.

LAUTREC

(welcomes two new men to  
table)

Oh - puis-je vous présenter mes  
amis... Monsieur Degas and Monsieur  
Gauguin.

ADRIANA

Ohmigoodness - hello - enchanté -  
(ad-lib hellos best they  
can)

(to Gil)

Isn't this thrilling? You see the  
sketch he's made? Nobody can draw  
like that today - not Pablo, not  
Matisse -

We see fine drawing, Lautrec style.

GIL

Parlez Anglais?

DEGAS

No monsieur.

LAUTREC

(referring to Gauguin)

Il parle un petit peut.

GAUGUIN

I speak well - je parle très bien.

DEGAS

(scornfully over Gauguin's  
boasting)

Ah -

GAUGUIN

Degas and I were just talking about  
how - cette generation est  
depourvue de sens et manque  
d'imagination.

ADRIANA

He says they find this génération  
sterile and empty -

GAUGUIN

La Renaissance est beaucoup mieux -  
better to have lived during the  
Renaissance.

ADRIANA

No - this is the Golden Age - L'Âge  
D'or.

DEGAS

Pas do tout - la Renaissance -  
c'était mieux - leur vêtements sont  
très, très modernes, tres  
originaux.

ADRIANA

He says your clothes are very  
modern and original.

GIL

Er - yes - Monsieur Lauren - Ralph.  
(to Gauguin)  
Shouldn't you be in Tahiti?

GAUGUIN

I? What? Yes - I live on the  
island - a much better life than  
here - better there - but then I  
miss Paris - up and back - Qu'est  
que vous faites dans la vie?

ADRIANA

What do I do? Je suis étudiante.  
En haute couture - fashion designer  
but studying -

DEGAS

Ah ça compte pour les vêtements  
outrageux.

LAUTREC

Vous devriez la présenter a  
Richard.

GAUGUIN

He wants Degas to have you meet his  
friend Richard.

(MORE)



GAUGUIN (cont'd)

He's looking for someone to do costumes for the ballet.

ADRIANA

Ballet costumes - my god - I don't live here. I mean I do but I don't. Je n'habite pas ici.

GIL

I wouldn't get into too many details with them. Let's just leave it that we're temporarily passing through.

ADRIANA

(to Gil)

Can I speak with you a minute?

(to table)

Permettez-moi de m'absenter un instant.

(she gets him off)

Let's never go back to the twenties.

GIL

What are you talking about?

ADRIANA

I think we should stay here - it's the start of the Belle Époque - this is the greatest, most beautiful era Paris has ever known.

GIL

But I love the Jazz Age.

ADRIANA

The twenties are full of strife and uncertainty. But think of it, Gil - the two of us - in a lovely art nouveau home - I'll work in the fashion world - I love the styles - you can write... it's the age of Debussy and Guimard. Maybe you can meet Balzac.

GIL

But what happened to the twenties and the Charleston and Cole Porter?

ADRIANA

That's the present, it's dull.

GIL

It's not the present for me - I'm from 2010.

ADRIANA

What do you mean?

GIL

I dropped in on you just the way we dropped in on the 1890's.

ADRIANA

You did?

GIL

I wanted to escape my present just like you wanted to escape yours. To a golden age.

ADRIANA

Surely you don't think the twenties are a golden age?

GIL

To me they are.

ADRIANA

But I'm from the twenties and I'm telling you the golden age is the Belle Époque.

GIL

Yes but don't you see - to these guys the golden age was the Renaissance. They'd all trade the Belle Époque to paint alongside Michelangelo or Titian. And those guys probably imagine life was better when Kubla Khan was around. I'm having an insight. A minor one but that accounts for the anxiety of my dream.

ADRIANA

What dream?

GIL

Last night I dreamed I ran out of Zithromax - and then I went to the dentist and there was no novacaine - these people have no antibiotics -

ADRIANA

What are you talking about?

GIL

And even in the twenties - no dishwashers - no 911 if your appendix bursts - no "movies on demand".

ADRIANA

But if we love each other what does it matter when we live?

GIL

Because if you stay here and this becomes your present, sooner or later you'll imagine another time was really the golden time. And so will I - I'm beginning to see why it can't work, Adriana. The present has a hold on you because it's your present and while there's never any progress in the most important things, you get to appreciate - what little progress is made - the internet - Pepto-Bismol. The present is always going to seem unsatisfying because life itself is unsatisfying - that's why Gauguin goes back and forth between Paris and Tahiti, searching - it's my job as a writer to try and come up with reasons why despite life being tragic and unsatisfying, it's still worth it.

ADRIANA

That's the problem with writers - you're all so full of words - but I'm more emotional. I'm going to stay and live in Paris' most glorious time. You made a choice to leave Paris once and you regretted it.

GIL

Yes, that one I regretted but it was a real choice and I made the wrong one. This is a choice between accepting reality or surreal insanity.

ADRIANA

So finally you do love Inez more than me.

GIL

No - I love you - but this way lies madness - and if I'm ever going to write anything worthwhile I've got to get rid of my illusions and that I'd be happier in the past is one of them.

ADRIANA

Goodbye, Gil.

GIL

Goodbye Adriana. Good luck.

They kiss, she turns and goes to the table of artists.

CUT TO:

Gil being admitted to the Stein home. He is full of energy.

STEIN

Ah - Pender - I read your rewrite. Yes... you're nicely on the right track. You've understood me clearly. If the rest of the book reads as well when you're done you'll have something of value.

GIL

(taking it back)

Thank you. I can't tell you how much this means to me.

STEIN

Hemingway who read your chapters and agrees it's going to be a fine book did have one plot suggestion.

GIL

Hemingway read it? What was his suggestion?

STEIN

He finds it hard to believe the protagonist doesn't see his fiancée is having an affair that's going on right before his eyes.

GIL

With -

STEIN

The other character - the pedantic one -

GIL

It's called denial. Thanks again.  
 (to passing poet)  
 You're Ezra Pound right? T.S. Eliot says you owe him forty francs.

CUT TO:

Gil back in present in mid-argument with Inez.

INEZ

You're crazy - Paul and me? Where did you get such an insane notion?

GIL

From Ernest Hemingway. He thought it out and it makes perfect sense.

INEZ

Gil, your brain tumor's acting up again.

GIL

There's nothing crazy about Ernest Hemingway or Gertrude Stein or Fitzgerald or Salvador Dalí -

INEZ

Nothing except they've all been dead for years.

GIL

It was William Faulkner who said, the past is not dead.

(MORE)

GIL (cont'd)

In fact, it's not even past.  
Actually I ran into Bill Faulkner  
at a party.

INEZ

You're a raving lunatic.

GIL

I guess I'm too trusting. I'm  
jealous and also trusting -  
cognitive dissonance, Scott  
Fitzgerald speaks of it.

INEZ

Gil -

GIL

I know it Inez - you can fool me  
but not Hemingway.

INEZ

Jesus Christ I'm dealing with a  
madman - okay - Paul and I had a  
few nights alone. We danced, we  
drank - you were always working -  
he's very attractive, he spoke to  
me in French - the whole mystique  
of this corny city got to me - it's  
over. We can put this all in  
perspective at home.

GIL

I'm not going back.

INEZ

What?

GIL

I'm staying here. It's not the  
romantic fling. Paris is Paris.  
It's that I'm not in love with you.

INEZ

What?

GIL

A lot has happened to me since we  
got here. I won't begin to bore  
you - but - I know what that  
feeling of love is and it's not us.

INEZ

Have you met someone else? All those late night walks.

GIL

I was attracted to another woman but it was the whole deal - meeting Gertrude Stein and Hemingway and Dalí and Scott and Zelda -

INEZ

Honey, you better listen to yourself. You're a psycho. You don't know what you're doing. You see everything here through magical colored glasses. You're a California film writer with a house in Beverly Hills with two Mercedes'. You're not some kind of twenties expatriate novelist.

Her parents enter from the adjoining suite.

HELEN

What's going on? We can hear every word.

GIL

If I'm not happy I'll move back. But right now I'm going to stay.

INEZ

With who? All your crazy hallucinatory friends? Mother was right about you - there's a part missing.

JOHN

I said that first.

INEZ

Anyone who's protagonist makes a living selling old cap pistols and Joan Crawford cut out books.

GIL

You're better off without me.

INEZ

Go ahead. Walk the streets - gush over the Parisian light and the rooftops.

72           CONTD: (3)

                  GIL  
          Goodbye Inez.

He goes.

                  JOHN  
I had a private detective follow  
him - I knew he was up to no good.

                  INEZ  
Daddy you didn't.

                  JOHN  
I did. He saw him get into a car  
at midnight each night and he  
followed close behind.

                  HELEN  
What happened?

                  JOHN  
I don't know. The detective agency  
says the detective is missing.

CUT TO:

73           INT. VERSAILLES - DAY

73

Detective Tisserant is in a period room with two stunned  
period occupants. They all speak French.

                  COUNT  
A qui ai-je l'honneur?

                  TISSERANT  
Je me suis perdu - J'ai pas du  
tourner au bon endroit

                  COUNTESS  
  
Guardes!  Guardes!

                  COUNT  
Qu'on lui coupe la tête!

CUT TO:

74           OMITTED

74



75 EXT. PONT ALEXANDRE III - NIGHT

75

Gil walking at night. He sees someone approaching and realizes it is the girl from the Flea Market, Gabrielle.

GIL

Hey, I know you - the girl at the flea market.

GABRIELLE

Oh yes - yes - the Cole Porter one.

GIL

What are you doing here?

GABRIELLE

I'm returning from dinner with my girlfriends. I live near here.

GIL

What's your name?

GABRIELLE

Gabrielle.

GIL

Gabrielle, - I'm Gil - I just moved to Paris this week.

GABRIELLE

Oh I'm sure you'll love it.

GIL

Can I walk along with you or can I buy you a coffee? Oh god, it's starting to rain.

GABRIELLE

That's okay. I don't mind getting wet. Paris is the most beautiful in the rain.

GIL

Oh what a thing to say. I couldn't agree more.

GABRIELLE

I just thought about you the other day because my boss got in a whole album of Cole Porter songs.

GIL

Hey what are those bells?

GABRIELLE

It's midnight.

GIL

Midnight - right - right - pretty  
name.

FADE OUT as they walk off together in the rain.

