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.

EXT. MONET'S GARDENS - DAY
1 **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:

EXT. TBD - DAY
2 **2**

GIL (V.O.)
Look at these places - the streets - the boulevards.

INEZ (V.O.)
You act like you've never been here before.

2

CONTD:

2 **2**

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:

EXT. TBD - DAY

3 **3**

(Pause here for third dialogue exchange)

GIL (V.O.)
I'm thinking of a painting by Pisarro 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.

CONTD:

3 3

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 Elysees -

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

CUT TO:

EXT. TBD - DAY

4 4

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.

CONTD:

4 4

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:

EXT. MONET'S GARDENS - DAY

5 **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:

INT/EXT. HOTEL LOBBY - DAY

6 **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 Cafe Flore. A Moveable Feast - Hemingway called it.

5

CONTD:

6 **6**

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:

INT. GRAND VEFOUR RESTAURANT - NIGHT

7 **7**

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?

6

CONTD:

7 **7**

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.

7

CONTD: (2)

7 **7**

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:

8

INT. HOTEL SUITE - NIGHT

8 **8**

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 Sorbo nne 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)

9

CONTD:

8 **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:

EXT. VERSAILLES - DAY

9 **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:

EXT. VERSAILLES/PICTURESQUE SPOT/GARDEN - DAY

10 **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 -

10

CONTD:

10 **10**

CAROL
La Boheme.

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.

11

10 **10**

CONTD: (2)

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
Touche.

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:

EXT. CHOPARD/PLACE VENDOME - DAY

11 **11**

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 -

12

CONTD:

11 **11**

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 g1.v1.ng 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:

OMITTED

12 **12**

EXT. RODIN MUSEUM GARDEN - DAY

13 **13**

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.

13

CONTD:

13 **13**

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
am.

I

14

13 CONTD: (2)
13

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:

EXT. WINE TASTING - EVENING

14
14

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.

15

CONTD:
14 **14**

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)

16

14 **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:

EXT. WINE TASTING/STREET - NIGHT

15 **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?

17

CaNTO:

15 **15**

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:

INT. TAXI - NIGHT

16 **16**

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:
18

EXT. STREET - NIGHT
17 **17**

Gil walks street, obviously lost.

EXT. LOVELY SPOT - NIGHT
18 **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.

19

18 **CONTD:** 18

GIL
What parties?

DOUG
a
Venez - la prochain gauche.

DENISE
Here - you need some champagne -

Gil gets in. They shut door and pull off.

CUT TO:

INT/EXT. CAR - NIGHT

19 19

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 - detendez-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 20

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

CUT TO:

INT. PARTY - NIGHT

21 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 -

21

CONTD:

21 **21**

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.

22

CONTD: (2)

21
21

GIL

(looks around, drinks it in)

Hey lady, are you kidding me?

ZELDA

I know what you're thinking - this is boring - I agree - I'm ready to move on - let's do Bricktop's, Scott, I'm bored, he's bored, we're all bored.

SCOTT

Whatever you say, sweetheart. See if Cole and Linda want to come with. Coming?

Gil stares open mouthed.

CUT TO:

INT/EXT. CAR - NIGHT

22
22

Shot of group (Gil, Cole Porter, Fitzgeralds) piled into period open top car tearing down a Parisian street. (Note: we can include Denise and Doug or Phil if we want)

CUT TO:

INT. BRICKTOP'S CLUB - NIGHT

23
23

The group is watching someone like Josephine Baker. Gil is stunned by it all. The Fitzgerald's drink a lot.

CUT TO:

EXT. CAFE #3 - NIGHT **A24**
A24

Group entering cafe.

INT. CAFE #3 - NIGHT

24
24

A little late night cafe, very bohemian. Scott, Zelda and Gil enter, the group having thinned out. The Fitzgeralds drink a lot.

ZELDA
Une bouteille de bourbon.

23

CONTD:
24 **24**

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?

24

CONTD: (2)

24 **24**

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.

25

CONTD: (3)

24 **24**

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?

26

24 **24**

CONTD: (4)

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?

27

CONTD: (5)

24 **24**

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 -

28

CONTD: (6)

24 **24**

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.

29

EXT. CAFE #3 - NIGHT

25 **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:

INT. HOTEL SUITE - DAY

26 **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?

30

CaNTO:

26 **26**

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:

INT. ANTIQUE STORE - DAY

27 **27**

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.

31

CONTD:

27 **27**

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.

32

CONTD: (2)

27 **27**

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

EXT. LOVELY SPOT - NIGHT

28

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:

EXT. LOVELY SPOT - NIGHT

29

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.

CaNTO:

29

29

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 I

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:

INT/EXT. CAR - NIGHT

30

30

Only Gil and Hemingway.

HEMINGWAY

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

(MORE)

CONTD:

30 **30**

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 fiance 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:

EXT. GERTRUDE STEIN'S PLACE - NIGHT

A31 **A31**

Shot of them arriving at Gertrude Stein's.

INT. GERTRUDE STEIN'S PLACE - NIGHT

31 **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.

CONTD:

31 **31**

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 represente.

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 bourgeoise judgment and turn her into an object of pleasure.

(MORE)

37

CONTD: (2)

31 **31**

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.

CONTD: (3)

31 **31**

GIL
Me too. I was born too late.

ADRIANA
Oui, exactement. For me Belle Epoque 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?

CONTD: (4)

31 31

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.

40

CONTD: (5)

31 **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 Miro.

CUT TO:

EXT. HOTEL - NIGHT

32 **32**

Gil returning.

CUT TO:

INT. HOTEL SUITE - NIGHT

33 **33**

Gil gets into bed with Inez. She's asleep and he lies awake

thinking. He pinches himself to make sure he's awake.

41

CONTD:

33 33

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:

EXT. FLEA MARKET - DAY

34 34

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?

42

CONTD:

34 34

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 tres 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
34

CONTD: (2)

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

CUT TO:

INT. L'ORANGERIE MUSEUM - DAY

35
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:

INT. ANOTHER FLOOR OF THE MUSEUM - DAY

A36
A36

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

CONTD: **A36**

A36

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 bourgeoise 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:

INT. RESTAURANT - NIGHT

36 **36**

John, Helen and Inez finishing fancy dinner.

JOHN
Too rich for me.

45

CONTD:

36 **36**

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.

46

CONTD: (2)
36 **36**

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:

INT. FITZGERALD'S PARTY - NIGHT
37 **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)

CONTD:

37 **37**

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

ADRIANA

Vous etes tous deux tres 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:

48

EXT. PLACE DAUPHINE - NIGHT

38 **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:

EXT. MONTAGE/PARIS - NIGHT

39 **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)

CONTD:

39 **39**

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 poete.

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

CUT TO:

OMITTED

40 **40**

EXT. PLACE PIGALLE - NIGHT

41 **41**

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:

50

EXT. RIVER - NIGHT

42 **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.

51

CONTD:

42 **42**

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.

52

CONTD: (2)

42 **42**

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:

INT. BOHEMIAN CAFE - NIGHT

43 **43**

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 -

53

CONTD:

43 **43**

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 Dali comes to table.

DALI
We met earlier tonight. At the party.

GIL

Yes - I remember -

DALI

Dali - si? Dali! Dali! Une bouteille de vin rouge I waiter scurries for one.

DALI (CONT'D)

You like the shape of the rhinoceros?

GIL

A rhinoceros? I never thought about it.

DALI

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.

DALI

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

54

CONTD: (2)

43 **43**

Bufiuel, 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.

DALI

Pender - Pen-der - Pen-derrr - and I am Da-li. 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.

DALI

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.

DALI

Past is also present.

55

CONTD: (3)

43 **43**

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.

DALI

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.

BuNuEL

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

GIL

I was born in the wrong time.

DALI

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.

BuNuEL

I see a movie.

GIL

I see an insurmountable problem.

DALI

I see - a rhinoceros.

56

INT. HOTEL SUITE - DAY

44

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:

EXT. RODIN MUSEUM GARDEN - DAY

45
45

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

57

CQNTD:

45 **45**

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. Qui - 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. ··

CONTD: (2)

45 45

GUIDE
Yes - and does she love him? Or you?

GIL
Love him or me? Well I hardly think, me. But we've just met. See, another very gifted man flirts with her, a writer. All these geniuses fall in love with her. And what am I? And then of course there's another big problem. I can't exactly explain.

GUIDE
Yes?

GIL
I don't know whether to call it an age difference - or a problem of geography - I'm so messed up. I'm not Hemingway, I'm not Picasso, I'm not Rodin. I'm just a guy who was born too late.

CUT TO:

OMITTED

46
46

EXT. STREET/INT. BUILDING - DAY

47
47

John walks down a street and enters a building. As he goes up the stairs we learn it is the office of a private detective agency.

CUT TO:

INT. AGENCY OFFICE - DAY

48
48

John and M. DuBois, the head detective. M. Tisserant, the second is present too.

JOHN
Here's his photo. I want to know where he goes each night.

DUBOIS
What is your suspicion?

CONTD:

48 48

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:

EXT. LOVELY SPOT/INT. CAR - NIGHT

49 49

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:

OMITTED

50 50

INT. GERTRUDE STEIN'S PLACE - NIGHT

51 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

Sabia que tenia una obsesi6n con este fanforr6n. Sobre esto discutimos.

STEIN

Estoy seguro que regresara 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)

61

CONTD:

51 **51**

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:

OMITTED

52 **52**

EXT. FRONT OF HOTEL - DAY

53 **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)

62

CONTD:

53 **53**

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:

OMITTED

54 **54**

EXT. FLEA MARKET - DAY **55**

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 Parisiene?

GABRIELLE
Oui monsieur.

GIL
How much.

GABRIELLE
Dix-huit euro.

63

CONTD:

55

55

He pays. Takes album.

CUT TO:

OMITTED

56

56

EXT. BOOK MARKET - DAY

57

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:

EXT. NOTRE DAME GARDEN - DAY

58
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.

CONTD:
58 **58**

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?

65

CONTD: (2)

58 **58**

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 naivete 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:

INT. HOTEL SUITE - NIGHT

59 **59**

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
Ohmigodl 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.

CONTD: (2)

59

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 .·.

68

CONTD: (3)

59 59

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.

69

CONTD: (4)

59 59

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.

70

CONTD: (5)

59 **59**

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.

71

CONTD: (6)

59 **59**

JOHN
See. Incidentally, it was very nice of you to come over so late.

HELEN
Yes - my god, is it midnight already?

Gil is disappointed.

CUT TO:

EXT. FLEA MARKET - DAY

60 **60**

Gil is buying earrings.

CUT TO:

OMITTED

61 **61**

EXT. DETECTIVE TISSERANT'S CAR/LOVELY SPOT - NIGHT

62 **62**

He is behind the wheel of his car observing. Car stops -

picks up Gil, pulls off. Tisserant pulls off to follow.

CUT TO:

INT. GERTRUDE STEIN'S PLACE - NIGHT

63 **63**

STEIN
(to Matisse)
C'est l'un de vos meilleurs jusqu'a present. Je parlai a Leo. Je pense qu'il souhaite l'acheter.

Matisse is delighted, goes about his business there as she turns to Gil.

STEIN
I was just telling Matisse we want to buy one of his new pictures for our personal collection. Five hundred francs seems fair.

GIL
Five hundred francs? For a Matisse?
(half to himself)

(MORE)

72

CONTD:

63 **63**

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:

INT. DEYROLLE - NIGHT

64 **64**

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.

73

CONTD:

64 **64**

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 Bufiuel.

GIL (CONT'D)
Oh, Mr. Bufiuel, I had a nice idea for a movie for you.

BuNuEL
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.

BuNuEL
Why not?

GIL
They just can't seem to exit the door.

BuNuEL
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.

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

CONTD: (2)

64
64

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 Bufiuel gets in last line.

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

CUT TO:

EXT. PRETTY LOCATION - NIGHT

65
65

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.

65 65

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 etre en retard.

GIL

What's going on?

They get in.

ADRIANA

Where are we going?

DIDIER

To drink champagne.

DISSOLVE TO:

EXT. MAXIMS - NIGHT

66 66

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 herel -

GIL

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

INT. MAXIMS - NIGHT

67 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:

INT. MAXIMS - NIGHT

68 **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:

INT. MOULIN ROUGE/STAGE - NIGHT

69 **69**

The girls dance.

CUT TO:

INT. MOULIN ROUGE/AUDIENCE - NIGHT

70 **70**

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

77

CONTD:

70 **70**

ADRIANA
(to waiter)
Encore du vin. Le meme chose.
(to Gil)
Isn't this something. Lookl Look I

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 enchante mademoiselle. Prenez un siege je vous en prie.

ADRIANA
He's asking us to sit down with him.

GIL
This much French I know.

LAUTREC
Etes vous Americain?

GIL
I'm American. Oui -

LAUTREC
Je l'ai devine a votre accent.

78

CONTD: (2)

70 **70**

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

GIL
Yes, I love your pictures too.

LAUTREC
(welcomes two new men to table)
Oh - puis-je vous presenter mes amis ··· Monsieur Degas and Monsieur Gauguin.

ADRIANA
Ohmigoodness - hello - enchante -
(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)

11 parle un petit peut.

GAUGUIN

I speak well - je parle tres bien.

DEGAS

(scornfully over Gauguin's boasting)

Ah-

GAUGUIN

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

79

CONTD: (3)

70 **70**

ADRIANA

He says they find this generation sterile and empty -

GAUGUIN

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

ADRIANA

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

DEGAS

Pas do tout - la Renaissance - c'etait mieux - leur vetements sont tres, tres 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 etudiante. En haute couture - fashion designer

but studying -

DEGAS
Ah ga compte pour les vetements outrageux.

LAUTREC
Vous devriez la presenter a Richard.

GAUGUIN
He wants Degas to have you meet his friend Richard.

(MORE)

80

CONTD: (4)

70 **70**

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 Epoque - 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.

70 **70**

CONTD: (5)

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 tellin~ you the golden age is the Belle Epoque.

GIL

Yes but don't you see - to these guys the golden age was the Renaissance. They'd all trade the Belle Epoque 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 -

CONTD: (6)

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.

CONTD: (7)
70
70

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:

INT. GERTRUDE STEIN'S PLACE - NIGHT
71
71

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?

84

CaNTO:
71 **71**

STEIN
He finds it hard to believe the

protagonist doesn't see his fiancee 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:

INT. HOTEL SUITE - DAY

72 **72**

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 Dali -

INEZ
Nothing except they've all been dead for years.

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

(MORE)

72 **CONTD:** **72**

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.

86

CONTD: (2)

72 **72**

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 Dali 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
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.

87

CONTD: (3)

72 **72**

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:

INT. VERSAILLES - DAY

73 **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 tete!

CUT TO:

OMITTED

74 **74**
88

EXT. PONT ALEXANDRE III - NIGHT

75 **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?

CONTD:

75 **75**

GABRIELLE
It's midnight.

GIL
Midnight - right - right - pretty name.

FADE OUT as they walk off together in the rain.