

ULTIMO TANGO A PARIGI

[LAST TANGO IN PARIS]

Written by

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FINAL SHOOTING

TRANSCRIPT

FADE IN:

EXT. PARIS FRANCE - PONT DE BIR-HAKEIM - DAY

PAUL (50's) stands on the street under a RAISED TRAIN
BRIDGE.
He covers his ears in UTTER DISGUST at the UNBEARABLE NOISE
a
train makes as it ROARS OVERHEAD.

He BELLOWS TO THE HEAVENS.

**PAUL
(ENGLISH)**

FUCKING GOD!!!!

As the train moves on he walks, slowly, DESPONDENT. Lost in
a
private WORLD OF PAIN.

Behind him we see a woman in a fur collard coat and flowered
hat walking, gaining on him. This is JEANNE (20's).

As she PASSES Paul, she turns to GLANCE at him. We read a
HINT of EMPATHY on her face.

He is OBLIVIOUS to her or anything else for that matter.

She walks on, dodging STREET SWEEPERS as she covers the long
walkway, trying to forget the SAD MAN she saw.

We see her walk toward a 6 story APARTMENT BUILDING.

as Paul, with TEARS STREAMING DOWN HIS FACE, comes to reality
he also notices the building. He REGARDS it.

CUT TO:

EXT. APT. BUILDING - PASSEY - DAY

frame. Jeanne stands looking at the grandeur of the building at 1
RUE JULES VERNE. She reads a FOR RENT sign on the door

She HESITATES but then RINGS THE BELL. She checks her watch.

She SMILES to herself then descends the nearby stairs.

She goes into a BAR.

CUT TO:

INT. KENNEDY EIFFEL BAR - DAY

Jeanne comes in and speaks to the BARTENDER.

2.

DIALOGUE IS IN FRENCH

JEANNE

A phone token, please.

BARTENDER

No tokens. At the end, on the left.

JEANNE

Thank you.

Jeanne goes to the TELEPHONE/WASHROOM.

The telephone booth is OCCUPIED.

her As she waits, she watches in disgust as an OLD LADY cleans
her DENTURES with a toothbrush and then puts them back in
mouth.

cheeks Jeanne STUDIES her own face in the MIRROR, puffing her
up in judgement. As she does, Paul exits the phone booth,
still LOST IN ANGUISH.

After watching him leave, Jeanne USES THE PAY PHONE. She

speaks to her MOM.

JEANNE (CONT'D)

Mama? Yes, it's Jeanne. I've found a flat to rent in Passy. I'm going to see it.

She puts her foot up on the seat. We see her LONG BOOTS as her SHORT SKIRT hikes up.

JEANNE (CONT'D)

Then I've got to go to the station to met Tom. I promised him. OK, see you later. Bye!

CUT TO:

INT. APT. BUILDING - FRONT DESK

Jeanne talks to THE CRAZY CONCIERGE through a SMALL WINDOW who is SMOKING and has ROLLERS in her hair.

JEANNE

I've come to see the flat. I saw the sign.

CONCIERGE

The sign?
3.

JEANNE

Yes.

The Concierge joins Jeanne AT THE WINDOW.

CONCIERGE

It's always the same! Nobody ever tells me anything.

JEANNE

I'd like to see it.

CONCIERGE

You want to rent it?

JEANNE

I don't know yet!

CONCIERGE

They rent, they leave and I'm the

last to know. Do you think that's right?

She sits at her desk and PUTS OUT HER CIGARETTE.

CONCIERGE (CONT'D)

If you want to go up alone--

She looks through her KEYS...

CONCIERGE (CONT'D)

Go on. I'm afraid of spiders. The key is missing. Strange things happen.

One of the APT. GUESTS puts an empty WINE BOTTLE outside their door. They both TAKE NOTICE.

CONCIERGE (CONT'D)

They drink six bottles a day.

Jeanne thinks the place is like a FUNNY FARM. As the concierge TRILLS OUT FIGARO, she gives up and walks away.

CONCIERGE (CONT'D)

Wait! Don't go! There must be a duplicate.

She looks for it.

CONCIERGE (CONT'D)

Here it is.

4.

Jeanne, against her better judgement, goes back to the desk. She holds out her hand. The Concierge puts the KEY IN HER **HAND.**

CONCIERGE (CONT'D)

You must be very young.

She GRABS AND HOLDS ON to Jeanne's hand way too long, LAUGHING CRAZY, HYSTERICAL. Jeanne has to forcefully break away from her grasp.

JEANNE

Let go of me!

She gets free of her and heads to the ELEVATOR, rubbing her hand.

JEANNE (CONT'D)

She's crazy!

and The ELEVATOR arrives and she gets on. We watch her ascend
DISAPPEAR.

CUT TO:

INT. APT. BUILDING - BEDROOM

Jeanne comes in the DARK ROOM and heads straight for the window. She opens it and the STORM SHUTTER.

Light STREAMS IN, revealing Paul, sitting on the RADIATOR.

Jeanne is STARTLED when she sees him.

DIALOGUE IS IN FRENCH

JEANNE

Who are you?

No response.

JEANNE (CONT'D)

You gave me a fright.

No response.

JEANNE (CONT'D)

How did you get in?

He replies WITHOUT LOOKING AT HER.

5.

PAUL

(BARELY AUDIBLE)

Through the door.

JEANNE

Oh yes, I left it open. I didn't hear you come in.

PAUL

I was already here.

JEANNE

Sorry? Oh it was you who took it. I had to bribe the concierge. These old houses are fascinating.

She walks up to the FIREPLACE.

JEANNE (CONT'D)

An armchair by the fireplace would look good.

PAUL

The armchair should go in front of the window.

JEANNE

Are you American? You've got an American accent.

He gets off the radiator and WANDERS into the next room for **SOLITUDE**.

LIVING ROOM - CONTINUOUS

But she has followed him. She OPENS THOSE WINDOWS also. He forced into ANOTHER ROOM.

DINING ROOM - CONTINUOUS

As he studies a WICKER CHAISE LOUNGE, she calls from the other room.

JEANNE (CONT'D)

Are you going to take it? Are you?

PAUL

I don't know.

She continues to LOOK AROUND. Her CURIOSITY of Paul gets the best of her. She peeks around the corner and watches him **SIT IN THE CORNER**.

6.

JEANNE

What are you doing?

She thinks he is VERY ODD as he PLAYS WITH a lamp shade. Nature calls. She heads to the --

BATHROOM - CONTINUOUS

As the PHONE RINGS, she pulls up her skirt and sits on the toilet for a PEE. She looks around.

She finishes and FLUSHES THE TOILET as the PHONE RINGS ON incessantly.

is

LIVING ROOM - CONTINUOUS

The PHONE RINGS on...

JEANNE (CONT'D)

(PERTURBED)

Oh la la. Should I answer It or not? Oh...

DINING ROOM

They pick up the phone at the SAME TIME. Paul EAVES DROPS

JEANNE'S VOICE

Hello? Hello --

PAUL

(to the caller)

Hello -- Hello. There's no-one

here. There's no-one. I don't know.

He puts the SMALL LAMP SHADE back. He hangs the receiver on the back of the chaise. Jeanne continues to listen on her end, UNAWARE.

Paul SNEAKS AROUND THE CORNER.

LIVING ROOM - CONTINUOUS

Jeanne is STARTLED. She hangs up the phone.

JEANNE

So you're going to take it? You've decided?

PAUL

I had already decided. But I'm not sure now. Do you like it?

She's SPEECHLESS.

7.

JEANNE

I don't know. I shall have to think about it.

PAUL

Think fast.

He WALKS OFF.

Jeanne picks her hat off the floor, lost in CONFUSION.

The front door SLAMS.

She walks toward the door...

But Paul didn't really leave. He walks slowly TOWARD HER.

JEANNE

I thought you'd left.

He STUDIES HER for a moment. He takes her hat and DROPS IT
on
the ground. He PICKS HER UP in his arms and CARRIES to the
window. He puts her down on the window sill. They start
MAKING OUT ferociously.

He RIPS her panty hose, UNDOES HIS ZIPPER and PENETRATES
HER.
They are lost in ANIMALISTIC SEX as she WRAPS HER legs
around
him.

PAUL

Ah... Oh, God.

They KISS SAVAGELY and HIT the floor as THEY CLIMAX
TOGETHER.

PAUL (CONT'D)

Oh, Jesus... Oh... Oh, Christ.

Totally spent, they ROLL AWAY from each other. Her skirt,
hiked up is showing her ripped panty hose. We can see her
AMPLE BUSH through the SHEER FABRIC.

They WRITHE on the floor trying to CATCH THEIR BREATH.

PAUL (CONT'D)

Oh, God.

CUT TO:

EXT. APT. BUILDING - ENTRANCE - MOMENTS LATER

Paul comes out the FRONT DOOR. He puts on his TRENCH COAT.
Jeanne LAGS behind, trying to fix herself also.

8.

Paul takes the FOR RENT sign off the DOOR FRAME as Jeanne heads off, still STUPEFIED.

He watches her descend the stairs and throws the CRUMPLED UP sign on the sidewalk.

PONT DE BIR-HAKEIM - CONTINUOUS

They go their SEPARATE WAYS. Jeanne crosses the street while Paul takes the RAISED WALKWAY.

CUT TO:

EXT. SUBWAY STATION - PLATFORM

Jeanne RUNS through the crowd IN A PANIC dodging people. She finds who she is LOOKING FOR, her boyfriend TOM (30's). She runs into his arms like LONG LOST LOVERS.

All of the sudden, a FILM CREW appears, filming their every moment.

They KISS PASSIONATELY.

Tom tries to UNTANGLE HER from the cords.

TOM

Watch out!

JEANNE

Have they taken us for someone else?

TOM

We're in a film.

He walks her and EXPLAINS.

TOM (CONT'D)

We're in a film. If I kiss you...

He KISSES HER...

TOM (CONT'D)

... it might be cinema. If I stroke your hair, it might be cinema.

They walk on as the SOUND ENGINEER pokes a MICROPHONE in their faces.

JEANNE

What's going on? Do you know them?
9.

TOM

It's a long story. In short,
Portrait of a Girl. It's been
accepted for television! And the
girl is you. It's you!

JEANNE

You're mad! You might have asked me
first.

TOM

Yeah, but I wanted...

Jeanne SMACKS THE MICROPHONE out of their faces.

TOM (CONT'D)

I wanted to start with shots of
Jeanne at the station meeting her
fiancé. Yes, I know them. They're
my crew.

JEANNE

So you kissed me, and you knew it
was being filmed. You're a bastard!
Traitor!

TOM

No, you'll see. It will be a love
story. Tell me, Jeanne, darling.
What did you do while I was away?

JEANNE

I thought of you day and night, and
I cried. Darling, I can't live
without you!

TOM

Wonderful! Cut! That was perfect!

He is THRILLED. He tries to kiss her but she won't let him.
She is still MIFFED. But she finally GIVES IN. They have a
PASSIONATE EMBRACE.

CUT TO:

INT. HOTEL - ROSA'S BATHROOM - DAY

CATHERINE cleans the bathroom of EXCESSIVE BLOOD.

Paul sits on the other side of the PRIVACY SCREEN -- REFLECTING, in a GLUM FOG, listening.

10.

She WRINGS OUT a washcloth frequently as she speaks. The EXCESSIVE BLOOD AND WATER falling into a BUCKET.

CATHERINE

I'd have finished by now, but the police wouldn't let me touch anything. They didn't believe it was suicide.

She WIPES A MIRROR.

CATHERINE (CONT'D)

There was so much blood everywhere. They had fun making me do a reconstruction. "She went there."

She wipes another GLASS SURFACE.

CATHERINE (CONT'D)

"She came through here."

She opens the curtain to the SHOWER/TUB. It's INUNDATED with BLOOD.

CATHERINE (CONT'D)

"She opened the curtain."

She STARES at the blood... It's so much. She uses the SHOWER HEAD to rinse the blood off the tub.

CATHERINE (CONT'D)

I copied all her actions. The guests were awake all night! The hotel was crawling with cops! They enjoy playing around with blood. She rinses the blood FROM HER HANDS AND ARMS.

CATHERINE (CONT'D)

They were all spies! Asking if she was sad, if she was happy, if you fought, how long you'd been married, why you didn't have any children. Pigs!

Disgusted and exhausted, she sits on the edge of the tub. We switch to PAUL'S SIDE of the PRIVACY SCREEN. We see he is DEEPLY DISTURBED by this situation.

CATHERINE (CONT'D)

They got familiar right away! They said, "Your boss is a bit unstable." "Do you know that he was a boxer?" So?

(MORE)

11.

CATHERINE (CONT'D)

"It didn't work out, so he became an actor." "Bongo player, revolutionary in South America, journalist in Japan."

wife She begins to clean blood from THE STRAIGHT RAZOR Paul's used to KILL HERSELF WITH.

CATHERINE (CONT'D)

One day, he lands in Tahiti, hangs around, Learns French." "Then he comes to Paris. There... he meets a woman with money, marries her and... "Since then what has your boss done?" "Nothing."

Paul pulls the curtains aside from the window. He looks out. He SPIES a BLACK COUPLE, one a SAX PLAYER, in an adjacent building. She is attempting ORAL SEX on him.

CATHERINE (CONT'D)

I say, "Can I clean up now?" "No! Don't touch anything!" "Do you really think she killed herself?" He pushed me into a corner and tried to paw me...

HIS When the couple are spotted, they stop. He starts PLAYING SAX.

Paul has had enough of the running water and her cleaning.

PAUL

Turn the tap off now.

CATHERINE

They'll be doing the autopsy right now.

Paul walks to her side.

PAUL

Why won't you turn the tap off?

CATHERINE

They told me to give you your razor
back.

She hands him the STRAIGHT RAZOR. He STUDIES IT.

PAUL

It's not mine.

12.

CATHERINE

They said they don't need it any
more. The investigation is over.

He grabs her hands VIOLENTLY and studies them.

CATHERINE (CONT'D)

Yes, she had cuts there...

He tilts her head back FORCEFULLY.

CATHERINE (CONT'D)

... and on the neck, too...

pulls He PULLS HER OUT OF THE WAY and turns off the water. He
the SHOWER CURTAIN closed.

He storms out of the bathroom, leaving Catherine there.

When he is gone, she opens the curtain and turns the water
back on OUT OF SPITE.

CUT TO:

EXT. PONT DE BIR-HAKEIM - DAY

Formerly known as the Passy Viaduct. We see a great shot of
the DOUBLE-DECKER ROAD-AND-RAIL BRIDGE and PAUL'S NEW
APARTMENT BUILDING.

CUT TO:

INT. APT. BUILDING - DAY

The front door opens and Jeanne's hand comes in, holding the **KEY**.

The rest of her peeks in. She **SPIES A CAT**. She decides to make **CRAZY NOISES** at the animal, **CRAWLING ON THE FLOOR**, making it **RUN FOR THE HILLS**.

Just then, **MOVERS** pop in carrying furniture catching Jeanne off guard.

MOVER

Excuse me, where shall I put this?

JEANNE

You could have rung the bell.

13.

MOVER

The door was open. I'll put it there.

He puts the chair down in the middle of the room. She moves it to in front of the fireplace instead.

JEANNE

In front of the fireplace.

She heads to the front door but is stopped by...

MOVER 2

Careful, madame.

With and armfull of chairs.

JEANNE

There.

She tries to leave again but then runs into...

MOVER

What about the table?

With a table.

JEANNE

How do I know? He'll decide.

BEDROOM - CONTINUOUS

Jeanne **REGARDS** the room.

MOVER 2

This is a king-size.

JEANNE

It won't fit!

MOVER

Well, your husband has no idea. All
this in an hour... It's not long.

She leans against a wall and looks around, FLABBERGASTED.

JEANNE

What a mess!

We see Paul in the DOORWAY paying the movers.

MOVER

Thank you.

14.

MOVER 2

Thank you.

He comes in.

LIVING ROOM - CONTINUOUS

Jeanne is sitting in the chair in front of the fire place.

PAUL

The armchair goes in front of the
window.

He DRAGS THE CHAIR AND HER to the window instead.

PAUL (CONT'D)

Like that.

JEANNE

But I only came to return the key.
To return it to you.

PAUL

I don't care about the key. Take
your coat off.

He takes his COAT OFF and hangs it on a DOOR HANDLE.

PAUL (CONT'D)

Take your coat off and help me.

JEANNE

OK.

PAUL

Get those chairs and bring them here.

He grabs the TABLE and brings it to the DINING ROOM.

DINING ROOM - CONTINUOUS

He places the table. She FOLLOWS with the CHAIRS.

PAUL (CONT'D)

Put them on the other side. Take that, too. That's it.

JEANNE

You didn't waste any time...

But he has WANDERED OFF to another room.

15.

JEANNE (CONT'D)

Listen monsieur! I've got to go.

DIALOGUE TO ENGLISH

JEANNE (CONT'D)

Look, sir! I've got to go!

BEDROOM - CONTINUOUS

leans

She walks across the mattresses with her BOOTS ON. Paul against the wall STUDYING THE ROOM.

PAUL

The bed is too big for the room.

JEANNE

I don't know what to call you.

PAUL

I don't have a name.

JEANNE

Do you want to know mine?

PAUL

No, no! I don't. I don't want to know your name.

He COVERS HER MOUTH and backs her up against a WALL.

PAUL (CONT'D)

You don't have a name and I don't have a name either. Not one name. She THROWS HIS HAND off and puts some space between them.

JEANNE

You're crazy!

She leans against the adjacent wall.

PAUL

Maybe I am, but I don't want to know anything about you. I don't wanna know where you live or where you come from. I wanna know nothing, nothing, nothing...

JEANNE

You scare me.

Back to the OTHER WALL.

16.

PAUL

You and I are gonna meet here without knowing anything that goes on outside here.

He indicates OUTSIDE THE WINDOW.

PAUL (CONT'D)

OK?

JEANNE

But why?

PAUL

Because... Because we don't need names here. Don't you see? We're gonna forget... everything that we knew. Every... All the people,... all that we do,... wherever we live. We're going to forget that, everything, everything.

JEANNE

But I can't. Can you?

PAUL

I don't know. Are you scared?

JEANNE

No.

She walks to the bed, inviting him with her eyes.

JEANNE (CONT'D)

Come?

CUT TO:

INT. HOTEL - PAUL AND ROSA'S ROOM - DAY

ROSA'S MOTHER roots through Paul and Rosa's belongings. Searching for answers... and maybe some tokens of her **DECEASED DAUGHTER.**

upcoming Paul **WAITS**, listening in the **HALLWAY**. He loathes the reunion.

ANNOYED by all the **RATTLING** while she searches, he bites the bullet and **GOES IN.**

He **CATCHES** her in the **ARMOIRE...**

She stops her **ROOTING.**

17.

ROSA'S MOTHER

I thought you'd be here.

PAUL

I expected you later.

ROSA'S MOTHER

I took the first train.

"PRIVY" We notice the **IRONY** of the **SIGN ON THE DOOR**, it reads

(PRIVATE) .

ROSA'S MOTHER (CONT'D)

Oh, Paul! How awful! How awful,
Paul!

She walks **TIMIDLY** up to Paul. After a moment, they **EMBRACE**

each other in a GRIEF STRICKEN HUG.

MOMENTS LATER

Paul grows BORED of the reunion, he TAPS HIS FINGERS on the closet he LEANS AGAINST, studying the accessories of the DECOR and her silly hat.

She sits, SPILLING HER GRIEF on Paul as if it is a THERAPY SESSION.

ROSA'S MOTHER (CONT'D)

Papa is in bed with asthma. The doctor wouldn't let him come. It's better like that. I'm stronger.

She starts RUMMAGING AGAIN, this time through Rosa's empty PURSES, spilling them out one at a time on the bed BEHIND PAUL.

PAUL

What are you looking for?

ROSA'S MOTHER

Something that would explain... A letter, a clue.

PAUL

Nothing. I told you, there's nothing, nothing at all.

He takes the purses and PUTS THEM BACK. She sits on the bed in DESPAIR.

ROSA'S MOTHER

My little Rosa wouldn't have...
Nothing for her mother. Not a word.
18.

PAUL

It's useless to keep on searching.

ROSA'S MOTHER

Not even for you, her husband!

He closes the ARMOIRE.

PAUL

You need to rest. I think room 12 is free.

He GATHERS HER BELONGINGS and leads her UP THE STAIRS.

STAIRS - CONTINUOUS

They pass some GUESTS coming down.

GUEST

Hi.

Rosa's Mother stops on the stairway, REFLECTING PAINFULLY.

ROSA'S MOTHER

ROSA'S MOTHER (CONT'D)

With a razor?

Paul goes on, IGNORING HER.

ROOM 12 - CONTINUOUS

Paul comes in and puts her belongings on the BED.

ROSA'S MOTHER (CONT'D)

What time did it happen?

PAUL

I don't know. In the evening.

ROSA'S MOTHER

And then?

PAUL

Then I... I already told you on the phone... When I found her, I called the ambulance.

Paul goes out to the HALLWAY to gather himself.

19.

ROSA'S MOTHER

After you called, Papa and I stayed up all night, talking about Rosa and you. Papa kept whispering, as if it had happened in our house.

Rosa's mother thinks he LEFT. She YELLS.

ROSA'S MOTHER (CONT'D)

Paul!

Paul is BROKEN OUT OF HIS TRANCE... the sudden yelling has

INCENSED HIM.

He PEERS ANGRILY at her in room 12.

ROSA'S MOTHER (CONT'D)

Where did it happen?

PAUL

In one of the rooms.

ROSA'S MOTHER

Did she suffer?

PAUL

Ask the Doctors. They're doing the autopsy.

ROSA'S MOTHER

The autopsy.

He goes into the ...

BATHROOM - CONTINUOUS

He turns off the ANNOYING RUNNING WATER. He looks at himself in the mirror.

She UNPACKS her suitcases on her bed. He rejoins her.

ROOM 12 - CONTINUOUS

She takes out some CARDS.

ROSA'S MOTHER (CONT'D)

I already had some announcement cards. I've seen a lot of death. I think of everything. I'll prepare her a beautiful room with flowers.

20.

PAUL

The cards, clothes, relatives, flowers. You've got everything in that suitcase. You didn't forget anything. But I don't want any priests here.

ROSA'S MOTHER

But...

PAUL

No priests.

ROSA'S MOTHER

But Paul...

PAUL

Understand?

ROSA'S MOTHER

We have to. Funerals must be religious.

Paul EXPLODES -- She jumps a foot back.

PAUL

No!!!

He DARES HER with his eyes, ENRAGED.

PAUL (CONT'D)

Rosa didn't believe! Nobody believes in the fucking God here!

He throws her suitcase AGAINST THE WALL.

ROSA'S MOTHER

Paul, don't shout. Don't talk like that.

He SNATCHES THE PAPER from her hands.

PAUL

The priest doesn't want any suicides. The Church doesn't want any suicides, do they?

ROSA'S MOTHER

They'll give her absolution.

He RAISES HIS HAND threatening to HIT HER.

PAUL

Heh!?

21.

Scared, she pushes on.

ROSA'S MOTHER

Absolution and a nice mass. That's all I ask, Paul. Rosa... Rosa is my little girl, do you understand? Rosa... Why did she kill herself?

She starts WEEPING.

PAUL

Why? Why did she commit suicide?
Why?

He PUMMELS THE DOOR with his fists ... ENRAGED...

PAUL (CONT'D)

You don't know? You don't know.

He closes her DOOR.

HALLWAY - CONTINUOUS

Some of the OTHER GUESTS pop their heads out to see what the COMMOTION IS. He gently CLOSES THEIR DOORS in a "mind your own business" sort of way.

There is always the "Miss know it all, busybody type"
though.

She sheepishly REOPENS HER DOOR.

Paul walks calmly back to it and SLAMS IT in her face ---
IRATE.

CUT TO:

INT. APT. BUILDING - DAY

Jeanne enters the ALREADY OPEN DOOR. She looks around the still sparsely furnished living room.

LIVING ROOM -

Paul has decided his BED FITS BETTER in here. The BOTTOM MATTRESS is on the floor in the MIDDLE OF THE ROOM. He LEANS AGAINST THE WALL and top mattress, WAITING FOR JEANNE. He knew she'd be there.

She TAKES A SEAT on the bottom mattress and takes off her boots.

He watches her and does the same with his shoes. KICKING
THEM OFF and CATCHING THEM in the air PLAYFULLY.

22.

LATER

Paul and Jeanne sit NUDE, entwined, WRAPPED AROUND EACH OTHERS BODY'S.

DIALOGUE IS ENGLISH

PAUL

OOh... Now... Let's... Let's just look at each other.

JEANNE

It's beautiful without knowing anything.

They REGARD each other for seconds.

JEANNE (CONT'D)

Maybe... Maybe we can come without touching.

PAUL

Come without touching? OK.

HIS
He leans his head back and CLOSES his eyes... SCREWING UP
FACE. She COPIES HIM.

PAUL (CONT'D)

Are you concentrating? Did you come yet?

JEANNE

No. It's difficult!

PAUL

I didn't either yet. You're not trying hard enough.

They STOP THE SILLINESS. They laugh. She wraps her arms around his neck.

JEANNE

I shall have to invent a name for you.

PAUL

A name? Oh, Jesus Christ! Oh, God, I've been called by a million names all my life. I don't want a name. I'm better off with a grunt or a groan for a name. Do you wanna hear my name?

23.

and

Paul does some PLAYFUL ANIMAL SOUNDS. APE SOUNDING GRUNTS such. He contorts his face and LOOKS SILLY.

JEANNE

It's so masculine.

PAUL

Yeah.

JEANNE

Listen to mine.

She mimics his idea and makes her own PLAYFUL ANIMAL SOUNDS. He laughs.

PAUL

I didn't get the last name.

She redoes the SOUNDS for him. He JOINS her. Their ANIMAL SOUNDS BLEED INTO...

CUT TO:

EXT. JEANNE'S FAMILY COUNTRY MANOR - YARD - DAY

... A DOVER OF LIVE DUCKS QUACKING --

Tom and his FILM CREW record the ducks for b.g. SOUND CLIPS while they WAIT FOR JEANNE.

This includes ROOSTERS, PIGEONS and annoyed NAIL FILING by one of the CREW.

FINALLY, Jeanne opens the gate door, sheepishly. She is LATE and has a DIFFERENT HAIR STYLE.

Tom is MIFFED, for continuity sake...

DIALOGUE IS FRENCH

TOM

You shouldn't have done that to me.

She is much more EXCITED about the NEW PERM.

JEANNE

It's not a wig, it's my hair.

She CLOSES THE GATE.

Doesn't it suit me? Tell me, don't you like it? Tell me.

24.

TOM

Of course I like it. Listen, you know... I don't know. You have changed, and yet you haven't. I can see the shot now.

He twirls around, setting up the shot between his hands and his MINDS EYE...

TOM (CONT'D)

The camera is up high. It descends slowly and follows you. You come forward, and it moves in on you. There's music, too. It gets closer and closer to you.

JEANNE

I'm in a hurry. Let's start.

She MOSEYS OFF.

TOM

But... can't we talk a little first?

JEANNE

Tonight we improvise. You follow.

He does.

FAMILY PET GRAVE-YARD - CONTINUOUS

Jeanne kneels in front of a HEAD STONE that reads "Mustapha".

JEANNE (CONT'D)

He was my childhood friend. He used to watch me for hours and hours. I think he understood me.

A VOICE from behind Jeanne pipes in.

OLYMPIA'S VOICE

Dogs are worth more than people.

Much more.

Jeanne smiles, FAMILIAR.

JEANNE

Meet Olympia, my nanny.

OLYMPIA

Mustapha could always tell the poor from the rich.

(MORE)

25.

OLYMPIA (CONT'D)

If someone well-dressed came in, he never stirred. But if someone scruffy came in, you should have seen him! What a dog! The colonel trained him to recognise Arabs by their scent.

JEANNE

Olympia, open the front door.

OLYMPIA

Give me a kiss.

Jeanne stands and KISSES HER on the cheek through the gate.

JEANNE

Go and open it.

(TO TOM)

Olympia is a compendium of domestic virtues. Faithful, admiring, and racist.

We watch Olympia walk to the MANOR HOUSE as Jeanne WAXES NOSTALGIC. Slowly, the rest of the property is revealed to us.

JEANNE'S VOICE

After Papa died, we moved back to the family home for a while. My childhood was made up of smells. Musty smells, the smell of walls and rooms.

A GROUP OF KIDS runs into the yard. Children used to come and play in my jungle, all day long. Growing old is a crime.

CUT TO:

INT. JEANNE'S FAMILY COUNTRY MANOR

Jeanne holds up a PICTURE. She points to people as she describes them.

JEANNE

That's me there. And that's
Mademoiselle Sauvage, the teacher.
She was very strict... and very
religious.

Olympia CHIMES IN AGAIN from behind the CAMERA CREW.
26.

OLYMPIA

She was too good. She spoilt you.

The Camera Crew turns the camera on her. Jeanne has a
DIFFERENT PICTURE, pointing again.

JEANNE

That's Christine...

They turn back to Jeanne.

JEANNE (CONT'D)

...my best friend. She married the
pharmacist and has two children.
It's like a village here. We all
know each other.

Olympia chimes in again from behind, in an open door.

OLYMPIA

I couldn't live in Paris.

The camera turns on her, then back to Jeanne.

JEANNE

We're safe here. It's odd looking
at the past.

TOM

Cut!

He walks to her.

TOM (CONT'D)

Why is it odd? It's you! It's

fantastic, it's your childhood.
It's everything I was looking for.

He turns on his camera crew who is UNDER HIS HEELS, shewing them out.

TOM (CONT'D)

What are you up to? Move it! Move it!
(to the lead crewman)
Who are these zombies who are always following you around?
(to all of them)
Scoot! Go on! The door, the door...

He starts opening all the doors in the MANOR.
27.

TOM (CONT'D)

I'm opening the door. I'm opening all the doors.

JEANNE

What are you doing?

TOM

Setting up my shot. There it is!
That's it! I've found it. Reverse gear!

Imagine Olympia is loitering in one of the rooms he comes in.
her nerve, in her own house!
Tom is the typical RUDE FRENCH DIVA DIRECTOR.

TOM (CONT'D)

What are you doing there? Beat it!

He turns his attention back to Jeanne, the subject of his **OBSESSION.**

TOM (CONT'D)

That's it. Into reverse. Yes! Do you see? Like a car, you go into reverse gear. That's it. Close your eyes.

She closes her eyes. He guides her BACKWARDS by the shoulders

through the MANOR.

TOM (CONT'D)

Start reversing. Close your eyes.
That's it, come on. Come on
backwards. That's it. Go back to
your childhood.

Jeanne BACKS TO a ROW OF PICTURES. She touches each and
recalls the subject.

JEANNE

Papa?

TOM

You're soaring. Take off and return
to your childhood.

Next picture.

JEANNE

In full uniform.
28.

TOM

Don't be afraid. Overcome the
obstacles.

Next.

JEANNE

Papa in Algeria.

TOM

You're...

He starts a COUNTDOWN of ages, as if he is HYPNOTIZING HER.

TOM (CONT'D)

15...14...12...13...11...10...9...

Jeanne backs into a DESK.

TOM (CONT'D)

We're there.

Jeanne kneels down in front of the desk.

JEANNE

My favorite route when I was eight.

She crawls under A TABLE. She finds a NOTEBOOK in a SECRET HIDING SPOT.

JEANNE (CONT'D)

My old notebook.

She reads from it.

JEANNE (CONT'D)

French homework. Theme: the countryside. Exposition: the countryside is cow country. The cow is all dressed in leather. The cow has four sides: the front, the back, the top and the bottom. Isn't that good?

TOM

Beastly.

STUDY - CONTINUOUS

She reads on.

JEANNE

Here are my cultural sources. Le Grand Larousse.

(MORE)

29.

JEANNE (CONT'D)

I just copied from it.
Menstruation. Noun. Physiological function comprising the discharge of menses. Penis. Noun. Male copulation organ, measuring five to forty centimeters. That's Le Petit Robert.

She shows him a PICTURE she has found that she DREW AS A CHILD.

JEANNE (CONT'D)

Tom! Tom! Tom! Look!

TOM

Who's that?

JEANNE

My first love.

TOM

Who?

JEANNE

My cousin Paul. My first love.

TOM

But his eyes are closed.

JEANNE

What?

TOM

His eyes are closed!

JEANNE

He played the piano divinely.
That's how I remember him...

AS WE --

CUT TO:

EXT. BACK YARD

Jeanne and Tom walk BUNDLED TOGETHER as Jeanne REMINISCES...

JEANNE'S VOICE

Sitting at the piano... His fingers
would skim the keys.

The FILM CREW follow them, filming.

30.

Olympia stumbles behind, watching.

JEANNE'S VOICE (CONT'D)

He played for hours and hours. At
the bottom of the garden, there
were two big trees. A plane tree
and a chestnut tree. After mass on
Sundays, we used to sit there, each
under our own tree. It was
wonderful. We sat gazing into each
other's eyes.

All WANDER THE GARDEN.

JEANNE

Aren't my trees beautiful? They
were my jungle.

They come upon the CROWD OF KIDS again. One KID is squatting
behind some thatch, doing his business.

JEANNE (CONT'D)

What are you doing?

KID 1

Having a shit.

The boy pooping stops and PULLS UP HIS PANTS.

KID 2

No, we're doing a poo.

Jeanne SCOLDS THEM.

JEANNE

Shame on you, doing it in my
jungle!

KID 1

Watch out!

KID 2

Run for it!

They SCATTER towards the STONE WALL with Olympia and Crew
CHASING AFTER THEM.

OLYMPIA

Oh, these dirty little Arabs! Go
and shit in your own country!

The kids CLIMB THE WALL for escape from the CRAZY ADULTS.
31.

TOM

Keep filming. Keep filming! Don't
stop, whatever you do!

Tom wanders back over to Jeanne while Olympia and the Crew
continue to SCARE OFF THE KIDS in the b.g..

JEANNE

Did you get it?

TOM

Everything.

JEANNE

Olympia was great. It'll give a
good idea of race relations in the
suburbs of Paris.

TOM

It's a real jungle here. So, tell me about your father.

JEANNE

I thought we'd finished.

TOM

Five minutes.

JEANNE

I'm meeting someone for work.

TOM

But the colonel... the colonel!
But Jeanne is OFF.

AND WE CUT TO--

CUT TO:

INT. APT. BUILDING - LIVING ROOM - DAY

We are back at Paul's new place. Jeanne WANDERS THE ROOM TOPLESS but covering her breasts with a PILLOW.

She continues to WAX NOSTALGIC about her father.

JEANNE

The colonel had green eyes and shiny boots. I worshipped him. He was so handsome in his uniform.
32.

PAUL'S VOICE

What a steaming pile of horseshit.

JEANNE

What?

Pissed, she THROWS THE PILLOW she was covering her AMPLE BREAST with at Paul.

We now see Paul is LOUNGING ON HIS MATTRESS, pant legs rolled up past his knees, TOYING WITH A HARMONICA and drinking from a WOODEN CUP.

JEANNE (CONT'D)

What? Don't...

PAUL

All uniforms are bullshit.
Everything outside this place is
bullshit. Besides, I don't want to
hear about your stories, about your
past, and all that.

JEANNE

He died in Algeria in 58...

PAUL

Or 68 or 28 or 98...

JEANNE

58, and don't joke about things
like that.

PAUL

Listen, why don't you stop talking
about things that don't matter
here? What the hell's the
difference?

DIALOGUE SWITCHES TO ENGLISH

JEANNE

OK.

She huffs over to the other SIDE OF THE ROOM, crossing her
arms, POUTING.

JEANNE (CONT'D)

So what do I have to say? What do I
have to do!?

He turns on to his back to evince his CROTCH.

33.

PAUL

Come on the good ship...

(SINGS)

Lollipop...

He PLAYS A TUNE on his harmonica. She sneaks onto the bed IN
THE SHADOWS.

JEANNE'S VOICE

Why don't you go back in America?

He stops PLAYING THE TUNE.

PAUL

I don't know. Bad memories, I guess.

JEANNE

Of what?

PAUL

Oh... My father was a... a drunk. Tough. Whore-fucker, bar-fighter. Super-masculine. And he was tough. My mother was very... Very poetic. And also a drunk. And... one of my memories, when I was a kid, was of her being arrested nude. We lived in this small town. Farming community. We lived on a farm. And I'd come home after school and she'd be gone. In jail... or something. And... I used to... I used to have to milk a cow every morning and every night and I liked that. I remember...

An IRISH COUNTRY JIG plays over the MONOLOGUE.

PAUL (CONT'D)

One time I was all dressed up to go out and take this girl to a basketball game. And I started to go out and my father said, "You have to milk the cow." I said, "Would you please milk it for me?" And he said, "No, get your ass out there." So I went out and I was in a hurry and didn't have time to change my shoes. And I had cow shit all over my shoes. And on the way to the basketball game, it smelled in the car. I don't know. I-I can't remember very many good things.

34.

JEANNE'S VOICE

Not one?

PAUL

Yeah. Some. There was a farmer, a

very nice guy. Old guy, very poor, and worked real hard. I used to work in a ditch, draining land for farming. And he wore overalls and he smoked a clay pipe. Half the time he wouldn't put tobacco in it. And I hated the work. It was hot and dirty and... it broke my back. And... all day long I'd watch his spit which would run down the pipe stem and hang on the bowl of the pipe. And I used to make bets with myself on when it was going to fall off. And I always lost. I never saw it fall off. I'd just look around and it'd be gone and then the new one would be there. And then we had a beautiful... My mother... My mother taught me to love nature. And... I guess that was the most she could do. And... we had... In front of our house we had this big field... meadow. It was a mustard field in the summer and we had a big black dog named Dutchy. And she used to hunt for rabbits in that field but she couldn't see them. So she'd have to leap up in this mustard field and look around very quickly to see where the rabbits were. And it was... very beautiful. And she never caught the rabbits.

Jeanne looks up from the bed, MISCHIEVOUSLY.

JEANNE

You have been had!

PAUL

Oh really?

JEANNE

I don't wanna know anything about your past, baby!

PAUL

You think I was telling you the truth?

35.

Jeanne flaps her arms. Paul TWILLS his eyebrows in response.

PAUL (CONT'D)

Maybe... Maybe...

Jeanne climbs on the bed with the top sheet like a LIONESS STALKING her prey.

JEANNE

I'm a Red Riding Hood and you're the wolf.

She COVERS HIM UP with the sheet. Then she uncovers his arm.

JEANNE (CONT'D)

What strong arms you have!

She SNIFFS HIS ARM. Paul PLAYS ALONG.

PAUL

The better to squeeze a fart out of you!

She plays with his hands.

JEANNE

What long nails you have!

PAUL

The better to scratch your ass with.

She REACHES UNDER the sleeve of his shirt to his chest.

JEANNE

Oh, what a lot of fur you have!

PAUL

The better to let your crabs hide in.

She lifts the sheet from his face, moves his harmonica and looks in his mouth.

JEANNE

Ooh, what a long tongue you have!

He TALKS FUNNY as Jeanne holds on to his tounge.

PAUL

The better to... to stick in your rear, my dear.

36.

as She makes her way down to his CROTCH, uncovering the sheet she goes. She REGARDS HIS PRIVATE AREA.

JEANNE

What's this for?

PAUL

That's your happiness and my... my ha-penis.

JEANNE

Peanuts?

Jeanne SMILES ON as Paul reels off a list of FOREIGN NAMES for the MALE GENITALIA.

PAUL

Schlong. Wienerwurst. Cazzo. Bitte. Prick! Joint!

Jeanne gets a kick out of this... Sort of.

JEANNE

It's funny. It's like playing grown-ups when you're little. I feel like a child again here.

PAUL

Did you have fun as a kid?

JEANNE

It's the most beautiful thing.

PAUL

It's beautiful to be made into a tattletale or forced to admire authority or sell yourself for a piece of candy.

JEANNE

I wasn't like that.

PAUL

No?

JEANNE

I was writing poems. I was drawing castles,... big castles with tower. A lot of tower.

PAUL

Did you ever think about sex?
37.

JEANNE

No. No sex.

Paul MOCKS HER.

PAUL

"No. No sex."

JEANNE

Tower.

He gives her a LOVE SMACK on the head.

PAUL

You were probably in love with your
teacher.

JEANNE

My teacher was a woman.

PAUL

And she was a lesbian.

JEANNE

How did you know?

PAUL

That's classical... Anyway...

JEANNE

My first love was my cousin Paul.

Paul explodes.

PAUL

No! I'm gonna get a hemorrhoid
if you keep telling me names. No
names. I don't mind if you tell
the truth, but don't give me the
names.

JEANNE

Sorry. Sorry.

PAUL

Well, go on. Tell the truth. What

else?

JEANNE

I was ... He was dark, very thin. I can see him. Big nose! A big romance. I fell in love with him when I heard him playing piano.
38.

PAUL

You mean when he first got into your knickers.

JEANNE

He was a child prodigy. He was playing with both hands.

PAUL

I'll bet he was... Probably getting his kicks.

JEANNE

We were dying of heat.

PAUL

Oh, yeah. Good excuse. What else?

JEANNE

In the afternoon, when the grown-ups were napping...

PAUL

You started grabbing his joint.

JEANNE

You're crazy!

PAUL

Well, he touched you.

JEANNE

I never let him! Never!

PAUL

Ohhhh. Liar, liar, pants on fire, nose as long as a telephone wire.

JEANNE

No, I'm not.

PAUL

Look me straight in the face and say, "He didn't touch me once."
Huh?

She SMILES.

JEANNE

He touched me, but the way he did it.
39.

PAUL

Aha! The way he did it. OK, what did he do?

JEANNE

Behind the house, there were two trees. A plane tree and a chestnut. I sat under the plane tree and he sat under the chestnut. And one, two, three... We each began to masturbate. The first who came... won!

Paul is suddenly LOST IN HIS THOUGHTS. He wanders to the wall, leans on it and studies his harmonica.

JEANNE (CONT'D)

Why aren't you listening to me?

PAUL

When did you first come? How old were you?

JEANNE

The first time? I was really late for school. I started running and it was downhill. All of a sudden, I felt a strong sensation here. So I ran and ran and I came as I ran. The faster I ran, the better it was and the more I came. A couple of days later, I tried to do it again, but no luck.

Paul climbs a TRIPOD that is leaning against the wall.

JEANNE (CONT'D)

Why aren't you listening to me?

He takes the PIN OUT and it comes apart. He FALLS BACK.

JEANNE (CONT'D)

Why do I feel like I'm talking to a brick wall when I talk to you? Your solitude weighs on me. It isn't indulgent. It isn't generous. You are selfish!

He finally looks at her.

JEANNE (CONT'D)

I can be by myself, too, you know!

DRUM MUSIC STARTS AS...

40.

He smiles, twirls a drum stick, puts his harmonica on her head and goes into the NEXT ROOM.

She THROWS THE HARMONICA on the floor in disgust.

As he FIDDLE FARTS around the apartment, Jeanne MASTURBATES.

DINING ROOM

Paul is REUNITED with his SMALL LAMP SHADE. He puts it over his face and CRIES into it.

LIVING ROOM

Jeanne has CUM. She ROLLS OFF THE MATTRESSES onto the floor, **SPENT.**

She ROCKS BACK AND FORTH on her haunches.

A SIREN screams outside. She hugs the wall.

DINING ROOM

Paul is LOST IN GRIEF, crying harder.

CUT TO:

INT. HOTEL - LOBBY

SAX MUSIC PLAYS - from a room in the HOTEL.

the
It's soothing and nice. Nevertheless, Rosa's mother roams room, sleepless, a CROCHET BLANKET wrapped around her. Paul sleeps on the couch. She covers him with a the blanket,

MATERNAL.

He THROWS IT on the floor.

ROSA'S MOTHER

I can't sleep with this music.

PAUL

I came to this hotel a long time ago, to spend one night. And I stayed for five years.

ROSA'S MOTHER

When Papa and I had the hotel, people came here to sleep.

PAUL

Now, there's all sorts. They can hide, take drugs, play music.

41.

Rosa's mother reaches out and strokes Paul's arm.

PAUL (CONT'D)

Take your hand away.

She continues stroking.

ROSA'S MOTHER

You're not alone, Paul. I'm here.

He sits up calmly, taking her hand in his own, then... BITES HER!!!

She PULLS HER HAND BACK in obvious pain.

ROSA'S MOTHER (CONT'D)

You're crazy! I'm starting to understand.

PAUL

Do you want me to make them shut up? OK. I'll make them shut up.

Paul gets up and TURNS OFF THE MASTER LIGHT SWITCH. Rosa's mother STANDS, SCARED.

ROSA'S MOTHER

What are you doing, Paul? I'm

afraid!

Paul STALKS TOWARD her in the DARK.

PAUL

What's the matter, Mother? Are you upset? Don't be. There's nothing to be upset about. It takes so little to make them afraid. I'll tell you what they're afraid of.

He leads her by the ARM to the stairs.

PAUL (CONT'D)

They're afraid of the dark. Imagine that! Come on, Mother. Meet my friends.

ROSA'S MOTHER

Put the light on!

They look up the stairs to all the GUESTS that are out of their rooms.

42.

PAUL

You should meet a few clients of the hotel. Hey, folks. I'd like you to say hello to Mom. Mom, this is Mr Juicehead Junky here. And... Mr Saxophone, he's... He's our connection, Mom. He gives us some hard stuff once in a while. And right here is the beautiful Miss Blowjob of 1933. She still makes a few points when she takes her teeth out.

ROSA'S MOTHER

The light, Paul.

PAUL

Say hello, Mom! This is Mom! Oh! You afraid of the dark, Mom? She's afraid of the dark. Oh, poor thing. All right, sweetheart. I'll take care of you. I'll give you a little light. I'll give you a little light. Don't you worry about a thing.

on Paul turns the lights back on. The GUESTS who are gathered
the stairs, scurry back to their rooms.

HOTEL ENTRANCE

Rosa's Mother stares on as the COMMOTION CLEARS. A GUEST comes in the front door carrying NEWSPAPERS. This is MARCEL, (60's) Rosa's LOVER. He takes off his hat for her.

MARCEL

Good evening, madame.

ROSA'S MOTHER

Good evening.

Paul saunters into the room. He surveys the IRONIC SCENE.

PAUL

Good evening, Marcel.

stairs Marcel picks up on the awkward energy. He heads up the
to his room. Paul hands him a key on the way up.

MARCEL

Goodnight, Paul.

43.

ROSA'S MOTHER

Who's that?

PAUL

Do you like him? He was Rosa's lover.

CUT TO:

INT. APT. BUILDING - BATHROOM - MORNING

Jeanne, NAKED, roots through Paul's coat pockets. She finds his RAZOR, but scoots to the sink when she HEARS HIM COMING. She starts applying makeup and SINGING.

Paul enters the bathroom. He takes his SHAVING ACCOUTREMENTS (razor, strop, brush, etc.) out of his coat pockets. Jeanne watches him intently in the MIRROR.

He joins her at the LARGE BASIN SINK. She pretends to have been putting on her make-up all along. She RESUMES HER SONG.

JEANNE

What am I doing in this apartment
with you? Love?

Paul starts putting his SHAVING CREAM on with a shaving
brush.

PAUL

Well... Let's say we're just taking
a flying... a flying fuck at a
rolling doughnut.

JEANNE

So you think I'm a wore.

He MOCKS her obvious mispronunciation of "whore".

PAUL

I think you're a what? A what? A
wore?

JEANNE

A wore.

PAUL

You mean whore.

JEANNE

Yes, a whore. Whore.
44.

PAUL

No, you're just a good old
fashioned girl... trying to get
along.

JEANNE

I prefer to be a whore.

She applies more makeup.

PAUL

Why were you going through my
pockets?

JEANNE

To find out OOH you are.

He MOCKS her mispronunciation of "who" this time.

PAUL

To find out OOH you are.

JEANNE

Yes.

PAUL

Well, if you look real close,
you'll see me hiding behind my
zipper.

JEANNE

Well, we know that he buys clothes
in some big store. That's not much.
But it's a beginning.

PAUL

That's not a beginning, that's a
finish.

JEANNE

Well, OK. Let's forget it. How old
are you?

PAUL

I'll be 93 this weekend.

JEANNE

Oh, you don't look it.

PAUL

Thank you.

She LAUGHS.

45.

JEANNE

Have you been in college?

PAUL

Oh yeah. Yeah. I went to... the
University of Congo. Studied whale-
fucking.

JEANNE

Wow!

He SHARPENS his razor on the STROP.

JEANNE (CONT'D)

Barbers don't usually go to

university.

PAUL

Are you telling me that I look like a barber?

JEANNE

No, but that's a razor's barber.

He CORRECTS her again.

PAUL

That's a barber's razor.

JEANNE

Barber's razors, yes.

PAUL

Or a madmans.
He starts SHAVING his neck with the STRAIGHT RAZOR.

JEANNE

So you want to cut me up?

PAUL

No. That would be like writing my name on your face.

JEANNE

Like they do to slaves?

PAUL

Slaves are branded on the ass and I want you free.

JEANNE

Free?! I'm not free! You want to know why...

(MORE)

46.

JEANNE (CONT'D)

why you don't want to know anything about me? Because you hate women.

PAUL

Oh, really?

JEANNE

What the hell have they ever done to you?

PAUL

Well,... either they always pretend to know who I am or they pretend I don't know who they are and that's very boring.

JEANNE

I'm not afraid to say who I am. I am 20 years old...

Paul EXPLODES.

PAUL

NO! I... Jesus Christ! Where is your brain? State zitta. Halt's Maul, Schweinehund. Shut up. Get it?

She stands, POUTING.

PAUL (CONT'D)

I know it's tough but you're gonna have to bear it.

She hits the sink and TURNS to us, we see her AMPLE BUSH.

She

crosses her arms and continues to POUT like a child.

PAUL (CONT'D)

You know, these sinks are really beautiful. They're very rare, you don't find them any more. I think it's these sinks that let you stay together.

He has finished SHAVING.

PAUL (CONT'D)

Hmm? Don't you think?

He FINALLY NOTICES her pouting.

PAUL (CONT'D)

What's that? What's all this?

47.

PAUL (CONT'D)

Mad?

He throws her over his shoulder. He SPINS HER AROUND. She screams but goes with it.

PAUL (CONT'D)

Mad? Mad? Mad?

She LOVES IT. He puts her down on the sink. She is LAUGHING.

PAUL (CONT'D)

I think I'm happy with you.

He leaves the bathroom. She slaps the sink top, CHILDLIKE.

JEANNE

Again! Do it again! Again!

CUT TO:

INT. APT. BUILDING - FRONT DOOR - A LITTLE LATER

Paul is all dressed. He is ready to leave. We hear Jeanne from the BATHROOM.

DIALOGUE IS FRENCH

JEANNE'S VOICE

I'm coming! I'm ready.

She comes around the corner...

JEANNE

Shall we leave together?

... Just in time for Paul to SLAM THE DOOR IN HER FACE.

JEANNE (CONT'D)

Bastard! He's a git! Not even
goodbye!

She THROWS HER PURSE at the door.

CUT TO:

INT. SUBWAY STATION - PLATFORM - DAY

A train enters the station. Tom gets off. He searches for Jeanne.

48.

When the Train leaves, we see her sitting on a bench on the adjacent track.

She notices him first.

JEANNE

Tom!

TOM

Jeanne! What are you doing there?
I'm coming! I'll fly!

He starts RUNNING TO THE EXIT.

JEANNE

Wait! I've got to talk to you.

TOM

Why didn't you speak on the phone?
What's up?

JEANNE

You must find someone else.

TOM

For what?

JEANNE

For your film.

TOM

Why.

He FRAMES HER with his fingers.

JEANNE

Because you're taking advantage of
me! Because you make me do things
I've never done! Because you're
taking up my time! You make me do
whatever you want! The film is
over!

A train ROARS into the station between them. Jeanne is
ANNOYED.

JEANNE (CONT'D)

I'm tired of being raped!

The train is gone, but there is no one there... Tom is GONE.

Jeanne walks toward the EXIT. Tom appears on HER SIDE of the
platform.

49.

They STALK EACH other like ANIMALS. He SLAPS HER HARD in the head. She SLAPS him back.

They FIGHT until she collapses from exhaustion in his arms.

CUT TO:

INT. HOTEL - MARCELS ROOM - EVENING

Marcel is in his RED PLAID BATHROBE. He sits at his desk, clipping coupons from a NEWSPAPER.

[OC] KNOCK ON DOOR

DIALOGUE IS FRENCH

MARCEL

Come in!

Paul comes in. He is in a MATCHING RED PLAID BATHROBE.

PAUL

You wanted to talk to me. Go on, then. You know I haven't come to cry with you?

MARCEL

Do you mind if I carry on working?

He does while Paul ROOTS AROUND.

MARCEL (CONT'D)

It helps me a lot after what has happened.
He takes notice of PAUL'S ROBE.

MARCEL (CONT'D)

Identical. Rosa wanted them identical.

PAUL

Our bathrobes? You can't tell me anything I don't already know.

MARCEL

Same colour, same pattern.

PAUL

Yes, yes, yes.

Paul takes a look at one of the newspapers from Marcel's

desk.

50.

PAUL (CONT'D)

Your meticulous. I've always wondered why you save newspaper clippings. Is it work? Or a hobby?

MARCEL

Hobby? I don't like that word. Let's say it's some extra cash. I do it for an agency.

PAUL

Oh, so it's serious. It's a job that makes you read? Very educational.

MARCEL

Be honest. You didn't know we had the same bathrobes.

Paul finds this VERY AMUSING.

PAUL

Marcello...

He sits on MARCELS BED.

MARCEL

We've got a lot of things in common.

PAUL

Marcello, I know everything.

He flicks the light on and off as he talks.

No, Rosa often talked to me about you. I don't think there are many marriages like that. It's strange... I'm thirsty.

He heads to the door.

PAUL (CONT'D)

Would you like a shot of bourbon?

Marcel stops him.

MARCEL

Hold on. Here's the bourbon.

He takes a BOTTLE OF BOURBON from a hiding place. Paul joins him. He pours a glass for Paul.

51.

PAUL

Was that a present from Rosa, too?

He POURS A GLASS for himself.

MARCEL

I don't really like bourbon, but Rosa wanted me to keep a bottle here in my room.

He SITS back down.

MARCEL (CONT'D)

I was asking myself this question. If, with these little things, unimportant things, we could go back over things, and understand together.

PAUL

Together?

MARCEL

It's almost a year that Rosa and I... Not passionately, but regularly... I thought I knew her as much as you can know...

PAUL

Your mistress...

MARCEL

For example, a while ago, something happened that I still don't understand. Do you see there, on the wall?

He points to a spot on the wall above them.

MARCEL (CONT'D)

She had climbed onto the bed and she was trying to tear at the walls with her hands. I stopped her because she was breaking her nails. She had a strange... violence about her. I'd never seen her like that.

PAUL

Our room is painted white. Rosa wanted it to be different from the other rooms in the hotel.

Marcel takes some LIPS SALVE from his bathrobe pocket.
52.

PAUL (CONT'D)

To make it look like... a more normal home. But... it had to be changed here, too. I think she started with the wall.

Paul takes notice of the LIP SALVE operation.

MARCEL

A cold sore. I don't know. Shit.

Paul regards him for a second.

PAUL

You're lucky huh? You were... You must have been very handsome 20 years ago.

MARCEL

Not as much as you.

PAUL

You've still got all your hair.

MARCEL

My hair... I have to have it trimmed often. And wash it. I wash it nearly every day.

PAUL

Don't you have massages?

He massages his own temples.

MARCEL

Yes, I do.

PAUL

You're in good shape.

He paws at Marcel's stomach.

PAUL (CONT'D)

What do you do for... your stomach?
That's my problem.

MARCEL

For that...

He gazes across the room.

MARCEL (CONT'D)

I have a secret.

53.

He gets up and heads across the room.

PAUL

Tell me!

He takes a bar from the floor and slides it into a spot on
the top of a DOOR FRAME.

PAUL (CONT'D)

Ah...

MARCEL

Are you leaving us? I saw your
suitcase was packed. Ah... America.
Why was she unfaithful to you?

PAUL

You can't believe that Rosa...
killed herself. It's hard for me
to... believe, too.

While Paul has a moment of REFLECTION, Marcel shows him his
PULL-UP LEG KICK combo on his PULL-UP bar.

MARCEL

This is my secret! Thirty times
every morning.

Paul leaves, DISGUSTED.

PAUL

(ENGLISH)

Really, Marcello, I wonder what she
ever saw in you.

CUT TO:

INT. APT. BUILDING - DAY

Jeanne comes in carrying her FUR COLLARED COAT, purse and a **BAG**.

JEANNE

Are you in?

She looks around the place.

JEANNE (CONT'D)

Is anyone here?

She kicks the door shut with her foot. She wanders to the...

DINING ROOM

54.

JEANNE (CONT'D)

Hi, monster.

She throws her coat and purse on the table. She puts a PORTABLE RECORD PLAYER in the BASSINET.

JEANNE (CONT'D)

Is something wrong?

From the other room we hear Paul...

PAUL'S VOICE

There's butter in the kitchen.

We see that Paul is laying on the floor eating bread.

JEANNE

So you're here? Why didn't you answer?

PAUL

Go get the butter.

JEANNE

I have to hurry. I have a cab waiting.

PAUL

Go get the butter.

She STORMS into the kitchen. Paul continues eating.

She comes out and THROWS THE BUTTER on the floor in front of

him.

JEANNE

It makes me crazy!

She sits on the floor and opens a MIRRORRED door on a cabinet.

We see PAUL'S REFLECTION IN IT.

JEANNE (CONT'D)

That you're so damned sure that I'm coming back here.

He laughs at her. She sits on her HAUNCHES, then her ass.

JEANNE (CONT'D)

Do you really think that an American sitting on the floor in an empty flat eating cheese and drinking water is interesting?

55.

He NODS YES. She knocks on the FLOOR near her.

JEANNE (CONT'D)

There's something under here. Can you hear it? It's hollow. Can you hear it? It's hollow.

PAUL

Yeah. That's a hiding place.

He crawls toward her. We see Jeanne's reflection in a MIRROR behind him. He reaches toward the hollow spot. She SLAPS HIS **HAND**.

JEANNE

Don't open it!

PAUL

Why not?

JEANNE

I don't know. Don't open it.

He points to her CROTCH.

PAUL

What about that? Can I open that?

He reaches for it but she MOVES AWAY.

PAUL (CONT'D)

Huh? Wait a minute. Maybe there's
jewels in it.

He starts to UNDO HER PANTS.

PAUL (CONT'D)

Maybe there's gold.

He PULLS THE BUTTER OVER WITH HIS FOOT.

PAUL (CONT'D)

Are you afraid?

JEANNE

No.

PAUL

No?

He YANKS HER by the legs CLOSER TO HIM.

PAUL (CONT'D)

You're always afraid.

56.

He FLIPS HER ON HER stomach, violently. She is not in the
SAME GAME.

JEANNE

No, but... maybe there is some
family secrets inside.

PAUL

Family secrets?

He RIPS HER PANTS DOWN TO HER ANKLES.

PAUL (CONT'D)

I'll tell you about family secrets.

He gets a HAND FULL OF BUTTER.

JEANNE

What are you doing?

PAUL

I'm gonna tell you about the
family.

He YANKS her pants down enough to put his HAND FULL OF

BUTTER

in her ASS.

PAUL (CONT'D)

That holy institution meant to
breed virtue in savages.

He SPREADS the butter in her ASS as she STRUGGLES.

PAUL (CONT'D)

I want you to repeat it after me.
He MOUNTS HER, opening his ZIPPER. She STRUGGLES more.

JEANNE

No and no! No!

PAUL

Repeat it. Say, "Holy family."
Come on, say it.

He grabs her arms, stopping her from STRUGGLING as he
SODOMIZES HER.

PAUL (CONT'D)

Go on. Holy family. Church of good
citizens.

She is WEEPING.

57.

JEANNE

Church...

PAUL

Good citizens.

JEANNE

Good citizens...

She CRIES OUT in pain as he enters her.

He smacks her savagely on the back of her head.

PAUL

Say it. Say it! The children are
tortured until they tell their
first lie.

JEANNE

The children... are tortured...

Her MUFFLED CRIES.

PAUL

Where the will is broken by
repression.

JEANNE

Where the will... broken...
repression.

TEARS STREAM DOWN her face.

PAUL

Where freedom...

JEANNE

Free... Freedom!

PAUL

..is assassinated. Freedom is
assassinated by egotism. Family...

JEANNE

Family...

He DRIVES IT HOME TILL HE COMES...

PAUL

You... You... You... You f...
You... fucking... fucking...
family. You fucking... family! Oh,
God... Jesus. Oh, you... Oh...
58.

He COLLAPSES on her, SPENT as she continues to WEEP.

CUT TO:

EXT. PONT DE BIR-HAKEIM - THAT MOMENT

A TRAIN ROARS by on the TRAIN BRIDGE.

CUT TO:

INT. APT. BUILDING - LIVING ROOM

Paul is SLEEPING on the floor amidst the BREAD AND BUTTER.

CUT TO:

EXT. PONT DE BIR-HAKEIM - MOMENTS LATER

Another couple of TRAINS go by.

CUT TO:

INT. APT. BUILDING - LIVING ROOM - LATER

Paul SLEEPS more. On his STOMACH now, with his foot on a piece of FURNITURE.

Jeanne puts a record on the RECORD PLAYER she brought with her. She goes to plug it into the FLOOR PLUG but gets an **ELECTRICAL SHOCK.**

JEANNE

Shit!

She looks at him sleeping.

JEANNE (CONT'D)

Hey, you!

He looks at her UPSIDE DOWN.

JEANNE (CONT'D)

Yes, you!

PAUL

Huh?

JEANNE

I've got a surprise for you.
59.

PAUL

What?

He looks at himself in a SMALL MIRROR.

JEANNE

I've got a surprise for you!

PAUL

That's good. I like surprises.

He FLIPS HIMSELF over backwards onto his feet. He walks over to her and the RECORD PLAYER. He stares down at her.

PAUL (CONT'D)

What is it?

JEANNE

Music. But I don't know how to work it.

He sits on the FLOOR next to her. He plugs in the RECORD PLAYER. He JUMPS as he gets an ELECTRICAL SHOCK. Jeanne is secretly amused.

PAUL

Do you enjoy that?

He gets the RECORD PLAYING. It's some 70's HIPPIY MUSIC. Jeanne sways to it while Paul reads the JACKET COVER.

CUT TO:

EXT. PASSY VIADUCT PARK - DAY

HIPPIE MUSIC CONTINUES

while
Tom and Jeanne sit, ROMANTICALLY ENTWINED on a SEA WALL
his FILM CREW films in the b.g.

into
They sit FACE TO FACE, he holds her shoulders and stares
her eyes.

TOM

Do you know why I sent the others away?

JEANNE

Because you're angry, or you want to be alone with me?

60.

TOM

And why do I want to be alone with you?

JEANNE

You have something really serious to tell me.

He plays with her hair.

TOM

I have something really very serious to tell you.

JEANNE

Is it happy or sad?

TOM

It's a secret.

JEANNE

So it's happy. What sort of secret?

TOM

A secret...

As his FILM CREW dolly around them in the b.g., his SOUND PERSON yells at them.

SOUND PERSON

Speak up! I can't hear anything.

TOM

...between a man and a woman.

JEANNE

Is it dirty or is it about love?

TOM

About love. But that's not all.

JEANNE

A secret about love, but which isn't love. What is it?!

He puts a LIFE PRESERVER over her.

TOM

Voila. That in a week I'm marrying you.

JEANNE

What?

61.

TOM

I'm marrying you.

JEANNE

What?!

TOM

I'm marrying you!

JEANNE

You're marrying me?

TOM

Yes!

JEANNE

We're getting married?

TOM

Yes we're getting married.

JEANNE

No.

TOM

Yes.

JEANNE

No!

TOM

Yes.

JEANNE

Yes?

TOM

Yes.

JEANNE

No.

TOM

Yes.

JEANNE

Yes?

TOM

No. Are we getting married or not?

JEANNE

I don't know.

62.

TOM

So, yes, then?

JEANNE

Yes!

TOM

No!

JEANNE

Yes!

TOM

Yes.

JEANNE

No.

TOM

Yes or no?

She take the life preserver off and THROWS IT IN THE WATER.
Together, they WATCH IT SINK.

CUT TO:

EXT. JEANNE'S MOTHERS APT. - PORCH - DAY

MILITARY
JEANNE'S MOTHER beats the dirt off her LATE HUSBANDS
JACKET.

JEANNE'S MOTHER

Of course, I'll send everything to
the country. What do you think,
Jeanne?

INT. LIBRARY - CONTINUOUS

Jeanne tries on another of her FATHERS MILITARY UNIFORMS
complete with HAT.

JEANNE

Olympia will be happy. I went there
yesterday with Tom.

Her mother joins her inside. She carries the FATHERS BOOTS.

JEANNE (CONT'D)

She's preparing a family museum.

63.

JEANNE'S MOTHER

Of course, I'm not sending the boots. I'm keeping them with me. I get strange shivers when I touch them.

Jeanne goes into an ADJOINING ROOM while her mom continues reflecting, IRONING the JACKET.

JEANNE'S MOTHER (CONT'D)

All these military things never age.

She looks up just in time to see that Jeanne has found her fathers gun and is pointing it in her direction.

JEANNE

When I was little, it seemed really heavy when Papa taught me how to shoot.

JEANNE'S MOTHER

I'm keeping that here. In a respectable household, it's useful to have a weapon.

JEANNE

You don't even know how to use it.

JEANNE'S MOTHER

The important thing is to have one. It makes an impression.

JEANNE

You really kept everything of Papa's.

She shows her mom a picture she has scrounged up from her FATHERS WALLET of a TOPLESS NEGRO FEMALE.

JEANNE (CONT'D)

Who's that? His orderly?

JEANNE'S MOTHER

A fine example of a Berber.

JEANNE

Oh.
64.

JEANNE'S MOTHER

A strong race. I tried to employ them as servants, but it was disastrous. 'm glad I decided to send everything to the country. All his things were piling up and piling up.

JEANNE

Don't worry. You'll soon have all the space you want.

JEANNE'S MOTHER

What does that mean?

JEANNE

Nothing.

She takes off the HAT and JACKET and throws them on the sofa.

She heads to the FRONT DOOR with MOM FOLLOWING, on pins and needles.

JEANNE (CONT'D)

Madame, the colonel's lady, I announce...

Mom RUNS IN.

JEANNE'S MOTHER

What? What?

JEANNE

On this solemn day...

She goes out the door...

JEANNE'S MOTHER

What? What solemn day?

She RUNS AFTER her daughter.

HALLWAY - CONTINUOUS

Jeanne is on the ELEVATOR. She sticks her head out.

JEANNE

I'm getting married in a week!

She shuts the door and HEADS DOWN.

JEANNE'S MOTHER

What did you say?
65.

Mom follows her down STEP FOR STEP.

JEANNE

To Tom! In a week!

JEANNE'S MOTHER

Pardon?

JEANNE

Tom! In a week!

JEANNE'S MOTHER

What are you doing in a week?

CUT TO:

EXT. OUTDOOR SHOP BAZAAR - DAY

Tom and his FILM CREW film Jeanne trying on wedding dresses.

He COUNTS DOWN to the shot.

TOM

Five... two!

He does the CLAPPER with his hands.

Jeanne and her HOST OF DRESSERS is lost in her fittings.

TOM (CONT'D)

Move into shot! We're shooting!

They move into the center of the shop.

We get another look at Jeanne's LEFT BREAST as it slips out of the dress being fitted.

Tom fires off QUESTIONS for film purposes.

TOM (CONT'D)

So,... how do you see marriage?

JEANNE

Marriage?

TOM

Yes.

fitting Jeanne gives her upbeat EXTISTENTIAL RESPONSES as her continues.

JEANNE

I see it everywhere. All the time.

66.

TOM

What do you mean, everywhere?

JEANNE

On walls. On buildings.

TOM

Walls and buildings?

JEANNE

Yes, on advertising hoardings.

TOM

What are they selling? Cars. Tinned meat. Cigarettes.

JEANNE

No. They're all about young couples. Before marriage, no children. Then the same couple, married with children. In short, marriage. The perfect, ideal, successful marriage. It's no longer the preserve of the Church. The husband was burdened with responsibilities and the wife nagged. Now, weddings in advertising smile!

TOM

They smile. On posters.

JEANNE

On posters, of course. But why t take poster marriage seriously? Marriage... Pop marriage!

Tom comes out from under a DRESS.

TOM

Pop? That's the formula. For pop youth, pop marriage! But... what if the pop marriage doesn't work?

JEANNE

Then you have to fix it like you would a car. The spouses are two workers in overalls bending over an engine to fix it.

TOM

And in case of adultery what happens to the pop marriage?
67.

JEANNE

In that case, there are three or four workers.

TOM

What about love? Is love pop?

JEANNE

No. That's not. Love isn't pop.

TOM

Love isn't pop. So what is it?

JEANNE

The workers retire to a secret flat, take off their overalls and become men and women again and make love.

The fussing on the dress is finished. Jeanne slowly, PUTS ON HER GLOVES, relishing them.

She STRUTS slowly for all to stare and LAVISH her in her dress.

Tom is CAPTIVATED.

TOM

You're wonderful.

JEANNE

It's the dress that makes the bride.

TOM

You're better than Rita Hayworth.

He wanders out into the street. It is RAINING HEAVILY.

Better than Joan Crawford! Better
than Kim Novak! Better than Lauren
Bacall! Better than Ava Gardner
when she was Mickey Rooney's lover!

Hes FILM CREW scatters for cover.

TOM (CONT'D)

What are you doing? Stop! Stop, but
keep filming! Why aren't you
filming in the rain?

CREW 1

You're crazy!
68.

They huddle underneath the DOOR of the FILM TRUCK.

Tom has lost Jeanne in all the HUBUB. He is disgusted with
his CREW.

TOM

You're all fired!

He goes back to the SHOP.

TOM (CONT'D)

Where's Jeanne?

DRESSER 1

She must have run off.

TOM

When? In the rain?

He runs down the street in the rain looking for her.

JEANNE

Jeanne! Jeanne! Jeanne! Jeanne!

CUT TO:

INT. APT. BUILDING - LOBBY - DAY

off Paul comes POINDING in from the rain. He STOMPS the water
his shoes. He breaks into an IMPROMPTU SOFT SHOE.

He opens the gate to the ELEVATOR and gets on. He pushes the
button. The elevator STARTS UP.

JEANNE'S VOICE

Please forgive me!

Paul stops the elevator. He SENDS IT BACK DOWN.

We see Jeanne has been waiting on the ADJACENT STAIRS for Paul. She is still in her WEDDING DRESS.

She implores Paul from outside the elevator.

**JEANNE
(FRENCH)**

Forgive me! I wanted to leave you
and I couldn't.

(ENGLISH)

I wanted to leave you and I
couldn't. I can't. I can't leave
you, do you understand?

69.

She stands, PLEADING at the ELEVATOR.

JEANNE (CONT'D)

Do you still want me?

Paul does the EYEBROW TRILL. He opens the elevator so she
can
get on.

ELEVATOR

As it ascends, Jeanne slowly RAISES HER DRESS, revealing NO
UNDERWEAR and her AMPLE BUSH to Paul.

CUT TO:

INT. APT. BUILDING - ENTRANCE - MOMENTS LATER

The door flies open. Paul comes in CARRYING Jeanne in his
arms.

PAUL

Voilà!

He starts doing a JIG AND SONG... all the way to the
MATTRESSES.

PAUL (CONT'D)

Oh, there once was a man
And he had an old sow ow! Hi-diddle-

dow...

He puts her on the bed. She is GIGGLING.

PAUL (CONT'D)

You're wet.

Paul pats her stomach and leaves the room.

DINING ROOM - CONTINUOUS

Paul opens the curtains.

Jeanne's SCREAMS come from the other room. He goes to investigate.

PAUL (CONT'D)

What the hell?

BEDROOM - CONTINUOUS

Jeanne screams BLOODY MURDER and points to a DEAD RAT on the **STILL UNMADE MATTRESS.**

70.

PAUL (CONT'D)

A rat. Only a rat.

He PICKS IT UP by the tail. She stumbles over herself to get away.

PAUL (CONT'D)

There are more rats in Paris than people. Yum, yum, yum.

He holds it out, OFFERING IT to her. She freaks. She runs to the other side of the room.

JEANNE

I want to go!

He brings it to her... she continues to BACK PEDDLE.

PAUL

Wait, wait! Don't you want a bite first? You don't want to run and eat.

JEANNE

This is the end!

He points to the ASS of the RAT.

PAUL

No, this is the end...

Then points to the HEAD.

PAUL (CONT'D)

...but I like to start with the head. That's the best part. Are you sure you won't have any? OK.

He DANGLES IT over his mouth, flitting his tounge, pretending to eat it. She is gonna HURL.

PAUL (CONT'D)

What's the matter? You don't dig rat?

JEANNE

I wanna go! I can't make love in this bed any more. I can't. It's disgusting! Nauseating!

PAUL

Well, we'll fuck on the radiator or standing on the mantel.
71.

He holds up the RAT again.

PAUL (CONT'D)

Listen, I gotta get some mayonnaise for this. Because, it really is good with mayonnaise.

He heads out, then stops and LOOKS BACK AT HER.

PAUL (CONT'D)

I'll save the asshole for you.

He really leaves this time.

PAUL'S VOICE

Rat's asshole with mayonnaise!

He LAUGHS at himself.

Jeanne is a BASKET CASE. She sits on her HAUNCHES, muttering.

JEANNE

I want to get out of here. I want to go. I can't stand it here any more. Yes. I'm going.

She gets up, gets her purse and goes to the door. We see her ASS through the SHEER FABRIC of her wedding dress.

JEANNE (CONT'D)

I'm not coming back... ever.

She gets to the...

FRONT DOOR

Paul is there, WAITING, NONCHALANT.

PAUL

Quo vadis, baby?

JEANNE

I forgot to tell you something. I fell in love with somebody.

PAUL

Oh, isn't that wonderful? You know, you're going to have to get out of these wet duds.

He PATS HER ASS.

JEANNE

I'm going to make love with him!
72.

She opens the door but he closes it. She STOMPS into the **HALL**.

PAUL

Well, first you have to take a hot bath. Cos if you don't...

He walks toward her.

PAUL (CONT'D)

...you're gonna get pneumonia, right? Huh?

She STOMPS a few more steps toward the BATHROOM.

PAUL (CONT'D)

And then you know what happens? You
get pneumonia, then you know what
happens? You die. And then, you
know what happens when you die?
I get to fuck the dead rat!

He THROWS HER OVER his shoulder and carries her KICKING AND
SCREAMING into the...

CUT TO:

INT. BATHROOM

Jeanne is in the BATHTUB. Paul sits on the BIDET behind her
with a WASHCLOTH.

PAUL

Give me the soap.
She does.

JEANNE

I'm in love.

PAUL

You're in love?

He shoves her head UNDER THE WATER.

PAUL (CONT'D)

How delightful.

She comes up ANGRY.

JEANNE

I'm in love! I'm in love, you
understand?

73.

He SMACKS her with the washcloth on the head.

JEANNE (CONT'D)

I'm in love, I'm in love!

He SHOVES HER under again.

JEANNE (CONT'D)

Oh! I'm in love!

He HITS HER on the head with her own shoe. She just gets

more

ANGRY.

JEANNE (CONT'D)

You know, you're old! You're getting fat.

PAUL

Fat, is it? How unkind.

JEANNE

Half of your hair is out and the other half is almost white.

He smacks her in the mouth with the wash cloth, she smiles.

PAUL

In ten years, you'll be playing soccer with your tits.

He starts WASHING HER back.

PAUL (CONT'D)

What do you think of that? You know what I'm gonna be doing?

JEANNE

You will be on a... wheelchair!

PAUL

Well, maybe. But, you know... I'll be smirking and giggling all the way to eternity.

JEANNE

How poetic. But please, before you go, wash my feet.

She holds up A FOOT.

PAUL

OK. oblesse oblige.

74.

He sits on the edge of the TUB and grabs her foot. He takes
a sniff... She pulls it away.

JEANNE

You know, he and I, we make love.

He WASHES her foot.

PAUL

Oh, really? That's wonderful. Is he a good fucker?

JEANNE

Magnificent.

He puts up the OTHER FOOT to was, he obliges again.

PAUL

You know, you're a jerk. Cos the best fucking you're gonna get is right here in this apartment. Stand up.

She does. He washes her ASS.

JEANNE

He is full of mysteries.

PAUL

Give me the soap. Listen, you dumb dodo. All the mysteries that you're ever gonna know in life are right here.

He washes her STOMACH.

JEANNE

He is like everybody but... at the same time he's different.

PAUL

You mean, like everybody.

JEANNE

Yeah, but... even he fright me. Even he frightens me.

PAUL

What is he, your local pimp?

JEANNE

He could be. He looks it. You know why I'm in love with him?

75.

PAUL

I can't wait.

JEANNE

Because he know. He know how to

make me fall in love with him.

She gets out. He COVERS her with a BIG RED TOWEL.

PAUL

You want this man you love to protect and take care of you.

JEANNE

Yeah.

PAUL

You want this golden, shining, powerful warrior to build a fortress where you can hide in. So you don't have to ever... have... You don't ever have to be afraid. You don't have to feel lonely or empty. That's what you want, isn't it?

JEANNE

Yes.

PAUL

Well, you'll never find it.

JEANNE

But I find this man.

PAUL

Then it won't be long until he'll want you to build a fortress for him out of your tits and out of your cunt and your hair and your smile and the way you smell. And... and some place where he can feel comfortable and secure enough so that he can worship in front of the altar of his own prick.

JEANNE

But I find this man!

They lean against SEPERATE WALLS.

76.

PAUL

No, you're alone. You're all alone. You won't be free of that feeling of being alone until you look death right in the face. I mean, that

sounds like bullshit, some romantic
crap, until you go right up into
the ass of death. Right up in his
ass... till you find the womb of
fear. And then,... maybe... Maybe
then, you'll be able to find him.

JEANNE

But I find this man. He's you! You
are that man!

Paul doesn't like that comment. He needs to TEACH HER
another
LESSON. He bites a HANGNAIL.

PAUL

Get me the scissors.

JEANNE

What?

PAUL

Get me the fingernail scissors.

She STOMPS past him to get them, hands them to him.

PAUL (CONT'D)

No. I want you to cut the
fingernails on your right hand,
these two.
She DOES.

JEANNE

That's it.

He stands FACING the wall and PULLS HIS pants down.

PAUL

I want you to put your fingers up
my ass.

JEANNE

What?

PAUL

Put your fingers up my ass, are you
deaf? Go on. I'm gonna get a pig...
and I'm... I'm gonna have the pig
fuck you.

(MORE)

77.

PAUL (CONT'D)

I want the pig to vomit in your face and I want you to swallow the vomit. Are you gonna do that for me?

JEANNE

Yeah.

PAUL

Huh?

JEANNE

Yeah!

PAUL

I want the pig to die while... while you're fucking him. Then you'll have to go behind him. I want you to smell the dying farts of the pig. Are you gonna do all of that for me?

JEANNE

Yes, and more than that! And worse! And worse than before.

CUT TO:

INT. HOTEL - TEMPORARY VIEWING ROOM - DAY

ROSA'S WAKE. Rosa's mother has set up a room in the Hotel as a VIEWING ROOM for her daughter. She is, as promised, surrounded by TONS OF FLOWERS. Paul comes in and pulls up a chair next to ROSA. He turns on the LIGHT.

PAUL

You look ridiculous in that make-up. Like the caricature of a whore. A little touch of Mommy in the night. Fake Ophelia drowned in the bathtub. I wish you could see yourself. You'd really laugh. You're your mother's masterpiece.

He pulls the chair closer to her.

PAUL (CONT'D)

Oh Christ! There are too many fucking flowers in this place. I can't breathe. You know on the top

of the closet?

(MORE)

78.

PAUL (CONT'D)

The cardboard box, I found all your... I found all your little goodies.
Pens, keychains, foreign money, French ticklers, the whole shot. Even a clergyman's collar. I didn't know you collected all those little knick-knacks left behind. Even if the husband lives fucking years, he's never going to be able to discover his wife's real nature. I mean, I... I might be able to comprehend the universe, but... 'll never discover the truth bout you. Never. I mean, who the hell were you? Remember that day, the first day I was there? I knew that I couldn't get into your pants unless I said... What did I say? Oh, yeah. "May I have my bill, please? I have to leave." Remember? Last night... I ripped off the lights on your mother. And the whole joint went bananas. All your... guests... as you used to call them... Well, I guess that includes me, doesn't it? It does include me, doesn't it? For five years, I was more a guest in this fucking flophouse than a husband. With privileges, of course. And then, to help me understand you, you let me inherit Marcel. The husband's double, whose room was the double of ours. And you know what? I didn't even have the guts to ask him. Didn't have the guts to ask him if the same numbers you and I did were the same numbers you did with him. Our marriage was nothing more than a foxhole for you. And all it took for you to get out was a -cent razor and a tub full of water. You cheap, goddamn, fucking, godforsaken whore. I hope you rot in hell. You're worse than the dirtiest street pig anybody could find, and you know why? You know

why? Because you lied. You lied to me and I trusted you. You lied. You knew you were lying! Go on, tell me you didn't lie. Haven't you got anything to say about that? You can think up something, can't you?

(MORE)

79.

PAUL (CONT'D)

Go on, tell me something! Smile, you cunt!

He **STARTS** to **WEEP**.

PAUL (CONT'D)

Go on, tell me... Tell me something sweet. Smile at me and say I just misunderstood. Go on, tell me. You pig-fucker! You goddamn, fucking, pig-fucking liar. Rosa, I'm sorry... I just can't... I can't stand it... to see these goddamn things on your face. You never wore make-up. This fucking shit. I'm gonna take this off your mouth. This lipstick... Rosa... Oh, God!

He **COLLAPSES** on her, **SOBBING**.

PAUL (CONT'D)

I'm sorry. I don't know why you did it. I'd do it too, if I knew how. I just don't know how. I have to... I have to find a way.

[OC] We hear a voice.

PROSTITUTE'S VOICE

Is anyone there?

PAUL

What?

PROSTITUTE'S VOICE

There was a noise in there!

PAUL

All right, I'm... I'm coming.
(back to ROSA)
I have to go. I have to go, sweetheart, baby. Somebody's calling me.

He starts to the door.

PROSTITUTE'S VOICE

Well? Is anyone there?

PAUL

Yeah. I'm coming.

CUT TO:

80.

INT. HOTEL - ENTRANCE - DAY

Outside the FRONT DOOR, the source of the voice, a WORN OUT and OLD PROSTITUTE. She is with her JOHN.

PROSTITUTE

(TO JOHN)

Here he is.

(TO PAUL)

Hurry up! Wake up! Open up! Open up!

PAUL

It's four in the morning.

PROSTITUTE

I need room four for a while.

(TO JOHN)

Half an hour?

(TO PAUL)

Yes, that'll do. Yes, half an hour.

PAUL

We're full.

She knocks on the door, INCESANTLY.

PROSTITUTE

That's not true. When you're full, you put a sign outside. I know the hotel. I'm sick of arguing out on the street. Call the owner. What are you waiting for? The owner has never made a fuss. Rosa and I are old friends. Open up.
Paul opens up.

PROSTITUTE (CONT'D)

Don't make any trouble or I'll tell your boss.

(TO JOHN)

Come in, it's all sorted...

But the man has LEFT.

PROSTITUTE (CONT'D)

You've won. He's taken off.

PAUL

I'm very sorry.

PROSTITUTE

Hurry up! He can't be far away.

81.

She PUSHES him out to the street.

PROSTITUTE (CONT'D)

Make him come back. Tell him he can't just walk off.

She SHOVES HIM out the door and DOWN THE STREET.

Paul CHASES the man on foot for BLOCKS and BLOCKS.

He finally CATCHES UP to him in a ---

CUT TO:

EXT. PARIS STREET - ALLEY - MORNING

The JOHN figures he has gotten away. He reverses his TRENCH COAT to the appropriate side.

Paul comes around the corner. The John doesn't see any HOSTILITY coming. But it DOES.

JOHN

Oh,... please don't tell her you found me. I don't fancy it any more. Did you see her face? Once, my wife satisfied me. But now she's got a skin disease. It's like snakeskin. Put yourself in my place.

Paul grabs him by the tie and drags him.

PAUL

Come. Come with me.

The man FIGHTS BACK.

JOHN

But... Let go of me!

Paul doesn't like that. He ROUGHS HIM UP, throwing him from **WALL TO WALL.**

JOHN (CONT'D)

You're crazy! Let go of me! Let go!

He ends up on the ground MINUS HIS COAT. Paul KICKS HIM IN THE ASS like a dog.

PAUL

Get the fuck out of here!

82.

The man RUNS OFF.

PAUL (CONT'D)

Faggot!

Paul heads back up the ALLEY as the man CONTINUES OFF in the f.g.

CUT TO:

INT. HOTEL - PAUL AND ROSA'S ROOM - DAY

Paul lays down on his TWIN BED with his ROBE on over his clothes.

We see that his BAGS ARE PACKED.

CUT TO:

INT. APT. BUILDING - BEDROOM - DAY

We see that the mattress is gone. Only a pile of sheets and pillows remain in the room.

Jeanne is on the floor, on her knees, doubled over in SICK GRIEF. **PAUL HAS MOVED OUT.**

JEANNE

No!

She WANDERS through the apt., GRIEF STRICKEN, from room to room. We see only a FEW BELONGINGS left around. Shoes, the CAT (where was it for the "rat problem"?) and phone.

DINING ROOM - CONTINUOUS

Jeanne RIPS THE SHEET OFF the piece of furniture that has been COVERED UP all along. We all wondered what was underneath that was so precious.

It's nothing special. She COLLAPSES in grief again, the furniture falling on her, she KICKS IT OFF.

CUT TO:

INT. APT. BUILDING - FRONT DESK - DAY - MOMENTS LATER

Jeanne talks to the CRAZY Concierge from BEFORE. Her head STUCK through the LITTLE WINDOW while the crazy woman PUFFS

a

cig.

83.

JEANNE

Try and remember! The man from the fourth floor. He moved in a few days ago.

CONCIERGE

I told you, I don't know anyone. They come and go. The man on the fourth, the woman on the first. What do I know?

She gives a CRAZY CACKLE.

JEANNE

Where did they take the furniture too? It's empty. Where do you send his mail? Give me his address.

CONCIERGE

I don't have it. I don't know these people.

JEANNE

Not even his name?

CONCIERGE

Nothing!

Jeanne STORMS OUT.

CONCIERGE (CONT'D)

Ma'zelle!

CUT TO:

INT. PAYPHONE BOOTH - DAY - MOMENTS LATER

Jeanne is on the payphone in the bar from before. She speaks to Tom. Still DESPONDENT, tears stream down her face.

JEANNE

I've found a flat for us. 1 rue Jules Verne. Yes. In Passy. Come quickly! You'll come now? Do you know where it is? I'll wait for you. Come over.

She struggles to HANG UP THE PHONE through her grief. She BREAKS DOWN, closing the door for privacy.

84.

We can SEE HER through the door as she leans on it.

CUT TO:

INT. APT. BUILDING - LIVING ROOM - DAY

The front DOORBELL RINGS.

JEANNE

Come in, it's open.

Tom comes in. Jeanne stares out the window. She is BATHED in sunlight.

Tom LOOKS AROUND in b.g.

JEANNE (CONT'D)

Do you like our flat? It's very light. There's a tiny room, too. It's too small for a double bed. It would be fine for a child. Fidel. That's a nice name for a boy. Fidel, as in Castro.

TOM

But I'd like a girl, too. Rosa. As in Rosa Luxemburg. Less famous, but I like it. You know, I wanted to film you every day. In the morning, when you wake up, in the evening, when you sleep. When you first smile, and I didn't film any of that. Here.

He hands her FLOWERS. She REGARDS them.

He circles to her front.

TOM (CONT'D)

Today is the last day of shooting. The film is finished. I don't like things that finish, things that end. You have to start something else right away.

They EMBRACE and KISS.

THAT ROOM - MOMENTS LATER

Tom looks around the place.

85.

TOM (CONT'D)

This flat is huge!

Jeanne has made her way to the DINING ROOM.

TOM (CONT'D)

Where are you?

JEANNE

I'm here!

They continue shouting across the apt.

TOM

It's too big! We'll get lost!

JEANNE

Stop it! Don't start!

TOM

How did you find this flat?

JEANNE

By chance.

TOM

We'll change everything!

Jeanne holds her ARMS OUT like a bird.

JEANNE

Everything! We'll change chance to destiny.

TOM

Go on, Jeanne. Take off!

MUSIC RISES as Jeanne pretends to FLY AROUND the apt. from ROOM TO ROOM making AIRPLANE NOISES as Tom DIRECTS HER.

TOM (CONT'D)

Fly away, you're in heaven! You're soaring, you're in heaven! Come down, take a nose dive, come down! Make three turns, come down. Jeanne, what's happening? There's an air pocket.

Tom gets SUDDENLY SERIOUS.

JEANNE

What's happening?

86.

TOM

The patches of turbulence are over. We can't play like children any more, Jeanne.

This stops Jeanne in her TRACKS.

They face each other.

TOM (CONT'D)

We're adults.

JEANNE

Adults? That's awful!

TOM

Yes. It's awful.

JEANNE

What do adults do?

TOM

I don't know. We'll have to invent the gestures and the words. For example, adults...

He walks slowly toward her. They EMBRACE PASSIONATELY. They kiss.

He breaks away again, SERIOUS.

TOM (CONT'D)

But there's one thing I do know. Adults are calm...
He walks backward as Jeanne STALKS HIM.

TOM (CONT'D)

...serious, logical, measured, level-headed...

JEANNE

Yes...

TOM

And... they face up to problems...

JEANNE

...Yes, yes. Yes, yes.

He STOPS ABRUPTLY.

87.

TOM

You see, Jeanne, this flat won't work for us. This flat, it won't work for us, Jeanne.

JEANNE

Where are you going?

TOM

To look for a flat.

He walks out to a SHOCKED Jeanne.

JEANNE

What kind of flat?

But he COMES BACK.

TOM

A flat we can live in.

JEANNE

We can live here.

TOM

It's squalid. It smells. It makes me sick. Are you coming with me?

JEANNE

No, no. I've got to close the windows and return the key. There's a lot to do.

TOM

OK.

They meet in the middle of the room again. They share a **LOVING HANDSHAKE.**

JEANNE

Bye.

TOM

Bye.

Tom leaves Jeanne to it.

She opens the **LARGE WINDOW**. We can hear the **TRAIN** below. She says goodbye to the apt. emotionally, **CLOSING THE SHUTTER**, then finally, the window.

CUT TO:

88.

EXT. PONT DE BIR-HAKEIM - DAY

We watch Jeanne come out of the **APARTMENT BUILDING**. She climbs the stairs to the **RAISED WALKWAY**. She is back where
it all started. We watch her a bit.

RAISED WALKWAY - MOMENTS LATER

Jeanne walks, in her own world. A somewhat **MORE CONTENT**
world now. Back to **HERSELF**.

We suddenly see Paul. He watches her for a moment before **TRAILING HER**. He is more **DRESSED UP** than we have seen him previously.

on

As she walks, he RUNS UP BEHIND her and playfully taps her
her SHOULDER.

She turns, SURPRISED.

DIALOGUE IS ENGLISH

PAUL

It's me again.

She stops and stares at him, DISGUSTED by his GALL and over
him.

JEANNE

It's over. It's over.

He doesn't get the hint. He doesn't care what she says. He
presses on PLAYFULLY.

PAUL

It's over, then it begins again.

JEANNE

What begins again? I don't
understand anything any more.

PAUL

There's nothing to understand. We
left the apartment. Now we begin
again with love and all the rest of
it.

JEANNE

The rest?

PAUL

Yeah, listen.

He puts his arm around her as THEY STROLL.

89.

PAUL (CONT'D)

I'm 45. I'm a widower. I've got a
little hotel, a kind of a dump. But
it's not completely a flophouse.
And... I used to live on my luck,
and I got married. My wife killed
herself.

AND WE...

CUT TO:

INT. SALLE WAGRAM SALON - DAY

As Paul WAXES ON, we watch a TANGO CONTEST in progress. He wanders RUDELy between the DANCERS on the DANCE FLOOR, invading their space and lighting a cigarette.

PAUL'S VOICE

But you know, what the hell. I'm...
no prize. I picked up a nail when I
was in Cuba in and now I got a
prostate like an Idaho potato. But
I'm still a good stick man, even if
I can't have any children. Let's
see. I don't have any stomping
grounds. I don't have any friends.
I suppose if I hadn't met you, I'd
probably settle for a hard chair
and a hemorrhoid. Anyway, to make a
long, dull story even duller, I
come from a time when a guy like me
would drop into a joint like this
and pick up a young chick like you
and... and call her a bimbo.

He reaches the other side of the dance floor where Jeanne waits for him. She is able to SMILE now at his SHENANIGANS.

He has a real JOIE DE VIVRE about him now that he LACKED **PREVIOUSLY**.

She sits down at a GUEST TABLE on the outskirts of the **DANCE FLOOR**.

He approaches her table and FEIGNS a GENTLEMAN PERSONA.

PAUL

I'm awfully sorry to intrude
but I was so struck with your
beauty that I thought I could offer
you a glass of champagne. Is this
seat taken?
90.

JEANNE

No.

PAUL

May I?

JEANNE

If you'd like to.

He sits down with her. He CLAPS his hands.

PAUL

Garcon!

A WAITER comes over.

PAUL (CONT'D)

You know, the tango is a, is a rite. Do you understand "rite"? And you must watch the legs of the dancers.

The waiter comes over, he turns to chat with him.

DANCE FLOOR

We watch one of the DANCE COUPLES DANCE THE TANGO. We focus on their LEGS and FEET.

We make it back to Paul and Jeanne and Champagne.

PAUL (CONT'D)

Oh, no! You haven't drunk your champagne because it was warm. And then I ordered you a Scotch and you haven't drunk your Scotch.

DANCE FLOOR

We watch a DIFFERENT COUPLE DANCE.

Paul tries to BUTTER UP (pardon the pun) Jeanne.

PAUL (CONT'D)

Come on. Just a sip for Daddy.

She takes a sip from the glass he offers her.

PAUL (CONT'D)

Now, if you love me, you'll drink all of it.

JEANNE

OK, I love you.

91.

She SLAMS IT BACK.

PAUL

Bravo!

JEANNE

Tell me about your wife.

PAUL

Let's talk about us.

JEANNE

OK. But this place is so pitiful.

PAUL

Yes, but I'm here, aren't I?

He kisses her on the cheek.

JEANNE

Monsieur Maitre d'Hôtel.

PAUL

That's rather nasty. Anyway, you dummy, I love you. And I want to live with you.

JEANNE

In your flophouse?

PAUL

In my flophouse. What the hell does that mean? What the hell difference does it make if I have a flophouse or a hotel or a castle? I love you. What the fuck difference does it make?!

She PEEKS OUT A SMILE. He may just be WINNING HER BACK OVER.

DANCE FLOOR

We watch a COUPLE as the MUSIC STOPS. All the PATRONS CLAP
as
the DANCE floor clears.

The PRESIDENT OF THE TANGO CONTEST speaks at a microphone.

PRESIDENT

The jury has chosen the following
ten best couples: Number 3! 7! 8,9
...11, 12...13, 14 ... 15 and 19!

(MORE)

92.

PRESIDENT (CONT'D)

And now, ladies and gentlemen, good
luck for the last tango!

More CLAPPING PATRONS.

We get back to Paul and Jeanne. She sits 2 tables over,
POUTING, while he struggles to light his CIG. She holds up
her glass to him.

JEANNE

Give me some more whisky.

PAUL

Oh, I thought you weren't drinking.

JEANNE

But I'm thirsty now and I want some
more drink.

PAUL

All right. I think that's a good
idea.

He starts to bring the bottle to her then stops, gets his
drink and brings it too.

PAUL (CONT'D)

Wait a minute. Because you're
really beautiful. Wait a minute.
I'm sorry. I'm terribly sorry. I
didn't mean to spill my drink.

He POURS HER SOME. She holds her glass up.

JEANNE

Let's have a toast to our life in
the hotel.

PAUL

No! Fuck all that! Come on. No.
Hey, listen. Let's drink a toast to
our life in the country. Huh?

JEANNE

You're a nature lover? You didn't tell me that.

PAUL

Oh, for Chr... I'm a nature boy. Can't you see me with the cows and the chicken shit all over me?

JEANNE

Oh, yeah. To the house of the cows.
93.

She holds her glass up again.

PAUL

Cows.

JEANNE

I will be your cow, too.

PAUL

And listen... I get to milk you twice a day. How about that?

She lays her head on the table.

JEANNE

I hate the country.

PAUL

What do you mean you hate the country?

JEANNE

I hate it! I prefer to go to the hotel. Come on, let's go...

PAUL

No. Let's dance. Come on. Don't you wanna dance? We can start again.

pulls He crouches down. She CLIMBS ON HIS BACK for a ride. He
her on her back onto the DANCE FLOOR, through the TANGO
contest.

The JURY IS in an UPROAR.
The tango President FREAKS OUT.

PRESIDENT

That's the limit! What are you
doing?

They LIE ON THE FLOOR... They get back up and FEIGN some
TANGO.

The President comes out on the floor now to them. She GRABS
Paul who had DIPPED Jeanne over the JURY TABLE.

PRESIDENT (CONT'D)

You'll have to leave, sir.

She starts scurrying them off the dance floor.

94.

PAUL

Madame! 'Tis ever love.

She continues to SHEW THEM AWAY. And she can hold her own
against Paul's SMART ASS MOUTH.

PRESIDENT

Go to the circus if you want to see
love! Go on! Get out of here!
You'll have to leave.

Paul now GRABS HER and starts spinning and DANCING WITH HER.

He SWEEPS HER UP into his arms.

She struggles and Paul puts her down. She continues to SHEW
THEM AWAY. PAUL CONTINUES TO MOCK HER.

PAUL

Oh my god, I've never...

He pulls his pants down and MOONS HER.

PAUL (CONT'D)

Kiss me, sweetheart!

the She is APPALLED and slaps him on the arm as he scoots to
door, Jeanne FOLLOWING.

PAUL (CONT'D)

Farewell, you sweet peach blossom.

As they get to the door he spins one last time.

PAUL (CONT'D)

I could dance for ever. Oh, my
hemorrhoid!

He LOSES HIS BALANCE and slips. Jeanne has to catch him.

PAUL (CONT'D)

Beauty of mine, sit before me. Let
me peruse you and remember you
always like this.

Jeanne
They sit in some tables in a closed, darkened section.
puts her head down on the table in EXHAUSTION.

He CLAPS LOUDLY till she wakes up. He puts on his ENGLISH
ACCENT AGAIN.

95.

PAUL (CONT'D)

Garcon! Champagne! If music be the
food of love, play on.

Jeanne looks OVER IT ALL.

PAUL (CONT'D)

What's the matter with you?

JEANNE

It's finished.

She COLLAPSES on the table again. He kisses her head.

PAUL

What's the matter with you?

JEANNE

It's finished!

He's OBLIVIOUS to her seriousness, AGAIN.

PAUL

What's finished?

JEANNE

We're never going to see each other
again. Never!

PAUL

That's ridiculous.

She shakes her head NO.

PAUL (CONT'D)

That's ridiculous!

JEANNE

It's not a joke.

PAUL

Oh, you dirty rat!

JEANNE

It's finished.

PAUL

Look, when something's finished, it begins again.

JEANNE

I'm getting married! I'm going away. It's finished.

96.

She starts undoing his pants. She starts to PLEASURE HIM.

PAUL

Oh, Jesus. Listen, that's not a subway strap, that's me cock!

She continues...

JEANNE

It's finished!

PAUL

Oh... Jesus...

She MASTURBATES him to CLIMAX. She gets up, wiping her hands, then forehead and LEAVES.

When he RECOVERS and sees her leaving...

PAUL (CONT'D)

Wait a minute...

(TO HIMSELF)

You dumb bimbo...

She doesn't stop.

PAUL (CONT'D)

Shit! Wait a minute. Goddamn it!
Hey!

She LEAVES THE SALON. He FOLLOWS her out.

PAUL (CONT'D)

Hey, rube! Come here! Come here!
He SLIDES DOWN THE BANISTER.

PAUL (CONT'D)

Come heeeeeeeeeerrrrrrrrreeeeee!

She turns to see him coming. She starts RUNNING NOW.

He still THINKS SHE'S JOKING...

PAUL (CONT'D)

I'm gonna get you! Bimbo!

He SLIDES ACCROSS THE FLOOR.

She continues RUNNING. She is FREAKED OUT NOW.

CUT TO:

97.

EXT. PARIS STREET - DAY

She is RUNNING on the sidewalk past crowds of people, the OFFICE OF TOURISM and stores. He is in HOT PURSUIT.

She stops and turns to have a EMPHATIC SILENT CHAT with him. He still finds this to be VERY HUMOROUS. She grows more and more SERIOUS and SCARED.

She starts RUNNING again. But she TIRES OUT in a ...

PARKING LOT

She tries to GET THROUGH TO HIM.

JEANNE

Stop! Stop!

PAUL

Hold it!

He still DOESN'T GET IT.

JEANNE

It's over!

He tries to EMBRACE HER.

PAUL

Hey, cool it!

She THROWS HIM OFF.

JEANNE

Stop it! We're finished.
He still tries to GRAB HER PURSE. She is ADAMANT.

JEANNE (CONT'D)

Go away! Go away! Go away!

He keeps trying to grab her purse.

JEANNE (CONT'D)

Let go! Go away!

He FEIGNS GIVING UP as she walks on.

PAUL

I can't win. Give me a break!

She JETS OFF AGAIN and we round a corner...

SIDE STREET

98.

He keeps his distance on the OPPOSITE SIDE OF THE STREET but still doesn't get that SHE IS SERIOUS. She tries to explain it to him.

JEANNE

I'll call the police!

He BLOWS IT OFF.

PAUL

Aha! I smell the henhouse.

She needs to GO WHERE HE IS. She starts toward him TIMIDLY.

PAUL (CONT'D)

Well, shit, I'm not in your way.

He feigns a GRAND GESTURE ushering her free travel.

PAUL (CONT'D)

After you, mademoiselle!

She TENTATIVELY walks on as he PRETENDS TO ALSO.

PAUL (CONT'D)

So long, sister. Besides, you're a crummy-looking broad. I don't give a damn if I never see you again. Shit.

She MAKES A BEE - LINE to her MOTHERS APARTMENT BUILDING.

He TAKES OFF after her.

CUT TO:

INT. JEANNE'S MOTHERS APT. - LOBBY

He gets himself BUZZED IN somehow.

She is SHOCKED, she backs up to the ELEVATOR.

JEANNE

It's over! It's over!

PAUL

Oh, fuck the police.

She is becoming HYSTERICAL now.

JEANNE

It's over!

99.

She makes her way to the

PAUL

Listen, I want to talk to you for Christ sake...

She gets on the OLD FASHIONED LIFT and SLAMS the door in his face.

She begins to ASCEND.

He FOLLOWS every floor UP THE STAIRS.

JEANNE

Help!

She is calling to anyone that can hear as he STALKS HER.

JEANNE (CONT'D)

Help! Help!

One FLOOR AFTER ANOTHER...

JEANNE (CONT'D)

Please, help!

He trips and STUMBLES up the STAIRS after her.

JEANNE (CONT'D)

Help! Help!

Finally at the top, he has to REST against the wall.

PAUL

Oh, man!

She MAKES A DASH FOR her moms apartment.

But HE FOLLOWS. He grabs her as she tries to UNLOCK THE
DOOR.

She runs across to the NEIGHBORS DOOR and BANGS ON IT.

JEANNE

Help! Help me! Help!

He tries to REASON with her.

PAUL

This is getting ridiculous.

She sees her chance to get back in her moms. She dashes over
and UNLOCKS THE DOOR and flies inside trying to slam the
door

shut. It's no use, he FORCES HIS WAY IN.

100.

She HUSTLES to the DRAWER with her FATHERS GUN... Paul is
still at the FRONT DOOR.

PAUL (CONT'D)

It's the title shot, baby. We're
going all the way. Oh, Christ.

He shuts the door and WANDERS IN...

LIVING ROOM

Jeanne stands with her back turned staring down into the GUN

DRAWER.

He LOOKS AROUND THE PLACE, assessing it...

PAUL (CONT'D)

It's a little old, but full of memories, huh?

She stares down still, HITTING HER HEAD on the cabinets to help her make a decision...

Paul finds her FATHERS MILITARY HAT. He puts it on.

PAUL (CONT'D)

Mademoiselle...

He SALUTES HER and CLICKS HIS HEELS together, playing a role.

She is incensed that he has dared touch her FATHERS PRECIOUS BELONGINGS.

He PLAYS ON.

PAUL (CONT'D)

How do you like your hero? Over easy or sunny-side up?

He REMOVES THE HAT and puts it down.

PAUL (CONT'D)

You ran through Africa and Asia and Indonesia.

He walks LOVINGLY toward her.

PAUL (CONT'D)

And now I've found you. And I love you.

He ROMANCES HER, runs his fingers through her hair...

101.

PAUL (CONT'D)

I wanna know your name.

She STARES into his eyes... as she TELLS HIM HER NAME...

JEANNE

Jeanne...

...THE GUN FIRES...

HE IS SHOCKED BY THE FORCE OF THE BULLET INTO HIS GUT.

The color DRAINS FROM HIS FACE, his eyes get WOOZY...

He can only MUTTER.

PAUL

Our children.

He STAGGERS away from her...

PAUL (CONT'D)

Our children.

He STAGGERS toward the PORCH DOOR as Jeanne watches...

PAUL (CONT'D)

Our children... will remember.

He opens the FRENCH DOORS and STAGGERS onto the PORCH.

PORCH - CONTINUOUS

He LOOKS OUT upon the city, and UP TO THE SKY. He takes his gum out of his mouth and STICKS IT UNDER THE RAILING.

His eyes register his BEWILDERMENT as he STARES out into the **ROOF TOPS.**

We see that he is DEAD -- curled in a FETAL POSITION.

SAD MUSIC RISES

LIVING ROOM - CONTINUOUS

Jeanne stands in SHOCK with PAUL'S CORPSE in the b.g.

She mutters to herself the ALIBI FOR THE POLICE.

DIALOGUE IS FRENCH

102.

JEANNE

I don't know who he is. He followed me in the street. He tried to rape me. He's a lunatic. I don't know what he's called. I don't know his name. I don't know who he is. He tried to rape me. I don't know. I

don't know him. I don't know who he
is. He's a lunatic. I don't know
his name.

MUSIC RISES AND SWELLS

CREDITS ROLL

THE END.